



**USE OF NDEBELE INDIGENOUS MELODIC, HARMONIC, RHYTHMIC AND
TEXTURAL FEATURES IN NDEBELE CONTEMPORARY CHORAL MUSIC
COMPOSITION.**

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DECLARATION

I declare that this thesis is my own work, both in conception and creation.

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19 DECEMBER 2018

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DEDICATION

To my loving Father Clifford, and in loving memory of my late mother Eliphina
UmaS'belu. Lala Ngokuthula S'thandwa sami.

My ever loving and supportive wife Christine *UmaDawu kaVodloza;*

Ingane zami *Noxolo, Thabo Kanye lo Nonceba*

My ever-smiling sisters *Zinhle lo Sikoluhle (OmaSogcoza)*

My best friend brothers *Dingilizwe lo Nhlanhla (OSogcoza, ONdwardwe)*

Obabazala angibalibali.

Ugqozi lweqhaza lomculo luyimimangaliso!!!

PAUL DUMISANI BAJILLA

USE OF NDEBELE INDIGENOUS MELODIC, HARMONIC, RHYTHMIC AND TEXTURAL FEATURES IN NDEBELE CONTEMPORARY CHORAL MUSIC COMPOSITION.

ABSTRACT

Ndebele particularistic origin and ethnic identity has a pre-colonial, colonial and post-colonial origin. Its origins are lodged within the complex nation-building project initiated by King Mzilikazi Khumalo and taken further by his son and successor King Lobengula Khumalo. A historically informed, careful and nuanced analysis of the evolution of Ndebele particularism should also consider such concrete historical factors as the Mfecane Revolution and Nguni-Sotho nation building strategies of the 1820s, as well as the role of colonialists and African nationalists in pushing the evolution of the country towards self-determination along bifurcated ethnic lines. The historiography of AmaNdebele is fully documented in chapter one, which also attempted to authentic the author as an emic researcher as well as qualifying the status of the respondents as of Ndebele Descent. At the present moment the Ndebele people occupy the Southern region of Zimbabwe stretching from Limpopo to Zambezi, Shangani to Ramaqhubana, a region referred to as Matabeleland. As such music creation/composition occupies a focal position in music-culture of the Ndebele people. Approaches to composition have, over the years, been hinged on western paradigms. What this thesis sets out to do is to examine, through a study of the selected personal works and demonstrative personal compositions, how the selected compositions have sought to evolve a new national idiom of Ndebele Art music. The aim of this study was to explain the creative processes in the Ndebele indigenous oriented choral music composition. The purpose was to investigate the emergence of artistic novelty out of the Ndebele creative forms, rhythmic, harmonic, melodic, and textural features that are embodied in their traditional or indigenous Ndebele music-culture. Thus, the main aim was to assess how such dynamics and artistic forms have provided the basis for the development of 'new music' idioms in contemporary Ndebele compositions. The study adopted a textual analysis, hermeneutics and textual criticism research design in which empirical data on traditional Ndebele song-dance styles were collected through an ethnographic approach hence the use of qualitative research techniques. Ethnographic methods of participant observation and interviews, and informed by Onyeji's (2002) research-composition, with supporting theoretical positions as (a) the individual-community dichotomy in Ndebele philosophy, (b) differential psychology, (c) interpretive innovation, and (d) socio-musical practice, were used. Content and structural analysis of data collected revealed that analysis of a wide range of collected traditional Ndebele songs can provide a wide range of normative structural and stylistic features as pre-compositional resources in Ndebele indigenous contemporary choral composition. Of interest is that an autoethnographic method which recommends studying the 'self', was employed. The selected contemporary compositions exhibited use of Ndebele indigenous creative forms, rhythmic, melodic, harmonic and textural features. The Ndebele linguistic reference was evident in the compositions. In a nutshell, three main elements typified the structural outline of the selected 5 works as the reliance on the poetic text as a formal prop; the use of the element of continuous variations; and the preponderant use of instrumental-dance conceived (*clap-dance vocalism*) accompaniment to realise change of textual content and mood. In consolidating the afore-mentioned theoretical positions, the works were examined in the context of proposed Music-cultural Dichotomous guidelines of structural analysis, which served as analysis rubric to illustrate the interaction between the traditional Ndebele idioms with Western elements in a cross-music-cultural setting. The proposed guideline template is fully discussed in chapter four, and has been used in analysing works in chapters five and six. The proposition of such analysis rubric is an endeavour to help in the provision of a relevant analytical approach which can be employed in studying other works by African composers which have a similar cultural conception to those examined in this research. Accordingly, one of the functions of the analyses in this research was to offer a cultural understanding which is likely to be different from a Western context, and by doing so provide a clearer understanding of the structural and stylistic features of the choral works under study.

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CHAPTER ONE

BACKGROUND TO THE STUDY

1.1. Aims and Objective

Music creation/composition occupies a focal position in the music-culture of the Ndebele people. Approaches to composition have, over the years, been hinged on western paradigms. What this thesis sought to do was to examine, through a study of the selected personal works and demonstrative personal compositions, how the selected compositions have sought to evolve a new national idiom of Ndebele Art music. The aim of this study was to explain the creative processes in the Ndebele indigenous oriented choral music composition. The purpose was to investigate the use of artistic novelty out of the Ndebele creative forms, rhythmic, harmonic, melodic, and textural features that are embodied in their traditional or indigenous Ndebele music-culture. Thus, the main aim was to assess how such dynamics and artistic forms have provided the basis for the development of ‘new music’ idioms in contemporary Ndebele compositions. The focus was on exploring the Ndebele indigenous song-dance styles and hence finding out on how some traditional music structural features have been correlated and hence emerged in the Ndebele indigenous contemporary choral music compositions. In this research I hope to demonstrate how creative forms, rhythmic, melodic and harmonic textures can be derived from the Ndebele traditional songs and therefore applied in contemporary choral music composition.

Ndebele traditional music is transmitted orally and the community literally compose the music either before or during performance; that is performance-composition as Nzewi (2004) would put it. The music that they produce is either entirely new or a partial re-composition of pre-existing music. Accordingly, the study investigated the processes by which new ideas

were generated from such traditional Ndebele music to come up with a contemporary rendition of traditionally bound and influenced choral music composition. In consolidating this view, Uzoigwe (1992:10) notes the following about an African composer, "... composers seek to explore the creativity potentialities which are inherent in their musical traditions and to recombine the various elements in a new order that would not be a departure from but an enhancement of the evolutionary process and continuity of their musical/cultural heritage".

Thus, I examined how the selected and demonstrative personal Ndebele contemporary choral music compositions exhibited the constraints imposed by the artistic parameters of the Ndebele culture. I also investigated how the traditional Ndebele song-dance styles suggest a conscious and subconscious generation of new ideas. The endeavour was to explore how these contemporary compositions demonstrate the reproduction, reconstruction, reordering, and reinterpretation of the existing traditional Ndebele musical elements through the creative processes. The view above is in tandem with Omojola (1995:47) who premise that, "African idioms should be used in greater abundance in modern works, both from a conceptual and structural perspective for an authentic national tradition to emerge." These innovations are a necessary factor for sustaining the tradition, and for making 'The New Music' relevant to subsequent historical periods.

The choice of the Ndebele as the targeted population or linguistic group for the study rested on four main reasons. First, Ndebele is the second largest ethnic group in Zimbabwe following the Shona tribe. As such, there is limited literature through research to explain the music-culture of the Ndebele people. Second, I am Ndebele by origin; as such I carried out this research from an emic perspective. Third, Ndebele indigenous music, like most indigenous music of Africa, is composed of dance movements, Instrument playing, and singing which presents this research with wide range of melodic, harmonic, and rhythmic

textures for consideration. Fourth, I have been exposed to a wide range of Ndebele choral music compositions during my primary and secondary education, as well as in community and church choirs. I have always been a trainer and choir conductor and then later, a composer. As such, I have always wanted to find out on compositional procedures by other composers of the music I have performed, from both Western classical and African composers in Zimbabwe and beyond. Therefore, as a native of Ndebele, my cultural background gives me an added advantage to research into the music-creative processes of the Ndebele people.

To achieve the objectives of this research I undertook a fieldwork on the traditional Ndebele music and musicians in the traditional context, in order to collect necessary formal structural data on the music, as well as the musical and socio-cultural factors of creativity informing the performance of the music in society. This was followed by structural analysis of these traditional songs for a proper understanding of the music element in their traditional context.

I collected thirty-six (36) Ndebele indigenous song-dance styles and transcribed twenty-six (26) which were deemed relevant for the purposes of this research. I then adopted three selected personal contemporary choral compositions and two demonstrative personal contemporary compositions for analysis juxtaposed the traditional Ndebele songs. I am aware of the pitfalls of studying the ‘self’, considering that I am studying the Ndebele culture as an emic researcher and also using personal works. Therefore, as a researcher I explain the mitigation measures against any cultural bias on the methodology section discussed in this chapter, where I discuss auto-ethnography as a method later in the chapter.

Below I provide a list of twenty-eight (28) works of different medium, style and genres which constitute my wide repertoire;

- *Concertos/ Jazz (swing)/ Orchestra*

-Concerto for voice soloist and orchestra

-Octet for wind trio, string quartet and piano (swing)

-Treble, S. A.T. (Voices), string quartet and piano

-Sonatine for piano

- *Contemporary Band music*

-Fusion of the Ndebele folk song styles with Samba

-Afro Jazz

- *Work for chorus (with piano and/or orchestra accompaniment)*

-Ihubo likaHana- hymnal style, UMzilikazi ka MaTshobana- in tripartite form, exploring the

Concept of musical texture, expanded tonalities, modulation.

- Anglican Ndebele Mass with orchestra accompaniment

-Multi movement work for orchestra exploring the use of Zimbabwean Traditional

instruments and the African idiom.

-Choral and percussion band for primary schools' competitions

-Folk-based Mass for the Anglican Church.

-The Ndebele Credo with piano, African drum, marimba accompanying Voices (S.A.T.B) in

G major, in Sonata form.

-The Ndebele full Mass with Baroque orchestration, also exhibiting African textural features.

- *Work for chorus (without accompaniment)*

-Mvana kaNkulunkulu, Izingqungqulu Zomculo, Re Rerile KaZimAsset, Ingom'eGibixhegu"

Vukani Ma'wethu. Bayethe (Hosanna kweliphezulu), Emadlelweni

aluhlaza, Imimangaliso, IPentecost, Intuthuko ngumbalisi, Yek'inhlanhla.

- *Jazz Band (Choral with Band accompaniment)*

-Vuma USindiso and Bambanani.

From my wide repertoire of personal compositions, I adopted three choral works namely;

- 1) Imimangaliso (Wonders);
- 2) Ma' Africa (Fellow Africans), and;
- 3) Hosanna Kweliphezulu (Hosanna in the Highest).

The criteria for selecting personal contemporary choral compositions from my wide repertoire were primarily based on the following indicators, which served as “stylistic rubrics”;

- i) The need to focus on the most performed personal works in Matabeleland region and even nationally, referring to those which are most likely to exhibit the manifestation of the traditional Ndebele rhythmic and textural features.
- ii) The need to examine the most popular and essential works within the targeted Ndebele music-culture oriented idiom in terms of melodic and harmonic structural organisation.
- iii) The need to reflect on my ethnic-cultural background as a composer in the idiom.

I then composed two demonstrative choral works namely;

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- 1) Mvana KaNkulunkulu (Lamb of God), and;
- 2) Izingqungqulu Zomculo. ('Eagles' Celebrities of music)

The two compositions above served as the extension of the music-culture dichotomy framework as an analysis rubric and stereotype to demonstrate the transfer of knowledge. They served as practical application of Ndebele indigenous stylistic features and idioms for dissemination and posterity, while the first three selected personal works served as a “stylistic barometer” to ascertain the emergence of Ndebele indigenous organizational principles and interpretations in building up a case on choral music with Ndebele identity of musical arts.

It must, therefore, be stressed that the discussion in the research does not represent an exhaustive study of all my works/compositions. In selecting works for detailed analysis, I have been guided by the need to examine those which are representative of an indigenous oriented style with particular reference to rhythmic, melodic, harmonic and textural features. The predominant emphasis throughout the study is to examine how the traditional Ndebele music elements have been fused in the selected and demonstrative personal contemporary choral works. In this research it must be clearly stated that I adopted an auto-ethnographic method, that is, studying the ‘self’; in this case from an emic perspective as a Ndebele native, and also adopting personal compositions for analysis. I am quite aware of the disadvantages of such approaches but I explain the ethical considerations to guard against bias.

1.2. Defining the Ndebele

Terence Ranger (1994b:10) defined identity in Matabeleland at two levels. The first was what he termed the ‘generous’ and ‘inclusive’ and the second was what he described as the ‘narrow’ and xenophobic. The formation and consolidation of the Ndebele state was predicated on the generous and inclusive assimilationist policy where Ndebele language

became a common signifier of identity (Ndlovu-Gatsheni 2009). The Ndebele were active in defining and articulating their identity in positive terms of a strong nation. And their neighbouring Shona communities also engaged in defining the Ndebele as a tribe that only expanded through forcible assimilation of captured Shona people, the majority of whom were given Ndebele-oriented animal totems as surnames. What Ranger termed the narrow and xenophobic conception of Ndebele identity was also promoted by the Shona groups for counter-hegemonic purposes. In this scheme of things, the Ndebele were reduced to Ngunis who were identifiable through such surnames as Khumalo, Mkwanzani, Gumede, Mafu, Gatsheni and Mathema.

So far there are many versions of Ndebele identity that have mushroomed in recent years. The most narrow and ill-informed of them all is that one that reduces being Ndebele to being members of the Khumalo clan that constituted itself as the ruling elite under Mzilikazi and Lobengula Khumalo. This is a clannish definition that fails to consider the complex processes of nation building evolved by Mzilikazi who continually added new groups into the lower echelons of the original Khumalo clan. The second version is one that defined Ndebele-ness linguistically – as comprising anyone who spoke Ndebele language as a mother tongue. Then there is the regional-local definition that defines a Ndebele as any person residing in Matabeleland or the Midlands regions of Zimbabwe. I refer to this as the regional-geographic definition of being Ndebele. To those with a hegemonic Ndebele agenda, being a Ndebele means a conglomeration of all those people whose ancestors were assimilated into the Ndebele state, be they of Nguni, Sotho, Shona, Kalanga, Tonga, Tswana, Venda or Lozwi extraction. This historical-pluralistic-hegemonic definition of being Ndebele celebrates the Ndebele nation as a pre-colonial form of a rainbow nation.

One can define the Ndebele as an ethnic group as well as a nation. But Stephen Barbour (2001:7) tried to differentiate an ethnic group from a nation in this way:

Unlike a nation, an ethnic group need not occupy a territory. Also, unlike a nation, its 'common myths and historical memories' may be more plausible; since ethnic groups may be much smaller than modern nations...And, rather than a 'mass, public culture' uniting very disparate elements, there may be high level of shared cultural norms; and there is usually a shared language.

All these complex definitions cannot make sense outside a properly nuanced interrogation of specific historical processes that continued to enact, produce and reproduce Ndebele particularism.

1.2.1. Historical interpretation of the construction of Ndebele Identity

Ndebele particularistic ethnic identity has a pre-colonial, colonial and post-colonial origin. Its origins are lodged within the complex nation-building project initiated by King Mzilikazi Khumalo and taken further by his son and successor King Lobengula Khumalo. The Rhodesia settler-colonial state was not an innocent bystander in this process and the Shona-dominated post-colonial Zimbabwean state also shared in this process. What is not in doubt is that Ndebele identity is a product of complex constructivist processes that span pre-colonial, colonial and post-colonial epochs. A historically informed, careful and nuanced analysis of the evolution of Ndebele particularism should consider such concrete historical factors as the *Mfecane* Revolution and Nguni-Sotho nation building strategies of the 1820s, as well as the role of colonialists and African nationalists in pushing the evolution of the country towards self-determination along bifurcated ethnic lines. Post-independence events like the connection of Shona triumphalism with *Gukurahundi* atrocities; the limits of the Unity Accord, the death of Joshua Nkomo and the current Zimbabwe crisis with its displacement of many people and the resultant formation of exile-based diasporic communities obsessed with

identity politics need to be analysed and factored into the understanding of Ndebele identity politics.

It was the superior art of nation building displayed by Mzilikazi Khumalo that led the historian John D. Omer-Cooper (1966:8) to present the *Mfecane* as a positive process of political change and a 'revolution in Bantu Africa'. Despite the vigorous revisions of the *Mfecane* by Julian Cobbing in the 1980s and 1990s, and his attempt to 'jettison' the *Mfecane* from Southern African History, no one has disputed that this revolution was marked by creative statecraft that led to the emergence of such new political and social formations such as the Ndebele in the highveld of South Africa (Cobbing 1988). The process unfolded in terms of how a small Khumalo clan expanded into a nation and how a small Khumalo ruling elite managed to broadcast its power over people of different ethnic groups. Mzilikazi employed such strategies as raiding, conquest, assimilation and the incorporation of individuals, groups and communities. It included inculcating Ndebele values and language over people of different ethnic groups (Cobbing 1976). By the time of Ndebele permanent settlement on the south-western part of the Zimbabwean plateau after 1840, what had started as a small Khumalo clan had snowballed over time into a heterogeneous nation consisting of different groups. On how the Ndebele won a sizeable number of Sotho and Tswana communities into their nascent state, Margaret Kinsman argued that the presence of the Ndebele on the western highveld from 1826 to 1838 introduced a period of ambiguous peace rather than devastation. The Ndebele managed to push out the Griqua, Kora and other brigands that subsisted on raiding the Sotho and the Tswana. This atmosphere attracted some of these communities to join the Ndebele on their own volition.

It was the Boer Trekkers, trekking from the Cape Colony in what became known as the Great Trek, who used firearms in their constant attacks on the Ndebele and eventually forced

Mzilikazi to migrate to the Zimbabwean plateau (Pretorius & Kruger 1937; Tylden 1953). On reaching the Zimbabwean plateau, the process of nation building continued in the form of conquest, assimilation and incorporation of Lozwi, Kalanga, Birwa, Tonga, Nyubi, Venda, and Suthu inhabitants of the south-west. It was those people of the south-western part of the Zimbabwe plateau who constituted the third segment in the Ndebele state known as *abaLozwi* or *amaHole*. Lindgren (2005) correctly noticed a basic feature of Ndebele ethnicity: that it was built on multiple origins that were ordered in a hierarchy of belonging. A Ndebele may be of Nguni, Sotho, Tswana, Kalanga, Venda, Tonga and/or Shona origin. Commenting on this arrangement and organisation of the Ndebele state, Sithole (1995:130) wrote, 'It would seem then, that the social system among the Ndebele was a 'porous' or 'flexible' rather than rigid caste system'. The uniting factor was the language known as *IsiNdebele*.

The best way to understand Ndebele ethnic identity is as a socially constructed phenomenon, not as a fixed primordial identity. It must be understood as the protean outcome of the continuous and generally conflict-ridden interaction of political, economic and cultural forces both external and internal to developing ethnic communities (Berman 1998:310). Alexander et al (2000) captured how violence and its memory shaped the history and identity of the Ndebele people of Zimbabwe. They explored in detail how the interconnections of nationalism, ethnicity, religion, Ndebele resistance against colonial forces as well as the assaults on the Ndebele by the post-colonial forces contributed to the reinforcement of Ndebele identity. What has not been explored is the issue of how the Ndebele continued to promote their 'particularism' within the colonial state and even after the achievement of independence. Also, their music-culture was not touched on in these writings. This particularism refers to the rendition of a separate Ndebele history which is different from the Shona historical experiences, the attempts to revive Ndebele kingship, and the continual

formation of Ndebele particularistic organisations up to the mass nationalism phase of Zimbabwean history.

AbaLozwi were part of the Rozvi state ruled over by the *Mambos* (rulers). This Rozvi state was found by the Ndebele already tottering and breaking into smaller chieftaincies. As such the Rozvi people were not able to offer united resistance to the Ndebele invaders from the South. The Ndebele assumed that all the people of the South-west were under Rozvi rule before they came hence, they labelled those assimilated into the Ndebele state on the Zimbabwean plateau *amaLozwi*.

1.2.2. Colonialism, nationalism and Ndebele particularism

The colonialists did not ‘invent’ Ndebele ethnic identity; they ‘reconstructed’ it for colonial purposes. By the time of colonial rule, the Ndebele state had existed as a centralised political reality in the south-western part of the Zimbabwean plateau with people who were conscious of being Ndebele and who spoke *IsiNdebele* as their national language (Cobbing 1976; Ndlovu-Gatsheni 2004). The Ndebele existed as an independent nation up to 1893 when King Lobengula was violently removed from power by the British colonialists. While Mashonaland was occupied in 1890 by the Pioneer Column that culminated in the raising of the Union Jack Flag in Fort Salisbury in September 1890, the Ndebele state remained independent for the next four years. Colonial rule was extended from Mashonaland to the Ndebele state after the Anglo-Ndebele War of 1893 where the Ndebele forces tried to resist the invasion of their state by Cecil John Rhodes’s imperialist forces (Glass 1968). This led the historian Arthur Keppel-Jones (1983:8-11) to argue that Mashonaland was ‘occupied’ and Matabeleland was ‘conquered.’ The heroic charge of the Ndebele against the colonial forces’ encampments at the Shangani and Mbembesi Rivers was inscribed into Ndebele national

memory. The disappearance of the king was also captured as a Ndebele national memory. A common Ndebele song regarding these events went like this:

Kudala kwakunganje Umhlab' uyaphenduka
Kwakubus' uMambo lo Mzilikazi. Sawela
uTshangane, Saguqa ngamadolo Inkosi
uLobengula yasinyamalala.

Translated as:

The world is changing; things were not like this in the olden days. The reigning kings were Mambo and Mzilikazi. But when we fought at Tshangane River, and we fell on our knees, King Lobengula then disappeared.

This popular song is a summary of how the Ndebele perceived the conquest of their state and how their lives were changing. It is a song that clearly indicates the Ndebele awareness of changing circumstances and what it meant to their nationhood.

This song encapsulated how the Ndebele as a nation understood the impact of colonial rule and the changing circumstances brought about by colonialism, particularly the disappearance of black kings and their replacement by white rulers. Despite the disappearance of their king in 1893, the Ndebele were able to use their remaining institutions to rise against the colonising chartered British South Africa Company in March 1896. All this indicates the resilience and cohesiveness of the Ndebele nation and its level of political consciousness together with their desire to restore their sovereignty (Cobbing 1977; Beech 1986; Ranger 1967). The surrender of the Ndebele in 1896 was facilitated through negotiations (Indaba) at Matopos Hills where Cecil John Rhodes made some promises to the Ndebele which included giving them seeds for farming and the return of some originally looted cattle to the Ndebele chiefs (Ranger 1999). This means that the Ndebele even emerged from the Uprising of 1896 as a cohesive nation. This lasted up until the time of the massive evictions of the Ndebele

from areas around Bulawayo to far away areas, which opened the way for white commercial farming in the 1920s and after the Second World War (Ndlovu-Gatsheni 2007).

Since the colonial conquest, the Ndebele have not given up the dream of re-establishing themselves as a nation with a new king as its head. Terence Ranger, in *The African Voice in Southern Rhodesia*, provides details on how in the period 1898-1930 the Ndebele formed what he described as protest movements that were partly looking towards accommodation with the structures of the colonial states and partly campaigning for a separate homeland (Ranger 1970). The main voice fighting for a separate Ndebele homeland was Lobengula's son Nyamande Khumalo who played a leading role in the formation of the National Home Movement which was succeeded by the Matabele Home Society after his death (Ndlovu-Gatsheni 2007:183-184).

Thomas Morgan Thomas described the social conditions of the captives in the Ndebele society as very humane involving being given good food and being allowed to establish a family and to marry just like all other people. Giving credence to Thomas is Ngwabi Bhebe who noted that even some captives enjoyed being Ndebele to the extent of voluntarily translating their totems from Shona to Sindebele. He gives examples of the Shumbas who changed to Sibanda, Nyangas who changed to Nkomo, Gumbos who changed to Msipa, Shiris who changed to Nyoni, Dzivas who changed to Siziba, Shokos who changed to Ncube and the Moyos to Nhliziyo.

The refugees and captives of earlier decades and those who were acquired in the southwest now coalesced into a nation, broadening the heterogeneity of the Ndebele state. Some of them assumed powerful positions as chiefs and commanded a lot of respect from the king. Under the *AbeNhla* (those from the North) social strata that formed south of the Limpopo River, there emerged a third additional social strata of *amaHole*. *AmaHole* were those people who

were assimilated into the Ndebele state within the Zimbabwean plateau. They were the latest entrants into the Ndebele society. The top and proud *Zansi* (those from the South) who left with the king from Zululand became a minority only identifiable through their Nguni *isibongo* (surname) such as Mkhize, Gatsheni, Khumalo, Mkwanzani, Sithole and Gumede. It is however, not yet well established by historians what the term *Holi/Hole* literally meant. Some argue that it was derived from *amaholingubo* (those with long dresses touching the ground), a reference to the style of clothes put on by the Rozvi.

Democratic spaces opened up in line with new social and political realities. The Ndebele society became more tolerant, accommodative, and open to the reality of the numerical dominance of non-Nguni groups. These non-Nguni groups were gradually accorded more and more rights so as to placate them. Raiding which had been relied upon as an economic as well as a political ploy was changed. Raiding lost much of its attributes as an economic ploy and became largely a political ploy meant to weaken neighbours of the Ndebele and to punish the recalcitrant chiefs. In the words of David Beach, raiding became target-specific.

1.2.3. Ndebele “Nation”, Society or Ethnic Entity

In a study of Ashanti ethnicity which bears some resemblance to our understanding of Ndebele ethnicity, Morrison (1982) identifies Ashanti ethnicity as embodying past cultural, linguistic and physical patterns which differentiate the Ashanti from other people within the Ghana state. Mare (1992) shares a similar perspective about Zulu ethnicity. Views by Morrison and Mare have similar ideas about Ndebele ethnicity, and add on the idea of Ndebele military powers of the past as one of the definitive factors of Ndebele ethnicity. The Ndebele word for nation is *uMthwakazi/iSizwe*. However, the word can also mean an ethnic group or a tribe and sometimes even a clan. It should be acknowledged that Ndebele today live in what is called the Republic of Zimbabwe and history has made them to share

geographical boundaries with many others who do not necessarily share their past cultural, linguistic, military and other patterns of life. This is what makes them an ethnic rather than a national group, at the moment. The Ndebele nation today is hardly homogenous. Divisions can be seen in relation to political ideology, educational and economic situation as well as social factors. culturally, we can note the existence of the traditional cultural core consisting mostly of people related to or associated with the 'royal lineage'. Most of these are traditionalists. Secondly, there is *umphakathi* who are situationally traditionalist and situationally modernist, and thirdly there is the educated elite who mostly identify with Western culture. The ethnic statement appeals mostly to the traditionalists and situationally among the other groups.

However, the lines themselves which divide these groups are not rigid. Moreover, people perform Ndebele indigenous song-dance styles at family/kraal *umndeni* level, clan *usendo/isigaba* level and regional/provincial *isabelo* level, without necessarily being directly and immediately associable to the King or royal lineage. This makes the boundaries of who performs and who does not to be even more relative and fluid. Potentially every Ndebele person is a performer of Ndebele indigenous song-dance styles and although some may not do so today the conception of the music is such that it is for all.

The greatest point of reference for Ndebele ethnicity is the pre-1894 era, specifically from the rise of King Mzilikazi Khumalo to the demise of the Ndebele Kingdom led by King *Inkosi uLobengula*, after the resounding victory for the Ndebele forces at Pupu in December 1893, a victory which annulled the earlier humiliating defeat at Gadade in November 1893. This is evident in the centrality of Kings Mzilikazi and Lobhengula in Ndebele cultural issues, especially in traditional music. It is most probably, because this is the era in which an independent Ndebele Nation/Kingdom came into existence. The era is thus symbolically

representative of a powerful Ndebele past, a stereotypical Ndebele perfection, perhaps, which contrasts with the present where Ndebele are contemporary legislative and constitutional rule general white domination, while their continued existence may be under further threat (perceived or real) from some black political groupings. What was evident in this research was an endeavor to be able to select what was perceived as reflective of the Ndebele indigenous music-culture from pre-colonial or tribal life to evoke ethnic music-cultural sentiments. It is logical, therefore, for Ndebele indigenous music-culture [song-dance styles] to be used in the maintenance of a Ndebele ethnic consciousness within contemporary Zimbabwe, characterized by a polarized *religio-cultural* and socio-political situation.

Discussing ethnic identity Morrison [1982:123] says:

... perceptions of ethnic identity may be formed on basis other than objective truth, but with the same import for situational ethnicity as if they amounted to truth. The ethnic dimension of this phenomenon is simply the identity of the group which is felt to be affected by some external action. Frequently in these particular circumstances elements of the ethnic "past" are invoked to gain support and visibility.

Morrison further states that among the Ashanti ethnic identity becomes situational and to some, it is a means towards achieving something else (also Mare, 1992). In as much as we cannot within the confines of the present work categorically say what Ndebele ethnicity, situational or otherwise, is likely to achieve, it is apparent that political claims may be at issue, a point which will be taken further in chapter four below. As with the Ashanti, among the Ndebele, too, not all people sharing the Ndebele language spontaneously identify with the ethnic identity. We can point out that the cultural core referred to earlier as well as sections from the *AbeNhla* and *AmaHole* are usually available to align themselves with the Ndebele ethnic identity. The presence of the cultural core draws such an identity towards having the King as the centre. This also becomes demonstrable in some cultural and political utterances made by the King (Mare, 1992).

The re-emergence of the Ndebele ethnic consciousness is not an isolated phenomenon in Southern Africa. Leroy (1989) notes the phenomenon in other parts of the sub-continent. Morrison (1982) also notes that ethnic resurgence is on the increase in Africa. We will note in chapter four below that the Ndebele ethnic consciousness in contemporary Zimbabwe becomes expressed in many forms, most of which draw some musical resources from the warehouse of a wide range of Ndebele indigenous song-dance styles. The usage of the term Ndebele "nation", or Ndebele society will, in fact, be derived from inside reference, but in essence it means Ndebele ethnic consciousness. For its existence, Ndebele ethnicity depends on evoking cultural symbols associated with the 'great' pre-colonial past, and shaping them to meet with the demands of contemporary society. In short, it depends on linking that present with the past in which the Ndebele wielded power. Because ethnicity is a major issue in the Zimbabwean socio-political and economic situation of today, it becomes easy for those seeking maximum participation to draw on the statement of the traditional past.

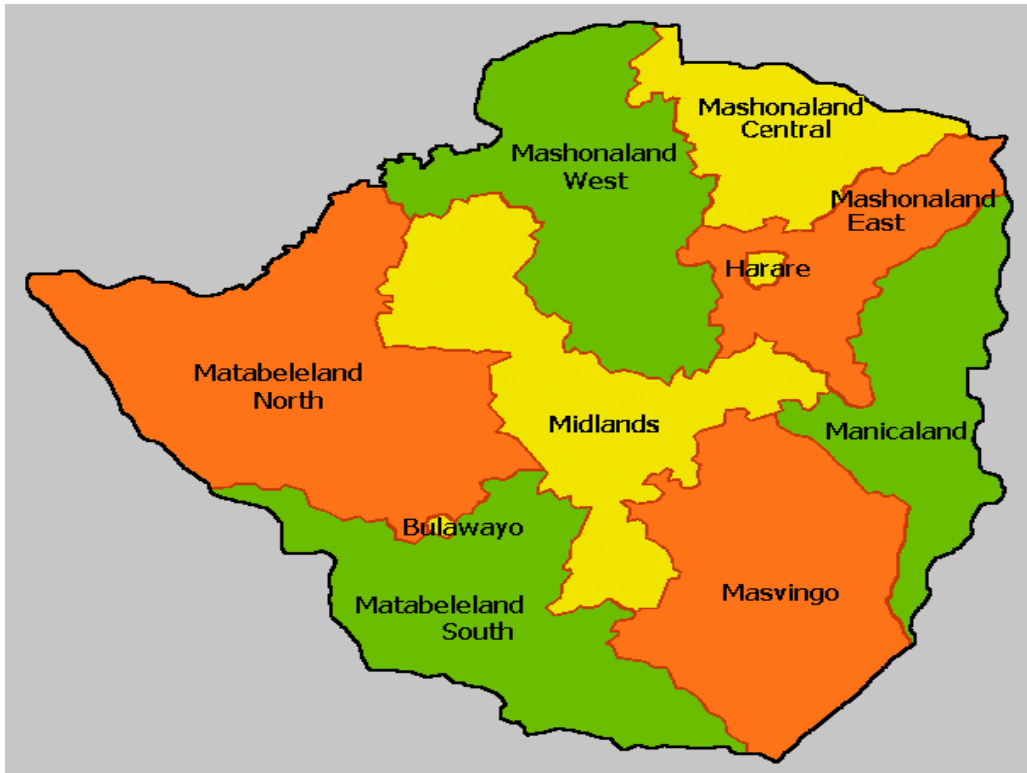
In the usage of Ndebele ethnic references, no assumption is made of the existence of a 'pure' Ndebele nation today, although of course some people within the Ndebele cultural core like to point out at the existence of isiNdebele *Qho*, that is, pure Ndebele. It has to be noted that the present Ndebele ethnic entity may be maintained through the fusion of the old and the new and some of the new comes from outside, claiming its status on the basis of language, or some historical claim. Thus, *ubuNdebele* may be viewed as a complex phenomenon drawing on a number of themes, sometimes stereotypical. However, due to the fact that those who claim it are not categorically definitive and articulate about it, the components of *ubuNdebele* will not be pursued further within the confines of this thesis. These shall be mentioned within the broad statement of Ndebele ethnicity. Ndebele indigenous song-dance styles, or traits thereof become identified as an integral part of Ndebele ethnicity.

1.2.4. Geographical Scope of Study

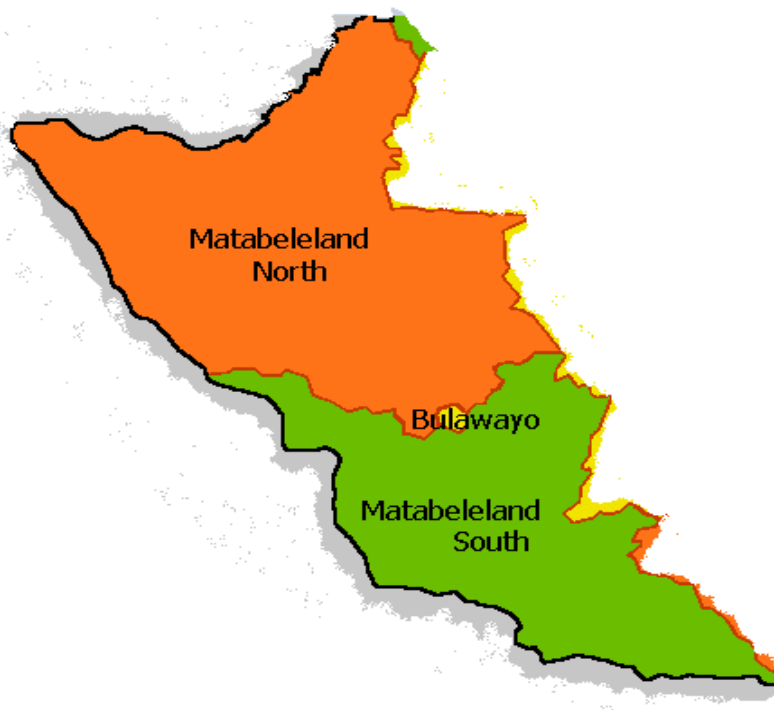
The Ndebele people occupy that portion of southern Zimbabwe. The community is found on Limpopo River to the west; Ramaqhuebana River to the North; Zambezi River to the east and Shangani River to the south. Although the Ndebele are found in the southern part of Zimbabwe, in the Zimbabwean Midlands Province and in the South African Mpumalanga Province, this dissertation emphasizes the music and cultures of the Ndebele people of Zimbabwe found in the Matabeleland region. As the predominant group in Matabeleland, the Ndebele; with other small groups such as Tonga, Sotho, Kalanga, Venda, and many more, occupy most of the southern half of the country. Below are three maps; an African map and two Zimbabwean maps, with the second map showing the republic of Zimbabwe with all the ten provinces and the third map showing Matabeleland Region.



Map 1.1: Map of Southern Africa, showing the country Zimbabwe (From Nketia 1974: vi)



Map 1.2: Map of the Republic of Zimbabwe with all the ten provinces (designed by the author)



Map 1.3: Map of Matabeleland Region of Zimbabwe showing 3 Provinces; Matabeleland South, Bulawayo and Matabeleland North (designed by the author)

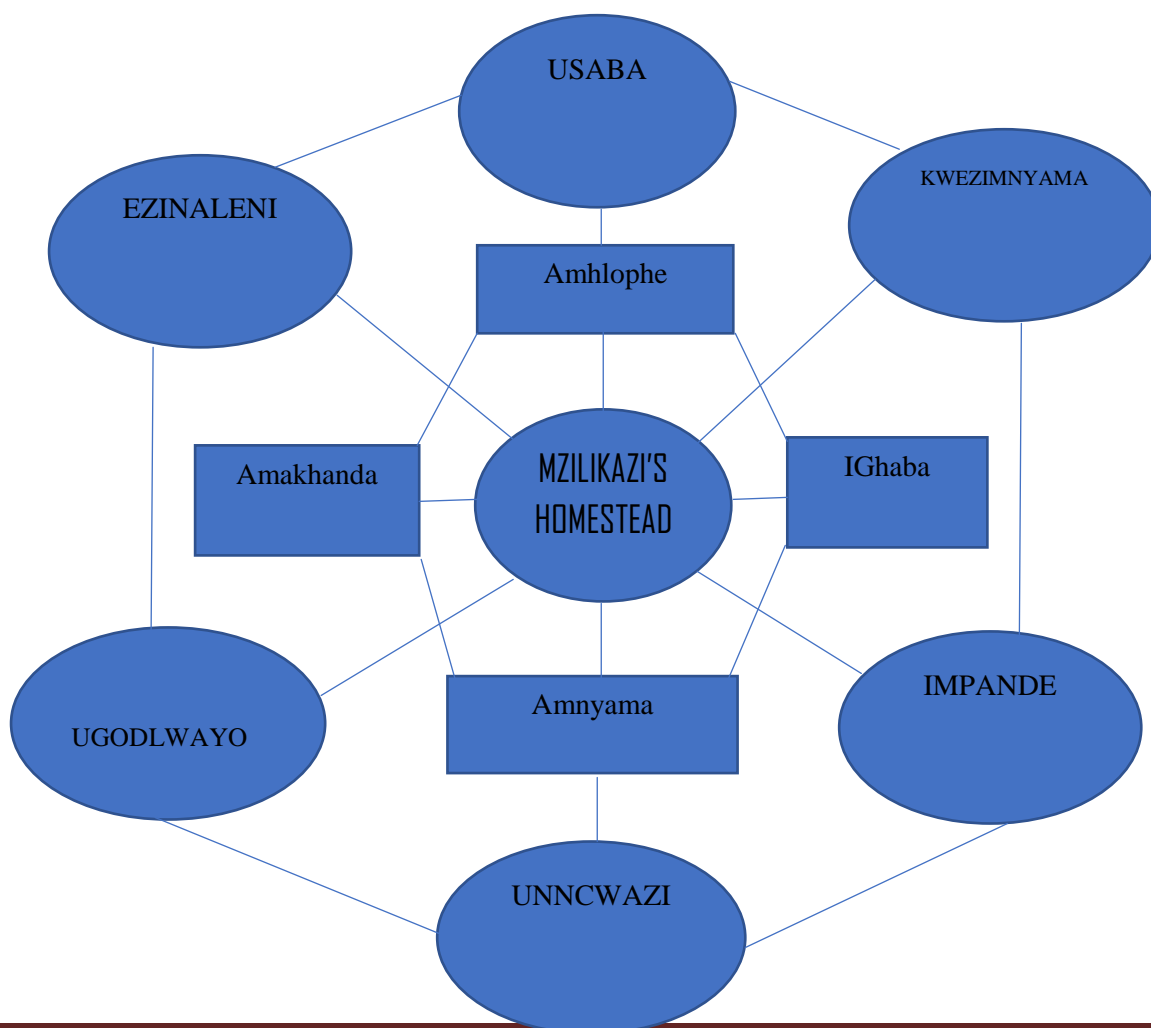
1.2.5. The Ndebele Cosmology: Past and Present – Authenticating the Researcher and Informants

Nyathi (1994) notes that Mzilikazi, during the nation building phase, had four (4) clans *Izigaba/imizi* which were headed by chiefs of Ndebele/Nguni origin. I shall briefly discuss these clans *Izigaba/imizi* in order to trace and hence authenticate the validity of my respondents as well as qualifying my eligibility as an emic researcher.

Mahlangu (1957) and Phathisa Nyathi in an interview (2014) seem to agree about the clans *izgaba/imizi* established by Mzilikazi in fostering nation-building. I summarise their contributions as follows; The first clan *Isigaba sokuqala* was (AmaKhanda) *EMakhandeni* which was at Fort Rixon of today in Matabeleland South. The second clan *isigaba sesibili* was *Mhlophe* with Mhlanhlandlela as the main kraal *umuzi omkhulu* led by Gwabalanda Mathe. Today this is the area which covers area of Matopo Mission, eZiNtabeni, along Old Gwanda Road. Thus, my respondents from Gwanda and Matopo belong to this clan. The third clan *isigaba sesithathu* was *Mnyama* later referred to as *Amabutho* with the main kraal *umuzi omkhulu* as *uMzinyathi* led by Majijili Gwebu. This is where I (the researcher) belong(s) in present day UMzingwane district in Matabeleland South province. Also, most of my respondents belong to this clan. With the proximity of this clan to Lobhengula's last capital, there were several cultural activities that were being performed and are still being practiced even today. The fourth clan *Isigaba sesine* was the *IGabha* with the main kraal as the *amaGogo* being led by Maqhekeni Sithole. Today this area covers places like Solusi, Tsholotsho and South-western parts of Lupane, that is Matabeleland South and North. As such the respondents from the aforementioned provinces belong to this clan.

In Mzilikazi and Lobhengula’s Nation building exercises, there was creation or establishment of “peripheral” clans/kraals that constituted the *AbeNhla* and *AmaHole* who had been absorbed into the Ndebele cosmos. These captives were put under the auspices of the Ndebele chief to ensure cultural, ethical, religious and political allegiance to the Ndebele customs and cultural practices. This therefore envisages an authentic Ndebele music-cultural practices in these clans. Below I therefore provide a pictorial representation of the Ndebele clans *isigaba/imizi* and the “peripheral” clans *imizi yezikhuza* made up of indigenous people like *AbaLozwi*, *BaKalanga*, *Babirwa* and many more.

Fig. 1.1: Ndebele clans isigaba/imizi and the “peripheral” clans imizi yezikhuza (designed by Bajilla C. 2018)



USaba was headed by Mpukane Ndiweni and this is the present day North-west of Plumtree in Matabeleland South. *UMncwazi* was headed by Mtotobi Mlilo and it is the present day Emganwni in Bulawayo. *EZinaleni* was headed by Mabuyana Ndiweni and it is the present day Kezi in Matabeleland South. *KweZimnyama* was led by Mtshamayi Ndiweni and it is present day Eastern parts of Plumtree *koWasi*. *IMpande* was led by Sindisa Mpofu and it is the present-day Plumtree and Empandeni area in Matabeleland South. *UGodlwayo* was led by Mthikana Mafu and it is the present day Insiza district in Filabusi and Gwatemba in Matabeleland South. Other areas such as Emhlangeni which is Inyathi today, Ntabazinduna and other places like North-western parts of Lupane and Tsholotsho; as well as Nkayi have a strong history of Ndebele cultural practices. It must however be noted that there are also *AbeLozwi* and *BaKalanga* who were found already habitating these places towards the demise of the Rozvi/Torwa states.

Therefore, with the brief discussion given above, it is clear that the informants or respondents for the generation of this thesis are authentic to have provided me with correct information about the Ndebele indigenous music-culture. I have also managed to trace my origins so as to qualify as an emic researcher.

1.3. Defining the Research Problem and Objectives

Music composition is best defined in the context of creativity. My view is based on Swanwick and Tillman's (1986) definition of creativity as 'an activity of original invention.' This implies that music composition presents a wide range of creative continuum. Stein (1962), Nketia (1962), Rothenberg and Greenberg (1976) and Nzewi (1991, 1999, 2004, 2008) have also discussed widely about creativity in music making and performance. In

general, creativity as a subject which manifests itself in every conceivable aspect of human endeavour has spanned many centuries and almost every culture in the world. This has been enthused because of the general, and accepted, belief that the capacity to create and develop new ideas and solutions to old or existing problems is one of man's most critical capacities. Thus, efforts to understand the creative process, the creative ability and the creative individual hold a prominent place in the literature of ethnomusicology, historical musicology, systematic musicology, intercultural musicology, music theory, music psychology, and music education.

As such, in this research on creativity (in this context I mean music composition) I attend to such questions as;

- 1) What is indigenous Ndebele oriented creativity (what is Ndebele indigenous-based music composition),
- 2) How are the Ndebele indigenous rhythms *inhlamvu zophawu/umgogodla/ukhakhayi* collated in the selected and demonstrative personal Ndebele indigenous oriented contemporary choral works?
- 3) What Ndebele indigenous melodic *indlela/umkhandlo*; and modal factors or processes have led to the composition of selected and demonstrative personal Ndebele indigenous oriented contemporary choral works, and,
- 4) What is the status of creativity (music composition) as a concept emanating from Ndebele indigenous textural *ukwelukana/ukungenana kwezindlela lezinhlamvu zophawu* and harmonic resources *amazwi/amaphimbo alumbeneyo* or *imisindo elumbeneyo*; and what implications does that status have for indigenous oriented theory development and application in a contemporary setting.

Although some scholars have attempted to provide general theoretical answers to these questions without any contextual consideration or reference to any particular culture; and although such general answers may be possible for some of the questions; real answers to most of these questions may still differ from one culture to the other, because of differences in concepts and definitions each culture may have for such terms as creative personality, creative process and creative products. Hence, there is a need to explore these issues within the context of the Ndebele music-culture in particular, juxtaposed selected and demonstrative personal Ndebele indigenous oriented contemporary choral works.

Therefore, to contextualise this research within the music-culture of amaNdebele, I spell out the following important objectives;

- i) To assess the impact of the dynamics of the Ndebele indigenous modal, melodic *indlela/umkhandlo* and other creative forms, and assess how such dynamics and artistic forms have provided the basis for the development of ‘new music’ idioms in selected and demonstrative personal Ndebele indigenous oriented contemporary choral works.
- ii) To investigate how the selected and demonstrative personal Ndebele contemporary compositions respond to the challenge of Western culture, by attempting to be visible through synthesising these Western procedures with traditional Ndebele harmonic resources *amazwi/amaphimbo alumbeneyo* or *imisindo elumbeneyo*; and textural features *ukwelukana/ukungenana kwezindlela lezinhlamvu zophawu*.
- iii) To examine the extent to which these compositions exhibit the success in reinterpreting the rhythmic elements *inhlamvu zophawu/umgogodla/ukhakhayi* of traditional Ndebele music-culture in an attempt to give the selected and demonstrative personal Ndebele indigenous oriented contemporary choral works the Ndebele identity.

- iv) While the analysis of a Western composition often presupposes that the reader has a cultural understanding of the framework in which the work was composed, the same is not necessarily true of a contemporary Ndebele composition. Accordingly, one of the functions of the analyses in this research is to offer a cultural understanding (which is likely to be different from a Western context) and by doing so provide a clearer understanding of the structural and stylistic features of the music.
- v) To help in the provision of a relevant analytical and interpretive approaches which can be employed in studying other works by African composers which have a similar cultural conception to those examined in this research
- vi) To pioneer the compilation of more relevant teaching material of Ndebele music-literature in schools since there is somehow an emphasis on the study of Western music, which obtains in the Zimbabwean music curricula at the moment. While the study of Western music in Zimbabwean schools and universities should not be discouraged; the development of an academic and educational system which addresses itself to the artistic needs of contemporary Zimbabwe (Ndebele) should be the central objective of any music curriculum in the country. One of the ways through which this objective can be met is by examining the works of contemporary Zimbabwean composers to see how they have used Zimbabwean (Ndebele) and Western elements in order to satisfy some of the artistic needs of contemporary Zimbabwe.

1.3.1. Summary of the Research Problem

Culture is a universal trait common in every society (Tylor 1958; White 1959; Geertz 1973; Kottak 2005). It embraces all the attributes that define a group of people. Tylor defines

culture as "...that complex whole which embraces knowledge, beliefs, art, morals, values, custom, and any other capabilities and habits acquired by man as a member of society" (1958:1). On the same note Kottak (2005:42) maintains that culture is transmitted through symbols, acculturation or enculturation. However, culture is dynamic and the dynamism is a reaction to diffusionism and modernity. As such, the music-culture of the Ndebele can be viewed as potentially relevant to provide the contemporary choral music composer with rhythmic, melodic and harmonic textures for modeling new music rooted in the Ndebele culture, hence identity. Borrowing from Geertz's (1973) metaphor of thick description, it can therefore be noted that culture becomes something like a web that Human beings by nature have woven. To that effect the research sought to demonstrate the potential of the Ndebele music-cultural rhythmic, melodic, harmonic and textural elements as pre-compositional resources in Ndebele indigenous-oriented contemporary choral music composition. As already mentioned before, the study aims to investigate the processes by which new ideas are generated from the traditional Ndebele music to develop a contemporary rendition of traditionally bound and influenced choral music composition. Thus, in the process of creating (composing) or modeling cultural bound choral music compositions, the endeavour is to demonstrate how specific Ndebele music-culture stylistic textures are distilled, adopted, and appropriated into various forms of innovative ideas; in this context, contemporary choral music composition.

Therefore, by using the Ndebele musical tradition as a frame of reference, I wish to point out that an approach to the study of indigenous-oriented choral music composition in relation to African art in general cannot focus solely on institutional legitimacy of Western approaches and compositional theories without taking into account the human creative activities rooted in culture. The human creative tendencies that reveal both the innate capacity (the personality)

and culturally acquired knowledge are of primary relevance in understanding the art of composing. Based on this fact, the present study is oriented more toward the creative abilities manifesting from personal and demonstrative personal choral music compositions and explore how I have consciously and subconsciously generated new ideas through reproducing, reconstructing, reordering, and reinterpreting these existing traditional musical elements through creative processes, and as a result bring about new ideas in Ndebele contemporary choral music composition.

1.4. State of Research on Compositional Processes

Most studies of music composition have investigated and presented information observed in the context of western art music. Approaches to composition have, over the years, been hinged on western paradigms. To note are theorists and composers such as Zarlino and Rameau who worked on the principle of triad and chord construction in the early 19th century. Specific musicological contributions towards the composition domain have to do with melodic, harmonic tonality, cadential, motivic and thematic development in western art idiom. Contributors to this effect include Hendreik Schenker (1926, 1969, 1970, 1980, 1987), Carl Czerny (1979), and Paul Hindemith (1942) just to mention a few. Contrary to the western systems of composition, is an approach propounded by Bela Bartok who posits that composition should be viewed in the cultural context of its creator. He used the Hungarian folksongs in his music pedagogy frameworks, as he fosters an indigenous approach to music education. Bartok's approach has transcended into his approach to composition in Hungary as evidenced by his Hungarian Rhapsodies composed in the turn of the 19th century. The mid-twentieth century has however presented the desire to adopt this indigenous oriented approach and flair with regards to music composition in Africa. These African composers and scholars have advocated for an African adoption of African indigenous knowledge systems in

contemporary music composition, hence a move to rejuvenate indigenous music-dance-cultural heritage. In Ghana composers such as Kwabena Nketia, Amu, Dor; in Kenya there is Timothy Njoora; In Nigeria composers such as Akin Euba, Christian Onyeji, Meki Nzewi; and in South Africa composers such as Mzilikazi Khumalo, Phelelani Mnomiya, George Mugovhani, Sibusiso Njeza and Christian Thanduxolo Ngqobe, are good examples of this African revival, in the quest to define identity.

Some predecessors and contemporaries in similar researches include Mngoma (1988); Parker (2000); Detterbeck (2003); Olwage (2003); Mugovhani (2010); Dor (2005); and Njoora (2000), (2004), (2005) and (2010). Therefore, it is my desire to research in the Zimbabwean context; with specific reference to the composers of Ndebele speaking people. The study will also help in documenting Zimbabwean choral art music history, and bibliography of selected Ndebele contemporary choral music composers, thus bridging a gap in the Zimbabwean choral music literature.

1.5 Significance of the study

The study hopes to show the importance of indigenous music-culture knowledge systems in fostering identity. The research also hopes to contribute significantly in the schools and tertiary institutions music curriculum to appreciate and understand the essence of indigenous music culture knowledge systems in the teaching and learning environment from the Ndebele perspective. In Zimbabwe, the research hopes to serve as a pioneering attempt to research on indigenous choral music, which is currently a grey area. It hopes to inspire upcoming composers to pursue the revitalisation of indigenous music genres by incorporating them into contemporary compositions.

This, unquestionably, creates a palpable link between the new work and the indigenous music that it is based on African music-cultural traits; in this case, the Ndebele culture. My personal desire to document the principle of cross-cultural composition, which I will refer to as 'Ethno-composition', based on Ndebele indigenous music hopes to benefit interested scholars and researchers to be motivated in terms of innovativeness and creativity. In other words, it is my desire to contribute to modern African composition as an ethnomusicological process. Thus, with a combination of sheer interest, inspiration from my research and the desire to contribute to the creative continuum of indigenous (Ndebele) music through a definitive paradigm (research-composition); I hope to motivate debates and hence influencing a paradigm shift from western models to a more African way of modelling music theory. In other words, it is necessary to convey a framework that could be applied in composing art music from the Zimbabwean Ndebele stand-point for the benefit of younger composers. As such this will promote a perspective for Ndebele indigenous art music composition based on indigenous music paradigm. It is also my intention to contribute authentic literature, theoretical contents, creative procedures and probably performance practices on the fast changing or otherwise disappearing music types of the Ndebele people. On the other hand the research hopes to popularize as well as advance indigenous Ndebele music knowledge in new contemporary form by adopting literary documentation and presentation techniques. The Ndebele choral music compositions therefore intend to demonstrate that indigenous music knowledge can constitute the creative model for indigenous oriented art music, if analyzed and understood.

The research provides a philosophical proposition for modern compositional techniques and performance practice. It demonstrates the potential of indigenous Ndebele music-cultural knowledge systems as major tenets and pre-compositional resources in indigenous choral

music composition. In the field of composition, the concept of indigenous music-cultural knowledge systems (social art world) has to take precedence. As such, composers seek to explore the socio-cultural facets of particular communities, patterns of co-operation, and the context in which these indigenous Ndebele oriented compositions are created. This notion is consolidated by Finnegan (1989) and Martin (2006) who note that ‘art world’ illustrate the different musical styles occurring in the context of everyday life, to depict the cultural networks of individuals involved in each world, and to investigate the complex practices, world views and cultural influences embodied in each style.

Also, the study establishes how the perspective of indigenous choral music composition can be used to map the socio-cultural significance of indigenous musical practices in everyday life. In addition, the purpose of the study is to explore the symbolic ties and linkages between the socio-cultural phenomena of the two given sub-cultural spaces (western and the Ndebele), and the styles and forms the underlying music assumes. The proposed research will therefore help to establish the potential of indigenous knowledge systems to serve as theory of music as opposed to the western art theory of music.

With the changing socio-cultural arena it is vital to identify how the compositional process and products are being formulated in the continuous development of the Zimbabwean musical culture as a whole. Thus the study hopes to give guidance to composers of African music and/or popular music, as well as provide cultural information to ethnomusicologists and others concerned with cultural studies. This study hopes to contribute to the existing knowledge on the creative-compositional procedure of African music in general and Ndebele contemporary music in particular. Furthermore, the transcriptions of Ndebele traditional music could be one way of archiving the said music. Even though transcription of African

music does not capture all activities in its performance, it provides a guide as to what researchers and anybody interested in traditional music can expect.

1.6. Theoretical Framework

This research encapsulates/summarises various ramifications/outcomes of Ndebele indigenous contemporary choral music composition; processes, structures, styles, exponents, trends and creative outcome; drawing from indigenous Ndebele music-culture material. I, therefore, make a case for greater utilisation of indigenous musical material from African musical models in the composition of African art music (in this context the Ndebele contemporary choral music composition) for creative distinction and essence, if not authenticity. Thus, in this research I endorse the ethnomusicological procedure known as research-composition (Onyeji, 2002) as the creative path to Ndebele contemporary choral music composition. While this paradigm projects to African art music composition, practice and concerns, the discourse takes the Zimbabwean Ndebele standpoint into account. This is understandable, given the fact that I am Ndebele. This is also justified by my enormous contributions to Zimbabwean choral music as a composer, performer and composition lecturer. This is an approach to composition in which in-depth ethnomusicological research on the indigenous music of a given culture informs the creative and compositional theory of a modern art music composition. The approach seeks a continuum of traditional musical arts of Africa in modern art music form (Onyeji 2002: 1). It is a compositional process that enables a composer to produce African art music of any length or magnitude by the study and application of creative elements and idioms from identified African musical type or tradition. The procedure entails ethnomusicological study of identified music type (ethnographic and musicological) that enables the identification of distinctive features of the music type as well as the application of the creative features and idioms in the composition of art music of

choice. The essence is to ensure that the art composed music captures the spirit of the indigenous music while at the same time is a transformation of the music in literary form.

Research-Composition identifies the distinctions that exist between ethnomusicology and composition as scholarly and creative fields in music but at the same time constructs a bridge from one to the other. This enables closely-knit relationship between the two, an issue which has been well explained by Onyeji (2005:250-266). Therefore, the desire to demonstrate the use of the theoretical and stylistic resources of Ndebele indigenous music to produce new music of international relevance and creative originality motivated the adoption of this model/paradigm for this study. This is to counter the thinking that mere insertion of a melody from a folk song represents African art music. It also demonstrates the path to the dissection of a given indigenous music for the distillation of its creative elements, idioms and dynamics for a creative work. This, unquestionably, creates a palpable/clear link between the new work and the indigenous music that it is based on the Zimbabwean Ndebele culture.

The following are presented as necessary steps in the application of research-composition to modern art music composition by composers as proposed by Onyeji. The first step would be to decide whether the art music composition is to be based on a specific African indigenous music type or whether it would use generic African compositional idioms and principles. The latter approach would entail clear understanding of the principles and idioms and the ability to apply them in the new music composition. The former approach would entail the following procedure: a) Identify or decide on the particular music to be used, bearing in mind the compositional intention; b) Undertake fieldwork on the music and musicians in the traditional context, in order to collect necessary formal structural data on the music, as well as the musical and socio-cultural factors of creativity informing the performance of the music in society. Follow up field works would be necessary to authenticate the data already collected

and studied; c) Conduct laboratory study of the data, which would normally include transcription and analysis of the music in order to identify the characterizing features, its idioms as well as the compositional techniques; d) Determine the relevant features and characteristics of the traditional music to be used in the art music composition; e) Apply the selected features of the particular traditional music type/style in the new work. This would entail exploring the new medium as a factor of the creative continuum; f) Evaluate the new work vis-à-vis the traditional music, through a concert audience.

In consolidating the above paradigm, I also adopt the following theoretical positions as the framework for the study: (a) the individual-community dichotomy in Ndebele philosophy (Gyekye, 1995), (b) differential psychology, (c) interpretive innovation (Meyer, 1989), and (d) socio-musical practice (waterman, 1993). These theoretical positions may be summarized as follows: the African (Ndebele's) concept of the individual and the community; as explained by Gyekye (cited in Beeko 2005) referring to the Akan of Ghana; can be likened to a tree in relation to the forest. There is a relationship between trees and the forest within which they exist, such that, the nature of the forest is attributed to the nature of the trees and the similarities and differences of the trees typify the forest. On the same merit, the quality of a culture, according to Ndebele philosophy, is attributed to the qualitative lives of the individuals who make up the culture; their similarities and differences typify the culture, thereby making the individuals in Ndebele culture as important as the culture itself. This philosophical concept makes an individual creative ability pre-eminent in any creative process, a subject that is subsumed under differential psychology. This theory is concerned with the nature and origins of individual differences in psychological traits. The origins of these individual differences are believed to be found in "the innumerable and complex interactions between each individual's heredity and his environment." Thus, the theory posits

that, because each culture or subculture fosters the development of its own characteristic pattern of aptitudes and personality traits, the environment, in addition to the inborn trait, plays a great part in the “personality difference.” The understanding of these differences helps to explain why within the same cultural constraints some individual composers are prone to be “innovators,” devising new ideas, while others tend to be only “elaborators,” replicating the existing structures, a premise that underlies Meyer’s (1989) theory of “interpretative innovation.” According to his thesis, what should count as an innovation is based on the distinction between devising and replication. Thus, what might be called interpretative innovation is “any composition of a piece of music that does inherit the structural elements of a culture where the composer belongs. Such composer is considered to have a sense of “novel realizations (interpretations)” within the constraints of the composition tradition of a musical culture and choose among the possibilities devised.

These theoretical positions; research-composition (Onyeji, 2002), individual-community dichotomy (Gyekye, 1995), differential psychology and interpretative innovation (Meyer, 1989); underscore the fact that, individuals are the centre of the making of a culture, and as such, creative individual composers may be considered a “think tank” of society in terms of progress and advancement. The appropriate theoretical orientation that underlies this proposition is the socio-musical practice, which, according to Waterman (1993), posits that, “cultural continuity is not best thought of as *statis*, but as a recursive process. The reproduction of individual representations of culture patterns is grounded in a flow of activity continually shaped by actors’ interpretations of and reactions to constraints and incentives encountered in the world.” In this case, the practice theory (socio-musical practice) by Waterman (1993), unlike the functionalist approach, does not presume “cultural equilibrium” or view change as “exceptional and alternatively adaptive or dysfunctional.” Individual

composers, through a range of compositional strategies, creatively make new choices that feed into the existing structure, and by so doing, they reinterpret and reconstruct styles, and reposition “genre categories,” as well. From these theoretical orientations, my study of creativity (music composition) in the Ndebele musical culture will examine the relationship between the individual creator (composer) and his/her community, and how these individuals’ creative activities help shape and sustain the music traditions.

1.7. Review of Related Literature

In order to understand the Ndebele indigenous song-dance-styles and Ndebele indigenous oriented approach to composition, it is important to have a grounding understanding of African music in its traditional practice in general terms. Also, to be explored is the understanding of the textural, melodic, rhythmic and harmonic features and how they create a resultant form structure. Review of the literature that is related to this study is primarily concerned with exploring the general structure and textural features of indigenous African music across the continent, and specifically Ndebele. Therefore, organisation of literature is by theme and construct as explained by (Mouton, 2001). The discussion is being necessitated by classification and typology or defining of key constructs in the study as they are prescribed in the research topic.

It is important to note that there have been some researches and explorations on the subject of indigenous oriented composition by African scholars in countries such as South Africa, Ghana, Nigeria and Kenya. Substantial literature on music composition does exist, even though there is minimal information available specifically on indigenous oriented approach to music composition in Zimbabwean choral music.

The study of music theory, form and composition has generally been largely western dominated field of study, thus following the western curriculum and theory. However, some profiles of few South African indigenous art choral music composers are found in Yvonne Huskisson's publications, which have pioneered research on South African Indigenous art choral music (Huskisson (1969); (1994), cited in Mugovhani (2010). Some predecessors and contemporaries in similar researches include Mngoma (1988); Parker (2000); Detterbeck (2003); Olwage (2003); Mugovhani (2010); Dor (2005); and Njoora (2000), (2004), (2005) and (2010). However, in Zimbabwe it appears as if there is no proper documentation of choral art music history, thus a great need to bridge that gap.

Uzoigwe (1992:10) notes the following about an African composer, "... composers seek to explore the creativity potentialities which are inherent in their musical traditions and to recombine the various elements in a new order that would not be a departure from but an enhancement of the evolutionary process and continuity of their musical/cultural heritage". Omojola (1995:47) also notes that African idioms should be used in greater abundance in modern works, both from a conceptual and structural perspective for an authentic national tradition to emerge. Agawu (1995) views, "...an African composer as not an alienated individual writing against a hegemonic socio-political structure." He further notes that the idea of belonging separates this African composer from composers elsewhere who deliberately position themselves outside the mainstream and sometimes in opposition to the prevailing ethos. Njoora (2010:43) attributes his inspiration of composition to perspectives and the thought paradigm by the renowned African music researcher and musicologist Kwabena-Nketia (2004:1) who observes the following;

Analysing some of the materials I encountered in my research enabled me to develop my compositional theory to determine where I could move from tradition to modernity without masking my African voice or losing my African identity... for although my research

interest is traditional African music... documentation, preservation and promotion as our cultural legacy, my creative interest lies in the application of my field experience and research findings to the development of African art music as a contemporary genre.

This statement captures Njoora's compositional philosophy and stylistic sentiments, which falls within the philosophical and ideational thrust of my compositional idiom. The view by Kwabena-Nketia is in line with Nzewi's (1991, 1997, 2007, 2008) assertion on the implementation of indigenous African knowledge systems in the analysis and composition of indigenous music. Nzewi has explained interesting views on indigenous theoretical inference for the appropriate understanding of indigenous knowledge systems, some of which have been adopted for the purposes of this research. Beard and Gloag (2005) also give an insight on musicological issues that are of great significance in this research. They explain the concepts of cultural studies as directly enhanced by historical musicology, aesthetics, organicism, and some matters pertinent to composition addressing cultural elements relevant for the study of African music composition.

Therefore, the literature review has been divided into six (6) sections: it defines the Ndebele people; defines music and ethnomusicology; discusses the concept 'ethno-composition'; deals with the literature that addresses compositional elements in African music; speech as a springboard in the formulation of African melodies; the creative process in African music. I have also formulated a conceptual framework on steps that I have taken from the collection of songs right through to the composition process. The last section identifies and summarises the knowledge gaps that have been left in relation to the literature reviewed and those that this study sought to fill.

1.7.1 Compositional elements in African music

Musical meaning draws from the formalism theory particularly with the understanding that, "musical meaning lies exclusively within the context of the work itself, in the perception of

the relationship set forth within the musical art” (Meyer 1994: 6). Reimer (1970: 240) also affirms that “formalism concentrates ...exclusively on the internal qualities of an art work and their inherent excellence of proportion”. Therefore, formalism sets the stage for analysis of musical meaning which is grounded in the various musical elements. During fieldwork I noted that among the Ndebele people there is no ethnic name for pitch rhythm, scale, and harmony and so on even though the elements exist in their music. To them, music is music in totality. Nevertheless, this conception of music emanating from America and Europe, has not escaped music from the African continent. Indeed, as Akuno (2005:155) notes, “perhaps one of the biggest setbacks that African music has had to suffer is its analysis and judgement using foreign terms and rules”. This study thus asserts that music in Africa also contains the attributes of aesthetics, history and composition which are also attributed to Western music. Therefore, what is in the musical composition process of Western music or any other music is equally present in African art music.

Scholars in Ethnomusicology have also had to use European languages to write about music in African communities, because African languages are not universal. This becomes a setback when musical concepts are labelled inappropriately due to lack of vocabulary. The use of non-African languages to analyze music in African communities has served its purpose of disseminating and archiving information on African musics. English has been used mainly as a language for scholarly argument in musicology. Therefore, it is used to describe African music and bears upon the current study on Zimbabwean indigenous music. Even though structural analysis is essential, musical context in African music cannot be underrated as it also contributes to structure. Chernoff hails an approach that “seeks validity through richly contextualized portraiture ...of particular people in particular places” (1989: 61). The social function or role of music in African society is very important. Music is organized as a

community event. In other words, it functions in a given context and draws its meaning from it. Even though Meyer (1994) and Reimer (1970) in their explanation refer to western musical elements, African music constitutes the same musical elements whose study sometimes results in musical analysis. Thus, the relationships of the various musical elements in African music also contribute to musical meaning.

In this case meaning in African music draws from the functionalism theory that Akuno (2005:160) defines as a “view of music that sees meaning in the role that the music plays in the life of those who make it’. Thus, the study of ‘music in culture’ ignores neither music nor culture, neither formal structure nor function but unites both in a comprehensive statement of meaning (Nketia 1962: 1). In the same vein, Scherzinger (2001: 11) asserts, “on the one hand, then, no amount of context-sensitivity eludes its own formalist tendencies and, on the other, no amount of formalism eludes its socio-contextual insights”. For this reason, the study of the Ndebele indigenous music genres, which form an element of music composition, were being examined in relation to other elements in the music and in respect to the socio-cultural context. At this juncture I address some of the compositional elements that have been studied and discussed in African music.

1.7.2 Rhythm in Africa

Scholars have addressed elements of African music in reference to specific ethnic communities exhibiting unique qualities. Nzewi (Nzewi 1974: 23) has discussed African rhythms and states that:

Almost every writer on African music (especially on West African music) has had something to say about the intriguing rhythms of the music. The statements made so far seem to unanimously confirm that the rhythms are complex, cross rhythmic, polymetric, polyrhythmic, asymmetric and confoundedly undecipherable.

In a bid to decipher African rhythm, Nzewi states that, “I use the term *melo-rhythmic* to refer to rhythmic organization that is melodically conceived and melodically born” (Ibid: 24). With specific reference to Nigerian music, Nzewi discusses how rhythms are created and varied in terms of pitch when played on the drums. In the Ndebele music genres these rhythms are noted and they form rhythmic motif. This motif is a melody that is rhythmically conceived. In this context, some of the *isitshikitssha rhythms* are highly syncopated and create polyrhythms when sung against the accompaniment of clappers and dance patterns in an ensemble. Both the general characteristics of African rhythms and those of specific African communities have been studied. For instance, Temperley (2000: 65-96) pays special attention to rhythm as perceived in children’s and work songs among the Ewe of Ghana. He addresses the organization of rhythm into different groupings in context. Temperley discusses African rhythm from the perspective of music theory. Rhythmic motifs together with melodic structures are a vital component of this study as their creation and improvisation form a basis upon which I have adopted an African indigenous music theoretical continuum for composition. Anku (1997: 211-238) in his study on the *Adowa* ensemble of the Akan community, transcribed the rhythms performed by various instruments and analysed the resultant rhythms. He emphasized the importance of rhythm in Akan drumming and identified the themes and variations of different structural rhythmic patterns. Anku breaks down the rhythms into different levels of structural units, identifying the “internal” holistic perspective and “external” holistic perspective. He points out that, “the main considerations in understanding the internal holistic perspective are the descriptions of how the performers find their cues and maintain their relationship with other composite parts of the ensemble: ...how the performer perceives his entries” (Ibid. 217). Anku’s internal holistic perspective is vital to this study as the observation and understanding of different cues in a musical ensemble is an important aspect of musical performance in *Litungu* music of Kenya. Among

the performers of *Litungu* music, the soloist gives both auditory and verbal cues from the *Litungu*. Auditory cues include musical passages that signal the entry of another instrument or voice; they also signal a climax. Using a verbal cue, the soloist indicates to a member of the group when to start. Also “the external perspective represents a holistic consideration of the ensemble’s rhythmic configuration” (Ibid. 227). Here Anku actually focuses on the playing technique as well as tonal and timbral contrasts.

Rahn (1996) discusses rhythm from the premise that Europe-derived analysis does not give attention to rhythm but concentrates on pitch and form. He states that, “rather than depicting syncopated rhythms merely as deviations from a four-square metrical hierarchy, I endeavour to show how they can be portrayed as highly integrated wholes in their own right” (Rahn 1997: 71). With this he creates an “alternative to orthodox, Europe-derived accounts” (Ibid). By addressing syncopated rhythms as new entities in their own right, he still acknowledges the fact that when African rhythms are placed against each other, they become variants of the original rhythms. Kubik (1964) engages a discussion on *akadinda* music of Uganda. He addresses the techniques of performance, tuning of the *akadinda*, and describes the process of learning how to play. He further transcribes the rhythms and analyses the rhythmic structures. Kubik identifies that there are several rhythmic patterns that unfold concurrently forming a multi-layered rhythmic structure with a rhythmic ostinato. Drawing from Kubik’s approach this study engages a discussion on the structural basis of indigenous Ndebele music through some transcriptions of musical fragments.

1.7.3 Realisation and Treatment of Harmony in Africa

Harmony is another element that has received attention in African music. Harmony is defined as the simultaneous sounding of melodic parts (Agu 1999: 44; Akpabot 1986: 104). Kubik (1975: 41) identifies African texture as including harmonic counterpoint, homophony and

faux-bourdon. He discusses harmony in African music by giving a brief history of how and when it was discovered. Kubik then identifies the streams of African harmony “the so-called thirds tribes and the 8-5-4 tribes, the latter being mainly those ethnic groups which predominantly use either unison and octaves or fourths and fifths in their vocal music” (Ibid. 42). Kubik thus gives a general overview of the state of harmony on the African continent without specific reference to the Ndebele traditional music. His argument is supported by Agu who adds that “singing in parts is a usual practice among Africans” (1999: 44-45).

The duplication of melodic parts creates harmony which becomes even more interesting when some melodies are varied in some musical phrases against the original melodies. Indeed, this organization of harmony is prevalent in the indigenous music genres in which the other female voice part and another male part duplicate a melody with each part varying the pitches as the performance unfolds to create polarity. Likewise, Olivier (2007: 108) examines the formal structure of Ju’hoan music and identifies that the melodies are “divisible into segments marked by their falling contour...what is perceived as counterpoint is then the varied and simultaneous repetition of melodic lines which are structurally equivalent”. A similar view is put forth by Senoga-Zake (1986: 3) who asserts that “most African music singing is in unison, and can be in octaves when women and children are singing together with men, but it is noticeable that in a number of ethnic groups authentic polyphony and harmony are used. In all the above examples, harmony is thus secondary to melody.

1.7.4 Melody, scale, modality and form in African music

Melodies from the African continent are yet another interesting feature which is closely related to rhythm. They are mostly short repetitive motifs arising from diatonic, tritonic, tetratonic, pentatonic, hexatonic, and heptatonic scales (Akpabot 1986: 5; Senoga-Zake 1986: 2-3; Agu 1999: 34;). Voisin (1994) carried out a detailed study into the construction of

musical scales in central Africa. He points out the necessity of “considering the conceptual dimensions of scale in the various cultures studied” (Ibid: 90). Following this idea, I assume that each community in Africa uses its own scale. In some cases, the scales can be derived from the tuning of some musical instruments within the various communities (see Agawu 2001). Moreover, Uzoigwe (1998) explains the scale structure to which the *Ukom* drums are tuned stating that it is a pentatonic one; while Wood (1983) identifies both the tetratonic and pentatonic scales in Botswana music. She (Ibid., 108) analyses four Tswana melodies and concludes that they are all based on five pitches; mi re do la sol. Wood (Ibid., 111-112) further analyzes Basarwa music and notes that the music is based on four pitches; sol fa re do in shifting order. Likewise, I identify the scale from which the Ndebele traditional songs are conceived- hexachord.

Regarding musical form, Wachsmann (1958:55) describes it as “the by-product of several processes which include the participation of single persons and groups, the dance formation adopted by these persons and groups and the application of commas, semicolons and full stops in speech when word groups, phrases and paragraphs are shaped.” Wachsmann’s statement suggests the complexity of describing African musical form. Not only do we attribute form to the intrinsic components of music but we also address the extra-musical. The dialogue between solo and response, together with the dance patterns bears upon musical form. In this study the use of solo response is inevitable in all the Ndebele indigenous music. The latter part of Wachsmann’s statement explains how text contributes to form. Jacobs (1986: 145) describes form as “the layout of a piece of music considered as a succession of sections”. This is important in this study, as it analyses the structure of selected Ndebele indigenous music.

From a general African perspective, Agu (1999:15) maintains that, “the main structural forms of African songs are the call and response, call and refrain, solo and chorused refrain, mixed structural form and through composed.”

Agu goes on to describe these forms with the assistance of examples from Nigeria. Nketia concurs with this and explains these forms in detail as follows: The simplest form is the one in which the lead singer sings an entire verse through, repeated immediately by the chorus. Other songs are organized into clear sections for a lead singer and a chorus. In the simplest type, each section consists of a single phrase, sung by the lead singer and answered by the chorus with a set response. These structural forms arise from the presentational aspect of the music which relies on context and the creative ability of the performers/composers. This is why Nketia (2002: 147) says, “Details of form and structure grow out of the creative process”.

In his thesis, Akumu (2004) pays attention to an ensemble music called “*Ohangla*” performed among the Luo of Kenya. Akumu analyzes song texts by collecting and transcribing music. He identifies the musical characteristics of *Ohangla* in terms of tonality, intervallic patterns, rhythm, harmony, vocal techniques, dynamics, tempi and themes. He concludes that the musical form of *Ohangla* is ternary, the song structure is solo and response and the two main themes are love and praise. Such analysis gives a point of departure for me to analyse the Ndebele traditional music. His method of transcription and analysis of song texts is also employed in this study in order to establish the role of speech-melodies in generating melodic contours for contemporary composition. As such I have used this method to reveal the rhythmic and melodic phrases of selected Ndebele indigenous music genres

Various indigenous musical elements have not received scholarly attention in Zimbabwe including, instrumental musics, harmony, rhythm, melody, scales and musical form. The concept of generating indigenous music theory as pre-compositional resources in choral music composition has not been given much attention in scholarly works as addressed above and this is a focal point of this study. The methods of collecting songs through recording and transcription of songs using both tonic sol-fa and staff notation informs this study and plays a significant role in establishing the musical and thematic content of The Ndebele indigenous music genres for use in composition.

1.7.5 Verbal-text as a process of compositional elaboration

This section deals with studies on song texts. It interrogates the cultural and compositional role of speech and speech-melody in music composition. Arom (1985: 10) maintains that “melody is only conceived as clothed in the words that it conveys ... it then becomes ‘song’”. African music is closely linked to language. There is a colourful and instructive world in the discourse on the African language and its music, especially on pitch and language. This implies that speech and speech-melody have a cultural and compositional role in music. Chernoff (1979:75) posits that African music is derived from language. The view by Chernoff implies that a clear understanding of African language is to understand African music.

In other words, one ingredient of a song is words or song text. The function of song texts cannot be underestimated; they are “an avenue of communication, a medium for creative verbal expressions which can reflect both personal and social experiences” (Nketia 1988: 189. Text represents an avenue through which members of the community relay their artistry and emotions. According to Myers (1996: 28) there are two renditions of speech in music; one is “story telling, in which the narrator (or audience) may sing when appropriate to the

tale”. This rendition of speech is common in many cultures on the African continent after the evening meal. Olson (1982: 73) discusses five examples of such tales from the Arimi of Tanzania. He explains the tale and the song accompanying the tale. Another rendition of speech is “a song that may begin with a spoken call-and-response section, followed by a section in which the singing voice is used; similarly, a song may begin with a sung section, followed by a spoken section and another sung section” (Nketia 1988: 178). This scenario reflects on form, thus a significant feature in this research.

Various African song texts from Zimbabwe, South Africa and Kenya are artistically devised and have been the focal point of scrutiny by scholars who pay attention to their contexts and use as cultural indicators, social commentaries, proverbs, metaphors and poetry (Nandwa 1976; Berliner 1976; Coplan 1991; Olilo 1991; Bwonya 1998; Mindoti 1999; Coplan 2001 and Idamoyibo 2006). Idamoyibo (2006) provides an in-depth discussion of language use in the Igoru music of the *Okpe* community of Nigeria. He begins by transcribing music with text in the original language and providing English translations. This is followed by a discussion of metaphors, imagery, symbolism, proverbs among others in the song text. He ends by addressing the philosophical thought processes and poetic forms in the music. His study is similar to the current one in the sense that both refer to a specific traditional music within an African community. Coplan (2001: 63) explains that “the ability to make metaphor is an essential aspect of talent and expertise for musicians as for the composers of verbal text”. Coplan’s use of the term verbal text refers to the half spoken-half sung texts which take the form of speech-melody that are essential in this study. These variations are thoroughly in line with African (including Bantu) musical practice where in tonal languages the tune must as far as possible agree with the rise and fall of the speech-tones”. Even though this study did not examine the text-tune relationship, it was able to identify that the musical phrases lengths

governed the amount of text sung in that phrase. Here ellipses were common and also the use of sound syllables as explained earlier, thus this was a case of variation. Thus, there was a lot of variation during cyclic repetition of the melodic phrases upon which the indigenous Ndebele songs were performed.

1.7.6 Creative process in African music

Music making in African society evokes communal activity. Even though there are instances of solo musical performances, African communities participate more in group musical activities than solo performances. This means that “all members of the species (community) are basically as capable of dancing, singing and making music, as they are of speaking a natural language” (Blacking 1981: 9). In addition, Machlis (1963: 6) postulates that, “man possesses in his vocal cords a means of producing sound, in his body an instrument for rhythm, and in his mind the capacity to imagine and perceive musical sound”. The latter argument implies that every member of the community is a musician. In the African traditional setting, at least every member of the community would be involved in music making on several occasions.

Therefore, the performers of Ndebele traditional music who are part of the Ndebele community are the main performers, creators and listeners. Other members of the community are passively involved in the musical performance. A few become involved in the performance through dancing and singing, depending on the context. The performers of Ndebele music in this study have all proved to be composers of music and therefore they have a creative ability. Whereas in the Western art music context scores of music are provided, each giving credit and acknowledgement to the composers/arrangers of texts and/or music; in Africa, the composition of music is not always credited to a specific person. Much of folk music in African society is communally owned. However, the contribution of

individual composers in the performance of African musics can not be underestimated as this has been an issue of concern with a number of scholars, who argue that African composers must not be rendered invisible (Blacking 1961; Erlmann 1989 and Ballantine 2000). These scholars have identified certain individuals within the African society who actually compose or improvise. For example, Blacking (1989: 19- 23) identifies Ida Sakala, Annia Banda and Lekesina Banda of Ng'oma clan, Ciluku village, from Western Zambia as composers not only of folk music but also of art music. These women took turns performing a pounding song (*nzimbo za muwende*) and a beer song whose lyrics reflected some of the problem's women faced in a matrilineal society and the misfortunes that could afflict young women. Blacking explains how Ida creates new texts on existing melodies by varying some texts and adding new conversations within the songs. Such conversations were personal and very emotive. With this, Blacking (1989: 23) concludes that, "to refer to that lovely composition as 'ethnic music' would be an insult to the creativity and sensitivity of its composer". Another composer is Joseph Shabalala, who has been described as a composer of the male choral style known as *Isicathamiya* (Ballantine 1996: 3). Ballantine further describes the process through which Shabalala's compositions undergo, and where his melodic ideas come from. Shabalala specified that his musical ideas originated from dreams. At times he closes his eyes and sees something which he later writes a song on while other times he draws from situations and experiences around him. These two composers create within an existing traditional musical style.

In his work, Uzoigwe (1998) attends to the structural aspects of Ukom music as performed in Igbo communities in Nigeria. He identifies variation as the central organization principle in the music and discusses four types of variations. They include perpetual variation, limited variation, ostinato variation and chainsong variation. For each of these he transcribes music

examples to substantiate his arguments. Similarly, the Ndebele indigenous music makes use of repetitions which are actually variations of an established musical construct. Uzoigwe also analyses the cultural background of various texts and explores their underlying conceptual framework. In other words, he explores the processes through which a performer composer creates texts in the performance of Ukom songs.

In his discussion of Nzewi's argument, Wa Mukuna (1997: 240) states that "the improvisational creative process in instrumental music...is an attainment in itself. It exists as a process of fulfilment during the creation and ceases to exist after its completion". Wa-Mukuna acknowledges the reality of this statement in reference to instrumental music and not vocal music and argues that language is the governing principle of vocal music because melodic structures adhere to language contours. Hence, "the creative process in African music is culturally defined, inspired by a variety of cultural manifestations and practices peculiar to an ethnic group" (Ibid.). This makes the performance of African music sound different each time the same piece is performed. Consequently, "a time-line pattern is recycled but not repeated with each recurrence, thereby providing a *same-but-different* pattern to the total creative process of the performance-composition" (Ibid. 242). Each culture has its own mode or basis for creativity. Since each culture has its own language, the very language is crucial in the organization of vocal music.

Akpabot (1986: 76) explains that "ritual poets do not compose their own material. What they do is bring their individual expertise to bear on an established traditional format", which they must of course, learn first. In this respect his argument reveals an existing background that acts as a basis for the creative process. The performers in this respect do not necessarily come up with something new. The use of a cultural format upon which performers base their musical composition is a concept that is shared by Elliot (1995: 162) who maintains, "one

learns to compose by being inducted into culture-based and practice-centred ways of musical thinking that the particular group of musical practitioners maintain, refine and embody in landmark composition”. To do this, composers of music in indigenous African idiom must be conversant with their ethnic language as well as the rhythmic, melodic and structural concepts of their music. This approach guides one’s musical thinking to the cultural practice of one’s own community. Among the Ndebele, musicians must be conversant not only with their language in order to perform their songs fluently and skilfully, but also with the various social and cultural contexts that allow for the performance of *isitshikitsha* for instance. An orientation of the structural features of Ndebele traditional music is also important for them. After listening, one then begins to apply what was heard through performance. It is upon the learnt criteria that composers “decide to follow, adjust, redevelop or transcend” (Ibid.).

Cox (1985: 373) philosophically examines the theory that musical works are discovered and concludes by arguing for the fact that musical works are created. He states that:

- (a) The number of elements and possible combinations of or relationships among elements available to a composer is virtually inexhaustible. It seems we are likely to refer to a work as a creation when the compositional process involves an infinite array of possibilities.
- (b) Most musical systems are artificial and dynamic. As a result, sonic elements have new and different implications in different historical contexts.
- (c) The style of a musical work is the result of human action, and is usually quite personal. The import of a discovery is that which is discovered, but the essence of a musical composition is a personal expression.

Cox’s argument is drawn from a general perspective of music creativity in the sense that musical creativity does not differentiate the cultural aspects that bear upon a musical creation. It is true therefore, that the Ndebele composer has a pool of elements to choose from but s/he is limited within the acceptable ethical tradition, within which he/she creates.

Therefore, knowledge gaps in the musical elements of African music have been identified.

The review noted that a number of musical elements have been studied in the context of

various musics of West, East and Southern Africa. Among the elements that have received scholarly attention are rhythm, melodies, scales, harmony, form and sung text. Speech and speech-melody have not been studied as musical elements in detail. For each element an analytical approach is taken in its discussion.

1.8. Research Methodology, Design, Data Collection

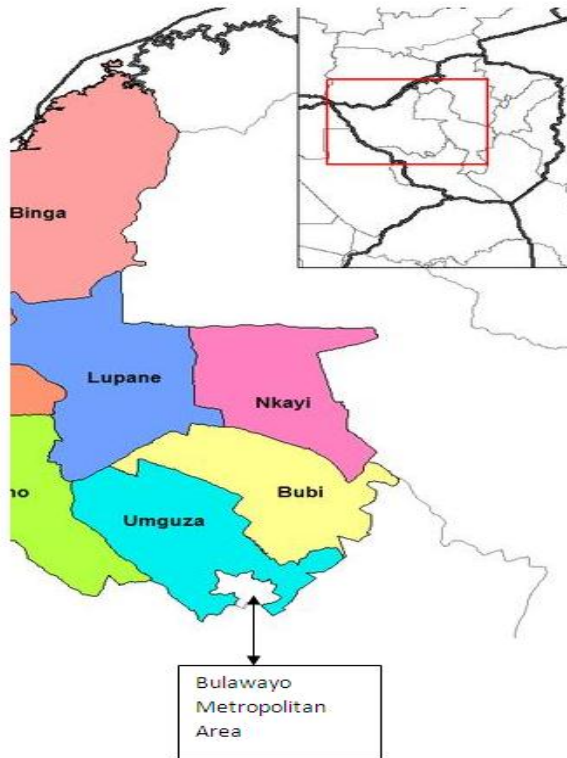
The current research consisted of the following activities: (a) data collection (b) transcription and transliteration, and (c) analysis and interpretation.

1.8.1. Research Population and location

The locations for the study were the three provinces of Matabeleland region, that is, selected districts from Matabeleland South province, with Umzingwane district being the focal point; Bulawayo Metropolitan province, with the city of Bulawayo as the main location; and selected locations in Matabeleland North province (Map 1.4, Map 1.5 and Map 1.6) respectively.



Map 1.4 Location of participants in Umzingwane district, Matabeleland South Province (Adapted from internet www.map.com)



Map 1.5 Location for participants in Bulawayo, Bulawayo Metropolitan Province. (Adapted from internet www.map.com)



Map 1.6 Location for participants in Tsholotsho, Lupane and Nkayi; Matabeleland North Province. (Adapted from internet www.map.com)

Of interest is that Bulawayo city is inhabited by Ndebele people from different districts and provinces of Matabeleland region. Also, other non-Ndebele ethnic groups co-habit with Ndebele people. However, these do not constitute the sample population of this research. In light of the above, most people of the Ndebele dialect are found in this city. Therefore, it made it easy for me to collect traditional songs in Bulawayo courtesy of Thandanani Cultural Ensemble which is made up of members who constitute a representation of Matabeleland region.

Furthermore, Umzingwane district is also occupied by the original Ndebele people who were moved from Lobhengula's 'Old Bulawayo', under the chieftaincy of Gwebu and Magutshwa, the direct descendents of the Khumalo clan (Interview with Magutshwa 27/09/14). With such kind of sample population, I was guaranteed of a more authentic data/information which reflects the traditional Ndebele songs in their original form. Thus, these two locations became the main central points for my study. Therefore, in light of the above, it is plausible that when people migrate, they do not live behind some of their cultural attributes like music-culture, an observation made by Turino (2003:59) who notes;

Immigrant communities...often emphasize cultural practices and styles from the original home as indices and activities that unite and maintain the group in the new location. Group activities that are distinctive of "home" are particularly powerful in this regard, making music, dance and festival common unifiers.

In order to collect data concerning the traditional Ndebele songs for transliteration and transcription, I identified a population comprising Ndebele cultural bearers, Music teachers and lecturers in African music, particularly those with traditional Ndebele music-cultural background and Ndebele traditional dance ensembles. The participants were selected using purposive sampling technique employed together with snowball technique. In purposive sampling the respondents are selected on the basis of their ability to provide the required

information so that the prescribed study objectives are achieved (Bernard 1988: 97). In this regard I selected my subjects that served the purposes of my research as noted by Cohen and Manion (1985). I therefore provide a sample of population as summarized in the table below:

Sample	Data Collected
Ndebele cultural bearers	Information concerning the traditional Ndebele song-dance styles; Identification of songs and demonstrative singing. Also central was data concerning creative forms within the oral literature and sonic order of amaNdebele.
Music teachers and lecturers in African music, particularly those with traditional Ndebele music-cultural background	Classification of traditional Ndebele dance –styles, identification instrumental and dance timelines.
Ndebele traditional dance ensembles	Capturing and recording of the traditional Ndebele song-dance styles performances through participant observation. This enabled me to internalize with the rhythmic textures for easy transcription.

Table 1.1 Samples of participants in collecting data on traditional Ndebele songs.

In order to collect data concerning personal contemporary Ndebele choral compositions, I identified a population comprising Composers of Ndebele origin, Choir conductors who have performed my compositions, Choral music advisors and instructors and Music teachers and Lecturers who have flair in choral music and who can sight read music. Again, participants were selected using purposive sampling technique employed together with snowball technique as summarized in the table below:

Sample	Data Collected
Composers of Ndebele origin	For the structural analysis of selected compositions, hence the identification of indigenous Ndebele idioms.
Choir conductors who have performed my compositions	Provided information concerning their practical perception of indigenous audio discourse as manifesting in the contemporary compositions
Choral music advisors and instructors [All of them had a music theory qualification with one having LTCL in Music composition]	Also conducted the structural analysis of the selected compositions to provide information on structural organization of the works with an indigenous idiom setting.
Music teachers and Lecturers who have flair in choral music and who can sight read music.	Provided technical information concerning the rhythmic, melodic, harmonic and textural features in contemporary works juxtaposed the given traditional Ndebele songs.
Choristers who have performed my music.	Provided data mainly focused on identifying areas or sections they considered to possess a traditional Ndebele sound, rhythm of any form of creative form within the oral literature and sonic order of amaNdebele

Table 1.2 Samples of participants in collecting data concerning structural analysis of selected contemporary choral compositions.

Snowball sampling technique was used as participants would help identify others to become members of the sample; an aspect alluded to by Creswell (2008). The reason for choosing these two techniques in identifying participants for this study is that the majority of the people living in these locations were the appropriate sources to provide reliable information needed for the study.

1.8.2. Research participants and Field sites: The Roadmap

My field study started in December 2013 to May 2014. My field work was conducted in three locations, which are Mawabeni in Umzingwane District, Bulawayo and Tsholotsho. I was engaged in three major tasks, data collection through interviews and discussions with participants, collection of traditional Ndebele song-dance styles, and participant observation, during performance, to familiarize with the rhythmic, melodic and other stylistic features of the traditional songs. On the other hand, I distributed my selected contemporary choral compositions to the targeted participants. This was meant for them to conduct a structural analysis of the compositions. As such I gave them a period of five months, as I returned for interviews and discussions regarding the scores, I had distributed to them. During the same period, I would make a follow up of choral competitions where my compositions would be performed. This was meant to meet with conductors, trainers, instructors and choristers who constituted my sample of population. All the interviews were recorded using video. I decided to use video in order to serve two purposes, one for easy transcription and analysis and the other for preservation purposes. In the following pages are tables of the summaries of the various categories of participants interviewed, participant observation and events that constituted my roadmap during the field study.

1.8.2.1. Participants on Personal Traditional Ndebele song-dance styles

In this study I use the term culture bearer to refer to those elders who by virtue of their age and experience have amassed a lot of indigenous knowledge about the Ndebele culture. These are the very people who are the custodians of indigenous knowledge system in the Ndebele cosmology, particularly the music-culture in its original form. I regard them as the chief research participants whose knowledge was gained through firsthand experience. Some of them have also been involved in traditional ensemble and dance groups.

Certain traditional music performers have, in addition to their practical knowledge, in-depth knowledge of oral history and other forms of relevant and vital knowledge regarding their culture. Incidentally, their information about traditions of a particular culture, in many cases, forms the bedrock of many studies conducted by academic scholars. Such musician-informants, I believe, must be accorded the title “scholars” in their own rights; they may be called “traditional scholars,” thus, differentiating them from the “academic scholars.” I affirm this in light of the quality and level of information which was exhibited by members of two cultural ensembles I interviewed during their demonstrative performances of traditional Ndebele songs. The following are the elders whom I interviewed and discussed about the traditional Ndebele songs.

Name	Date and Place the Interview was Held	Brief Description (and biography)
Fanyana Ndlovu	24 December 2013, at Mawabeni <i>Magedleni</i> village, Umzingwane District in Matabeleland South.	An 84-year-old traditional healer born in Insiza district in Matabeleland South, <i>Khulu</i> Fanyana is well versed with traditional Ndebele song-dance styles. He provided me with information concerning the songs as sung in different contexts, i.e. ceremonies and rituals. This information helped me to work out mood contrasts in my demonstrative compositions in chapter 6.
Bigboy Sibanda	19 December 2013, at his home Mawabeni <i>Magedleni</i> village, Umzingwane District in Matabeleland South.	He is the Kraal Head of Mawabeni village, as such; he presides over ritual ceremonies of the community. In light of that, he explained the textual meaning of songs like <i>bayal'obaba</i> , <i>Sezinath'udaka</i> and the significance of

		the bird <i>Ingqungqulu</i> .
Clifford Ndlovu	24 December 2013, at his Mawabeni home <i>Irrigation</i> village, Umzingwane District in Matabeleland South.	He was born on 2 February 1939. A kraal head <i>usobhuku</i> of Irrigation village, he demonstrated the clapping <i>izikeyi</i> timeline of <i>isitshingo</i> and two different variations of <i>isitshikitsha</i> . He provided me with three 3 songs, <i>Ingqungqulu yahlal'emkhayeni</i> , <i>Abako Gasa</i> and <i>Ng'lamlala</i> .
Lucia Diana Mthembu	3 January 2014, at her home at Old Pumula suburb in Bulawayo	Born on 4 November 1921 in Umzingwane district, She provided me with a version of <i>ingoma yezinyanya</i> .
Yengiwe Moyo (nee Ngwenya)	19 January 2014, at Matshobana Hall (during the performance of traditional songs)	A member of Thandanani Cultural Ensemble, she was born on 9 August 1954. She is a drummer who displayed <i>amajukwa/Ihosana</i> , <i>umdadada</i> and <i>amantshomane</i> drumming patterns. She explained the ritual significance of songs during the rain-making ceremony as according to where she comes from in Matopo.
Prosper Moyo	19 January 2014, at Matshobana Hall (during the performance of traditional songs)	Born on 22 March 1962, Moyo is a good dancer who clearly provided me with <i>Isitshikitsha</i> , <i>amantshomane</i> , <i>amajukwa/Ihosana</i> and <i>umdadada</i> dance patterns. As such I was able to transcribe these patterns.
Nomalanga Mpengese	19 January 2014, at Matshobana Hall (during the performance of traditional songs)	Mpengese with her Ndebele cultural background from Nkayi in Matabeleland North took me through the paces of <i>isitshikitsha</i> and <i>amantshomane</i> dance; an activity which helped me innervate my psychomotor mode for easy transcription of the dances. She also demonstrated the clapping of <i>isitshikitsha</i> . She was born on 27 July 1967.
Muchaneta Dube	19 January 2014, at Matshobana Hall (during the performance of traditional songs)	Dube, born on 17 May 1966 is the leader of the Thandanani Cultural Ensemble who is also a good dancer. She explained some literal meaning of <i>amajukwa/Ihosana</i> songs and how traditional Ndebele songs link with nature, animals and birds.
Ellen Mlangeni (nee Vundla)	19 January 2014, at Matshobana Hall (during the performance of traditional songs)	MaVundla who hails from Gwanda <i>eStezi</i> was born on 20 October 1956. She is the main lead vocalist. She is the reservoir of knowledge in terms of repertoire of songs of different dance styles. She provided most of the songs. She also explained the difference between <i>isitshikitsha</i> and <i>ihlombe</i> in a cultural setting; which became a guide in the achievement of mood contrasts in my demonstrative compositions in chapter 6.
Manina Florence Tshabalala	19 January 2014, at Matshobana Hall, Bulawayo (during the performance of traditional songs)	A very good dancer and clappers <i>izikeyi</i> player. She helped in the description of the three drums of <i>amajukwa/Ihosana</i> dance and the staggered entries they assume during performance. She was born on the 6 th of February 1952 and comes from Matopo.
Matesu Dube	15 January 2014, at Ntumbane (after the performance of traditional songs)	Matesu is the Director of Umkhathi Cultural Ensemble. He organised his ensemble to perform for me. I interviewed him just after the performance and participant observation. Dube provided me with information concerning <i>indlamu</i> and <i>isitshingo</i> dance-styles.
Sinikiwe Moyo	13 March 2014, at Dinyane High School in Tsholotsho, Matabeleland North	A music and isiNdebele teacher at Dinyane High School. A very good dancer and clappers <i>izikeyi</i> player. She helped in the description of the three drums of <i>amajukwa/Ihosana</i> dance and the staggered entries they assume during performance.
Zinhle Thodlana	7 February 2014, at Irrigation village, Mawabeni,	A music and English teacher at a secondary school in Bulilima district, Plumtree in Matabeleland South. She

	Umzingwane district in Matabeleland South.	explained some literal meaning of <i>amajukwa/thosana</i> songs and how traditional Ndebele songs link with nature, animals and birds.
Phathisa Nyathi	15 April 2014, A telephone interview.	A retired secondary school teacher and headmaster, Nyathi is a celebrated cultural bearer and commentator of Ndebele culture, customs and religion. He has authored several books some of which have been used in this research. A telephone interview with him helped me to understand some of the song-dance styles in relation to contexts. I was able to document the historiography of the Ndebele people and tracing the occupation of Matabeleland region by the Ndebele today. He comes from Kezi.

Table 1.3 List of People Interviewed concerning traditional Ndebele song-dance styles, Quoted and Unquoted

Name of ensemble	Song Titles
Thandanani Cultural Ensemble	Khonapha Khonapha, Vul'amasang'uzongena, Dabuka Lwandle, Bayal'obaba, Ubaba wayevunul'inkoni, Siza lomlilo, Ubaba Wayangaphi, Izulu Kaline, Izinyanya
Umkhathi Cultural Ensemble	Salibonani, Inkomo zomlandu, Inkomo zikababa zadl'amabel'omkhwenyana,

Table 1.4 List of traditional Ndebele performing ensemble and song titles contributed

1.8.2.2. Participants on Personal Ndebele Contemporary Choral Music Compositions

Name	Date and Place of interviews	Brief Description (and biography)
Misheck Ndlovu	5 March 2014 at his home in Mpopoma suburbs in Bulawayo	84-year-old, and an SDA, Ndlovu is famous for being the founder of Wings Over Jordan choir. He provided me with data concerning the structural analysis of 3 selected compositions. I also had a discussion with him concerning indigenous oriented approach to composition, and how these idioms manifest in my compositions. Such oral interview helped to augment the data which was written down by the respondent, as he was at liberty to express himself in isiNdebele.
Howard P. Mavhiza	7 March 2014 at his home in Magwegwe suburbs in Bulawayo	73 year old founder of Matshobana choral society, a holder of grade 8 ABRSM piano, LTCL in Music composition and a facilitator of the formation of church choirs across denominations in Bulawayo; Mr Mavhiza provided me with technically sound analysis of my compositions. His knowledge of music theory and composition was of significant help as I was able to identify my compositional style. Despite his bias towards western art music, Mr. Mavhiza managed to identify some key issues concerning indigenous idioms in my compositions. I also managed to conduct face to face interviews which enabled me to capture some information which had not been written his structural analysis write-up.

Table 1.5 List of Choral music advisors and instructor, interviewed concerning structural analysis of contemporary compositions, Quoted and Unquoted

Name	Date and Place of Interviews	Brief Description (and biography)
Kenneth Mpofu	17 February 2014	A former student of Kwanongoma, former teacher and music lecture at Hillside Teachers' college. He provided me with information regarding the existence of traditional Ndebele idioms in my compositions.
Leonard C.C. Tshuma	15 February 2014 at his home in Tshabalala suburbs in Bulawayo	A retired music lecturer, conductor, music theorist and composer, Mr Tshuma conducted a structural analysis of my compositions and managed to identify some salient features that recommend the presence of Ndebele idioms in my compositions.
Burma Tshuma	14 February 2014 at his home in Northend suburbs in Bulawayo	A retired music lecturer, conductor, music theorist and composer, Mr Tshuma conducted a structural analysis of my compositions and managed to identify some salient features that recommend the presence of Ndebele idioms in my compositions.
Samuel Nyoni	19 February 2014 at his workplace at SOS Primary school in Bulawayo	A retired music lecturer, conductor, music theorist and a music teacher at a private school in Bulawayo, Mr Nyoni conducted a structural analysis of my compositions and managed to identify some salient features that recommend the presence of Ndebele idioms in my compositions. Furthermore, he managed to give a brief description on textual content and how it relates to the traditional Ndebele music.
Gwaza	17 February 2014 at his workplace, Hillside Teachers' college in Bulawayo	A music lecturer, conductor and music theorist, Mr Gwaza conducted a structural analysis of my compositions and managed to identify some salient features that recommend the presence of Ndebele idioms in my compositions.
Caroline Zinyemba	17 February 2014 at her workplace, Hillside Teachers' college in Bulawayo	A music lecturer, conductor, music theorist and composer, Mrs Zinyemba conducted a structural analysis of my compositions and managed to identify some salient features that recommend the presence of Ndebele idioms in my compositions.

Table 1.6 List of music teachers and lecturers interviewed about selected contemporary compositions, Quoted and Unquoted

Name	Date and Place of interviews	Brief Description (and biography)
Thobeka Msipa	26 April 2014 at BICC Church, Bulawayo	A music teacher at Mtshabezi High School in Gwanda district of Matabeleland South, but his home area is Filabusi in Insiza district. Mr Msipa is a successful conductor, music theorist and composer, Mr Msipa conducted a structural analysis of my compositions and managed to identify some salient features that recommend the presence of Ndebele idioms in my compositions. He also identified two traditional Ndebele songs for me, which he easily identified with some section of one of my compositions.
Busani Nkomo	3 May 2014 at YWCA Hall during a choir practice, in Bulawayo	The founder of Bulawayo Choristers, conductor, music theorist and composer, Mr Nkomo hails from Filabusi ko <i>Godlwayo</i> in Insiza district. He conducted a structural analysis of my compositions and managed to identify some salient features that recommend the presence of Ndebele idioms in my compositions. With his Ndebele background Nkomo was able to contribute more data concerning the rhythmic and textural structures of my compositions.
Ntombizodwa	23 March 2014	A music teacher, conductor, music theorist and composer for

Gumbo	YWCA Hall during a choir practice, in Bulawayo	junior choirs, Ntombizodwa conducted a structural analysis of my compositions and managed to identify some salient features that recommend the presence of Ndebele idioms in my compositions. She is also knowledgeable about the Ndebele traditional song-dance styles, as such she contributed immensely towards the identification of formal and relational processes within themes in my compositions juxtaposed traditional music.
Leonard C.C. Tshuma	15 February 2014 at his home in Tshabalala suburbs in Bulawayo	A retired music lecturer, conductor, music theorist and composer, Mr Tshuma conducted a structural analysis of my compositions and managed to identify some salient features that recommend the presence of Ndebele idioms in my compositions.

Table 1.7 List of choral music composers of Ndebele origin, Quoted and Unquoted

Name	Date and of interviews	Brief Description (and biography)
Thobeka Msipa	26 April 2014	A music teacher at Mtshabezi High School in Gwanda district of Matabeleland South, but his home area is Filabusi in Insiza district. Mr Msipa is a successful conductor, music theorist and composer, Mr Msipa conducted a structural analysis of my compositions and with interviews, managed to identify some salient features that recommend the presence of Ndebele idioms in my compositions. He performed Hosana Kweliphezulu, Ma'Africa and Mvana kaNkulunkulu with his Mtshabezi High School Choir.
Melusi Jele	15 May 2014	A music instructor, conductor of St John's Chorale, music theorist and a young composer, Jele, who comes from Lupane but residing in Bulawayo, through discussions and informal interview, identified some salient features that recommend the presence of Ndebele idioms in my compositions. He performed Hosana Kweliphezulu with Matopo High School choir, Ma'Africa with Matopo High school choir, and St Cuthberts Choir, MSU Choir, and Mvana kaNkulunkulu with St John's chorale. He is also knowledgeable about the Ndebele traditional song-dance styles, as such he provided me with the dance patterns of <i>amajukwa/hosana and isitshikitsha dances</i> . He also contributed immensely towards the identification of formal and relational processes within themes in my compositions juxtaposed traditional music.
Dennis Kapiya	10 May 2014	A music teacher and school head, instructor, conductor of Bulawayo Voices of Victory choir, music theorist Kapiya, through discussions and informal interview, identified some salient features that recommend the presence of Ndebele idioms in my compositions. He performed Ma'Africa, Mvana kaNkulunkulu and Izingqungqulu zomculo with Bulawayo Voices of Victory Choir.
Oswald Mupatsi	30 March 2014	A music teacher at Mpopoma High school, conductor of St Andrew's church choir and music theorist Mupatsi, through discussions and informal interview, identified some salient features that recommend the presence of Ndebele idioms in my compositions. He performed Hosana Kweliphezulu, Ma'Africa and Mvana kaNkulunkulu with St Andrew's church choir.
Lorraine Dube	19 March 2014	A music teacher at Sobukhazi High School in Mzilikazi (Byo), conductor and music theorist Dube, through discussions and

		informal interview, identified some salient features that recommend the presence of Ndebele idioms in my compositions. she performed Hosana Kweliphezulu and Ma’Africa with Sobukhazi choir.
Givemore Mzombi	16 March 2014	A music instructor, conductor of St John’s Chorale, music theorist and a young composer, Mzombi, through discussions and informal interview, identified some salient features that recommend the presence of Ndebele idioms in my compositions. He performed Hosana Kweliphezulu with Matopo High School choir, Ma’Africa with Matopo High school choir, and St Cuthbert’s Choir, MSU Choir, and Mvana kaNkulunkulu with St John’s chorale.
Patricia Chisirimunhu (nee Mthethwa)	15 March 2014	A music teacher, conductor of Mpopoma Methodist church choir, Chisirimunhu (nee Mthethwa) through discussions and informal interview, identified some salient features that recommend the presence of Ndebele idioms in my compositions. she performed Imimangaliso Ma’Africa and Mvana kaNkulunkulu
Martin Chapungu	15 March 2014	A music instructor conductor at St Columbus High School in Bulawayo, through discussions and informal interview, he identified some salient features that recommend the presence of Ndebele idioms in my compositions. He performed Imimangaliso with Anglican Matabeleland Diocesan Choir, Hosana Kweliphezulu with St Columbus High School choir and Njube Methodist church choir,, Ma’Africa and Mvana kaNkulunkulu with St Columbus High School choir
Shadreck Moyo	16 February 2014	A music instructor, conductor of St Luke’s choir, Moyo, through discussions and informal interview, identified some salient features that recommend the presence of Ndebele idioms in my compositions. He performed Hosana Kweliphezulu with Cyrene High School choir, Ma’Africa with and Mvana kaNkulunkulu with St St Lukes Choir

Table 1.8 List of teachers, instructors and conductors who have performed my compositions, Quoted and Unquoted

1.8.2. Research Design and Methodology

The study adopted a textual analysis, hermeneutics and textual criticism research design in which empirical data on traditional Ndebele song-dance styles were collected through an ethnographic approach hence the use of qualitative research techniques. Furthermore, an auto-ethnographic method was adopted, that is, studying the “self” (to be discussed in detail below). Dooley (2004: 265) states that “Qualitative research from the tradition of phenomenology describes social process from the point of view of particular actors rather than testing general causal claims.” Textual analysis, hermeneutics and textual criticism paradigm mainly focuses on analysis and interpretation of arts objects such as painting,

sculptures and of interest musical compositions as explained by Mouton (2001). The choice of this design is against the background that this research involves an extensive analysis of texts (implying both audio *structural organization of music in terms of music elements* and poetic *lyrical content and the music-lingual relationship* discourse) in order to understand the meaning of such texts. It involves active participation by the researcher. Furthermore, “plausible and credible interpretations of texts not only shed light on the meaning of the text but on the historical period, cultural trends and socio-political events” (Mouton, 2001:168). In consolidating selected mode of research, this paradigm was opted for because of its practical nature which enables the research to be pragmatic by engaging in observation and practical collection of indigenous Ndebele songs and practical demonstrative works (composition), an artistic novelty which is involving.

Textual analysis, hermeneutics and textual criticism research design entails personal involvement by the researcher since the mode of reasoning is both inductive and deductive. As a result, for the purposes of this research I embrace fieldwork and also borrow a lot of approaches from ethnography, particularly in quest to understand the traditional Ndebele cosmology in terms of its music-culture. Data concerning identification, general knowledge and performance of traditional Ndebele songs were collected through face to face interviews and discussions as well as participant observation. Data on contemporary choral compositions content and textual analysis from the participants with whom I shared my scores. Furthermore, I had interviews and discussions with them to for cross-referencing purposes. I also discussed with, and interviewed, conductors, trainers, instructors and choristers in order to find out whether they noticed the existence of traditional Ndebele idioms or not in my contemporary choral compositions.

An ethnographic method which consolidated the chosen research design requires the researcher to stay with participants under study for a reasonable period of time in order to understand them and create rapport (Jackson 1987:68) especially if the researcher is an outsider. However, the case may be different for an insider who may approach the study from an emic perspective. Kubik (1996:6) presents his model of emic/etic perspectives and one of his points was that, we should “work from an emic/intra-cultural standpoint, i.e. from a standpoint within a cognitive system of the culture to be researched.” In the case of this study I adopted an insider’s perspective since I am also a Ndebele by origin and a composer, instructor, lecturer and conductor. In agreement with the above discussion is Kottak (2005:25) who conceptualise;

To pursue a holistic goal, ethnographers adopt a free-ranging strategy for gathering information. In a given society or community, the ethnographer moves from setting to setting, place to place, and subject to subjects to discover the totality and interconnectedness of social life.

I divide my methodology into two sections. This first section involved fieldwork whereby the Ndebele traditional songs were collected using an ethnographic approach. Participant-observation was central in the field as described by Stone (1988) when she speaks of it in the context of performance events among the Kpelle people of Liberia. Chernoff (1979) also speaks on participant-observation method in his study of Ghanaian music. The second section involved interviews. I then conducted interviews to solicit that data which was consolidated by literature gathered through library research. This implies that the data was collected from both primary and secondary sources and a qualitative approach to the collection of data was adopted here

1.8.2.1. Autoethnography as a research Method

Autoethnography is an emerging qualitative research method that allows the author to write in a highly personalized style, drawing on his or her experience to extend understanding about a societal phenomenon. Autoethnography is grounded in postmodern philosophy and is linked to growing debate about reflexivity and voice in social research. The intent of autoethnography is to acknowledge the inextricable link between the personal and the cultural and to make room for non-traditional forms of inquiry and expression. In this autoethnography, the author explores the state of understanding regarding autoethnography as a research method and describes the experience of an emerging qualitative researcher in learning about this new and ideologically challenging genre of inquiry.

The underlying assumption of qualitative research is that reality and truth are constructed and shaped through the interaction between people and the environment in which they live (Silverman, 2000; Freebody, 2003). According to Denzin and Lincoln (2000: 3) “...qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meaning people bring to them”. Although a qualitative approach opposes the positivist standpoint that assumes that reality is objective and independent from the researcher, it has been accepted as a valuable practice of research. Qualitative research employs a variety of methods which imply a humanistic stance in which phenomena under investigation are examined through the eyes and experiences of individual participants (Creswell, 2009; Merriam, 2009). It is because of this particular approach to inquiry that personal narratives, experiences and opinions are valuable data which provide researchers with tools to find those tentative answers they are looking for (Marshall and Rossman, 1999).

Autoethnography is a useful qualitative research method used to analyse people's lives, a tool that Ellis and Bochner (2000: 739) define as "...an autobiographical genre of writing that displays multiple layers of consciousness, connecting the personal to the cultural". There are different uses of the term and it varies according to the relations between the researcher's personal experience and the phenomenon under investigation (Foster et al., 2006). Autoethnography can range from research about personal experiences of a research process to parallel exploration of the researcher's and the participants' experiences and about the experience of the researcher while conducting a specific piece of research (Ellis and Bochner, 2000, Maso, 2001).

McIlveen (2008: 3) states that the core feature of autoethnography

'...entails the scientist or practitioner performing narrative analysis pertaining to himself or herself as intimately related to a particular phenomenon'. Thus, it is not just writing about oneself, it is about being critical about personal experiences in the development of the research being undertaken, or about experiences of the topic being investigated. Reed- Danahay (Reed-Danahay, 1997: 3-4) assigns three main characteristics to autoethnography: (1) The role of the autoethnographer in the narrative: is the autoethnographer an insider or an outsider of the phenomenon being described? (2) Whose voice is being heard: who is speaking, the people under investigation or the researcher? (3) Cultural displacement: some realities are being described by people who have been displaced from their natural environment due to political or social issues. Although autoethnography can be approached with different focuses, I would like to adhere to the description given by Ellis (2007:14), who states that, 'Doing autoethnography involves a back-and-forth movement between experiencing and examining a vulnerable self and observing and revealing the broader context of that experience.

In an attempt to draw researchers' attention to the different practice of what is named 'evocative or emotional autoethnography', Anderson (2006: 373) makes a distinction between *analytic and evocative autoethnography*. He proposed a more analytic form of autoethnography ...in which the researcher is (1) a full member in the research group or setting, (2) visible as such a member in published texts, and (3) committed to developing

theoretical understandings of broader social phenomena. Thus, analytic autoethnography is directed towards objective writing and analysis of a particular group, whereas evocative autoethnography aims toward researchers' introspection on a particular topic to allow readers to make a connection with the researchers' feelings and experiences. In a different vein, Foley (2002) advocates more reflexive epistemological and narrative practices, as he considers that they would make autoethnographies a more engaging and common genre which could contribute to bridging the gap between researchers and ordinary people.

As Bochner and Ellis (1996: 24) suggest, "On the whole, autoethnographers don't want you to sit back as spectators; they want readers to feel and care and desire". It seems that evocative or emotional autoethnography is gaining ground in researchers' practice because of the connection it allows readers to their own lives. However, in addition to its advantages as a research method, there are also limitations and criticisms which need to be explored.

1.8.2.2. Advantages and limitations of autoethnography

One of the main advantages of personal narratives is that they give us access into learners' private worlds and provide rich data (Pavlenko, 2002, 2007). Another advantage is the ease of access to data since the researcher calls on his or her own experiences as the source from which to investigate a particular phenomenon. It is this advantage that also entails a limitation as, by subscribing analysis to a personal narrative, the research is also limited in its conclusions. However, Bochner and Ellis (1996: 24) consider that this limitation on the self is not valid, since, "If culture circulates through all of us, how can autoethnography be free of connection to a world beyond the self?". An important advantage, I believe, is the potential of autoethnography to contribute to others' lives by making them reflect on and empathise with the narratives presented. Through reading a cultural or social account of an experience, some

may become aware of realities that have not been thought of before, which makes autoethnography a valuable form of inquiry.

Personally, I consider that any piece of research should have a beneficial or practical goal for all the people involved in it. The purposes of autoethnography may be as varied as the topics it deals with. However, writing accounts of research should always have the goal of informing and educating others, which is an objective that autoethnographies might accomplish through making connections with personal experiences of readers. As emphasised by Plummer (2001: 401), ‘What matters is the way in which the story enables the reader to enter the subjective world of the teller –to see the world from her or his point of view, even if this world does not ‘match reality’. Another advantage of writing autoethnographically is that it allows the researcher to write first person accounts which enable his or her voice to be heard, and thus provide him or her with a transition from being an outsider to an insider in the research (Hitchcock and Hughes, 1995).

Another advantage is acknowledged by Richards (2008: 1724), who sees autoethnography as emancipatory discourse since “...those being emancipated are representing themselves, instead of being colonized by others and subjected to their agendas or relegated to the role of second-class citizens”. Thus, autoethnography represents for many the right to tell their truth as experienced without waiting for others to express what they really want to be known and understood.

Despite the advantages of autoethnography as a method of research mentioned above, there are also some limitations which need to be borne in mind. For example, the feelings evoked in readers may be unpleasant since the connection’s readers make to narratives cannot be predicted (Bochner and Ellis, 1996). Another limitation is the exposure it implies of the researcher’s inner feelings and thoughts, which require honesty and willingness to self-

disclose. This limitation also entails many ethical questions which sometimes may be very difficult for the researcher to answer, making autoethnographies a complicated method to follow.

1.8.2.3. Ethical considerations

One of the main features of autoethnography is its emphasis on the self and it is this specific feature that entails the problematic ethical considerations of the method (Ellis, 2007). As a personal narrative is developed, the context and people interacting with the subject start to emerge in the reflexive practice (Ellis and Bochner, 2000). It is at this point when the problem of obtaining or not obtaining consent to be included in the narrative has to be considered (Miller and Bell, 2002). Evocative autoethnography includes the description of periods of researchers' lives that involve sensitive issues with regard to the researcher and the people around him or her (Wall, 2008). Due to this, special considerations have to be taken into account when referring to loved ones, such as family members, partners or close friends.

Evocative autoethnographies may be written in the first or third person. For some, using the third person gives a sense of distance from the events and the people being referred to. As explained in Ellis et al. (2007) in a statement by Denzin (1997: 317), "I was just going to disguise myself because I still didn't have the freedom to – I hadn't given myself the freedom to – write that narrative in the first person". For others, the first person seems to be the only way to be completely explicit about the events being analysed.

In a reflection on a narrative he wrote, Wyatt (2006) admits changing some parts of his narrative from first to third person because it gives him a certain distance. For autoethnographers, Wyatt (ibid: 814) says, the first ethical principle should be, "...how close we choose to position our readers". The second principle is the one of consent. In describing

critical periods of our lives, it may be very difficult to ask the people involved in these narratives to give consent to their publication.

However, it seems that getting formal consent does not help researchers deal with the feelings of guilt and harm they may have when writing autoethnographic accounts (Ellis, 2007; Wall, 2008). Ellis (2007) adds a dimension to ethics in autoethnography: relational ethics, which refers to the ethics involved in writings about personal experiences where intimate others are included. Should we ask consent from the people involved in autoethnographic narratives? It seems that there are no straightforward responses to this or to other ethical questions that may arise when engaged in autoethnography. As Ellis (2007: 6) puts it:

The bad news is that there are no definitive rules or universal principles that can tell you precisely what to do in every situation or relationship you may encounter, other than the vague and generic “do no harm”.

This generic rule of no harm was not clear enough in its application for Wall (2008: 49), who, in spite of having consent from her family to write about her experience as an adoptive mother, was not free from feelings of guilt, as she expresses:

I had a persistent and significant sense of anxiety about the tension between proceeding with an academic project and telling a story about my life that was inextricably intertwined with my son's.

Along the same lines, Megford (2006: 859) felt hurt when reading an autoethnographic account which erased her and made a part of her life that had some value for her disappear.

She states:

...when writing autoethnographically, we are forced to hold a critical mirror to our lives, and sometimes looking in that mirror by candlelight is more flattering than looking into the mirror in broad daylight.

Although there are many issues to consider when engaging in autoethnography, I agree with Ellis (2007: 26) who considers that the main criterion to bear in mind is that “...autoethnography itself is an ethical practice”. Writing autoethnographically entails being

ethical and honest about the events described as well as the content of words expressed by all the people involved in these events.

1.8.3. Data Collection

The data collection involved fieldwork and library and archival studies. The total amount of time spent on data collection was five months, from December 2013 through May 2014. The fieldwork constituted the bulk of the research; I collected Ndebele traditional songs from oral sources, that is, performing groups, Ndebele cultural bearers, and music teachers and lecturers in African music, particularly those with traditional Ndebele music-cultural background. The data collected from the other two activities; library and archival studies, and examination of scholarly works, provided the documentary evidence in support of the collected data and compilation of related literature to my study.

1.8.3.1. Fieldwork

As already alluded to above, the fieldwork was in two parts where interviews and participant observations, were central in collecting data. The first part involved discussions with Ndebele culture bearers and traditional musicians/performers regarding the different forms and styles of their indigenous music, and observations of their performances. The reason was to transcribe the traditional music and extract some idioms and textural, melodic and rhythmic structures for a demonstrative composition. Also, I wanted to compare with the already composed music from my selected personal works and evaluate the extent to which these traditional elements were evident in the compositions. I also intended to disintegrate or distil these traditional songs in order to extract some Ndebele indigenous idioms motifs and textures for my demonstrative contemporary indigenous choral music composition. This is

explained in my theoretical framework where I made reference to Onyeji's (2002) path of research-composition.

The second part involved discussions with composers of Ndebele origin or background, choir conductors who have performed my compositions, choral music advisors and instructors, music teachers and lecturers who have flair in choral music and who can sight read music and choristers who have performed my music. The interviews conducted took the form of face-to-face interviews, semi-structured or open-ended "one-to-one" interviews. I preferred semi-structured interviewing because it was best suited to situations where the interviewer could not easily find another opportunity for an interview (Bernard 1988: 204). Semi-structured open-ended questions also allowed a flexible approach that allowed for collection of subject view points as noted by (Creswell, 2005). Also, procedural description of lived experiences and perceptions of respondents was made possible (Creswell, 2004). Such interviews facilitated follow-up questions to clarify and probe interesting responses that emerged (Creswell 2005). The use of an oral interview was necessary as it allowed my research assistants and I to have an in-depth discussion with the interviewees and use isiNdebele in order to clarify their answers. All interviews and performances were tape-recorded in both audio and video forms, except a few of the discussions with the scholars where I noted down points. Verbatim data was manually transcribed immediately after every interview. Document reviews reinforced the participants' and triangulated data.

1.8.3.2. Library and Archival Studies

In consolidating data from fieldwork, I also engaged in library and archival studies. These aspects constitute the documentary material that provides second-hand information to complement the primary sources, as well as to support the primary evidence. I actually began the library work at the Midlands State University The purpose of my research in the libraries

was to explore written information by other scholars on the various themes of my dissertation, such as creativity, creative forms in African societies and subsequently in the Ndebele society; change and continuity, innovation, musical change, culture and tradition, music and identity, and related topics. Documents used in these libraries ranged from books to articles in journals and magazines, and a whole host of information gathered from wherever they could be found. They reflected the various subjects of the Humanities such as ethnomusicology, musicology, anthropology, sociology, religion, history, archaeology, linguistics and psychology. In addition to the published works, I examined some unpublished works such as dissertations, theses and major essays of different scholars across Africa and beyond. I accessed these through e-learning, an electronic e-library, a facility which is user friendly at MSU.

I conducted the archival studies in Bulawayo where I worked with National Gallery and Bulawayo Museum. The purpose of examining these audio and visual recordings in the archives was to conduct a comparative study, and a kind of cultural and historical analysis of Ndebele musical tradition in its indigenous forms. The aim was to examine the documentation processes of the music so as to ascertain the historical perspective of the Ndebele creative continuum. Notwithstanding the above problem, I was able to find recordings that, although not always adequate for the in-depth historical analysis I wished to make, are fairly representative for the work.

1.8.4. Data Transliteration and Transcription

All the recorded interviews, both on the audio and video, were transliterated from the Ndebele language into English, and the indigenous Ndebele songs were transcribed. The purpose of these methods is to, on the one hand, effect easy analysis and interpretation, and, on the other hand, to make the information accessible to the entire English readership.

Furthermore, this would facilitate the disintegration of indigenous music so as to adapt indigenous motifs, textures, harmonies and rhythms for use in contemporary choral music composition. Although I examined few transcribed songs for the purpose of analyzing the compositional processes, the most part of this study is advanced by the oral information and demonstrations my informants provided for the study.

1.9. Data Analysis and Interpretation

This section explains the methods used for the analysis and the interpretation of the transcriptions of the verbal interviews and the tape-recorded music. The section also discusses the methods adopted in analysis and interpretation of selected contemporary choral music compositions and demonstrative works. Transcribed verbatim data was subjected to rigorous cross-examination to allow for free coding and thematic indexing, for the generation of chapters in this thesis. Traditional Ndebele song-dance styles were transcribed using Sibelius (version 6) software. They were subjected to structural analysis in order to understand the structural organisation of these songs in their traditional form. Data analysis was based on Van Kaam 7-step process of (Moustakas, 1994) to achieve a systematic discovery of patterns, themes, constructs and meanings in the participant's response (Creswell, 2004)

The modified Van Kaam Method of Analysis of phenomenological data as explained by Moustakas (1994: 120-121) asserts that;

Use the full transcription of each participant.

- Listing and preliminary groupings- Horizontalisation (List every quote relevant to the experience)

- Reduction and elimination (determine the invariant constituents by testing each expression for two requirements)
 - ✚ Does it contain a moment of the experience that is necessary and sufficient for understanding it
 - ✚ Is it possible to abstract and label it? If yes, it is a horizon of experience.
- ❖ If an expression does not meet to above two requirements, it is eliminated. Other expressions which are eliminated (or represented in more exact terms) are ones that include overlapping, repetitive, and vague language. What remains are the invariant constituents of the experience).
- Clustering and thematising the invariant constituents (cluster the related and labelled constituents are cores themes of experience)
- Final identification of the invariant constituents and themes by application. Validations check the invariant constituents and themes against the complete record of the participant and ask.
 - ✚ Are they expressed explicitly in the complete transcript?
 - ✚ Are they compatible if not explicitly expressed?
- ❖ If they are not explicit or compatible, they are not relevant to the participants experience and should be deleted.
- Using the relevant validated invariant constituents and themes, construct an individual textural description for each participant of the experience.
- Create composite textural descriptions
- Create composite structural descriptions
- Create composite structural-textural description (synthesis)

As such, **thematic indexing** (through Van Kaam 7-step process) necessitated the generation or realisation of chapter headings and the entire discussion of findings. Data analysis and interpretation assumed two perspectives and trajectories, namely;

- a) **Interpretive findings:** whereby the research sought to advance new interpretation or set of text (common in cultural, historical or text-based studies; Mouton, 2001)
- b) **Theoretical findings:** whereby this research sought to present a new explanation of a model which recommends structural analysis of dichotomous oriented music compositions as presented in this research.

From the above perspectives it is imperative that the mode of reasoning/conceptualisation was both **inductive** (whereby I attempted to generate understanding of unknown or little-known experiences) and **deductive** (whereby text analysis attempted to test, reject or validate existing analyses and interpretations: [Mouton, ibid])

1.9.1. Analysis of Verbal Interviews

For the verbal interviews, I have used an inductive approach as my analytical method with the use of “grounded” approach in which codes are allowed to emerge from the data. This approach proceeds from the identification of the salient concepts and categories, such as common terminologies, usages, and so on, through the development of these concepts and categories. The idea here was to monitor consistency in the flow of information, and to cross-examine each respondent’s thought, concept and opinion with regard to both old and new ideas inherent in the music (in the case of contemporary choral compositions). With this approach, common terminologies and concepts, which the respondents commonly used to explain their perceptions with regards to compositional processes, were identified and analysed from the Ndebele music-culture, as well as from their philosophical perspective.

Accordingly, the information on concepts and practices of creativity came more from what

the people say, performed and demonstrated to me, and hence augmented and consolidated by what I analysed from the music.

1.9.2. Analysis of Music

Since the study was grounded more on the information the choir conductors, music scholars, choral music singers and composers gave about what they think inspires/influences creative processes in personal selected and demonstrative contemporary choral music compositions; which the one-to-one interviews provided: musical analyses were central, based on selected choral compositions. And in this case their use was for the purpose of describing the creative processes to the readership. I employed both inductive and deductive methods. The results obtained from the musical analysis were correlated with those obtained from the verbal analysis, with the aim of understanding the creative processes involved in contemporary choral music composition as they manifest in selected works.

1.9.3. Interpretation of Sources

The use of both diachronic approach and synchronic approach in this work was very appropriate to a study of this kind that seeks to discuss both the processes and the systems of modification and innovation, respectively. Such historical and ethnographic methods provided me with the understanding of the structural organisation, stylistic textures and creative forms of the Ndebele music tradition. In “pulling out” these ethnographic facts about the Ndebele, I am informed by the recent trend in African historiography, and the problems associated with the migration theory. With regard to the historiography, the emphasis has tended towards two important concepts: multivocality and dissonance (although, as Reid and Lain point out, the latter has not gained wide recognition). The concept of multivocality, or “multiple voices,” stems from the fact that, “in history it is accepted that different versions of the past are produced by different elements in society and by different societies.” As a result,

in assembling facts about a people's history, that is, a people's past (and even present), one needs to think "in terms of multiple histories rather than history," an approach that provides us with "the opportunity to contrast voices that combine in creating a society." The concept of dissonance, which refers to "the notion that different information will be provided by the same source depending on the context or setting of the source at the time of interview," is said to build on the notion of multivocality.

Although these concepts relate primarily to oral sources I, however, use them in a broad sense to embrace both documentary and oral sources; the former, which I consider to be alternative voices (although secondary), represent others' impressions and interpretations on historical events. Therefore, the historical account provided in this study is generated from the broad multiple voices: for the documentary sources, facts are drawn from anthropological, historical, linguistic and sociological perspectives. And for the oral, facts are drawn from what Vansina (1988) lists as poems (including song texts), formulae (such as proverbs, riddles, genealogies, philosophical sayings), epic poetry (example, storytelling, etc.), and narratives (that is, oral messages provided by interviewees). Anthropological, linguistic, and sociological sources, on the other hand, have most often provided a synchronic view of the Ndebele, thus, lacking accounts on such concepts as "growth," "development," and "processes," that may have occurred within the Ndebele musical culture. Oral accounts do not seem to have temporal frames of reference. The different forms of poems (in this context, song texts) and the formulae I recorded do tell about the experiences of the Ndebele, but are silent on the times those experiences occurred. Most of the oral narratives, that is, the accounts given by my interviewees, provide information about the experiences of the Ndebele people in their geographical locations. Finally, I wish to say that my interpretation of concepts and practices was derived from other angles such as the Ndebele philosophical and

religious beliefs and generally how these concepts, terminologies and practices are understood within the culture.

1.10. Explanation of Terms

Matabeleland

The term refers to the area which is presently being inhabited by a larger population who speak Ndebele language, and probably practicing the Ndebele culture. It is made up of 3 provinces; Matabeleland South, Matabeleland North and Bulawayo Metropolitan provinces. It must however be noted that there are other ethnic groups who practice their own cultures in this region.

Ndebele/AmaNdebele/UMthwakazi

All persons who exercise their cultural, economic and socio-political rights in Matabeleland.

IsiNdebele

The language being spoken by the Ndebele people

UbuNdebele/Ndebeleism

Being Ndebele as determined by cultural, socio-political and linguistic practice, adherence and allegiance

Socio-ethnic dances

The term applies to dances that are performed by an ethnic group for social or recreational reasons. Participants experience the identity of the ethnic group through this participation.

Indigenous

Any form of concept or aspect which belongs to the exponents of the culture to which it is practiced, for example, music, language, dressing or even food.

Culture

Culture refers to all forms of learned human behaviour representing collectively shared ideas of a society's life.

Music-culture

The type of music which is peculiar to a certain or particular group of people, be it ethnic group, nation or clan. This music defines that particular group and it serves as an identity.

Song-dance style

Indigenous music which encompasses song, dance and instrument playing, for example the song-dance styles of Africa, the song-dance styles of the Ndebele people of Zimbabwe.

Ndebele Indigenous music-culture

The type of indigenous or traditional music which is peculiar to the Ndebele people, and has become part of their lifestyle hence their culture. This music defines that particular group and it serves as an identity.

Ndebele indigenous song-dance style

Indigenous music which encompasses song, dance and instrument playing which identifies with the indigenous Ndebele people of Zimbabwe.

Choreographic analysis

This is the analysis of the structure of the dance.

Choreologic analysis

This is the analysis of the dance in a cultural context, function and meaning.

Dance analysis

This is the analysis of the symbolism portrayed by the movements and dance parts in terms of function and cultural meaning, the choreographic structure and the cultural criteria for the evaluation of the dance.

Documentation

A record of the total song-dance style event and the notation of those song-dance styles.

Notation

Notation is a term used to indicate a system of recording and transcribing songs, movements and dances.

Melody

Melody is perceived as *indlela/umkhandlo*; *indlela* simply means a pathway while *umkhandlo* is an opening which identifies with a clear passage/simple straight line with direction or focus.

Rhythm

Rhythm in Ndebele is referred to as *inhlamvu zophawu/umgogodla/ukhakhayi* a term which summarizes the Ndebele thought pattern about music and life. *Inhlamvu zophawu* simply

means elements or an aspect(s) of identity, while *umgogodla* refers to the spine. *Ukhakhayi* may be used to mean the skull or even the skeletal remains. As such rhythm in the Ndebele music vocabulary is perceived as a frame which gives shape to the music and hence identity.

Harmony

Harmony is perceived as, *amazwi/amaphimbo alumbeneyo* or *imisindo elumbeneyo* (a term which embraces both vocal and instrumental sound harmonies)

Texture

Texture is perceived as *ukwelukana/ukungenana kwezindlela lezinhlamvu zophawu* (the interlocking of melodic lines and instrumental/dance timelines and rhythms).

Cultural-bearer

Elders or a person who has vast knowledge of the cultural practices and indigenous knowledge systems of his/her community. This individual is an exponent of the culture.

Composition

The artistic novelty of creating or of music-making. This may encompass those creators/composers who make use of western approaches to composition, and those who seek to use the contemporary trends which recommend culture-specific approaches to such artistic novelty.

Ndebele indigenous-oriented choral music composition

A musical creation for choir which exhibits the emergence of indigenous stylistic features and idioms

Ndebele indigenous-oriented choral music composer

One whose choral musical creations exhibit the use of indigenous stylistic features and idioms

Contemporary indigenous choral music composition

A musical creation or artistic novelty which captures current trends of incorporating stylistic features that are culture-specific in his/her choral works.

Contemporary indigenous choral music composer

An individual whose artistic novelty captures current trends of incorporating stylistic features that are culture-specific in his/her choral works.

1.11. Conclusion

In this chapter I have discussed the general direction of this thesis. I have discussed the focus of my study as my desire to investigate the application of indigenous Ndebele musical motifs, rhythms, melodies, harmonies and other textural features in contemporary choral music composition as they manifest in personal selected and demonstrative contemporary choral music compositions. I focus on ethno-composition as an avenue that can be taken in fostering culture specific music-making hence identity. To achieve this, I have explained the methodology which also explains my roadmap. It is a well-known fact, as explained on my field site section, that Matabeleland provinces are not solely inhabited by Ndebele people. As such in delimiting my study, I adopted Ndebele dialectical preference approach. I have also discussed my paradigm which recommends a cultural oriented interrogation of music culture and innovation processes. Considerable literature covering the structural organisation, forms, and stylistic textures of African music in general was dealt with. I argue that a composer

should use compositional resources around him and these are extracted from his/her culture. The readily available music-culture in his/her community serves as a campus to shape his/her idiom. The following chapters address issues in the following ways.

In **chapter 2**, I explore creative forms and linguistic considerations in Ndebele music composition. In this case, I make reflections on indigenous Ndebele music-culture juxtaposed the contemporary compositional novelty exhibited in personal selected and demonstrative how contemporary compositions. I explore how the music exhibits the use of traditional Ndebele literal devices, and the speech-tone relationship. Concepts such as Narrative and Symbolic Forms (poems, idioms, proverbs, riddles...); Music-Making as a Bi-Dimensional Entity (sound & movement); Use of Metaphor (animal metaphor, etc); Text and melody relationship (lingua-musical discourse) as well as Vowel assimilation or elision are discussed. In addition, these creative forms and symbols of expression, which articulate the philosophical thought, ideas and actions of the Ndebele people, also include, in addition to music, all forms of art and craft such as sculpture and weaving. In this chapter, however, I limit my discussion of creative forms and symbols of expression to those forms and symbols relating to music. My aim is to discuss the interplay between processes of music and products or forms of music, and how their symbiotic relationship becomes the foundation of the Ndebele contemporary music composer.

Chapter 3 discusses the stylistic textures and structural organisation of the Ndebele indigenous music. I explore the structural organisation, stylistic features (melodic, rhythmic, harmonic, textural features) and creative forms of the Ndebele indigenous music. In understanding the structural organisation and stylistic features of the Ndebele indigenous music, I analyse the Ndebele traditional music that were collected through ethnography,

where a fieldwork was conducted in Matabeleland South province. This is in line with Onyeji's (2002) proposition of research-composition which recommends extensive fieldwork to prepare an indigenous orient composer's compositional resources. The main thrust of the analysis is to deduce the stylistic textures, structural organisation and formal features of these traditional songs. Knowledge of traditional African music within its social context and an understanding of its compositional structure are essential for discerning the methods and motivations for musical assimilation in Ndebele indigenous choral music composition. Thus, I explore the compositional features of the Ndebele traditional music mainly focussing on formal structure and organization, melody and tonality, speech-tones and song texts, scales and modality, and rhythmic structures, harmony and textural features.

Chapter 4 seeks to **theorise** (hence generating guidelines) the traditional Ndebele music soundscape. This is an endeavour towards a definition of an indigenous sonic order using the Ndebele music-culture as the framework. The need to establish an analysis oriented creative paradigm that is authentically indigenous, deriving from Research-composition (Onyeji, 2002) is considered critical in this research. The discussion in the following **chapters 5 and 6** aims to outline the concepts and processes of indigenous-oriented choral music composition and explore the extent of manifestation and assimilation of creative idioms and elements of Ndebele indigenous melodic, harmonic and rhythmic and textural features. I therefore develop a **dichotomous music-cultural framework** as an analysis rubric which seeks to help **analyse** the selected personal indigenous oriented compositions and demonstrative compositions in this thesis; and probably to be applied elsewhere by scholars. I also explore the potential strategies to frame the Ndebele contemporary choral music composer basing on the indigenous Ndebele traditional music as pre-compositional resources. The artistic constraints in such approach to music composition are defined in this chapter as those

musical elements that recommend interaction of two traditions, that is: from the Ndebele traditional music to the Ndebele contemporary choral music. Those constraints include the verbal text, melodic, rhythmic, harmonic, and textural features as discussed in the previous chapter.

In **Chapter 5** I explore compositional techniques of selected personal Ndebele indigenous oriented choral music compositions. From my wide repertoire of personal compositions, I adopted three choral works namely;

- 1) Imimangaliso (Wonders);
- 2) Ma’Africa (Fellow Africans), and;
- 3) Hosanna Kweliphezulu (Hosanna in the Highest).

I investigate how traditional Ndebele rhythmic, melodic, harmonic and textural features are correlated in my selected compositions. I make reference to the proposed analysis rubric as guidelines in chapter 4.

Chapter 6 provides demonstrative works on techniques and use of syncretic thematic materials in Ndebele indigenous oriented choral music composition. I then composed two demonstrative choral works namely;

- 1) Mvana KaNkulunkulu (Lamb of God), and;
- 2) Izingqungqulu Zomculo. (‘Eagles’ Celebrities of music)

I demonstrate how traditional Ndebele rhythmic, melodic, harmonic and textural features can be correlated in contemporary choral music composition. I make reference to the proposed analysis rubric as guidelines in chapter 4. Analysis of these two demonstrative works hopes to provide a practical application of indigenous stylistic features and idioms for dissemination and posterity.

In **Chapter 7**, I present a summary of findings, conclusions and recommendations for further research.

CHAPTER TWO

2.0 Creative Forms and Linguistic Considerations in Ndebele Music Composition: Reflections on Indigenous and Contemporary Novelty.

2.1. Introduction

In this chapter I explore creative forms and linguistic considerations in Ndebele music composition. In this case, I make reflections on indigenous Ndebele music-culture juxtaposed the contemporary compositional novelty exhibited in personal selected and demonstrative contemporary compositions. I explore how the music exhibits the use of traditional Ndebele literal devices, and the speech-tone relationship. Concepts such as Narrative and Symbolic Forms (poems, idioms, proverbs, riddles); Music-Making as a Bi-Dimensional Entity (sound & movement); Use of Metaphor (animal metaphor, etc); Text and melody relationship (lingua-musical discourse) as well as Vowel assimilation or elision are discussed. In addition, these creative forms and symbols of expression, which articulate the philosophical thought, ideas and actions of the Ndebele people, also include, in addition to music, all forms of art and craft such as sculpture and weaving. In this chapter, however, I limit my discussion of creative forms and symbols of expression to those forms and symbols relating to music. My aim is to discuss the interplay between processes of music and products or forms of music, and how their symbiotic relationship becomes the foundation of the Ndebele contemporary music composer.

2.2. Setting the Parameters: Focus of the Chapter

From the Ndebele traditional/cultural perspective, the musical processes include, but are not limited to, the various forms of musical interactions, activities and events that are embedded in the overall social interactions, activities and events. These duly provide appropriate

contexts for the creation of a variety of musical forms. What governs the music traditions are the textual systems, which monitor all creative forms and symbols of expression contained in the cosmic oral literature. This oral literature also represents, in addition to the forms and symbols, the belief systems, rituals, traditions and customs, and socio-political institutions and practices that are transmitted orally from generation to generation. In addition, these creative forms and symbols of expression, which articulate the philosophical thought, ideas and actions of the Ndebele people, also include, in addition to music, all forms of art and craft such as sculpture and weaving. In this chapter, however, I limit my discussion of creative forms and symbols of expression to those forms and symbols relating to music. My aim is to discuss the interplay between processes of music and products or forms of music, and how their symbiotic relationship becomes the foundation for the Ndebele contemporary music composer.

Therefore, the main focus is to discuss the dynamic nature of the Ndebele musical tradition's dance styles. Furthermore, I spell out the social and historical processes of transformation (the dynamic aspects of the traditions), and some social forms the music assumes. Discussion of these creative forms helps to understand how the selected and demonstrative personal contemporary choral compositions exhibit adaptation of these forms for the modelling of the new music. The comprehension of these processes of transformation within the Ndebele socio-cultural dynamics from both social and historical processes renders the understanding of musical processes of transformation that are relevant in realisation of contemporary choral musical forms, stylistic textures and structural organisation in choral music composition. It is both the musical processes and the musical forms, and the symbiotic relationship between them, which constitute the compositional resources needed by the contemporary choral music composer.

In this chapter I also briefly discuss textual content of the traditional Ndebele songs and personal selected and demonstrative contemporary choral compositions. This prepares for discussions to follow in chapters 4, 5 and 6. To make a clear distinction I arrange the material through providing literal translations of all traditional songs collected. Furthermore, I provide literal translation of selected and demonstrative compositions. This paves way to ascertain how contemporary compositions exhibit the use of traditional Ndebele literal devices, and the speech-tone relationship.

2.3. Creative Forms

The Ndebele creative forms comprise narrative and symbolic forms, whose combinations constitute musical genres. Creative forms are products that emerged as a result of the creative processes within the Ndebele musical traditions.

2.3.1 Narrative and Symbolic Forms

Creative forms in the Ndebele society exist as narrative and symbolic forms that emerged as a result of the development and formalisation of certain interpersonal discourses, that is, kinds of “language use” in storytelling and reciting of legends and myths. As noted by Yengiwe Ngwenya nee Moyo in an interview (19/01/14), these forms have a plot, structure, character or style, setting and diction in their construction and employ a kind of rhetorical devices in their delivery. In her words she noted;

Imidlalo lembuthano esiyenzayo esintwini ikhombisa ulimi olujulileyo... ukusetshenziswa kwalo ulimi lolu kusendleleni ezehlukeneyo njengokuthi, kunganekwane, ekuhayeni amakhosi lamaqhawe... kulapho ke izangoma zethu zesintu esithola khona ulimi lamazwi okuhlabelela...

Translated as;

Our gatherings and festivals as a society (Ndebele) reflect on very broad language use... Language use is evident in storytelling, praises of Kings and warriors... It is where our traditional songs get text...

From further interactions through interviews, I noted that narrative forms exist in various structures as noted here. These narrative forms include, but are not limited to, (1) poems, such as *inkondlo* (verse, poetry); (2) formulae, such as *izenzukuthi* (idioms), *ukugcwigcwiza/amalibho* (aphorisms and riddles), *izaga* (proverbs), and *amazwi ahlakaniphileyo* (wise sayings); (3) epic poetry, such as *inganekwane* (folktales, or story telling); and (4) historical narratives such as *imbali yomndeni* (genealogies and historical myths), *izangelo* (messages relating to the clans), *ukulaya/ukuxwayisa* (advice).

The symbolic forms, which are found within the culture, exist as aural or visual. The aural symbols comprise such modes as *ulimi/inkulumo* (speech) and *ukumemeza/umkhosi* (shouts and cries); *ukucula/ukuhlabela* (singing) and *ukutshaya* (playing of songs on instruments), which subsume *ukutshaya izikeyi* (playing of clappers); *ukutshaya ingungu* (drumming); and *ukuqakeza* (clapping). The visual symbols comprise such modes as *ukuhambisa/ukudlalisa umzimba* (movements and gestures) and *ukugida; ukumekeza/ukugiya* (dancing).

While the narrative forms are the format by which the musical texts are constructed or patterned, the symbolic forms, on the other hand, are the modes or media through which the narrative forms (the messages) are delivered, or conveyed. The symbolic forms convey both aural and visual impressions; those that convey aural impressions are speech, shouts, singing and playing of songs, drumming, and clapping, and those that convey visual impressions are movements, gestures and dancing.

However, depending on the song type and the prevailing circumstance, clapping can sometimes be made to convey both aural and visual impressions. These modes are considered to be symbols because, although they primarily served as forms of media, in their

institutionalized forms, they carried in themselves forms of coded messages that needed to be deciphered. In this case, all discourses in any of the narrative forms would also take a certain symbolic form. For example, a narrative may be either a poem (*inkondlo*) or a proverb (*izaga*) and would be expressed in the form of a drum language or a dance; or a narrative may be either a wise saying (*amazwi ahlakanipileyo*) or a genealogy (*ukulonda umndeni*) and would be expressed in the form of speech or a song. I also observed where clapping conveyed both aural and visual impressions, the singers' clapping alternated with the clenching of the fists, and this was combined with the swaying of the arms and the upper part of the body.

In *isitshikitsha* performers used wooden clappers, to articulate the timeline subsequently assumed by the dancers. From the above brief discussion, I have realised a possible conceptualisation of the Ndebele indigenous musical tradition as a Bi-dimensional entity; with its musical structures apparently dividing roughly into what Beeko (2005) terms the four quadrants. I discuss this theoretical insight briefly.

2.3.1.1 Music-Making as a Bi-Dimensional Entity in the Ndebele Indigenous music

From the Ndebele point of view, and what have been revealed so far, the Ndebele indigenous music making exists both as sound and movements. From this perspective, the music-making can be thought of as a two faceted symbolic entity, having the auditory part and the ocular (visual) part. Each of these two facets; the auditory and the ocular, may again be seen as embracing a coalition of related sub components: the auditory representing speech (*ulimi/inkulumo*) and singing (*ukuhlabela/ukucula*), constituting a continuum on which various musical types are found. The use of the term “speech” here goes beyond just the normal vocal speech.

I use the term here to mean both vocal and instrumental “speech,” and by instrumental “speech,” I mean the use of speech surrogates such as the clappers, hand clapping, drumming and dance movement to convey messages. The use of the term “singing” here goes beyond just the normal vocal singing. I use the term to mean both vocal and instrumental “singing,” and by instrumental “singing” I mean any instruments such as the clappers, hand clapping, drumming and dance movement that are used to play melodies. This is in line with Nzewi’s (1999, 2004, 2008) proposition that African instrumentation is melo-rhythmic in nature. From these two dimensions, I was able to decipher the general rhythmic structures assumed in vocals and instruments. From the vocal section I examined the pitch tone structures of Ndebele music melodies. The dance section enabled me to understand other rhythmic structures inherent in the movements.

2.4. Forms of Indigenous Music in the Ndebele music-culture

Creative output of indigenous African societies appears in three main forms: vocal, instrumental and a combination of these. While Nketia’s (1974) study presents evidence of typologies in different African societies, very few of such musical materials have received serious creative study or application in art music composition even when they possess strong potential. While purely solo instrumental and vocal forms are found in Africa, group productions and performances dominate.

This phenomenon reflects in art music composition, as would be observed in the course of the presentation. Critical to this study is the philosophy of the indigenous music practice and creativity in the Ndebele cosmology. This significantly illuminates the ideological background from which creative resources are drawn for art music compositions. Correlating African art music compositions with the indigenous creative ideology, idioms and resources

is quite perforce to the success of the effort. Thus the philosophy surrounding processes of creativity and the music practices in the Ndebele cosmology is discussed below.

2.5. Processes of Creativity: Development and Transformation of the Music Traditions

2.5.1. The Institution of the Music Traditions in the Ndebele Cosmos.

The music traditions of the Ndebele are as old as the Ndebele culture itself because they evolved gradually with the growth of the Ndebele society and emerged as a result of the formalization and institutionalization of certain interpersonal discourses and social interactions within the culture. Throughout history, the Ndebele have developed their own story and habits of storytelling, the legends of their traditions or groups of stories about their heroes, and myths of the origin of the “Ndebele cosmology.” All these became possible because within the traditional milieu, people found context for various forms of exchange and communication—contexts in which they could express and share their thoughts, ideas, feelings, and experiences. In this context I consider contexts of indigenous Ndebele song-dance styles as institutions. It is in these institutions/contexts where songs are created communally.

My aim here is to discuss how Ndebele communal orientation encouraged many social interactions to develop into what I call “socio-musical events,” and how these, in turn, gave birth to the musical traditions. This assertion is a deduction from the fact that social interactions, which encouraged interpersonal discourses, had been part and parcel of the Ndebele culture (Assimeng, 1981; Nketia, 1982).

2.5.1.1. The Social Interactions

Ndebele society, like any African society, is a communal traditional setting where contexts are created for the sharing of experiences, as well as the expression of sentiments.

Accordingly, various informal gatherings in the past encouraged various forms of social interactions that ranged from interactions within small groups to those within the community. With the small-group interactions, people belonging to various categories, such as gender, age, profession and class came together to share their experiences with others in the group. Here, men gathered after a hard day's work, such as fishing, farming, blacksmithing, or any other form of occupation and told stories of their experiences; women gathered after work such as farming or any form of occupation and told stories about their domestic and outdoor experiences; and children gathered after work such as helping their parents at home, on the farms, or in any kind of occupation, and told their stories. Various professional groups also shared their experiences even while at work.

With regard to the community interactions, people of all categories in the community came together informally to share their experiences, and in this case, the stories also included the recounting of genealogies and life histories relating to the society as a whole. These stories were either factual or fictional. The factual ones were stories relating to Ndebele people's daily experiences, and these included the stories of their origin, which were told through various forms.

Fictional stories constituted the folktales such as *izinganekwane* and *amalibho*, which were entertaining, but didactic in nature and carried moral values. Both factual and fictional stories were also used beyond their entertainment functions. Moments like these, such as the group and community interactions, also provided the opportunity for all social vices and anti-social behaviours to be reprimanded and discouraged, as well as for praising and encouraging all social virtues and good behaviours. These informal gatherings and social interactions, in turn, encouraged various forms of interpersonal discourses. So as these informal gatherings

intensified and the social interactions developed, especially at the community level, all such related discourses-that is, kinds of “language use”-gradually became formalized.

Accordingly, stories and the habits of telling them, legends of traditions and heroes and the habits of reciting them, and myths about the society and the habits of recounting them, also became formalized. And the result is the emergence of artistic products comprising, on the one hand, certain narrative forms, such as poems, proverbs and folktales, that had a plot, character, setting and diction and, on the other hand, different symbolic forms, such as singing, drumming and dancing, that became the modes for conveying messages.

2.5.1.2. The Socio-Musical Events

The presentation of these narrative and symbolic forms, that is, forms that are interactive or dialogic discourses in their own right, eventually developed into a kind of “conversation” which Yankah (1997:55) describes as “a ‘mega genre’ that embraces related modes of interaction...” This kind of “conversation” involved a speaker/singer, known as the cantor, who always had something to say-a story to tell. This cantor either told the whole story by him/herself alone, or shared the story line with a chorus of people whose role was to repeatedly highlight the passages in the story that carried the theme of the message. And in each case, there were listeners who responded with various forms of expression, such as clapping, shouting, yelling, gesturing, clapping and stamping of feet to correspond to the rhythm, dancing, or in certain cases, joining in with the simple chorus lines. This kind of cantor-chorus delivery within the conversational structure took the form of an “oratory,” that is, a kind of “utterance”-aural or visual, -that employed elegant rhetorical devices. And it came with its own performance rules that, among other things, required especially the cantor, the deliverer, to possess some dramatic temperament.

As these highly patterned or structured forms of interactive discourse developed over the years-especially during the formative years of the society-they gradually became highly formalized, and subsequently became institutionalized as official events. Along with all the different narrative and symbolic forms in their various combinations of presentation, these events became constituted, as a matter of course, into some form of traditions, which came to be known as the music traditions.

2.5.1.2. Ndebele Music

The concept of Ndebele indigenous song-dance styles in essence, is a reference to the music which is claimed by the Ndebele ethnic and cultural entity as being its own. During fieldwork and in some literature, it became apparent that identifying markers of Ndebele music seem to be language, although not always, as well as sound patterns and basic concepts discussed in chapters two and three. Once a musical style or genre becomes identifiable by the insiders as Ndebele music it functions in the ordering of society. Thus, Ndebele indigenous song-dance styles function as an identity marker for the Ndebele ethnic entity.

2.5.1.3. Performance context

Even before defining and contextualizing performance context, it is necessary to define musical performance. Behague (1984) defines musical performance as ‘an event and a process’. Kapferer (1986) defines performance as the enactment of the text. In other words, our concept of performance, in line with Behague's and Kapferers' views concentrates on the things that go on during the actual event, bearing in mind that the event is, in turn, ordered by conceptualizations that happen before and after it, which however, are its integral parts. Behague further identifies the significance of the views and definitions of the performers as forming a major part of what must be defined by the ethnomusicologist as a musical

performance. Linked to performance is performance context. Remarking about performance context Charles Seeger [1980: 11] says:

The nature of context is a little more difficult to define. Context is to be found in the answers to the ethnographic questions of What, Where, How, When, By Whom, To Whom and Why. Context is not merely what is produced. It is defined by a combination of factors, time, place, performers audience and intention.

Seeger goes on to demonstrate how each of the listed ethnographic questions may be addressed in field study. Seeger's views are in concert with Behague's discussed earlier. There is no better source of establishing the performance contexts than engaging the insiders and even participating in at least some of the performances in their contexts. What needs to be followed and attempted to answer is Seeger's ethnographic questions listed above, and answers must reflect inside views. The present writer has attempted to do this.

2.5.1.4. Analysis and Contextualisation of the discussion

There are five studies of musical change through revitalization of indigenous symbols which can be used as guidelines for the present study. These are: Waterman's (1990, 1991) study of juju music among the Yoruba, David Coplan's (1991) study of Sotho sefela songs, Bruner's (1986) study of ethnic resurgence among the American Indians, Morrison's (1982) study of Ashanti ethnicity, already cited above, and Kaemmer's (1989) study of Shona music. What is significant, is that in each of the scholars' views, traditional symbols associated with the distant and 'powerful' past are revitalized for contemporary use. However, to make old symbols relevant, they are revitalized in such a way that they look modern and definitive of modern circumstances.

Their effectiveness depends on their being perceived as non-arbitrarily rooted in the past, as well as being able to link the past with the present. In the current study Ndebele indigenous song-dance styles, through being associated with the pre-colonial past, serve as a cultural

warehouse from where the ideas for re-emergence or revitalization are derived. The new musical product is a combination of the new and the old.

To further contextualize the present work, I will discuss research method and transcription and analysis, which are some of the ethnomusicological issues related to this work. I will discuss the meaning, socio-ritual significance and performance contexts of Ndebele indigenous song-dance styles. Furthermore, I will also offer the discussion of the process and meaning of the re-emergence of Ndebele indigenous song-dance styles and ideas in some modern Ndebele musical styles.

2.5.1.5. Musical change

Nettl (1964) notes that the issue of musical change has not been developed to the level of scientific predictability. However, it is worth noting that ethnomusicology publications of recent years have dedicated lot of space to the issue of music and social change. Nettl (1983) lists four types of change common in all cultures.

These are:

- 1) Complete abandonment by a society of its own musical system in preference for another;
- 2) Radical change in a system of music whose new form can definitely still be traced in some way to the old. In this instance a stable element is identifiable in the culture's original music;
- 3) Change from within, which in turn is necessary for stability in a culture, and
- 4) Change which comes as a result of innovation and gradual motion away from the established past. The unit of musical thought is not necessarily changed.

The above paragraph is, of course, a summary of a lengthy discussion which Nettl puts forward on the issues of change. When related to change within Ndebele music it can be observed that there has not been a complete abandonment of traditional Ndebele musical styles. Traditional musical styles, some very old, continue to be performed side by side with modern styles. Even in modern styles, although the use of Western musical instruments and ideas may be evident, they do not, in any way, imitate any of the musical styles presently being made in Europe and America, at least in terms of underlying concepts. Instead, there seems to be a stable element in the music, the conceptual core, which gives the music a direct linkage with its traditional past. Moreover, even in the styles where there has been a significant shift from the tradition, especially in terms of sound, it is in the present writer's observation that basic concepts of music and music-making have mostly been maintained, or they re-emerge in varying degrees from time to time in the modern styles. This will be expanded in chapters two and three. In ethnomusicological literature the study of musical change has gained momentum in the second half of the twentieth century (Nettl: 1985). Tracing this development of the subject in ethnomusicology documentation Nettl [ibid: 19] says:

Once a people had its own music, more recently it might "have" or participate in many musics, but perhaps only one with which it truly identifies itself. And from this also stems the strong interest of ethnomusicologists in the emblematic function of music, the emphasis of music as closely related to ethnicity, is immediately recognisable sound one of the most powerful symbols of the groups. While earlier ethnomusicologists emphasised the undeniable fact that in most societies many activities cannot be properly carried out without the correct performance of accompanying music, more recent scholarship has added a concentration on the importance of a particular kind of music to the group's identity.

What transpires from this statement is that ethnomusicologists have been and continue to be concerned with trying to find out why certain elements or whole styles would not change even when a culture's musical face seems to be changing. The study of musical change, and non-change, subsequently has been linked to the study of the underlying ideas of a culture's identity. Bohlman (1988) notes that the issue of traditional music and cultural identity has

been consistent in ethnomusicological studies, and this has shaped the history of ethnomusicology. (Also, Marcia Herndon, 1988 and John Miller Chernoff, 1979).

The biggest challenge facing a thesis of this nature is firstly the establishment of central traits characterizing traditional music, possible forces of change and influence, resultant styles, as well as what survives or re-emerges from the old practice. This calls for the study of the past, with its problems of relative inaccessibility in an oral tradition.

At this juncture I discuss the insider conceptualisations of the basic elements as perceived by the Ndebele people: melody *indlela/umkhandlo*; harmony, *amazwi/amaphimbo alumbeneyo* or *imisindo elumbeneyo* (a term which embraces both vocal and instrumental sound harmonies) and rhythm *inhlamvu zophawu/umgogodla/ukhakhayi* (also used to refer to time-line) and relate these to other aspects -of culture. Texture is perceived as *ukwelukana/ukungenana kwezindlela* (the interlocking of melodic lines and instrumental/dance timelines).

Rhythm in Ndebele is referred to as *inhlamvu zophawu/umgogodla/ukhakhayi* a term which summarizes the Ndebele thought pattern about music and life. *Inhlamvu zophawu* simply means elements or an aspect(s) of identity, while *umgogodla* refers to the spine. *Ukhakhayi* may be used to mean the skull or even the skeletal remains. As such rhythm in the Ndebele music vocabulary is perceived as a frame which gives shape to the music and hence identity. Relating the perception of rhythm to life experiences, a Ndebele person has to be dignified and one achieves dignity through consistency of 'rhythm' in life, that is, by being able to make decisions and being reliable, by not changing one's opinions and ideas too often.

Delay, for example, as a tactic for reinforcing the idea of dignity is directly related to this. The issue is that a Ndebele person who is dignified must give private thoughts a high priority

especially in delicate issues and only make public utterances when one is convinced that he will stand by his words. Constant and rapid public changing of thoughts and ideas leads to a loss of dignity and reliability, which is actually to lose face and leadership. In addition to this rhythm can be likened to the patriarchal nature of Ndebele society, where a man is considered as the head of family and probably as a provider of the family. A song without a steady rhythmic pattern is not respected as a song and a community vehicle of expression. Rhythmic education and knowledge forms part of upbringing and forms a large part of unconscious learning. On melody *indlela/umkhandlo*; *indlela* simply means a pathway while *umkhandlo* is an opening which identifies with a clear passage or focus.

2.5.1.6. The social and ritual significance of Ndebele indigenous music: Forms of Identity

The information in this chapter is based on fieldwork conducted among the Ndebele people in the selected districts from the three provinces of Matabeleland region. These districts were chosen because most people who live in them are, even today, very much concerned with observing traditional cultural practices, and are wary to any external influences. Moreover, there is general consensus among Ndebele folk traditional and modern that if one is looking for *isiNdebele qho*, that is, proper Ndebele pattern of things, one must go to these areas. There may be many factors which have brought about this situation. One of them is that the present Ndebele society was founded around these areas and secondly the proximity of these areas to the first and second Kings' headquarters have rendered them the nucleus of *isiNdebele* and *ubuNdebele*. Forms of identity in the Ndebele cosmos were as follows;

a) Songs

- *Iculo lebutho* – Regimental song
- *Iculo elokuhaya* – Praise song

- *Iculo lempi* – War song
 - *Iculo lesigaba* – Clan song
- b) Praises and Poetry
- *Izibongo*
 - *Inkondlo*
- c) *Isihlangu (Ihawu elikhulu)* - A huge/long shield
- d) *Umbala wenkomo ezazihlala enduneni* – the type or colour of the cattle

However, for the purposes of this research, I have not dwelt much on the first form of identity, since I did not get songs to that effect. I have managed to dwell much on songs of other ceremonies and contexts.

Categorisation of Ndebele indigenous song-dance styles can be done in one of two ways. The first one is the one which was given to me by Phathisa Nyathi in an interview held in 2014:

There are three varieties: (1) principally, *iculo lesizwe* national song; a solemn ceremonial anthem pertaining to the nation, or to an individual tribe, clan, each of which has their own and hold it in great respect (2) *iculo lempi*, a war song (3) *iculo lamabutho*, a regimental song pertaining to a particular regiment.

This categorization is acceptable to the insiders and in my interviews with many informants, including Phathisa Nyathi (Interview 2014), Clifford Ndlovu, Fanyana Ndlovu (interview 2013) and Lucia Mthembu (Interview 2014). There was consensus that it is a correct categorisation. However, we can further define the role and status of other Ndebele indigenous song-dance styles within the social structure of Ndebele society. Further, during my time of conducting field work which was between December 2013 and May 2014, there were no wars which merited the *singing* of *iculo lempi*. Ultimately besides accepting the categorization as such, there was nothing I could do to experience *iculo lempi* and confirm it in its rightful context. Such contexts are now extinct in their authentic traditional form. As

such I could not get the songs that identified with the mentioned categories. I intend to take up such inquiries in other researches to come.

The other definition which I collected from informants was that of defining Ndebele indigenous song-dance styles along the lines of their function within traditional Ndebele society. This definition associates Ndebele indigenous song-dance styles with the ceremony, which *is* a ritual event. Ndebele indigenous song-dance styles are ceremonial music. Such a definition which *is* structuralist-functionalist, automatically includes within it, Phathisa Nyathi's categorization although the latter does not tell us about the role and status of Ndebele indigenous song-dance styles in the nation, the war or the clan. A functionalist definition, therefore, takes Nyathi's further and gives more light as to when, why and how Ndebele indigenous song-dance styles come to be performed in terms of their performance contexts.

I also discovered that there are other ceremonies within the Ndebele cosmos which have come to extinction and thus the need to revive. One of such ceremonies is *Inxwala*, *umthontiso*, *ukuchinsa*, *umgubho* and *ukuluma*; just to mention these. It is saddening in that even the songs accompanying such ceremonies have since 'disappeared'. Bozongwana (1983) also discusses these rituals but does not identify the songs. These contexts are what I discuss in chapter two as institution to which songs are created or formulated in context. However, this may be recommended for future researches to investigate the on the songs that accompanied these ceremonies.

In line with the Merriam (1964) model of defining music in terms of concepts, behaviour and sound, a definition which relates to the performance context and thus prompts the investigation and explanation of the context itself, would probably be more appropriate for a conceptual work like the present one, not because it suits the writer, but because it gives us

more scope to explore and define Ndebele indigenous song-dance styles in terms of their inside meaning (Blacking 1985, Bruner 1986) . A ceremony in traditional Ndebele society is a religious event, as shall be seen in the coming chapters. Characterizing it are, therefore, all elements that can be found in the performance of any ritual. It is also against this background that the Ndebele religious system and its dynamics play a very important role in defining the role and status of Ndebele indigenous song-dance styles in traditional Ndebele society. The system provides us with information as to why in certain ceremonies Ndebele indigenous song-dance styles songs are performed while in others they are not.

In trying to understand speech patterns and music within the context of ritual, Bloch (1974) draws on linguistic theories and parallels that with music. It was in the present writer's observation that language within traditional Ndebele society is a bearer of ritual standards. Moore and Myerhoff (1977) list repetition, acting, special behaviour or stylization, order, evocative presentational style and the 'collective' dimension as some of the formal properties of ceremony. In other words, in a ceremony people are conscious of what they are doing (ibid.) and they try as much as they can to do it in a particular way. Taken further, this means that the music and speech mannerisms found in a ritual are chosen probably out of a variety, and our concern is why specifically that which is being chosen and not any other? Why perform Ndebele indigenous song-dance styles songs in a wedding, war, commemorative events like Mzilikazi commemoration Day, and even funeral of a prominent man or chief? Answers to these, our concerns, come only when we define the performance contexts themselves.

As stated earlier, events in which Ndebele indigenous song-dance styles are performed are religious in nature. This is more so in the sense that in them the participation of the living and ancestors together, which is a fundamental traditional Ndebele religious principle is sought

(interview with Diana Mthembu, 2014). According to an informant Fanyana Ndlovu (2013), there can be no meaning in a wedding, a war, a funeral or a commemorative event without the full participation of ancestors. such a participation leads to the fullness and definition of life. statements like, *'umalukazana kumele aziwe ngamadlozi'*, meaning: the bride must be known to the ancestor and *'impi iliwa ngabaphansi'*, meaning: war is fought by the ancestors are quite common as justifications for the performance of Ndebele indigenous song-dance styles in a wedding and in war. Full definition of the context in which the ancestors participate and Ndebele indigenous song-dance styles are performed must be given in order for Ndebele indigenous song-dance styles to be understood. This is coming later in this thesis.

Ndebele indigenous song-dance styles, as ritual or ceremonial music, may be fully understood if defined and assessed within the confines of the ritual or ceremony. According to Bloch (1974) ritual symbols should, in all probability not be explained in terms of everyday speech and the use of logical symbols to define ritual symbols should be avoided. Most of the statements which appear in this thesis attributed to the interpretation of aspects of Ndebele indigenous song-dance styles by informants may not be all that meaningful when viewed objectively and logically out of context. But as statements pertaining to ritual they do not belong to the realm of everyday objectivity and logic. Talking about an appropriate approach to ritual study Maurice Bloch [1974:76] says

Such a study must simply treat the fantastic statements of the ritual as such and accept them willingly, since the way they are put makes their probability or improbability irrelevant. There is no hidden code to crack, only the examination of the given code in which communication takes place. One problem is that the units of the ritual have to be treated with extra care, since they are, in a way, in a process of 'drifting out of meaning' as a result of their isolation from normal communication.

In historical terms this drifting of religious symbols is a dialectic since the process is regularly reversed as new units are reintroduced from outside by revivalist movements. From the aforesaid it is obvious that in order to understand the statements made by informants

about Ndebele indigenous song-dance styles we have to engage the informants at their own level of understanding ritual and music. There is no way we as researchers can impose our ideals. The statements and assessments made by the insiders are more important than ours. The ability of ritual to traditionalise new material as well as perpetuate old traditions (Moore and Myerhoff, 1977) actually means that in ritual we are not dealing with the rigid and static. What, however, to me, standardises ritual is what the tradition prescribes. This traditional prescription becomes more obvious in intense rituals such as weddings and funerals in traditional Ndebele society as people, usually key people ask loudly, '*Kanje lokhu Kwenziwa njani?*' meaning: 'What does tradition prescribe here?' or 'how is this traditionally done?' This statement, usually flowing out of pretended ignorance, calculated to draw everyone's attention to the event, underlines the actors' esteem for tradition and what it says.

In fact, in almost all the traditionalist Ndebele funerals which the present writer has attended, this statement has been made repeatedly at certain points; revealing doubt, a desire to achieve consensus and a belief that ritual has the answer because it links the past with the present and assures the future. It is significant that the statement itself does not touch on why certain things are done, rather on how and what.

We also note that the language people use when addressing each other or the ancestors in these ceremonies is formalized. Thus, clan totem eulogy *izithakazelo*, that is, clan praise-names and a general spirit of mutual respect, characterise interaction in the contexts in which Ndebele indigenous song-dance styles are performed. The employment of the formal and ritual codes of communication tends to restrict what can be said or done, so that, in essence, people act and behave in an introspective manner, ever conscious not to go out of the acceptable boundaries. Thus, unlike in everyday situations, in ritual contexts people are

behaving in a manner which can be checked against the established past as Maurice Bloch [1974:62] puts it:

.... the ability of the particular units of speech act to relate closely to the experiential world, and the sequencing of speech units to relate closely to a particular experiential process is greatly reduced, as the number of words, illustrations and grammatical sequences that can be chosen to fit reality is reduced. The individuality and historicity of event disappear since irrespective of minor differences these events are all like the scriptural examples.

The scriptural, to me, can be glossed as what tradition prescribes. It becomes necessary to engage in generalisations when discussing ritual processes, because without such generalisations, and without making ritual seem like it has always been like what it is, or it is like it is everywhere, ritual loses its value. In this case the generalized becomes the particularised. Problems of understanding arise when ritual is taken for the secular objective and logical analysis, but this would not be necessary. Discussing the effect of ceremony and ritual Moore and Myerhoff [1977:24] say:

Ceremony can make it appear that there is no conflict, only harmony, no disorder, only order, that if danger threatens, safe solutions are at hand, that political unity is immediate and real because it is celebrated, and so on. Ritual can assert that what is culturally created and man-made is as undoubtable as physical reality.

From the aforesaid then ceremony concretizes the symbolic and ‘achieves’ unity, solidarity, power and loyalty, which, as stated in chapter one of this thesis are all ideas which are sought in Ndebele indigenous song-dance styles performance, as informants tended to say. It is the nature of these Ndebele indigenous song-dance styles and the general ideas surrounding them that make their performance appropriate in ritual contexts. This is more the case when we consider that in these ceremonies the socio-religious value system is being communicated, passed from one generation to the next. People may also be reminding themselves about the fundamental ideas which pertain to their society. In a ceremony such as that which involves Ndebele people are interpreting themselves.

Music, and specifically Ndebele indigenous song-dance styles, as a medium of expression, communicates values known or that should be known to the participants or insiders of the culture. Ceremonies thus become, as Bruner [1986:9] puts it, "... periods of heightened activity when a society's presuppositions are most exposed, when core values are expressed and when the symbolism is apparent...". Ceremonies in which Ndebele indigenous song-dance styles are performed become educative. Discussing the ability of ritual to structure society Moore and Myerhoff [1977:4] say, "Ritual not only belongs to the more structured side of social behaviour, it can also be construed as an attempt to structure the way people think about social life".

In traditional Ndebele society, although individuals, clans and regions are given a latitude of privacy, the ritualisation of many aspects of public and private life, including the ritualisation of the right for individuals, clans and regions to differ, leads to reciprocal respect. It is this ritualisation, for example, which makes informants speak with authority when they give an outline of standard Ndebele behaviour as if it were universal. What tradition prescribes, what the scripture says is what is always communicated as the 'standard Ndebele' way of life. This is also the tone one gets when reading literature on Ndebele religion. Clan and regional differences, where they occur, are always regarded to be internal differences, except for specific moments when they must be pointed out by the informants themselves.

Below I provide literal translations of traditional Ndebele songs I collected, as well as selected and demonstrative personal contemporary compositions.

Table 2.1: Inkomo Zomlandu Literal Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
Inkomo Zomlandu <i>Isitshingo</i>	Lead: Ubaba wazidl'inkomo Response: Zhiya Woa, Zhiya woa woo, wo-o, wo o-wa wo-o Lead: Inkomo zomlandu Response: Zhiya Woa, Zhiya woa woo, wo-o, wo o-wa wo-o	Lead: Father ate the cattle Response: Zhiya Woa, Zhiya woa woo, wo-o, wo o-wa wo- o Lead: The cattle for offsetting the debt Response: Zhiya Woa, Zhiya woa woo, wo-o, wo o-wa wo- o

Table 2.2: Abakudala Literal Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
Abakudala <i>Indlamu</i>	Lead: Abakuda, Response: Babeyitshay'ingoma bevunul'amabhethu. Lead: Zhiya wo; Response: Babeyitshay'ingoma bevunul'amabhethu	Lead: People of long ago Response: they used to sing and dance wearing kilts Lead: Zhiya wo; Response: they used to sing and dance wearing kilts

Table 2.3: 'Zinja Zoy'sab'imbabala Literal Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
'Zinja Zoy'sab'imbab ala <i>Indlamu</i>	Lead: Zinja zoy'sab'imbabala zikhonkoth' Response: Zinja zoy'sab'imbabala zikhonkoth'	Lead: Dogs are afraid of the bushbuck bucking Response: Dogs are afraid of the bushbuck bucking

Table 2.4: Khonapha Khonapha Literal Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
Khonapha Khonapha <i>Isitshikitsha</i>	Lead: Khonapha Khonapha Response: Laph'eng'bizwa khona kulaph'eng'vela khona Lead: Sabel'ubiziwe Response: Laph'eng'bizwa khona kulaph'eng'vela khona	Lead: Precisely there Response: Where I am called is where I come from Lead: respond you have been called Response: Where I am called is where I come from

Table 2.5: Ngiyamaz'ubaba Literal Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
<p>Ngiyamaz'ubaba</p> <p><i>Isitshikitsha</i></p>	<p>Lead: Kubi Response: Ng'yamaz'ubaba Lead: Kub'ukukhuluma Response: Ng'yamaz'ubaba Lead: Noma bengangitshelanga Response: Ng'yamaz'ubaba Lead: Noma bengangitshelanga Response: Ng'yamaz'ubaba</p>	<p>Lead: Its bad Response: I know my father Lead: Its bad to say/talk Response: I know my father Lead: Even if I am not told Response: I know my father Lead: Even if I am not told Response: I know my father</p>

Table 2.6: Ngilamlela Literal Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
<p>Ngilamlela</p> <p><i>Isitshikitsha</i></p>	<p>Lead: Ngilamlela weNdwandwe Response: Ngilamlel', ngilamlela Lead: Ngilamlela Moshweshwe Response: Ngilamlela namp'abafo beng'bulala.</p>	<p>Lead: Defend/protect me you Ndwandwe Response: Defend me, defend me Lead: Defend/protect me Moshweshwe Response: Defend me, here are the enemies who want to kill me.</p>

Table 2.7: Ezamalobolo Literal Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
<p>Ezamalobolo</p> <p><i>Isitshikitsha</i></p>	<p>Lead: Ubaba wangilobola Response: Ngezamalobolo. Lead: inkomo zingaki Response: Heya He; Lead: Zithinteni zibuye Response: Ngezamalobolo Lead: Zithinteni zibuye Response: Heya He.</p>	<p>Lead: Father paid a doure for me Response: As lobola Lead: How many cattle? Response: Heya He. Lead: Bring the cattle home Response: As lobola Lead: Bring the cattle home Response: As lobola</p>

Table 2.8: Ingqungqulu yahlal'emkhayeni Literal Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
Ingqungqulu yahlal'emkhaye ni <i>Isitshikitsha</i>	Lead: Wakewayibon'?' Response: Ingqungqulu yahlal'emkhayeni. Lead: Wen'uyay'biz' Response: Ingqungqulu yahlal'emkhayeni.	Lead: Have you ever seen? Response: An eagle habituating on <i>umkhaya</i> tree Lead: And you are calling for it; Response: An eagle habituating on <i>umkhaya</i> tree

Table 2.9: Inkonkon'iyajama Literal Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
Inkonkon'iyaja ma <i>Isitshikitsha</i>	Lead: Inkonkon'iyajama Response: Ah Helele Lead: Inkonkon'iyajama Response: Khona s'zakes'bon' Lead: Kuth'angigwaze Response: Ah Helele Lead: Inkonkon'iyajama Response: Khona s'zakes'bon'	Lead: A <i>nkonkoni</i> (an antelope-like animal) is standing Response: Ah Helele Lead: A <i>nkonkoni</i> (an antelope-like animal) is standing Response: We are yet to see Lead: I wish I would attack Response: Ah Helele Lead: A <i>nkonkoni</i> (an antelope-like animal) is standing Response: We are yet to see

Table 2.10: Dabuka Lwandle Literal Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
Dabuka Lwandle <i>Isitshikitsha</i>	Lead: Dabuka lwandl'olukhatshana, Response: Dabuka lwandl'olukhatshana, Lead: Dabuka lwandl'olungomiyo, Response: Dabuka lwandl'olukhatshana,.	Lead: Spill over sea from afar, Response: Spill over sea from afar, Lead: Spill over sea which does not dry up, Response: Spill over sea from afar,

Table 2.11: Insingiz'emnyama Literal Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
Insingiz'emnya ma <i>Isitshikitsha</i>	Lead: Insingiz'emnyama Response: 'Nsingiz'emnyama yakhala lazelatshona, 'nsingiz'emnyama;	Lead: Black bird, Response: The black bird 'cried' till sunset, black bird.

Table 2.12: UNgungunyana Literal Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
UNgungunyana <i>Izangoma</i>	Lead: UNgungunyan'uyesabeka! Response: Hhay! Hhay! UNgungunyana! Lead: Wafik'ekhaya kwaphel'umoya, Response: Hhay! Hhay! UNgungunyana!	Lead: Ngungunyana is fierce! Response: Hhay! Hhay! Ngungunyana! Lead: Everyone stops breathing in your presence, Response: Hhay! Hhay! Ngungunyana!

Table 2.13: Bayal'obaba Literal Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
Bayal'obaba <i>Isitshikitsha</i> (Regarded as Ihlombe Slow tempo & quiet, religious mood of <i>isitshikitsha</i>)	Lead: Bayal'obaba Response: Bayala, bayala, bayal'ukungiphelekezele.	Lead: My elders are refusing Response: They are refusing, they are refusing, and they are refusing to go along with me /to accompany me.

Table 2.14: Ubaba wayevunul'inkoni Literal Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
Ubaba wayevunul'inkoni <i>Isitshikitsha</i> (Regarded as Ihlombe Slow tempo & quiet, religious mood of <i>isitshikitsha</i>)	Lead: Ubaba wayevunul'inkoni Response: Kabayele kabayele	Lead: Father used to wear an <i>inkoni</i> Response: Let them go there and there

Table 2.15: Vul'amasango Literal Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
Vul'amasango <i>Isitshikitsha</i> (Regarded as Ihlombe Slow tempo & quiet, religious mood of <i>isitshikitsha</i>)	Lead: Ngizongena kanjani amasangw'evaliwe? Response: Vul'amasang'uzongena, vula masang'uzongen'ekhaya, vul'amasang'uzongena.	Lead: How do I enter with all entrances closed? Response: Open the doors and enter, open the doors and come in the yard, open the entrances and come in

Table 2.16: Siza lomlilo Literal Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
Siza lomlilo <i>Umdadada</i>	Lead: Siza lomlilo Response: Ah kumnyama laph'ekhaya	Lead: We have come with fire/light Response: Ah there is darkness in this family

Table 2.17: Umthombo Welizwe Lonke

Name of Song & Dance Style	IsiNdebele Text	English Translation
Umthombo Welizwe Lonke <i>Amansthomane</i>	Lead: Umthombo welizwe lonke Response: Kulapho kwaphuma khona, umthombo welizwe lonke, kulapho kwaphuma khona.	Lead: The well of the entire lineage Response: That's where we came from, from the well of the entire lineage, that's where we came from.

Table 2.18: Ubaba Wayangaphi

Name of Song & Dance Style	IsiNdebele Text	English Translation
Ubaba Wayangaphi <i>Amansthomane</i>	Lead: Ubaba Wayangaphi? Response: Wasalezinangeni Lead: Ele koGasa Response: Wasalezinangeni Lead: Ngiyabuza dlozi lami Response: Wasalezinangeni Lead: Ele koGasa Response: Wasalezinangeni	Lead: Where did father go? Response: He was left behind in the wilderness/jungle Lead: There at Gasa Response: He was left behind in the wilderness/jungle Lead: I am asking my ancestral spirits Response: He was left behind in the wilderness/jungle Lead: There at Gasa Response: He was left behind in the wilderness/jungle

Table 2.19: Giyafefe

Name of Song & Dance Style	IsiNdebele Text	English Translation
Giyafefe <i>Amansthomane</i>	Lead: Giyafefe dlala nyoni yam' Response: A-Ye—dlala nyoni yam' waphaphela phezulu Lead:	Lead: Giyafefe dance/play my bird Response: A-Ye—dance/play my bird fly to greater heights

	Waphaphela phezulu dlala nyoni yam' Response: A-Ye—dlala nyoni yam' waphaphela phezulu	Lead: fly to greater heights dance/play my bird Response: A-Ye— dance/play my bird fly to greater heights
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Table 2.20: Izulu Kaline Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
Izulu Kaline <i>Amajukwa/Hosana</i>	Lead: Umhlab'uyahawula Response: Heya helele. Lead: Umhlab'uyahawula Response: Heya helele. Lead: Izulu kaline Response: Heya helele. Lead: Izulu kaline Response: Heya helele.	Lead: The land is in trouble Response: Heya Helele. Lead: The land is in trouble Response: Heya Helele. Lead: Let it rain Response: Heya Helele. Lead: Let it rain Response: Heya Helele.

Table 2.21: Khonal'eNjelele Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
Khonal'eNjelele <i>Amajukwa/Hosana</i>	Lead: Ngingedwa Response: Khonal'eNjelele ngingedw'umam'uyahawula	Lead: I am alone Response: There at Njelele am alone, mother is suffering/ is in misery

Table 2.22: Izinyanya Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
Izinyanya <i>Ingoma yombuyiso (Izinyanya)</i>	Lead: We! <i>Ntulo</i> woz'ekhaya (untulo umele izibo ngqo elomuyi) Response: Ebantwaneni, wo-wo- wo-wo-wo.	Lead: We! <i>Lizard</i> come home (lizard representing the real name of the deceased) Response: Oh come to the children/to the family wo-wo

Table 2.23: Izinyanya Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
Izinyanya <i>Ingoma yombuyiso (Izinyanya)</i>	Lead: We! <i>Ntulo</i> woz'ekhay'ebantwaneni (untulo umele izibo ngqo elomuyi)	Lead: We! <i>Lizard</i> come home to the family (lizard representing the real name of the

	Response: ‘Zinyanya wo-wo-wo; wo-wo-wo; balezinyanya.	deceased) Response: The ancestors wo-wo-wo; wo-wo-wo; they need their ancestors.
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Table 2.24: Jelimana/Hongololo Translation

Name of Song & Dance Style	IsiNdebele Text	English Translation
Jelimana/Hongololo <i>Amabhiza</i>	Lead: Jelimana Response: Jelimana woza Aye Jelimana. Lead: Ubaba wazalilema Response: Jelimana woza Aye Jelimana. Lead: Hongololo Response: Hongolo lawila mudziba Hongolo	Lead: Jelimana Response: come back Heya Jelimana Lead: Father you conceived a lunatic Response: come back Heya Jelimana Lead: dryness Response: dryness has befell our land/rivers

Table 2.25: Literary translation of Imimangaliso (Wonders) Composed by Paul Dumisani Bajilla

[See appendix C for full score]

<p>Imimangaliso yebo ngeka Thix’uSomandla. (O Ala Hom!) Hom! Hom! Hom! Maluhlabelele. Hhay! Hhay! Hhay! Yimimanga! (Zonk’izizwe) Izizwe namanxusa kuzohlabelela kukhululela udumo masinqunqe sib’amaqhawe! Emahlathini izinyamazana nazo zoqolosa ziqephuze zizoqubuda zibhedeshe! Kuvakale emawani ihubo elinokuzotha.</p> <p>Amaphimbo emvelo ayahlabelela, ziyamekez’intombi nezingilosi; Ayashay’amacaco evel’emaweni, nazizinyoni sezishaya ingoma; Lapho sesizozunywa ayogedlagedl’amazinyo! Amaqaba namaqoqo azoqaqamba; Qom! Qom! Qom! Qom! Qom! Qom! Ayamemeza, (O aya..) Ayamemeza amacaco emaweni! Pom! Pom! Pom! Pom! Pom! Pom! Pom! Pom! Ayamemeza; Amakherebu namaserafi.</p> <p>Imfuyo yebo ngeka Thixo yilolel’igugu</p>	<p>Wonders O Yes they belong to God Omnipotent. (Vocables, exclamations as affirmation) let [my tongue] sing. Hhay! Hhay! Its wonders! All nations shall break into song proclaiming Glory thus rejoice as victors/warriors!</p> <p>In the bush/wilderness wildlife shall jump around merrily and they shall kneel and praise Him! Reverent psalms shall be heard from the mountains and valleys.</p> <p>Voices of creation/the universe shall sing, Girls dance with angels; Instrumental music shall be heard from mountains and valleys, with birds also bringing music; when the time of rapture comes there shall be shuddering of teeth and the unholy shall shed tears; Qom! Qom! Vocables depicting the gnashing of teeth)</p> <p>They are calling, (O they are) Psalms/music are/is calling from the mountains & valleys! (Pom! Pom! Vocables depicting the trumpet/instrumental & vocal sound)</p> <p>They are calling; it’s the cherubims & seraphims.</p>
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<p>likamthwakazi; masigiye sonke njalo sinqunqe sonke masintinga ntinge. Iyahamb'inqolayamaserafi namacaco. Hhay! Hhay! Imimangaliso Hhay! Qom! Qom! Qom! Qom!</p> <p>Imimangaliso yebo yonke kaThixo Hoy! Masigide ntinga ntinge Hhay! Soqubuda sibhedeshe ngalimimanga Hoy! Masigide sintinga ntinge Hhay! <i>Vuka Vuka Vuka ntinga vuka Hoy! Uzwe imimangalisosintinga ntinge. Zizomekeza zithsile imigido yaphezulu A hoy! Sintinga ntinge Hhay!</i></p> <p>Oh! Nkosi sikhumbul'abadlule besebenzela udumo lobukhosi, ebantwini bakho; Amathambo ayohlangana (nomzimba) lomphefumlo kuzomanyana. <i>Lalani nilinde usuku luyeza laphokohlangana umzimba nenyama nomphefumlo yabo abahlotshisweyo izophiliswa (zomanyana).</i></p> <p>Masigiye ngentokozo kanye nazo izingilosi; Hom! Hom! Qaqazela amathambo! Masigiye ngentokozo kanye nazo izingilosi; Hhay! Hhay! Imimangaliso cha! Bo! <i>Ngamaphiko sondiza sisingathele Hhay! Hhay! Hhay! Sizogiya Hom! Qaqazela amathambo! Oy' Oy' Alala yintokozo zingilosi zizondiza Hhay! Imimangaliso Cha! Bo!</i></p> <p>Amaqaba namaqoqo azoqaqamba Hhay! Aqaqazele gedlagedla mazinyo! Maranatha yo, uyez'uYeso! Imimangaliso kaThixo yigugu Hhay! Hhay!</p>	<p>We are God's flock & it is the treasure of the earth/universe; let's dance & rejoice all and go forward.</p> <p>Behold the chariot of seraphims shall pass by in song/psalms. Hhay! Lo its wonders! Hhay! Qom! (vocables)</p> <p>Wonders O Yes they belong to God Oh let's all dance saying forward we go Hhay! Let's kneel and praise because of these wonders Oh let's dance and forward we go Hhay! <i>Rise up rise up rise up go forward rise up Hoy! Behold! Such wonders and forward we go! Girls are dancing gyrating to the heavenly dances A hoy! Forward we go!</i></p> <p>Oh! Lord we are in remembrance of the departed souls who have served you for the glory of your throne, on earth; the dry bones shall unite with (the flesh) & soul/spirit shall be made one. <i>Let them rest/sleep in anticipation for the hour/day shall come when the body, flesh & soul/spirit of the righteous will be brought to eternal life.</i></p> <p>Let's dance with joy together with angels; Hom! Hom! My bones reflex with happiness! Let's dance with joy together with angels; Hhay! Hhay! Surely, verily these are wonders! <i>With our wings we shall fly high Hhay! Hhay! And proudly dance Hom! My bones reflex with happiness! Oy Oy' its happiness with angels also flying Hhay! Surely, verily these are wonders!</i></p> <p>Sinners and unbelievers shall shed tears Hhay! Tremble & gnashing of teeth! Maranatha Oh, Jesus is coming! God's wonders are a treasure Hhay! Hhay!</p>
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Imimangaliso was composed in November 2007; an inspiration from my late mother, Eliphina Bajilla. It is an imaginary, allegoric and figurative composition, whereby I was trying to describe her beautiful works she left as legacy to me and to the family at large. On the same token, I imagine her, from a biblical explanation, enjoying with angels and hopefully mingling with the holy ones. On the other hand, the work fits in the Christian fray

to remind people of the 2nd coming of the Lord. The composition was later typesetted by Richard Chitiyo (who is now late) in 2010. Imimangaliso has been widely performed around Zimbabwe. The first performance was in November 2008 in the Heavenly Praise choir Festival in Bulawayo, by Methodist Mpopoma choir, directed by Howard Mavhiza and conducted by Patricia Chisirimunhu. St Patrick's High school choir and St Mathew's Church choir in the Midlands province have performed this work among other choirs around the country.

Table 2.26: Literary translations of Ma'Africa (Fellow Africans) Composed by Paul Dumisani Bajilla

[See appendix C for full score]

<p>Haw! Haw! Haw! Haw! Haw! Haw! Haw! Bawo ngama Africa! Bawo! (Bawo!) Thixo Somandla, Ayamemez'ama Africa (athi) Shwele Baba we! Bawo Africa bambanani. (Thin'abansundu) Soqedana ngezimpi sobuhlanga.</p>	<p>Haw! Haw! (Exclamations- vocables) O Father hear us Africans! Father! (Father) God Omnipotent, Africa is calling saying O Lord, O Lord! Africa let unite. As the black natives we are killing each other as a result of tribal/ethnic wars.</p>
<p>Ziququmba zivel'empumalanga, nyakatholeningizimu; Intandane zidalwa mihlayonke ubuntu bethu buphi na?Thin'abansundu sibulalana sodwasachithek'isizwe sethu. Thin'ama Africa masixolelane masakhane. Inkokheli makezizwane zigogose umnotho wesizwe. Inhlokomo zezimpi yebo zivimb'ingqubekela phambili; Mayibuye i Africa! (Ahum'mh A hum Ahum!)</p>	<p>Guns are firing from the east, north and south; leaving behind orphaned children everyday where is our humility/humanity? Us Africans we kill each other. Our nation is finished. As Africans let us forgive each other and reprimand each other. Leaders understand each other and protect the wealth of our people. Protests and war upheavals deter the development and prosperity of our land; Come back Africa!</p>
<p>Likhon'ithemba kuwena Thixo Somandla; Silusapho lwakho usihawukele.</p>	<p>(Humming)</p> <p>There is hope in You God Omnipotent; We are your creation/children have mercy on us.</p>
<p>Ma Africa makesimanyane shiya phansi ubuzwe nobuhlanga. (Ma Africa Ma Africa masoxolelane ngoludlame, shiyaphansi bonubuzwe nobuhlanga)</p>	<p>Africans let us unite stop xenophobia and tribalism/ethnicity. (Africans Africans let us stop this fighting, stop xenophobia and tribalism/ethnicity)</p>
<p>Shwele Bawo ngama Africa sapho lwabansundu; mayibuy'iAfrica ngoxolo, Africa!</p>	<p>I plead God about Africans the land of the natives; Let Africa come back by piece, Africa!</p>

Ma’Africa was composed in January 2008. I was touched by the Kenyan, Zimbabwean and Burundi political upheavals which claimed lives. This period coincided with elections and there was a lot of instability in these countries. Furthermore, in South Africa, xenophobic attacks were brewing. Thus, my question was why do we fight, why do we kill each other as Africans. We managed to fight the common enemy (colonialism) united as Africans but now we are fighting amongst ourselves. So, this song is a plea to Africans that they stop fighting each other. Ma’Africa has been performed widely in Zimbabwe by church, community and school choirs. It has received appreciation from the choral music lovers. Midlands State University Choir also performed the song in 2014 at the RIO SET Choir festival in Harare.

Table 2.27: Literary translation of Hosanna Kweliphezulu (Hosanna in the Highest) Composed by Paul Dumisani Bajilla

[See appendix C for full score]

<p>Bayethe! Bayethe! Bayethe! Bayethe! Bayethe! Bayethe! Bayethe! Bayethe! Halala!</p>	<p>Greetings! Greetings! Greeting! (African Ndebele/Zulu/Xhosa/Swati way of greeting with praise, honour and dignity)</p>
<p><i>Athokozile amaKristu; Athokozile amaKristu; yebo! Yebo! Bayethe! Bayethe sithi Halala!</i></p>	<p><i>Christians are rejoicing; Christians are rejoicing; surely! Yes! We celebrate saying Halala!</i></p>
<p>Bayethe! Namhlanje lilang’elikhulu! Vuka Kholwa Hhoy! Yiwo! Yiwo! Athokozile amaKristu.</p>	<p>Greetings! Today is a big day! Rise up believer Hoy! Here they are! Here they are! Christians are rejoicing.</p>
<p>Ubusisiwe yena ozayo wasabela wezwa ilizwi; Izinsizi zikhululiwe ngokuza komalusi. Oh! Malus’omhle Thixo usiziludlulile sifumen’intokozo ngay’umalusi. Isiphepho siyakudluliswa; Inhlokomo zal’umhla sokuyokubhujiswa, Hosanna Kweliphezulu!</p>	<p>Blessed is he who takes heed of the call after hearing the voice; Sadness has been alleviated because of the coming of a shepherd. Oh! God good shepherd all the pain is gone. We have found happiness in the shepherd, winds of destruction shall come to pass; Misunderstandings shall come to pass! Hosanna in the highest!</p>
<p>Thandazani’namaKristu, thandazani ningahlehli; Nkosi sihaw’kele. Hom! Hom! Hom! Hom!</p>	<p>Pray Christians, Pray without cease; for the Lord Has mercy on us. Hom! Hom! (vocables)</p>
<p>Bayethe! Bayethe! Ngonyama Hosanna kuwena kuwen’ophezulu; Bayethe! Bayethe! Ngonyama Hosanna Kweliphezulu.</p>	<p>Greetings! Hail! Lion (of Judah) Hosanna to you in the Highest; Greetings! Hail! Lion (of Judah) Hosanna in the highest.</p>

<p>Hosanna Kweliphezulu kuyomenyiwe wasabela. <i>Siyathokoza nje sithi Hosanna; Hosanna Hosanna Kweliphezulu.</i></p>	<p>Hosanna in the highest to he who took hid of the calling. <i>We are rejoicing saying Hosanna; Hosanna Hosanna in the highest.</i></p>
<p>Bayethe! Bayethe! Bayethe! Bayethe! Bayethe! Bayethe! Bayethe! Bayethe! Halala! <i>Athokozile amaKristu; Athokozile amaKristu; yebo! Yebo! Bayethe! Bayethe sithi Halala!</i> Bayethe! Namhlanje lilang’elikhulu! Vuka Kholwa Hhoy! Yiwo! Yiwo! Athokozile amaKristu.</p>	<p>Greetings! Greetings! Greeting! (African Ndebele/Zulu/Xhosa/Swati way of greeting with praise, honour and dignity) <i>Christians are rejoicing; Christians are rejoicing; surely! Yes! We celebrate saying Halala!</i> Greetings! Today is a big day! Rise up believer Hoy! Here they are! Here they are! Christians are rejoicing.</p>

Hosanna Kweliphezulu was composed in January 2009 specifically for the installation and inauguration of the Anglican Church Bishop of the Diocese of Matabeleland in Bulawayo, Zimbabwe. The installation took place on the 3rd of March 2009. The work was performed by Matabeleland Anglican Diocesan Choir and by then I was the Music Director in the Diocese. The composition celebrates the coming in of a shepherd and its a jovial song. The work was also prescribed as a set piece for the Diocese of Matabeleland Anglican church Pentecost Choir Festival in 2014. It has been performed on several occasions in Zimbabwe.

Table 2.28: Literary translations of Mvana KaNkulunkulu (The Lamb of God)/Makesijonge Emnqamlezweni (Let’s focus on the cross) Composed by Paul Dumisani Bajilla

[see appendix D for full score]

<p>Mvana KaNkulunkulu, Mvana KaNkulunkulu; Mvana KaNkulunkulu, Mvana KaNkulunkulu; Osusa zonk’izono zomhlaba usihawukele; (Osusa) ‘Susa zonk’izono zomhlaba usihawukele.</p>	<p>Lamb of God, Lamb of God; Lamb of God, Lamb of God; who takes away all the sins of the earth have mercy on us; (who takes away) who takes away all the sins of the earth have mercy on us.</p>
<p>Kenivuke! Kenivuke! Kenivuke masiphathe is’phambano makesijonge emnqamlezweni! <i>Kenivuke mawethu, Kenivuke sisebenze,</i></p>	<p>Rise up! Rise up! Rise up carry your cross let’s focus on the cross! <i>Rise up fellows, Rise up let us work, Rise up</i></p>

<i>kenivuke mawethu sijonge emnqamlezwen'.</i>	<i>fellows and focus on the cross.</i>
EGolgotha entabeni, jonga usizi olulosindiso; Makesijonge emnqamlezweni!	At Golgotha on the mountain, Behold the pain filled with salvation; Let us focus on the cross!
<i>Hom! Hom! Hom! usizi olulosindiso; Makesijonge emnqamlezweni!</i>	Hom! Hom! Hom! Pain filled with salvation; Let us focus on the cross!
Oh! Thixo wamaZulu uMvelinqangi busisa usapho Lwakho ebukholweni. Sinab'ubomi sinxanelwe Umqhele; Aw! Makesijonge emnqamlezweni!	Oh! God of the universe originator/creator of all bless your children for believing in you. With the gift of life we are thirsty for your crown; Aw! Let's focus on the cross!
Usatan'akalamandla okusidlakathisa, nokuhlakaz'umphefumlo inxa sipheth'uMqhele. Isililo saseGolgotha kuphalala igazi, silosindiso olunaphakade.	Satan has no power of tossing us around and inflicting pain to our souls in the presence of the crown. Shedding of tears at Golgotha where the blood of Jesus was shed is full of eternal salvation.
Oh! Nkosi sihawukele thina silusapho lwakho; (Oh! Kristu) Oh! Kristu sihawukele thina sizinceku zakho.	Oh! Lord have mercy on us we are your children; Oh! Christ have mercy on us we are your servants.
<i>Kukhon'intokozo kulo igazi leMvana.</i>	<i>There is joy in the blood of the Lamb.</i>
Kenivuke! Kenivuke! Kenivuke masiphathe is'phambano makesijonge emnqamlezweni!	Rise up! Rise up! Rise up carry your cross let's focus on the cross!
<i>Kenivuke Bo! Hhay! Hhay! Hhay! Hhay! Kenivuke Mawethu sijonge emnqamlezwen'</i>	<i>Rise up Lo! Hhay! Hhay! (vocables) Rise up fellows let's focus on the cross.</i>
EGolgotha entabeni, jonga usizi olulosindiso; Makesijonge emnqamlezweni!	At Golgotha on the mountain, Behold the pain filled with salvation; Let us focus on the cross!
<i>Hom! Hom! Hom! usizi olulosindiso; Makesijonge emnqamlezweni!</i>	Hom! Hom! Hom! Pain filled with salvation; Let us focus on the cross!
Makabongwe; Makabongwe; Makabongwe! Hhay! Hhay! USimakade; Hhay! Hhay! Hhay!	Let's thank him; Let's thank you; Let's thank him! Hhay! Hhay! The Omnipresent; Hhay! Hhay! Hhay!

Mvana KaNkulunkulu is an unaccompanied choral composition for Soprano, Alto, Tenor, bass (S.A.T.B.) and in some sections there is a double chorus to depict the Catholic antiphonal singing of the Medieval and early Renaissance period; written for voices. The

composition was composed in March 2015 and was commissioned as a set/prescribed piece for the National High Schools choir competitions in Zimbabwe, where it received great appreciation by choir conductors, choristers and the general choral music lovers. The same song was also commissioned as a set/prescribed piece for the Anglican Inter-Diocesan Choir competitions the following year in 2016 upon special request. From that year the 1st theme is now sung during the Mass as ‘Agnus Dei’.

The work was influenced by the Anglican Mass. Thus, *Mvana KaNkulunkulu* is based on ‘*Agnus Dei*’ (Lamb of God), which is a section of the Mass. The composition brings an interesting improvisatory feature common with African societies of ‘text elaboration’. Originally, the lyrics for *Agnus Dei*’ are;

Table 2.29: Original Latin Lyrics for Agnus Dei

Latin Text	English Text	IsiNdebele Text
Agnus Dei, Agnus Dei, Agnus Dei; Quidam, Quidam, specata mundi; Miserere, Miserere nobis pacem.	Lamb of God, Lamb of God; Lamb of God, Lamb of God; who takes away all the sins of the earth have mercy on us	<i>Mvana KaNkulunkulu, Mvana KaNkulunkulu; Osusa zonk’izono zomhlaba usihawukele;</i>

In this work I have adopted a textual ‘elaboration’ approach to reflect on the Lamb of God meditating on the incidents of the cross up to the salvation of man. In other words, the composition affirms that with the presence of the cross and the blood of Jesus the mercies we beseech for from Jesus will come in abundance. This therefore implies that theme 1 (bars 1-16) transactely state the original text for *Agnus Dei*.

Theme 2 (bars 17-47) provides a clarion call for to rise up and carry the cross. Metaphorically, the cross signifies Jesus Christ; implying that people should always

Jesus. The 2nd chorus uses the words such as ‘*Mawethu*’ to mean fellow countrymen metaphorically referring to fellow Christians. The word ‘*Sisebenze*’ metaphorically equates Christianity to ‘working’. In theme 3, the ‘crown’ being referred to is the gifts of the spirit and /or salvation. Lakoff and Johnson (1980) observe that metaphor is reflected in our everyday language by a wide variety of expressions. In light of this assertion, the proclamation section, theme 4 brings the following expressions;

Isililo ----- Silosindiso
 Usizi eGolgotha----- Usindiso
 Sinxaniwe ----- Sinabubomi

The way these different modes of life are juxtaposed is evidently metaphorically structured. The contradiction between mourning and salvation; thirstiness and good healthy life could be expressing that after agony comes happiness. Mourning and salvation is both literal and symbolic. The words ‘isiphambano ‘ and ‘emnqamlezweni’ have been synonymously used to mean the ‘cross’ where the second word, due to its clicks bring a strong affirmation and proclamation that with the cross, one has Jesus.

Table 2.30: Literary translations of *Izingqungqulu Zomculo* (“Eagles”/Celebrities of Music) Composed by Paul Dumisani Bajilla[see appendix D for full score]

<p>Izingwazi, Zangena Izingqungqulu; Izingwazi, Zangena Izingqungqulu!</p>	<p>Great achievers, the eagles have entered, Great achievers, the eagles have entered.</p>
<p><i>Izingqungqulu, zangen’iZingqungqulu; Izingwazi, Zangena Izingqungqulu!</i></p>	<p><i>The eagles, the eagles have entered, Great achievers, the eagles have entered!</i></p>
<p>Siyabhiyoza sibhiyozela undlondlobalo lomculo; Siyabhiyoza kuzizi lethu leZimbabwe.</p>	<p>We are rejoicing, rejoicing for the growth of music; we are rejoicing in our country Zimbabwe.</p>

<p><i>Bhiyoza, Bhiyoza, Bhiyoza, Bhiyoza! kuzizi lethu leZimbabwe.</i></p>	<p><i>Rejoicing, rejoicing, rejoicing, rejoicing! In our country Zimbabwe.</i></p>
<p>Namhla kunje sibhiyozela uphuhliso lomculo; Sithi khula undlondlobale kwelizizi lethu eleZimbabwe.</p>	<p>Today as it is we are rejoicing for the development of music; we say grow even stronger in our country Zimbabwe.</p>
<p>Siyalibonga, siyalibonga siphukubonga kuzingqungqulu.</p>	<p>We are grateful, we are grateful, we give thanks to the eagles</p>
<p><i>Unwelolude, unwelolude sithi Halala! Halala! kuZingqungqulu.</i></p>	<p><i>You are the longest hair, you are the longest hair we say Halala! To the eagles.</i></p>
<p>(Halala Halala) Aw' vumani zulu! Aw' vumani Aw'</p>	<p>Halala Halala Aw' Respond people! Aw' respond Aw'</p>
<p>Back to refrain/verse on bars 44-51</p>	<p>Refrain</p>
<p>Kunje nje kulabadlule; sikhumbula ngengoma. Lalani Iqhaza lenu yizibane kumculo.</p>	<p>As it is, there are those who have passed on; we remember them in song. Sleep well for your role is the light of music.</p>
<p>Aw' Thixo uMvelinqangi sizukisa undlondlobalo;sinxus'umoya wakho kweleZimbabwe; siqoph'umlandu kwezomculo.</p>	<p>Aw' God Omnipresent may you grace this growth; we invite/beseech your Holy spirit in Zimbabwe; as we commit ourselves in the development of music.</p>
<p>Masikhumbule abadlule, masikhumbul'abaleleyo;</p>	<p>Let's remember the departed, let's remember those who have gone to sleep;</p>
<p><i>Ngamandla omculo Aw' Aw' kwabaleleyo;</i></p>	<p><i>Through the power of song Aw' Aw' to those who have departed;</i></p>
<p>Ngengoma, ngengoma ngeculo kungqungqulu;</p>	<p>Through song, through song, through song to the eagles;</p>
<p><i>Soy'shaya, soy'shaya ingoma kungqungqulu.</i></p>	<p><i>We shall sing, we shall sing the song to the eagles.</i></p>
<p>Ngengoma, ngengoma ngeculo kungqungqulu;</p>	<p>Through song, through song, through song to the eagles;</p>
<p><i>Soy'haya, soy'haya ingoma kungqungqulu.</i></p>	<p>We shall praise through song to the eagles.</p>
<p>Back to refrain/verse on bars 80-87</p>	<p>Refrain</p>
<p>Oh! Thixo okwakho ngum'sa kithi;usimanyanise ngom'sa wakho umculo weth'usimanyanise kuzizi leZimbabwe! Masibambane thin'abansundu ngengoma sihlabelela;</p>	<p>Oh! God Yours is your mercies unto us; Make us united through your enduring mercies. Make our music unite us in our country Zimbabwe! Let's unite as</p>

<p>Nkosi, Sibambanise thin'abansundu Halala! Zingqungqulu!</p>	<p>native/black people through song; <i>Lord</i>, make us united as black natives Halala! To the eagles!</p>
<p>Back to refrain/verse on bars 104-111</p>	<p>Refrain</p>
<p>Qinqa! Ntinga! Ngqungqulu! Undlondlobale; We! Nwel'olude.</p>	<p>Stand up! Forward! Eagles! <i>Forever grow</i>; You! The longest hair.</p>

Below, texts will be analysed according to different themes, ranging from themes that are metaphoric, themes about events, themes that depict the culture of the amaNdebele, themes with a message of protest, themes demonstrating the relationship between religion and nature, themes that call for unity among the amaNdebele, and themes that depict the personal circumstances of people in the Ndebele society.

The isiNdebele language is a verbal communication that is loaded with metaphor and also makes use of clicks (c, ngq, nq, x, q) to enhance the richness. In our traditional songs, poetry, proverbs and other narratives there is often use of such device to make writings exciting and enjoyable. To cite just one example from *Imimangaliso* juxtaposed an *Amantshomane* song, *Qolosha thole lenkomo*.

2.6. Symbolism, Metaphor, and Imagery

The use of symbolism, metaphor, and imagery is imperative in all the works discussed here, and their use indicates a strong awareness on the need to combine poetic devices with music composition. Such awareness helps to note the emotions of the occasions for which the work is written. In light of the above, Mahlasela (1973: 1) asserts:

...Every nation or tribe has its folklore... Its folktales which attempt to explain to the people its past through its legends as well as its historical traditions... It has its heroes and renowned chiefs whose glory and worthy acts of valour have been preserved in their eulogies or praises and blame poems, its war songs and lullabies...and proverbial expressions.

The elements of metaphor that have been noted in elaborating the texts that are metaphoric and those commemorating events include, among other things, proverbs, imagery, repetition, animal metaphor, personification and other linguistic elements.

Repetition of the same words is what Heese and Lawton (1988: 23) refer to as “the sense of movement created by the writer’s use of emphasis and tempo”. This is a common phenomenon in the traditional Ndebele songs, an aspect adopted in the selected contemporary compositions in the structural organisation of text.

2.6.1. Symbolism (animal image)

Images may have positive or negative connotation depending on tradition or cultural interpretation. Certain symbols signify certain meanings. Reference to nature has always been core in song-making in the traditional Ndebele cosmos. In general nature includes vegetation, landscape, animals; *flora* and *fauna*; just to mention but a few. The use of such metaphor is evident in the textual usage in the compositions considered in this thesis. *Imimangaliso* uses an expression; *Amaphimbo emvelo ayahlabelela, ziyamekez’intombi nezingilosi; Ayashay’amacaco evel’emaweni, nazizinyoni sezishaya ingoma*; (Voices of nature shall sing Girls dance with angels; Instrumental music shall be heard from mountains and valleys, with birds also bringing music). In this scenario nature has been seen as producing music, vocal music in particular.

Symbolism is reflected on the song *Giyafefe* whereby this type of bird as been considered to symbolise the ancestral spirits of high order as exhibited by the flying potential of this bird to greater heights. Similarly, in *Imimangaliso* symbolism has been noted where the use of

Izingelosi (angels) symbolises the spiritual realm in Christianity. Therefore, as the traditional Ndebele singer draws images from a concrete observation of birds, in *Imimangaliso* I draw images from a biblical meaning of an angel.

About the animal image, Mkonto (1981) notes the “...symbolism of any given animal varies according to its position in the symbolic pattern and to the attitude and on text in which it is depicted.” The “izingqungqulu” image is evident in both traditional Ndebele songs and the selected contemporary Ndebele compositions.

2.7. Proverbs

Concerning a proverb Nyembezi (1974: 46) states that proverbs can be classified under certain categories. For this research, a classification according to certain categories will not be applied. Proverbs will be discussed from each text according to their context pointing out what truths are being displayed. The texts from the selected compositions under scrutiny seek to demonstrate how figures of speech have been used to create images in order to express themselves effectively.

2.8. Personification

Personification is used in the *Hosana/amajukwa* song as shown in the text; *Umhlab'uyahawula* (Universe is in agony). In this case *umhlaba* has been taken to represent a human being; it's as if one is addressing a person. The song goes on to say; *Sezinath'udaka* (they are drinking mud) referring cattle. This is somehow a satire which seeks to strengthen the extent of lamentation that the land is very dry therefore it must rain. In *Imimangaliso* I personify a bird by giving it personal physical attributes such as these being able to singing

and responding to music as shown; ... *naz'izinyoni sezishaya ingoma...* (... and with the birds singing...)

2.9. Song-text: Cultural explication and Linguistic/vocabulary use

Also, to note is the demonstrative potential on how the song texts depict aspects of traditional culture in telling the stories of amaNdebele. The traditional Ndebele songs, together with selected personal contemporary choral compositions and demonstrative works, discussed in this chapter reveal a witness of events probably on the part of the composer and therefore in relating these events. I have used linguistic and poetic aspects that extricate elements of the culture of amaNdebele.

In a few examples; in emphasising the issue or concept of unity/solidarity or family in the composition *Izingqungqulu*, I use big Ndebele words *IsiNdebele esijulileyo* such as *kwelizizi lethu eleZimbabwe* (in our country Zimbabwe) where I could have used *Umndeni* or *Ilizwe* or even *Usendo*. In this case I take our country Zimbabwe as a family, a scenario which can be likened to the traditional Ndebele *Hosana* song *AbakoGasa ngabantwabethu* (those coming from Gazaland/the descendents of Sotshangane are our children) In this case the word *abantwana* 'children' has been used to refer to one family thus signifying a sense of belonging to a Ndebele family. Again, the use of the word *Iqhaza* role, referring to *Umlandu* role or duty, reveals a strong reference to the rich isiNdebele language. In general simple isiNdebele an expert in music is referred to as *Igagu*. In the context of *Izingqungqulu*, I use the word *Izingwazi* to describe an expert or great achiever in music.

2.10. Religion and Nature in Music-Making

The amaNdebele choral compositions strongly reveal the relationship between religion and nature. In relating the stories of personal circumstances, it was made clear that in my

compositions there is a manifestation of a belief that God has power to solve any problems we encounter as a society. To cite a few examples:

From the composition *Imimangaliso*;

Oh! Nkosi sikhumbul'abadlule besebenzela udumo lobukhosi, ebantwini bakho; Amathambo ayohlangana (nomzimba) lomphfumlo kuzomanyana. Lalani nilinde usuku luyeza laphokohlangana umzimba nenyama nomphfumlo yabo abahlotshisweyo izophiliswa (zomanyana).

Translated as;

Oh! Lord we are in remembrance of the departed souls who have served you for the glory of your throne, on earth; the dry bones shall unite with (the flesh) & soul/spirit shall be made one. Let them rest/sleep in anticipation for the hour/day shall come when the body, flesh & soul/spirit of the righteous will be brought to eternal life.

From the composition *Ma'Africa*;

Likhon'ithemba kuwena Thixo Somandla; Silusapho lwakho usihawukele.

Translated as;

There is hope in You God Omnipotent; we are your creation/children have mercy on us.

From the composition *Hosanna Kweliphezulu*;

Thandazani'namaKristu, thandazani ningahlehli; Nkosi sihaw'kele.

Translated as;

Pray Christians, Pray without cease; for the Lord Has mercy on us.

From the composition *Mvana kaNkulunkulu*;

Oh! Thixo wamaZulu uMvelinqangi busisa usapho Lwakho ebukholweni. Sinab'ubomi sinxanelwe Umqhele; Aw! Makesijonge emnqamlezweni!

Translated as;

Oh! God of the universe originator/creator of all bless your children for believing in you. With the gift of life we are thirsty for your crown; Aw! Let's focus on the cross!

From the composition *Izingqungqulu Zomculo*;

Oh! Thixo uMvelinqangi sizukisa undlondlobalo sinxus'umoya wakho kweleZimbabwe...

Translated as;

Oh! God the Creator grace for us such growth, we invite your Holy Spirit in Zimbabwe...

The above texts are a true testimony that the Ndebele society believe in the existence of the super power in the form of God. This is also manifesting in the traditional Ndebele songs as exemplified below;

From *Amajukwa/Ihosana* song

...Khona! eNjelele ngingedwa... 'mam'uyahawula...

Translated as;

...At Njelele I am alone... mother is in misery...

In this case, eNjelele is where the rain-making ceremony *ukucela izulu* is held. Thus, the Njelele are considered to be the 'Gods' of the rain, they are the divine ancestors from who the traditional Ndebele people pay allegiance to. (From an interview with Ellen Mlangeni 19/01/14)

From *Amantshomane* song;

Umthombo welizwe lonke... kulaph'okwaphuma khon'umthombo welizwe lonke...

Translated as;

The origin of the whole society... it's where it came from...

In this case, the Ndebele people believe that they originated from the Creator who is God *uNkulunkulu* and that they can communicate with Him through their ancestors. (From an interview with Nomagugu Mpengesi 19/01/14) Therefore this study confirms the relationship that exists between the selected compositions of isiNdebele texts and traditional isiNdebele

songs. This relationship is in terms of the fact that both these creative works employ elements of poetry and language to portray the culture of amaNdebele.

The study therefore confirms that such works are artistic expressions which have an aesthetic appeal. Since these genres, poetry and song belong to the field of oral literature it has been proven that they are inextricably integrated. It was also discovered that to a greater extent the contemporary choral compositions have texts that have a traditional poetic discourse that they relate to.

2.11. Onomatopoeia: Use of ‘Vocables’ as Exclamations in Poetic Discourse

Another interesting observation is that song texts and the lines of poetry or praises *inkondlo/ukuhaya inkosi/ izibongo* have the same mode of delivery, although the texts can sometimes not be as poetic in structure as the texts of a poem. An outstanding feature is that of greeting the dignitaries such as rulers or chiefs and important people the “salutations” have featured in the selected song texts, in the same way as in praises and poetry *inkondlo/ukuhaya inkosi/ izibongo*. Such salutation was used in some instances as opening formulas particularly in a composition *Hosanna Kweliphezulu* where the word *Bayethe* has been used as an opening exclamation which hither-to re-appears as repetition at the end of the composition. In consolidating the above, Opland (1983: 242) notes, “the aim is, as opening formulas, they often serve to attract attention and secure a measure of silence ensuing performance...”

A similar scenario in the language use is the use of vocables. Huskisson (1969) explains that such exclamations are expressions of exhortation and sometimes, signify triumph or emphasis on speech in African song. In a way these vocables are metaphorically used in compositions to reveal Onomatopoeia as a literal device. Such linguistic features appear in the traditional

Ndebele songs with examples like; *Hhay! Hom!, Hhoya Helele, Zhiya Hhoya, Heya helele, Aw', Haw'*, just mentioning those that I have noted.

In a discussion with Matesu Dube (15/01/14) about the vocables, he notes;

Ukusetshenziswa kolimi olunje kutsho izinto ezinengi ezitshiyeneyo... silawo amazwi akhombisa ukulwa kumbe ngithi impi.. amanye akhombisa ukukhala kumbe ukukhathazeka emoyeni... amnye akhombisa ukujabula esingawaqathanisa lokulilizela kumbe ukutshaya uvokloklo kumbe ukhwelo...

Translated as;

The use of such language (referring to vocables) represents different situations... we have vocables that symbolise fighting, that is war... some symbolise mourning or being troubled... some symbolise joy and celebration which can be compared to whistling and ululating...

In light of the above, *Ma'Africa* opens with vocables *Haw' Haw'* to excite surprise and agitation. In *Imimangaliso* bars 4 and 6 use *Hom* and *Hhay* alternatively to symbolise joy and ecstasy concerning the wonders to be addressed in the song. Bars 30 to 31 use *Qom Qom* to symbolise the instability during the gnashing of teeth;

Lapho sesizozunywa ayogedlaged'amazinyo! Amaqaba namaqoqo azoqaqamba; Qom! Qom! Qom!
Qom! Qom! Qom!

Translated as;

when the time of rapture comes there shall be shuddering of teeth and the unholy shall shed tears; Qom! Qom! Vocables depicting the gnashing of teeth)

In bar 35 there is the use of *Pom Pom* to symbolise the playing of music;

Ayamemeza amacaco emaweni! Pom! Pom! Pom! Pom! Pom! Pom! Pom! Pom!

Translated as;

They are calling, (O they are) Psalms/music are/is calling from the mountains & valleys! (Pom! Pom! Vocables depicting the trumpet/instrumental & vocal sound)

In *Mvana kaNkulunkulu Hom Hom* vocables are used to put emphasis on the *isitshikitsha* timeline which is in bars 26 and 31 and then reiterated in bars 51 and 75. Some other vocables in the same work serve to increase the mood and take the effect of the African stamping of feet during dancing. This use of vocables is taken from the traditional Ndebele music-culture as exhibited by songs such as *Inkomo zomlandu*, *Izulu kaline*, *Izinyanya*, just to mention but a few. In this case vocables in *Inkomo zomlandu* symbolise war and agitation, while in *Izulu kaline* and *Izinyanya* they symbolise mourning and misery.

2.12. Music-making and thematic perception: Reflection on Traditional Ndebele songs and contemporary personal works.

The texts are also being composed and hence analysed according to different themes, themes about events, themes that depict the culture of the amaNdebele, themes with a message of protest, themes that call for unity among the amaNdebele, and themes that depict the personal circumstances of composers. In light of the above, Milubi (1983: 33) notes, “Every writer lives in a particular society and takes his word pictures and ideas from it. He writes what he sees, feels, detests in his immediate environment.” This is what I deem these songs, both traditional and contemporary seek to fulfil.

In general, traditional African life there is hardly any occasion or activity that is not accompanied by song and dance. As such, Heese and Lawton (1988:151) affirm, “Theme is what comes to light out of an examination of the point of view, the characters, the setting, the events and the language.” In agreement is Abrams (1988: 111) who defines a theme as, “More useful applied to a general claim or doctrine whether implicit or asserted, which on imagination work is designed to incorporate and make persuasive to the reader.” In the same vein, Holman and Harman (1986: 52) believe that “A theme is a central dominatory idea in a work.

In contemporary music composition, just like traditional songs, poetry or praises *inkondlo/ukuhaya inkosi/ izibongo*, there is a fundamental theme which is intended to be brought out which determines an artistic dexterity. The themes of the texts that have been selected, many of them conveyed figuratively, will be clearly revealed in this chapter through the analysis of each song text. It will be observed that some of these song texts, on the surface, will portray an idea, but on further analysis and on a deeper level of understanding and appreciation convey a metaphoric idea.

As such I briefly explore the themes manifesting from the compositions juxtaposed the traditional Ndebele songs. I therefore arrange the discussion of themes as follows; those traditional Ndebele songs in comparison with selecting commemorating events, texts depicting aspects of culture, protest and unity, those texts depicting personal circumstances, relationship between religion and nature. Worth noting is that there will be elements that overlap in the themes, as to be summarised as below.

Table 2.31: Themes Associated with Nature (animals, water bodies and birds)

Song	Brief description of Theme
<ul style="list-style-type: none"> a) ‘Zinja zoy’sab’imbabala zikhonkotha b) Inkonkon’iyajama c) Inkomo zomlandu d) Qolosha thole lenkomo 	<p>The songs are associated with wild animals and domestic animals. In this case cattle are considered to be a symbol of wealth in the Ndebele society.</p>
<ul style="list-style-type: none"> a) Giyafefe b) Insingiz’emnyama c) Ingqungqulu yahlal’emkhayeni 	<p>The songs are associated with birds. In this case some birds are considered to be a symbol of success in the Ndebele society due to their flying prowess and elegance. For example Ingqungqulu is said to be intelligent and fly most high, Hence the adoption of this bird in my</p>

	composition <i>Izingqungqulu Zomculo</i>.
a) Dabuka lwandl'olukhatshana	This is associated with water bodies, in this case, the sea.

Table 2.32: Themes Associated with Ritual events

Song	Brief description of Theme
a) Ubaba wayevunul'inkoni b) Ngizongena kanjan'amasangw'evaliwe c) Ngingedwa khonal'eNjelele d) Umhlab'uyahawula/Izulu kaline	The songs are associated with rain making ritual where there is the involvement of the divine ancestors
a) Bayalobaba	This is associated with <i>ukwendisa</i> 'coronation' of a traditional healer ritual

Table 2.33: Themes depicting History (Historical themes)

Song	Brief description of Theme
a) Abako Gasa ngabantwabethu b) Ubaba wayangaphi c) Abakudala	The songs are associated with genealogy and origins of the Ndebele people

Table 2.34: Themes depicting the Kings

Song	Brief description of Theme
a) UNgungunyan'uyesabeka b) Ng'lam'lela Ndwandwe	The songs identify the Kings in Nguniland up to the present day Zimbabwe. In other words the songs are linked to the genealogy/historical theme as they help to connect the Nguni societies in present day South Africa and the Ndebele in Zimbabwe.

Table 2.35: Themes depicting Commemoration of Events

Song	Brief description of Theme
a) Ezamalobolo b) Inkomo Zomlandu c) Siza lomlilo	The songs are associated with courtship.
a) Izinyanya b) Umthombo welizwe lonke	The songs are associated with <i>umbuyiso</i> bringing back the spirit of the dead. The first songs are sung at the grave as they invite the spirit to enter the homestead. The second song is performed on the second day of the event where there is singing going round the <i>isitsha</i>.

The above summaries are also reflected in the contemporary choral compositions. The works exhibit specific themes that seek to address the societal issues of amaNdebele. I summarise the emanating themes from the selected compositions below.

Table 2.36: Theme in Ma’Africa: Associative Ideas that make up the Main Theme

Main Theme	Associative Ideas	Brief Description
protest		This is a protest composition against xenophobia, ethnicity and regionalism among Africans
Unity		The work proclaims the need and clarion call for unity as Africans

Table 2.37: Theme in Imimangaliso: Associative Ideas that make up the Main Theme

Main Theme	Associative Ideas	Brief Description
Wonders of God’s creations		This is a protest composition against xenophobia, ethnicity and regionalism among Africans
Religious theme		The work proclaims the need and clarion call for unity as Africans

What has emerged from the study of the themes of culture, protest and unity is the fact that the songs chosen often combine these themes, using art and music as a way of protesting against political injustice, at the same time that the protest enhances cultural unity and a sense of nationhood. In all of them, however, the focus is on God as the guide towards a future, and a giver of succour in times of pain and distress.

2.13. Song-text and Tone Relationship

With reference to text and tone relationship, a concept discussed in chapters 2 and 3 concerning the traditional Ndebele music; and as observed in chapter 4; Mvana KaNkulunkulu takes hid of this procedure.

Commenting on the text and melody relationship Sowande (1966) notes that;

- 1) The music must rise and fall in the same way as the voices rise and fall when the words are spoken ...

He refers to this as inflectional correspondence between words and tune.

- 2) The correct interval must be observed for each word ...

In light of the above observation by Sowande, it is imperative that it was also noted about the Ndebele melodies in the traditional Ndebele music. Therefore the work under discussion reflects the adherence to the text-tune relationship. Theme 2 '*Kenivuke*' (rise up) is a clarion call which requires one to be loud and resolute. As such, the word starts on the dominant and then resolves to the tonic, that is, D – D – D – G. The phrase '*Masiphathe isiphambano*' is on the descending scale which is in agreement with the text.

2.14. Conclusion

In concluding this discussion, it has been observed that almost all these texts of the traditional music of amaNdebele as well as selected personal and demonstrative contemporary choral compositions exhibit writing about the significant events. With reference to themes and constructs, this is a good vehicle to transmit our culture from generation to generation orally and in the sense of this study, musically as a means of providing a contemporary composer with lyrical prowess in writing as well as preserving our cultural heritage. These texts also help to entice both AmaNdebele and other cultural groups to appreciate this beautiful language, because, as the compositions tell the story, they also exploit the poetic and linguistic elements for further appreciation of the isiNdebele language.

The chapter has also given brief description of each song, coupled with literary translations into English. As noted, in the Ndebele society there are creative forms which comprise of narrative and symbolic forms which have been noted as manifesting in extra-musical events, whose combinations constitute musical genres. Creative forms have been viewed as products that emerged as a result of the creative processes within the Ndebele musical traditions. It is from these creative forms, that is, narratives and symbolic forms where metaphors are coined and thus conceived. Therefore, a brief discussion on elements of metaphor which manifest in the compositions for this thesis was made. The rationale was to connect the traditional Ndebele textual themes with personal selected and demonstrative contemporary choral compositions' choice of text. Thus, the endeavour was to explore the extent to which indigenous Ndebele contemporary compositions have borrowed from the traditional Ndebele text, hence grossly achieving text and tone Relationship. This chapter revealed that the Ndebele choral compositions exploit language and social dynamics in putting across a message to both the performers and listeners. The idea of using metaphor in commemorating events, protest and unity messages was demonstrated. The texts that were identified from the compositions and from the traditional songs show the use of images, symbols, personification and other literary devices to bring out the aesthetic value of the isiNdebele language. Natural phenomena like plants and animals featured prominently in the works studied in this chapter. The textual correlation was revealed where traditional Ndebele text exhibited a linked with contemporary Ndebele compositions

CHAPTER THREE

3.0 Stylistic textures and Structural Organisation of Ndebele Indigenous Music

3.1. Introduction

The chapter explores the structural organisation, stylistic features (melodic, rhythmic, harmonic, textural features) and creative forms of the Ndebele indigenous music. In understanding the structural organisation and stylistic features of the Ndebele indigenous music, I analyse the Ndebele traditional music that were collected through ethnography, where a fieldwork was conducted in Matabeleland South province. This is in line with Onyeji's (2002) proposition of research-composition which recommends extensive fieldwork to prepare an indigenous orient composer's compositional resources. The main thrust of the analysis is to deduce the stylistic textures, structural organisation and formal features of these traditional songs. Knowledge of traditional African music within its social context and an understanding of its compositional structure are essential for discerning the methods and motivations for musical assimilation in Ndebele indigenous choral music composition. Thus, I explore the compositional features of the Ndebele traditional music mainly focussing on formal structure and organization, melody and tonality, speech-tones and song texts, scales and modality, and rhythmic structures, harmony and textural features.

3.2. Setting the Parameters: Focus of the Chapter

In understanding the structural organisation and stylistic features of the Ndebele indigenous music, I analyse the Ndebele traditional music which I collected through ethnography, where a fieldwork was conducted in Matabeleland South province. This is in line with Onyeji's (2002) proposition of research-composition which recommends extensive fieldwork to prepare an indigenous oriented composer's compositional resources. The main thrust of the

analysis is to deduce the stylistic textures, structural organisation and formal features of these traditional songs. Knowledge of traditional African music within its social context and an understanding of its compositional structure are essential for discerning the methods and motivations for musical assimilation in Ndebele indigenous choral music composition. Thus, I explore the compositional features of the Ndebele traditional music mainly focussing on formal structure and organization, melody and tonality, speech-tones and song texts, scales and modality, and rhythmic structures, harmony and textural features.

The incorporation of dance within the Ndebele indigenous music is also examined in an endeavour to analyse the referent layering of dance patterns in relation to the instrumental and song rhythmic structures. The exploration of the various ways in which traditional African songs are created and performed will guide the analysis of selected Ndebele contemporary choral works in the next chapter. During fieldwork I collected several Ndebele traditional songs of different dance styles namely *isitshikitsha*, *isitshingo*, *amantshomane*, *amajukwa/ihosana*, *amabhiza/iwoso*, *indlamu*, *ingquzu* and *umdadada* song-dance styles.

3.3. Transcription and Analysis

To further contextualize the present work, I will discuss research method and transcription and analysis, which are some of the ethnomusicological issues related to this work. Ethnomusicological literature shows that until about thirty years ago, it was often taken for granted that transcription of as many sound examples recorded in the field should be done for analysis, and for as an end in itself.

However, although Merriam and McAllister were already having some objections to routine transcription (England, 1964) it was not until the "Symposium on Transcription and Analysis" held at Wesleyan University in 1963, (ibid.) that more ethnomusicologists seem to

have started to express their reservations about the validity of routine transcription as a necessary and major part of ethnomusicology research. The significance of the 1963 Symposium is that all four ethnomusicologists, namely, Robert Garfias, Mieczyslaw Kolinski, George List and Willard Rhodes who had been given a Hukwe (Bushman) song with musical bow produced altogether different transcriptions. Each ethnomusicologist offered his own reasons for transcribing the way he did. Robert Garfias [1964: 233], who had resorted to graphs to transcribe the voice parts remarked:

This transcription of the Hukwe melody shows some departures from standard transcription techniques. It is not, however, designed as a universally applicable method. In fact, it might be better argued that each genre or tradition be transcribed according to a special system devised to illustrate best those aspects of the performance on which the analyst wishes to concentrate. No system of transcription, mechanical or otherwise can reserve all of a musical example accurately and it is up to the transcriber to select or emphasize pertinent parts of the entire configuration. The standard western notation system tends to reinforce those aspects of the sound pattern which are compatible with our own notation traditions and in varying degrees to distort or omit others.

Two important points can be deduced from Garfias' statement. The first one is the subjectivity of transcription, later elaborated by Jairazbhoy (1977), among others. The fact that Garfias advocates a special system for each genre and the selection of certain aspects which the analyst wishes to emphasise indicates his conscious admission of the subjectivity of transcription. The second point which comes out is the ethnocentric (Eurocentric) nature of transcription when done through 'the standard western notation' (ibid.). Mieczyslaw Kolinski [ibid :241] in his transcription said; while relating reasons for his choice of transcription;

The question whether a piece like the present one should be transcribed in extenso or whether it suffices to select a representative portion of it might be answered as follows : In many instances it seems admissible (and, for practical reasons, even necessary) to present only a characteristic section of a piece however, in order to determine which part is to be considered as particularly representative, it is unavoidable to transcribe and to analyze, at least in a more or less summary way, the whole piece involved.

Kolinski's assessment of the piece and what was required of it does not differ drastically from Garfias'. Both advocate partial transcription, concentrating on those aspects which the analyst deems central and representative. However, in terms of what each of them presented

on paper, which, one would assume, they deemed central, their transcriptions differed drastically (Garfias' pages 234-238 and Kolinski's pages 242-245 and melodic structure on page 246). George List's transcription differed quite drastically from those of the above two and his reasons for that were different, too [ibid: 252]:

Transcription of one musical event only, no matter if made by a dozen scholars, are insufficient in themselves to produce valid data concerning a particular musical style and are certainly an insufficient basis for comparative studies. The above statement is indicative of the fact that transcription cannot be given a status of absolute reliability. It is also an admission of its subjectivity and its individualistic nature as Kolinski suggests surprise at the possibility of any two similar transcriptions of that same work (ibid. 253).

However, Kolinski is quick to point out the validity of transcription (ibid.). So, transcription has its weakness but is nevertheless widely used in ethnomusicology. Willard Rhodes attempted to notate only those features which he considered 'essential to an understanding of the form and style of the piece' (ibid: page 271). Among the four ethnomusicologists there seems to be consensus on two fundamental issues. The first one is that transcription need not be detailed, although what is transcribed must of necessity reflect the central characteristics of the music being transcribed. The second issue is that the transcriber has a human and musicological right to determine which sections to transcribe because of their relative centrality and his understanding of the style he is studying. This last point relates to Kolinski's statement that there could not be produced two similar transcriptions of anyone piece by two different scholars.

3.3.1. Solutions

Once the inadequacy of notation was discussed the trend in ethnomusicology has been to re-evaluate the emphasis that should be placed on transcription, and its previously relatively central position was checked. Nettl was advocating it as routine procedure in 1964. However, Merriam (1964) does not discuss it in any detail. It is probably because Merriam's main concern seems to be a broad definition of music and its place in its various social and cultural

settings. Ethnomusicologists have gradually been achieving awareness of the shortcomings of western notation when it comes to notating non-Western music. Describing the effects of Western notation on non-Western music, Mantle Hood [1971: 85] says:

... most non-Western musics have been subjected to the process of fitting square pegs into the round holes of Western notation. He subsequently discusses the shortcomings of the Western symbols of notation. Hood's concern seems to be not whether transcription should be done at all, but rather the extent to which standard Western notation, with which most ethnomusicologists are familiar, is capable of representing the musical style being studied.

3.3.1.1. The Hipkin's Solution

Hood (ibid.) discusses the Hipkins solution in which Japanese notation may be used for the study of Japanese music, Chinese notation for the study of Chinese music, and Zulu notation for the study of Zulu music? A question mark for Ndebele music and indeed almost all sub-Saharan African music because it is not notated in its traditional setting. The Hipkin's solution does not offer any solutions for musical traditions which have never used notation systems or seem to be eager to develop them. Moreover, Western notation seems to be almost always used, especially for the latter type of traditions, as Hood [ibid: 92] puts it:

The usage of some form of modified Western notation for transcription purposes, in spite of the fact that its limitations are generally understood, tends to be self-perpetuating. Most scholars are critical of the problem. But when the chips are down and that postponed deadline for the press can be postponed no longer, Western notation, with all its faults for the purpose at hand, is usually selected as the medium of representation for musical examples and illustrations. The present writer has not tried other notation systems in view of the fact that most people who are likely to read this work will be familiar with the standard Western

notation, no matter how inadequate. The transcriptions on chapters two and four, therefore, are void of any perfection.

It is because the symbols are foreign to Zulu music that some may seem to another ear and eye as being faulty and misplaced, but this would be routinely ethnomusicological. Furthermore, the transcriptions are based on the present writer's familiarity with the music.

3.3.1.2. The Seeger Solution

Another solution which Mantle Hood discusses is the Seeger Solution where Charles Seeger, one of the leading ethnomusicologists advocated the use of an automatic music writer, the Melograph Model C, which does not seem to have been used extensively since its inception. It does not seem like the Seeger Solution has enjoyed wide acceptance in ethnomusicology. George List's [1974:365] comparison of hand and machine transcriptions seems to favour hand transcription:

The hand notation is a product of the human mind which attempts to synthesize the data heard and to offer an intelligible description of the whole in symbolic guise. The electronic device, on the other hand, makes no judgement. The criticism of the electronic device here seems to be its lack of the human mind and its inability to hear what is more appropriate apart from what is not. The electronic device (which includes Seeger's Melograph Model C) lacks subjectivity which is essential if transcription is to be meaningful. Further objections to electronic devices have been offered by Jairazbhoy (1977). Hood also suggests Labanotation, but as it turns out, this is more for

transcribing dance, and the extent to which it can apply in music has not been further explored. It does not mean, however, that all ethnomusicologists criticized the use of

electronic instruments all the time (Oskar Elschek, 1966). A major problem of the melograph and computer ' graphing' is the difficulty of distinguishing different voices.

3.3.1.3. Recording

The other issue, of course, has been the questioning of the accuracy of recording itself. For example, the extent to which the positioning of microphones and the acoustics of the room Jairazbhoy (ibid.) suggests continuity between preparations to go to the field, assessment of one's field and informants, recording, transcribing and analysing. In fact, the next question may be; do ethnomusicologists hear from their recordings only that which they, through their subjectivity want to hear and eventually transcribe that which they want to transcribe? To what extent do personal, situational and universal constraints discussed by Gourlay (1978) for example, affect each ethnomusicologist's transcription and analysis? It may not be easy to give an answer, at the moment, to these questions. But what it means is that the general orientation of the ethnomusicologist and his kind of background are important factors which guide his research methodology and eventual results. Our approach was to record firstly everything, that is, whole events and later review them with informants, while noting those aspects which they identify as central. Recording, of course, was done once good relations had been established through informal conversations sometimes over a traditional Ndebele beer pot, a litre of cool drink or even amahewu.

3.3.2. Position of this research: Notation of Ndebele Indigenous Song-dance styles

For the purposes of comparative approach of indigenous Ndebele music and contemporary choral works in terms of melodic, harmonic, rhythmic and textural features; I have adopted a more western technique using the staff notation in representing the indigenous Ndebele song-dance styles. I am quite aware of the pitfalls of western techniques on non-western music. I have deliberately chosen to transcribe the sound which encompasses pitch, rhythm, and meter

for the perception of melodic, harmonic, rhythmic and textural outlook of the songs. I have also transcribed the dance movements in the form of time-lines for an efficient choreographic analysis. It must be made clear that this research does not venture into Choreologic analysis in detail as it is not the main focus of the investigation. This implies that in this research I have purposively avoided some other aspects which are realized during the performance of the indigenous Ndebele song-dance styles, in an endeavor to focus on what is relevant to the research in question. Therefore, this 'arbitrary' choice of staff notation has been deemed relevant to this specific research.

There seems to be a consensus among ethnomusicologists on the subject of descriptive notation as against a prescriptive one. In short, the transcriber is largely expected to transcribe those traits which he deems central to the description of the musical style, at least in terms of the sound. Moreover, the use of Western symbols with some adaptations seems to continue as an acceptable practice, sometimes with some reservations. The relative centrality of transcription has gradually shifted through the years. This has much to do with the evolution of ethnomusicological research methodology, which lately tends to give lesser prominence than was the case before, to the sound. Sound is no longer the sole and decisive factor in the definition of music by ethnomusicologists. Merriam's (1964) model for the definition of music seems to have had a wide impact on the status of transcription. Current publications in ethnomusicological literature tend to reflect this non-centrality of transcription. Noting this trend James Porter [1988: vi] says:

The transcription and analysis of music for their own sake, or for the mere purpose of describing stylistic profiles, is less central than it was. Interest in problems such as that of music's meaning or how it operates within a system of social value, has grown correspondingly, and scholars have come to recognize that "music" or "musical activity", however these are perceived or defined are inseparable from other cultural, behavioural, aesthetic and cognitive realities, all co-existing as complex and interacting networks.

There are many implications in relation to the discussions offered above and the present thesis. Firstly, Ndebele Indigenous Music is not a written tradition although this current study attempts to engage in transcriptions of Ndebele Indigenous songs through the standard Western notation. Moreover, at least one style, notably written choral music employs largely tonic sol-fa, which is a Western notation. Tonic sol-fa was introduced by the missionaries. Transcription from tonic sol-fa to staff notation is relatively easy and simple. The second difficulty with the employment of transcription is that the traits which are central to Ndebele Indigenous Music are conceptual rather than sounded. This means that issues pertaining to the actual sound would not be given the first priority as insiders do not conceive it as such.

Another more important point is that because of the inside definition and categorisation of Ndebele Indigenous Music, which tends to emphasize context, the present writer has not seen a need to include large numbers of transcribed examples in the main body of the thesis, because that would not serve any purpose on its own. The central view is that only descriptive sections of songs, that is, partial transcription, have been offered.

There is one commendable way of defining conceptual relations, that is, through the insider's judgements. We can, of course, not deny that individual songs do differ in terms of sound among themselves, but it does not mean that the conceptualisation which leads to the creation of each is different; it is a matter of insider categorisation and differentiation. The transcriptions in chapter three are mere approximations in terms of pitch and meter and do not in any way represent absolutes. Extensive detailing has also been avoided.

The foregoing *is* meant to define the relative status of transcription in this thesis based on current trends in ethnomusicological research. The descriptive type of transcription utilized in this thesis is suitable to descriptive analysis of data offered in its main chapter. This is more so because the nature of the thesis is such that the content is culture-specific, internal and

native-intuitive. It thus seems logical that culture-specific analysis based on the insider's cognitive domains should be a conceptual analysis. In a musical culture where the most central elements are conceptual-behavioural, as is the case with Ndebele Indigenous Music, it is appropriate that a descriptive analytical approach extending beyond mere recognition of sound patterns and penetrating the conceptual world of the informants' insiders is applied. Synthesis of data and relating certain behavioural patterns to cultural patterns has been utilised.

3.4. Rhythm *inhlamvu zophawu/umgogdla/ukhakhayi*

The distinction between the types of rhythms provided by hand clapping (corpophones) *ukuqakeza* or wood clapping (idiophones) *izikeyi*; and those played on drums (membranophones) is central in the traditional Ndebele music. Generally, from the songs transcribed, a generic outlook is that clapping provides a simple timeline which binds the entire musical structure together. This view resonates with Jones's (1954) notion on African rhythms as he notes, "the usual and simplest accompaniment to a song is hand-clapping... so a study of hand-clapping (provides) the best entry into African rhythmic technique." In terms of metricity, The Ndebele rhythms reveal contrametricity whereby there is a 'movable' point of stress. The sense of crasis and anacrusis is not an existing phenomenon from the most of the songs collected. In light of this observation, Jones (ibid) contends that hand-clapping is, usually, "an inexorable and mathematical background to a song." Below is an example which shows the instability of the metric structure and thus, pattern.

Fig. 3.1: Ndebele rhythms revealing contrametricity from *Ng'yamaz'ubaba [Isitshikitsha]*

Lead

Ko-dwa ku - bi _____ Ku-b'u - ku-khu-lu- ma

Response

Ng'ya-ma - z'u-ba - ba ng'ya-ma - z'u-

Clappers & Dance

As shown above, the rhythms articulated by hand-clapping *ukuqakeza* does not reflect on stress nor suggest metric patterns. In this case they may be considered as accurate and consolidative in their on right, though not compromising the flow of the melody and general unity structure. In agreement with the notion above is Omojola (1987) who concludes that hand-claps *ukuqakeza* in African rhythmic perception provide simply standard, metronomic divisions. They do not advocate for any metric progression since they are of equivalent strength and can start anywhere within the given temporal span of the song.

In the Ndebele traditional music, drumming is observed in *amajukwa/Ihosana*, *izangoma*, *amantshomane* and *indlamu* (whereby in *indlamu* it serves to add intensity on stamping as it synchronises with articulation of dance and clapping). The rhythmic organisation in drumming is envisaged in different layers of interlocking beat divisions which are however in agreement. Jones (1954), in agreement with the observation about Ndebele drumming, notes that instead of trying to hear a regulative metric line which combines all the rhythmic patterns together; a concept also discussed by Ward (1972); the polyrhythmic textures of African drum ensembles should be heard as consisting of independently conceived lines. This is also

Nzewi's (1982, 1997, 1999) view who further discuss these rhythms as melo-rhythms. Below is an example showing the 'conflicting' drum rhythms but with resultant unison.

Fig 3.2: 'Conflicting' drum rhythms but with resultant unison from Ngingedwa [Ihosana]

The musical score for 'Conflicting' drum rhythms but with resultant unison from Ngingedwa [Ihosana] is presented in 6/8 time. It features six staves: Lead, Response, Clappers (Izikeyi), Dance, 1st Drum, 2nd Drum, and 3rd Drum. The Lead and Response staves are in treble clef with a key signature of one sharp (F#). The lyrics are: 'Ngi-nge - dwa; Kho-na-l'e - Nje-le - le ngi-nge - dwa ma - m'ya'. The drum parts show complex, overlapping rhythms that create a unison effect. The Clappers (Izikeyi) part includes rhythmic patterns like '1 - 2', '1 - 2', '1 2', '3 1 - 2'. The 1st Drum part includes patterns like 'R - c - c', 'R - c - c R - c - c', and '...'. The 2nd Drum part includes patterns like 'R - c', 'c R - c - c R - c', and 'c ...'. The 3rd Drum part includes patterns like 'R - c - c R - c - c R - c - c ...'.

3.4.1. Staggered Entry

There are three other major formal structures used in the Ndebele songs besides call-and-response. The first form involves at least three to four voice parts. The voice parts do not alternate, nor do they begin concurrently; instead, they enter autonomously, resulting in staggered entry and therefore creating polyphony. In staggered entry, Jones (1954) observes that different parts begin at different times in the bar or cycle. Voice parts convey the same texts but in some form of 'drop and pick', 'imitation' and 'gap-filling-like' effect. Another voice part is added, often sharing the text of one of the main parts, which I have viewed as the principal responsorial phrase as it carries complete message. It moves parallel to it and

can be considered a dependent sub-part. On the other hand, if the additional voice parts bear new text, they are introduced separately, often establishing a third or fourth level of what Rycroft (1967) calls “offset temporal contrast.” Offset temporal contrast can be described as the concurrent shifting of phrases; the temporal relationship between phrases is never consistent. This structural relationship is built on non-simultaneous entry of two to four voice parts, occasionally with distinct texts, creating a complex vocal and formal texture.

The above discussed structural tendency of drumming, and probably with hand-clapping in the Ndebele traditional songs (*Fig 3.2*) brings this discussion to the manner of entry by these different drums (for example, in *hosana* dance there are three drums and they enter one after the other). This scenario is best defined in the context of Jones's (1954) concept of “staggered entries of phrases.” The theory stresses such rhythmic freedom since individual lines within a polyrhythmic texture can enter or withdraw at irregular intervals of time. Such irregularity of entry and withdrawal results in heterophonic textures as revealed by songs under analysis. Despite non-regulative metric pattern, there is a standard pattern which is produced by one of the three drums serving as a reference time-line for the entire performance. Below is an example to highlight what emanated from the above observations about the traditional Ndebele music.

Fig 3.3 (a): “Staggered entries of phrases” for vocals, clappers, dance and 3 drums [Ihosana]

The musical score for Fig 3.3 (a) is written in 6/8 time and features staggered entries for various parts:

- Lead:** Starts with the phrase "Ngi-nge - dwa;" in the first measure.
- Response:** Starts in the second measure with the phrase "Kho-na-l'e - Nje-le - le ngi-nge - dwa ma - m'ya".
- Clappers (Izikeyi):** Starts in the second measure with a rhythmic pattern of eighth notes, marked with "1 - 2" in the first two measures and "3 1 - 2" in the third.
- Dance:** Starts in the second measure with a rhythmic pattern of eighth notes.
- 1st Drum:** Starts in the second measure with a rhythmic pattern of eighth notes, marked with "R - c - c" in the first two measures and "R - c - c R - c - c ..." in the third.
- 2nd Drum:** Starts in the second measure with a rhythmic pattern of eighth notes, marked with "R - c" in the first two measures and "c R - c - c R - c c ..." in the third.
- 3rd Drum:** Starts in the second measure with a rhythmic pattern of eighth notes, marked with "R - c - c R - e - e R - e - e ..." in the third measure.

Fig 3.3 (b): “Staggered entries of phrases” for vocals [Amantshomane]

The musical score for Fig 3.3 (b) is written in 3/4 time and features staggered entries for three vocal parts:

- Lead:** Starts with the phrase "U-mtho-mbo we-li - zwe lo - nke, —" in the first measure, followed by "kho - n'u" in the second measure. A circled note in the first measure is marked with a "3" above it.
- Response 1:** Starts in the second measure with the phrase "la-pho kwa-phu - ma kho - n'u". A circled note in the second measure is marked with a "3" above it.
- Response 2:** Starts in the second measure with the phrase "U-mtho mbo —" and "wa-phu - ma" in the third measure. A circled note in the second measure is marked with a "3" above it.

Legend: ○ ← STAGGERED ENTRY POINTS

Ndebele Amantshomane Traditional Song

The above examples provide the foundation for conceptualising the nature of the relationships between independent strands within a polyrhythmic texture as well as the asymmetric structural prototype regularly innate in each melo-rhythmic line.

Before making a summary of the most important features of traditional Ndebele rhythmic structure it is necessary to examine the nature of these ensembles as revealed in a few of the studies. One of the most important characteristics of the rhythms played on traditional Ndebele drums is that they are often sound abstractions of certain underlying texts, and some are associated with specific divinity of the society. Some sounds are symbolic to sad or happy moods. This was revealed in an interview with *gogo* maTshabalala (19/01/2014). In her words she explained;

Ingungu lezi zisetshenziswz kulungido we hosana zimele okutshiyeneyo... Ingungu encane imele, kumbe sithi itsho ukumemeza kwabantu kuNjelele bekhalela izulu... becela izulu... kuthi le enkulu engiyiphetheyo, imela wona amadlozi amakhulu awemvula, awezulu. Ukuhwabha kwayo kuyawagolomba kuwabiza.

Translated as;

These drums used in *hosana* dance represent different aspects... the small drum symbolises the clarion call by people to the rain-making spirit mediums, and they will be crying for rain... asking for rain... then the one I am carrying, symbolises the spirit mediums themselves, the heavy tone or sound stimulates these spirits, and thus calling them.

In other words, rather than being completely musical sounds they evoke social-musical connotation which may be verbalised by the performing individuals. As Armstrong (1954:355) also agrees as he notes,

“The general principle which underlies the ‘talk’ of the various instruments in Africa is quite generally and quite correctly understood to lie in the tonal quality of the languages. The instruments reproduce the tones, stresses and number of syllables in the utterances... What the instruments transmit t, therefore, is not usually a code or a cipher but rather an abstraction from the total speech utterance.”

Therefore, it can be concluded that traditional Ndebele rhythms, because of their imitative, reflective nature of speech inflections and also symbolic, can be conceived as ‘melodic patterns.’ In light of the discussions above, the following assertions can be drawn with regards to the nature of traditional Ndebele rhythms. These observations are not exhaustive of all the characteristics of traditional Ndebele rhythms.

They only characterise some of the most prominent features.

- 1) Traditional Ndebele rhythmic structures from those conceived from instrumental domain are usually characterised by a highly stratified texture arising from the combination of horizontal lines which have conflicting patterns and sequences. Although it is difficult to identify metric sequences in one or more of the melo-rhythms, the cross-rhythmic relationships between them obliterate the existence of a regulative, binding metric pattern for all of them.
- 2) In many of such polyrhythmic instrumental music variants of the ‘standard pattern’, which often recur, function as the regulative pattern. The asymmetric nature of this pattern and the fact that it could start from any point in its sequence make it function less as a metric line than as a time line - a ‘regulative delimiter’ often verbalised in language.
- 3) In the traditional Ndebele music, instrumental rhythmic patterns often constitute abstractions of texts. The rhythms as well as the inflections of speech may dictate tonal and rhythmic features of instrumental patterns. In addition, the melodic and rhythmic features of songs often reflect those of the text.
- 4) Innate rhythms may be heard from the blending of different lateral rhythmic lines. These are rhythms not necessarily played by any of the participating instruments of an ensemble but which emerge through the interface of different rhythmic patterns. Most

of the characteristic features of traditional Ndebele rhythms noted above tend to highlight its multi-layered concentration; a feature which sheds light on the nature of the more fundamental issue of the African time sense.

3.5. Melodic Procedures *indlela/umkhandlo*

In exploring the characteristic features of traditional Ndebele melodies, I shall focus only on some of the outstanding features. The general absence of modulations in the traditional Ndebele melodic principles and the use of a variety of modes are fundamental to this discussion. Tracey (1954 :74) explaining modulation argues that, even “though several instrumental and vocal modes may be found to exist within one community the totality of pitches used in these modes as far as we know are never assembled and combined on a single instrument in one sequence”. There is therefore no possibility for the occurrence of modulations (as we know it in conventional European music) in most of African music but only “a change of mode using a different note pitch as a starting point or tonic within essentially the same mode.” Nketia (1979) who, in addition to identifying the use of a variety of scales in African music, states that the ordering of and the hierarchical relationships within constituent pitches of African scales vary and often change. Thus, within a pentatonic scale for example, any of the pitches could function as the modal centre.

Another significant feature of traditional Ndebele melody is their downward contour movement tendency. In explaining African melodies Jones (ibid) notes, “the tendency is for the (African tune) to start high and gradually to work downwards.” Therefore, due to the downward movement of traditional Ndebele melodies, descending intervals are much more common than ascending ones. Ekweme (1979) consolidates the notion above thus, “larger intervals occur less frequently in these songs. When they do however, they occur in

ascending rather than descending patterns.” Since such intervallic leaps often occur between different phrases within a song they should not be viewed as melodic intervals but as ‘interval dividing sections’ as Omojola (1987) who further cement the discussion. Below is an example to illustrate the two features explained above, that is, melodic intervals and downward contour movement tendency in traditional Ndebele melodies.

Fig. 3.4 (a): melodic downward contour movement tendency in traditional Ndebele melodies

Lead

'Nsi-ngi - z'e-mnya - ma;

Lead

'Nsi-ngi - z'c - mnya-ma ya-kha-la

Fig. 3.4 (b): melodic downward contour movement tendency in traditional Ndebele melodies

Voice

Fig. 3.4 (c): melodic downward contour movement tendency in traditional Ndebele melodies

Lead

I-nko -nko n'ya-ja - ma, 'Nko-nko - n'ya- ja ma.

Response

Aah - He-le - lc Wo! Kho -nal'-za-kel'-bon'

Fig. 3.4 (d): melodic downward contour movement tendency in traditional Ndebele melodies



The use of microtonal intervals in the traditional Ndebele melodies and the close interface between speech and music - features which are also characteristic of African melodies in general - has also been observed by Ekweme (1979:48) who contends;

“In many cases a neutral interval occurs. Also, because speech and music are very closely related in African music a tone may very easily switch from music to spoken words of indefinite pitch; a tune may be decorated with slides, glissando and other forms of bending which may tend to obscure the intonations.”

A further primordial exploration and understanding of the traditional Ndebele melodic principles may go beyond counting number of pitch notes within a single melody, hence the perception of modal character of each tune. In this regard I look at the correlation within, and the functioning of, notes in a melody. Central to the hierarchical aspect in melodies is the realisation of ‘notes of repose’ or tonal/modal centre. Mensah (unpublished: 51) suggests four important features which can help in the determination of tonal or modal centres in African music by and large. These are:

- 1) The most customary final or terminal note;
- 2) The note with the heaviest weighting among aggregates of durational values in a melody;
- 3) The highest or lowest or central note - whichever appears to be the most determining in the melody, and
- 4) The note occurring most at stressed points.

An examination of the traditional Ndebele songs clearly substantiates these observations. Thus, the establishment of the note of repose in the example above satisfied all of the conditions suggested by Mensah.

It is however possible that a note which does not occur as a terminal pitch is established as a note of repose relying mainly on its frequent appearances within a song. The appearance of a note other than that which functions as a note of repose as a terminal pitch of a song often has a linguistic basis as will be explained later.

Another important element of the traditional Ndebele melodies is the nature of their relationship with indigenous texts. Quite often African melodies rely on the rhythm and inflection of their texts for their rhythmic and tonal qualities. Many African languages are tonal, that is, both the tone and the morpheme are equally important in conveying and determining the meanings of words. The generic description about rhythm and tonal qualities of text is also a befitting ‘definition’ of the traditional Ndebele melodies. As a result, the traditional Ndebele melodies exhibit a compositional strategy which seeks to retain the tonal inflections of language. This implies that melodic patterns appear to be determined by the tonal inflections of texts as illustrated in the example below;

Fig. 3.5 (a): Tonal inflections of texts as determinants of melodic patterns [Ungwalongwalo KaMatshobana]

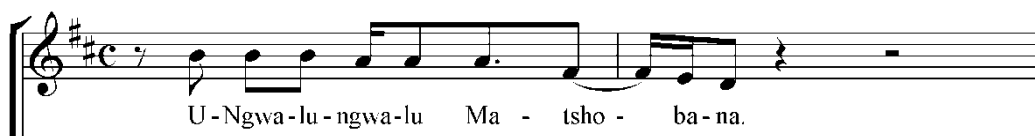


Fig. 3.5 (b): Tonal inflections of texts as determinants of melodic patterns [Vul’amasango]

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Lead

Ngi-zo-nge-na ka-nja-ni a-ma - sa-ngw'e-va-li- we?

Response

Vu-l'a - ma-sa-ng'u-zo-nge- na,

4

Ng'zo-nge-n'e-kha-ya vu- l'a - ma - sa-ng'u-zo-nge - na.

vu - l'a - ma - sa-ng'u-zo - nge-n'e-kha-ya vu - l'a - ma - sa-ng'u-zo-nge - na.

As will be seen in **Chapters 5 and 6**, one of the most significant ways through which selected demonstrative contemporary choral compositions maintain a link with the traditional Ndebele music is by retaining the relationship between linguistic patterns of indigenous language and melodic contour as they are usually found in traditional contexts. The discussion below will clarify some of the different levels of interaction between linguistic features and musical patterns in traditional Ndebele music.

3.5.1. Text and Tone Relationship

Commenting on the relationship between text and melody in the traditional Ndebele music, I concur with Sowande (1966) who notes that;

- 1) The music must rise and fall in the same way as the voices rise and fall when the words are spoken. This may be called inflectional correspondence between words and tune.

- 2) The correct musical intervals must be observed for each word. In light of the traditional Ndebele music, the tonal interval of the traditional Ndebele word is not a precise musical interval; rather it is approximate. Hence each word has, in what Omojola (1987) calls, an ‘interval period’ within which it retains the same meaning.

Musical intervals are eventually determined by musical context. As noted in the observations above, although the contour of speech often influences that of a melody, it has nothing to do with the determination of its actual notes. Therefore, it can be suggested that the operations of certain Ndebele linguistic features take place within the constraints of purely musical considerations. An example below seeks to demonstrate a scenario whereby linguistic contour and melodic contour follow the same pattern.

Fig. 3.6: Linguistic contour and melodic contour following the same pattern [Vul’amasango]

The figure displays two systems of musical notation in 4/4 time with a key signature of three sharps (F#, C#, G#). The first system consists of a 'Lead' staff and a 'Response' staff. The 'Lead' staff contains the lyrics 'Ngi-zo-nge-na ka-nja-ni a-ma - sa-ngw'e-va-li- we?' and the 'Response' staff contains 'Vu-l'a - ma-sa-ng'u-zo-nge- na,.'. The second system continues the melody with lyrics 'Ng'zo-nge-n'e-kha-ya vu- l'a - ma - sa-ng'u-zo-nge - na.' and 'vu - l'a - ma - sa-ng'u-zo - nge-n'e-kha-ya vu - l'a - ma - sa-ng'u-zo-nge - na.'.

The determinations of actual melodic intervals are however conditioned by purely musical reasons, the most important of which are:

- 1) The pre-eminence of the interval of a fourth (perfect and neutral) as a unifying element;
- 2) The periodic and cadential emphasis on the note A as the note of repose; and,
- 3) The emphasis and the establishment of the note G as the "leading note" to the note of repose. Thus, in this example, musical criteria and linguistic considerations co-dominate.

The second scenario is whereby the melodic contour comprises a precise imitation of the linguistic contour. In addition, because melodic patterns generally retain as much as possible the exact intervallic feature of linguistic patterns, the song approaches an exclaimed speech.

Fig.3.7 (a): Precise imitation of the linguistic contour and melodic contour [*Zinja zoy'sab'mbabala*]

The musical notation for Fig. 3.7 (a) consists of two staves. The top staff, labeled 'Lead', is in a key signature of two flats (Bb and Eb) and a common time signature (C). It contains a melodic line with lyrics: 'Zi - nja zoy' - sa - b'i - mba - ba - la zi - kho - nkoth' -'. The bottom staff, labeled 'Response 1', is in the same key signature and time signature. It shows a response that begins with a rest and then imitates the melodic contour of the 'Lead' with the lyrics: 'Zi - nja zoy' - sa -'. The lyrics are written below the notes, with hyphens indicating syllable placement.

Fig. 3.7 (b): Precise imitation of the linguistic contour and melodic contour [*Ingoma yezinyanya*]

SOPRANO
We! *Ntu* - lo wo - z'e-kha - ya;

ALTO
E-ba - ntwá - ne - ni; Wo - wo-wo -

TENOR
E-ba - ntwá - ne - ni; Wo - wo-wo -

6
Wa-wu - thi ko - ze - ku - be ni - ni?
Ye. Wo - ye;

In the song there is no credible modal procedure: no note functions as a convincing modal centre; melodic pitches are very varied - they are not easily assignable to a particular scale or mode - and, lastly, rhythmic motion is generally free. It is in such examples as this that musical logic seems to be overshadowed by linguistic considerations in Ndebele songs.

Therefore it can be concluded that communication in traditional African (same as the Ndebele) vocal music often takes place within the different categories of interaction between text and tone, -a concept which may be viewed as a 'lingua-musical discourse'. This implies that cultural situations do recommend word-phrases whose rhythms and speech tone patterns create and influence melodic patterns. Thus, words do often influence the structure of melodies in a purely formal sense because of the control of speech tone over the formation of the opening phrases of songs and of parts of each subsequent verse.

3.5.2. Descending Melodies

The Ndebele traditional songs exhibit a similar characteristic of descending melodies. This occurrence is congruent to Dargie's (1988: 75) observation about the Xhosa music of South Africa as he notes, "each phrase begins high and ends low: and each succeeding phrase tends to begin lower and end lower than the preceding phrase." This is the case with the song *Zinja Zoyesab'imbabala Zikhonkotha, inkomo Zomlandu* and *Vulamasang'uzongena*. Furthermore, the universal predisposition for the Ndebele songs and other African melodies in general to start high and gradually fall, as exemplified below, suggests having a linguistic basis.

Fig. 3.8 (a): *Descending nature of traditional Ndebele melodies [Ngingedwa]*

Lead

Ngi-nge - dwa;

Response

Kho-na-'e - Nje-le - le ngi-nge - dwa

Fig. 3.8 (b): *Descending nature of traditional Ndebele melodies [UNgwalongwalo kaMatshobana]*

U-Ngwa-lu-ngwa-lu Ma - tsho - ba-na.

Fig. 3.8 (c): *Descending nature of traditional Ndebele melodies [Ngingedwa]*

Lead ¹

Zi -nja zoy'-sa - b'i-mba-ba-la

Fig. 3.8 (d): Descending nature of traditional Ndebele melodies [Ngingedwa]

-sh'ng'la-mle-la na-mp'a-ba-fo be-mbu -lal'!

ng'la - mle-la na-mp'a-ba-fo be-mbu -lal'!

ng'la - mle-la na-mp'a-ba-fo be-mbu -lal'!

Fig. 3.8 (e): Descending nature of traditional Ndebele melodies [Ngingedwa]

³

la-pho kwa-phu - ma kho - na.

Fig. 3.8 (f): Descending nature of traditional Ndebele melodies [Ngingedwa]

Lead

Ngi-zo-nge-na ka-nja-ni a-ma - sa-ngw'e-va-li- we?

AND

vu - l'a - ma - sa-ng'u-zo - nge-n'e-kha -ya

The above example is supported by Ekweme (1973:255) who commends;

“If the initial syllable of the first word or phrase is a high tone the melody starts with the highest note in the whole tune. Although the melody may at several points during the course of the song rise to this initial note rarely will it go higher than this note within that musical phrase. However, when the initial syllable is a low tone, the melody does not start at the highest point but follows the tonal inflexion of the words to rise to the first high tone syllable in the word or phrase, this then becomes the highest note in the musical phrase if not in the whole song.”

This also envisages linguistic factors also often influence other melodic features such as phrasings and position of accents as highlighted earlier.

The traditional Ndebele is syllabic. Each syllable is usually set to one musical note. As a result of these factors, melodic phrases often correspond to language phrases as an example below illustrates;

Fig. 3.9: Syllabic nature of traditional Ndebele melodies

The figure shows two musical systems. The first system is labeled 'Lead' and 'Response'. The 'Lead' part is in 6/8 time, starting with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes: A4, B4, C5, D5, E5, D5, C5, B4, A4. The lyrics are 'A - ba - ko Ga - sa nga - ba - ntwá - be - - thu'. The 'Response' part is in the same key and time, starting with a treble clef. It has a whole rest for the first two measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics are 'Hho - - ye;'. The second system is a continuation of the first, with a measure number '4' above the first measure. The 'Lead' part continues with eighth notes: A4, B4, C5, D5, E5, D5, C5, B4, A4. The lyrics are 'A - ba - ko Ga - sa nga - ba - ntwá - be - - thu.'. The 'Response' part continues with a whole rest for the first two measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics are 'Hho - - ye;'.

In addition, linguistic features such as vowel assimilation or elision *ukweqiwa kwabonkamisa* often influence tonal-melodic behaviour. As illustrated below;

Fig. 3.10(a): Vowel assimilation/elision as a linguistic feature in traditional Ndebele songs

3.6. Harmonic Procedures *amazwi/amaphimbo alumbeneyo or imisindo elumbeneyo*

While some writers do not believe that harmonies exist in African music, others admit their existence even though harmony may be based on different principles when compared with European music. For example, Merriam (1959) argues that the concept of harmony is essentially European and does not exist in the musical thoughts of traditional African musicians. On the other hand, Hornbostel (1928) identifies instances of vertical combinations of pitches in African music but goes on to say that they are incidental and they are not based on any harmonic principle. He described the vertical combinations which result from overlapping call and response patterns as a “dichord” which may involve intervals of any kind including a dissonance. In addition, he identifies the use of organum, in parallel fourths, comparable to the polyphonic music of medieval Europe which, according to him, is also not based on a harmonic principle. Instead they are based on melody and have nothing to do with harmony as we understand it.

Parallelism is evident in the Ndebele songs. There is more of parallel motion in order for the speech contours of text to be reflected in each of the melodic lines as illustrated below;

Fig. 3.11(a): Parallelism as a fundamental harmonic structure in traditional Ndebele songs

U - Ngwa - lu - ngwa - lu Ma - tsho - ba - na.

U - Ngwa

3

- lu - ngwa - lu ngu - Ngwa - lu - ngwal'.

Detailed description: This musical score is in 3/4 time with a key signature of one sharp (F#). The vocal line (treble clef) begins with a quarter rest, followed by a sequence of eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics 'U - Ngwa - lu - ngwa - lu Ma - tsho - ba - na.' are aligned under these notes. The bass line (bass clef) has a whole rest for the first two measures, then a dotted quarter note G3 in the third measure, and a quarter note G3 in the fourth measure, with the lyrics 'U - Ngwa' below. A measure rest '3' is placed above the first staff. The second system shows a measure rest '3' above the first staff. The bass line continues with a dotted quarter note G3, a quarter note G3, a dotted quarter note G3, and a quarter note G3, with lyrics '- lu - ngwa - lu ngu - Ngwa - lu - ngwal'.

Fig. 3.11(b): Parallelism as a fundamental harmonic structure in traditional Ndebele songs

7

Ngi-zo-nge-na ka-nja-ni a-ma - sa-ngw'e-va - li we?

Vu-l'a - ma-sa-ng'u-zo-nge - na,

10

Ng'zo-nge-n'e-kha-ya vu- l'a - ma - sa-ng'u-zo - nge - na.

vu - l'a - ma - sa-ng'u-zo - nge-n'e-kha-ya vu - l'a - ma - sa-ng'u-zo - nge - na.

Detailed description: This musical score is in 3/4 time with a key signature of two sharps (F#, C#). The vocal line (treble clef) starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The lyrics 'Ngi-zo-nge-na ka-nja-ni a-ma - sa-ngw'e-va - li we?' are aligned under these notes. The bass line (bass clef) has a whole rest for the first two measures, then a dotted quarter note G3 in the third measure, and a quarter note G3 in the fourth measure, with the lyrics 'Vu-l'a - ma-sa-ng'u-zo-nge - na,' below. A measure rest '7' is placed above the first staff. The second system shows a measure rest '10' above the first staff. The bass line continues with a dotted quarter note G3, a quarter note G3, a dotted quarter note G3, and a quarter note G3, with lyrics 'vu - l'a - ma - sa-ng'u-zo - nge-n'e-kha-ya vu- l'a - ma - sa-ng'u-zo - nge - na.'

Fig. 3.11(c): Parallelism as a fundamental harmonic structure in traditional Ndebele songs

Lead
We! Ntu-lo wo-z'e -kha-y'e-ba-ntwa-nc - ni,

Female Response
Zi-nya-nya wo - wo-wo wo-wo -

Male Response
Zi-nya-nya wo - wo-wo wo-wo -

5
Ba - le-zi-nya-nya nje; Ba-le-zi-nya-nya nje.

wo ba-le-zi-nya-nya. Ba-le-zi-nya-nya; Bale-zi-nya-nya.

wo ba-le-zi-nya-nya. Ba-le-zi-nya-nya; Balc-zi-nya-nya.

In such examples the emphasis seems to be on each melodic line. Other harmonies do occur when two or more pitch combinations arise either through the sporadic use of over-lapping call and response or through the use of occasional embellishing phrases or the addition of descant-like lines. Again, in such instances the emphasis could be mainly melodic in which case chords which result from them are rather incidental - a kind of involuntary counterpoint; lacking any predetermined or conceived harmonic principle, hence realisation of a heterophonic procedure.

Multiple pitch combinations based on fourths and thirds are commonly used in the Ndebele songs. Such intervals often serve as harmonic devices to articulate cadential points as shown below;

Fig. 3.12 (c) Multiple pitch combinations of fourths and thirds in the Ndebele songs: Affirming the cadential point

Moderato Kho-na - pha kho-na - pha
Sa - be - l'u - bi - zi - we

Leading Voice

Responding Voices

La ph'eng-'bi - zwa kho - na k'la-ph'e -

La ph'eng-'bi - zwa kho - na k'la-ph'e -

Kho-na - pha kho-na - pha.
Sa - be - la sa - be - la.

3

fe - la kho - na La - ph'eng - 'bi zwa kho na k'la ph'e -

fe - la kho - na La ph'eng - 'bi - zwa kho na k'la ph'e -

Cadential harmonies usually consist of the intervals of major 2nds, falling 3rds, 4ths, and rising 3rds and 5ths.

Therefore, the following features seem to characterise traditional Ndebele harmonies;

- 1) Regular use of harmonic parallelisms;
- 2) The use of heterophonic principle which result from contrapuntal arrangement;

- 3) Erratic use of cadential harmonies of falling 2nds, falling 3rds, 4ths, and rising 3rds and 5ths.
- 4) Realisation of incidental harmonies conceived from overlapping call and response patterns;
- 5) Vertically envisaged multiple pitch lines are also evident in traditional Ndebele music.

3.7. Formal Structure *Isimo* and Organization *Ukuhleleka*

While African music, specifically singing, may not be the property of any one individual, the process of individual expression within a communal activity is important. This shared method of composition encourages a flexible formal structure, allowing individuals the option of deviating from the given musical construction. As I observed through fieldwork and from an emic perspective, there is a greater flexibility of structure in the Ndebele traditional music. A call-and-response organization is one of the most frequently found formal structures in the songs as it is also the case in other African songs. Responsorial singing is characteristically designed for a lead singer, or a group of lead singers, and those that respond in a chorus-like nature.

It is inarguably clear that formal procedure generally used in African music is the call and response pattern. Its prevalence in African music has been observed by scholars like Merriam (1959), Hornbostel (1928), Ekweme (1973) and ·Kauffman (1980). Kauffman identifies the following varied call and response structures;

- a) Leader dominated;
- b) Group dominated;
- c) Alternating relationship; and
- d) Simultaneous relationship.

These varieties may reflect the social distinctions within a society. For example the leader dominated relationship could be used in story songs in which emphasis is upon the story teller while the group dominated structures are used at ceremonial occasions for chiefs with emphasis on group solidarity. These structures are evident in the Ndebele songs. The simplest method is one in which the lead singer sings the entire verse and the chorus repeats the same material immediately and exactly.

Fig. 3.13 (a) 'Simple' call and response: Alternating relationship structure

Lead
U - ba - ba wang' - lo - bo - la i - nko - mo - zi - nga - ki?

Response
E - za - ma - lo - bo - lo He - ya

Fig. 3.13 (b) 'Simple' call and response: Alternating relationship structure with lead and response repeating the same material. [Imitation]

Lead
Zi - nja zoy' - sa - b' i - mba - ba - la zi - kho - nkoth' -

Response 1
Zi - nja zoy' - sa -

Response 2
Zi - nja zoy' - sa -

4

- b'i-mba-ba-la zi-kho -nkoth' -

- b'i-mba-ba-la zi-kho -nkoth' -

The most important element of the organisation of form in the traditional Ndebele, also fundamental to Ekweme's (1973) observations, is the interface between recurring elements and those which constantly change. This exists for example in the alternation between a recurring rhythmic pattern and the extensive improvisations in the correlation of a recurring response of the chorus and the extemporised progressions of a lead solo singer. Thus in traditional Ndebele music there is repetition of patterns and accumulation of new material through variation in relationship to original patterns.

The discussion above sheds light on imperative features that may necessitate vast novelty in contemporary compositions in the Ndebele society and Africa at large. Therefore, in light of the discussion above the following elements characterise the organisation of form in traditional Ndebele music;

- 1) Regular exploitation of the call and response patterns;
- 2) Manifestation of unremitting variation to influence transformative ideas;
- 3) The significance of improvisation and extemporisation techniques in the realisation of forms; and

- 4) The determination of musical forms by extra-musical contexts within which a performance takes place.

The second call-and-response structure has clearly defined sections for the lead singer and the chorus. For example, each portion of the song consists of a single phrase, sung by the lead singer and answered by the chorus with a set response. This generalisation is true to the nature of the Ndebele traditional music. Below I give examples of Responsorial singing or call-and-response organization which informs the formal structure of the Ndebele traditional music.

Fig. 3.14: call-and-response organization which is Leader dominated with independent text: Question and answer style

The musical notation consists of three staves. The top staff, labeled 'Lead', shows a melody starting with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, and a quarter note E5. This is followed by a quarter rest, then a quarter note F#4, an eighth note G4, a quarter note A4, an eighth note B4, a quarter note C5, and a quarter note D5. The lyrics 'U - ba-ba wa ya - nga- phi?' are aligned under the first part of the melody. The second part of the melody, 'Wa-sa-l'e - z'na-nge-n' He', is aligned under the second part. The bottom two staves, labeled 'Response', show a melody that is a continuation of the lead's second phrase: 'Wa-sa-l'e - z'na-nge-n' He'. The music is in 3/4 time with a key signature of one sharp (F#).

The choral responses may be similar to the lead phrase in melodic and rhythmic form or it may be a continuation of it. Either section of the song, the call or the response, may be sung in parts, often using simple chordal harmonies.

Fig. 3.15: Choral response exhibiting simultaneous relationship

Ndebele Isitshikitsha Folksong

lead voice

U - ba - ba wa - z'i - dl'i - nko - mo; i - zi - nko

responses

Zhi - ya! Wo - Hha!

2

mo, e - zo - mla - ndu, u - mla - ndw'e - kha - ya.

zhi - ya! Wo - Hha! Wo Hho! Wo - Hho!

The lead singer's call may also overlap with those that respond. In this case, the lead singer is typically the one who interrupts the chorus (response) with the entrance of the next phrase. This overlap and alternation allow the lead singer to select a convenient point before the end of the response phrase to introduce a new lead call. The chorus is then expected to respond with the correct phrase. It is often the case that alternating call-and-response phrases are rounded off with a concluding section or refrain sung by both lead singer and chorus.

Fig. 3.16: Call and response with overlap of those that respond: Alternating relationship

The musical score consists of three staves. The top staff is labeled 'Lead' and contains the melody for the call, with lyrics 'U-mtho-mbo we-li - zwe lo - nke, ___ kho - n'u'. The middle staff is labeled 'Response 1' and contains the melody for the first response, with lyrics 'la-pho kwa-phu - ma kho - n'u'. The bottom staff is labeled 'Response 2' and contains the melody for the second response, with lyrics 'U-mtho mbo ___ wa-phu - ma'. The score includes treble and bass clefs, a common time signature, and various musical notations such as triplets and rests.

3.8. Variation as an element of motivic and thematic development and modification

The melodic and rhythmic components of the lead singer's call and the chorus's response may include variations, especially if there are significant changes in text. Variation is a common principle of African composition. From the observation, transcription and analysis of indigenous songs I noted that variation is common in the Ndebele indigenous songs. Arom (1991:164) has defined variation as the principle of commutation or transformation and the process can be described in terms of the relationship between the overall pattern and its subcomponents. He further explains that a variation in any of the parts, however small, will produce a change in the acoustic aggregate. For example, the lead singer may alter the call but the choral response remains the same.

The second formal structure is when a basic melodic phrase forms the framework for a song. Individuals then simultaneously embellish and elaborate the phrase. Their polyphonic techniques include inserting tones, reducing and augmenting rhythmic values, and melodic imitation. Once the ensemble has arrived at a combination that is pleasing, the song is repeated with only slight variation. This complex polyphony does not overshadow the textual meaning of Ndebele music because the majority of their songs use very few words or simple syllables. The example below first shows the basic introduction to the song, while the second one gives the embellished and elaborated phrase structures.

Fig. 3.17 (a): First variation from 'Zinja Zoy'sab'imbabala

Ndebele Isitshikitsha traditional song

The musical score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two systems of staves. The first system includes a 'Lead' staff and two 'Response' staves (Response 1 and Response 2). The 'Lead' staff begins with a fermata over the first measure, followed by a melodic line with lyrics: 'Zi - nja zoy' - sa - b'i-mba-ba-la zi-kho -nkoth' -'. Response 1 and Response 2 enter later in the system, each with their own melodic lines and lyrics: 'Zi - nja zoy' - sa -'. The second system continues the 'Lead' staff with the same melodic line and lyrics. Below it, two additional staves provide further melodic elaboration, each with lyrics: '- b'i-mba-ba-la zi-kho -nkoth' -'. The score is marked with a '1' above the first measure of the lead and a '4' above the first measure of the second system.

Fig. 3.17 (b): Second variation from 'Zinja Zoy'sab'imbabala

Zi-kho- nko - th'i-mba-ba -

Zi - kho- nko

Zi - kho- nko

10
la Zi -kho-nkoth' Zi-kho nko -th'i-mba-ba - la Zi -kho-nkoth'

- th'i-mba - ba-la zi-kho-nkoth' Zi - kho nko - th'i-mba - ba-la zi-kho-nkoth'

- th'i-mba - ba-la zi-kho-nkoth' Zi - kho nko - th'i-mba - ba-la zi-kho-nkoth'

Other songs have a different response to each call. The lead singer may even improvise variations or descants above the responses. Finally, these variations on the call-and-response structure may generate uneven phrase structures providing long sections for either the lead singer or the response. The third arrangement of call-and-response singing incorporates a third element for a slightly more elaborate form.

3.9. Repetition as an element of motivic and thematic development and modification

In addition to the lead singer and response, some Ndebele traditional songs make use of a vocal ostinato. Schapper (2007) views ostinato as the repetition of a musical pattern many times in succession while other musical elements are generally changing. The ostinato element, coupled with the call-and-response form, magnifies structural shifts. Changes in the call-and-response structure are mirrored by changes in the ostinato pattern that, in turn, emphasize the song's overall formal design. The addition of the vocal ostinato uses repetition to reveal rhythmic complexity in the musical structure. I noted that some songs denote repetition on isoperiodic structures. Isoperiodicity has been defined by Arom (1991: 211) as "a strictly periodic structure... set up by the repetition of identical or similar musical material, with or without variation".

Fig. 3.18: Textual, melodic and rhythmic repetition [*'Zinja Zoy'sab'imbabala*]

Zi-kho- nko - th'i-mba-ba -

Zi - kho- nko

Zi - kho- nko

10
 la Zi-kho-nkoth' Zi-kho nko - th'i-mba-ba - la Zi-kho-nkoth'

- th'i-mba - ba-la zi-kho-nkoth' Zi - kho nko - th'i-mba - ba-la zi-kho-nkot

- th'i-mba - ba-la zi-kho-nkoth' Zi - kho nko - th'i-mba - ba-la zi-kho-nkot

In some instances, I noted that phrases are not equal, that is, the lead and the responding phrases. Some songs consist of longer lead phrases with shorter responsorial phrases.

2

3 | d .l : | : .s | l .s :-d | .s :s .m | d .d :-

mo, e - zo-mla - ndu, u - mla-ndw'e - kha-ya.

zhi-ya! Wo-Hha! Wo Hho! Wo-Hho!

This example also illustrates another formal design found in the Ndebele traditional songs which is a canon. Canonic singing is typically used in Ndebele counterpoint. It is usually limited to two vocal parts although there may be more voices in the polyphonic texture. The use of simple canonic imitation promotes shorter phrases and repetitive text for the ease of performance.

3.10. Texture *ukwelukana/ukungenana kwezindlela lezinhlamvu zophawu: Layering, Stratified Arrangement variation and Blending*

Ndebele traditional songs are in two-fold. There are songs with drum *ingungu*, leg rattles *amahlwayi*, clappers *izikeyi* and hand clapping *ukuqakeza* as accompaniment. The instrument playing varies with varying dance styles. There are some songs without accompaniment of instruments particularly the *izinyanya* song. Thus, those songs with instrumental accompaniment result in different layers produced from the vocals, different instruments and the dance patterns hence blended together. Vella (2000: 114) posits, “For layering to be perceived, each layer must be distinguishable. This is achieved mainly through timbre differentiation, register allocation and distinctive rhythmic patterns.”

The timbral differentiation by Vella in this context may be adopted to refer to different sonorities produced by non-pitched instrumental accompaniment in relation to the dance patterns and vocal rhythmic material. In other songs layering results in either stratified or

non-stratified arrangement variation. This generally occurs when a number of isorhythmic (fixed or varying) patterns are combined simultaneously to produce a stratified texture. The texture may be varied by the gradual substitution of alternative patterns for those in the original matrix.

When I observed a performance of the amantshomane song *Umthombo Welizwe Lonke*, I could feel very good blending of different rhythms from different layers and instruments. Different layers from vocals, dance patterns (sounded by *amahlwayi*), *izikeyi*, hand clapping and drumming were fused together to produce one musical work. Erickson (1975: 46) notes that blending, “or fusion is a precarious balance of forces where individual instrumental sounds lose their ‘identifiability’ and when unexpected, or striking, or otherwise memorable fused sound is in the perceptual foreground.” An example to illustrate layering relationships is given below.

Fig 3.21 (a): Referent layering of phrases” for vocals, clappers, dance and 2 drums [Amantshomane]

The musical score consists of six staves. The top three staves are vocal lines in treble clef with a common time signature (C). The 'Lead' staff begins with a triplet of eighth notes (U-mtho-mbo) and continues with the lyrics 'U-mtho-mbo we-li - zwe lo - nke, ___ kho - n'u'. The 'Response 1' staff has a rest followed by a triplet of eighth notes (la-pho) and the lyrics 'la-pho kwa-phu - ma kho - n'u'. The 'Response 2' staff has a rest followed by eighth notes (U-mtho mbo) and the lyrics 'U-mtho mbo ___ wa-phu - ma'. The bottom three staves are instrumental accompaniment in common time (C) with a 'H' time signature. 'Drum 1' has a rest followed by a triplet of eighth notes and then eighth notes. 'Drum 2' has a steady eighth-note pattern. 'Clapping' has a steady eighth-note pattern.

Fig 3.21 (b): Referent layering of phrases” for vocals, clappers, dance and 3 drums [Ihosana]

The musical score is written in 6/8 time with a key signature of one sharp (F#). It consists of six staves:

- Lead:** Treble clef, melody starting with a quarter rest, followed by quarter notes G4, A4, B4, and a quarter rest. Lyrics: "Ngi-nge - dwa;"
- Response:** Treble clef, melody starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. Lyrics: "Kho-na-l'e - Nje-le - le ngi-nge - dwa ma - m'ya"
- Clappers Izikeyi:** Percussion staff with rhythmic notation. Rhythmic patterns are labeled: "1 - 2", "1 - 2 1 2", "3 1 - 2".
- Dance:** Percussion staff with rhythmic notation, mirroring the clappers.
- 1st Drum:** Percussion staff with rhythmic notation. Pattern: "R - c - c" followed by "R - c - c R - c - c" and "...".
- 2nd Drum:** Percussion staff with rhythmic notation. Pattern: "R - c" followed by "c R - c - c R - c" and "c ...".
- 3rd Drum:** Percussion staff with rhythmic notation. Pattern: "R - c - c R - c - c R - c - c ...".

3.11. Emerging structures from analysed Ndebele traditional songs: Scales Deduced from the Ndebele songs

One may think of describing the concept of scales in the context of intervals of fourth as integral in maintaining structural prominence while expanding the melody through the use of intermediate whole- and half-tones. From the deductions above, in general, the Ndebele traditional songs make use of major seconds and major thirds to fill in the distant fourths.

This process of adding equivalent whole-tones between the fourths produce scales that resemble pentatonic or hexatonic scales that are constructed from different pitches as illustrated above. Thus, my deductions about scales in the Ndebele traditional songs seem to rule out the view that a melody is constructed in reference to a scale or tonal hierarchy. Basing on the outcome of the structural analysis, the melodies of African songs are based

mainly on short melodic motifs which give emphasis to specific interval sequences. African melodies are conceived as a linear sequence of intervals upon which variations and improvisation occurs.

3.22 (a): *Four-note scale in Hongololo (Amabhiza)*



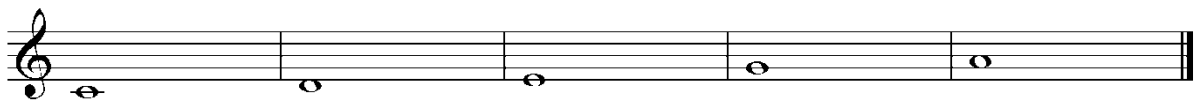
3.22 (b): *Four-note scale in Zinja zoyesab'imbabala*



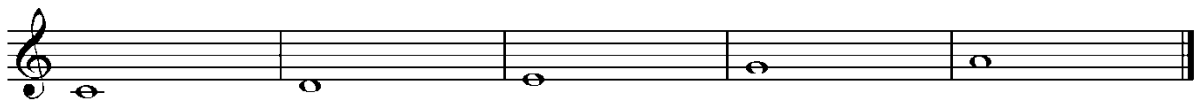
3.22 (c): *Pentatonic scale in Giyafefe*



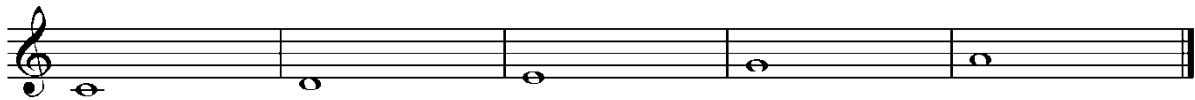
3.22 (d): *Pentatonic scale in Ng'lamlala Ndwandwe*



3.22 (e): *Pentatonic scale in Ubaba wangaphi?*



3.22 (f): *Pentatonic scale in Vul'amasango*



3.22 (g): *Hexachord scale in Inkomo zomlandu*



3.22 (h): *Hexachord scale in Khonapha Khonapha*



3.22 (i): *Hexachord scale in Umthombo welizwe*



3.22 (j): *Hexachord scale in Izulu kaline*



The inconsistency in a pitch's function within a given tonality indicates that any pitch may be used as the final at the end of a phrase or response (cadence in the western concept of phrase ending). One can then conclude that African singers are not as conscious of scales or hierarchy in the development of melodic materials as they are of interval sequences in melodies. Therefore, it is the controlled use of selected interval sequences that forms the basis of melodic structure in African songs.

3.12. Conclusion

The chapter has explored the structural organisation, stylistic features (melodic, rhythmic, harmonic, textural features) and creative forms of the Ndebele indigenous music. In understanding the structural organisation and stylistic features of the Ndebele indigenous music, I have analysed the Ndebele traditional music that were collected through ethnography, where a fieldwork was conducted in Matabeleland South province. The main thrust of the analysis was to deduce emergent stylistic textures, structural organisation and formal features of these traditional Ndebele songs. Knowledge of traditional African music

within its social context and an understanding of its compositional structure were vital for discerning the methods and motivations for musical assimilation in Ndebele indigenous choral music composition that will make up a discussion in chapters 5 and 6. Thus, I explored the compositional features of the Ndebele traditional music mainly focussing on formal structure and organization, melody and tonality, speech-tones and song texts, scales and modality, and rhythmic structures, harmony and textural features. The concepts of repetition and variation were also discussed.

CHAPTER FOUR

4.0. Theorising the Traditional Ndebele Music Soundscape: Towards a Definition of an Indigenous Sonic Order.

4.1. Introduction

The previous chapter explored the structural organisation, stylistic features (melodic, rhythmic, harmonic, textural features) and creative forms of the Ndebele indigenous music. In understanding the structural organisation and stylistic features of the Ndebele indigenous music, I have analysed the Ndebele traditional music. This current chapter therefore seeks to **‘theorise’** the indigenous Ndebele music soundscape. This is an endeavour towards a definition of an indigenous sonic order using the Ndebele music-culture as the framework. The need to establish an analysis oriented creative paradigm that is authentically indigenous, deriving from Research-composition (Onyeji, 2002) is considered critical in this research. The discussion in the following **chapters 5 and 6** aims to outline the concepts and processes of indigenous-oriented choral music composition and explore the extent of manifestation and assimilation of creative idioms and elements of Ndebele indigenous melodic, harmonic, rhythmic and textural features. I therefore develop a **dichotomous music-cultural framework** which will serve as analysis rubric hence as a tool to **analyse** the selected personal indigenous oriented compositions and demonstrative compositions in this thesis; and probably to be further tested and applied elsewhere in other studies of similar nature. I also explore the potential strategies to frame the Ndebele contemporary choral music composer basing on the indigenous Ndebele traditional music as pre-compositional resources. The artistic constraints in such approach to music composition are defined in this chapter as those musical elements that recommend interaction of two traditions, that is: from the Ndebele traditional music to the Ndebele contemporary choral music. Those constraints include the

verbal text, melodic, rhythmic, harmonic, and textural features as discussed in the previous chapter.

The discussion which follows focuses on stylistic features which tend to give traditional Ndebele music a unique and a distinct identity. The discussion will rely extensively on themes emerging from the previous chapter. I qualify and support these generated issues about the traditional Ndebele music with studies by scholars on African music as well as on personal experience since I grew up in Matabeleland. As such, I have an intimate knowledge of its musical activities from an emic perspective. In addition, original examples of traditional Ndebele music which I transcribed are used to illustrate certain points. I finally propose a framework to serve as an analysis rubric for analysis of indigenous oriented music to be used in the discussions on chapters 5 and 6.

The aim of this chapter is to provide a background and framework for the discussions in Chapters 5 and 6. In those Chapters I shall be examining how contemporary Ndebele composers can consciously re-express elements of traditional Ndebele music (although within the confines of the Western idioms). Consequently, attention is focused on those features which are of relevance to those discussions rather than on an exhaustive survey of structural features of African (Ndebele) traditional music in its broader sense.

4.3. Setting the Parameters: Focus of the Chapter

Main considerations of this analytical model are based on the premise that the research-composition as a theoretical standpoint does not allow for the analysis of such music. Instead it only gives an outline on how to be an indigenous oriented composer; stating primarily, the

stages of fieldwork and so on. My model therefore hopes to resonate well with the Ethno-compositional works discussed in this research.

In this chapter I focus on discussing the synthesis of the indigenous Ndebele music-culture and the western paradigm to foster ‘cross-culturalism’ in music composition in the Ndebele contemporary soundscape. I discuss the African or indigenous oriented approaches that have emanated from the discussion on the previous chapter. I shall dwell on just a few of those models which I consider as pertinent to this study. For the purposes of the need to understand my focus here, I adopt Onyeji’s view on composition as a working definition. Onyeji (2002:31) construes composition as, “... structuring, re-structuring and unearthing of finished music or part thereof. On a broader perspective, composition “means textural construction/reconstruction/ re-formulation/refinement, improvisation or extemporization of music, text or dance.” From this view by Onyeji it is clear that an indigenous oriented contemporary composer must have the ability to borrow from his/her culture the necessary resources and model them or improvise for a resultant hybridised new music. The successful implementation of such diachronic and synchronic approach implies that such approach to composition presents a practical means of creating, assessing/evaluating, appreciating, approving or otherwise of music in a cultural context.

This discussion is therefore concerned with the need to present a paradigmatic approach to composition in the Zimbabwean Ndebele Composer and subsequently in Africa from the Research-composition perspective. Related to Onyeji’s perspective (Onyeji 2002: 2005), are “African Pianism” (Akin Euba1993: 8); Drummistic perspective (Onyeji 2008), and African vocalism (Onyeji 2015). However, for the purposes of this research, I shall discuss research-composition and African vocalism as I feel that these two principles seem to present relevant

elements to serve as taxonomy of musicological analysis of indigenous oriented contemporary choral compositions. I discuss these in brief in order to put the reader into perspective. The endeavour is to assess how these aspects manifest in the compositions to be discussed in the next chapter. To begin with, I provide a brief background about the preceding efforts by composers on indigenous based compositions in the African locality and beyond. Also, to be discussed are the possible creative parameters in music composition in the Ndebele cosmology hence a theoretical consideration.

In addition, music composition investigations have shown two other practical yet related concerns that underlie the entire study of creativity. The first is the change-continuity issue with respect to the Ndebele music-culture, that is, the changes and innovations that occur within a music-culture due to an individual composer's creative abilities in contemporary choral music-making. The second is the nature-nurture subject, which involves the roles played by the individual's innate capacity or personality against those played by the cultural knowledge in the creative process.

Since change-continuity and nature-nurture issues equally occupy a significant position among the musicological and other musical disciplines, I consider them in the current research as sub-themes. Furthermore, because they are also central to the understanding of how the individuals' creative roles and innovations are valued and negotiated within the Ndebele culture, I first discuss them as they relate to the subject of creativity in music composition and, by so doing, provide working definitions of certain key terms that are important to the understanding of contemporary choral music composition in this research.

4.3. Framing the Ndebele Contemporary Choral Music Composer

As noted, the previous chapter explored the structural organisation, stylistic features (melodic, rhythmic, harmonic, textural features) and creative forms of the Ndebele indigenous music. I also provided the background for the discussion of the dynamic nature of the Ndebele musical tradition's dance styles. Furthermore, I spelt out the social and historical processes of transformation (the dynamic aspects of the traditions), and some social forms the music assumes. Discussion of these creative forms helped to understand how contemporary composers adapt these forms for the modelling of the new music. In this chapter I therefore explore the potential strategies to frame the Ndebele contemporary choral music composer basing on the indigenous Ndebele traditional music as pre-compositional resources. The artistic constraints in such approach to music composition are defined in this chapter as those musical elements that recommend interaction of two traditions, that is: from the Ndebele traditional music to the Ndebele contemporary choral music. Those constraints include the verbal text, melodic, rhythmic, harmonic, and textural features as discussed in the previous chapter.

4.4. Change-Continuity in Indigenous contemporary choral music composition

Although change in Africa came to command almost exclusive interest in assessing the African scene, Nettl (1964) views the changes; that is, changes occurring during the colonial and post-colonial eras; as resulting solely from external influences, that is, from the colonial intervention. As much of the literature on Africa shows, investigations that concentrated for the most part on the changes in African life were said to be “centred on the changes brought about by contact with the cultures of Europe and, to a lesser degree, of the Americas and Asia.” This view was encouraged by the fact that the macro changes, characterized by political, social, and economic factors—fore-grounded by strong and complex colonial

apparatus, such as, the religious establishments, industrialization, urbanization, formal education, constitutional rule with the emergence of political parties, and probably a few more—came to be a striking aspect of African life, constituting a decisive factor in shaping contemporary Africa, and contributing immensely to what Abraham (1962) calls the “material” and “institutional” aspects of the African culture. With reference to creativity in music composition it can be noted that approaches to composition have, over the years, been hinged on western paradigms. To note are theorists and composers such as Zarlino and Rameau who worked on the principle of triad and chord construction in the early 19th century. Specific musicological contributions towards the composition domain have to do with melodic, harmonic tonality, cadential and motivic and thematic development in western art idiom. Contributors to this effect include Hendreik Schenker, Czerny, Allan Forte and others. In an effort to adopt the gazing thrust or model, Agawu (1995) views, “...an African composer as not an alienated individual writing against a hegemonic socio-political structure.” He further notes that the idea of belonging separates this African composer from composers elsewhere who deliberately position themselves outside the mainstream and sometimes in opposition to the prevailing ethos.

I therefore demonstrate in this study that there are observable music-cultural elements within the Ndebele tradition which can be adopted in contemporary music composition and hitherto naturally yield to continuity and changes; and that these forms are a reflection of both past and present. Accordingly, I also demonstrate that the Ndebele contemporary choral music composition is sustained by a flow of creative activities of the community’s music-culture that continually shape and transform the tradition of music-making.

4.5. Nature-Nurture concept in Indigenous contemporary choral music composition

Blacking (1970) and Rhodes (1977) discuss the nature-nurture concept which involves the roles played by both innate (inborn or native) capacity and cultural knowledge in any creative activity, for example, in compositional process. Since compositional procedures are creative activities, their study explores the creative ability of the composer who is known to be, first and foremost, a product of his culture, which is believed to be the source of his ideas. In this case, the process by which the composer combines his materials is said to be influenced by the patterns of both his culture and the behavioural processes, which he has learned as an individual member of that culture. Thus, the composer is seen to work within a tradition in which certain stylistic features, such as musical formulas, idioms and dialects are consciously or subconsciously learned, absorbed and stored in the memory to be called upon in certain stylistic contexts.

On this premise, a description of compositional processes would aim at the human capacity for internalizing the culturally-structured sound materials of music by “characterizing the nature of internal processes and representations.” However, the main focus in the present study is the fact that what flows from the composer’s mind or emerges as a “coherent body of musical expressions” during the creative process must be informed by his/her music-culture. This situation happens because, according to psychological research, all processes with which the cognitive domain; the seat of one’s consciousness, are associated, and by which they are controlled, are governed by knowledge that flows from the composer’s innate capacity as well as from the socio-cultural institutions of which he or she is part. That is, the composer’s creative behaviour is said to be “a result of the interaction between innate modes of cognition and patterning on the one hand, and ingrained, learned habits of discrimination and response on the other,” a kind of “symbiotic relationship between nature and nurture.” The term innate

is used here to mean a specific qualitative trait, present at birth, which differentiates between two individuals; such difference is not attributed to environmental influences. Innate behaviour therefore, is any behaviour that is inherited genetically and does not need to be learned.

4.6. Tracing the Predecessor: Compositions Based on Indigenous frameworks in Africa and beyond

The transient or short-lived nature of musical styles and quest for diversity of feel influenced the continuous exploration for various ways of arriving at the “definitions” of music. This led some composers to investigate compelling elements in folk music to create new forms of music. In the West, Vaughan Williams, Carl Orff, Coplan, Bela Bartok and Zoltan Kodaly are notable European composers who used elements from folk music to compose new music. I have also discussed this dimension in chapter one. Composers in different African countries, such as South Africa, Ghana, Kenya and Nigeria, have also pursued this creative vision with varying degrees of successes.

Onyeji (2016) notes that in the works of the following are manifested various African traditional musical elements/idioms implicating African cultural identity at various levels: Ephraim Amu, Kwabena Nketia, Robert Kwame, Akin Euba, Joshua Uzoigwe, Meki Nzewi, Samuel Akpabot, Bode Omojola, Okechukwu Ndubuisi, Jean Zaidel Rudolph, Dan Agu, Christian Onyeji, Stefans Grove, Isak Roux, Alexander Johnson... In addition, There composers like Phelelani Mnomiya, Sibusiso Njeza, Christian Ngqobe, Mzilikazi Khumalo, Ndwamato George Mugovhani and more in the Southern region of Africa.

It would be safe to say that drawing creative inspiration from folk sources as well as utilizing such material in assembling art contemporary music is not new to many African composers and arrangers. However, the degree of sophistication in the manipulation of folk materials differs. The general motivation for this new development is the need to root the creative outputs to the indigenous cultural norms and foundation of Africa as well as the quest for identity in the global competing music space. Exploration of indigenous music of Africa became perforce. The abundance of different types of indigenous music in Africa makes it imperative for art music composers to draw relevant material from such music types, if they intend to give their works cultural identity.

4.7. Artistic Parameters in Ndebele Musical Creativity: A Theoretical Consideration

Commenting on the cultural sonic preferences, Nzewi and Nzewi (2007:52) remark,

Cultural and environmental factors inform the constituents of the sound a society approves as musical with respect to: derivations and determinants of vocal music culture and aesthetics; derivations and determinants of instruments and instrumental music practices; derivations and determinants of body use in dance; ... adaptation and adoption of new musical elements and materials from the globalising sonic village...

In light of the above, the study of Africa's musical tradition that offers deeper analytical/theoretical insight into the musical and sociological interests of the various musical traditions is essential to the African art music composer who does not desire to simply replica the Western paradigms to composition. As such, the need to explore the unique features of the Ndebele musical heritage is critical and has to be emphasized by other Zimbabwean composers in their diverse ethnic backgrounds. Proper understanding of structural and formal theoretical merits of indigenous African music, vocal or instrumental, is considered a key to composing original music, which will be African in general content and specific to the creative tradition.

Motivated by the new wave of art music composition, many African art music composers have attempted the integration of indigenous music materials in their work in order to ensure Africa's indigenous music continuum in modern global music scene. Despite their creative efforts, it is still critical to ensure that there is a measurable framework on which African art music could be rooted to the idioms of indigenous music. This has become extremely necessary given the needless claims and appropriations by composers to the Africanness of their creative outputs. It is not just enough to lay claim to the Africanness of a music composition. There is need for clear evidence to authenticate the creative process and its cultural identity as emanating from the idioms and elements of African music. Most African composers that have attempted fusion of African and European musical idioms did not present literary discourses of their works as well as their methods to guide further research or study of their works. However, available evidence and literatures relating to this lecture are presented here to illuminate some perspectives on art music compositions in Africa based on indigenous models.

The need to establish a creative paradigm that is authentically African, deriving from Research-composition is considered urgent in the face of the Euro-American classical hegemony. This discussion aims to outline the concept and process of African art music composition to those assimilating and exhibiting greater influences from creative idioms and elements of African traditional music primarily. The issue of relevance, creative essence, identity, if not authenticity, has been the major concern in the attempt to root the compositions to indigenous models as already noted.

Therefore, compositions in the Ndebele idiom should seek the need not to be entirely Western in orientation but to aspire towards creative continuum of Ndebele music-culture, by

drawing compositional materials from such authentic indigenous culture. The assumption is that competent knowledge of the creative principles and procedures of the music tradition of the Ndebele is a prerequisite for a creative process that will capture the essence of Ndebele music, and give unique theoretical frame to the new music.

4.7.1. Research-Composition

This is an approach to composition in which in-depth ethnomusicological research on the indigenous music of a given culture informs the creative and compositional theory of a modern art music composition. The approach seeks a continuum of traditional musical arts of Africa in modern art music form (Onyeji 2002: 1). It is a compositional process that enables a composer to produce African art music of any length or magnitude by the study and application of creative elements and idioms from identified African musical type or tradition. The procedure entails ethnomusicological study of identified music type (ethnographic and musicological) that enables the identification of distinctive features of the music type as well as the application of the creative features and idioms in the composition of art music of choice. Such experience has been demonstrated in chapter 2. The essence is to ensure that resultant art composed music captures the spirit of the indigenous music while at the same time is a transformation of the music in literary form. Research-Composition identifies the distinctions that exist between ethnomusicology and composition as scholarly and creative fields in music but at the same time constructs a bridge from one to the other. This enables closely-knit relationship between the two. (Onyeji, 2005: 250-266).

The desire to demonstrate the use of the theoretical and stylistic resources of indigenous music to produce new music of international relevance and creative originality motivated the search for an approach. This is to counter the thinking that mere insertion of a melody from a

folk song represents African art music. It also demonstrates the path to the dissection of a given indigenous music for the distillation of its creative elements, idioms and dynamics for a creative work. This, unquestionably, creates a palpable link between the new work and the indigenous contemporary choral music that it is based on Ndebele indigenous music. My personal desire to document the principle of research-composition based on the Ndebele indigenous music for the benefit of interested scholars and researchers gave additional motivation for this work. In other words, it was my desire to contribute to modern African composition as an ethnomusicological process. It could be said that a combination of sheer interest, inspiration from existing works and the desire to contribute to the creative continuum of indigenous Ndebele music through a definitive method (research-composition) together motivated the work. It was also necessary to convey a framework that could be applied in composing art music from the Zimbabwean Ndebele stand-point for the benefit of other composers. Thus, this is a perspective for African art music composition based on indigenous music paradigm.

It was my intention to contribute authentic literature, theoretical contents and creative procedures on the fast changing or otherwise disappearing music types of Africa. This is to popularize as well as advance indigenous African music knowledge in new contemporary form by adopting literary documentation and presentation techniques. The Ndebele contemporary choral music compositions hope to demonstrate that indigenous music knowledge can constitute the creative model for African art music, if analyzed and understood.

The following working scheme/method and techniques were used in this work. The process started with ethnomusicological fieldwork. This was followed by the transcription and

analytical study of collected Ndebele traditional music. The ethnomusicological study entailed fieldwork for audio (or visual) recording through participant study, interviews and observation. An ethnographical discourse on Ndebele music with the musicians, performers and elders (who served as ‘living archives’; a concept discussed by Matiure 2014), formed a critical part of this study. Thereafter transcription and analysis of selected folk songs were undertaken. An original composition for a cross-cultural choral composition was undertaken, applying the idioms and elements of the Ndebele traditional music. These demonstrative compositions are discussed fully in chapter 6. Preceding this discussion are selected personal compositions completed over time. A musicological analysis of the new Ndebele contemporary choral compositions also followed to highlight applied elements from the traditional music. The knowledge background for this work relied more on indigenous knowledge from Ndebele indigenous music and musical theories and philosophies that manifested during the musicological analysis. In addition, this approach ensured that authentic and reliable indigenous musical knowledge that is not foreshadowed or influenced by Western musical thought is projected. The arguments above are a background statement aimed at giving the work a theoretical frame that serves as a guide to the compositional approach.

The following are presented as necessary steps in the application of research-composition to modern art music composition by composers. One has to decide whether the proposed art music composition is to be based on a specific African indigenous music type or whether it would use generic African compositional idioms and principles. The latter approach would entail clear understanding of the principles and idioms and the ability to apply them in the new music composition. The former approach would entail the following procedure: a) Identify or decide on the particular music to be used, bearing in mind the compositional

intention. b) Undertake fieldwork on the music and musicians in the traditional context, in order to collect necessary formal structural data on the music, as well as the musical and socio-cultural factors of creativity informing the performance of the music in society. Follow up field works would be necessary to authenticate the data already collected and studied. c) Conduct laboratory study of the data, which would normally include transcription and analysis of the music in order to identify the characterizing features, its idioms as well as the compositional techniques. d) Determine the relevant features and characteristics of the traditional music to be used in the art music composition. e) Apply the selected features of the particular traditional music type/style in the new work. This would entail exploring the new medium as a factor of the creative continuum. f) Evaluate the new work vis-à-vis the traditional music, through a concert audience.

4.7.2. African Vocalism

African Vocalism loosely fastens together emerging vocal compositional works within Zimbabwe and probably across the African continent that search for exploring idiomatic and inherent features and elements of African indigenous music for an art music composition for the human voice in unique ways. According to Onyeji (2015), the basis of this vocal style is the adaptation of performance techniques from indigenous vocal and instrumental ensembles and the synthesis of the idioms, performance behaviours and dynamics of such ensembles in the composition of a vocal piece of music. In the context of this research, simulation of 'Africanism' for the voice lays emphasis on the element of rhythm, percussive sound, dance, fragmented melodic style, cyclic motives, thematic repetitions, linear textural organization and tonal organization that characterize most Ndebele indigenous music.

As noted in chapter 3, these are apparent in the deployment of tones, melody, rhythm, melo-rhythm and harmonic structures. Efforts to transfer the roles of Ndebele traditional/indigenous instruments to the voice in art/contemporary music form; simulation of drum passages as well as dance and multi linear polyphony normative in traditional Ndebele ensemble music are clear principles to framing a Ndebele contemporary choral music composer. Onyeji (ibid) also contends that some of the creative features of the choral style in the indigenous African context are the dominant use of ostinato variation as a canvas on which music of considerable length is constructed in a variety of moods and textures. The ostinato which could be in the form of repetition of the main theme, often serves as a unifying force in the composition. Harmonic structures of some of the works do not rely entirely on or vigorously pursue European classical functional harmony as noted in the analysis and discussion from the previous chapter about the Ndebele indigenous music.

Also to note from the previous chapter is the manifestation of contrapuntal and polyphonic textures. This element gives the sense of referent layering of sound in operation at a given time. African vocalism seeks to develop a tradition of original art music for the voice that draws from the totality of African traditional musical and vocal idioms for its creative expression. Therefore, such works that are projected to liberate the creative faculty from the severe limitations of mere folk song arrangement for singers is referred to as “African Vocalism”.

This is similar to Akin Euba’s concept of “African Pianism” but is essentially for the human voice. In such works greater attention is paid to the distillation and synthesis of identifiable African vocal/choral music norms and traditions in the composition of songs that are clearly identifiable as continuum of African indigenous music (Onyeji, 2006). Thus, in the context of

this research, this concept draws creative resources from the entirety of vocal and instrumental idioms, norms and dynamics of indigenous music of the Ndebele cosmology.

To achieve the creative intentions, scale structures and tonality found in The Ndebele indigenous music can be used. Harmonic structures of some of the works do not rely entirely on or vigorously pursue European classical functional harmony but explores harmonic (polyphonic/contrapuntal) structures of indigenous ensembles. Simulations of roles of ensemble instruments are generally a prominent feature. Therefore, motivic ideas for the demonstrative composition should be derived from rhythms that are closely associated with identifiable Ndebele indigenous song-dance style.

From the analysis of the indigenous Ndebele music in the previous chapter, it is also apparent that a contemporary choral composition may constitute notes organized in a manner that enables them to derive the speech-tone flavour and percussive sounds that characterize some Ndebele traditional musical ensembles in order to realize indigenous Ndebele melodic and rhythmic depth. Element of dance is also principal in the basic metric pulse of such works. This is enhanced by deliberate utilization of additive rhythms and staggering movements in rhythm. Known melodic themes from indigenous catalogue are sometimes evoked in the works. Thus, in such a creative musicology I strive to harness the creative potential of Ndebele indigenous music for the development of a Zimbabwean Ndebele creative “voice” in choral music based on certain perceived affinities and performance relationships of the human voice and Ndebele indigenous musical instruments.

4.8. Ndebele Identity defined in new forms

A considerable part of this argument focuses on exploiting and explaining the existence and the functioning of traditional Ndebele music elements in selected contemporary Ndebele choral music compositions. It is therefore necessary to highlight some of the issues involved in such an analytical approach. The influence of traditional Ndebele music on modern compositions occurs on different structural stage ranging from those which exist peripherally to those which co-dominate with European elements. In addition, while some structural elements of a work may appear to constitute deviations from traditional norms a closer look may reveal that they are, in actual fact, conceptually derived from or related to traditional Ndebele principles.

As a result it is often necessary to relate foreground musical elements to their background conceptual framework, hence common features of African (Ndebele) music such as: a) the poly-textural approach to music making; b) the cyclic approach to rhythmic organisation; c) the use of blurred melodic pitches; d) the conception of music as part of a multi-media (for example those including dance and religious rituals) carry fundamental musical values which may be reflected in a variety of foreground musical elements including those which are new to traditional Ndebele music. It is also important to note that many of the characteristic features of Ndebele traditional music which I have identified in this chapter are not elements peculiar to African music per-se. It is when they are used in combination that they help to define an African identity (in this case the Ndebele identity) in a piece of music. In other words, the characteristic features of African traditional music include elements which are also found in other musical traditions. What makes the music of African societies unique and different from those of other (non-African) societies derives from the nature of the criteria for the selection of materials and the methods through which such materials are deployed.

It is therefore necessary to mention the fact that the nature of the bond between African music and the works of European influenced modern African composers will depend not only on the sheer number of African traits which can be isolated in such works, but also on the ways through which such elements are employed. Therefore, an analytical study being engaged in this thesis, which assesses the use of traditional Ndebele stylistic features and textures in contemporary Ndebele choral compositions therefore must take into consideration qualitative factors.

4.9. Theorising the Ndebele traditional music: Towards a Cross-cultural music analysis rubric/framework

The need to establish an analysis oriented creative paradigm that is authentically African, deriving from Research-composition (Onyeji, 2002) is considered critical in this research. The discussion in the following chapters 4 and 5 aims to outline the concept and processes of indigenous-oriented choral music composition and explore the extent of manifestation and assimilation of creative idioms and elements of Ndebele indigenous melodic, harmonic and rhythmic and textural features.

I therefore develop a **dichotomous music-cultural framework** as an analysis rubric which seeks to help analyse selected indigenous oriented compositions in this thesis; and probably to be applied elsewhere by scholars. The considerations of this analytical model are based on the premise that the research composition as my theoretical standpoint does not allow for the analysis of such music. Instead it only gives an outline on how to be an indigenous oriented composer; stating primarily, the stages of fieldwork and so on. My model therefore hopes to resonate well with the Ethno-composition concept to be discussed in this chapter. The

assumption is that competent knowledge of the creative principles and procedures of the music tradition of the Ndebele is a prerequisite for a creative process that will capture the essence of Ndebele music, and give unique theoretical frame to the new music. Therefore, the issue of relevance, creative essence, identity, if not authenticity, has been the major concern in the attempt to root the compositions to indigenous models as already noted.

4.10. Music-Culture Dichotomous Framework for Structural Analysis

In this analysis rubric I wish to demonstrate the analysis of contemporary music compositions that is created from two music-cultures; in this case, the Ndebele traditional music features and the Western procedures. The framework seeks to ascertain the manifestation and the use of such indigenous idioms in contemporary choral compositions as prescribed in this thesis. I have classified the artistic procedures that direct the musical creativity in the demonstrative contemporary Ndebele compositions within this domain into two major appropriations: (1) the propriety of *generative features* and (2) the propriety of *organisational features*.

4.10.1. The Propriety of Generative Features.

This decorum comprises those musical features transacted directly from the societal music-culture. This implies that the propriety of generative features as an appropriation or domain is centred on the indigenous music-culture; hence the realisation of temporal elements (*pulse, meter, rhythm*) and tonality-oriented elements (*pitch, modes, scales, intervals, melodic contour mapping in relation to text, and harmony*). The temporal and tonality-oriented elements are derived from the following domains;

4.10.1.1. Socio-linguistic domains

In this section, I discuss the linguistic issues in their original traditional form and how they influence melodic composition. Furthermore, I explain how textual matter elucidates the

societal beliefs, and how these texts relate to nature, animals, and birds and so on. The endeavour is to ascertain how these metaphors and literal devices, as they manifest in their traditional form, how they are used in contemporary compositions.

4.10.1.2. Dance-style domains

The indigenous dance-styles follow a particular pattern which has been viewed by Agawu (2003) as timeline. Agawu (ibid: 73) defines timeline as, “a short, distinct, and often memorable rhythmic figure of modest duration (about a metric length or a single cycle), usually played by the bell or high-pitched instrument in the ensemble, and serves as a point of temporal reference.” Therefore, the thrust is to ascertain how these dance-style timelines, as they manifest in their traditional form, are used in contemporary compositions.

4.10.1.3. Instrumental domain

Like the dance-style domain, indigenous instrumental playing also assumes a particular prototype which has been identified above by Agawu (2003) as timeline. Therefore, the thrust is to ascertain how these instrumental timelines, as they manifest in their traditional form, are used in contemporary compositions.

4.10.1.4. Extra-musical domain

The extra-musical domain in this case is concerned with events such as rituals and ceremonies which can give a society the context for music-making. It can also be the issues such as the spoken narratives (as previously explained in preceding chapter) environment, wildlife/animals, political (e.g. war issues) events which can be used to be creative.

It is therefore from these domains a composer gets his/her pre-compositional resources with an indigenous oriented nature. After distillation of the indigenous music following the above-

mentioned premises, I have formulated taxonomy of musical features/elements that fall under the propriety of generative features as follows;

4.10.2. Taxonomy of musical premises under the propriety of generative features

Here I discuss the metric and rhythmic premise, melodic and modal premise, harmonic and textural premise, and formal premise.

4.10.2.1. Metric and rhythmic Premise

In this premise I explain all the temporal entities including those that define processes in Western music as well as specific devices that are found in African (traditional and contemporary Ndebele) music. a number of fixed isorhythmic patterns are combined simultaneously to produce a stratified texture which is varied by the gradual substitution of alternative patterns for those in the original matrix.

Metric considerations are guided by the concepts of symmetric and asymmetric Structures. In this regard analysis may be concerned with an accent pattern that exists within a nominal bar structure but which groups the strong pulses in asymmetrical patterns. Meter in this case can serve a range of functions within a composition, from supporting the structure of a piece to simply aiding legibility of the score. Arom (1991) makes use of the terms commetricity and contrametricity in place of syncopation. I therefore adopt these terms in explaining the interlocking, polyrhythm, melo-rhythms and cross-rhythms in an indigenous setting. By definition, metricity commetricity is whereby isoperiodic structures have regular accentuation in relation to background metre while contrametricity occurs when Isoperiodic structures are irregularly accented against background metre (Kolinski 1973: 498; quoted in Arom 1991: 208). Of interest in this premise another aim is to ascertain how meter and rhythm bring about climax and anti climax, and tension and release. Lerdahl and Jackendoff (1983: 179)

describe tension and release as, “the incessant breathing in and out of music in response to the juxtaposition of pitch and rhythmic factors.

4.10.2.2. Melodic and modal Premise

Melodic and modal premise in this context define pitch-oriented motivic structures and the perception of mode use. The emphasis is on how indigenous perceived melodic and modal structures serve as pre-compositional resources in indigenous contemporary compositions.

4.10.2.3. Harmonic and textural Premise

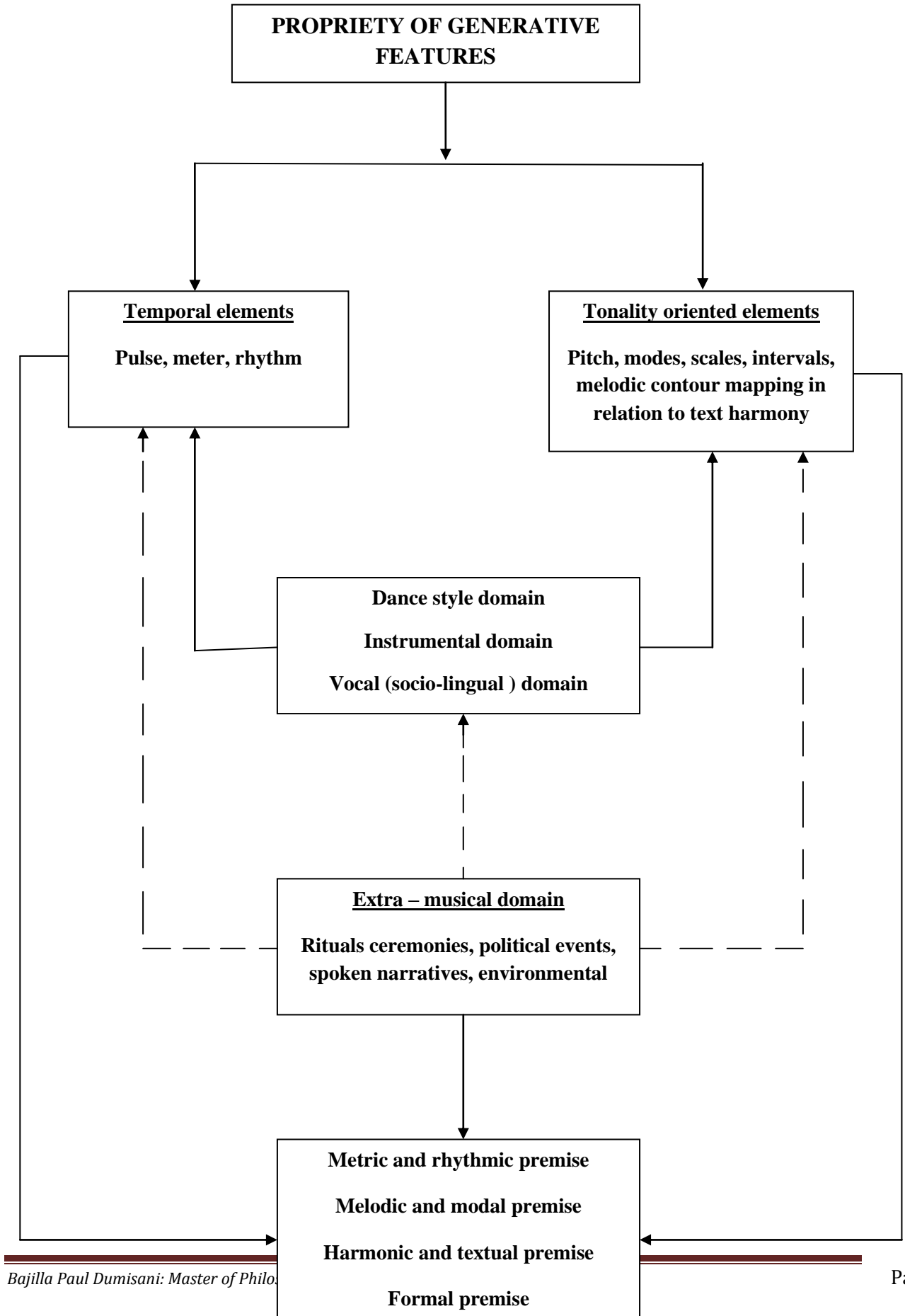
This premise explores the interaction of multiple parts in terms of rhythmic and sonic outlook organised sequentially and simultaneously and hence the perception of a resultant patterning and sonic whole. Here I examine how layering of different parts harmonically and texturally borrow and thus depict the indigenous harmonic and textural structures.

4.10.2.4. Formal Premise

Here I discuss the structural organisation and division of those structures into specific sections, and the relation of those sections to each other. In this regard, the formal premise seeks to bring an understanding on how contemporary compositions model and realise musical form with reference to the traditional or indigenous musical forms.

Below I summarise all the elements and features that fall under the propriety of generative features in the form of a flow chart (diagram)

Fig. 4.1: Flow chart of features that fall under the propriety of generative features



4.10.3. The Propriety of Organisational Features

This is a structural and relational level which deals with larger (macro) scale organisational procedures. It is a transformational premise where an analysis is made to determine the application of indigenous idioms. In other words, the focus is on the indigenous thematic realisation through the concept of borrowing, paraphrasing and modelling (concepts discussed by Meyer, 1989, 1996) and the potential of indigenous features from the propriety of generative features to bring about ‘new music’. Taxonomy of musical features/elements that fall under the propriety of organisational features has the following classes;

4.10.3.1. Motivic and thematic development

In this case I explain motivic and thematic development as achieved through repetition, variation, sequence, and probably melodic inversion as also noted by Gauldin (2004). In this case variation can be defined, according to Arom (1991: 164-65) as, “The modification of aspects of a musical identity whereby it is not identical to the original and is not so different that it bears no equivalent relation.” On the other hand, repetition is defined by Arom (ibid: 161-162) as, “The reiteration of musical entities that are identical or equivalent.” This view is in agreement with Gauldin (2004: 193) who views repetition as, “an exact or modified restatement of the motive on the *same* pitch level.” Gauldin (ibid: 194) further defines sequence as, repetition of a motive on a *different* scale degree...” In his view on melodic inversion, which can be referred to as melodic mirroring, Gauldin (ibid: 194) notes that it is, “a statement of the motive in which its pitch profile is turned *upside down*, diatonic interval to diatonic interval.” In other words, developmental procedures may be created by “duration changes which are coordinated to help illuminate musical structure, and creation of rhetorical reinforcement as Brandt (2007a) would note. I adopt Gingerich’s (1986: 75) on melodic motivic analysis who notes;

“A complete melodic motivic analysis (should) involve(s) several interdependent stages: first, identifying the melodic motives within the musical work, second, describing how the motives are varied or developed throughout the work, and finally, determining the function of motivic development within the structure of the work as a whole”

From the above assertion, I analyse the motivic structures of the traditional Ndebele music, find out how they are varied or developed in a traditional context or setting, and then ascertain the functional aesthetics of these motives. After these rigorous considerations, I then find out how these motives have been applied in a contemporary setting in compositions, and how these pre-compositional resources have served as motivic and thematic developmental apparatus.

4.10.3.2. Repetition as an integral theoretical construct in motivic and thematic development

As noted in chapter three, repetition has been noted to be an essential element that makes up thematic transformation as well as motivic realisation in the Ndebele indigenous songs. The same scenario has been explored in the contemporary compositions which shall be discussed in chapters 5 and 6. The thrust will be to ascertain the extent to which repetition has remained a unifying element and a constantly recurring element, serving different purposes in these compositions. In agreement to this notion are Nzewi et al (ibid.148) who allude;

Repetition...often transact extra-musical intention such as repetition could be applied to effectuate a desired state of mind... Repetition becomes a contextual asset, a design that generates specific responses, in a musical performance.

This view above reveals the significance of repetition in music making as well as what it does/contribute in performance. It can be argued that repetition guides the creation of new themes. They conform to the recognised structural model for an established musical style. It enables the thematic development of a musical work in the idiomatic conventions distinguishing a musical style.

4.10.3.3. Thematic Development through Variation

In the traditional Ndebele song-dance styles, it was noted that thematic development was also achieved through variation. Variations proved to offer a unique lens to uncover the relationship between the musical surface and deep structures. Variation has been used to explore the expressive potential of a theme along many different musical dimensions like cultural idioms being employed. Variations as musical surfaces have been employed to explore the expressive potential of the theme by transforming it along certain musical dimensions, while the theme itself can be seen as an intermediate pathway to deeper structures. This means that in cross-cultural compositions, the theme is moulded in line with the dominating culture which embraces all the sonic sounds of the composer. Therefore, variation is a resultant phenomenon of the contact of different cultures

4.10.3.4. Linguistic Order and Music-cultural Reflection

In composition, part-writing, which makes use of text in a traditional language poses a significant challenge to contemporary composers especially when the pre-compositional demand of text (that is the need to maintain the linguistic contour of text) is an important consideration. The prevalence of harmonic parallelisms in African music has been interpreted by some writers to be strong evidence that traditional African music lacks vertically conceived harmonies. Parallelism implies that there is really only one voice, which other voices duplicate at higher or lower intervals. As we have seen, the prevalence of harmonic parallelisms was an essential feature of the musical setting of Ndebele tone language. In light of linguistic demands and musical considerations, as the traditional Ndebele music already discussed in the previous chapter illustrated that the pre-compositional demand of traditional Ndebele tonal language is perceived as a vital factor in the conception of melodic and harmonic composition. Here I explain those factors that are language specific in music-

making which emanate from the creative forms and narratives discussed in chapter 2. I discuss the literal devices and other symbolic aspects of language as below;

4.10.3.4.1. Mimicry

This generally refers to the simulation of what has not been considered musical sound by western cultures. Such representations may include bird calls, forest murmurs or thunderstorms, sounds depicting battles, inflections of human speech. In the traditional Ndebele song-dance styles mimicry has been used in the form of vocables, ‘Hhay!’, ‘Hom!’, ‘Pom!’, ‘Haw!’, ‘Ala Hom!’, ‘Qom!’ and so on. Hhay! For instance, is usually used in a syncopated rhythm to denote the movement of the Ndebele warriors and the stamping of the feet in the dancing within the wide spectrum of the Ndebele indigenous dances. It must be noted that these vocables are peculiar to a specific culture and when used outside its culture they are meaningless. I therefore explore how this manifest in the selected personal and demonstrative works to be discussed in the next two chapters.

4.10.3.4.2. Metaphoric mimicry

This refers to the representation of various dimensions of sounds through or by other realms of human experiences. Dimension of sounds here refer to pitch, duration, loudness, timbre and so on. Here, the attributes of sound have been made the attributes of objects outside the realms of music. This can also be explained juxtaposed personification and imagery.

Here, as a composer, one has to manage to represent a situation in the external world. One has to imagine the silence of the forest with only the nature producing ‘musical sound’ through the sighing trees, sounds produced by birds and the resultant echoes from the valleys and mountains; beautiful girls dancing to this music from nature with angels. Thus, the motor

imagination resulting from these perceptions can be complemented by a host of culturally derived concepts and feelings associated with a specific music-culture.

Therefore, in the next chapters I shall explore this interactive combination of motor-suggested sensation and concepts induced feeling and establish how it has been realised in the interpretation of my compositions. Meyer (1989) agrees with the notion above as he adds that in order for such musical interpretation to be realised, sensation and feelings must be transformed into particular pitch and durational relationships, specific tempo and dynamics, and individual textures, registers and sonorities.

It can therefore be concluded that by using the syntax, grammar and formal schemata of a prevalent musical style, coupled with the means established by a culturally sanctioned means of transformations, one can successfully manage to select musical resources and thus matching motor or mimetic experience against interpretation of the imagined and cultural phenomena. With reference to the Ndebele indigenous music, metaphoric mimicry is very present. As discussed in chapter 2, Amantshomane dance style has a song with the text as;

Giyafefe dlala nyoni yam'
A yee Dlala nyoni yam' waphaphela phezulu...
[*Giyafefe* (type of a bird) play my bird
A yee play my bird fly even higher...]

In Hosana/amajukwa dance style there is a song with the following text;

Dabuka lwandl'olukhatshana
Dabuka lwandl'olungomiyo...
[Break/tear apart sea from a distance
Break/tear apart sea which does not dry...]

With such heritage from the indigenous music, I explore how this material usage has been transferred into the contemporary construction of text in modelling my lyrics.

4.10.3.4.3. Analogic Modelling

As noted above, in mimicry, the source for novelty in composition is some aspect of perceptual experience. However, in modelling the source of new constraints is a set of relationships present in a conceptual realm. From the analyses in chapters 2 and 3 it was clearly deduced that traditional Ndebele song-dance styles assume a similar trend thus trajectory in the arrangement of themes, thus coming up with a more specific and formidable musical form. In other words, there has been consistent use of a clear formula that links specific dimensions of musical segments to make one musical work in its indigenous form.

4.10.3.4.4. Metaphoric Modelling

It is inarguably true that language has served as an important model to shape rhythmic, melodic and textural features in the traditional Ndebele song-dance styles. This suggests that the concept of ‘music-as-language’ metaphor has significantly affected compositional practices and generation of novelty in indigenous Ndebele community. As discussed in the previous chapters, Ndebele language is tonal as such I explore in the following chapters the extent to which the phenomenon has been reflected in my compositions.

4.10.3.4.5. Multimodality and inter-disciplinarity in music composition

Multimodality in music composition tends to draw upon a range of semiotic resources and media such that the study of a single text or corpus might demand quite a wide range of knowledge and analytical skills. The phenomenon of multimodality has, as Jewitt (2009:3) observes, has generated interest, “across many disciplines... against the backdrop of considerable social change,” where social boundaries have become fluid, networked and

transient (Bauman 2000). Kress and Van Leeuwen (2001:20) define multimodality as, “the use of several semiotic modes in the design of a semiotic product or event.” In light of the above I noticed the use of verbs, idioms and other literal devices in the traditional Ndebele songs. I therefore establish how these aspects have been used to bring about creative lyrical writing in my compositions.

4.10.4. Type or nature of level of appropriation for motivic and thematic development

From the above discussion I identify and explain the type or nature of level of appropriation as far as the use of indigenous idioms in motivic and thematic development is concerned. The types of appropriation in this case are as follows;

4.10.4.1. Commutation and Transformation

Arom (1991: 164) notes that commutation and transformation “can be described in terms of the relationship between the overall pattern and its subcomponents.” In a way this has to do with thematic transformation which can be achieved through pitch motivic and rhythmic manipulation.

4.10.4.2. Assimilation

Absorption of stylistic features into a different style to make it one.

4.10.4.3. Amplification

In his views, Arom (1991: 230) describes amplification as, “the technique of sporadically developing the rhythmic material contained in a period over some multiple of it, usually two or three.”

4.10.4.4. Correlation

Correlation has a tendency to transform music or some aspects of it into a more or less dependent parameter. In my compositions three kinds of correlation were deduced as metaphoric mimicry, analogic modelling and metaphoric modelling.

4.10.4.5. Permutation

Here novelty results from the reordering of the components that makes up an existing set of entities. In music, Meyer (1989: 123) notes, “permutation might involve rearranging the pitches of a scale or the rhythms possible in a style to create new melodies, chords, or harmonic progression.” Meyer continues to note that on the level of the motive, whether in tonal, modal or serial music, techniques such as augmentation and diminution inversion and retrograde would produce instances of permutation. The view above is summarised by Arom (1991: 165) as, “work within a given set of possible variations which inhabit the same or similar class of identity.”

4.10.4.6. Truncation

This may be regarded as technique for phrase contraction which involves material deletion as noted by Gauldin (2004).

4.10.4.7. Manipulation

Manipulation has to do with the ordering or modification of already existing stylistic means in new ways. In this context, the Ndebele indigenous rhythmic, melodic, harmonic and textural compositional resources have been modified to suit the contemporary stylistic nature of choral music in Africa. From the analyses there are four sub classes that were deduced namely permutation, combination, displacement and extrapolation.

4.10.4.8. Combination

Combination involves a novel joining or ordering of two or more already existing stylistic components that previously belonged to different sets thus combination, according to the analyses, has been evident in the compositions. This has been successfully achieved by combining two different musical traditions, that is African and western art musical resources.

4.10.4.9. Displacement

According to Meyer displacement involves a change in the placement of a pattern in pitch or time or both. Displacement however appears minimally. The only evident exhibition of displacement is on the choice of cadencing whereby Western approach to cadences displaces the expected African resolution to melodies through rising and falling thirds, fifths, fourths and sixths.

4.10.4.10. Extrapolation

This scenario happens when some existing means or procedure is extended, usually gradually. It involves examples such as the extension of serial principles from pitch to rhythm, timbre and dynamics: and the more extensive use of chromaticism, the exploitation of the possibilities of tonal counterpoint. My compositions therefore exhibit vast prevalence of extrapolation. Dissonance has been achieved through the application of chromatics, extended tonalities of sevenths, ninths and so on.

4.10.4.11. Retrenchment

Retrenchment accounts for the kind of style change which result from the simplification of means through elimination. Thematic transformation and variation have been deemed present in these compositions, thus, defying the African sense of cyclic form.

4.10.4.12. Simulation

Simulation occurs when a composer invents musical relationships that are based on, and are similar to, some sound source. The composer's representation of such sounds is itself always partly dependent upon prevalent cultural tradition. Subclasses of simulation that have been noted as present in my compositions are imitation and mimicry.

4.10.4.13. Imitation

Imitation has been one of the most common features in my compositions. On the other dimension, imitation has been noted throughout the compositions through imitative rhythms, melodic, thematic and motivic structures. Examples of such scenario have been clearly highlighted in the previous chapter.

4.10.5. Adaptation formats

The perception of motives and thematic development, as noted above, can assume any of the discussed ways above. The use of the discussed appropriations can assume one of the three adaptation formats as explained below;

4.10.5.1. Partial or Semi adaptation

In this case the indigenous music-culture elements are adapted partially. There is an extraction of these indigenous pre-compositional procedures sparingly, implying that there is no extraction of a traditional song in its original form but rather the employment of selected elements or idioms.

4.10.5.2. Abstract or Absolute adaptation

Abstract or absolute adaptation implies the extraction of the entire traditional song hence borrowing it to come up with a contemporary composition.

4.10.5.3. Latent/salient/IMPLIED adaptation

There are instances whereby when listening to a piece of music, one feels the existence of a certain mode or drumming or even dance movement timeline, although these cues are not written. In other words the style being perceived will be engulfed within the song probably due to the linguistic factors or context to which the composition was composed. Thus the ‘timeline’ will be implicitly imbedded in the composition, hence calling it latent or salient or implied adaptation.

4.10.6. Connectivity of ideas for the realisation of unity and coherence of related musical matter

This section is concerned with analysis of the formal structure of entities and their relationships within the whole composition. Also, to be explored are the processes that elicit or endeavour to elicit perceptions of tension and release, continuity and change or flow and rupture in a musical work. In this case the main thrust is to examine how the indigenous idioms can facilitate such expressive aspects. Clarke (1996: 9) describes the nature of such relationship of musical units as he explains, “associative relations ... are based on similarity ...any method of analysis motivated by a search for similarity is implicitly paradigmatic (thus) associative.” Of importance is the exploration of syntagmatic relationships whereby sequence of motives are regarded as wielding a ‘meaning-effect’ over each other through their relative temporal positions. In this case the main thrust is to examine how the indigenous idioms can facilitate expressive effects such as the experience of tension and release as a cognitive response to music. The sense of flow and rupture is also discussed under this section. This involves perception of contrast between continuity and change, which is defined by Osumare (2007: 47) as, “the establishment of an expectation of continuity and then the surprise when that is violated.”

4.10.7 Dialect, Idiom and Intraopus style

I have adopted these concepts from Meyer, (1989) although he used these terms in the context of Western art music. He views dialect as a stylistic analysis which is largely focus on several composers of the same cultural orientation, or movement, or period, or linguistic orientation. Meyer goes on to define idiom as stylistic analysis of a wide repertoire of an individual composer in order to understand his strategies and preference which shape his individual compositional procedure. Intraopus style therefore refers to the stylistic analysis of an individual work, critiquing the movements and themes which make up that work. For the

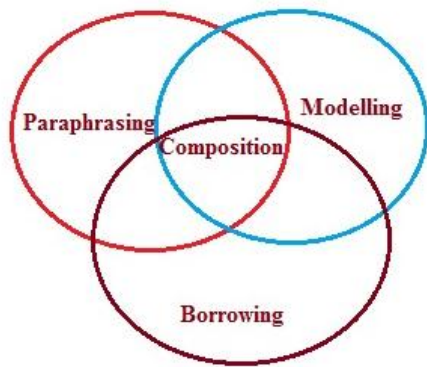
purposes of this research I therefore make reference of the last two aspects since I am deal with 5 personal compositions. I explore how the use of indigenous Ndebele rhythms, melodies, harmonies and textures shape my idiom and intraopus style. It must be noted that the; Metric and Rhythmic premise, Melodic and modal premise, Harmonic and Textural premise, discussed in the propriety of generative features are investigated here from a macro level thus exploring how indigenous elements manifest from a bigger picture.

4.10.8. Paraphrasing, Modelling and Borrowing

All the above scenarios tend to fulfil the view that as a composer one has to borrow from his /her music-culture, the borrowed material is then paraphrased and modelled into a new music following one or two, if not more, of previously mentioned of incorporating indigenous melodic, harmonic and rhythmic and textural features in contemporary choral music composition.

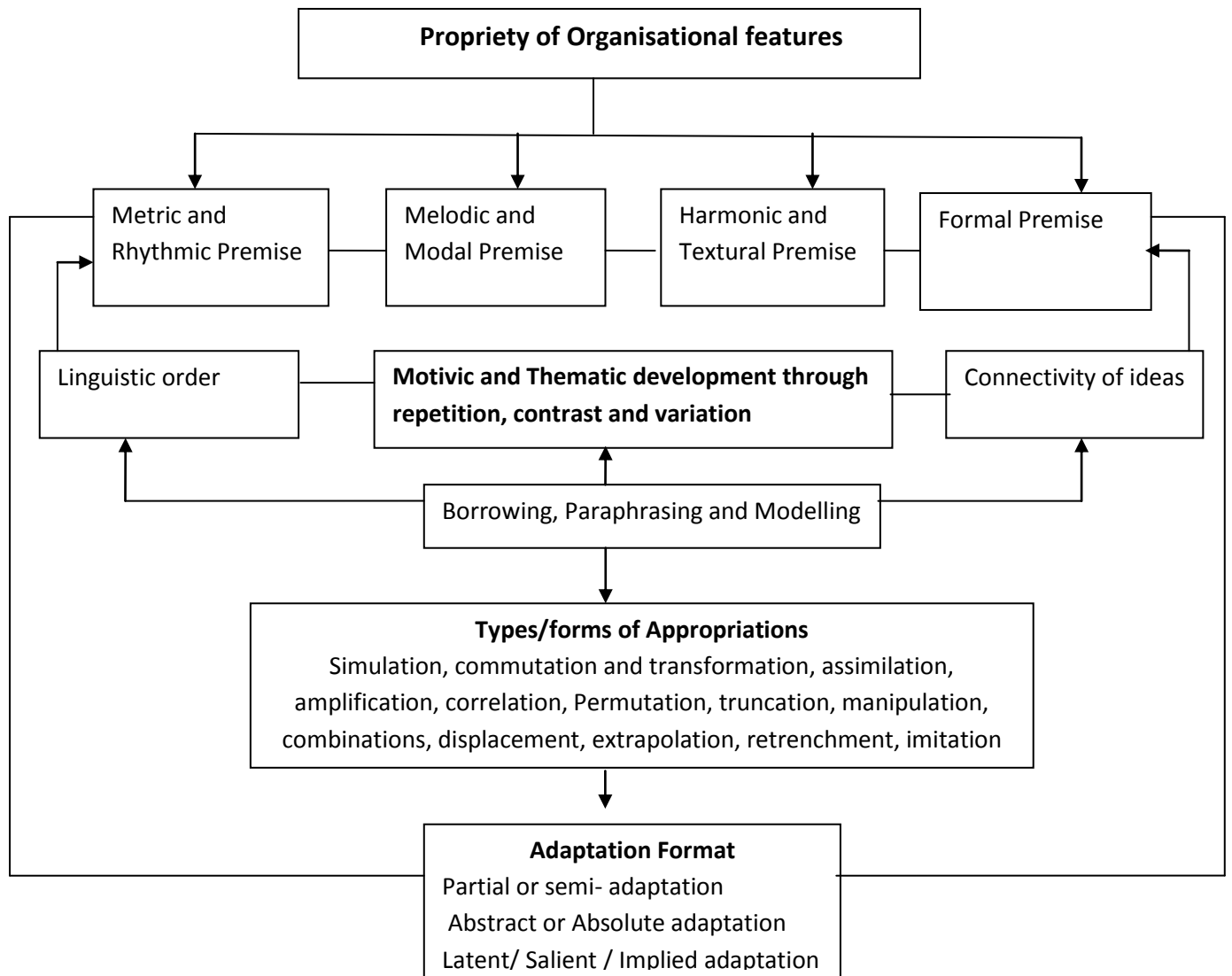
The fundamental stylistic tendencies of a composer may be revealed when he or she seeks to employ alien stylistic means or orchestrate a work by another composer who might have written a style remote in time or place. Linking this view to Boas' assertion of diffusion and modification, it has to be explored whether the compositions presented in this research exhibit diffusion and modification tendencies. These tendencies are achieved through borrowing some indigenous rhythmic, melodic, textural and stylistic features that are eventually modelled in line with the contemporary way into choral music composition. Modelling is thus, achieved through paraphrasing of these resources for a new music-cultural discourse.

Fig. 4.2: An illustration of how a composition is influenced by modelling, paraphrasing and borrowing



Below I summarise all the elements and features that fall under the propriety of generative features in the form of a flow chart (diagram).

Fig. 4.3: Flow chart of features that fall under the propriety of generative features



4.10.9. Summarising the Music-Culture Dichotomous Model of Structural Analysis

From the outcomes of this research, it appears that environment is a major contributing factor in shaping a music-cultural discourse of any society. Thus, I suggest conceptual apparatus that shape ethno-composition and how identity is achieved through indigenous oriented approach. I argue that an indigenous oriented composer who derives his/her compositional resources from his culture and environment must be able to reveal identity through his music. I view identity from two main perspectives, that is; from a micro-cosmic perspective, a composer should situate his intention and idiom to his culture and at the same time be able to be identified with his own style as a unique composer; from a macro-cosmic perspective, a composer must situate his/her compositions in his culture and in a broader sense, his music should represent the culture he/she belongs. The model also informs that an indigenous oriented composition portrays authority and power through ideology embedded in culture. This means that when a composer uses compositional resources from his culture, he has power and authority over his music. The realisation of metaphoric mimicry reveals different approaches to lyrical composition in the Ndebele society, from both traditional and contemporary nature of music making. I have therefore identified the following concepts on ethno-composition model;

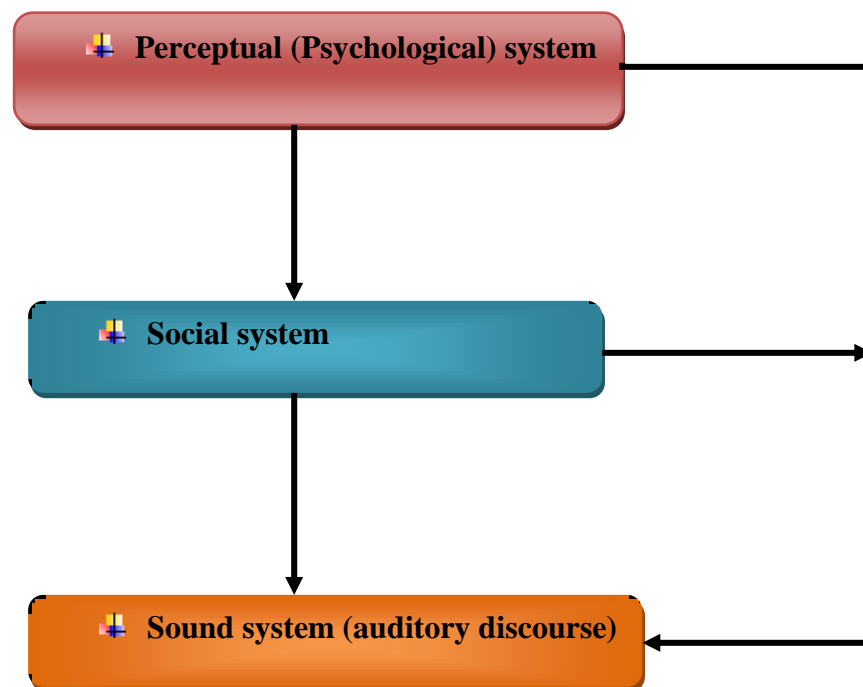
- Music-culture ecology concept
- Musico-lingual motif concept
- The concept of hegemony in the ownership of a composition

4.10.9.1. Music-ecology concept

The concept derives from cultural anthropology and to be precise, cultural ecology. In cultural ecology, the emphasis is on the influence of environment on culture. Stewart (1997) notes that some aspects of cultural variations could be found in the adaptation of societies to

their particular music. It also assumes that perception or psychological status of individuals exposed in the same environment view situations the same way, thus, producing and dispatching the final product to the recipient. Below I provide a flow chart which illustrates how sonic sound specific to a culture is conceived.

Fig. 4.4: Illustration on how sonic sound specific to a culture is conceived.



Thus, the music-culture ecology concept is determined by the interaction of three inter dependent aspects as follows;

Perceptual (Psychological) system

The musical mindset is innervated by sounds we image, specifically a within the cultural sonic realm. These are imagined sounds.

Social system

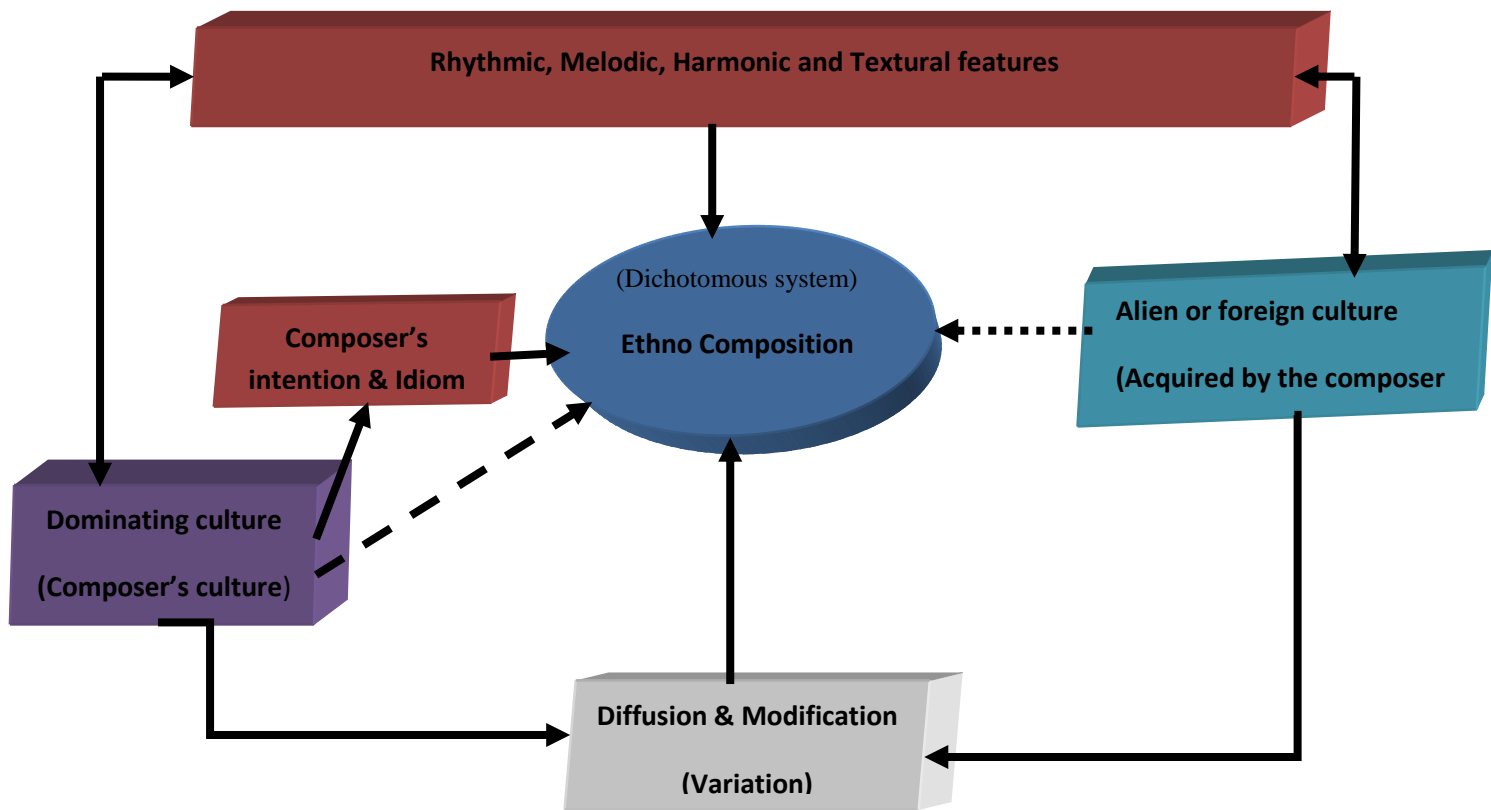
The imaginary sounds from the perceptual system are contextualised to a specific environment experiences as the music is created. The social system serves as the feedback process whereby the daily activities of a society relate to its environment. It is in this system where ecology of a community and contexts are conceived. As explained by Althusser (), ideology is a representation of the imagery relationships of individuals to their real conditions. Althusser also notes that an ideology should not be viewed as a set of illusory ideas, but has to be discerned as a form of institutional practice, as it embodies activities on the part of people living the imaginary relations it defines for them.

Sound system (auditory discourse)

In relation to the environment and within the context of ideology of an individual community, the imaginary sounds from the perceptual system and the ideology and context from the social system are combined to create music for the community. This therefore involves production, distribution, consumption and interpretation of a music-culture. Therefore, in fostering a contemporary approach to composition, there is integration of different cultures. This brings about transformation through correlation. However, this cultural transformation happens within the periphery of the dominating culture of the composer. This implies that culture informs the artistic novelty of a contemporary composer. Etzkorn (1973:348) reports on Von Wiese's (1931) assertion that art generates a force around which people are grouped in social relationships. Therefore, an analysis of art in a society like the Ndebele assumes a cyclical structure. This structure can be elaborated as follows; context prescribes art, art prescribes context, context then shapes the style, form and content of contemporary artistic creations. To consolidate the above notion, Nzewi et al (2008:224-225) note, "...music is a metaphysical experience that makes use of the society as it delineates and explicates social-

cultural themes.” The diagram below shows how two cultures are integrated to form a dichotomous music-culture which in turn, informs ethno-composition.

Fig. 4.5: Summary of a dichotomous music-culture which informs ethno-composition.



✚ *Dichotomous system*

The sound system above represents the creation of a traditional sonic order of a specific culture. This indigenous culture is therefore inherited by the composer as his primary compositional resources. He then acquires the secondary compositional resources from either educational places or through induction by changing the environment. This aspect of acquiring other aspects from other cultures can be associated with what Wenger (1998) refers to as the ‘community of practices. Thus, the integration of these two cultures result in a dichotomy of different music-cultures as explained by Boas through the process of diffusion

and modification. From this scenario, cross-cultural composition will have been achieved, hence ethno-composition.

4.11. Conclusion

In this chapter I have discussed the potential strategies to frame the Ndebele contemporary choral music composer based on the indigenous Ndebele traditional music as pre-compositional resources. The artistic constraints in such approach to music composition have been defined in this chapter as those musical elements that recommend interaction of two traditions, that is: from the Ndebele traditional music to the Ndebele contemporary choral music. Those constraints have been identified as manifesting in the context of research-composition and African vocalism. Of interest, I have formulated a mode of analysis which I hope would help in the structural analysis of selected music in chapters 5 and 6.

CHAPTER FIVE

5.0. Techniques of Ndebele Indigenous Oriented Choral Music Compositions: Reflection on Selected Personal works.

5.1. Introduction

The previous chapter explored potential strategies to frame the Ndebele contemporary choral music composer basing on the indigenous Ndebele traditional music as discussed in chapters 2 and 3. The compositional features that manifested in selected Ndebele traditional music have been noted as, melodic structures, speech-tones and song texts, scales and modality, rhythmic structures, harmony and textural features. These features have been identified as manifesting in the context of research-composition and African vocalism as paradigms guiding this research. In chapter 4, I theorised about Ndebele indigenous music to prepare for the discussion in this chapter and chapter 6. Therefore, my aim in this chapter is to discuss the techniques and creative processes of selected personal Ndebele contemporary choral music compositions, from the analytic and theoretical point of view. Accordingly, I analyse the coloration and assimilation processes exhibited in the composition. My discussion is largely informed by the responses from the informants through interviews and discussions with other composers and general conductors who have performed my music. For the purposes of this research, I adopt three choral works namely;

- 4) Imimangaliso (Wonders);
- 5) Ma'Africa (Fellow Africans), and;
- 6) Hosanna Kweliphezulu (Hosanna in the Highest).

5.2. Setting the Parameters: Focus of the Chapter

It is the hope of this chapter to establish the extent to which the selected works show a very strong reflection of Ndebele traditional music elements. What is presented about the selected works is an attempt to establish a more established and organic reconciliation of these music-culturally oriented elements and stylistic features. It is therefore vital to note that the exploitation of these Ndebele syncretic structures and the treatment of such tunes within often elaborate Western textural features is a common feature of my compositional style. In this regard the following features are of immediate importance and are central to an assessment of examples of aforementioned choral compositions as prescribed in the proposed *Music-culture dichotomous model* discussed and probably suggested for endorsement for the purposes of this research.

The following are the stylistic features to be made reference to;

- a) Motivic and thematic development,
- b) Connectivity of ideas for the realisation of unity and coherence of related musical matter;
- c) Culture-specific resultant musical ‘dialect, idiom and style’(I have adopted these 3 terms from Meyer, 1989, 1996; although he used these terms in the context of Western art music, I contextualise them to the African music-culture set up)
- d) Metric and Rhythmic premise,
- e) Melodic and modal premise,
- f) Harmonic and Textural premise,
- g) Musical form.

From the proposed taxonomy of structural analysis of indigenous oriented compositions, the primordial objective is to explore;

- (i) The integration between Ndebele music-culture inspired modal harmonies and related Western functional harmony;
- (ii) The interaction between Ndebele formal procedures and Western formal techniques;
- (iii) The use of traditional Ndebele rhythmic patterns and textural procedures;
- (iv) The evocation of traditional Ndebele vocal techniques and melodic structures

5.3. Metric and Rhythmic Premise

In every form of music metricity is a significant phenomenon. Metricity can be defined as the temporal relationship of events to either a background metre or referent pulse. The fact that some African music is polyrhythmic or melorhythmic, simply suggests that there might be some element of syncopation within the structures. Interestingly, Arom adopts Kolinski's (1973:496) terminology, namely commetric and contrametric in an attempt to avoid the term syncopation. Arom notes that these terms serve better in a system that has no regular strong and weak beats, like in African music. Arom (1991:241) defines commetricity as "when the accents, changes in tone colour or ...attacks tend to coincide with the pulses" and contrametricity as "when accents, changes in tone colour, or ...attacks occur predominantly on the offbeat". Agawu (2003:91) clarifies that polyrhythm is often used as a synonym for cross-rhythm. Thus, the term cross-rhythm is frequently used to describe polyrhythmic aspects of African music. Nketia (1975:134) defines cross-rhythm as "a relationship between contrasting schemes of pulse structures". Chernoff (1979:46) describes it as "an interaction of conflicting rhythmic patterns and accents".

5.3.1. Metricity

Imimangaliso exhibits both elements of commetricity and contrametricity. Nkomo's (03/05/14) views in an interview seem to point to the fact that some melodies within the work accentuate the strong beat while other the weak one. He notes:

The use of on-beat quavers interlocking with the off-beat ones in bars 4-6 create the sense of a jig-saw-like effect...one melody is accentuating on the beat while the other does on the off or up-beat...

This observation exhibits the interlocking commetric and contrametric character in the song. In other words, if all the notes are on the off-beat, the off-beat will sound like the on-beat. I provide here one example of a passage from bar 4 to 6 which sets up a commetric reference and displays contrametric events. With reference to the Ndebele indigenous song discussed in chapter three, it is evident that the vocals mainly interlock with the instruments thereby resulting in the commetric and contrametric effect.

Fig. 5.1(a): Commetricity and contrametricity in Imimangaliso [bars 4-6]

marcato Paul D. Bajilla

4

m . : m . | m . : . m . m

Hom! Hom! Hom! Ma-lu

d . : d . | d . : . t₁ . t₁

Hom! Hom! Hom! Ma-lu

. s : . s | . s : . f . f

n! Hom! Hom! Hom! Ma-lu

. d : . d | . d : . d . r

n! Hom! Hom! Hom! Ma-lu

5 | s : . f . m | r . : | f . s . 6 | f . : . r |

hla - be-le-le Hhay! Hhay! Hhay! Hhay!

. m : . r . d | t . : | t . : r . : | r . : m . s |

hla - be-le-le Hhay! Hhay! Hhay! Hhay! Hhay!

| d' . t : l . . s | s . fe : r . | s : . t | . l : se . l |

hla - be-le u - li - mi lwam' Hhay! Hhay! Hhay! Hhay! Hhay!

| m . s : f . d | t . t₁ . s₁ . : | . r : . r | . r : . r |

hla - be-le u - li - mi lwam' Hhay! Hhay! Hhay! Hhay!

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Ma’Africa exhibits both elements of commetricity and contrametricity. Nkomo’s views seem to point to the fact that some melodies within the work accentuate the strong beat while other the weak one. He notes:

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Fig. 5.1(b): Commetricity and contrametricity in Ma’Africa [bars 1-2]

The figure shows a musical score for three parts: A (Alto), T (Tenor), and B (Bass). The music is in 4/4 time and features a key signature of three flats. Part A (Alto) has lyrics 'Haw'haw' repeated. Part T (Tenor) has lyrics 'Haw'haw' repeated. Part B (Bass) has lyrics 'Haw' haw' haw' haw' haw' haw' haw' haw' repeated. Above the staves are phonetic syllables: A: |m .d :s_l .m_l |m .d :s_l .m_l |f .r :l_l .f_l |f .r :l_l .f_l |; T: |.s :m . |.s :m . |.l :f . |.l :f . |; B: |d . :s_l . |d . :s_l . |r . :l_l . |r . :l_l . |

5.3.2. Polyrhythm

As discussed in chapter two, rhythm is an integral component in African day-to-day activities and in music in particular. In these earlier discussions it was clear that African rhythms can be defined within the confines of contextuality and geography. African rhythms can be defined in the context of polyrhythm, cross-rhythm (in Nketia's view) and melo-rhythm (in Nzewi's view), depending on the scholar's dimension of discussion. Polyrhythm has been defined by Arom (ibid: 229) as, "ordered and coherent superposition of different rhythmic events...a rhythm is defined by contrasting features such as accents. Arom (ibid: 272) further expands on the definition of polyrhythm by viewing it as:

...superimposition of two or more rhythmic figures... [Such that its]..
Configurations will mesh with those of the remaining figures and
create an effect of perceptual interweaving.

In a discussion in chapter three it appears that the Ndebele indigenous songs are polyrhythmic when considering the instrumental and dance rhythmic structures. This scenario is evident in Imimangaliso as authenticated by respondents.

Gwaza, (17/02/14) one of the respondents commented on the rhythmic structure of Imimangaliso:

I can confidently say that the interweaving characteristic of your music is a careful thought of your cultural background... the cross rhythmic structure of the first soprano, first alto and first tenor is mesmerising... these other parts in vocables, I can say, represent the instrumental section of our Ndebele indigenous music... as they also add to the polyrhythmic effect...

Fig. 5.2 (a): Polyrhythms in Imimangaliso [bars 39-42]

f Moderato

39 I-mfu - yo ye-bo nge-ka Thi - xo 40 yi - lo le - li gu

f I-mfu - yo ye-bo nge-ka Thi - xo ye-bo - nje li - gu-gu

Yi - lo le - li i - gu-gu

Hhay! Hhay! Hhay! Hhay! Hhay!

Hhay! Hom! Hom! Hom! Hom! Hom!

Hhay! Hom! Hom! Hom! Hom!

7

41 gu li - ka Mithwa - ka - zi 42 ma - si - gi - ye so - nke nja - lo si - nqu - nqe so - nke ma - si -

li - ka Mithwa - ka - zi ma - si - gi - ye so - nke si - nqu - nqe ma - si -

li - ka Mithwa - ka - zi Ma - si gi - ye si - nqu - nqe - nje so - nke ma - si

Hhay! Hhay! Hhay! Hhay! Hhay! Hhay!

Hhay! Hhay! Hhay! Hhay! Hhay! Hhay!

Hom! Hom! Hom! Hom! Hom! Hom!

Hom! Hom! Hom! Hom! Hom! s'nqu-nqe so-nke ma - si

The section has seven layers, two sopranos, two altos, two tenors and hocketed bass (SSAATTB). These layers contrast with each other. Mpofu's assertion seem to agree with Gwaza as he notes that some of the rhythmic material seem to assume completely independent melodic rhythmic that are fully self sustained coherent when sung together.

Mpofu notes:

You have carefully crafted your melodies in such manner that one can enjoy even singing it as a single melody... each melody seems to carry with it, its own rhythmic identity but in unity...

This observation by Mpofu brings us to Nzewi's argument about African rhythms as discussed previously in the literature review. Nzewi (1997:35) argues that African music is melo-rhythmic. His argument is based on the premise that ... "drum music is a process of deriving a rhythmic essence melodically, thus a melorhythmic principle". In his view he seeks to clarify that each melodic line assumed by every performer in an ensemble, whether an instrument or vocal, it constitutes a complete melody. The parts may be independent, he argues, and there may be tension between them, but there is no collision, no conflict, no crossing. The above description is demonstrated in bars 80-86.

Fig. 5.2 (b): Melo-rhythms in Imimangaliso [bars 80-86]

Moderato

f 80

:s >s >s | m >s >m :d

Nga-ma-phi-ko so-ndi - za

f

.s ,d :d .,d |d .,l :d .d ,d

Ma-si-gi - ye nge - nto-ko, ye-bo

f

:m' | .d' ,d' :m'

Hom! A-la Hom!

f

.d ,m > .,s |s .,fe >

Ma-si-gi - ye nge - nto-ko -

81 82 83

S. *mf* si - si-nga the-le | *f* HhayHhay! Hhay!si-zo gi-ya Hom! | *f* Hom! Qa-qa-ze-la A-ma-tha

A. *s* nto-ko-zo ka-nye | *de* ne-zi-ngi-lo-si Hhay!si-zo-gi-ya Hom! | *f* Hom! Qa-qa-ze-la A-ma-tha

T. *m'* yi-nto - ko-zo | *f* i-ngi - lo-si | *f* si-zo-gi-ya Hom! | *f* Hom! Qa-qa-ze-la A-ma-tha

B. zo ka - nye na-zi-ngi - lo-si | Hom! | Hom! Qa-qa-ze-la A-ma-tha

84 85 86

S. *f* mbo Oy Oy' A-la - la! | *f* yi-nto - ko-zo | *f* zi-ngi - lo-si | *f* si-zo

A. *s* mbo | *s* Ma-si-gi - ye nge - nto-ko, ye-bo nto-ko zo | *de* ka - nye ne-zi-ngi-lo-si Hhay!si-zo

T. *m* mbo | *m'* Hom! | *mf* A-la Hom! | *f* yi-nto - ko-zo | *f* i-ngi - lo-si | *f* si-zo

B. *d* mbo | *d* Ma-si-gi - ye nge - nto-ko - zo | *de* ka - nye ne-zi-ngi-lo-si

In a discussion in chapter three it appears that the Ndebele indigenous songs are polyrhythmic when considering the instrumental and dance rhythmic structures. This scenario is evident in Ma’Africa as authenticated by respondents.

Gwaza also commented on the rhythmic structure of Ma’Africa:

I can confidently say that the interweaving characteristic of your music is a careful thought of your cultural background... the cross rhythmic structure of the first soprano, first alto and first tenor is mesmerising... these other parts in vocables, I can say, represent the instrumental section of our Ndebele indigenous music... as they also add to the polyrhythmic effect...

Fig. 5.3 (a): Polyrhythms in Ma’Africa [bars 39-40]

The musical score consists of four staves, each with a vocal line and a corresponding rhythmic notation above it. The staves are labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The key signature is B-flat major (two flats) and the time signature is 4/4. The score covers two measures, 39 and 40. The lyrics are as follows:

- Soprano (S.):** ma-si-xo le-la-ne ngo-lu-dla - me shi-ya pha-nsi
- Alto (A.):** ke si-ma - nya-ne shi - ya u - bu
- Tenor (T.):** ma-ke si - ma - nya-ne shi-ya pha-ns'u - bu
- Bass (B.):** si - ma - nya-ne shi - ya pha-ns'u - bu

The rhythmic notations above the staves are complex, featuring various note values (quarter, eighth, sixteenth notes) and rests, indicating a polyrhythmic structure. For example, the Soprano staff has a rhythmic notation: $s, m :f, m, r, d | t_1, l_1, s_1 :s$ for measure 39 and $- :- | f, f, -, f :f, s$ for measure 40.

The section has seven layers, two sopranos, two altos, two tenors and hocketed bass (SSAATTB). These layers contrast with each other. Mpofu's assertion in an interview (17/02/14) seem to agree with Gwaza as he notes that some of the rhythmic material seem to assume completely independent melodic rhythmic that are fully self sustained coherent when sung together. Mpofu notes:

You have carefully crafted your melodies in such a manner that one can enjoy even singing it as a single melody... each melody seems to carry with it, its own rhythmic identity but in unity...

This observation by Mpofu brings us to Nzewi's argument about African rhythms as discussed previously in the literature review. Nzewi (1997:35) argues that African music is melo-rhythmic. His argument is based on the premise that ... "drum music is a process of deriving a rhythmic essence melodically, thus a melorhythmic principle". In his view he seeks to clarify that each melodic line assumed by every performer in an ensemble, whether an instrument or vocal, it constitutes a complete melody. The parts may be independent, he argues, and there may be tension between them, but there is no collision, no conflict, no crossing. The above description is demonstrated in bars 80-86.

Fig. 5.3 (b): Melo-rhythms in Ma'Africa [bars 80-86]

The musical score consists of four staves labeled S., A., T., and B. Each staff has a treble clef and a key signature of two flats. Above the staves are rhythmic notations (e.g., m, r, l, :d, ., t, | l, ., s, :m) and bar numbers 15, 16, and 17. The lyrics are written below the notes.

S. (Soprano): U-bu ntu be-thubu phi na? Thi - na ba-nsu ndusi-bu-la-la-na so dwa sa chithe ki si- zwe se-thu.

A. (Alto): A'Hum A'Hum A'Hum A'Hum A'Hum A'Hum

T. (Tenor): A'Hum A'Hum A'H'm H'm A'Hum A'Hum A'Hum A'

B. (Bass): Hum A'Hum A'Hum AHumHum A'Hum A'Hum AHum A'Hum A'

5.3.3. Ostinato

In the composition, the phrasing referent provides a sense of either rhythmic or melodic ostinato. As a technique in repetition, ostinato involves the reiteration of a musical pattern several times in sequence while other musical elements are generally varying. This is common in the Shona indigenous music where cyclic form is a prevalent formal structure, for example in Mbira music. This process can therefore be equated to the rhythmic equivalence of the cyclic harmonic transformations found in Zimbabwean Mbira music as noted by Tracey (1988: 50). Ostinato is a procedure common to both Western and African music-culture. In this context, the composer has managed to situate his composition within his music-cultural realm. Below I give examples of phrasing referent illustrating both rhythmic and melodic ostinato, as used by the composer.

Fig. 5.4(a): Rhythmic ostinato in Hosana Kweliphezulu

The musical score consists of four staves labeled S2, A., T., and B. Each staff has a treble clef and a key signature of three flats. Above the staves, rhythmic notation is provided for each part. The lyrics are as follows:

S2: | d : | s ,s .s ,f :m ,r .d ,t | d : .r | d .,d :d .,d | f .r :-s | t | .,t :d
 stu. A-tho-ko zi - le A-ma-Kri - stu Ye-bo! Ye-bo! Ba - ye-the, Ba-ye - the Si -
 : .d | t | .,t :d .s | .r :l | |ta .,ta :l | .l | .s :ta | l | .l :s .s

A.: Ba-ye, Ba-ye - the! Ba-ye - the, Ba-ye the! Ba - ye - the, Ba - ye the!
 .s :s | s .,s :s .m | .l :f | f .,f :f .f | .f :r | r .,r :r .f

T.: Ba-ye - the, Ba-ye - the! Ba-ye - the, Ba-ye the! Ba - ye - the, Ba-ye-the
 .m :m | m .,m :m .d | .f :f | f | .,f :l | .r | .r :s | |s | .,s :s | .n

B.: Ba-ye - the, Ba-ye - the! Ba-ye - the, Ba-ye the! Ba - ye - the, Ba-ye-the

5.3.4. Polyrhythm, Melorhythm and the perception of Repetition

In discussing the significance of rhythm in Africa, Nketia (1963: 10) notes, “the African child perceives rhythmic figures as totalities.” This notion is supported by (1965: 18) who agrees that, “In African music only one thing matters: the periodic repetition of a single rhythmic cell.” These views are in line with Nzewi’s idea that African rhythms go beyond being polyrhythmic. He contends that rhythm in Africa is melorhythmic and in the process he dismisses the concept of percussion in Africa. The melorhythmic structures represent the basic unique element in the selected compositions. Individual melodies are complete, full and consolidative assuming different rhythmic shapes. This characteristic extends the notion of the ostinato as discussed above, to a whole pattern, which may be hocketed, polyrhythmic and multilayered. Chernoff (1979: 115), reasons that the polyrhythmic and multipart nature of African music leads all the “instruments (voice parts) to change together and then return to their former relationship.”

Fig. 5.4(b): Polyrhythms and Melorhythms through multi-layering of parts in Hosana Kweliphezulu

5.4. Harmonic and Textural Premise

Coplan (1985:25) asserts that African musical cultures seem to have been highly polyphonic until contact with European missionaries introduced functional harmony as discussed in chapter one. However, the notion of harmonic movement can be inferred from the polyphonic textures in many traditional music styles. Dahlhaus (2007) discusses harmony as the combining of notes simultaneously, to produce chords, and successively, to produce chord progressions.

In general, the harmonic structures are usually a result of the use of agreeable notes that are built from the melodic lines. As such this linear composing method supports the careful

relationship between text and melody. In every music texture is present. This is simply defined as sequential and simultaneous interaction of multiple parts which are perceived as a resultant whole. The main forms of texture that seemed to appear in all my compositions are polyphony, heterophony, and homophony. Homophony is also called block harmony.

Hyer (2007) views homophonic music as music in which all melodic parts move together at more or less the same pace. On the other hand, polyphony refers to the interlocking melodies that do not move in the same metric but forming an agreeable harmony. Tracey argues that the thinking behind the polyphonic qualities in African music is based in the notion of part independence. Tracey (1994:15) further elaborates, “A part can only realize its full potential meaning in relation to other parts, and this means that it must be significantly different to them”. Arom (1991:307) associates polyphony, polyrhythm and hocketing together as an integrated group of concepts in African music thinking. In his views, based on his previous researches, he summarises by attributing these elements as exceptionally prevalent techniques in Africa, which can be found in the west (Cameroon), centre (Congo, Zaire, Central African Republic), east/northeast (Kenya, Uganda, Ethiopia), and south (South Africa).

5.4.1. Harmony

This section explains the tone-poem system as evident in the Ndebele indigenous music, thus being incorporated into my contemporary compositions.

Use of fifths is mainly found in the soprano and tenor lines, and sevenths and ninths are clearly recognised in the inner voices. Although the return from the pastoral section does not contain the same melodic material as the initial motives, the homophonic rhythmic patterns in four voices contrapuntal links the two sections together. Harmony analysis reveals that the

setting is based upon parallel fifths, fourths and thirds. The setting is primarily homophonic as it contains through-composed material though with some contrapuntal sections. Frequently voices are composed in their upper tessitura which is a characteristic of Ndebele traditional music.

The combination of repetitive syncopated entrances and large leaps drive the rhythm and emotion in this piece. The significant dynamic and mood change occurs at measures 63-69 on the text, “*Oh! Nkosi sikhumbul’abadlule...*” In conformity with the text, there is now stepwise movement and considerably smaller leaps marking the ‘pastoral section of the song. Measures 70-96 is the final thrust of the piece and the text reads, “*Ngamaphiko sondiza...*” with reference to the respondents’ views it is rather evident that most of my harmonies have a great thought and influence of the western concept of harmony. Mpofu notes that:

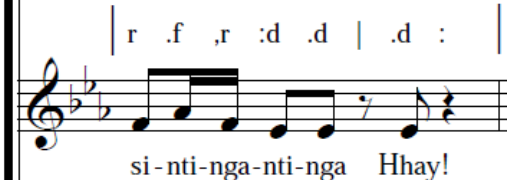
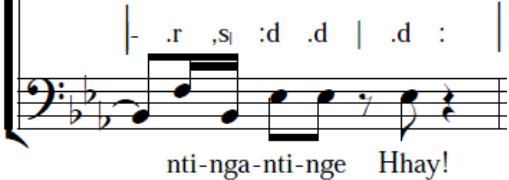
I see no traces of African harmony unless if we try to carefully consider the contribution of parallelism in your harmony... all I see is the good adherence to the rules of western harmony coupled with well thought cadential resolutions.

Ndlovu (05/03/14) however, seemed to scrutinise the melodic endings of tenor and bass in bars 54, 58 and later alto in bar 62.

Fig. 5.5: Parallel 3rds and 5ths dominating in the harmonic structures

	Bar 54		Bar 58
T.		AND	
B.			

Bar 62

A.	
T.	
B.	

5.4.2. Parallelism

Parallelism is common in African music. As seen in chapter three, it appears to be naturally present due to the nature of the tone poem system in African languages. Arom (1991:37). Agrees that African parallelism has developed from the tonal nature of African language, and that the preservation of the melodic contour and the scale, which was largely pentatonic in the Central African region he surveyed, was more important than absolute intervals. In general parallelism can be defined as simultaneous performance of two or more different parts that are separated by constant intervals other than the octave. This implies identical rhythm. This results in the occurrence of intervals of a third even in cultures that generally only use octaves, fifths and fourths. Bar 14 exhibits parallelism as shown below.

Fig. 5.6 (a): Excerpt in Imimangaliso [bars 4-6] showing Parallelism

Doh is Eb *marcato* ⁴ Paul D. Bajilla

m . :m . | m . : .m ,m

S Hom! Hom! Hom! Ma-lu
d . :d . | d . : .t₁ ,t₁

A Hom! Hom! Hom! Ma-lu
.s : .s | .s : .f ,f

T Hom! Hom! Hom! Ma-lu
.d : .d | .d : .d ,r

B Hom! Hom! Hom! Ma-lu

⁵ | .s : .f ,m | r . : | f . :s . ⁶ | f . : .r

S. hla - be-le-le Hhay! Hhay! Hhay! Hhay

A. hla - be-le-le Hhay! Hhay! Hhay! Hhay! Hhay

T. hla - be-le u - li - mi lwam' Hhay! Hhay! Hhay! Hhay! Hhay

B. hla - be-le u - li - mi lwam' Hhay! Hhay! Hhay! Hhay!

In consolidating the above excerpt, Mavhiza (07/03/14) laments that:

...although your music combines both elements of African and Western music, you seem to be cautious about intervallic implication... I notice parallel 3rds and 4ths, which I think can depict African way of harmony..."

A similar observation was put forward by Ndlovu who related parallelism to the spoken language. Ndlovu highlighted that he could feel the pitch levels agreeing with the syllabic arrangement within melodies, an observation which relates parallelism to speech melody, later to be discussed. He notes that:

Ndlovu: Uma esintwini sikhuluma, uyabe usizwa ukuthi iphimbo liyehla kumbe liyaqansa... kunjalo lemculweni jaha... nxa ama phathi amabili ehlabela kanengi nengi behla kumbe kaqansa ngezinga elihambelanayo...

[when talking (in Ndebele language) you can feel some vocal inflections either going down or up in pitch. It's the same with music young man... when two parts sing in most cases they rise or fall in the similar direction within the similar degree of interval...]

Bajilla: ok...

Ndlovu: in your song here I see such scenario in bars 4, 89 and many other areas...

Bajilla: Ok... Ok...

Ndlovu: Ya...

...if this was done unknowingly, then it was an attempt to resolve the melodies rising 4th for bass and falling 3rd for tenor... an attempt to African harmony was slightly made...

Bar 14 exhibits parallelism as shown below.

Fig. 5.6 (b): Excerpt in Imimangaliso [bars 4-6] showing Parallelism [Bar 14]

The musical score for four voices (Soprano, Alto, Tenor, Bass) in Imimangaliso, showing parallelism in bar 14. The score includes lyrics and phonetic annotations for each voice part.

Soprano (S.): *mp* | r ,r .r ,r :r .,d |t_i :-f ,f
qo-lo-sha-zi qe-phu-ze zi-zo

Alto (A.): *mp* | t_i ,t_i .t_i ,t_i :t_i .,l_i |s_i :-r ,de
qo-lo-sha zi-qe-phu-ze zi-zo

Tenor (T.): *mp* | m ,m .m ,m :m .,m |f :-l ,se
qo-lo-sha zi-qe-phu-ze zi-zo

Bass (B.): *mp* | s_i ,s_i .s_i ,s_i :s_i .,fe_i |s_i :-r ,de

Fig. 5.6 (c): excerpt in *Ma'Africa* [bar 7] showing *Parallelism*

The image shows a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in 7/8 time and features a key signature of two flats. A red box highlights the first four notes of each voice part in bar 7, illustrating parallelism. The lyrics for each part are: S. A-fri-ca ba mba-na - ni; A. A fri ca ba mba na ni; T. A-fri-ca ba mba-na - ni; B. A-fri-ca ba mba-na - ni. Above the notes, there are phonetic annotations: S. (.r ,r .r ,m) | f .tj:-.d; A. :tj ,tj .tj ,tj | lj .lj:-.s; T. s , s . s , s | f .r:- m; B. :s; ,s; .s; ,s; | r; .s;:-.d.

In consolidating the above excerpt, Mavhiza laments that:

...although your music combines both elements of Africana and Western music, you seem to be cautious about intervallic implication... I notice parallel 3rds and 4ths, which I think can depict African way of harmony...

A similar observation was put forward by Ndlovu who related parallelism to the spoken language. Ndlovu highlighted that he could feel the pitch levels agreeing with the syllabic arrangement within melodies, an observation which relates parallelism to speech melody, later to be discussed. He notes that:

Ndlovu: Uma esintwini sikhuluma, uyabe usizwa ukuthi iphimbo liyehla kumbe liyaqansa... kunjalo lemculweni jaha... nxa ama phathi amabili ehlabela kanengi nengi behla kumbe kaqansa ngezinga elihambelanayo...

Which translates to;

when talking (in Ndebele language) you can feel some vocal inflections either going down or up in pitch. It's the same with music young man... when two parts sing in most cases they rise or fall in the similar direction within the similar degree of interval...

5.4.3. Texture

Most African songs tend to assume heterophonic texture. Some melodies appear and all of a sudden, they are absorbed within other melodies.

Mavhiza comments about the textural features in the song as follows:

Four forms of textures were used here... homophonic texture in bars 1-3, polyphonic texture in bars 84-85, heterophonic texture in bar64-65 by the sopranos... as well as the monophonic texture in bars 35, 49-50..."

Fig. 5.7 (a): Excerpt showing homophonic texture [bars 1-3] in Imimangaliso

Doh is Eb *f* Moderato

S
I - mi - ma - nga - li - so ye - bo nge - ka Thi - x' u - So - ma ndla.
m . m , m : d . m | - . m : - | f . , m : r . , d | t_i . s_i : - | *mp* f_i : s_i | s_i :

A
I - mi - ma - nga - li - so ye - bo nge - ka Thi - x' u - So - ma ndla.
d' . d' , d' : s . d' | - . d' : - | r' . , d' : t . , l | s . f : - | *mp* r' : f | m . s , f : m . f

T
I - mi - ma - nga - li - so ye - bo nge - ka Thi - x' u - So - ma ndla. O!A - la Hom
d . d , d : m . s | - . s : - | l . , s : f . , r | t_i . s_i : - | *mp* t_i' : r | d . s_i , l_i : t_i . d

B
I - mi - ma - nga - li - so ye - bo nge - ka Thi - x' u - So - ma ndla. O!A - la Hom

Fig. 5.7 (b): Polyphonic texture in bars 84-85

84 | .d : .s | - :s | - .s ,s :s 85 |d .d :l .f

S. mbo Oy Oy' A-la - la! yi-nto - ko - zo

A. mbo Ma-si-gi - ye nge - nto-ko, ye-bo nto-ko zo ka

T. mbo Hom! A-la Hom! yi-nto - ko - zo

B. mbo Ma-si-gi - ye nge - nto-ko - zo ka

Fig. 5.7 (c): Heterophonic texture in bar 64-65 by the sopranos

64 I - mi-gi - do ya-phe zu- 65 lu Ah! Hoy!

s :- .m ,r ld ,s ,l :m .fe s :- .s ,r .s :-

I - mi-gi - do ya-phe zu- lu Ah! Hoy!

d :- |m .r ,d :t| r :- |r .r ,d :t|

she nga - li - mi - ma - nga ma - si - gi - de

Fig. 5.7 (d): Monophonic texture in bars 35, 49-50

35

S. |s ,m .d ,t| :l| ,s| .l| ,t|

pom! pom! pom! pom! pom! pom! pom! pom!

A. |s ,m .d ,t| :l| ,s| .l| ,t|

pom! pom! pom! pom! pom! pom! pom! pom!

T. |s ,m .d ,t| :l| ,s| .l| ,t|

pom! pom! pom! pom! pom! pom! pom! pom!

B. |s ,m .d ,t| :l| ,s| .l| ,t|

pom! pom! pom! pom! pom! pom! pom! pom!

49 *f* **Moderato** 50

Hhay! Hhay! I mi ma - nga li so Hhay!

Hhay! Hhay! I - mi - ma - nga - li - so Hhay!

Hhay! Hhay! I - mi - ma - nga - li - so Hhay!

Hhay! Hhay! I - mi - ma - nga - li - so Hhay!

5.4.4. The phrasing referent (creative simulation pattern) layer

Some African music is generally made up of related layers in the form of melodies. These have been discussed above in the context of their polyrhythmic or cross-rhythmic and melo-rhythmic textures. Vella (200:114) notes, “For layering to be perceived, each layer must be distinguishable. This is achieved mainly through... register allocation and distinctive rhythmic patterns.” This scenario therefore explains the layering of the vocal, instrumental and dance rhythmic patterns and thus blended together. The layering nature of traditional Ndebele music is therefore transferred into the context of interpreting my contemporary choral music compositions. Layering can be simply discussed as a technique that brings about different textures as discussed above.

Fig. 5.8: Referent layering of parts in Imimangaliso

84 .s | - :s | - .s ,s :s 85 |d .d :l .f | - .,l :f 86 |fe .s :- .t ,t
 Oy Oy' A-la - la! yi-nto - ko - zo__ zi-ngi - lo - si si-zo

| .s, ,d :d .,d | d .,l, :d .d ,d |s, .s, ,s, :- .d | l, .,de :r .d |de .r :t, .r ,r | -
 Ma-si-gi - ye nge - nto - ko, ye-bo nto - ko zo__ ka - nye ne - zi - ngi - lo - si Hhay!si-zo

| :m' | - .d' ,d' :m' |m' .d' :s' .f' | - .,l :l |fe .s :- .s ,s
 Hom!__ A-la Hom! yi-nto - ko - zo,__ I - ngi - lo - si si-zo

| .d ,m :s .,s | s .,fe :s | - .d :- .l | .s ,m :f .f |de .r :-
 Ma-si-gi - ye nge - nto - ko - zo ka - nye ne - zi - ngi - lo - si_____

The rhythmic and textural features also contribute to this process of change and development. Associative relations are evident between the four climaxes which are based on the two main melodic motives and share a common rhythmic identity, which is distinctive in comparison to the rhythms in the rest of the composition. Every type of music has texture. All the four textures as identified in Imimangaliso have also been noted in Ma’Africa. Mavhiza notes the existence of these textures in bars

Fig. 5.9 (a): Excerpt showing homophonic texture [bars 46-49] in Ma'Africa

Allegro

S. Shwe - le Ba - wo nga - ma - A - fri - ca 'sa-pho-lwa ba - nsu - ndu

A. Shwe - le Ba - wo nga - ma - A - fri - ca 'sa-pho-lwa ba - nsu - ndu

T. Shwe - le Ba - wo nga - ma - A - fri - ca 'sa-pho-lwa ba - nsu - ndu

B. Shwe - le Ba - wo nga - ma - A - fri - ca 'sa-pho-lwa ba - nsu - ndu

Fig. 5.9 (b): Excerpt showing polyphonic texture [bars 15-17] in Ma'Africa

S. U-bu ntu be-thubu phi na? Thi - na ba-nsu ndusi-bu-la-la-na so dwa sa chithe ki si- zwe se-thu.

A. A'Hum A'Hum A'Hum A'Hum A'Hum A'Hum

T. A'Hum A'Hum A'H'm H'm A'Hum A'Hum A'Hum A'Hum A'

B. Hum A'Hum A'Hum A'HumHum A'Hum A'Hum A'Hum A'Hum A'

Fig. 5.9 (c): Excerpt showing monophonic texture [bar 4] in Ma'Africa

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time and features a monophonic texture in bar 4, which is highlighted by a red box. The lyrics for all voices are: 'Ba wonga-maA fri ca! Ba wo! Thi-xo So-ma - ndla'. Above the Soprano staff, there are musical notations including a triplet of eighth notes, a tempo marking of 80, and a measure rest for 4 measures. The lyrics are written below the notes, with some syllables separated by dots and hyphens to indicate phrasing.

Fig. 5.9 (d): Excerpt showing heterophonic texture [bars 18 and 19] in Ma'Africa

(SSATTB)

18 Thi - na ma - A - fri - cama - si - xo - le - la - ne ma - sa - kha - ne 19 20

S. *s* ,m :r ,l | d ,t | :s | ,s | *s* ,m :r ,l | d ,t | :d | m ,d ,m ,d :l | ,r ,r | - :d ,s |

d ,m - d :l | ,l | l | ,s | f | :m | ,s | m ,r | l | :l | ,t | l | ,s | :m | I - nko - khe - li ma - ke zi - zwa - ne

Thi - na A - ma - A - fri - cama - si - xo - le - la - ne ma - sa - kha - ne

A. | ,s | :fe | . | ,re :m | | ,d :l | | ,s | :s | d ,s | .d ,s | :l | ,f | ,f | - :s | ,s |

A' Hum A' Hum A' Hum A' Hum I - nko - khe - li ma - ke zi - zwa - ne

T. H'm H'm A' Hum A' Hum A' Hum A' Hum

s ,s - ,s :fe | ,f :m | | d :f | | ,f :m | s ,m ,s ,m :f | ,l | - :m ,d

,s :l | ,m | r | ,l | :d | : ,m | r | ,l | :d | I - nko - khe - li ma - ke zi - zwa - ne

Thi - na ma - A - fri - ca ma - sa - kha - ne

B. | d ,d - ,m | :n | | ,re | :d | ,s | d ,m | :n | | ,n | :d | | d ,d ,d ,d :d | ,f | ,r | - :l | ,m |

Hum A' Hum Hum A' Hum A' Hum A' Hum A' Hum I - nko - khe - li ma - ke zi - zwa - ne

4.7.5. Antiphony

The song *Hosana Kweliphezulu* consists of two choruses where the other chorus is made up of double trio on soprano, alto, and tenor, making them seven parts. The scenario created results in the two different choirs singing in response to each other, a common feature of the Renaissance period.

Fig. 5.10: Excerpt showing antiphonal texture in Hosana Kweliphezulu

The musical score consists of five staves labeled TR, S2, A, T, and B. Above the staves are measure numbers 67, 68, and 69. The TR staff has lyrics: "s :m .d | s .s :f | l .r : ,s .s ,s | s :r .t | f .f :m | d .m". The S2 staff has lyrics: "m :d .s | m .m :r | l .l : ,r .r ,r | t .l .s | r .t :d .t | l .s". The A staff has lyrics: "ko - za nje-si - thi Ho sa - na Ho-sa-na Ho - sa - na Kwe - li - phe - zu-lu." The T staff has lyrics: "ho-sa - na Ho-sa - na Ho-sa - na Ho-sa - na Ho-sa - na Kwe - li - phe - zu-lu". The B staff has lyrics: "tho-ko - za - nje - si-thi Ho - sa - na Ho-sa-na Ho - sa - na Kwe - li - phe - zu-lu." The bottom of the score has lyrics: "ko - za - nje - sithi Ho - sa - na Ho-sa-na Ho - sa - na Phe - zu - lu." and "Ho - sa - na kwe - li - phe - zu - lu ku - yo me - nyi - we Wa-sa - be - la."

In this way the parts sing in anti-phony, a feature which can be equated to call-and-response nature of African music.

4.7.6. Phrasing Referent

When listening to this work, I could feel the presence of a ‘thin thread’ that integrated the multi-faceted rhythmic structures in his composition. This thin thread serves as a timeline in a composition, a feature which is common in the African music performance. Other rhythmic constructs are therefore conceived from this timeline or phrasing referent. Agawu (2003: 73) defines timeline (phrasing referent) as, “a short, distinct, and often memorable rhythmic

figure of modest duration (about a metric length or a single cycle), and serves as a point of temporal reference.”

Fig. 5.11: Excerpt showing phrase referent of asymmetrical riffs in Hosana Kweliphezulu

The image displays a musical score for the piece 'Hosana Kweliphezulu'. It features five staves: TR (Trumpet), S2 (Soprano 2), A. (Alto), T. (Tenor), and B. (Bass). The score is in 3/4 time and includes lyrics in Xhosa. Two specific phrases are highlighted with red boxes: one in the TR part (measures 67-68) and one in the T. part (measures 67-68). These phrases consist of rhythmic patterns of notes and rests that are asymmetrical in duration. The lyrics include 'ko - za - nje sithi Ho - sa - na Ho - sa - na Ho - sa - na' and 'ho - sa - na Ho - sa - na Ho - sa - na Ho - sa - na Ho - sa - na Ho - sa - na Ho - sa - na Ho - sa - na'. The highlighted phrases are: 's :m .d |s .s :f' and 'l| .r : ,s .s ,s |s :r .t|' in the TR part, and '.s ,m :m . |s ,m .- ,m :.l ,f' and '.s ,m :m . |s ,m .- ,m :.l ,f' in the T. part.

5.5. Melodic and Modal Premise

5.5.1. Descending Melody and Speech Melody

Following the contribution above by Ndlovu, it can be agreed that music and language are inseparable. Scholars like Nketia (1973:184), Brandel (1973:47) Dargie (1988:68-74), and Arom (1991:11) all discuss the close affinity of language with music. Many African languages are lexical tone languages, and song melodies reflect the intonation of the spoken

lyrics. In the same vain most melodies descend in pitch in relation to the pitch of the language. This means that interchanging of lyrics to fit on other notes may compromise the real meaning of a word. Chernoff (1979:80) wrote: “A composer will find it difficult to write a rising melody when the words have a falling intonation”.

Fig. 5.12 (a): Excerpt showing Intonation (speech-tone) and descending melody in Imimangaliso bars 39-40

mp *Andante*

.d ,t_i | d .,d :d ²⁰ ,t_i | d :- ,d | r .,d :t_i ,l_i |s_i : .t_i ,d | r .,d :t_i | ²¹ ²²

A-ma - phi-mbo e - mve lo — A - ya - hla-be - le la zi-ya - me ke-zi

Fig. 5.12 (b): Excerpt showing Intonation (speech-tone) and descending melody in Imimangaliso [bar 28]

.t ,d' | r' >r' >r' :t >s >s

3 3

Fig. 5.12 (c): Excerpt showing Intonation (speech-tone) and descending melody in Imimangaliso

³³ | d' :- ³³ ,t | l :- ,s | f :- ³⁴ ,m | r

me - me - za a - ma ca - co

Ndlovu and Mavhiza seemed to agree to the fact that descending melodies have been used.

As already reiterated above by Ndlovu, Mavhiza adds that:

Your descending melodies resolve well, especially when the soprano rests on the leading note thus resolving on a perfect cadence in bars 2-3... bars 39-40 also exhibits the same phenomenon...

In consolidating Mavhiza's observations, I make reference to Dargie's (1988:75) conclusion about the Xhosa music, thus, "each phrase begins high and ends low: and each succeeding phrase tends to begin lower and end lower than the preceding phrase".

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Fig. 5.12 (d): Intonation (speech-tone) and descending melody in Ma’Africa bar 5

The figure displays four staves of musical notation, each with a descending melody and lyrics below. Red circles highlight the intonation contours. The lyrics are: "A - ya-me-me-z'a-ma A-fri-ca", "A ya-me-me-z'a-ma A-fri-ca", "A - ya-me-me-z'a ma-A-fri-ca", and "A - ya-me-me-z'a ma-A-fri-ca".

4.6. Motivic and thematic development as a Premise

5.6.1. Repetition

Repetition is a common element in this composition. Arom (1991:161-2) views repetition as, “the reiteration of musical entities that are identical or equivalent.” he elevates construes repetition as the integral principle of African music. He asserts that repetition is a syntactical device to help construct meaning. Bachelard (1950:114-5) also states that, “only repetition gives a rhythmic figure its meaning, without it, the as yet unformed temporal structure remains in the realm of the possible”. From the questionnaires I deduced that 75% of the respondents agreed that the composition exhibited repetitive nature which characteristic of African music. 18% were not sure of the African nature of music while 7% disagreed. They

further explained that all music has a component of repeated phrases therefore it cannot be said to be peculiar to African music per se. In the composition on discussion three interviewees seemed to concentrate on measures 51-66 where tenors and basses introduce the main melodic motif of the section in measures 51-54.

Fig. 5.13 (a): Excerpt showing Repetition, [bars 51-58] in Imimangaliso.

The musical score is divided into two systems, each containing four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score shows a repetition of a melodic phrase across four bars (51-54 and 55-58). The lyrics are in Sesotho and are repeated in each system.

System 1 (Bars 51-54):

- Soprano (S):** Rests in all four bars.
- Alto (A):** Rests in all four bars.
- Tenor (T):** *mp* .m .f :s .f |m .l :s | .m- l | s .m :f r | .s- | .f .m :f r | .l .f :m .m | .d :
- Bass (B):** *mp* .d .r :m .l |s .f :m .d | :- |d .l .l :r .s |k .l :- |s :r .s | .r .s :d .d | .d :

System 2 (Bars 55-58):

- Soprano (S):** Rests in all four bars.
- Alto (A):** *mf* .s .l :d .d |d .d :d | :- |m .r .d .t |r :- |r .r .d .t |r .f .r :d .d | .d :
- Tenor (T):** *mf* .m .f :s .f |m .l :s | .m- l | s .m :f r | .s- | .f .m :f r | .l .f :m .m | .m :
- Bass (B):** *mf* .d .r :m .l |s .f :m .d | :- |d .l .l :r .s |k .l :- |s :r .s | .r .s :d .d | .d :

Lyrics:

System 1: I-mi-ma-nga-li-so ye - bo yo - nke ka Thi xo - Hoy! Ma-si-gi de - Nti-nga-nti-nge Hhay!

System 2: I-mi-ma-nga-li-so ye - bo nge-ka Thi - xo Ma-si-gi-de - sti-nti-nga-nti-nga Hhay!

In an interview with Mavhiza he notes;

Bajilla, I enjoy the reiteration of your responding parts...they are identical and makes it so easy to memorise, especially in measures 51-66 where altos, tenors and basses are having fun.

In agreement to Mavhiza's view is Mpofu who asserted thus,

I notice clever combination of repeated melodies which are well interwoven though they are symmetrically unequal.

The two interviewees' observations seem to point at the two forms of repetition, that is, Isoperiodicity which is defined by Arom (1991:211) as, "a strictly periodic structure set up by the repetition of identical or similar musical material with or without variation. Mpofu's analysis points at macro periodicity which is viewed as a cycle obtained when periods of different lengths are superimposed, and each individually is shorter. While Mavhiza and Mpofu explain repetition from the periodicity and melodic tonality, Gwaza's contribution on the same measures reveal the repetitive use of the same harmonic material, which can be viewed as the harmonic ostinato, a steady reiteration of text, melody and various rhythmic devices. He notes that,

The repetition has been achieved by use of the same Chord progression...this is somehow African as we always sing in cycles repeating...

The assertion above is inarguably in agreement with the analyses from the latter interviewees, thus authenticating the use of repetition in the composition.

In an interview with Mavhiza he notes;

Like in Imimangaliso, your habit to repeat phrases is inherent in Ma Africa...alto, tenor and bass are reiterating the same material while soprano has free melodic structure different from the rest.

Mavhiza's view is consolidated by Nkomo who notes;

Repetition seems to be present in Ma Africa, especially in bars 34 to 45. The melodies seem to assume different rhythmic structure but in agreement...

The two interviewees' observations are consolidated by Lorraine Dube whom I had an informal discussion with after her wonderful performance. She performed Ma Africa in 2013 NASH choral music competitions, in Bulawayo. Her interest on the song was the interlocking repetitive nature of the melodies. She lamented;

...I wish all composers in the country would realise how much important culture is in shaping a musical idea within the cultural periphery... the choir enjoys the repetition in the song...

From the view above, two ideas have been raised, the aspect of repetition and also the aspect of identity. Isoperiodicity and macro periodicity, as defined above, are the major tenets of repetition in this composition.

Fig. 5.13 (b): Excerpt showing repetition in Ma Africa

The musical score consists of four staves labeled S., A., T., and B. Each staff has a treble clef and a key signature of two flats. Above the staves, bar numbers 42, 43, 44, and 45 are indicated. The lyrics are written below the notes. The lyrics for Soprano (S.) are: 'ma-A-fri-ca ma-A-fri-ca ke-si ma-nya-ne shi-y'u bu - zwe no-bu-hla-nga'. The lyrics for Alto (A.) are: 'ma - A-fri ca ma - ke si-ma-nya-ne shi - ya u - bu - zwe no-bu-nhla-nga'. The lyrics for Tenor (T.) are: 'ma-A fri-ca ma-ke si-ma-nya-ne shi-ya pha-ns'u bu - zwe no-bu-hla-nga'. The lyrics for Bass (B.) are: 'ma - A - fri-ca ma - si - ma-nya-ne shi - ya pha-nsu bu - zwe no-bu-hla-nga'. The score shows rhythmic patterns and melodic lines for each part, with some notes beamed together and rests.

39 | 39 .s ,m :f ,m ,r ,d |t_i ,l_i .s_i :s | 40 :- |f ,f,-,f :f .s | 41 m ,f .m ,r :d ,r,-,r |d :

S. ma-si - xo le-la-ne ngo-lu-dla - me shi-ya pha- nsi_ bu no-bu-zwe no-bu-hla-nga

| r ,r :r ,d |t_i :- |t_i :t_i ,t_i |t_i :- |d ,t_i :l_i ,s_i |s_i :

A. ke si-ma - nya-ne shi - ya u - bu - zwe no-bu - nya-nga

| ,s :f ,m |r ,f :f | ,f :f ,f |f :r |l ,s :f ,f |m :

T. ma-ke si-ma - nya-ne shi-ya pha-ns'u - bu - zwe no-bu - bla-nga

|s_i :s_i ,s_i |s_i :- |r :s_i ,s_i |r :s_i |d ,r :m ,r |d :

B. si - ma - nya-ne shi - ya pha-ns'u - bu-zwe no-bu - hla-nga

5.6.2. Variation

Variation is another common principle of African composition. From the analysis of indigenous songs in chapter three it was evident that variation is common in the Ndebele indigenous songs. Arom (ibid:164) refers to variation as the principle of commutation or transformation and the process can be described in terms of the relationship between the overall pattern and its subcomponents. He further explains that a variation in any of the parts, however small, will produce a change in the acoustic aggregate. In general, variation can be viewed as the adaptation of aspects of a musical unit whereby it is neither identical to the original nor so different to it that it bears no equivalent relation.

Most sections of Imimangaliso are primarily based on variation and subsequently influencing thematic developmental processes within different entities in musical work. The song uses several melodic ostinatos and they are all subject to significant elaboration and variation as

the composition unfolds. An example of this treatment is the opening soprano melody measures 80-86 where sopranos begin the melody with triplets. In bar 84 the soprano transgresses from the initial melodic structure assuming a totally different pattern while other parts remain constant.

Fig. 5.14: Excerpt in Imimangaliso: variation and thematic developmental process

The image displays a musical score for the piece 'Imimangaliso'. It is marked 'Moderato' and 'f' (forte). The score is divided into two sections. The first section, measures 80-83, features a soprano line with triplets and lyrics: 'Nga-ma-phi-ko so-ndi-za', 'Ma-si-gi - ye nge - nto-ko, ye-bo', 'Hom! A-la Hom!', and 'Ma-si-gi - ye nge - nto-ko'. The second section, measures 84-86, shows a variation where the soprano part changes its melodic pattern while the other parts (Alto, Tenor, Bass) remain constant. The lyrics for this section are: 'mbo Oy Oy A-la-la! yi-nto - ko-zo', 'mbo Ma-si-gi - ye nge - nto-ko, ye-bo nto-ko zo ka - r', 'mbo Hom! A-la Hom! yi-nto - ko-zo', and 'mbo Ma-si-gi - ye nge - nto-ko - zo ka - r'. The notation includes treble clefs for Soprano, Alto, and Tenor, and a bass clef for Bass. The lyrics are written below the corresponding vocal lines.

Ndlovu’s analysis of Imimangaliso revealed some interesting explanations with regards to the use of variation in this composition. He explains,

Ingoma le yimimangaliso uqobo! Phela uthi ungezwa ukuguquka kwezinhlamvu zayo, uyabe ulomkhumbulo wokuthi kuzahlatshelelwa okufanayo...

This translates to;

This song is a wonder for real! The moment you follow an interesting melody, it is further modified whereas you will be expecting to encounter the same...

The above comment by Ndlovu is consolidated by Mavhiza who further notes that the use of variation goes beyond the rhythmic and melodic variation.

Mavhiza: Umm... do you know what you have done?
 Bajilla: ngaphi mdala? Khuluma baba yini abanikazi bomculo...[where Sir? Speak out you are the fathers of music...]
 both laugh.
 Mavhiza: I see a form of variation... I think We can call it harmonic variation..
 Bajilla: aah great! Where do you see it?
 Mavhiza: go to bar 29 and compare that section with bar 89... this on its own also heightens expression!

Fig. 5.15: Excerpt showing Harmonic inversion as harmonic variation in Imimangaliso

Moderato

<p style="text-align: center;">29</p> <p>f :- d ,r m ,m.m ,m :m ,d .m ,d </p>  <p>- nyo A-ma-qa-ba na-ma-qa-qa a yo</p> <p>r :- s ,l d ,d .d ,d :d ,s ,d ,s</p>  <p>- nyo A-ma-qa-ba na-ma-qa-qa a yo</p> <p>l :- .m ,f s ,s ,s ,s :s ,m ,s ,m</p>  <p>- nyo A-ma-qa-ba na-ma-qa-qa a yo</p> <p>s :- d ,l d ,m ,s ,s :s ,l ,s ,d</p>  <p>- nyo A-ma-qa-ba na-ma-qa-qa a yo</p>	<p style="text-align: center;">89</p> <p>.m ,f :s ,s ,s ,s s ,m ,s ,m f ,f .- ,r</p>  <p>A ma-qa-ba na-ma-qa-qa a-zo qa-qa-mba</p> <p>.d ,r :m ,m.m ,m m ,d .m ,d r ,r .- ,r</p>  <p>A ma-qa-ba na-ma-qa-qa a-zo qa-qa-mba</p> <p>s ,l :d' ,d' .d' ,d' d' ,s ,d' ,s l ,l .- ,f</p>  <p>A ma-qa-ba na-ma-qa-qa a-zo qa-qa-mba</p> <p>.d ,r :m ,m.m ,m m ,d .m ,d r ,r .- ,f</p>  <p>A ma-qa-ba na-ma-qa-qa a-zo qa-qa-mba</p>
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In an informal discussion with Patricia Chisirimunhu (15/03/14), a prominent choir trainer, it was also revealed that variation was present in Imimangaliso. Chisirimunhu has performed

several of my compositions including Imimangaliso. She discussed the issue of sections and themes as integral in achieving thematic variation. In her own words she explains,

The most striking fact about your music is that every theme is totally different, thus giving it some kind of through composed form...

From the view above it can be concluded that this composition is constructed by adding new material from one idea to the other. This scenario is explained by Chernoff (1979:64) as M-pahiya. According to Chernoff, M-pahiya refers to the modification of a musical work by adding something new to it. This kind of variation has been discussed in chapter three where the general outlook of the Ndebele indigenous songs are modified during performance by adding other melodic lines with different rhythmic structure. Referring to Ndlovu's analysis of bars 80-86, it is evident that variation has been used. To be specific commutation and transformation has been used. This has been defined by Arom (ibid: 164) in terms of "the relationship between the overall pattern and its subcomponents". Mavhiza seemed to enjoy the presence of independent soprano in bars 63-66, which hinders thus transgressing from the original melodic structure, while other parts maintain identity. He notes,

Here you have demonstrated that soprano must lead... soprano is freely changing its melodic content while other parts remain static. That's an interesting variation.

In light of Mavhiza's assertion it can be further explained that this motive is elaborated by permutation, which is viewed by Arom (ibid) as an element within a given set of possible variations which inhibits the same or similar class of identity

Fig. 5.16: Excerpt showing M-pahiya as a form of variation in Imimangaliso bars 63-66

The musical score consists of five systems of staves. The first system (bars 63-64) features a vocal line with lyrics: "Zi-zome-ke-za zi-tshi le I-mi-gi-do ya-phe zu-". Below it are two rhythmic lines with notes and rests. The second system (bars 63-64) continues the vocal line with lyrics: "So-qu-ba - da si - bhe-de she nga - li - mi - ma -". The third system (bars 63-64) continues with lyrics: "So-qu-bu - da si - bhe-de she nga - li - mi - ma nga". The fourth system (bars 63-64) continues with lyrics: "So-qu-ba - da si - bhe-de she nge-mi-ma-nga-li-". The fifth system (bars 65-66) features a vocal line with lyrics: "lu Ah! Hoy! si - nti-nge-nti-nge Hhay!". Below it are three rhythmic lines with notes and rests. The lyrics for the fifth system are: "nga ma - si - gi - de si - nti-nga-thi-nge Hhay! Hoy! ma-si-gi-de nti-nga-nti-nge Hhay! so Hoy! si - gi - de nti-nga-nti-nge Hhay!".

Like Imimangaliso, most sections of Ma Africa are also based on variation and consequently influencing thematic developmental processes within different entities in this composition. The song uses several melodic ostinatos and they are all subject to significant elaboration and variation as the composition unfolds. An example of this treatment is the opening soprano melody measures 38-41 where sopranos have a free melody. In bar 43-44 the soprano transgresses from the initial melodic structure assuming a totally different pattern while other parts remain constant.

Fig. 5.17: An excerpt showing thematic development through rhythmic variation in Ma Africa bars 38 and 43

The musical score for 'Ma Africa' is presented in two systems. The first system covers measures 35-40, and the second system covers measures 41-43. The Soprano (S.) part is written in a treble clef with a key signature of one flat and a 7/8 time signature. The Alto (A.) part is written in a treble clef with the same key signature and time signature. The lyrics are written below the notes, and rhythmic notation (dots and vertical lines) is placed above the notes to indicate specific rhythmic patterns. The lyrics for the Soprano part are: 'Ma-A-fri-ca ma-A-fri-ca ma-si-xo le-la-ne ngo-lu-dla - me shi-ya pha- nsi'. The lyrics for the Alto part are: 'Ma - A-fri ca ma - ke si-ma - nya-ne shi - ya u - bu'. The lyrics for the second system are: 'bu no-bu-zwe no-bu-hla-nga ma-A-fri-ca ma-A-fri-ca ke-si ma-nya-ne zwe no-bu - nya-nga ma - A-fri ca ma - ke si-ma-nya-ne'.

Nkomo provides an interesting analysis of Ma Africa which reveals an African thought as far as variation is concerned. He explains,

Variation, in my view, is the integral feature in all your compositions...you have built your musical forms hence idiom with this feature. Your melodies are not static, they vary as song unfolds...I like the way you modify them.

The above comment by Nkomo is a testimony that variation being a feature in African music therefore identifies my compositions in an African setting. In consolidating the above assertion Mavhiza agrees Ma Africa, like Imimangaliso, draws its variation character from the themes and sections that are present in the song. He notes that each theme carries with it a different rhythmic and melodic material totally different, thus giving it some kind of through composed form. Oswald Mupatsi (30/03/14), another prominent choir trainer in Bulawayo who has performed Ma Africa also revealed that variation was present. Mupatsi has performed several of my compositions. He also shared on the issue of sections and themes as integral in achieving thematic variation. In his own words he explains;

...I realise that when performing your compositions, one has to understand the Ndebele culture in order to be able to articulate your indigenous rooted rhythmic material... thematic variation enables the performer to sub-divide the piece into themes, since each theme carries its own melodic, rhythmic and textural resources...

From the discussed notions above one can conclude that this composition is constructed by adding new material from one idea to the other. Thus, M-pahiya has been used and this form of variation is inarguably the most prevalent feature in my compositions. This kind of variation has been discussed in chapter three where the general outlook of the Ndebele indigenous songs are modified during performance by adding other melodic lines with different rhythmic structure.

Fig. 5.18: Excerpt from *Ma Africa* showing permutation

(SSATTB)

18 Thi - na ma - A - fri - cama - si - xo - le - la - ne ma - sa - kha - ne

19 s ,.m :r ,.l | d .t |l :s | ,s | s ,.m :r ,.l | d .t |d

S. 

d ,m-.d :l | ,l |l |s |f | :m |s | m .r |l :l | ,t |l | ,s | :m |

Thi - na A - ma - A - fri - cama - si - xo - le - la - ne ma - sa - kha - ne

,.s | :fe | . | ,.re :m | . ,d :l | ,.s | :s |

A. 

A' Hum A' Hum A' Hum A' Hum

H'm H'm A' Hum A' Hum A' Hum A' Hum

T. 

s ,s- ,s :fe | . , f : m | . , d : f | ,. f : m |

,.s :l ,.m |r ,.l | :d | : ,m |r ,.l | :d |

Thi - na ma - A - fri - ca ma - sa - kha - ne

d ,d.- ,m | :r | . ,re | :d | ,s | d ,.m | :r | ,.r | :d |

B. 

Hum A Hum Hum A' Hum A' Hum A - Hum A' Hum

Ndlovu’s analysis of bars 18 and 19 shows that variation on soprano and tenor hinders the presence of identical variation. According to Arom (ibid: 165), permutation refers to the “work within a given set of possible variations which inhibits the same or similar class of identity.” Commutation and transformation has also been used. Like Mavhiza, Ndlovu seemed to enjoy the presence of independent soprano in bars 38-45 (refer to fig....), which transgresses from the original melodic structure, while other parts maintain identity. He notes,

here you have demonstrated that soprano must lead... soprano is freely changing its melodic content while other parts remain static. That’s an interesting variation.

In light of Mavhiza's assertion it can be further explained that this motive is elaborated by permutation, which is viewed by Arom (ibid) as an element within a given set of possible variations which inhibits the same or similar class of identity

5.7. Connectivity of Ideas: Formal and Relational Procedures as a Premise

For the realisation of unity and coherence of related musical matter;

5.7.1. Musical climax and syntagmatic relationships

Music has some point of climax and anti-climax, some point of emphasis and relaxation, some point of flow and rupture. Musical climax has been defined by Brandt (2007b) as that which represents a work's maximum emphasis... "a climax typically highlights that which is most essential ...". Clarke (1996:9) views syntagmatic relationships as a series of motives that exert a meaning-effect over each other through their relative temporal positions ...". Perceptions of meaning involve judgements about the significance of processes and relationships within a composition, and as Borthwick (1995:19) suggests, these decisions about significance are partly shaped by the values of the background culture. The interpretive structure categorises cultural and aesthetic values and provides preferences that can inform judgements about the most significant events in a composition.

Commenting on the building up of the climax, Nkomo lamented:

Nkomo: umm... You see... In Ndebele traditional music performance...

Bajilla: Yah...

Nkomo: Intensity is mainly achieved by addition of singing voices assuming probably different lines...

Bajilla: That is, umm, different rhythmic structures?

Nkomo: That's right, Ukungenana khonokhuyana [that interweaving characteristic] ... It exerts power, with also the addition of instrumental lines. I see a good attempt of such scenario in bars 39 to 43...

Fig. 5.19: Polyrhythmic and referent layering structure in Imimangaliso Bars 39 to 43

***f* Moderato**

39 I-mfu - yo ye-bo nge-ka Thi - xo 40 yi - lo le - li gu

: | .d ,m :s .m ,d | s₁ .l₁ ,t₁ :d | - .d ,m :s .m ,d

: | :s . | m :d . | m . :s .

Hhay! hhay! hhay! hhay! hhay!

f I-mfu - yo ye-bo nge-ka Thi - xo ye-bo - nje li - gu-gu

: | .s₁ ,d :m .d ,s₁ | m₁ .f₁ ,f₁ :m₁ .d ,d | s₁ :m .d ,s₁

: | :d :d | :s₁ | :d | :t₁

Hhay! hhay! hhay! hhay! hhay!

Yi - lo le - li i - gu-gu

: | :f .s | - .d ,r :d | - .m ,s :d'

: | :m | .m :m | .s :s

Hhay! Hom! Hom! Hom! Hom!

f

: | :d | .d₁ :d | .d₁ :m₁

Hhay! Hom! Hom! Hom! Hom!

Nkomo's contribution seeks to clarify the symbolic interactionism of speech and vocables in this section... He equates these vocables to a variety of instrumental lines that are present in performance thus heightening the intensity. This view consolidates the notion that the rhythmic and textural features also contribute to this process of musical climax. In another observation, Ndlovu further notes that climax has been achieved by the inversion technique and the use of high tessitura within parts. He explains:

do you notice the change of expression between bars 20 to 23 and bars 23 to 26?... there has been some inversion effect within parts... and by so doing, we are building up the climax...

Figure Musical climax and syntagmatic relations

Fig. 5.20: Climax through inversion system between bars 20 to 23 and bars 23 to 26

mp **Andante**

20 21 22

.d ,t_i | d ,.d :d ,.t_i | d :- ,.d | r ,.d :t_i ,.l_i |s_i : .t_i ,d | r ,.d :t_i |-.r ,m :f ,.r

A - ma - phi - mbo e - mve lo_____ A - ya - hla - be - le la zi - ya - me ke - zi nto - mbi ne - zi

mp

.s_i ,s_i | s_i ,.s_i :s_i ,.fe_i |s_i :- ,.s_i | l_i ,.l_i :s_i ,.fe_i |r_i : .s_i ,l_i | t_i ,.l_i :s_i |-.s_i ,s_i :s_i ,.s_i

A - ma - phi - mbo e - mve lo_____ A - ya - hla - be - le la zi - ya - me ke - zi nto - mbi ne - zi

mp

.m ,m | m ,.m :m ,.re |m :- ,.m | f ,.m :r ,.r |t_i : .r ,m | f ,.m :r |-.t_i ,d :r ,.m

A - ma - phi - mbo e - mve lo_____ A - ya - hla - be - le la zi - ya - me ke - zi nto - mbi ne - zi

mp

.d ,s_i | d_i ,.d_i :d_i ,.s_i |d :- ,.d | l_i ,.s_i :l_i ,.r_i |s_i : .s_i ,s_i | s_i ,.s_i :s_i |-.s_i ,s_i :t_i ,.t_i

A - ma - phi - mbo e - mve lo_____ A - ya - hla - be - le la zi - ya - me ke - zi nto - mbi ne - zi

23 *mf* | ṭi .,r :d | .m ,r :m .,m | m .,re :m | - .,m :f .,m | r .,r :r | 24 .r ,m :f .,m | r :- .ṭi ,d | r .,f :m .,r

S. ngi-lo-si, A-ya sha-ya ma-ca co___ e-ve-le ma-we-ni, Na-zi-zi-nyo - ni se-zi-sha-ya i-ngo

| ṣi .,ṣi :ṣi | .d ,ṭi :d .,d | d .,ṭi :d | - .,d :ḷi .,ḷi | ṣi .,ḷi :ṭi | .ṣi ,ḷi :ṭi .,ḷi | ṭi :- .ṣi ,ṣi | ṭi .,ṭi :ṣi .,ṭi

A. ngi-lo-si, A-ya sha-ya ma-ca co___ e-ve-le ma-we-ni, Na-zi-zi-nyo - ni se-zi-sha-ya i-ngo

| m .,f :m | .ṣi ,ṣi :ṣi .,ṣi | ṣi .,fe :ṣi | - .,ṣi :ḷi .,ḷi | ṣi .,fe :ṣi | .ṣi ,ṣi :ṣi .,fe | ṣi :- .ṣi ,ṣi | ṣi .,ṣi :ṣi .,ṣi

T. ngi-lo-si, A-ya sha-ya ma-ca co___ e-ve-le ma-we-ni, Na-zi-zi-nyo - ni se-zi-sha-ya i-ngo

| ṣi .,ṭi :d | .d ,r :d .,d | d .,ṭi :d | - .,d :r .,d | ṭi .,ḷi :ṣi | .ṭi ,d :r .,d | ṣi :- .r ,m | f .,r :ṭi .,ṣi

B. ngi-lo-si, A-ya sha-ya ma-ca co___ e-ve-le ma-we-ni, Na-zi-zi-nyo - ni se-zi-sha-ya i-ngo

The interpretive structure categorises cultural and aesthetic values and provides preferences that can inform judgements about the most significant events in a composition. In Ma’Africa climax has been achieved by adding some layers that have in some cases resulted in heterophonic texture as noted on the above illustration. Like in Imimangaliso the point of relaxation from the point of tension has been noted in Ma Africa thus revealing two different syntagmatic relations in mood contrast.

Fig. 5.21: Excerpt illustrating point of tension to point of release

This is showing point of climax and tension due to running notes characterised by short note values

S. I-nhlo-ko-mo ze-zi mpi_ ye-bo zi-vi-mbi-nqgu-be-ke-la Pha-mbi-li
Li-kho - n'i - the-mba

A. I-nhlo-ko-mo ze-zi mpi_ ye-bo zi-vi-mbi-nqgu-be-ke-la Pha-mbi-li
Li-kho - n'i - the-mba

T. I-nhlo-ko-mo ze-zi mpi_ ye-bo zi-vi-mbi-nqgu-be-ke-la Pha-mbi-li
Li-kho - n'i - the-mba

B. I-nhlo-ko-mo ze-zi mpi_ ye-bo zi-vi-mbi-nqgu-be-ke-la Pha-mbi-li
Li-kho - n'i - the-mba

Point of release and relaxation characterised by longer note values

5.7.2. The phrasing referent (creative stimulation pattern) layer

African music is generally made up of related layers in the form of melodies. These have been discussed above in the context of their polyrhythmic or cross-rhythmic and melo-rhythmic textures. Vella (200:114) notes, “For layering to be perceived, each layer must be distinguishable. This is achieved mainly through... register allocation and distinctive rhythmic patterns.”

Fig. 5.22: phrasing referent layering of melodies in Ma’Africa bars 18 -20

(SSATTB)

18 Thi - na ma - A - fri - cama - si - xo - le - la - ne ma - sa - kha - ne 19 20

S. | s .,m :r .,l | d .,t | l :s | .s | s .,m :r .,l | d .,t | :d | m ,d .m ,d :l | ,r .,r | - :d .s |
 | d ,m .d :l | .,l | l | .s | ,f | :m | .s | m .r | ,l | :l | .,t | l | .,s | :m | I - nko - khe - li ma - ke zi - zwa - ne
 Thi - na A - ma - A - fri - cama - si - xo - le - la - ne ma - sa - kha - ne

A. | .,s | :fe | . | .,re :m | | .,d :l | | .,s | :s | | d ,s | .d ,s | :l | ,f | .,f | - :s | .s |
 A' Hum A' Hum A' Hum A' Hum I - nko - khe - li ma - ke zi - zwa - ne

T. | H'm H'm A' Hum A' Hum A' Hum A' Hum
 | s .,s - ,s :fe | .,f :m | .,d :f | .,f :m | s ,m .s ,m :f | ,l .,l | - :m .d
 | .,s | :l | .,m | r | .,l | :d | : ,m | r | .,l | :d | I - nko - khe - li ma - ke zi - zwa - ne
 Thi - na ma - A - fri - ca ma - sa - kha - ne

B. | d ,d .,m | :n | | .,re | :d | .,s | d ,m | :n | | .,n | :d | | d ,d .d ,d :d | ,f | .,r | - :l | .m |
 Hum A Hum Hum A' Hum A' Hum A - Hum A' Hum I - nko - khe - li ma - ke zi - zwa - ne

This scenario therefore explains the layering of the vocal, instrumental and dance rhythmic patterns and thus blended together. The layering nature of African music is therefore transferred into the context of interpreting my contemporary choral music compositions. Layering can be simply discussed as a technique that brings about different textures as discussed above.

5.7.3. Tension and Release

In African music performance there is a point of climax and anti-climax or relaxation. Lerdahl and Jackendoff (1983:179) define tension and release as, “the incessant breathing in and out of music in response to the juxtaposition of pitch and rhythmic factors.” This characteristic appears to be present in Imimangaliso, as noted below:

Fig. 5.23: Tension and release through rhythmic augmentation

mp **Adagio** ⁶⁷

The musical score consists of four staves. Each staff has a rhythmic notation above it and lyrics below it. The first staff has the lyrics 'Oh! Nko - si si -'. The second staff has the lyrics 'Oh! Nko - si si -'. The third staff has the lyrics 'nko - si si - khu - mbu'. The fourth staff has the lyrics 'nko - si se - si - khu - mbu'. The rhythmic notation includes various note values and rests, with some notes being augmented in length.

Mavhiza notes:

I notice that in all your compositions there is a solemn section... a slow reverent section. What can I call it? Umm... maybe I should say a pastoral section in quotes...

[both laugh]

... Yes, this gives the song an opportunity to relax, probably awaiting to resume on a more vigorous theme... and I note that's what makes the form of your compositions.

Mpofu also comments on this style of composition as he agrees that this puts the composition in the African driven idiom. He notes:

As we perform we begin in a more relaxed manner. We then pick up the momentum thus reaching the climax... each set of dancers comes with different vigour, and even different dance patterns, this means different rhythmic movement... by so doing there is breathing... this is present in your compositions...this identifies you with a certain musical form hence your idiom as a composer...

5.7.4. Staggered entry and Rhythmic disguise

Closely linked to the discussed metric and rhythmic elements above are staggered entry and rhythmic disguise.

Fig. 5.24 (a): Staggered entries in Ma’Africa bars 18 and 39

The musical score consists of four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in a minor key and 4/4 time. Red arrows point to the staggered entries of the vocal lines in bars 18 and 39.

Bar 18:

- S.:** - na ma - A - fri - cama - si - xo
- A.:** Thi - na A - ma - A - fri - cama - si - xo -
- T.:** Thi - na ma - A - fri - ca
- B.:** Hum A Hum Hum A' Hum A

Bar 39:

- S.:** ma - si - xo le - la - ne ngo - lu - dla - me.
- A.:** ke si - ma - nya - ne
- T.:** ma - ke si - ma - nya - ne
- B.:** si - ma - nya - ne

5.7.4.1. Staggered Entry

From the analyses above, it appears that my compositional style prioritises metric significance. I have achieved this by disrupting regular metric frameworks through staggered entry. As already defined previously, staggered entry as a compositional device common in African indigenous music, involves the displacement on the beginning of melodic or

rhythmic parts against each other. In support of the above notion is Mavhiza who commented that;

In introducing the song, you have employed a modified responsorial structural framework for the first theme of the piece. The male voices; bass and tenor, represent the ‘call’ with reiterated phrases that are answered (response) by female voices. The alto enters first and then followed by soprano. In bar--- the call is varied as it is taken over by soprano, while the other three parts respond. The first section of this composition captures the mood of *ukugiya kwebutho*, symbolising victory before the king.

Fig. 5.24 (b): Staggered entries in Hosana Kweliphezulu Bar 1

The musical score for Hosana Kweliphezulu Bar 1 is presented in four staves, each representing a different voice part. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Red arrows indicate the staggered entries of each voice part:

- Soprano 2 (S2):** Enters first with the lyrics "A-tho-ko-zi - le A-ma-Kri".
- Alto (A):** Enters second with the lyrics "Ba-ye, Ba-ye - the!".
- Tenor (T):** Enters third with the lyrics "Ba-ye - the, Ba-ye - the!".
- Bass (B):** Enters last with the lyrics "Ba-ye - the, Ba-ye - the!".

5.7.4.2. Rhythmic Disguise

The most intriguing and peculiar characteristic of all the three selected compositions is the complexity of rhythms. There is playing around with rhythms of varying note values thus resulting in polyrhythmic and polyphonic textures. In achieving this I realised that there are some traces of rhythmic disguise. Dargie (1988: 83) describes rhythmic disguise as, “the

disguise of the main beats by omitting or delaying a commetric accent or equalising unequal beats.” Thus, rhythmic disguise plays an important role in construction of rhythmic material of a composition. It should be noted that while polyrhythm is achieved by creating a sense of ambiguous attention to two or more rhythmic patterns, disguise disturbs anticipation of rhythmic accent or marking.

Fig. 5.25: Excerpt showing rhythmic disguise in Hosana Kweliphezulu

The musical score for *Hosana Kweliphezulu* is presented in five parts: TR (Tenor), S2 (Soprano 2), A (Alto), T (Tenor), and B (Bass). The score includes lyrics and musical notation with various rhythmic markings. Four specific rhythmic patterns are highlighted with colored circles:

- TR (Tenor):** A red circle highlights a rhythmic pattern in measures 67 and 68.
- S2 (Soprano 2):** A red circle highlights a rhythmic pattern in measures 67 and 68.
- A (Alto):** A yellow circle highlights a rhythmic pattern in measures 67 and 68.
- T (Tenor):** A blue circle highlights a rhythmic pattern in measures 67 and 68.
- B (Bass):** A black circle highlights a rhythmic pattern in measures 67 and 68.

The lyrics for the parts are as follows:

- TR:** s :m .d | s .s :f | l .r : ,s .s ,s | s :r .t |
- S2:** m :d .s | m .m :r | l .l : ,r .r ,r | t .l .s |
ko - za nje-si - thi Ho sa - na Ho-sa-na Ho - sa - na
- A:** d .s :l | s .m .s :d .l | ta .l : .s ,s | t .s :l .s |
tho-ko - za - nje - si-thi Ho - sa - na Ho-sa-na Ho - sa - na
- T:** s .m .m . | s .m .- ,m .- .l | f . :l | f .- ,f | f .r : ,r . |
s .m .m . | s .m .- ,m .- .l | f . :l | f .- ,f | f .r : ,r . |
ho-sa - na Ho-sa - na Ho-sa - Ho - sa-na Ho - sa-na Ho
- B:** d .m :s .d | s .s :f | r .f : .r | s .t . :r .f |
Ho - sa - na kwe - li - phe - zu - lu ku - yo me - nyi-we

There are elements of this device in several of my compositions including *Ma’Africa*, *Imimangaliso* and *Hosana Kweliphezulu*.

5.7.5. Formal Outline and its Determinants

Below I provide a summary of the analysis of Imimangaliso;

Table 5.1: Outline of form Imimangaliso (see Appendix C for full score)

Main Sections/ Themes	Rhythmic Nature & Variation	Bars	Texture, Harmony & Form	Tonal Area	Type of Propriety/ Appropriation	Motivic & Thematic Development
Introduction Theme 1	Rhythmic diminution take pre-dominate the section with occasional loosening of the material to a reasonably augmented structure. There is an occasional alternation of quiver notes with rests	1-19	Pre-dominantly homophonic due to a greater use of block harmony resulting in a vertical aspect of sound. On the vocable sections there is rhythmic variation which compromises and thus violating the sense of block harmony. The resultant is syncopation, which is a characteristic feature of the Ndebele traditional music.	<i>E flat</i> Major	Western-oriented harmony to bring about S.A.T.B. although it does not conceivably illustrate use of neither any harmonic theory nor any fundamental types of voice-leading. In fact the melodic structures reveal just simple neighbouring-note prolongations in all four parts, though with a realisation of a correct perfect cadence. Bars 16-17 reveal parallel harmony on tenor and bass in parallel octaves, typical of the Ndebele traditional harmonies	The introductory section which brings the mood of surprise and marvel. This prepares for the unfolding of the story of <i>wonders</i> . Thus it is a preparatory section for the development of the work to tell this fascinating story of <i>Imimangaliso</i> .
Development Theme 2	Rhythmic diminution. Characterised by galloping rhythms. There is rhythmic harmony which is Ostinastic in nature, probably resembling the African way of solidarity and communality. Triplets and semiquavers are well weaved together. Polyrhythms are realised in bars 30-34 bringing the sense of counter rhythmic structure.	20-38	Pre-dominantly homophonic in nature with block harmony taking precedence. Bar 27 exhibits ultra chromaticism which results in 'blurred' textures and harmony, a characteristic of African (Ndebele) harmonies. Bars 30-34 reveal polyphonic texture with staggered entry	<i>E flat</i> Major	Assimilation of syncopated rhythms coupled with vocables consolidates the dance-style timeline of <i>indlamu</i> . Bars 30-34 exhibit multi-layer referencing depicting the dance instrumental-vocal assimilatory structure. With reference to musico-lingual speech-tone system, there is a realisation of descending melodies in bars 33-34 on soprano.	A descriptive section and elucidatory phase of what the wonder are like. There is a lot of metaphor due to the careful choice of words like. ' <i>amaphimbo emvelo</i> ', <i>izinyoni zishaya ingoma</i> ', <i>amaqaba namaqoqo</i> '. There is a greater relationship of nature-flora and fauna.
Motivic development section Theme 3	Polyrhythmic bar 39-43 is characterised by 7 layers (S.S.A.A.T.T.B) characterised	39-50	Polyphonic (bar 39-43) which brings the sense of antiphonal texture. The 2 nd parts are singing	<i>E flat</i> Major	The staggered entry resembles the entry of every instruments, involvement of dance and vocal entries in the traditional Ndebele	Polyrhythmic nature of the section results in polyphony with greater deal of staggered entry depicting the drop and pick technique which is

	rhythmic diminution; independence of rhythms in respective melodies bring an African sense of melo-rhythmic nature also evident in the Ndebele traditional music; and monorhythmic characterised by reasonably rhythmic textures that recommend syncopation		vocables on quaver beats to sound a stamping effect of the Ndebele dance-styles. S1.A1.T1. are calling while the rest respond thus revealing call and response as an African form. In this case call and response is leader dominated with alternating relationship. In bars 44-49 the use of triplets captures the <i>Hosana</i> dance style. .		music performance. These entries obliterate the sense of Metricity, i.e., crasis and anacrusis beat effect from a Western understanding of symmetrical structures of phrases; thus, depicting the Afro-centric nature of 'free point of entry effect'. The bass line moves freely with a different material both rhythmically and melodically to depict free composition, a scenario which can be likened to African embellishment and <i>musicking</i> . <i>Hosana</i> dance style in this case is implied through rhythm, thus there is assimilation of these rhythms to bring the sense of <i>Ndebeleism</i> .	a characteristic of African music, and also manifesting in the Ndebele traditional music. There is further description of the nature and imagination.
Theme 4	Rhythmic diminution. Syncopation due to the polyrhythmic nature assumed by two parts tenor and bass. Parts entering in succession to bring the African sense of building climax by the addition of instrumental and vocal layering. There is staggered entry. Rhythms showing asymmetric grouping a feature which manifests in the Ndebele music referent layering of various instrumental, dance & vocal lines.	51-66	Polyphonic and homophonic textures alternate with parts coming in succession. A.T.B. possess similar rhythmic structure with soprano bringing in a different rhythm altogether. There is realisation of heterophony on the short phrase of the soprano line.	<i>E flat</i> Major	Parts entering in succession to bring the African sense of building climax by the addition of instrumental and vocal layering. There is staggered entry. As a result there is parallelism in terms of harmony.	Polyrhythmic nature of the section results in polyphony with greater deal of staggered entry depicting the drop and pick technique which is a characteristic of African music, and also manifesting in the Ndebele traditional music. Phrase structure is characterised by small <i>riffs</i> which are asymmetrical thus defying the Western sense of commetricity in favour of the African sense of cyclic nature of melodies probably disregarding equidistance of western answering phrase rule.
<i>Pastoral/Slow Section</i> Theme 5	Rhythms quite flexible to bring the prayerful and religious mood.	67-79	A combination of homophony and polyphony.	<i>E flat</i> Major	Bars 72-79 tenor is providing a call while the rest follow in homophonic texture, bring a sense of African (Ndebele) call and	Disengagement section which prepares for the final climax hence closure of the piece. It brings a meditative mood which is solemn

					response.	and prayerful.
Proclamation: Climax Section Theme 6	Rhythmic diminution. Syncopation due to the polyrhythmic nature assumed by 4 parts. Rhythms showing asymmetric grouping a feature which manifests in the Ndebele music referent layering of various instrumental, dance & vocal lines	80-91	Polyphonic texture with call & response which is group dominated with simultaneous relationship. Homophony interjects to depict unit of purpose and communalism.	<i>E flat Major</i>	Polyrhythms and cross-rhythms bring the sense of African multi-layering of parts.	Stratified arrangement variation has been explored here to give a different musical material to mark the closure of the work. Here some fixed isorhythmic patterns have been combined simultaneously to produce a stratified texture which is varied by the gradual substitution of alternative patterns for those in the original matrix. Climax and tension achieved through independent rhythmic structure, (a scenario likened to the multi-layering of instrumental, dance and vocal lines in the Ndebele traditional music); coupled with registral expansion.
Coda	There is the use of rhythmic diminution with rhythmic harmony to achieve homophonic texture	92-96	Homophonic texture with harmonic structure closer to the western procedure. The final cadence is an authentic perfect cadence.	<i>E flat Major</i>	Quite on the recommendation of western harmonies though with some traces of parallelism on soprano and bass.	A final climax section which is achieved by registral expansion and end on the high note.

Below I provide a summary of the analysis of Ma’Africa;

Table 5.2: Outline of form Ma’Africa (see Appendix C for full score)

Main Sections/ Themes	Rhythmic Nature & Variation	Bars	Textural Features	Tonal Area	Type of Propriety/ Appropriation	Motivic & Thematic Elements
Introduction Theme 1	Rhythmic diminution with occasional loosening of the material to a reasonably	1-11	Pre-dominantly homophonic due to a greater use of block harmony resulting in a vertical aspect of sound. On the vocable sections	<i>G flat Major</i>	Western-oriented harmony to bring about S.A.T.B. although it does not conceivably illustrate use of neither any harmonic theory nor any fundamental types of voice-leading. In fact the	The introductory section which brings the mood of surprise and tension. This prepares for the unfolding of the story. Thus it is a preparatory section for the

	augmented structure. There is an occasional alternation of quaver notes with rests to bring syncopation		there is rhythmic variation. The resultant is syncopation, which is a characteristic feature of the Ndebele traditional music.		melodic structures reveal just simple neighbouring-note prolongations in all four parts, though with a realisation of a perfect cadence, the leading note does not resolve to the tonic.	development of the work to tell this touching story of destruction and hate.
Development Theme 2	Rhythmic diminution. Characterised by galloping rhythms. There is cross-rhythmic structure which is Ostinastic in nature, probably resembling the African way of solidarity and communality. Semiquavers are well weaved together. Polyrhythms are realised	12-25	Pre-dominantly polyphonic in nature with interlocking rhythms taking precedence. Chromaticism which results in 'blurred' textures and harmony is used, a characteristic of African (Ndebele) harmonies. polyphonic texture brings the sense of staggered entry	<i>G flat</i> Major	Assimilation of syncopated rhythms coupled with vocables with humming consolidates the dance-style timeline of <i>indlamu</i> . Multi-layer referencing depicts the dance instrumental-vocal assimilatory structure. With reference to musico-lingual speech-tone system, there is a realisation of descending melodies	A descriptive section and elucidatory phase of what the political upheaval have resulted in. There is a lot of metaphor due to the careful choice of words like. ‘
Pastoral/Slow section Theme 3	There is harmonic rhythm coupled with generally augmented rhythms;	233	Pre-dominantly homophonic in texture due to block harmony	<i>G flat</i> Major	Closer to the harmonic tendency and procedures of the west, but there is limited adherence to the voice leading and functional harmonic principle. The cadential point does not reconcile with the western art principles.	A pastoral section which proclaims the source of hope in a prayerful mood. This prepares for a thematic development, probably to mark the climax of the work.
Climax Section Theme 4	Rhythmic diminution. Syncopation due to the polyrhythmic nature. Parts entering in succession to bring the African sense of building climax by the addition of instrumental	34-45	Polyphonic c texture alternate with parts coming in succession. A.T.B. move together though in a different rhythm altogether.	<i>G flat</i> Major	Parts entering in succession to bring the African sense of building climax by the addition of instrumental and vocal layering. There is staggered entry. As a result there is parallelism in terms of harmony.	Polyrhythmic nature of the section results in polyphony with greater deal of staggered entry depicting the drop and pick technique which is a characteristic of African music, and also manifesting in the Ndebele traditional music. Phrase structure is characterised by small <i>riffs</i> which are

	and vocal layering. There is staggered entry. Rhythms showing asymmetric grouping a feature which manifests in the Ndebele music referent layering of various instrumental, dance & vocal lines.					asymmetrical thus defying the Western sense of commetricity in favour of the African sense of cyclic nature of melodies probably disregarding equidistance of western answering phrase rule.
Theme 5	Pre-dominantly harmonic in terms of rhythm.	46-53	Homophonic texture.	<i>G flat</i> Major	Western-oriented harmony to bring about S.A.T.B. although it does not conceivably illustrate use of neither any harmonic theory nor any fundamental types of voice-leading. In fact the melodic structures reveal just simple neighbouring-note prolongations in all four parts, though with a realisation of a perfect cadence, the leading note does not resolve to the tonic.	The final section to supplicate to the Almighty for the redemption of Africa; It ends with a declaration that 'Africa come back', which is a sign of hope.

Below I provide a summary of the analysis of Hosanna Kweliphezulu;

Table 5.3: Outline of form Hosanna Kweliphezulu (see Appendix C for full score)

Main Sections/ Themes	Rhythmic Nature & Variation	Bars	Textural Features	Tonal Area	Type of Propriety/ Appropriation	Motivic & Thematic Elements
Introduction Theme 1	Rhythmic diminution pre-dominates the section with occasional loosening of the material to a reasonably augmented structure. There is an occasional	1-18	Alternation of homophony and a greater occurrence of polyphony due to successive entries of parts, thus, staggered entry.	<i>G flat</i> Major	Western-oriented harmony to bring about S.A.T.B. although it does not conceivably illustrate use of neither any harmonic theory nor any fundamental types of voice-leading. In fact the melodic structures reveal just simple neighbouring-note prolongations in all four parts, though with a realisation of a correct perfect cadence. parallel	The introductory section which brings the mood of celebration and fulfilment. This prepares for the unfolding of the development section

	alternation of quaver notes with rests resulting in syncopative nature of the rhythm.				harmony on tenor and bass in parallel octaves, typical of the Ndebele traditional harmonies	
Development: As <i>Pastoral/Slow Section</i> Theme 2	Rhythmic augmentation Characterised by rhythmic foreshortening and prolongation/overlap to bring a slurring effect. There is rhythmic harmony which is Ostinastic in nature, probably resembling the African way of solidarity and communality. This structure is accompanying a solo for soprano, and there is <i>drop and pick</i> technique as tenor takes over the solo.	19-54	Pre-dominantly homophonic in nature with block harmony taking precedence. Chromaticism is noted which results in 'blurred' textures and harmony, a characteristic of African (Ndebele) harmonies.	<i>G flat</i> Major	The homophonic structure accompanying a solo for soprano, and there a <i>drop and pick</i> technique as tenor takes over the solo. Brings a sense of call and response.	A descriptive section and elucidatory phase of what the sense of biblical beatitudes.
Motivic development section Theme 3	Stable rhythm with both rhythmic diminution and augmentation	55-63	Polyphonic texture evident here with slight variation to depict staggered entry.	<i>G flat</i> Major	The staggered entry resembles the entry of every instruments, involvement of dance and vocal entries in the traditional Ndebele music performance. Vocables have been used here to maintain the Africanist nature of the music	A transitional section to the climax and final section of the work.
Climax Section Theme 4	Rhythmic diminution. Syncopation due to the polyrhythmic	64-69	Polyphonic texture with antiphonal structure being revealed due to	<i>G flat</i> Major	Parts entering in succession to bring the African sense of building climax by the addition of instrumental and vocal	The final section which marks the celebratory mood in the work.

	nature assumed by two parts tenor and bass. Parts entering in succession to bring the African sense of building climax by the addition of instrumental and vocal layering. There is staggered entry. Rhythms showing asymmetric grouping a feature which manifests in the Ndebele music referent layering of various instrumental, dance & vocal lines.		the doubling of parts except of bass.		layering. There is staggered entry. As a result there is parallelism in terms of harmony.	
<i>Return to theme 1</i> Theme 5	Rhythmic diminution pre-dominates the section with occasional loosening of the material to a reasonably augmented structure. There is an occasional alternation of quaver notes with rests resulting in syncopative nature of the rhythm.	70-87	Alternation of homophony and a greater occurrence of polyphony due to successive entries of parts, thus, staggered entry..	<i>G flat</i> Major	Western-oriented harmony to bring about S.A.T.B. although it does not conceivably illustrate use of neither any harmonic theory nor any fundamental types of voice-leading. In fact the melodic structures reveal just simple neighbouring-note prolongations in all four parts, though with a realisation of a correct perfect cadence. parallel harmony on tenor and bass in parallel octaves, typical of the Ndebele traditional harmonies	The final and concluding section which brings the mood of celebration and fulfilment.

5.8. Conclusion

My aim in this chapter was to discuss the manifestation of traditional Ndebele idioms and creative processes in the selected personal Ndebele contemporary choral music compositions, from the analytic and theoretical point of view. Accordingly, I analysed the coloration and assimilation processes exhibited in the compositions. My discussion was largely informed by the responses from the informants through interviews and discussions with other composers and general conductors who have performed my music.

Features which were of immediate significance and considered vital to an appraisal of selected aforementioned choral compositions as prescribed in the proposed *Music-culture dichotomous model* proved to be useful. In a way, the proposed mode of analysis was user friendly as it provided both diachronic and synchronic avenues and approaches to a well-balanced analytic argument in indigenous based choral music compositions. The following were the premises/procedural aspects which made up the taxonomy of the analysis; Motivic and thematic development, Connectivity of ideas for the realisation of unity and coherence of related musical matter; Metric and Rhythmic classes, Melodic and modal classes, and Harmonic and Textural classes. From the given taxonomy of structural analysis of indigenous oriented compositions, it can be concluded that there was greater evidence of integration between Ndebele music-culture inspired modal harmonies and Western functional harmony. The interface between Ndebele formal procedures and Western formal techniques brought a unique link thus affirming the music-culture Dichotomous model as applicable in analysis of such works. The use of traditional Ndebele rhythmic patterns and procedures was noted and well pronounced. Furthermore, the evocation of traditional Ndebele vocal techniques was also evident, particularly on parallelism and descending melodic structures.

CHAPTER SIX

6.0. A Demonstration on the Techniques and Use of Syncretic Thematic Materials in Ndebele Indigenous Oriented Choral Music Composition.

6.1. Introduction

The previous chapter explored the selected choral compositions. Being guided by respondents, conclusions were drawn. Thus, to further strengthen the research, I engage a similar discussion in this chapter which seeks to explore the manifestation of the Ndebele indigenous melodic, rhythmic, harmonic and textural features in the demonstrative compositions given. For the purposes of this research, I adopt two choral works namely;

1. Mvana KaNkulunkulu (Lamb of God), and;
2. Izingqungqulu Zomculo. ('Eagles' Celebrities of music)

6.2. Setting the Parameters: Focus of the Chapter

The demonstrative works show a very strong reflection of Ndebele traditional music elements and it could be argued that they reflect on commitment to nationalism in Zimbabwe. It is not that the basic stylistic features of the works (*Mvana KaNkulunkulu and Izingqungqulu zomculo*) are significantly different from earlier works discussed in the previous chapter. They remain essentially the same: the use of Ndebele idioms – treatment of harmonic style as well as heterophonic procedures, the employment of conventional Western compositional procedures - and the evocation of the rhythmic idiom of traditional Ndebele music. What is presented in the demonstrative works as will be seen as the discussion in the chapter unfolds is a more mature and organic reconciliation of these music-culturally oriented elements and stylistic features. It is therefore imperative to note that the use of these Ndebele syncretic structures and the rather paradoxical treatment of such tunes within often intricate Western textural features is a common feature of my compositional style.

While selected works discussed in the previous chapter provided notable stylistic precedents for this chapter, the demonstrative works appear to present more articulate means of incorporating traditional Ndebele music elements. In this regard the following features are of immediate importance and are central to an assessment of examples of aforementioned choral works as prescribed in the Music-culture dichotomous model; these are:

- a. Musical form,
- b. Motivic and thematic development,
- c. Connectivity of ideas for the realisation of unity and coherence of related musical matter,
- d. Culture-specific resultant musical ‘dialect, idiom and style’(I have adopted this from Meyer, 1989, 1996; although he used these terms in the context of Western art music)
- e. Metric and Rhythmic classes,
- f. Melodic and modal classes,
- g. Harmonic and Textural classes.

From the above taxonomy of structural analysis of indigenous oriented compositions, the primordial objective is to explore;

- i) The integration between Ndebele music-culture inspired modal harmonies and Western functional harmony;
- ii) The interaction between Ndebele formal procedures and Western formal techniques;
- iii) The use of traditional Ndebele rhythmic patterns and procedures;
- iv) The evocation of traditional Ndebele vocal techniques.

6.3. Harmonic and Textural Premise

The harmonic character of the choral works generally reveals strong interaction between the traditional Ndebele music-cultural features and Western principles of composition. This is reflected in:

6.3.1. Functional Harmony

Gauldin (2004:118) defines harmonic function as, “the way in which chords interact and relate to each other.” His view is hinged on the western perception of harmony. Making reference to his view the two compositions reveal an adherence to this kind of harmonic structure. An example can be cited from *Mvana kaNkulunkulu* in bars 1 to 4 where there is block harmony; and from *Izingqungqulu zomculo* in bars 19 to 22.

Fig. 6.1(a): Functional harmony from *Mvana kaNkulunkulu* showing block harmony

Lento Pleadingly

The musical score consists of four staves, each with a vocal line and lyrics. Above the staves are rhythmic notations: 's' for Soprano, 'a' for Alto, 'm' for Tenors 1 & 2, and 'b' for Bass. The lyrics are: 'Mva - na ka-Nku-lu-nku - lu, Mva - na ka-Nku-lu nku - lu;'. The T1 & T2 part shows block harmony with sustained chords.

Fig. 6.1(b): Functional harmony from *Izingqungqulu Zomculo* showing block harmony

The image displays a musical score for the song 'Izingqungqulu Zomculo'. It consists of four staves of music, each with a set of functional notation above it. The lyrics are written below the notes on each staff. The functional notation uses letters (m, d, s, r, f, t) and symbols (:-, |, :s, :m, :l, :f, :t) to represent harmonic functions. The lyrics are: 'na i - zi - ngqu - ngqu - lu! Na - mhla ku - nje si - bhi - yo - ze - la, u - phu - hli - so'.

Although the above excerpts try to bring the sense of Western functional harmony, there are some traces of the African harmonic function being exhibited. In other words there is the use of Western functional harmony profoundly infused with traditional Ndebele derived modal elements. *Izingqungqulu zomculo* in bars 56 to 59 exhibits a harmonic structure derived from a modal element. In this case a pentatonic scale has been used with **G – A – B – C – E** being integral notes for the entire harmony. Below is an excerpt to illustrate the modal effect under discussion;

Fig. 6.1(c): 'African Functional harmony' from *Izingqungqulu Zomculo* showing 'modal effect'

22

Tutti

55

nge - ngo-ma. La - la-ni i-qha-za le-nu yi - zi-ba-ne ku - mcu-lo.

La - la-ni i-qha-za le-nu yi - zi-ba-ne ku - mcu-lo.

La - la-ni i-qha-za le-nu yi - zi-ba-ne ku - mcu-lo.

La - la-ni i-qha-za le-nu yi - zi-ba-ne ku - mcu-lo.

La - la-ni i-qha-za le-nu yi - zi-ba-ne ku - mcu-lo.

La - la-ni i-qha-za le-nu yi - zi-ba-ne ku - mcu-lo.

La - la-ni i-qha-za le-nu yi - zi-ba-ne ku - mcu-lo.

Theme 1 of the piece is pre-dominantly S.A.T.B. with bars 55-57 exhibiting S.A.T.T.B. There is a harmonic rhythm which results in block harmony, thus necessitating the solidarity or collective emphasis on the pleading message as shown on the example below.

Fig. 6.2: Harmonic rhythm and resultant block harmony

Trio (SAT)
Andante ben Marcato

55 | . d , d : d , d . d , d | s_i : d | . d , d : r . d | l_i . d : t | . r , r : r , r . r , r | t : r

U-sa-tha-n'a-ka-la-ma-ndla, o-ku-si-dla-ka-thi-sa lo-ku-hla-ka-z'u-mphe-fu - mlo

| . s_i , s_i : s_i , s_i . s_i , s_i | m_i : s_i | . s_i , s_i : l . s_i | f_i . l : s_i | . t_i , t_i : t_i , t_i . t_i , t_i | s_i : t_i

U-sa-tha-n'a-ka-la-ma-ndla, o-ku-si-dla-ka-thi-sa lo-ku-hla-ka-z'u-mphe-fu - mlo

| . m , m : m , m . m , m | d : m | . m , m : f . m | r . m : r | . f , f : f , f . f , f | r : f

U-sa-tha-n'a-ka-la-ma-ndla, o-ku-si-dla-ka-thi-sa lo-ku-hla-ka-z'u-mphe-fu - mlo

In general, there is use of strophic harmonic progressions which do not rely upon large scale harmonic relationships for their continuity; a feature generally found in syncretic traditional Ndebele music-culture of *amakwaya*. Also, of interest is the pre-eminence of the subdominant rather than the dominant as the secondary tonal point; contrasting the dominant, the subdominant is more acquiescent to harmonic progressions within an African modal, especially the pentatonic, scale; a scenario also revealed in the traditional Ndebele music.

6.3.2. Harmonic Tendency and Parallelism

In tonal music, as Gauldin (ibid: 120) would further elaborate, “Certain chords have an inclination to progress to certain other chords...” He calls this propensity harmonic tendency. Adopting his harmonic tendency model, Gauldin identifies four classes by which chords have an inclination to gravitate to. In his explanation he notes that the tonic chord is related to all chords; while the dominant class made up of chords V and vii tend to gravitate to the tonic.

He further notes that the pre-dominant class made up of chords ii and IV tend to progress to the dominant class. Making reference to the two compositions, none of them is satisfying the demands of the above model. Rather, there is perception of harmony in terms of simultaneous note combinations due to melodic complementarity as Nzewi (2007) would note about African music in general. Making reference to the deduced normative harmonic idiom from the traditional Ndebele music it is imperative that parallelism is revealed in the two compositions. From *Izingqungqulu zomculo* bars 40 to 43, where there is S.A.A.T.T.S.A.T.B.; The A.A. and T.T exhibit parallel 3rds (bars 40 to 41); parallel 4ths (bars 42 and 43). Below are examples to illustrate parallelism;

Fig. 6.2 (a): Parallelism as a fundamental harmonic structure from *Izingqungqulu Zomculo*

[S.A.A.T.T.S.A.T.B.]

Ha-la-la! Ha-la-la! Ha-la-la! Ha-la-la!

Aw! Vu - ma - ni Zu - lu! Aw! Vu - ma - ni

Aw! Vu - ma - ni Zu - lu! Aw! Vu - ma - ni

There is a greater use of the western harmonic tendency and voice-leading in the work *Mvana kaNkulunkulu*, although in bar 13-14 there is a violation of the rule of harmony where there is a consecutive octave between tenor and bass. I can attribute this to the need to realise an African approach of parallelism to harmony. In explaining such scenario, Meyer (1996) notes that such succession of vertical events is determined by the modal melody ... harmony is a secondary parameter governed by dependency rules. Below is an excerpt to show parallelism.

Fig. 6.2 (b): Parallelism as a fundamental harmonic structure from Mvana kaNkulunkulu

10 | m:-|d:d .m | r :-r|m.r:d.ti | d:- | :- | r:-.r|d:r | m:-|d:d .m
zo - no zo-mhla - ba u-si-ha-wu-ke - le; 'su - sa zo-nk'i - zo - no zo-mhla

| d:-|s₁:s₁ .d | t₁.l₁:-^{t₁}|d.t₁:l₁.s₁ | s₁:s₁ |l₁:ta₁ | l₁:-.l₁:- |:-.t₁ | d:-|s₁:s₁ .d
zo - no zo-mhla - ba u-si-ha-wu-ke - le; O-su-sa, su - sa i - zo - no zo-mhla

| s:-|m:m .s | f :-f|s.f:m .r | m:m|f:s | f:-.f|f:- | s:-|m:m .s
zo - no zo-mhla - ba u-si-ha-wu-ke - le; O-su-sa, su - sa i - zo - no zo-mhla

| s₁:-|s₁:s₁ .s₁ | s₁:-.s₁|s₁:s₁:s₁ .s₁ | d₁:- | :- | f₁:-.f₁|f₁:- | :-|s₁:s₁ .s₁
zo - no zo-mhla - ba u-si-ha-wu-ke - le; 'su - sa i - zo - no zo-mhla

Therefore, it can be noted that the use of parallelism in terms of harmonic tendency seem to dominate not only in the demonstrative compositions but it was also observed in the discussions in chapter 5. In the analysis of traditional Ndebele music, it was noted that parallelism is present in the traditional songs.

6.3.3. Cadential Idiom and formula *Indlela yokuphetha/yokugogoqqa Iculo*

Cadences as points of either temporary or permanent rests are vital in every musical work. In this case Mvana kaNkulunkulu seem to exhibit the western approach to resolving the themes. There is greater use of a well constructed perfect cadence (**Va --- Ia progression**) and a plagal cadence (**7IVd --- Ia progression**). The work exhibits strong adherence to the western rule of cadences as the use of a perfect cadence with correct resolving of the leading note with a rising minor second to the tonic in noted, a concept noted by Meyer (1989) as bound by contextual rules in western harmony. However, Izingqungqulu zomculo exhibits the use of

both the African and western approaches of cadential idiom and formula. In theme 2, a bar 40 to 44, the section resolves with bass falling a major 3rd while altos fall a major 2nd. This is scenario being evident in the traditional Ndebele songs. Below I provide an illustration of such cadential resolution juxtaposed a traditional Ndebele song.

Fig. 6.3 (a): Cadential resolution from *Khonapha Khonapha [Isitshikitsha]*

2 Kho - na
Sa - be

5

fe - la kho - - na

Fig. 6.3 (b): Cadential resolution juxtaposed a traditional Ndebele song: *Khonapha Khonapha [Isitshikitsha]* from *Izingqungqulu zomculo*

42

. r , f : l . r , f | l :- | m : d | - : d

Ha-la-la! Ha-la-la! Ha - la - la!

Aw! Aw! Vu-ma - ni Zu - lu Hom! Hey! Ha - la - la!

Falling 2nd

Furthermore, there is evidence of erratic partitioning (probably maintaining the parallel harmonies as shown below);

Fig. 6.4 (a): Erratic partitioning and resultant parallel harmony towards a cadential point

The musical score for Fig. 6.4 (a) consists of two staves in a treble clef with a key signature of one sharp (F#). The lyrics are: "Aw! Vu-ma - ni Zu - lu Hom! Hey! Ha -". Above the notes, there is rhythmic notation: the first measure has a vertical line with a colon and a dash (:-), the second has a vertical line with a colon and a dash (:-), the third has a vertical line with a colon and a dash (:-), the fourth has a vertical line with a colon and a dash (:-), the fifth has a vertical line with a colon and a dash (:-), the sixth has a vertical line with a colon and a dash (:-), the seventh has a vertical line with a colon and a dash (:-), the eighth has a vertical line with a colon and a dash (:-), the ninth has a vertical line with a colon and a dash (:-), and the tenth has a vertical line with a colon and a dash (:-). Two ovals are drawn around the first two measures of each staff, highlighting the parallel harmony between the two parts.

In some instances, there is convergence (resulting in heterophony) of parts especially at cadential points as often found in traditional Ndebele music. Below I provide an illustration of such scenario.

Fig. 6.4 (b): Convergence (resulting in heterophony) of parts at cadential point

The musical score for Fig. 6.4 (b) consists of two staves in a treble clef with a key signature of one sharp (F#). The lyrics are: "Aw! Vu-ma - ni Zu - lu Hom! Hey! Ha - la - la! Hhay!". Above the notes, there is rhythmic notation: the first measure has a vertical line with a colon and a dash (:-), the second has a vertical line with a colon and a dash (:-), the third has a vertical line with a colon and a dash (:-), the fourth has a vertical line with a colon and a dash (:-), the fifth has a vertical line with a colon and a dash (:-), the sixth has a vertical line with a colon and a dash (:-), the seventh has a vertical line with a colon and a dash (:-), the eighth has a vertical line with a colon and a dash (:-), the ninth has a vertical line with a colon and a dash (:-), the tenth has a vertical line with a colon and a dash (:-), the eleventh has a vertical line with a colon and a dash (:-), and the twelfth has a vertical line with a colon and a dash (:-). A box is drawn around the final two measures of each staff, highlighting the convergence (heterophony) of the parts.

Another manifestation of indigenous informed cadential idiom and formula is suggested in bars 52 to 59, whereby the opening melody of the section is modal in form. Its modality nature gives a sense of minor sonority. There resolution in bar59 reveals a falling perfect 4th on altos and a rising perfect 4th on bass as shown on the example below.

Fig. 6.4 (c): Ndebele indigenous informed cadential idiom and formula

The figure displays four staves of musical notation, each with a corresponding line of lyrics: "La - la-ni i-qha-za le-nu yi - zi-ba-ne ku - m-cu-lo." Above each staff are rhythmic and melodic notations. The fourth staff has two specific annotations: a box labeled "Falling major 3rd" with an arrow pointing to the final note of the melody, and a box labeled "Rising perfect 4th" with an arrow pointing to the final note of the bass line.

6.3.4. 'Dissonant' Sonorities

In general explanation of African harmonies, it may sound absurd to qualify the existence of dissonance in African music. Due to the contrapuntal nature of melodies and call and response formal nature (drop and pick aspects due to staggered entry), there is realisation of resultant sound caused by clashing of tones, hence realisation of harmonic dissonance. This is shown in an example given below.

Fig. 6.5 (a): Realisation of harmonic dissonance where 'G' lead note clashes with 'A' response note

Musical score for Fig. 6.5 (a) showing two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a treble clef and a key signature of one sharp (F#). The lyrics are: Zu-lu ka-li - kho, - ya he - le - le, Hhe - ya he - le - le, Hhe -

The phenomenon above is also noticed in both works. Below I provide examples to qualify this structure.

Fig. 6.5 (b): Realisation of harmonic dissonance in Izingqungqulu zomculo

Musical score for Fig. 6.5 (b) showing three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a treble clef and a key signature of one sharp (F#). The lyrics are: Ha-la-la! Ha-la-la! Ha - la - , Aw! Aw! Vu-ma - ni Zu - lu Hom! Hey! I, Aw! Aw! Vu-ma - ni Zu - lu Hom! Hey! I

Furthermore, there is preponderance of chromatic alterations to evoke the “blurred texture” of African (Ndebele) music.

6.3.5. Antiphony as a Prominent Texture

Theme 2 of Mvana kaNkulunkulu (bars 17-37) is characterised by great dependency on antiphonal texture with two choruses singing in response to each other. The two choruses exhibit block harmony in their respective parameters with each chorus assuming a unique rhythmic structure. The blending of these two different rhythmic material results in polyphonic texture characterised by staggered entry, an element also visible in the traditional Ndebele music. Below is an example to illustrate the antiphonal structure in Mvana kaNkulunkulu.

Fig. 6.6 (a): Antiphonal structure in *Mvana kaNkulunkulu*.

(SATSATB)
f Moderato Con fuoco ed pesante

47 | .s , s : s | d . s , s : s | d . s , s : s . m , d | f , m . r , d : t , l . s :

Ke-ni Vu - ke! Ke-ni Vu - ke! Ke - ni Vu - ke ma-si-pha-the i-s'phamba-no

. m , m : m . d | s : . m , m : m . d | . m , m : m . d , s : | r , d . t i , l : s : , f i . r i

Ke-ni Vu - ke nje! Ke-ni Vu - ke nje! Ke - ni Vu - ke ma-si-pha-the i-s'phamba-no

. d' , d' : d' . s | m . d' , d' : d' . s | m . d' , d' : d' . s , m | l , s . f , m : r , d . t i

Ke-ni Vu - ke nje! Ke-ni Vu - ke nje! Ke - ni Vu - ke ma-si-pha-the i-s'phamba-no

: . s , s | s . , m : m | . s : m . s , s | s . , s : s . s , s

Ke-ni Vu - ke Bo! Hhay! Hhay! Ke-ni Vu - ke Bo! Ke-ni

: . m , m | m . , d : d | . m : d . d , d | d . , t i : r . r , r

Ke-ni Vu - ke Bo! Hhay! Hhay! Ke-ni Vu - ke Bo! Ke-ni

Bass in bars 17-25 and 34-37 exhibit a ‘free-style’ melodic structure, with variation noted on the latter, which in this case serves as a main ‘timeline’ to bind other parts together, a concept evident in traditional Ndebele performances whereby either a drum or clapping serve as the integral beat to bind the metric stratum of the music. In this case this African aspect is implied, thus, I refer to it as *latent/salient/implied adaptation* of time line.

Fig. 6.6 (b): ‘Free-style’ melodic structure assumed by Bass

The image shows a musical score for three parts: Soprano, Alto, and Bass. Each part has lyrics underneath. The lyrics are: 'Vu - ke si - se - be - nze. Ke - ni Vu - ke Ma - We - thu Si - jo - ni - Vu - ke si - se - be - nze. We! Ma - We - thu Si - jo -'. Above the notes, there are rhythmic markings such as 'm. d', ':s', 'r', 'd', '|t', ':t', 't', '|r', 't', ':s', 'r', '|t', ':d', 'd' for the Soprano part, and 'd', 's', ':m', 'l', 's', '|f', ':f', 'f', '|f', 'f', ':r', 'f', '|f', ':s', 's' for the Alto part. The Bass part has rhythmic markings: '|m', 'd', ':l', 'r', '|s', ':s', 'r', '|t', 's', ':r', '|s', ':r', 's'.

In the same vain, Izingungqulu zomculo also reveals the same use of antiphony. Both songs reveal the use of antiphonal texture to mark the verse refrain/chorus form where the refrain/chorus section is intensified by the use of antiphonal texture. Below is an illustration of antiphonal texture from Izingungqulu zomculo.

Fig. 6.6 (c): Antiphonal structure from *Izingqungqulu zomculo* [Bars 18 and 19]

18

45 | s : d | : d , m | s . s , s : , s . , m | r :-

ngwa - zi, za-nge - na i - zi - ngqu - ngqu-lu;

m . d : s | : . s | d | m . m , m : , m . , d | t :-

ngwa - zi, za-nge - na i - zi - ngqu - ngqu-lu;

d' . s : m | : . m , s | d' . d' , d' : , d' . , s | s :-

ngwa - zi, za-nge - na i - zi - ngqu - ngqu-lu;

. m , m : , m . , d | d :- . | . r , m : f , m . r , d | t : s .

I - zi - ngqu - ngqu-lu, za-nge-n'i - zi-ngqu-ngqu-lu; Hhay!

. d , d : , d . , s | s :- . | . t , d : r , d . t | l | s : r .

I - zi - ngqu - ngqu-lu, za-nge-n'i - zi-ngqu-ngqu-lu; Hhay!

. s , s : , s . , m | m :- . | . f , s : l , s . f , m | r : . t

I - zi - ngqu - ngqu-lu, za-nge-n'i - zi-ngqu-ngqu-lu; Hhay!

| d :- . s | d | :- . s | m : d | s : . s

Hhay! za-nge - na Hom! nge - na; Hhay!

Fig. 6.6 (d): Antiphonal structure from *Izingqungqulu zomculo* [Bars 30-32]

30

Si - ya - li - bo - nga Si -
 Si - ya - li - bo - nga Si -
 Si - ya - li - bo - nga Si -
 phu - ku - bo - nga ku - zi - ngqu - ngqu - lu. U - nwe - lo - lu -
 -de, si - thi Ha - la - la! Ha - la - la! ku - zi - ngqu - ngqu - lu. U - nwe - lo - lu -
 -de, si - thi Ha - la - la! Ha - la - la! ku - zi - ngqu - ngqu - lu. U - nwe - lo - lu -
 de, Aw! ku - zi - ngqu - ngqu - lu. Aw! aw!

Antiphonal texture with double chorus structured still depict call and response which is group dominated with simultaneous relationship. The 2nd chorus suddenly fizzles out in bar 58 thus re-appearing in bar 63, where the trio is developed into a quartet hence a realisation of more referent layering of melodies.

6.3.6. Homophonic Texture

The rhythmic and thus block harmonic structure of the theme suggests a homophonic texture, with tenor revealing heterophony, a textural aspect with an African (Ndebele) music-cultural recommendation.

Fig. 6.7 (a): Homophonic Texture from *Izingungqulu zomculo*

The musical score for Fig. 6.7 (a) consists of four staves. Each staff has a treble clef and a key signature of one sharp (F#). The music is in a homophonic texture, with all staves moving in parallel motion. The lyrics 'Bhi-yo - za!' are repeated across all staves. Above the notes, rhythmic notation is provided for each staff, such as 'd . m : d' and 't . r : t'. The first staff has four measures, the second and third have four measures each, and the fourth has four measures.

Fig. 6.7 (b): Homophonic Texture from *Mvana kaNkulunkulu*

Adagio with determination

The musical score for Fig. 6.7 (b) consists of three staves. The first staff starts at measure 58. The music is in a homophonic texture. The lyrics are 'i-nxa si-phe-th'u-mqhe - le. I - si - li - lo sa-se -Gol go - tha ku-pha-la - la i - ga - zi'. Above the notes, dynamic markings and rhythmic notation are provided, such as 'r , r : m . r | t . r : d' and 'm , m : m , m , m | m . m : d'. The tempo/mood is indicated as 'Adagio with determination'.

6.3.7. Polyphonic Texture

The 3rd theme in Mvana kaNkulunkulu (bars 38-46) exhibits great use of polyphonic texture. Fugal theme which can be related to the African style of staggered entry due to the contrapuntal nature of rhythmic (polyrhythmic) nature characterises the section. Polyphonic texture is noted in bar 38-42 and homophonic texture in bar 43-46. Altos are leading thereby bring out the sense of call and response, a form also evident in the Ndebele traditional music. In this case call and response is leader dominated with alternating relationship.

Fig. 6.8 (a): Polyphonic Texture from Mvana kaNkulunkulu

38 (SATB) Adagio ed Religioso

Oh! Thi-xo u-Mve-li-nqa-ngi bu-si

Oh! Thi-xo Wa-Ma-zu-lu u-Mve-li-nqa-ngi bu-si-sa

Thi-xo Wa-Ma-zu-lu u-Mve-li-nqa-ngi bu-si

Wa-Ma zu lu u-Mve-li-nqa-ngi

In bar 43-46 the homophonic texture depicts group dominated Structures used in the Ndebele traditional ceremonial occasions for emphasis on Group solidarity. Theme 4 is a thematic reprise section to the 2nd theme but with truncation as an aspect employed to reduce the prevalence of cycles or repetition of phrases. Repetition is however noticed in the 1st chorus with rhythmic variation in the 2nd chorus. As observed in the Ndebele traditional music, repetition is realised. The variation on the 2nd chorus is achieved through permutation. The

rhythmic structure is different in order to create more tension and climax. However the *isitshikitsha* effect is maintained to retain the *Ndebeleism* in the music, hence identity. On the humming section there is still a latent/salient perception of *isitshikitsha* style. However, because of the dignified and meditative nature in terms of mood, one may liken the mood to the *ihlombe* style (slow and solemn form of *isitshikitsha*). In bar 63 bass and soprano are moving in parallel octaves, which simply points to the African (Ndebele) nature of parallelism in harmonic procedure. On the quartet section soprano 1 & soprano 2 are also moving in parallel 3rds. The *Trio* here strengthens the call technique simply implying that everyone is joining the 2nd chorus, who are humming representing the melo-rhythmic nature of African (Ndebele) instrumental music.

6.4. Metric and Rhythmic Premise

The rhythmic textures of the demonstrative music for this research is characterised by:

6.4.1. Rhythmic fore-shortening

Rhythm is best defined in the context of rhythmic diminution and rhythmic augmentation. In this case diminution refers to the use of small note values while augmentation has to do with the use of longer note values. Gauldin (2004) views these two concepts, diminution and augmentation as facets for rhythmic modification. The traditional Ndebele songs exhibit a great deal of rhythmic modification either by fore-shortening, expansion or even truncation; an aspect also prevalent in the two-demonstrative works for this research. Phrase structure in *Izingqungqulu zomculo* (1st chorus, theme 1) and *Mvana kaNkulunkulu* (1st chorus, theme 2) are characterised by small *riffs* which are asymmetrical thus defying the Western sense of commetricity in favour of the African (Ndebele) sense of cyclic nature of melodies probably disregarding equidistance of answering phrase rule.

Fig. 6.9 (a): Asymmetrical riffs with diminuted rhythms in Mvana kaNkulunkulu

SOPRANO

Ke-ni Vu - ke! Ke-ni Vu - ke! Ke-ni Vu - ke ma-si-pha-the i-ncu-ku-thu,

Ma-ke - si - jo - nge nga-y'i Zim - A - sset.

Fig. 6.9 (b): Asymmetrical riffs with diminuted rhythms in Izingungulu zomculo

3 | , s . , m : r | - : . s , s | s : r | - . r , m : m , m . - , m
 ngqu - ngqu-lu; i - zi-ngwa - zi za-nge-na i - zi -

5 | , m . , t : d
 ngqu-ngqu- lu!

In Mvana kaNkulunkulu the trio section is bringing the proclamation through rhythmic diminution, which is contrary to the 2nd chorus who build up a sober and steady/stable response through rhythmic augmentation coupled with reasonably longer rests to give space for the principal statement from the trio. Below is an example to illustrate diminished rhythms.

Fig. 6.10 (a): The interaction of rhythmic diminution and augmentation [Mvana kaNkulunkulu]

. s₁, s₁ : s₁ , s₁ . s₁, s₁ | m₁ : s₁ | . s₁, s₁ : l . s₁ | f₁ . l : s₁ | . t₁, t₁ : t₁, t₁ . t₁ , t₁ | s₁ : t₁
 U-sa-tha-n'a-ka-la-ma-ndla, o-ku-si-dla-ka-thi-sa lo-ku-hla-ka-z'u-mphe-fu - mlo

. m, m : m, m . m | d : m | . m, m : f . m | r . m : r | . f, f : f, f . f , f | r : f
 U-sa-tha-n'a-ka-la-ma-ndla, o-ku-si-dla-ka-thi-sa lo-ku-hla-ka-z'u-mphe-fu - mlo

Full chorus (SATB) with closed lips

: d | : d | r . d : r . r | t₁ : | : r
 Hhmm nxa

: s₁ | : . s₁ | l . s₁ : t₁, t₁ | s₁ : | : t₁
 Hhmm nxa

Fig. 6.10 (b): The interaction of rhythmic diminution and augmentation [Izingqungqulu zomculo]

: , m . m₁ , m₁ | s . , m : , m . s , m | l , s₁ . f₁ , m₁ : f₁ , m₁ . r₁ , d₁

Si-ya-bhi - yo - za, si-bhi-yo ze-la u-ndlo-ndlo-ba-lo lo

: , d . d , d | m . , d : , d . m , d | f , m . r , d : r , d . t , l

Si-ya-bhi - yo - za, si-bhi-yo ze-la u-ndlo-ndlo-ba-lo lo

: | d . m : d | d . m : d

Bhi - yo - za! Bhi - yo - za!

The coda, just after theme 6, exhibits rhythmic diminution with more of interlocking nature of them resulting in high degree of syncopation. Thus, resultant melodic-hocketing and Afro-centric melodic counterpoint are realised as shown below.

Fig. 6.10 (c): Melodic-hocketing and Afro-centric melodic counterpoint: ‘Syncopation’

The musical score consists of eight staves. The first three staves are vocal lines with lyrics: "Ma-ka-bo-ngwe; Ma-ka-bo-ngwe! Hhay! Hhay! u-Si-ma-ka-de! Hhay! Hhay! Hhay!". The fourth staff is a vocal line with lyrics: "Hhay! Hhay! Hhay! Hhay! Hhay! u-Si-ma-ka-de! Hhay! Hhay! Hhay!". The fifth and sixth staves are vocal lines with lyrics: "Hhay! Hhay! Hhay! Hhay! Hhay! u-Si-ma-ka-de! Hhay! Hhay! Hhay!". The seventh and eighth staves are vocal lines with lyrics: "Hhay! Hhay! Hhay! Hhay! Hhay! u-Si-ma-ka-de! Hhay! Hhay! Hhay!". The score includes musical notation with notes, rests, and dynamic markings like *f* and *ff*. Above the staves, there are rhythmic notations such as "l, l, r, l, t, t, m, d" and "f, f, l, f, s, s, d, s, r, r, r, r, t, r, f, m".

Climax and anti-climax; tension and release; flow and rupture, are mood-contrast-related concepts achieved through the double chorus effect with each chorus assuming an independent rhythmic structure, hence climax and intensity/tension; (a scenario likened to the multi-layering of instrumental, dance and vocal lines in the Ndebele traditional music); coupled with registral expansion in the 1st chorus. Therefore, the use of rhythmic motives

which consist of rhythmic diminution, are suggestive of traditional Ndebele melo-rhythms as its main thematic elements. These motives are often used in a more syncopated interlocking call and response style as illustrated below.

Fig. 6.11 (a) Independent rhythmic structure depicting traditional Ndebele melo-rhythms [Mvana kaNkulunkulu]

38 (SATB) Adagio ed Religioso

Oh! Thi xo u -

Oh! Thi-xo Wa- Ma - zu - lu u Mve -

Thi-xo Wa - Ma - zu - lu u-Mve -

Wa - Ma zu lu

The musical score consists of four staves. The top staff is a vocal line with lyrics 'Oh! Thi xo u -'. The second staff is another vocal line with lyrics 'Oh! Thi-xo Wa- Ma - zu - lu u Mve -'. The third staff is a vocal line with lyrics 'Thi-xo Wa - Ma - zu - lu u-Mve -'. The bottom staff is a bass line with lyrics 'Wa - Ma zu lu'. Above the staves, there are rhythmic notations such as '. m , f : s | : - . f , m |' and ': . s_i , s_i : d | d^s . d , s_i : d | s_i . d : r . d t |'. The tempo is marked 'Adagio ed Religioso'.

Fig. 6.11 (b) Independent rhythmic structure depicting traditional Ndebele melo-rhythms [Izingqungqulu zomculo]

. s | s . s : s | d | : . s | s . s : s | r | : . s

Si - ya - li - bo - nga Si - ya - li - bo - nga, Si -

U - nwe - lo - lu - de U - nwe - lo - lu -

U - nwe - lo - lu - de U - nwe - lo - lu -

Aw! Aw! 'Nwe - lo - lu -

The musical score consists of four staves. The top staff is a vocal line with lyrics 'Si - ya - li - bo - nga Si - ya - li - bo - nga, Si -'. The second staff is a vocal line with lyrics 'U - nwe - lo - lu - de U - nwe - lo - lu -'. The third staff is a vocal line with lyrics 'U - nwe - lo - lu - de U - nwe - lo - lu -'. The bottom staff is a vocal line with lyrics 'Aw! Aw! 'Nwe - lo - lu -'. Above the staves, there are rhythmic notations such as '. s | s . s : s | d | : . s | s . s : s | r | : . s' and ': . s | s_i . l : d | s | : - . l | l_i . d : r |'. The tempo is marked 'Adagio ed Religioso'.

Theme 1 of Izingqungqulu zomculo exhibits rhythmic diminution. Syncopation due to the polyrhythmic nature is assumed by two choruses as in theme 2 in Mvana kaNkulunkulu. Rhythms show asymmetric grouping, a feature which manifests in the Ndebele music referent layering of various instrumental, dance & vocal lines. Below I provide an example from two works to show the syncopated and polyrhythmic nature of the structures.

Fig. 6.12 (a): Syncopated and polyrhythmic structures depicting traditional Ndebele referent layering of parts [Izingqungqulu zomculo]

Doh is G **Andante Comodo ed Ritmico** (Traditional stamping effect)

The musical score consists of seven staves, each representing a different vocal part. Above each staff, there are rhythmic notations (dots and vertical lines) indicating the timing of notes and rests. The lyrics are written below the notes. The parts are: Soprano, Alto, Tenor, Soprano, Alto, Tenor, and Bass. The lyrics for the first three parts are: "I - zi - ngwa - zi, za - nge - na i - zi -". The lyrics for the last four parts are: "I - zi - ngqu - ngqu - lu, za - nge".

Fig. 6.12 (b): Syncopated and polyrhythmic structures depicting traditional Ndebele referent layering of parts [Mvana kaNkulunkulu]

23 | d . s , s : s . m , d | f , m . r , d : t i , l . s i | . s , s : s . r | s : - . m , m
 ke! Ke-ni Vu - ke ma - si - pha - the i - s'pha - mba - no Ma - ke - si - jo - nge e - mnqa

| s . m , m : m . d , s i | r , d . t i , l : s i , f . r i | . r , r : r . t i | r : - . d , d
 nje! Ke-ni Vu - ke ma - si - pha - the i - s'pha - mba - no Ma - ke - si - jo - nge e - mnqa

| m . d' , d' : d' . s , m | l , s . f , m : r , d . t i | . t , t : t . s | f : - . s , s
 nje! Ke-ni Vu - ke ma - si - pha - the i - s'pha - mba - no Ma - ke - si - jo - nge e - mnqa

| s . m : d . f , m | r . . : . s , s | s . r : t i . s | s : - . m , m
 Vu - ke si - se - be - nze. Ke - ni Vu - ke Ma - We - thu Si - jo -

| m . d : s i . r , d | t i . . : . t , t i | r . t i : s i . r | t i : - . d , d
 Vu - ke si - se - be - nze. Ke - ni Vu - ke Ma - We - thu Si - jo -

| d' . s : m . l , s | f . . : . f , f | f . f : r . f | f : - . s , s
 Vu - ke si - se - be - nze. Ke - ni Vu - ke Ma - We - thu Si - jo -

| m . d : l . r | s i . . , s i : r i | t i . s i : r | s i : r i . s i
 ni - Vu - ke si - se - be - nze. We! Ma - We - thu Si - jo -

6.4.2. Rhythm and Staggered Entry

The prevalence of a complex rhythmic texture hence resulting in staggered entry due to such cross-rhythms or polyrhythms characterise the two compositions. Such rhythmic outlook is due to the use of a basically free motivic process (compared to free-composition) generally

suggestive of an improvisational idiom, and a strong percussive character. To illustrate this phenomenon, I provide an excerpt below.

Fig. 6.13 (a): Complex rhythmic texture and resultant staggered entry: Free motivic process [Izingqungulu zomculo]

The musical score consists of six staves, each representing a different vocal part. The music is in 4/4 time and G major. The lyrics are: "I - zi-ngwa - zi, za-nge-na i - zi-". The entries are staggered, with the Alto and Tenor parts starting first, followed by the Soprano, then the other Alto and Tenor, and finally the Bass. Above each staff, rhythmic notation (dots and lines) indicates the timing of notes and rests. The lyrics are written below the notes.

ALTO
 I - zi-ngwa - zi, za-nge-na i - zi-

TENOR
 I - zi-ngwa - zi, za-nge-na i - zi-

Soprano
 I - zi - ngqu-ngqu-lu, za-nge

Alto
 I - zi - ngqu-ngqu-lu, za-nge

Tenor
 I - zi - ngqu-ngqu-lu, za-nge

BASS
 I - zi - ngwa - zi,

Fig. 6.13 (b): Complex rhythmic texture and resultant staggered entry: Free motivic process [Mvana kaNkulunkulu]

The musical score consists of six staves, each with a rhythmic notation above the notes and lyrics below. The lyrics are: Ke-ni Vu-ke nje! Ke-ni Vu-ke nje! Ke-ni Hhay! Ke-ni Vu-ke Ma-We-thu, Ke-ni Vu-ke Hhay! Ke-ni Vu-ke Ma-We-thu, Ke-ni Vu-ke Vu-Ke! Ke-ni Vu-ke.

Therefore, both Izingqungqulu and Mvana KaNkulunkulu consist of rhythmic as well as generative procedures which replicate a significant traditional Ndebele origin. The staggered entries of these punctuating phrases supplement the declamatory role of the sections in both

compositions. This reflects on my approach to the use of composite rhythmic textures; a procedure which I hope will become a key stylistic ingredient of my nationalist objective.

6.4.3. Rhythm and the perception of ‘African *clap-dance* vocalism’

In Mvana kaNkulunkulu the accompanying rhythm assumed by the 2nd chorus of theme 2 (bars 26-33) assumes the dance-style timeline in a technique explained by Onyeji and Onyeji (2015) as African vocalism. To be precise with the Ndebele scenario, *isitshikitsha* identifies with the dance timeline which is exactly the same as the *clapping (izikeyi)* timeline. As such I refer to this formation as ‘African *clap-dance* vocalism’. The use of repetitive and parallel harmonies continues until the end of the section. So does the anhemitonal element of the main theme. Below I provide the *Isitshikitsha* timeline in its traditional form, juxtaposed the rhythmic nature of the aforementioned excerpt of the contemporary composition.

Fig. 6.14 (a): Clap-dance timeline from Ng’yamaz’ubaba

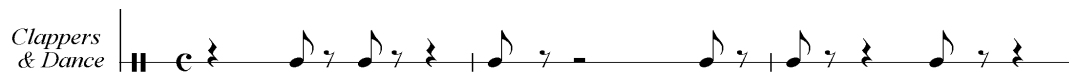


Fig. 6.14 (b): Clap-dance timeline being used through simulation and assimilation

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. Above the notes, rhythmic notation is used to indicate the 'clap-dance' timeline. The lyrics are as follows:

Soprano: s : r | m : - . d , d | m . , d : , d . m , d | m : . m , m
 le - zwe - ni! E - Gol - go - tha, e - nta - be - ni, jo - nga

Alto: m . d : t i . r | d : | d . : d . | : d .
 nge e - mnqa - mle - zwen! Hom! Hom! Hom!

Tenor: t i . l i : s i . s i | s i : | s i . : s i . | : s i .
 nge e - mnqa - mle - zwen! Hom! Hom! Hom!

Bass: s . m : r . s | m : | m . : m . | : m .
 nge e - mnqa - mle - zwen! Hom! Hom! Hom!

Fig. 6.15 (b): Isitshikitsha Clap-dance timeline being used through simulation and assimilation

The musical score consists of five staves. The top staff is the vocal line with lyrics: Aw! Aw! Vu-ma - ni Zu - lu Hom! Hey! Ha - la - la! Hhay!. The second and third staves are vocal parts with lyrics: Aw! Aw! Aw! Aw! Hhay!. The fourth and fifth staves are vocal parts with lyrics: Aw! Aw! Aw! Aw! Hhay!. The bottom staff is the bass line with lyrics: Aw! Aw! Vu-ma - ni Zu - lu Hom! Hey! Ha - la - la! Hhay!. The score includes rhythmic notation above the notes and dynamic markings like 'f' and 'm'.

In addition, there is realisation of another traditional Ndebele dance-style in Izingqungqulu zomculo. *Isitshingo* identifies with the dance timeline which is exactly the same as the *clapping (izikeyi)* timeline in bars 60 to 63 in the 4th section of the work. The harmonies with vocables *Aw' Aw'* which are accompanying the soprano solo imitate the dance-clapping effect during the performance of *isitshingo*. Therefore, below I provide the timeline of *isitshingo* in its traditional form as it manifest in *Inkomo zomlandu*, and an excerpt from Izingqungqulu zomculo which borrows from the traditional Ndebele *isitshingo* rhythm.

Fig. 6.16 (a): Isitshingo Clap-dance timeline from Inkomo zomlandu

The figure shows two rhythmic patterns. The first pattern is labeled 'Clapping & Dance' and is in 4/4 time. It consists of four measures: the first measure has a quarter note on beat 1, the second has a quarter note on beat 1, the third has a quarter note on beat 1, and the fourth has a quarter note on beat 2. The second pattern is also in 4/4 time and consists of five measures: the first has a quarter note on beat 1, the second has quarter notes on beats 1 and 2, the third has a quarter note on beat 3, the fourth has quarter notes on beats 4 and 5, and the fifth has a quarter note on beat 5.

Fig. 6.16 (b): Isitshingo Clap-dance timeline being used through simulation and assimilation

In Isitshingo Style (Female Solo & Chorus) 23

60 | m:- | d : d | m . d : r . m | f : l | r : d | t . l : s | r . m : f . s | m :-

Aw! Thi - xo u- Mve - li-nqa - ngi si - zu - ki - sa u-ndlo-ndlo-ba-lo;

| : | s . : | s . : | l . : | l . : | : | s . : | s | t : t | d :-

Aw! Aw! Aw! Aw! Aw! 'ndlo - ndlo - ba - lo;

| : | m . : | m . : | d . : | d . : | : | r . : | r | r : s | s :-

Aw! Aw! Aw! Aw! Aw! 'ndlo - ndlo - ba - lo;

| : | d . : | d . : | d . : | d . : | : | r . : | r | r : f | m :-

Aw! Aw! Aw! Aw! Aw! 'ndlo - ndlo - ba - lo;

| : | s . : | s . : | l . : | l . : | : | t . : | t | t : t | d :-

Aw! Aw! Aw! Aw! Aw! 'ndlo - ndlo - ba - lo;

| : | m . : | m . : | d . : | d . : | : | s . : | s | s : s | s :-

Aw! Aw! Aw! Aw! Aw! 'ndlo - ndlo - ba - lo;

| : | d . : | d . : | f . : | f . : | : | s . : | s | r : s | d :-

Aw! Aw! Aw! Aw! Aw! 'ndlo - ndlo - ba - lo;

The use of repetitive and parallel harmonies continues until the end of the sections. The importance of the implied/salient/latent adaptation of *pastoral Isitshikitsha (ihlombe)* in the 6th section (bars 68 to 80) in *Izingqungqulu Zomculo* lies in the fact that it provides the most significant thematic idea in the perception of mood in a more traditional sense. Below is a

melody from which the contemporary section is conceived. In this case the ideational mode is attributed to *Ungungunyane uyesabeka*. This melody is a traditional Ndebele *isitshikitsha* (*ihlombe*) song which in its charm and solemnity constitutes a perfect example of the ritual practice of possession by spirit mediums of the community.

Fig. 6.17 (a): *Ungungunyane uyesabeka: Traditional Ndebele melody from isitshikitsha (ihlombe) song*

Lead

U-Ngu-ngu-nya-ne u-ye - sa-be-ka U-Ngu-ngu -nya-ne u-ye-sa-be-ka.

Fig. 6.17 (b): *.Abstract adaptation of the melody with pitch and rhythmic modification*

68

. m : m . d | r . d :- . d | t . l . : s | . m : m . d | r . r :- . f | m . r : d

Ma - si - khu - mbu - le a - ba - dlu - le; Ma - si - khu - mbu - l'a - ba - le - le - yo:

Fig. 6.17 (c): Thematic development of the melody through salient/latent/implied adaptation of Isitshikitsha

68 | . m : m . d | r . d : - . d | t . l . : s | . m : m . d | r . r : - . f | m . r : d 25
 Ma - si - khu - mbu - le a - ba - dlu - le; Ma - si - khu - mbu - l'a - ba - le - le - yo;

| . d : d . s_i | l . l : - . l | s . f_i : m | . d : d . s_i | t . t : - . d | t . l . : s_i
 Ma - si - khu - mbu - le a - ba - dlu - le; Ma - si - khu - mbu - l'a - ba - le - le - yo;

| . s : s . m | f . f : - . f | f . d : d | . s : s . m | s . s : - . s | s . f : m
 Ma - si - khu - mbu - le a - ba - dlu - le; Ma - si - khu - mbu - l'a - ba - le - le - yo;

| : d | d : - . d | d : d | d : - . d | . r : f . d | r . t : d
 Nga - ma - ndla o - mcu - lo' Aw! Aw'kwa - ba - le - le - yo;

| : s_i | l . l : - . l | l : s | s_i : - . s_i | . t : d . l | t . l . : s_i
 Nga - ma - ndla o - mcu - lo' Aw! Aw'kwa - ba - le - le - yo;

Its most distinctive features are a free, chant-like rhythm and a modal identity contrived in the song *Ungungunyane uyesabeka*, which is characterised by a general absence of semitones. The Ndebele identity of the theme is acknowledged by its accompanying textures, mainly through the use of repetitive and parallel harmonies, in this case, in fourths and fifths which are used as punctuating phrases. This accompanying 2nd chorus texture does not however assume the dance-style timeline, but rather provide a complete statement with homorhythms being prominent.

6.4.4. Rhythmic Character and Texture

The works make prominent use of rhythmic features commonly found in traditional Ndebele music. These include polyrhythms or cross-rhythms, off beat phrasing of melodic accents and staggered entries of phrases. In various themes in *Mvana kaNkulunkulu* and *Izingqungqulu zomculo*, these elements are conceived within a structural framework in which there is a progressive complexity and stratification of texture. Polyrhythms in bars 38 to 42 and bars 45 and 46 respectively do characterise rhythmic diminution as shown below.

Fig. 6.18 (a): Polyrhythms and perception of polyphony [*Mvana kaNkulunkulu*]

12
38 (SATB) *Adagio ed Religioso*

Oh! Thi-xo u-Mve-li-nqa-ngi bu-si

Oh! Thi-xo Wa-Ma-zu-lu u-Mve-li-nqa-ngi bu-si-sa

Thi-xo Wa-Ma-zu-lu u-Mve-li-nqa-ngi bu-si

Wa-Ma-zu-lu u-Mve-li-nqa-ngi

Fig. 6.18 (b): Polyrhythms and perception of polyphony [Izingqungqulu zomculo]

18

45

The musical score consists of seven staves. The first six staves are vocal lines with lyrics, and the seventh is a bass line. The lyrics are: 'ngwa - zi, za-nge - na i - zi - ngqu - ngqu-lu; I - zi - ngqu - ngqu-lu, za-nge-n'i - zi-ngqu-ngqu-lu; Hhay!'. Above the staves, rhythmic notation is provided, including notes like 's', 'd', 'm', 's', 's', 's', 's', 'm', 'r' and rests, indicating the polyrhythmic structure of the piece.

Independence of rhythms in respective melodies brings an African sense of melo-rhythmic nature also evident in the Ndebele traditional music. Also to note are monorhythms characterised by reasonably rhythmic augmentation textures in bar 43 to 46 and bars 20 to 22 as exhibited in Mvana kaNkulunkulu and Izingqungqulu zomculo respectively, as shown below.

Fig. 6.19 (a): Monorhythms/rhythmic unison with reasonably augmented rhythms [Izingqungqulu zomculo]

The musical score for Fig. 6.19 (a) consists of three staves. Each staff begins with a rhythmic notation above the staff, followed by a melodic line and lyrics below. The lyrics for all three staves are "Oh! Thi-xo ngo - m'sa ki - thi;".

- Staff 1:** Rhythmic notation: $m_1 : m_1 | - . l_1 : -$ | $f_1 : m_1 | - . m_1 : -$. Melody: quarter notes G4, A4, B4, C5. Lyrics: Oh! Thi-xo ngo - m'sa ki - thi;
- Staff 2:** Rhythmic notation: $d . d : d | - . d : -$ | $d : d | - . d : -$. Melody: quarter notes G4, A4, B4, C5. Lyrics: Oh! Thi-xo ngo - m'sa ki - thi;
- Staff 3:** Rhythmic notation: $d . d_1 : f | - . f_1 : -$ | $f_1 : d_1 | - . s : -$. Melody: quarter notes G4, A4, B4, C5. Lyrics: Oh! Thi-xo ngo - m'sa ki - thi;

Fig. 6.19 (b): Monorhythms/rhythmic unison with reasonably augmented rhythms [Mvana kaNkulunkulu]

The musical score for Fig. 6.19 (b) consists of three staves. Each staff begins with a rhythmic notation above the staff, followed by a melodic line and lyrics below. The lyrics for all three staves are "thi-na si - zi-nce - ku za - kho.".

- Staff 1:** Rhythmic notation: $s_1 . d : t$ | $l_1 . s_1 : - . l_1$ | $l_1 : s_1 | - : -$ |. Melody: quarter notes G4, A4, B4, C5. Lyrics: thi-na si - zi-nce - ku za - kho.
- Staff 2:** Rhythmic notation: $m . s : f$ | $m . r : - . f$ | $f : m | - : -$ |. Melody: quarter notes G4, A4, B4, C5. Lyrics: thi-na si - zi-nce - ku za - kho.
- Staff 3:** Rhythmic notation: $s_1 . s_1 : s_1$ | $s_1 . s_1 : - . s_1$ | $s_1 : d_1 | - : -$ |. Melody: quarter notes G4, A4, B4, C5. Lyrics: thi-na si - zi-nce - ku za - kho.

6.4.5. Texture and Rhythm as Determinants of Form

The first section of *Izingqungqulu* consists of a polyrhythmic introduction which is gradually built into a multi-layered texture, hence resulting in an antiphonal texture. This is the principal theme of the work and it is syncopated, diatonic and conceived in a call and response pattern. The return of the 2nd theme in *Mvana kaNkulunkulu* (bars 47 to 54) and 1st theme in *Izingqungqulu zomculo* (bars 44 to 51), as a refrain to the song, give the pieces a distinct form, but within which there is a continuous process of variation. The use of the same material in the 1st chorus is a kind of maintenance of an important referential sonority, hence identity.

Through the use of changes in texture, the works are divided into different sections. Changes of texture also help to reflect the dramatic content of the song. For example, the change from the chordal patterns of the opening bars 1-16 in *Mvana KaNkulunkulu* to the punctuating material of bars 17-37 helps to emphasise an agitated element of the lamentation. Antiphonal texture with double chorus is structured to depict call and response which is group dominated with simultaneous relationship. As noted already, the 2nd chorus which borrows from *isitshikitsha* dance-style and clapping timeline, where vocables *Hom* are articulated to depict the intensity of the dance-style stamping of the feet; help in the realisation of musical form.

On polyphonic (bar 38-42) and homophonic (bar 43-46) textures altos are leading thereby bringing out the sense of call and response, a form also evident in the Ndebele traditional music. In this case call and response is leader dominated with alternating relationship. In bar 43-46 there is homophonic texture which depicts group dominated Structures used in the Ndebele traditional ceremonial occasions for emphasis on Group solidarity. The *Trio* here

strengthens the call technique simply implying that everyone is joining the 2nd chorus, who are humming representing the melo-rhythmic nature of African (Ndebele) instrumental music

Antiphonal texture with double chorus structure still depicts call and response which is group dominated with simultaneous relationship. The 2nd chorus suddenly fizzles out in bar 58 & thus re-appearing in bar 63, where the trio is developed into a quartet hence a realisation of more referent layering of melodies. The 2nd chorus comes with variation in the rhythmic structure and the harmonic complexion. However the *isitshikitsha* section is maintained in bar 75. There is a slight repetition on the bass line as it repeats the bass in the 2, bar 34-37. Below I provide a table to define musical form from Mvana kaNkulunkulu;

Table 6.1: Outline of musical form as determined by Texture and Rhythm in Mvana kaNkulunkulu

Theme 1 (A) Verse	Theme 2 (B) Chorus/Refrain	Theme 3 (C) Verse	Theme 4 (B) Chorus/Refrain	Theme 5 (D) Verse	Theme 6 (B) Chorus/Refrain	Coda
Bars 1-16 Homorhythms with generally augmented rhythms. Homophonic texture in simple S.A.T.B.	Bars 17- Polyrhythms or cross-rhythms hence multi-layering of parts with diminished rhythms. Polyphony and antiphony with two choruses dominating	Bars A combination of polyrhythms and homorhythms hence the realisation of polyphony and homophony in simple S.A.T.B.	Bars Back to theme 2 with Cross- rhythms hence multi-layering of parts with diminished rhythms. Polyphony and antiphony with two choruses, but there is rhythmic variation on 2 nd chorus. There is truncation as the theme is shortened.	Bars Trio on homorhythms characterised with rhythmic diminution, with the rest of the parts on homorhythms as well humming, hence homophonic texture on both sections. Further development of the trio to quartet and continuation of the S.A.T.B. but still with rhythms dominating.	Bars Back to theme 2 which serves as a refrain/chorus section with the similar rhythmic attributes.	Bars Cross-rhythms resulting in contrametricity due to interlocking nature of rhythms. There is still the antiphonal texture which brings the sense of call and response.

From the above table it can be noticed that themes 2, 4 and 6 are repetitive although there is rhythmic variations but maintaining the antiphonal nature of the texture. In this case themes 1, 3 and 5 are verses which provide the work with new material or statements. The resultant musical form therefore for Mvana kaNkulunkulu may be the *verse-chorus/refrain* form which may typify the *mini-rondo* form.

Therefore, the composition assumes the [A--- B ---C --- B --- D ---B] form. The *coda* in this case marks the finality of the work. Below I provide a table to define musical form from Izingqungqulu zomculo;

Table 6.2: Outline of musical form as determined by Texture and Rhythm in Izingqungqulu zomculo

Theme 1 (A) Chorus/refrain	Theme 2 (B) Verse	Theme 3 (A) Chorus/refrain	Theme 4 (C) Verse	Theme 5 (A) Chorus/refrain	Theme 6 (D) Verse	Theme 7 (A) Chorus/refrain	Coda
Bars Polyrhythms or cross-rhythms hence multi-layering of parts with diminished rhythms. Polyphony and antiphony with two choruses dominating	Bars Homorhythms with generally augmented rhythms. Homophonic texture in simple S.A.T.B which is developed into call and response and further modified to typify an antiphonal texture although the two choruses emphasise the homophonic textures.	Bars Back to theme 1 with Cross- rhythms hence multi-layering of parts with diminished rhythms. Polyphony and antiphony with two choruses, the material is truncated to make it shorter than theme 1	Bars A combination of polyrhythms and homorhythms hence the realisation of polyphony and homophony in simple S.A.T.B. Trio on homorhythms characterised with rhythmic diminution, with the rest of the parts on homorhythms as well humming, hence homophonic texture on both sections.	Bars Back to theme 1 with Cross- rhythms hence multi-layering of parts with diminished rhythms. Polyphony and antiphony with two choruses, the material is truncated to make it shorter than theme 1.	Bars Homorhythms with generally augmented rhythms. Homophonic texture in simple S.A.T.B	Bars Back to theme 1 with Cross- rhythms hence multi-layering of parts with diminished rhythms. Polyphony and antiphony with two choruses, the material is truncated to make it shorter than theme 1	Bars 1-16 Homorhythms with generally augmented rhythms. Homophonic texture in simple S.A.T.B. This marks the finality where climax is achieved through registral expansion.

From the above table it can be noticed that themes 1, 3, 5 and 7 are repetitive although there are rhythmic variations but maintaining the antiphonal nature of the music. In this case themes 2, 4 and 6 are verses which provide the work with new material or statements. The resultant musical form therefore for Izingqungqulu zomculo may be the *chorus/refrain-verse* form which may typify the *mini-rondo* form.

Therefore, the composition assumes the [A--- B ---A --- C --- A ---D ---A] form. The *coda* in this case marks the finality of the work.

6.5. Melodic and modal Premise

One significant feature of *Mvana KaNkulunkulu* and *Izingqungqulu zomculo* is the use of developmental techniques which are commonly found in Ndebele vocal music. The reasons for the prevalence of such techniques are not hard to find if one recalls the consciousness which informs the use of African elements in the works. The most notable examples of such techniques as noted in the work are;

6.5.1. Motivic Phrases

Linguistic considerations assume greater influence in the conception of the melodic construction in a song. As a result of the need to reflect certain tonal and rhythmic nuances of text, the vocal line is generally characterised by a very fragmentary outlook which are then modified through variation of a melodic segment or through emphatic repetition of notes or segments within it. Thus, *Mvana kaNkulunkulu* exhibits the merging of short motivic phrases to structure longer complex materials through the use of rhythmic variations on repetitive phrases. In the work, I exploit a particular Ndebele traditional feature of the melody to the advantage of the two most important Western features of the work: its contrived motivic process and its exploratory harmonic tonal framework. Also, to note is the elongation of phrases through a repetition of its last segment, as shown below.

Fig. 6.20 (a): Realising short melodic motives [Mvana kaNkulunkulu]

There is also the breaking of phrases into short punctuating rhythmic particles to realise short melodic motives as shown below.

Fig. 6.20 (b): Realising short melodic motives [Izingqungqulu zomculo]

6.5.2. Modal perception and Pitch Motives

The use of monotonicity is evident in all the 5 compositions discussed in this research. Such outlook transcends well with the nature of traditional Ndebele songs which exhibit ostinato in tonal centre. Of interest here is the existence of mode use, particularly in Izingqungqulu zomculo. The sections in bars 40 to 44 and bars 52 to 59 exhibit themes conceived from pentatonic scales deduced from the traditional Ndebele song. These are shown below.

Furthermore, there is abstract adaptation of the traditional Ndebele modal structure hence the realisation of a contemporary melody. Such adaptation is noted in bars 40 to 44 where a principal mode and melody from *Khonapha Khonapha* is borrowed and hence paraphrased to

model a contemporary choral section. Also, there is abstract adaptation of traditional Ndebele mode and melody from *Ungungunyane uyesabeka* which appears in bars 68 to 73. Below are melodies from which the contemporary sections are conceived. In this case the ideational modes are given juxtaposed the contemporary outcomes.

Fig. 6.21 (a): Pentatonic modal Scale from *Khonapha Khonapha*: Traditional Ndebele melody from *isitshikitsha* song



Fig. 6.21 (b): Melody for *Khonapha Khonapha* based on the above pentatonic Scale

Fig. 6.21 (c): Abstract adaptation of pentatonic modal scale in contemporary work

Fig. 6.22 (a): Pentatonic modal Scale from Ungungunyane uyesabeka: Traditional Ndebele melody from isitshikitsha song



Fig. 6.22 (b): Melody for Ungungunyane uyesabeka based on the above pentatonic Scale

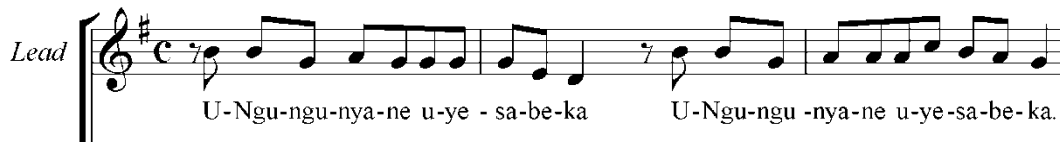
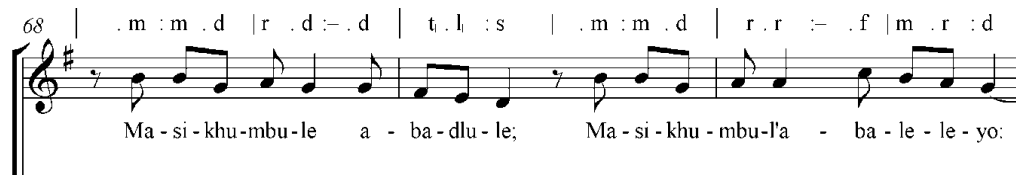


Fig. 6.22 (c): Abstract adaptation of pentatonic modal scale in contemporary work



Related to the discussion above is the perception of pitch motives in composition of melodies. As noted by Gauldin (2004:196), a pitch motive “consists of a short series of distinctive melodic intervals that may be restated or transposed in a variety of different settings.” Below I provide the same excerpts as above to ascertain the intervallic inventory in an effort to qualify the adherence to pitch motive idea.

Table 6.3: Summary of modal structure and pitch inventory of songs

Song Title	Scale/Mode	Pitch Sequence and Inventory	Brief Description
1. UNgungunyane [Traditional]	Pentatonic Scale	B-B-B-G-G-G-B-B-A-G-E-; A-A-A-E-E-E-A-A-G-E-D.	The pentatonic scale in this case is anhemitonal as it does not contain any semitone. Thus, simulation through abstract adaptation is evident in the contemporary composition.
2. Izingqungqulu zomculo [contemporary bars]	Pentatonic Scale	B-B-B-G-G-G-B-B-A-G-E-; A-A-A-E-E-E-A-A-G-E-D.	

Table 6.4: Summary of modal structure and pitch inventory of songs

Song Title	Scale/Mode	Pitch Sequence and Inventory	Brief Description
1. Khonapha Khonapha [Traditional]	Pentatonic Scale	B-B-G-A-G-G-G- E-D; B-B-G-A-A-A-C- B-A-G.	The pentatonic scale in this case is hemitonal as it contains semitone(s). Thus, simulation through abstract adaptation with an addition of a leading note is evident in the contemporary composition.
2. Izingqungulu zomculo [contemporary]	Hexatonic Scale	B-B-G-A-G-G-(F#)-E-D; B-B-G-A-A -C-B- A-G.	

Thus, the consistence in the intervallic prevalence qualifies the relationship between the traditional Ndebele melodies in question and the sections in the contemporary choral compositions under discussion. However, it can also be observed that there may be evocation of the principle of registral melodies which are defined not through the use of specific interval properties, but mainly through their contour patterns as to be discussion below.

6.5.3. Descending Melody and Speech Melody

Textual contours are generally corresponding with melodic contours in both compositions, an outlook evident in the traditional Ndebele songs. Like in the traditional Ndebele songs, the two works exhibit the close affinity of language with music. This implies that isiNdebele language is purely lexically tonal, and song melodies reflect the intonation of the spoken lyrics. In the same vain most melodies descend in pitch in relation to the pitch of the language. Below I present examples of excerpts which elaborate the nature of melodies in the contemporary compositions.

Fig. 6.23 (a): Song melodies reflect the intonation of the spoken lyrics. [Mvana kaNkulunkulu]

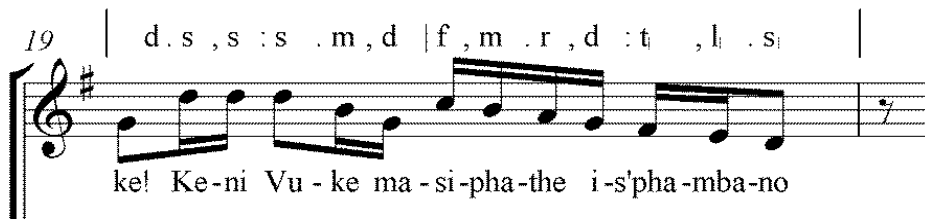


Fig. 6.23 (b): Song melodies reflect the intonation of the spoken lyrics. [Mvana kaNkulunkulu]

27 | m. d : l. r , d | t. > l. > s. : s. .
u - si - zi o - lu - lo - si - ndi - so;

Fig. 6.23 (c): Song melodies reflect the intonation of the spoken lyrics. [Izingqungqulu zomculo]

13 | d ., s. : , s . d , s. | d , t. l , s. : l , s. f , m. | r ., r. : .
yo - za, si-bhi-yo ze-la u-ndlo-ndlo-ba-lo lo - mchu - lo!

Fig. 6.23 (d): Song melodies reflect the intonation of the spoken lyrics. [Izingqungqulu zomculo]

64 | m. r : m . f | s . f : m | r . m : f . s | l :- | f . m : r . d | t. l. : s. | t. :- | d :-
si-nxu-s'u-mo-ya wa-kho Kwe-le-Zi-mba-bwe; Si-qo-phu mla-ndu kwe-zo - mchu - lo.

Below I provide a summary of the analysis of Mvana kaNkulunkulu;

Table 6.5. Outline of structural organisation in Mvana kaNkulunkulu (see Appendix D 1st Score for full score)

Main Sections/ Themes	Rhythmic Nature & Variation	Bars	Textural Features	Tonal Area	Type of Propriety/ Appropriation	Motivic & Thematic Development
Introduction Theme 1	Reasonably augmented	1-16	Purely homophonic	G Major	Western-like harmony to bring about S.A.T.B. although it does not conceivably illustrate use of neither any harmonic theory nor any fundamental types of voice-leading. In fact the melodic structures reveal just simple neighbouring- note prolongations in all four parts, though with a	Four-part harmony with some features of heterophonic texture on the tenor part, an element with an African recommendation. There is a greater part of rhythmic ostinato due to a stable block harmonic use.

					realisation of a correct perfect cadence.	
Development Theme 2	Rhythmic diminution. Syncopation due to the polyrhythmic nature assumed by two choruses. Rhythms showing asymmetric grouping a feature which manifests in the Ndebele music referent layering of various instrumental, dance & vocal lines.	17-37 26-33	Antiphonal texture with double chorus structured to depict call & response which is group dominated with simultaneous relationship. 2 nd chorus borrows from <i>isitshikitsha</i> dance-style & clapping timelines where vocables <i>Hom!</i> Are articulated to depict the intensity of the dance-style stamping of the feet.		Assimilation and syncretism where by abstract adaptation of the <i>isitshikitsha</i> dance-style timeline has been is noted in the 2 nd chorus. Commutation and transformation noted whereby the <i>non-pitched</i> timeline has been transformed into a western vocal harmonic procedure. Imitation is noted where 1 st & 2 nd choruses imitate each other in singing the words <i>Kenivuke & Makesijonge</i> ; a feature so prevalent in the Ndebele traditional music. With reference to musico-lingual speech-tone system, there is a realisation of descending melodies in the 1 st chorus in bars 19, 23, 27, 31 & 35; hence speech melody.	Fugal theme which can be related to the African style of staggered entry due to the contrapuntal nature of rhythmic (polyrhythmic) nature. Phrase structure (1 st chorus) characterised by small <i>riffs</i> which are asymmetrical thus defying the Western sense of commetricity in favour of the African sense of cyclic nature of melodies probably disregarding equidistance of answering phrase rule. Climax and anti-climax; tension and release achieved through the double chorus effect with each chorus assumed an independent rhythmic structure, hence climax and intensity/tension; (a scenario likened to the multi-layering of instrumental, dance and vocal lines in the Ndebele traditional music); coupled with registral expansion in the 1 st chorus. Anti-climax and release has been achieved by de-congesting the structure on the 2 nd chorus by reducing rhythmic content hence adopting the <i>isitshikitsha</i> timeline. Also the vocal register has been lowered on the 1 st chorus.
<i>Pastoral/Slow Section</i> Theme 3	Polyrhythmic (bar 38-42) characterised rhythmic diminution; independence of rhythms in respective melodies bring an African sense of melo-rhythmic nature also evident in the Ndebele traditional music; and monorhythmic characterised by reasonably rhythmic augmentation (bar 43-46) textures	38-46	Polyphonic (bar 38-42) and homophonic (bar 43-46) textures. Altos are leading thereby bring out the sense of call and response, a form also evident in the Ndebele traditional music. In this case call and response is leader dominated with alternating relationship. In bar 43-46 there is homophonic texture which depict group dominated Structures used in the Ndebele traditional ceremonial occasions for emphasis on Group solidarity.		The staggered entry resembles the entry of every instruments, involvement of dance and vocal entries in the traditional Ndebele music performance. These entries obliterate the sense of Metricity, i.e., <i>crusis</i> and <i>anacrusis</i> beat effect from a Western understanding of symmetrical structures of phrases; thus depicting the Afro-centric nature of 'free point of entry effect'. The bass line moves freely with a different material both rhythmically and melodically to depict free composition, a scenario which can be likened to African embellishment and <i>musicking</i> .	Polyrhythmic nature of the section results in polyphony with greater deal of staggered entry depicting the drop and pick technique which is a characteristic of African music, and also manifesting in the Ndebele traditional music.
Reprise Section Theme 4	Rhythmic diminution. Syncopation due to the polyrhythmic nature assumed by two choruses as in	47-54	Antiphonal texture with double chorus structured to depict call & response which is group	G Major	As observed in the Ndebele traditional music, this section is a recapitulation or restatement of theme 2. As such repetition is realised. There is also a	Fugal theme which can be related to the African style of staggered entry due to the contrapuntal nature of rhythmic (polyrhythmic) structure. Phrase structure (1 st chorus) characterised by small <i>riffs</i> which are

	theme 2. Rhythms showing asymmetric grouping a feature which manifests in the Ndebele music referent layering of various instrumental, dance & vocal lines.		dominated with simultaneous relationship. 2 nd chorus comes with variation in the rhythmic structure and the harmonic complexion. However the <i>isitshikitsha</i> section is maintained in bar 50-54.		variation on the 2 nd chorus through permutation. The rhythmic structure is different in order to create more tension and climax. However the <i>isitshikitsha effect</i> is maintained to maintain the <i>Ndebeleism</i> in the music, hence identity.	asymmetrical thus defying the Western sense of commetricity in favour of the African sense of cyclic nature of melodies probably disregarding equidistance of western answering phrase rule. Climax and anti-climax; tension and release achieved through the double chorus effect with each chorus assumed an independent rhythmic structure, hence climax and intensity/tension; (a scenario likened to the multi-layering of instrumental, dance and vocal lines in the Ndebele traditional music); coupled with registral expansion in the 1 st chorus. Anti-climax and release has been achieved by de-congesting the structure on the 2 nd chorus by reducing rhythmic content hence adopting the <i>isitshikitsha</i> timeline. Also the vocal register has been lowered on the 1 st chorus.
Proclamation Section Theme 5	The trio section is bringing the proclamation through rhythmic diminution, which is contrary to the 2 nd chorus who build up a sober and steady/stable response through rhythmic augmentation coupled with reasonably longer rests to give space for the principal statement from the trio.	55-70	The <i>Trio</i> here strengthens the call technique simply implying that everyone is joining the 2 nd chorus, who are humming representing the melo-rhythmic nature of African (Ndebele) instrumental music Antiphonal texture with double chorus structured still depict call & response which is group dominated with simultaneous relationship. The 2 nd chorus suddenly fizzles out in bar 58 & thus re-appearing in bar 63, where the trio is developed into a quartet hence a realisation of more referent layering of melodies.	G Major	On the humming section there is still a latent/salient perception of <i>isitshikitsha</i> style. However, because of the dignified and meditative nature in terms of mood, one may liken the mood to the <i>ihlombe</i> style (slow and solemn form of <i>isitshikitsha</i>). In bar 63 bass and soprano are moving in parallel octaves, which simply points to the African (Ndebele) nature of parallelism in harmonic procedure. On the quartet section soprano 1 & soprano 2 are also moving in parallel 3rds.	Due to antiphonal texture the use of incidental harmonies arising from overlapping call and response patterns are realised. Also, the use of heterophonic procedures which result from contrapuntal combinations gives an African feel to the music. Despite the antiphonal texture exhibited, the two choruses are characterised by homophonic texture with a clear block harmonic procedure thus depicting the sense of agreement, solidarity and communalism as the Ndebele society.
2 nd Reprise Section Theme 6	Rhythmic diminution. Syncopation due to the polyrhythmic nature assumed by two choruses as in theme 2. Rhythms showing asymmetric		Antiphonal texture with double chorus structured to depict call & response which is group dominated with simultaneous relationship.	G Major	As observed in the Ndebele traditional music, this section is a recapitulation or restatement of theme 2. As such repetition is realised. There is also a variation on the 2 nd chorus through permutation. The rhythmic structure is	Fugal theme which can be related to the African style of staggered entry due to the contrapuntal nature of rhythmic (polyrhythmic) structure. Phrase structure (1 st chorus) characterised by small <i>riffs</i> which are asymmetrical thus defying the Western sense of commetricity in favour of the African sense of cyclic nature of

	grouping a feature which manifests in the Ndebele music referent layering of various instrumental, dance & vocal lines		2 nd chorus comes with variation in the rhythmic structure and the harmonic complexation. However the <i>isitshikitsha</i> section is maintained in bar 75. There is a slight repetition on the bass line as it repeats the bass in the 2, bar 34-37.		different in order to create more tension and climax. However the <i>isitshikitsha effect</i> is maintained to maintain the <i>Ndebeleism</i> in the music, hence identity.	melodies probably disregarding equidistance of western answering phrase rule. Climax and anti-climax; tension and release achieved through the double chorus effect with each chorus assumed an independent rhythmic structure, hence climax and intensity/tension; (a scenario likened to the multi-layering of instrumental, dance and vocal lines in the Ndebele traditional music); coupled with registral expansion in the 1 st chorus. Anti-climax and release has been achieved by de-congesting the structure on the 2 nd chorus by reducing rhythmic content hence adopting the <i>isitshikitsha</i> timeline. Also the vocal register has been lowered on the 1 st chorus.
Coda	There is the use of rhythmic diminution with a more of interlocking nature of them resulting in high degree of syncopation. Thus resultant melodic-hocketing and Afro-centric melodic counterpoint are realised.	76-82	Again the antiphonal texture is evident. With cross rhythms		There is high use of syncopation. Thus resultant melodic-hocketing and Afro-centric melodic counterpoint are realised The 2 nd chorus is singing vocables Hhay! To emphasise on the stamping effect of the Ndebele dance styles. Borrowing from <i>isitshingo</i> dance style, the 2 nd chorus has been modelled to bring about the sense of such dance style.	Stratified arrangement variation has been explored here to give a different musical material to mark the closure of the work. Here some fixed isorhythmic patterns have been combined simultaneously to produce a stratified texture which is varied by the gradual substitution of alternative patterns for those in the original matrix.

Below I provide a summary of the analysis of Izingqungqulu zomculo;

Table 6.6. Outline of structural organisation in Izingqungqulu zomculo (see Appendix D 2nd Score for full score)

Main Sections/ Themes	Rhythmic Nature & Variation	Bars	Textural Features	Tonal Area	Type of Propriety/ Appropriation	Motivic & Thematic Development
Introduction Theme 1	Reasonably augmented	1-16	Purely homophonic	G Major	Western-like harmony to bring about S.A.T.B. although it does not conceivably illustrate use of neither any harmonic theory nor any fundamental types of voice-leading. In fact the melodic structures reveal just simple neighbouring-note prolongations in all four parts, though with a realisation of a correct perfect cadence.	Four-part harmony with some features of heterophonic texture on the tenor part, an element with an African recommendation. There is a greater part of rhythmic ostinato due to a stable block harmonic use.
Development Theme 2	Rhythmic diminution. Syncopation due to the polyrhythmic nature assumed by two choruses. Rhythms showing asymmetric grouping a feature	17-37	Antiphonal texture with double chorus structured to depict call & response which is group dominated with simultaneous relationship.		Assimilation and syncretism where by abstract adaptation of the <i>isitshikitsha</i> dance-style timeline has been is noted in the 2 nd chorus. Commutation and transformation noted whereby the <i>non-pitched</i> timeline has been transformed into a western vocal harmonic procedure. Imitation is noted where 1 st & 2 nd choruses imitate each other in	Fugal theme which can be related to the African style of staggered entry due to the contrapuntal nature of rhythmic (polyrhythmic) nature. Phrase structure (1 st chorus) characterised by small <i>riffs</i> which are asymmetrical thus

	which manifests in the Ndebele music referent layering of various instrumental, dance & vocal lines.	26-33	2 nd chorus borrows from <i>isitshikitsha</i> dance-style & clapping timelines where vocables <i>Hom!</i> Are articulated to depict the intensity of the dance-style stamping of the feet.		singing the words <i>Kenivuke & Makesijonge</i> ; a feature so prevalent in the Ndebele traditional music. With reference to musico-lingual speech-tone system, there is a realisation of descending melodies in the 1 st chorus in bars 19, 23, 27, 31 & 35; hence speech melody.	defying the Western sense of commetricity in favour of the African sense of cyclic nature of melodies probably disregarding equidistance of answering phrase rule. Climax and anti-climax; tension and release achieved through the double chorus effect with each chorus assumed an independent rhythmic structure, hence climax and intensity/tension; (a scenario likened to the multi-layering of instrumental, dance and vocal lines in the Ndebele traditional music); coupled with registral expansion in the 1 st chorus. Anti-climax and release has been achieved by de-congesting the structure on the 2 nd chorus by reducing rhythmic content hence adopting the <i>isitshikitsha</i> timeline. Also the vocal register has been lowered on the 1 st chorus.
<i>Pastoral/Slow Section</i> Theme 3	Polyrhythmic (bar 38-42) characterised rhythmic diminution; independence of rhythms in respective melodies bring an African sense of melo-rhythmic nature also evident in the Ndebele traditional music; and monorhythmic characterised by reasonably rhythmic augmentation (bar 43-46) textures	38-46	Polyphonic (bar 38-42) and homophonic (bar 43-46) textures. Altos are leading thereby bring out the sense of call and response, a form also evident in the Ndebele traditional music. In this case call and response is leader dominated with alternating relationship. In bar 43-46 there is homophonic texture which depict group dominated Structures used in the Ndebele traditional ceremonial occasions for emphasis on Group solidarity.		The staggered entry resembles the entry of every instruments, involvement of dance and vocal entries in the traditional Ndebele music performance. These entries obliterate the sense of Metricity, i.e., crasis and anacrusis beat effect from a Western understanding of symmetrical structures of phrases; thus depicting the Afro-centric nature of 'free point of entry effect'. The bass line moves freely with a different material both rhythmically and melodically to depict free composition, a scenario which can be likened to African embellishment and <i>musicking</i> .	Polyrhythmic nature of the section results in polyphony with greater deal of staggered entry depicting the drop and pick technique which is a characteristic of African music, and also manifesting in the Ndebele traditional music.
Reprise Section Theme 4	Rhythmic diminution. Syncopation due to the polyrhythmic nature assumed by two choruses as in theme 2. Rhythms showing asymmetric grouping a feature which manifests in the Ndebele music referent layering	47-54	Antiphonal texture with double chorus structured to depict call & response which is group dominated with simultaneous relationship. 2 nd chorus comes with variation in the rhythmic structure and the harmonic complexion.	G Major	As observed in the Ndebele traditional music, this section is a recapitulation or restatement of theme 2. As such repetition is realised. There is also a variation on the 2 nd chorus through permutation. The rhythmic structure is different in order to create more tension and climax. However the <i>isitshikitsha effect</i> is maintained to maintain the <i>Ndebeleism</i> in the music, hence identity.	Fugal theme which can be related to the African style of staggered entry due to the contrapuntal nature of rhythmic (polyrhythmic) structure. Phrase structure (1 st chorus) characterised by small <i>riffs</i> which are asymmetrical thus defying the Western sense of commetricity in favour of the African sense of cyclic nature of melodies probably

	of various instrumental, dance & vocal lines.		However the <i>isitshikitsha</i> section is maintained in bar 50-54.			disregarding equidistance of western answering phrase rule. Climax and anti-climax; tension and release achieved through the double chorus effect with each chorus assumed an independent rhythmic structure, hence climax and intensity/tension; (a scenario likened to the multi-layering of instrumental, dance and vocal lines in the Ndebele traditional music); coupled with registral expansion in the 1 st chorus. Anti-climax and release has been achieved by de-congesting the structure on the 2 nd chorus by reducing rhythmic content hence adopting the <i>isitshikitsha</i> timeline. Also the vocal register has been lowered on the 1 st chorus.
Proclamation Section Theme 5	The trio section is bringing the proclamation through rhythmic diminution, which is contrary to the 2 nd chorus who build up a sober and steady/stable response through rhythmic augmentation coupled with reasonably longer rests to give space for the principal statement from the trio.	55-70	The <i>Trio</i> here strengthens the call technique simply implying that everyone is joining the 2 nd chorus, who are humming representing the melo-rhythmic nature of African (Ndebele) instrumental music Antiphonal texture with double chorus structured still depict call & response which is group dominated with simultaneous relationship. The 2 nd chorus suddenly fizzles out in bar 58 & thus re-appearing in bar 63, where the trio is developed into a quartet hence a realisation of more referent layering of melodies.	G Major	On the humming section there is still a latent/salient perception of <i>isitshikitsha</i> style. However, because of the dignified and meditative nature in terms of mood, one may liken the mood to the <i>ihlombe</i> style (slow and solemn form of <i>isitshikitsha</i>). In bar 63 bass and soprano are moving in parallel octaves, which simply points to the African (Ndebele) nature of parallelism in harmonic procedure. On the quartet section soprano 1 & soprano 2 are also moving in parallel 3rds.	Due to antiphonal texture the use of incidental harmonies arising from overlapping call and response patterns are realised. Also, the use of heterophonic procedures which result from contrapuntal combinations gives an African feel to the music. Despite the antiphonal texture exhibited, the two choruses are characterised by homophonic texture with a clear block harmonic procedure thus depicting the sense of agreement, solidarity and communalism as the Ndebele society.
2 nd Reprise Section Theme 6	Rhythmic diminution. Syncopation due to the polyrhythmic nature assumed by two choruses as in theme 2. Rhythms showing asymmetric grouping a feature		Antiphonal texture with double chorus structured to depict call & response which is group dominated with simultaneous relationship. 2 nd chorus comes with variation in the rhythmic	G Major	As observed in the Ndebele traditional music, this section is a recapitulation or restatement of theme 2. As such repetition is realised. There is also a variation on the 2 nd chorus through permutation. The rhythmic structure is different in order to create more tension and climax. However the <i>isitshikitsha</i> effect is maintained to maintain the <i>Ndebeleism</i> in the music, hence	Fugal theme which can be related to the African style of staggered entry due to the contrapuntal nature of rhythmic (polyrhythmic) structure. Phrase structure (1 st chorus) characterised by small <i>riffs</i> which are asymmetrical thus defying the Western sense of

	which manifests in the Ndebele music referent layering of various instrumental, dance & vocal lines		structure and the harmonic complexion. However the <i>isitshikitsha</i> section is maintained in bar 75. There is a slight repetition on the bass line as it repeats the bass in the 2, bar 34-37.		identity.	commetricity in favour of the African sense of cyclic nature of melodies probably disregarding equidistance of western answering phrase rule. Climax and anti-climax; tension and release achieved through the double chorus effect with each chorus assumed an independent rhythmic structure, hence climax and intensity/tension; (a scenario likened to the multi-layering of instrumental, dance and vocal lines in the Ndebele traditional music); coupled with registral expansion in the 1 st chorus. Anti-climax and release has been achieved by de-congesting the structure on the 2 nd chorus by reducing rhythmic content hence adopting the <i>isitshikitsha</i> timeline. Also the vocal register has been lowered on the 1 st chorus.
Coda	There is the use of rhythmic diminution with a more of interlocking nature of them resulting in high degree of syncopation. Thus resultant melodic-hocketing and Afro-centric melodic counterpoint are realised.	76-82	Again the antiphonal texture is evident. With cross rhythms		There is high use of syncopation. Thus resultant melodic-hocketing and Afro-centric melodic counterpoint are realised The 2 nd chorus is singing vocables Hhay! To emphasise on the stamping effect of the Ndebele dance styles. Borrowing from <i>isitshingo</i> dance style, the 2 nd chorus has been modelled to bring about the sense of such dance style.	Stratified arrangement variation has been explored here to give a different musical material to mark the closure of the work. Here some fixed isorhythmic patterns have been combined simultaneously to produce a stratified texture which is varied by the gradual substitution of alternative patterns for those in the original matrix.

Therefore from the above summary, the following can be noted: The increasing dramatic intensity of the exposition also derives from a progression from the series of articulated and definite metric pulses of the antiphonal section of *Izingqungqulu Zomculo* to the obscure metric organisation which also prevails. This feature comes as a result of the increasing syncopation and staggered entries in this section of the work. The stratified texture of the piece is also a manifestation of another important conceptual basis, the evocation of the “element of communal performance.” This is an endeavour, as a composer, to capture the ensemble setting of traditional Ndebele vocal-dance-instrumental music performance. The

often-fragmentary character and shortness of motivic elements in the piece underline their similarity to Ndebele melo-rhythms.

Since most of the motivic phrases and thematic material in the work are conceived linearly, there is a constant dialogue between the two choruses. As noted before, this dialogue exists antiphonally as a call and response pattern in both the overlapping and demarcated forms. The most effective use of the call and response procedure occurs in the second section of *Izingqungqulu Zomculo* of the work where the soprano functions as a ‘cantor’ while alto, tenor and bass provide answering phrases with different textual material from the sopranos. While alto, tenor and bass (A.T.B.) provide Ostinastic responsorial material the section develops into an antiphonal texture, with the soprano being harmonised into S.A.T. to form the 1st chorus, while the second chorus assumes the S.A.T.B., hence resulting in the realisation of climax and intensity. In addition to its responsorial idea the bass provides irregularly placed voice-leading patches to punctuate the phrases of the entire textural structure.

Framed by fluctuations of indigenous conceived tempo, dynamics and mood, this passage provides a dramatic and appropriate end to the work as a whole. Of interest is the use of instructions such as; *Traditional stamping effect* (bar 1), *African vocalism* (bar 52), *Isitshingo Style* (bar 60). Some instructions are implied in the adoption of dance-style related rhythms hence suggestive of a desired mood. Despite the continuous dialogue between the two choruses, the most effective means of evoking the element of communal performance in work is through the integrated use of registral contrasts to differentiate motivic phrases.

Four features typify the two compositions in terms of thematic development and resolution:

- 1) The continuous evasion of strong tonal cadences;
- 2) The re-emergence of the contrapuntal (polyphonic) textures;
- 3) The use of an extensive fugue as a medium of a more elaborate motivic process;
and
- 4) The use of notes of shorter durational values (rhythmic diminution) as a basis of melodic movement.

Three main features differentiate these two works from the other three works:

- a) Izingqungqulu zomculo in its different sections, the pentatonic (modal) character of the melody is given considerable prominence.
- b) The works employ motivic processes characterised by clear unfolding of the main theme. Thus, the total structures of both works are defined by a development not away from the theme but within it.
- c) Throughout the works, rhythmic modification and antiphonal textural feature have served as markers of form, hence a realisation of a verse refrain/chorus form, almost resembling the mini-rondo form.

6.6. Conclusion

This chapter has successfully managed to satisfy the analytical endeavour of this research making reference to a proposed mode of analysis. Demonstrative compositions used in this chapter have shown a great possibility of the application of indigenous Ndebele rhythmic, melodic, harmonic and textural elements in contemporary choral compositional procedures.

New avenues have been noted using the Ndebele music-culture as a framework. To note was the discussion of the *‘Clap-dance’* concept as prevalent in the compositions under discussion. It was also evident that dance, vocal and instrumental domains perceived in the traditional Ndebele song-dance styles can be adopted as pre-compositional resources.

CHAPTER SEVEN

7.0. Summary, Recommendations and Conclusion

7.1. Introduction

This chapter seeks to give a summary of the thesis. Recommendations are also spelt out for the continuity of such a pioneering research in Zimbabwe. Possible trajectories as far as indigenous oriented choral music composition is concerned, are made clear and emphasis made on the Zimbabwean curriculum to include such researches for the strengthening of the germinating endeavour. Conclusions, juxtaposed the recommendations will be made.

7.2. Summary

The discussion engaged in this thesis has revealed a variety of compositional procedures through which selected indigenous choral compositions, and demonstrative works, have attempted to integrate elements from traditional Ndebele music into the afore-mentioned art works. On the one hand, from the selected works discussed in chapter 5, are conceived from a predominantly European stylistic perspective (within which traditional Ndebele music elements occur peripherally) while on the other, demonstrative works discussed in chapter 6 appear to maintain very strong links with traditional Ndebele music, a clear departure from status quo of local Art choral compositions. In their attempts to incorporate elements of traditional Ndebele music, it appears that the composer has relied on the use of the main features of Ndebele indigenous music identified in Chapters 2 and 3, and these include:

- (i) Polyrhythmic and multi-layer textures;
- (ii) Melo-rhythmic lines which lack a consistent metric motion;
- (iii) Strong percussive textures;
- (iv) Improvisatory-like forms and call and response procedures;

- (v) The principle of constant variation;
- (vi) Consistent/ *Ostinastic* tonalities;
- (vii) Harmonies which, in their modal and heterophonic qualities are Ndebele music-culture inspired;
- (viii) Harmonic procedures which take into consideration the linguistic demands of text;
- (ix) The extraction of traditional Ndebele melodic and rhythmic ideas or motifs;
- (x) The use of text-driven melodic patterns;
- (xi) The adaptation of traditional Ndebele dance and instrumental time-lines to assume vocal lines;
- (xii) The use of the vocables as they manifest in traditional Ndebele music;

The above noted features have been blended with Western art elements. The study also shows how the emergence of these works is linked to the historical developments in Zimbabwean Ndebele soundscape and sonic order. As a result of European contact with the Ndebele, these developments were to have a significant ethnological and cosmic effect on the socio-cultural, religious and, consequently, the music-culture. Thus, as the study has shown, the use of traditional Ndebele music elements represents one important way through which Ndebele composers can capture the spirit of their traditional culture as they comprehend it. In addition to incorporating traditional Ndebele music-cultural elements, the selected Ndebele compositions have also made reference to extra-musical elements which have relevance to the Ndebele society. Evidence of this has been noted in the use of text such as *Izingqungqulu* (eagles), *Amaphimbo emvelo* (the voices of the nature), *Izinyoni zishaya ingoma* (birds singing). Such textual content simply points to the fact that the Ndebele people have a strong affinity with their nature.

While traditional Ndebele music-culture often draws greater denotation through their association with extra-musical events, the appreciation of such music-culture, by the people, does not rule out an acknowledgment of their musical qualities. In other words, musical consideration constitutes an essential factor in the appreciation of a music-culture in traditional Ndebele setting. It therefore rests on any composer working within a socio-cultural climate as the one under discussion, to be thoughtful in his incorporation of both the functional and structural features of traditional Ndebele music. Instrumental works also provide an important medium for the re-interpretation of elements of traditional Ndebele music. If, however, such modern works are heavily infused with rhythmic, melodic and formal elements of Ndebele music they will elicit a positive response from its exponents. Such a response can derive from the appreciation of the musical (structural) ingredients of the works as well as their relevance to any extra-musical ideas or contexts (religious or secular) and any emotional reactions associated with such contexts. For example, the use of the call and response pattern and the use of polyrhythmic textures in such works as *Izingqungqulu* and *Imimangaliso* are observable Ndebele musical features which also carry important extra-musical messages. This is because, in traditional Ndebele culture each of these two features carries extra-musical, social meaning.

As discussed in Chapter 3, group dominated call and response patterns are often used in traditional ceremonies to reinforce the people's belief in group solidarity. Likewise, the conception of an ensemble in which instrumentalists play different hierarchies of rhythmic patterns coupled with dance rhythms is symbolic of the Ndebele concept of the division of labour which prescribes the distribution of duties according to the proficiency and capability of the personage in a society.

It must, however, be stated that, despite their extra-musical cultural significance, the traditional elements employed within a contemporary/modern Art composition may be perceived from a purely musical perspective by some listeners. This is because the perception of a musical style presented in a work will ultimately depend on the disposition of the listener who may not be able to ascribe extra-musical meanings to sounds especially when there are no cues or explicit references (in the form of a programme, for example) to any such extra-musical connotations. In the light of this discussion, the attempts already made represent a step in the right direction. It must, however, be mentioned that the fusion of European and Ndebele elements in the works of modern Zimbabwean (Ndebele) composers, who ascribe to retaining a strong African character in their works, should be carried out in such a way that the African elements used will not be overshadowed by European materials.

Three main criteria which were noted as crucial in establishing phrase divisions are;

(a) The use of repeating units and their variants, (b) changes in tone levels and (c) the use of rests. The interaction of two or more of these criteria often produced a hierarchy of phrasings of two or more layers in depth. This element of inherent stratification, that is the occurrences of perceptible levels of rhythmic phrases within individual lines, was another aspect of the stratified texture of the work. (d) Form and direction

Three main elements typified the structural outline of the five (5) works;

- 1) Reliance on the poetic text as a formal prop;
- 2) Use of the element of continuous variations; and
- 3) Preponderant use of instrumental-dance conceived (*clap-dance vocalism*) accompaniment to realise change of textual content and mood.

Three important features which were noted include:

- 1) In some instances, the compositions employed modal scales, a pentatonic scale in particular. Such was mainly evident in Izingqungqulu zomculo;
- 2) Two motivic features - an auxiliary motif, pitch motives, rhythmic motives and some syncopated rhythmic figurations were prominently featured within the compositional material of the 5 compositions;
- 3) In the contemporary choral compositions, textual contours generally corresponded with melodic contours.

Significant treatment of traditional Ndebele music-cultural features which were noted in the indigenous contemporary choral compositions was as follows:

- 1) The use of polyrhythmic textures which accentuated the rhythmic and percussive character of the indigenous material;
- 2) The use of a loose, open ended format which suggested the extemporisational element of the performance contexts of the traditional Ndebele music; and
- 3) The provision of a harmonised vocal accompaniment which predominantly reflected the modal character of the song by a deliberate avoidance of strong diatonic procedures, particularly in Izingqungqulu zomculo, Ma'Africa and to a lesser extent Imimangaliso and Mvana kaNkulunkulu.

Despite several stylistic differences between the categories of works examined in the study they share certain important features in common. These include the general absence of modulation within the tonal frameworks, the provision of a harmonic-tonal vocabulary which often constitute an interplay between the modal character of the traditional Ndebele music

and Western functional harmony, the use of dynamic and often complex rhythmic textures, a regard for the linguistic demands of text and the use of formal procedures (including the call-responsorial pattern) which are evocative of traditional delivery patterns of the traditional Ndebele music. As such, these stylistic features occupy important compositional positions in the conception of original indigenous oriented contemporary compositions which make use of indigenous texts.

Four elements directly connect all five (5) compositions, and of particular interest, Mvana kaNkulunkulu and Izingqungqulu Zomculo with the traditional Ndebele mode of music-making:

- 1) The irregularity of rhythmic accents;
- 2) The highly irregular and fragmentary phrasing;
- 3) The wider intervallic span; and
- 4) The high incidence of oblique words *isiNdebele esijulileyo* whose meanings demand knowledge of the Ndebele mythology and history.

In composition, part-writing, which makes use of text in a traditional language poses a significant challenge to contemporary composers especially when the pre-compositional demand of text (that is the need to maintain the linguistic contour of text) is an important consideration. The prevalence of harmonic parallelisms in African music has been interpreted by some writers to be strong evidence that traditional African music lacks vertically conceived harmonies. Parallelism implies that there is really only one voice, which other voices duplicate at higher or lower intervals. As we have seen, the prevalence of harmonic parallelisms was an essential feature of the musical setting of Ndebele tone language. In light

of linguistic demands and musical considerations, as the works under discussion illustrated, pre-compositional demand of traditional Ndebele tonal language was perceived as a vital factor in the conception of melodic and harmonic composition.

It was made clear as to how linguistic elements influence purely musical characteristics of these compositions. Other important features of the piece included;

(a)The alternations between homophonic passages characterised by parallel harmonies and relatively contrapuntal (polyphonic) passages; and (b) the use of antiphonal vocal divisions.

The use of some of these harmonic and textural procedures was generally determined by the need to reflect both the inflectional and rhythmic features of the text. For example, the establishment of and escape from the background tonality of the work was directly linked to the alternations of homophonic and contrapuntal (polyphonic) passages.

Thus, in the homophonic passage the parallel harmonies between each part somehow proved to be an unavoidable feature of a monorhythmic setting of a Ndebele tone language. The harmonic interest in the compositions derived from the independent conception of phrases between the two divisions (antiphony) of the choir. In each of the two groups melodic patterns directly reflected linguistic contour. The total outline of the pieces was therefore defined by alternations between homophonic and contrapuntal (polyphonic) passages. It was within this musical framework that the linguistic demands of text were met.

The most important feature was the use of ostinato rhythmic phrases which were derived from the speech-rhythms as a background rhythmic lead. Therefore, from the discussions of these works, it appears there has been a greater attempt to maintain the relationship between text and melody as it is found in traditional models. These compositions have also helped to

provide an insight into an important cultural root of my style as a composer. Features such as whole tone scale, tritone, bitonality, parallel harmonies, no doubt reflect the influence of romantic-impressionistic language of Western music. But the use of these features is also linked to the influence of Ndebele traditional vocal music. In addition, the use of linearly conceived melodies, as seen in these vocal works, is suitable for a musical setting of a tone language. From this it can be ascertained that Ndebele vocal music and its strong ties with the demands of the pre-compositional element of language are crucial to the derivation of those familiar elements of an indigenous contemporary compositional style in Africa, and, to Ndebele composers. The works were examined in the context of Onyeji and Onyeji's (2015) African vocalism and my proposed Music-cultural Dichotomous model of cross-cultural music structural analysis, to illustrate the interaction between the traditional Ndebele and Western elements. Therefore, summative conclusions from the study were;

1) Music-culture and environment inform a composer

From the analysis, the study found out that selected compositions are situated on a cultural interface between own inherited African music-culture and acquired western music-culture through education. The study identified that 'Ethno-composition' (cross-cultural composition) presents a variety of concerns namely: the importance of environment in shaping one's way of perceiving sonic sounds peculiar to his culture; the challenge of understanding other musical styles within the Ndebele music-culture due to the missionary activities that resulted in Hybridisation of these other indigenous music styles; and absence of a procedural investigative discourse with which to analyse indigenous oriented compositions.

After examining the cultural, idealistic, ethnological and musicological issues with reference to indigenisation-oriented music composition, the study developed an indigenous oriented

mode of analysis that has the potential to facilitate a better understanding and the analysis of research-folk-based compositions.

2) Consistence in composer's idiom

From the three compositions, and also supported by the responses from different respondents, I could show that there is consistence in the style and techniques in the composition of these works. Thus, this phenomenon can be explained in three perspectives; dialect, idiom and intraopus style. Dialect may be viewed as those sub stylistic features that are related from one composer to the other as a result of the shared geographic or cultural space. This can also apply to similarities that are embodied in an individual composer's works. Meyer (1996:23) notes, "...dialect may be defined by social class or cultural function: folk music versus art music..." In this case dialect has been fulfilled by adhering to the Ndebele cultural space through adopting language, rhythmic, melodic, harmonic and textural features of indigenous music of the Ndebele people. On explaining the idiom, Meyer (ibid: 24) agrees that;

Within any dialect, individual composers tend to employ some constraints rather than others; indeed, they may themselves have devised new constraints. Those that a composer repeatedly selects from the larger repertory of the dialect define his or her individual idiom.

In light of the above assertion, it can be concluded that the composer's idiom is that which identifies him/her to his/her music. This may be the colouristic features, thematic transformations and preferences on harmonic, rhythmic and form structures. From the compositions in this research, it was deduced that there was coherence and similarities in the composer's idiom as there was consistence in the choice of rhythmic, harmonic, and colouristic features in all compositions. While dialect has to do with what is common to works by different composers, and idiom has to do with what is common to different works by the same composer, intraopus style is concerned with what is replicated within a single work.

7.3. Recommendations and Conclusion

Despite the very strong references made to traditional Ndebele music elements in such works as *Izingqungulu* and *Imimangaliso* from traditional life, it must be stressed that Ndebele composers and other composers from different ethnicities in Zimbabwe may need to employ more traditional idioms and instruments in their bid to create works which are relevant to the aesthetic needs of their societies. This is because no matter how bold and unpretentious are the references made to Ndebele music, in a work scored for European instruments, those references are bound to be coloured and even undermined by the nuances of the European instruments employed. But as we have noted, the practice of using traditional instruments in modern Art compositions will have to be consolidated through an educational system which trains people who can handle these instruments from notation.

Up until the present time, music curricula at both the ethnical (micro-cosmic level) and national (macro-cosmic) levels in Zimbabwe tend to focus mainly on the study of European music. Although efforts are now being made in institutions such as the Midlands State University; thereafter referred to as MSU, (through this pioneering research and preliminary implementation of such curriculum in my composition courses), the teaching of traditional Zimbabwean music has yet to take its rightful place within the educational system in the country; particularly on the theoretical or structural organisation of the music. MSU has a very strong base for the performance of Zimbabwean traditional dance-styles which gives a learner an aptitude to be able to carry out a structural analysis of the music for application in composition.

One of the most important objectives for which schools and universities are established in Zimbabwe must be to generate the appreciation and the awareness of the Zimbabwean

cultural heritage - against the background of a strong European cultural challenge. As such, the teaching of traditional Zimbabwean music should not occupy a subservient position. The propagation and the appreciation of works by modern Zimbabwean composers depend, therefore, on a bi-musical programme designed to embrace traditional African (Zimbabwean) idioms on the one hand and, on the other, European forms and techniques. Such a bi-musical approach is called for in view of the strong impact of European music on the Zimbabwean soundscape.

While the fusion of European and African musical idioms represents a culturally valid compositional option by modern Ndebele (Zimbabwean) compositions, there is, however, no reason why works could not be conceived entirely for traditional African instruments with Zimbabwean preference and origin. Since, as a result of the impact of European culture on the Zimbabwean social climate, the notion of choral music festivals/competitions and concerts should be put in place to enable the gaining of popularity, the idea of deploying traditional Ndebele (Zimbabwean) features and idioms as well as instruments in a work.

Having noted the current creative situation and the need for a paradigm shift in African distinctive styles in various musical forms, it is pertinent to make some suggestions. One is the need for the younger generation of Ndebele (Zimbabwean) composers to take up the challenge and strive for creative identity as well as present authoritative and valid framework for composition that could be universally applied. Global identity politics must not be ignored by African creative minds if Zimbabwean Choral music must have a place in the global creative context. Closer attention should be paid to the creative potential of indigenous music of different cultures in Zimbabwe if as a nation we are to present a new horizon in world music. At least, such music possesses unique and Zimbabwe-specific creative norms and

idioms that, if harnessed, would at once give exclusive identity to the music form(s). The younger generation of Zimbabwean composers in our diverse ethnicities have the duty to discuss creative activities and possible style(s) that may be of interest to other composers, irrespective of what other people may think of them. That way, a creative style may crystallize and be accepted. Ethno-Composition model, which has its sub-systems as Music-culture ecology concept, Musico-lingual motif concept, which hitherto leads to the realisation of the concept of hegemony in the ownership of a composition which is culture-specific; and the dichotomous system which recommends cross-cultural and Syncretic procedures in blending the African idioms and Western idioms, are recommended for application by the generality of the younger generation of Zimbabwean composers owing to their successes and international application.

This discourse presents a brief survey of African art music composition from a Zimbabwean Ndebele standpoint in the context of emerging creative styles based on African indigenous musical paradigms. An in-depth survey of the creative styles of African art music would entail a larger volume quite outside the scope of this presentation; hence, this is an introduction. However, it is evident from the foregoing that the new compositional styles are hinged on Africanisation of the music art rooted in the creative theories of African indigenous music as made manifest by creative composers as exhibited in this research. The proposition emphasises detailed study of African indigenous music to enable knowledge and extraction of relevant creative elements and idioms for the composition of African art music; and in the case of Zimbabwe, within the confines of specific societies in our diversities.

In order to achieve a creative fusion of African (Zimbabwean) indigenous and European musical elements, composers should not engage in symbolic use of African musical materials

but to have African indigenous materials in greater abundance through appropriate research engagements. Such works can authoritatively be cited as having evoked the essence of the music culture they are based on as well as the idioms in new forms. This would be in the harmonic style, use of tonality and choice of sounds, relationship of the parts, performance and contextual dynamics, simulation of dance, element of drama and communal performance, interpretation and aesthetic features, etc. The study makes unequivocal claims that a composer should not repeat tradition in the process but should draw from the palpable idioms of indigenous music resources for the composition of original music that though rooted in the indigenous music it is drawn from, is yet independent of it. This philosophy of African contemporary art music interconnects with and as well is in correlation with the views of many leading African art music composers and musicologists. Therefore, an endorsement of the ethno-composition model/framework, a stylistic distinction based on African indigenous paradigm, is valued as significant to the development of Africa's creative identity in art music composition.

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APPENDIX A

DISCOGRAPHY

1. Sound recordings of the 26 transcribed traditional Ndebele songs on CD

- | | |
|---|--|
| Track 1 Inkomo Zomlandu | Track 14 Bayal'obaba |
| Track 2 Abakudala | Track 15 Ubaba wayevunul'inkoni |
| Track 3 'Zinja Zoy'sab'imbabala | Track 16 Vul'amasango |
| Track 4 Khonapha Khonapha | Track 17 Siza lomlilo |
| Track 5 Ngiyamaz'ubaba | Track 18 Umthombo Welizwe |
| Track 6 Ngilamlela | Track 19 Ubaba Wayangaphi |
| Track 7 Ezamalobolo | Track 20 Giyafefe |
| Track 8 Inggungqulu yahlal'emkhayeni | Track 21 Izulu Kaline |
| Track 9 Inkonkon'iyajama | Track 22 Khonal'eNjelele |
| Track 10 Dabuka Lwandle | Track 23 Izinyanya |
| Track 11 Insingiz'emnyama | Track 24 Izinyanya |
| Track 12 UNgungunyana | Track 25 AbakoGasa |
| Track 13 UNgwalungwalu | Track 26 Qolosha Thole lenkomo |

2. Sound recordings of 3 Selected choral compositions on CD

- Track 1** Imimangaliso
- Track 2** Ma'Africa
- Track 3** Hosana Kweliphezulu

3. Sound recordings of 2 Demonstrative choral compositions on CD

- Track 4** Mvana kaNkulunkulu
- Track 5** Izingqungqulu Zomculo

4. Video recordings of traditional Ndebele song-dance performance and interviews documented on DVD

- Video 1** Thandanani Cultural Ensemble
- Video 2** Umkhathi Cultural Ensemble

5. Video recordings of performance of Selected choral compositions on DVD

- Video 1** Imimangaliso
- Video 2** Ma'Africa
- Video 3** Hosana Kweliphezulu

6. Video recordings of performance of demonstrative choral compositions on DVD

- Video 4** Mvana kaNkulunkulu
- Video 5** Izingqungqulu Zomculo

APPENDIX B

MUSIC SCORES

Transcriptions of traditional Ndebele songs

- 1. Isitshingo**
 - Inkomo Zomlandu
- 2. Indlamu**
 - Abakudala
 - ‘Zinja Zoy’ sab’imbabala
- 3. Isitshikitsha**
 - Khonapha Khonapha
 - Ngiyamaz’ubaba
 - Ng’lamlela
 - Ezamalobolo
 - Ingqungqulu Yahlal’emkhayeni
 - Inkonkon’iyajama
 - Dabuka Lwandle
 - Insingiz’emnyama
 - Ungwalungwalu
- 4. Izangoma**
 - Ungungunyana
- 5. Ihlombe (In Isitshikitsha style)**
 - Bayalobaba
 - Ubaba wayevunul’inkoni
 - Vul’amasang’uzongena
- 6. Umdadada**
 - Siza lomlilo
- 7. Amantshomane**
 - Umthombo Welizwe Lonke
 - Ubaba Wayangaphi
 - Giyafefe
 - Qolosha Thole Lenkomo
- 8. Amajukwa/Ihosana**
 - Izulu Kaline
 - Khonal’eNjelele
 - Abako Gasas
- 9. Ingoma Ye “Nxwala” yombuyiso**
 - Izinyanya
 - Izinyanya (woz’ekhay’ebantwaneni)

Inkomo Zomlandu

Transcription By Paul Dumisani Bajilla

Ndebele Isitshikitsha Folksong

Doh is G **Andante**

Male lead voice

U - ba - ba wa - z'i - dl'i - nko - mo; i - zi - nko

Female responses

Zhi - ya! Wo - Hha!

Male responses

Zhi - ya! Wo - Hha!

Dance & clapping time line; Following same time.

Andante

Zhi - ya! Wo - Hha!

2

3 | d .l : | : .s | l .s :-d | .s :s .m | d .d :- | : :

mo, e - zo-mla - ndu, u - mla-ndw'e - kha-ya.

zhi-ya! Wo-Hha! Wo Hho! Wo-Hho! Hho! Wo-Hha!

6 | .m :m .m | m .r :d .l | l : | .r :m .r | d .l : | : .s

I -nko-mo zo- mla - ndu, e -zo- mla - ndu, e -

Wo-Hho! Zhi-ya! Wo-Hha! zhi-ya! Wo-Hha! Wo Hho!

Wo-Hho! Zhi-ya! Wo-Hha! zhi-ya! Wo-Hha! Wo Hho!

Wo-Hho! Zhi-ya! Wo-Hha! zhi-ya! Wo-Hha! Wo Hho!

9 | l . s : . d | . s : s . m | d . d : - | : | . m : m > m > m | r > m > r : d > l | 3

zo-mla-ndu, u-mla-ndw'e-kha-ya. U-ba-ba wa-z'i-dl'i nko-mo;
 Wo-Hho! Hho! Wo-Hha! Wo-Hho!

12 | l : | . r : m . r | d . l : | : : . s

e-zo-mla-ndu, Zhi-ya! Wo-Hha! zhi-ya! Wo-Hha! Wo-Hho! e-mrmd
 Zhi-ya! Wo-Hha! zhi-ya! Wo-Hha! Wo-Hho!

4

14 | l . s :- . d | . s : s . m | d . d :- | . m : r . d | r . l :- | :- .

zo - mla - ndu, u - mla - ndw'e - kha - ya.

— Wo - Hho! Hho! Wo - Hha! Wo - Hho!

s : | . d : s | : . d | : l . s | l . m :- | :- .

m : | . s : m | : . s | : f . m | f . m :- | :- .

s : | . d : s | : . d | : l . s | l . m :- | :- .

— Wo - Hho! Hho! Wo - Hha! Wo - Hho!

ABAKUDALA

Indlamu

The musical score is written in G major (one sharp) and common time (C). It consists of three parts: Lead, Response, and Dance Adlib. The first system shows the Lead part with the lyrics 'A - ba - ku - dal'' and the Response part with the lyrics 'Ba - be - yi - sha - y'i - ngo -'. The second system, marked with a '2' above the staff, shows the continuation of the Lead part with the lyrics 'Hhi-ya! Hom - na!' and the Response part with the lyrics 'ma bc-vu-nu-l'a-ma-bhc-tshu, ba-bc-yi-tshay'i-ngo-ma bc-vu-nu-l'a-ma-bhc-tshu.' The Dance Adlib part is represented by a single line with a common time signature and a double bar line at the end.

Dance is Adlib. With synchronised clapping.

Zinja Zoyesab'imbabala

Ndebele Isitshikitsha traditional song

1

Lead

Zi - nja zoy' - sa - b'i-mba-ba-la zi-kho -nkoth' -

Response 1

Zi - nja zoy' - sa -

Response 2

Zi - nja zoy' - sa -

Dance pattern

Clapping

4

Zi - nja zoy' - sa - b'i-mba-ba-la zi-kho -nkoth'

- b'i-mba-ba-la zi-kho -nkoth' -

- b'i-mba-ba-la zi-kho -nkoth' -

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KHONAPHA, KHONAPHA

Transcription By Paul Dumisani Bajilla

Ndebele Isitshikitsha sSong

Moderato Kho-na - pha kho-na - pha
Sa - be - l'u - bi - zi - we

Leading Voice

La ph'eng-'bi - zwa kho - na k'la-ph'e -

Responding Voices

La ph'eng-'bi - zwa kho - na k'la-ph'e -

La ph'eng-'bi - zwa kho - na k'la-ph'e -

3 Kho-na - pha kho-na - pha.
Sa - be - la sa - be - la.

fe - la kho - na La - ph'eng - 'bi zwa kho na k'la ph'e -

fe - la kho - na La ph'eng - 'bi - zwa kho na k'la ph'e -

fe - la kho - na La - ph'eng - 'bi zwa kho na k'la ph'e -

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2

Kho - na - pha kho - na - pha
Sa - be - l'u - bi - zi - we

5

fe - la kho - - na

fe - la kho - - na - -

fe - la kho - - na

Ngilamlela Ndwandwe

Ndebele Isitshikitsha song

Lead

Ng'la-mle-la We! Ndwa - ndwe, Ng'la-mle-la We! Ndwa - ndwe;

Response 1

Ng'la- mle - - - ng'la-mle -

Response 2

Ng'la- mle - - - ng'la-mle -

Clapping (ukuqakeza)

Dance pattern

3

Ng'la-mle-la Mshwe-sh'ng'la-mle-la na-mp'a-ba-fo be-mbu -lal'! Ng'la-mle-la We! Ndwa-ndwe,

la; ng'la - mle-la na-mp'a-ba-fo be-mbu -lal'! - - Ng'la-mle

la; ng'la - mle-la na-mp'a-ba-fo be-mbu -lal'! - - Ng'la-mle

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EZAMALOBOLO

Isitshikitsha Trad.

Lead

U - ba - ba wang' - lo - bo - la i - nko - mo - zi - nga - ki?

Response

E - za - ma - lo - bo - lo He - ya

Clappers & Dance

zi - thi - nten' - zi - bu - ye i - nko - mo zi - nga - ki?

He! E - za - ma - lo - bo - lo He - ya He!

INKONKON'IYAJAMA

Isitshikitsha

Lead

I - nko - nko n'ya - ja - ma, 'Nko - nko - n'ya - ja ma.

Response

Aah - He - le - le Wo! Kho - nal' - za - kel' - bon'

Clappers
Izikeyi

Dance

DABUKA LWANDL'OLUKHATSHANA

Transcription By Paul Dumisani Bajilla

Ndebele Isistshikitsha Song

The musical score is presented in two systems. The first system includes a 'Leading Voice' staff with a melodic line in G major and common time, followed by three 'Responding Voices' staves that provide harmonic support. The 'Dance and Clapping Pattern' is shown on a bass staff with a rhythmic sequence of notes and rests. The second system continues the vocal and rhythmic parts, starting at measure 5. The key signature is G major (one sharp) and the time signature is common time (C).

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'NSINGIZ'EMNYAMA

Izangoma

Lead

'Nsi - ngi - z'e - mnya - ma;

Lead

'Nsi - ngi - z'e - mnya - ma ya - kha - la la - ze la - tsho - na

Clapping

4

'Nsi - ngi - z'e - mnya - ma.

'Nsi - ngi - z'e - mnya - ma.

'Nsi - ngi - z'e - mnya - ma

7

ya - kha - la la - ze la - tsho - na 'Nsi - ngi - z'e - mnya - ma.

INGQUNQULU YAHL'EMKHAYENI

Isitshikitsha

The musical score is presented in three systems, each with three staves. The top staff is the Lead (treble clef), the middle is the Response (bass clef), and the bottom is Clappers & Dance (percussion clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the notes.

System 1:
Lead: Wa - ke - way' - bo - ni Wa - ke way' - bo -
Response: 'Ngqu-ngqu - l'ya - hla - le - mkha-yen'
Clappers & Dance: [Percussion notation]

System 2:
Lead: - ni we - n'u - yay' - bi - zi
Response: 'Ngqu-ngqu - l'ya - hla - le - mkha - yen' 'Ngqu-ngqu -
Clappers & Dance: [Percussion notation]

System 3:
Lead: we - n'u - yay' - bi - zi;
Response: l'ya - hla - le - mkha - yen' 'Ngqu-ngqu - l'ya - hla - le - mkha - yen'.
Clappers & Dance: [Percussion notation]

UNGUNGUNYANA

Transcription: Bajilla P.D.

Ndebele Trad. Isitshikitsha

Lead

U-Ngu-ngu-nya-ne u-ye - sa-be-ka U-Ngu-ngu -nya-ne u-ye-sa-be-ka.

Response

Hhay! Hhay! Hhay!

Clappers/Izikeyi

Dance

Detailed description: This system contains the first three measures of the song. The 'Lead' part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are 'U-Ngu-ngu-nya-ne u-ye - sa-be-ka U-Ngu-ngu -nya-ne u-ye-sa-be-ka.' The 'Response' part is also in treble clef and contains the vocalizations 'Hhay! Hhay! Hhay!'. The 'Clappers/Izikeyi' and 'Dance' parts are in bass clef with a common time signature (C) and use a rhythmic notation consisting of vertical stems and flags.

4

Wa - fi - k'e-kha-ya kwa-phe - l'u - mo - ya, U-Ngu-ngu - nya-ne u - ye - sa - be - ka.

Hhay! Hhay! Hhay! Hhay!

Detailed description: This system contains measures 4 through 6. Measure 4 is marked with a '4' above the staff. The 'Lead' part continues with the lyrics 'Wa - fi - k'e-kha-ya kwa-phe - l'u - mo - ya, U-Ngu-ngu - nya-ne u - ye - sa - be - ka.' The 'Response' part contains 'Hhay! Hhay! Hhay! Hhay!'. The 'Clappers/Izikeyi' and 'Dance' parts continue with their respective rhythmic notations. The system ends with a double bar line.

BAYAL'OBABA

Isitshikitsha (Ihlombe)

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three parts: Lead, Response, and Clappers & Dance. The first system shows the Lead part with the lyrics "Ba - ya - lo - ba - ba;" and the Response part with "Ba - ya". The second system shows a triplet of notes in the Lead part with the lyrics "ba - ya - la;" and "ba - yal' - kung' - phe-le - ke-ze - la." The Clappers & Dance part is represented by a single line with rhythmic notation.

Ihlombe is a slow version of Isitshikitsha; both dance and clapping must be very soft and light.

UNgwalungwalu kaMatshobana

Isitshikitsha

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of three systems. The first system includes a Soprano line with the lyrics "U - Ngwa - lu - ngwa - lu Ma - tsho - ba - na.", a Bass line with the lyrics "U - Ngwa", and a Percussion line. The second system begins with a measure number '3' above the staff and includes a Soprano line with the lyrics "- lu - ngwa - lu ngu - Ngwa - lu - ngwal' -", a Bass line, and a Percussion line. The score uses standard musical notation including treble and bass clefs, a common time signature, and various note values and rests.

Vul'amasang'usongena

Ndebele Isitshikitsha song

Lead



Ngi-zo-nge-na ka-nja-ni a-ma - sa-ngw'e-va-li- we?

Response



Vu-l'a - ma-sa-ng'u-zo-nge- na,-

4



Ng'zo-nge-n'e -kha -ya vu- l'a - ma - sa-ng'u-zo - nge - na.



— vu - l'a - ma - sa-ng'u-zo - nge-n'e -kha -ya vu - l'a - ma - sa-ng'u-zo - nge - na.

7



Ngi-zo-nge-na ka-nja-ni a-ma - sa-ngw'e-va - li we?



Vu-l'a - ma-sa-ng'u-zo-nge - na,-

10



Ng'zo-nge-n'e -kha -ya vu- l'a - ma - sa-ng'u-zo - nge - na.



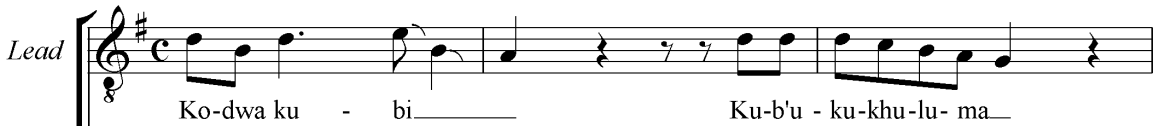
— vu - l'a - ma - sa-ng'u-zo - nge-n'e -kha -ya vu - l'a - ma - sa-ng'u-zo - nge - na.

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NGIYAMAZ'UBABA


Isitshikitsha Trad.

Lead




Ko-dwa ku - bi - - - - - Ku-b'u - ku-khu-lu- ma -

Response




Ng'ya-ma - z'u-ba - ba ng'ya-ma - z'u-

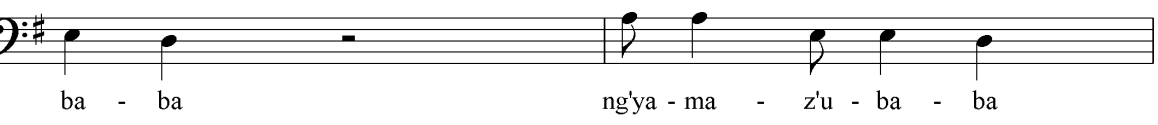
Clappers & Dance



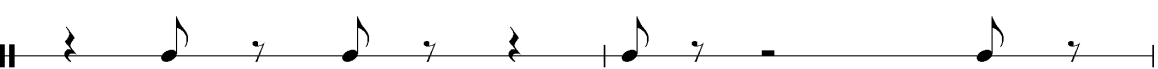
4



No - ma be -ngang' - tshe-lang' No - ma be -



ba - ba ng'ya - ma - z'u - ba - ba



6



ngang' - tshe- lang'.



ng;ya - ma - zu - ba - ba.



UBABA WAYANGAPHI?

Transcription By Paul Dumisani Bajilla

Ndebele Amantshomane Song

The musical score is arranged in a system with five staves. The top staff is the Lead vocal line, followed by the Response vocal line, then the Drum Pattern, and finally the Clapping part. The lyrics are written below the vocal staves.

Lead
U - ba-ba wa ya - nga - phi? Wa-sa-l'e - z'na-nge-n' He

Response
Wa-sa-l'e - z'na-nge-n' He

Drum Pattern
The drum pattern consists of a series of rhythmic strokes, including eighth and sixteenth notes, with rests.

Clapping
The clapping part consists of a series of rhythmic strokes, including eighth and sixteenth notes, with rests.

2

4

le - le Ga - sa. Wa - sa - l'e - z'na-nge - n'.

le - le Ga - sa, Wa - sa - l'e - z'na-nge - n'.

le - le Ga - sa. Wa - sa - l'e - z'na-nge - n'.

le - le Ga - sa. Wa - sa - l'e - z'na-nge - n'.

Umthombo Welizwe lonke

Umbuyiso song (esitsheni)

Ndebele Amantshomane Traditional Song

The musical score is arranged in five staves. The top three staves are vocal parts: Lead, Response 1, and Response 2. The bottom two staves are percussion: Drum 1 and Clapping. All parts are in 7/8 time with a key signature of one flat (Bb). The Lead part begins with a triplet of eighth notes. Response 1 and Response 2 provide harmonic support. Drum 1 features a complex rhythmic pattern with rests and eighth notes. Drum 2 and Clapping provide a steady, simple accompaniment.

Lead
U-mtho-mbo we - li - zwe lo - nke, — kho - n'u

Response 1
la-pho kwa-phu - ma kho - n'u

Response 2
U-mtho mbo — wa-phu - ma

Drum 1

Drum 2

Clapping

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KHONAL'ENJELELE NGINGEDWA

Ihosana

Lead *Response*

Ngi-nge - dwa;

Kho-na -l'e - Nje-le - le ngi-nge - dwa ma - m'ya

Clappers Izikeyi

1 - 2 1 - 2 1 2 3 1 - 2

Dance

1st Drum

R - c - c R - c - c R - c - c ...

2nd Drum

R - c c R - c - c R - c c ...

3rd Drum

R - c - c R - c - c R - c - c ...

2

5

Ngi-nge - dwa.
ha-wu-la. Kho-na-l'e -Nje-le-le ngi-nge - dwa ma - m'ya - ha-wu-la.

1 - 2 1 2 3 1 - 2 1 - 2 1 2 3 1 - 2 1 - 2 1 2

ABAKOGASA

Ihosana

The musical score is written in 6/8 time with a key signature of one sharp (F#). It consists of the following parts:

- Lead:** A melodic line in treble clef with lyrics: "A - ba - ko Ga - sa nga - ba - ntwá - be - - thu".
- Response:** A melodic line in treble clef with lyrics: "Hho - - ye;".
- Clappers / Izikeyi:** A rhythmic line with eighth notes and rests.
- Dance:** A rhythmic line with eighth notes and rests.
- 1st Drum:** A rhythmic line with rests and eighth notes.
- 2nd Drum:** A rhythmic line with rests.
- 3rd Drum:** A rhythmic line with rests.

2

4

A - ba - ko Ga - sa nga - ba - ntwá - be - - thu.

Hho - ye.

IZULU KALINE

Ingoma ye Hosana/ Ijukwa

Transcription By Paul Dumisani Bajilla

U - mhla - b'u - ya - ha - wu - la

The musical score is arranged in seven staves. The first four staves are vocal parts, and the last three are instrumental parts. All parts are in 12/8 time and G major.

- Female Leading Voice:** The first staff shows the melody for the leading voice. It begins with a whole rest, followed by a quarter rest, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4.
- Female Response:** The second staff shows a response consisting of a whole rest followed by a half note G4.
- Female /Male:** The third staff shows a response consisting of a whole rest followed by a half note G4.
- Male Response:** The fourth staff shows a response consisting of a whole rest followed by a half note G4.
- Izikeyi/ izandla:** The fifth staff is a percussion line with a single eighth note G4 at the end of the measure.
- Drum 1:** The sixth staff is a percussion line with a single eighth note G4 at the end of the measure.
- Drum 2:** The seventh staff is a percussion line with a single eighth note G4 at the end of the measure.
- Dance Pattern 1:** The eighth staff is a percussion line with a single eighth note G4 at the end of the measure.

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2

Zu-lu ka-li - kho

The musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The lyrics are: - ya he - le - le Hhe - ya he - le - le Hhe - . The bottom staff is a percussion part with a single line and a common time signature, containing rhythmic notation with vertical stems and flags.

4

ya he - le - le Hhe - ya he - le - le Hhe -

ya he - le - le Hhe - ya he - le - le Hhe -

ya he - le - le Hhe - ya he - le - le Hhe -

6

ya he - le - le Hhe - ya he - le - le

ya he - le - le Hhe - ya he - le - le

ya he - le - le Hhe - ya he - le - le

IZINYANYA

1st Version

Ingoma yombuyiso

SOPRANO

We! *Ntu* - lo wo - z'e-kha - ya;

ALTO

E-ba - ntwa - ne - ni; Wo - wo-wo -

TENOR

E-ba - ntwa - ne - ni; Wo - wo-wo -

6

Wa-wu - thi ko - ze - ku - be ni - ni?

ALTO

Ye. Wo - ye;

TENOR

Ye. Wo - ye;

10

E - mgo - di - ni ku - ya - tshi - sa.

ALTO

E - mgo - di - ni ku - ya - tshi - sa.

TENOR

E - mgo - di - ni ku - ya - tshi - sa.

IZINYANYA

2nd Version

Ingoma yombuyiso

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of three staves each. The first system includes a Lead part and two Response parts (Female and Male). The second system continues with three staves of music.

Lead
We! *Ntu-lo* wo-z'e - kha-y'e-ba-ntwa-ne - ni,

Female Response
Zi - nya-nya wo - wo-wo wo-wo -

Male Response
Zi - nya-nya wo - wo-wo wo-wo -

System 2

5
Ba - le-zi-nya-nya nje; Ba-le-zi-nya-nya nje.

wo ba-le-zi-nya - nya. Ba-le-zi - nya - nya; Bale-zi-nya - nya.

wo ba-le-zi-nya - nya. Ba-le-zi - nya - nya; Bale-zi-nya - nya.

APPENDIX C
MUSIC SCORES

Music scores of 3 Selected choral compositions

1st score
Imimangaliso

2nd score
Ma' Africa

3rd score
Hosana Kweliphezulu

IMIMANGALISO

Doh is Eb *f* **Moderato** *mp* *marcato* Paul D. Bajilla

S. *f* I - mi - ma - nga - li - so ye - bo nge - ka Thi - x'u - So - ma ndla. Hom! Hom! Hom! Ma - lu
mp | m . m . m : d . m | - . m : | f . m : r . d | k . s : - | *mp* | s : s : s : : | d . : d . : d . : : k . k

A. I - mi - ma - nga - li - so ye - bo nge - ka Thi - x'u - So - ma ndla. Hom! Hom! Hom! Ma - lu
f | d' . d' . d' : s . d' | - . d' : | r' . d' : t . l | s : f : - | *mp* | f | m : s : f : m : f | s : s : s : : f : f

T. I - mi - ma - nga - li - so ye - bo nge - ka Thi - x'u - So - ma ndla. O! A - la Hom! Hom! Hom! Hom! Ma - lu
f | d . d . d : m . s | - . s : | l . s : f : r | k . s : - | *mp* | r | d : s . l : k . d | d : d | d : d . r

B. I - mi - ma - nga - li - so ye - bo nge - ka Thi - x'u - So - ma ndla. O! A - la Hom! Hom! Hom! Hom! Ma - lu

5 | s : f . m | r . : | f . s . 6 | f . : : r | s : l . s | m : -

S. hla - be - le - le Hhay! Hhay! Hhay! Hhay! yi mi - ma - nga!

A. | m : r . d | k . : | k . r . r . : m . s | r : f . r | d . s : d . r

A. hla - be - le - le Hhay! Hhay! Hhay! Hhay! Hhay! yi mi - ma - nga! Zo - nki - zi

T. | d' . t : l . s | s : fe : r . | s : t | l : se | l | t : d' . t | s : s : fe

T. hla - be - le u - li - mi lwam' Hhay! Hhay! Hhay! Hhay! Hhay! yi mi - ma - nga! Zo - nki - zi

B. | m . s : f . d | k . k . s : - | r : r | r : r | s : l . s | d : -

B. hla - be - le u - li - mi lwam' Hhay! Hhay! Hhay! Hhay! yi mi - ma - nga!

mp 14 *rall.* 15 16 17 18

S. *mp*
 qo-lo-sha-zi qe-phu-ze zi-zo qu-bu-da zi-bhe-de she!ku-va - ka - le-ma-we - ni. I-hu-bo e - ni-no - ku

A. *mp*
 qo-lo-sha zi-qe-phu-ze zi-zo qu-bu-da zi-bhe-de she!ku-va - ka - le-ma-we - ni. I-hu-bo e - ni-no - ku

T. *mp*
 qo-lo-sha zi-qe-phu-ze zi-zo qu-bu-da zi-bhe-de she!ku-va - ka - le-ma-we - ni. I-hu-bo e - ni-na khu ku-

B. *mp*
 qo-lo-sha-zi qe-phu-ze zi-zo qu-bu-da zi-bhe-de she!ku-va - ka - le-ma-we - ni. I-hu-bo e - ni-no ku -

mp *Andante* 19 20 21 22

S. *mp*
 zo - tha. A-ma - phi-mbo e-mve lo___ A - ya-hla-be - le la zi-ya - me ke-zi nto-mbi ne - zi

A. *mp*
 zo - tha. A-ma - phi-mbo e-mve lo___ A - ya-hla-be - le la zi-ya - me ke-zi nto-mbi ne - zi

T. *mp*
 zo - tha. A-ma - phi-mbo e-mve lo___ A - ya-hla-be - le la zi-ya - me ke-zi nto-mbi ne - zi

B. *mp*
 zo - tha. A-ma - phi-mbo e-mve lo___ A - ya-hla-be - le la zi-ya - me ke-zi nto-mbi ne - zi

23 *mf* | ṭ .r :d | .m r m .m | m .re :m | .m :f .m | r .r :r | 24 .x m :f .m | r :.ṭ .d | ṛ .f :m .r

S. *mf*
ngi-lo-si, A-ya sha-ya ma-ca co— e-ve-le ma-we-ni, Na-zi-zi-nyo - ni se-zi-sha-ya i-ngo

23 *mf* | ṣ .ṣ :ṣ | .ḍ .ṭ :ḍ .ḍ | ḍ .ṭ :ḍ | .ḍ :ṭ .ḷ | ṣ .ḷ :ṭ | ṣ .ḷ :ṭ .ḷ | ṭ :.ṣ ṣ | ṭ .ḷ :ṣ .ṭ

A. *mf*
ngi-lo-si, A-ya sha-ya ma-ca co— e-ve-le ma-we-ni, Na-zi-zi-nyo - ni se-zi-sha-ya i-ngo

23 *mf* | m .f :m | .ṣ ṣ :ṣ | ṣ .fe :ṣ | .ṣ :ḷ .ḷ | ṣ .fe :ṣ | .ṣ ṣ :ṣ .fe | ṣ :.ṣ ṣ | ṣ .ṣ :ṣ .ṣ

T. *mf*
ngi-lo-si, A-ya sha-ya ma-ca co— e-ve-le ma-we-ni, Na-zi-zi-nyo - ni se-zi-sha-ya i-ngo

23 *mf* | ṣ .ṭ :ḍ | .ḍ ṛ :ḍ .ḍ | ḍ .ṭ :ḍ | .ḍ :ṛ .ḍ | ṭ .ḷ :ṣ | ṭ .ḍ :ṛ .ḍ | ṣ :.ṛ m | f̣ .ṛ ṭ .ṣ

B. *mf*
ngi-lo-si, A-ya sha-ya ma-ca co— e-ve-le ma-we-ni, Na-zi-zi-nyo - ni se-zi-sha-ya i-ngo

27 *ff* | m : ṣ ṣ | fe .fe .fe .fe | ṣ : m ṣ | ḷ ḷ | f̣ ṛ :m | f̣ :.ḍ ṛ | m .m .m .m .ḍ .m .ḍ |

S. *Moderato*
ma, La-pho se - si-zo - zu nywa A yo-ge-dla-ge-dla ma zi - nyo A-ma-qa-ba na-ma-qa-qa a yo

27 *ff* | ḍ : .m .m | re .re .re | m : ṛ m | f̣ ṛ :f̣ ṛ | ṭ .ḍ | ṛ :.ṣ .ṭ | ḍ .ḍ .ḍ .ḍ .ḍ .ṣ .ḍ .ṣ

A. *ff*
ma, La-pho se - si-zo - zu nywa A yo-ge-dla-ge-dla ma zi - nyo A-ma-qa-ba na-ma-qa-qa a yo

27 *ff* | ṣ : .ḍ .ḍ | le .le .le .ḷ | ḍ : ṭ .ḍ | ṛ ṛ ṛ :ṭ ṣ ṣ | ḷ :.m .f̣ | ṣ ṣ ṣ :ṣ .m ṣ .m

T. *ff*
ma, La-pho se - si-zo - zu nywa A yo-ge-dla-ge-dla ma zi - nyo A-ma-qa-ba na-ma-qa-qa a yo

27 *ff* | ḍ : ṣ ṣ | fe .fe .fe .fe | ṣ : ṣ ṣ | ḷ ḷ | ṛ ṛ ṛ | ṣ :.ḍ .ṭ | ḍ .m ṣ ṣ :ṣ .ḷ ṣ .ḍ

B. *ff*
ma, La-pho se - si-zo - zu nywa A yo-ge-dla-ge-dla ma zi - nyo A-ma-qa-ba na-ma-qa-qa a yo

Moderato con brio

30 | r . r . r : | f . r . | f . : m . | d . : . m s | s . m : d | d' . s : m . m s

S. qa-qa-mba. Qom! Qom! Qom! Qom! Qom! A-ya-me-me-za. Oh! A-ya, A-ya

31 | k . l . l : | r . : l . | r . : d . | s . : . m s | s . m : d | . m : d .

A. qa-qa-mba. Qom! Qom! Qom! Qom! Qom! A-ya-me-me-za. A-ya!

32 | f . f . f : . d | . l : s | . l : s | . s : . m s | s . m : s | . d' : s .

T. qa-qa-mba. Qom! Qom! Qom! Qom! Qom! Qom! A-ya-me-me-za. A-ya!

33 | r . l . s : s | . m : r | . f : d | . m : . m s | s . m : m | . d : d .

B. qa-qa-mba. Qom! Qom! Qom! Qom! Qom! Qom! A-ya-me-me-za. A-ya!

33 | d' : . 33 | l : . s | f : . 34 | r . d . f . r

S. me - - me - za - - a - ma - ca - co e - ma - we -

34 | d . r : m | . r . m : f | . s : m . f | f : f . r . l

A. O - na A - - ya me - me - - za ma - ca - co e - ma - we -

35 | m . s : d' | . l . d' : r | . d' : l . se | l : d' . l . s

T. O - na A - - ya me - me - - za ma - ca - co e - ma - we -

36 | d . r : m | r . d | f . s . s . l | r : . l . s | l : r . s

B. A - ya - me - me - za e - ma - wen' a - ma - ca - co e - ma - we -

35 *Adagio* 36 37

S. ni! pom! pom! pom! pom! pom! pom! pom! pom! A-ya-me-me - za A-ma-ke-ru - bi na-ma-se - ra -

A. ni! pom! pom! pom! pom! pom! pom! pom! pom! A-ya-me-me - za A-ma-ke-ru - bi na- ma -

T. ni! pom! pom! pom! pom! pom! pom! pom! pom! A-ya-me-me - za A-ma-ke-ru - bi na - ma -

B. ni! pom! pom! pom! pom! pom! pom! pom! pom! A-ya-me-me - za A-ma-ke-ru - bi na- ma -

Moderato

38 39 40

S. fl. | : | .d .m 's .m .d | s' k' k' k' d | - d .m 's .m .d | I-mfu - yo ye-bo nge-ka Thi - xo 40 y1 - lo le - li gu

Hhay! hhay! hhay! hhay! hhay!

A. -se - ra - fl. | : | .s .d :m .d s' | m' f' f' :m' .d .d | s' :m .d s' | I-mfu - yo ye-bo nge-ka Thi - xo ye-bo - nje li - gu-gu

Hhay! hhay! hhay! hhay! hhay!

T. se - ra - fl. | : | :m | :m | :m | s' :s | Y1 - lo le - li i - gu-gu

Hhay! Hom! Hom! Hom! Hom!

B. se - ra - fl. | : | :d | .d | :d | .d | :m

Hhay! Hom! Hom! Hom! Hom!

47 mb'i ngo - la ya - ma - se - ra - fi na -

S. | 1 s m :d m s | l s m :f r t | s t r s | f r t s |
 pom pom pom pom pom pom pom pom pom pom pom pom pom pom pom pom pom

A. | m :m r m | m s s s | f f s f | f s f |
 pom pom pom pom pom pom pom pom pom pom pom pom pom pom pom pom pom

T. | s s fg s | s t de' r | t :l l la s | s s s s |
 pom pom pom pom pom pom pom pom pom pom pom pom pom pom pom pom pom

B. | m :d :m :l s | m :d t | r |
 pom pom pom pom pom pom pom pom pom pom pom pom pom pom pom pom pom

49 ma - ca - co 49 *f* Moderato 50

S. | l s t :d | s d :d d d | r m f s | f f m f f |
 pom pom pom pom Hhay! Hhay! I mi ma - nga li so Hhay! Qo Qom Qo Qom Qom!

A. | f :m | m s :d d d | r m f s | r r r r r |
 pom pom Hhay! Hhay! I - mi - ma - nga - li - so Hhay! Qo-Qom Qo-Qom Qom!

T. | s s | d d :d d d | r m f s | l l se l l |
 pom pom Hhay! Hhay! I - mi - ma - nga - li - so Hhay! Qo-Qom Qo-Qom Qom!

B. | s :d | d m :d d d | r m f s | r r de r s |
 pom pom Hhay! Hhay! I - mi - ma - nga - li - so Hhay! Qo-Qom Qo-Qom Qom!

51 : 52 : 53 : 54 :

S. _____

A. _____

T. *mp* | .m .f :s .f |m .l :s | .m .l | - s ,m :f r | .s : - | f ,m :f r | .l .f :m .m | .d :
 I-mi-ma-nga-li-so ye - bo yo - nke ka Thi xo___ Hoy! Ma-si-gi de___Nti-nga-nti-nge Hhay!

B. *mp* | .d r :m .l |s .f:m .d | - : |d .l .l :r .s | l .l : - |s r .s | r .s :d .d | .d :
 I-mi-ma-nga-li-so ye bo___ yo-nke nge-ka Thi - xo Hoy' si - gi de___Nti-nga-nti-nge Hhay!

55 : 56 : 57 : 58 :

S. _____

A. *mf* | .s .l :d .d |d .d :d | - : |m r .d .l | r - : |r r .d .l | r .f r :d .d | .d :
 I-mi-ma-nga-li-so ye - bo nge-ka Thi - xo Ma-si-gi-de st-nti-nga-nti-nga Hhay!

T. *mf* | .m .f :s .f |m .l :s | .m .l | - s ,m :f r | .s : - | f ,m :f r | .l .f :m .m | .m :
 I-mi-ma-nga-li-so ye - bo yo - nke ka-Thi xo___ Hoy___ Ma-si-gi de___ nti-nga-nti-nge Hhay!

B. *mf* | .d r :m .l |s .f:m .d | - : |d .l .l :r .s | l .l : - |s r .s | r .s :d .d | .d :
 I-mi-ma-nga-li-so ye bo___ yo-nke nge-ka Thi - xo Hoy! si - gi de___ nti-nga-nti-nge Hhay!

59 60 61

S. *f* : m r | d s | d s | .m :d .d .m | s :m r .d | t s r s | s s fe r r
 Vu-ka vu-ka vu-ka nti-nga vu-ka Hoy! u-zwe t - mi-ma-nga-li - so si-nti-nga-nti

A. | s s | d .d | d .d :d | : | m r .d | t | r : | r r .d | t
 I-mi-ma - nga-li - so ye - bo ka Thi-xo Ma - ma-si-gi-de

T. | .m f s | .f | m .l | s | .m : | .l | s .m :f r | r s : | .f m f r
 I-mi-ma - nga-li - so ye - bo yo - nke ka-Thi xo - Hoy! ma-si-gi-de

B. | d r :m | .l | s | .f :m | d | : | d | t | t | r s | t | t | : | s | r s
 I-mi-ma - nga-li - so ye - bo yo nke nge-ka Thi - xo Hoy! si - gi-de

62 63 64

S. | s : . | : | Zi-zome-ke-za zi-tshi le I-mi-gi-do ya-phe zu-
 : d .d | d s | .d : d .m | s : .m r | d s | l : m fe
 - ngo I-mi-gi-do ya-phe zu-

A. | r f r | d .d | .d : | s s | d .d | d .d :d | d : | m r .d | t
 si-nti-nga-nti-nga Hhay! So-qu-ba - da si - bhe-de she nga-li-mi-ma -

T. | .l f :m .m | .m : | .m f s | .f | m .l | s | .m : | .l | s .m :f r
 nti-nga-nti-nga Hhay! So-qu-bu - da si - bhe-de she nga - li-mi-ma nga

B. | r s | d .d | .d : | d r :m | .l | s | .f :m | d | : | d | t | t | r s
 nti-nga-nti-nga Hhay! So-qu-ba - da si - bhe-de she nge-mi-ma-nga-li-

65 lu Ah! Hoy! 66 67 *mp* Adagio

S. | s r s | f r f m d | d : | s m d s
 si - nti-nge-nti-nge Hhay! Oh! Nko-si si -

A. | r de r Ah! Hoy! | r r d | r f r d d | s : | m d s m
 nga ma - si - gi - de si - nti-nga-nti-nge Hhay! Oh! Nko-si si -

T. | s : | f m f r | l f m m | m : | s s m l d'
 Hoy! ma-si - gi - de nti-nga-nti-nge Hhay! nko-si si - khu-mbu

B. | l l : | d r s | r s d d | d : | d d s l d d
 so Hoy! si - gi - de nti-nga-nti-nge Hhay! nko-si se - si - khu-mbu

68 69 70

S. | l f r l l s | m s d' : s s m s | l l f m r r s g f
 khu-mbu-la ba-dlu-le be-se - be - nze-la u-du - mo lo-bu - kho-si e-nhla-be-

A. | f r f r d l l r | s m m d m | f r l l :
 khu-mbu-la ba-dlu-le be - se - be - nze-la u-du - mo lo-bu - kho-si

T. | d' l l f m r s s | m' : d' d' : s d' r' d' l l s :
 la a - ba - dlu - li - le be-se be - nze-la u-du - mo lo-bu - kho-si

B. | l r r l l s r s | s s s d d | f l r d s :
 la a - ba - dlu - li - le be-se be - nze-la u-du - mo lo-bu - kho-si

71 *p* 72 73 74

S. | r :- :f |m :d | r :- : |m r | d :- : | r :- : |m r
 ni ba-kho Oh! a - ma - tha - mbo o - hla - nga -

A. | t₁ t₁ t₁ :d |d :p | t₁ :- : |t₁ :d | s₁ :- : | t₁ :- : |t₁ :d |
 e-ba-ntwi-ni ba-kho Oh! wo - na ma - tha - mbo a - yo hla - nga -

T. | f :f :f :m :d | f :m | mf | f :s :f | f :s :f | m :s :m | s :m | r :s :f | r :s :f
 e-ba-ntwi-ni A-ma-tha-mbo A - ma - tha - mbo o - hla - nga -
 la-la-ni ni-li nde u-su-ku-lu-ye-za la-pho ko - hla-nga na

B. | s₁ s₁ s₁ :d |d :p | t₁ :- : |f₁ :f₁ | d₁ :- : | s₁ :- : |f₁ :s₁
 e-ba-ntwi-ni ba-kho Oh! A - ma - tha - mbo o - hla - nga -

75 76 77

S. | d :- : 75 | r :- : |m r | d :- : 77 | :- :
 na lo - mphe - fu - mlo,

A. | s₁ :d |t₁ :- : | t₁ :- : |d |t₁ :d | s₁ :- : | :- :
 no - mzi - mba la - w'u-mphe - fu - mlo

T. | m :s :m | m :s :m | f :s :f | f :s :f | m :s :m | m :s :m
 u - mzi-mba ne - nya - ma no-mphe-fu - mlo ya - bo a - ba - hlo - tshi-swe-yo
 ne - mzi - mba no - mphe - fu - mlo

B. | d :- : |f₁ :m | f₁ :- : |m :f₁ | d :- : | :- :
 ne - nya - ma no - mphe - fu - mlo

Moderato
f

78 | r : r | m r | d : | : | : | s : s : s | m : s : m : d

S. ku - zo - ma - nya - na. Nga-ma-phi - ko so - ndi - za

ku - zo, zo - ma - nya - na. Ma-si - gi - ye nge - nto - ko, ye - bo
i - zo - phi - li - swa zo - ma - nya - na.

A. ku - zo, zo - ma - nya - na. Hom! A - la Hom!

T. ku - zo, zo - ma - nya - na. Ma-si - gi - ye nge - nto - ko -

B. ku - ma - nya - na. Ma-si - gi - ye nge - nto - ko -

81 | d' : m' : d' : d' : f' : | : | | r' : r' : r' : s' : f' : s' : | f' : | r' : r' : d' : r' : d' : d' : d

S. si - si - nga the - le Hhay! Hhay! Hhay! si - zo gi - ya Hom! Hom! Qa - qa - ze - la A - ma - tha

nto - ko - zo ka - nye ne - zi - ngi - lo - si Hhay! si - zo - gi - ya Hom! Hom! Qa - qa - ze - la A - ma - tha

A. yi - nto - ko - zo - i - ngi - lo - si si - zo - gi - ya Hom! Hom! Qa - qa - ze - la A - ma - tha

T. - zo ka - nye na - zi - ngi - lo - si - Hom! Hom! Qa - qa - ze - la A - ma - tha

B. - zo ka - nye na - zi - ngi - lo - si - Hom! Hom! Qa - qa - ze - la A - ma - tha

MA' AFRICA

Doh is Gb

P. D. Bajilla

Moderato

S. ¹ s m d s | s m d s | ² f r k | f r k | ³ f r l s s s | f d s .

Haw'haw' haw'haw'haw'haw'haw'haw'haw'haw'haw'haw'haw'haw'haw'haw'haw'haw' Ba wonga-maA fri ca! Ba wo!

A. | m d s m | m d s m | f r k | f r k | f f r r k k k | d s .

Haw'haw' haw'haw'haw'haw'haw'haw'haw'haw'haw'haw'haw'haw'haw'haw'haw'haw' Ba wonga-maA fri ca! Ba wo!

T. | s : m : | s : m : | . l : f : | . l : f : | l . l . f . f : r . r . r | : d

Haw'haw' haw'haw' haw'haw' haw'haw' Ba wonga-maA fri ca! Ba

B. | d : s : | d : s : | r : k : | r : k : | r r r r s s s | : d

Haw' haw' haw' haw' haw' haw' haw' haw' Ba wonga-maA fri ca! Ba

S. ⁴ s s s s | d : d | ⁵ l s m r k l l | l : l l l | s : s

Thi-xoSo-ma - ndla A - ya-me-me-z'a-ma A-fri-ca Shwe-le Ba-bawe-ba wo!

A. | s s s s | d : s | f m r d k k r f | r m r r r r k k : k

Thi-xoSo-ma - ndla A - ya-me-me-z'a-ma A-fri-ca A-thi Shwe le Ba ba we ba wo!

T. | s . s s s s | d : m | r . d : t . l | s . f : l . l | : l . l . f . f | r : r : . f

wo! Thi-xoSo-ma ndla A - ya-me-me-z'a ma-A-fri-ca Shwe-le Ba-bawe-ba wo!

B. | s . s s s s | d : d | s m r d k k r k | f f r r s s : s

wo! Thi-xoSo-ma ndla A - ya-me-me-z'a ma-A-fri-ca Shwe-le Ba-bawe-ba wo!

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D.S.
FINE

♩ = 70

S. *r r r m | f A : d* | *8* : | *9* *f m | l* : *rall.* *m r | a* - | *11* *r* : *l* :

Afri-caba-mba-na-ni so - qe-da-na nge-zi-mpi zob'-hla - nga.

A. *3 4 4 4 | 4 4 4* | *d r m r d m* : | *r d | d r* | *d 4 | 4 4* | *4 4 | 4 4* :

Afri-caba-mba-na-ni Thi-na-ba-nsu-nduso - qe-da-na nge-zi-mpi zob'-hla - nga.

T. *3 3 3 3 | f . r . m* | : | *d' :-* | *ta : l | r' : ta* | *l : f | m : r* | *f :- | m :*

Afri-ca-ba-mba-na-ni nge-zi-mpi zob'-hla - nga.

B. *3 3 3 3 | f A : d* | : | *d :-* | *r m | f :-* | *m 4 | 4 4* | *4 :- | d :-*

Afri-ca-ba-mba-na-ni nge-zi-mpi zob'-hla - nga.

Moderato

S. *12* *d m . r 4 4 | d d 4 4 4 4* | *13* *m r 4 4 4 4 | 4 4 m* | *14* *d m . r 4 4 | d d 4 4 4 4* | *4 4*

Zi-qu-qu-mba-zi-ve-lempu-ma-la-nga nya-ka-tho-le-ni-ngi-zi-mu I - nta-nda-ne-zi-da-lwami-hla-yo-nke.

A. : | : | : | : | : | : | *d 4* | *4 4*

A'Hum A'Hum

T. : | : | : | : | *m* | *s . s . - . s fe* | *f : m*

A' H'm'h'm A'Hum A'Hum

B. : | : | : | : | *s* | *d . d . m 4* | *4 4*

A' H'm'h'm A'Hum A'Hum

15 16 17

S. U-bu ntu be-thubu phi na? Thi - na ba-rsu ndusi-bu-la-la-na so dwa sa chithe ki si- zwe se-thu.

A. A'Hum A'Hum A'Hum A'Hum A'Hum A'Hum

T. A'Hum A'Hum A'Hum A'Hum A'Hum A'Hum

B. Hum A'Hum A'Hum A'Hum A'Hum A'Hum A'Hum A'Hum

(SSATTB)

18 19 20

S. Thi - na ma - A - fri - cama - si - xo - le - la - ne ma - sa - kha - ne
 Thi - na A - ma - A - fri - cama - si - xo - le - la - ne ma - sa - kha - ne
 I - nko - khe - li - ma - ke zi - zwa - ne

A. A' Hum A'Hum A' Hum A'Hum I - nko - khe - li - ma - ke zi - zwa - ne

T. H'm H'm A' Hum A'Hum A' Hum A'Hum
 Thi - na ma - A - fri - ca ma - sa - kha - ne I - nko - khe - li - ma - ke zi - zwa - ne

B. Hum A'Hum Hum A'Hum A'Hum A - Hum A'Hum I - nko - khe - li - ma - ke zi - zwa - ne

21 | d s d s r l l | .A d | 22 | m d m d l r r | d s | 23 | d s d s r l l | .A d s

S. zi-go gosanno-tho we si-zwe I-nhlo-ko-mo ze-zi mpi, ye-bo zi-vi-mbi-nqgu-be-ke-la Pha-mbi-li

| l l l l l | l l | .s s | d s d s l f f | s s | l l l l l | l l | s s s

A. zi-go gosanno-tho we si-zwe I-nhlo-ko-mo ze-zi mpi, ye-bo zi-vi-mbi-nqgu-be-ke-la Pha-mbi-li

| m r m r s f f r | m m | s m s m f l l | m d | m r m r s f f r | m m m

T. zi-go gosanno-tho we si-zwe I-nhlo-ko-mo ze-zi mpi, ye-bo zi-vi-mbi-nqgu-be-ke-la Pha-mbi-li

| d l l s l | r r | s d | d d d d f f r | l m | d l l s l r r | s d d

B. zi-go gosanno-tho we si-zwe I-nhlo-ko-mo ze-zi mpi, ye-bo zi-vi-mbi-nqgu-be-ke-la Pha-mbi-li

24 | s m r l d d | 25 | h d | 26 | s d l l | 27 | r d | 28 | d r m r m r | 29 | f m |

S. ma-yi-bu-ye i - A - fri - ca. Li-kho - n'i - the-mba ku-we na - Thi-xo So - ma-ndla

| m d l l l l | s | s | s | s | s | d | d | r d |

A. ma-yi-bu-ye i - A - fri - ca. Li-kho - n'i - the-mba ku-we na - Thi-xo So - ma-ndla

| d s s f m m | r f m | s m r | f m | s s s s s s | s s |

T. ma-yi-bu-ye i - A - fri - ca. Li-kho - n'i - the-mba ku-we na - Thi-xo So - ma-ndla

| d m m r l | s | s | s | d | s | l d | s s s | s d |

B. ma-yi-bu-ye i - A - fri - ca. Li-kho - n'i - the-mba ku-we na - Thi-xo So - ma-ndla

30 mf 31 32 33 34 $\text{♩} = 80$

S. si-lu-sa pho - lwa kho u - si - ha - wu - ke - le

A. si-lu-sa pho - lwa kho u - si - ha - wu - ke - le Ma - A - fri ca ma -

T. si-lu-sa pho - lwa kho u - si - ha - wu - ke - le Ma - A - fri - ca

B. si-lu-sa pho - lwa kho u - si - ha - wu - ke - le Ma - A - fri - ca ma

35 36 37 38

S. Ma - A - fri - ca ma - A - fri - ca

A. ke si - ma - nya - ne shi - ya u - bu - zwe no - bu - hla - nga Ma - A - fri ca ma -

T. ma - ke si - ma - nya - ne shi - ya pha - ns' u bu - zwe no - bu - hla - nga Ma - A - fri - ca

B. si ma - nya - ne shi - ya pha - ns' u bu - zwe no - bu - hla - nga Ma - A - fri - ca ma

39 | 39 s m f m r d t t s s | 40 : | f f f f s | 41 m f m r d r r d |

S. ma-si-xo le-la-ne ngo-lu-dla - me — shi-ya pha-nsi - bu no-bu-zwe no-bu-hla-nga

A. | r r r d t : | t t t t t : | d t t s s : |

A. ke si-ma - nya-ne shi - ya u - bu - zwe no-bu - nya-nga

T. | . s f .m r .f f | .f f f f r | l .s f .f m : |

T. ma-ke si-ma - nya-ne shi-ya pha-ns'u - bu - zwe no-bu - bla-nga

B. | s s s s : | r s s r : s | d r m r d : |

B. si - ma - nya-ne shi - ya pha-ns'u - bu - zwe no-bu - hla-nga

42 | 42 s j s m | s j s m | 43 s s s s s : | 44 f f r : | 45 m m r r d : |

S. ma-A-fri-ca ma-A-fri-ca ke-si ma-nya-ne — shi-y'u bu - zwe no-bu-hla-nga

A. | m d s | . t d | r r r d t : | t t t t t : | d t t s s : |

A. ma - A-fri ca ma - ke si-ma-nya-ne shi - ya u - bu - zwe no-bu-nhla-nga

T. | . s m | . m s | .s f .m r .f f | .f f f f r | l .s f .f m : |

T. ma-A fri-ca ma-ke si-ma-nya-ne shi-ya pha-ns'u bu - zwe no-bu-hla-nga

B. | d s s d : d s s s s : | r s s r : s | d r m r d : |

B. ma - A - fri-ca ma - si - ma-nya-ne shi - ya pha-nsu bu - zwe no-bu-hla-nga

Allegro

46 | d : - d | s : d m | 47 | r : r | l : l : | 48 | t : | r m f r | 49 | m : | d : -

S. Shwe - le Ba - wo nga - ma - A - fri - ca 'sa-pho-lwa ba - nsu - ndu

| s : s | m : s d | l : l | fe : fe | s : | t : d r s | d : | s : -

A. Shwe - le Ba - wo nga - ma - A - fri - ca 'sa-pho-lwa ba - nsu - ndu

| m : - m | d : m s | fe : fe | r : r | r : - | s : l t l | s : | m : -

T. Shwe - le Ba - wo nga - ma - A - fri - ca 'sa-pho-lwa ba - nsu - ndu

| d : s | d : s d | l : l | t : t | s : | s : d r s | d : | d : -

B. Shwe - le Ba - wo nga - ma - A - fri - ca 'sa-pho-lwa ba - nsu - ndu

DS al fine

50 | d : - d | s : d m | 51 | r : r | l : l : | 52 | t : s | s : - | 53 | - : | d : -

S. ma - yi - bu - yi A - fri - ca ngo - xo - lo, A - fri - ca.

| s : s | m : s d | l : l | fe : fe | s : s | m : d | t : l | s : -

A. ma - yi - bu - yi A - fri - ca ngo - xo - lo, A - fri - ca.

| m : m | d : m s | fe : fe | r : r | r : s | d : l | f : r | m : -

T. ma - yi - bu - yi A - fri - ca ngo - xo - lo, A - fri - ca.

| d : - s | d : s d | l : l | t : t | s : s | d : m | r : s | d : -

B. ma - yi - bu - yi A - fri - ca ngo - xo - lo, A - fri - ca.

HOSSANA KWELIPHEZULU

P. D. BAJILLA

Doh is Gb $\text{♩} = 96$ **Moderato** 2 3

TR
S2
A
T
B

A-tho-ko-zi-le A-ma-Kri-stu A-tho-ko-zi-le A-ma-Kri-stu ye-bo! ye-bo! Ba
Ba-ye, Ba-ye - the! Ba-ye, Ba-ye - the! Ba-ye - the, Ba-ye-the
Ba-ye - the, Ba-ye - the! Ba-ye - the, Ba-ye - the! Ba-ye - the, Ba-ye-the
Ba-ye - the, Ba-ye - the! Ba-ye - the, Ba-ye - the! Ba-ye - the, Ba-ye-the

4 5 6

TR
S2
A
T
B

ye-the, Ba-ye-the Si - thi Ha - la - la! A-tho-ko-zi-le A-ma-Kri
Ba-ye - the, Ba-ye-the! Ha - la - la! Ba-ye, Ba-ye - the!
Ba-ye - the, Ba-ye-the! Ha - la - la Ba-ye - the, Ba-ye - the!
Ba-ye - the, Ba-ye-the! Ha - la - la! Ba-ye - the, Ba-ye - the!

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7 7 8 9

TR

S2
 | d : | s s s f m r d t | d : r | d d d d | f r : s t | t d
 stu. A-tho-ko-zi-le A-ma-Kri-stu Ye-bo! Ye-bo! Ba-ye-the, Ba-ye-the Si -

A.
 | : d t | t d s | r t | ta ta t t | s ta | t t s s
 Ba-ye, Ba-ye-the! Ba-ye-the, Ba-ye-the! Ba-ye-the, Ba-ye-the!

T.
 | s s | s s m | t f | f f f f | f r | r r r f
 Ba-ye-the, Ba-ye-the! Ba-ye-the, Ba-ye-the! Ba-ye-the, Ba-ye-the

B.
 | m m | m m d | f f | f f t r | r s | s s s f
 Ba-ye-the, Ba-ye-the! Ba-ye-the, Ba-ye-the! Ba-ye-the, Ba-ye-the

10 10 11 12 13 **Andante**

TR

S2
 | r s t d | m : m | m : | d d r m f m r d t | s s s s : - | :-
 thi Ha-la-la! Ba-ye-the! Na-mhla-nje-li-la-nge-li-khu-lu Vu-ka-Kho- Iwa

A.
 | t t | t s | d t | d : | s s t t d t t t s | t t t t t :-
 Ha-la-la! Ba-ye-the! Na-mhla-nje-li-la-nge-li-khu-lu Vu-ka-kho- Iwa!

T.
 | m f s r m | s : fe | s : | m m f s t s f m r | f f f f t r
 Ha-la-la! Ba-ye-the! Na-mhla-nje-li-la-nge-li-khu-lu Vu-ka-kho- Iwa!

B.
 | s t | t d | d : d | d : | d d r m f m r d s | s s s s :-
 Ha-la-la! Ba-ye-the! Na-mhla-nje-li-la-nge-li-khu-lu Vu-ka-kho- Iwa!

14 15 16 **Adagio** 17 18 19

TR

S2
 Hhoy! Yi-wo! Yi-wo! A-tho-ko-zi-le, A-ma-Kri-stu. U-bu-si-si-we-ye-no
mp

A.
 Hhoy! Yi-wo! Yi-wo! Tho-ko-za-ma-Kri-stu wa-bi-
mp

T.
 Hhoy! Yi-wo! Yi-wo! Tho-ko-za-ma-Kri-stu wa-bi-
mp

B.
 Hhoy! Yi-wo! Yi-wo! Tho-ko-za-ma-Kri-stu wa-bi-

20 21 22 23 24

TR

S2
 za-yo wa-sa-be-la we-za-i-li-zwi i-zi-nsi-zi zi-khu-lu-li-we ngo-ku

A.
 zwa wa-sa-be-la i-nsi-zi

T.
 zwa wa-sa-be-la i-nsi-zi

B.
 zwa wa-sa-be-la i-nsi-zi

25 26 27 28 29 30 31

TR

S 2
mp
 za ko-ma - lu - si. ma - lu - si. dlu - li - le i - nto -

A.
 Ko - ma-lu - si ma - lu - si dlu - li - le i - nto -

T.
mf
 Ko - ma-lu - si Oh!ma - lu - s'o mhle thi - xo U - si - zi lu-dlu - li - le si-fu-me n'i-nto-ko-

B.
mp
 Ko - ma-lu - si ma - lu - si dlu - li - le i - nto -

32 33 34 35 36 37 38

Andante

TR

S 2
mf
 - ko - zo ma-lu - si i - si-phe- pho__ si - ya__ ku-dlu-li - swa i -

A.
mf
 - ko - zo ma-lu - si i - si-phe- pho__ si - ya__ ku-dlu-li - swa i -

T.
mf
 zo nga - yu ma-lu - si__ i - si-phe- pho__ si - ya__ ku-dlu-li - swa i -

B.
mf
 - ko - zo ma-lu - si__ i - si-phe- pho__ si - ya__ ku-dlu-li - swa i -

39 39 40 41 42 43 44 45

TR

S2
- zi-nhlo ko - ma za - lu-nhla-ba so - ku - yo ku - bhu - ji - swa.

A.
- nhlo-ko-mo za - lu-nhla-ba so - ku - yo ku - bhu - ji - swa.

T.
- nhlo-ko-mo za - lu-nhla-ba ko-nke, so - ku - yo ku - bhu - ji - swa.

B.
- zi-nhlo ko - ma za - lu-nhla-ba so - ku - yo ku - bhu - ji - swa.

46 47 48 49 50 *Andante*

TR

S2
Ho - sa - na kwe li-phe - zu - lu Tha-nda-za

A.
Ho - sa - na kwe li-phe - zu - lu Tha-nda-za

T.
Ho - sa - na kwe li-phe - zu - lu Tha-nda-za

B.
Ho - sa - na kwe li-phe - zu - lu Tha-nda-za

rall. Moderato

51 52 53 54 55

TR

S2
 ni' na-ma-kho-lwa tha-nda-za - ni li-nga-hle-hle; Nko-si si-haw' - ke - le. Hom! Hom!

A.
 ni' na-ma-kho-lwa tha-nda-za - ni li-nga-hle-hle; Nko-si si-haw' - ke - le. Hom! Hom!

T.
 ni' na-ma-kho-lwa tha-nda-za - ni li-nga-hle-hle; Nko-si si-haw' - ke - le. Hom! Hom!

B.
 ni' na-ma-kho-lwa tha-nda-za - ni li-nga-hle-hle; Nko-si si-haw' - ke - le. Hom! Hom!

56 57 58 59

TR

S2
 Hom! Hom! Hom! Hom! Hom! Hom! Ba-ye-the! Ba-ye-the! Ngo-nya-ma Ho-sa-na

A.
 Hom! Hom! Hom! Hom! Hom! Hom! Ba-ye-the! Ba-ye-the! Ngo-nya-ma Ho-sa-na

T.
 Hom! Hom! Hom! Hom! Hom! Hom! Ba-ye-the! Ba-ye-the! Ngo-nya-ma Ho-sa-na

B.
 Hom! Hom! Hom! Hom! Hom! Hom! Ba-ye-the! Ba-ye-the! Ngo-nya-ma Ho-sa-na

60 61 rit 62

TR

S2
Ku-we-na, Ku-we-n'oPho-zu-lu Ba-ye-the! Ba-ye-the! Ngo-nya - ma Ho-sa-na Kwe-li-phe

A.
Ku-we-na, Ku-we-n'oPho-zu-lu Ba-ye-the ba - ye-the Ba-ye-the Ho-sa - na Kwe - li-phe

T.
Ku-we-na, Ku-we-n'oPho-zu-lu Ba-ye-the ba - ye-the Ba-ye-the Ho-sa - na Kwe - li-phe

B.
Ku-we-na, Ku-we-n'oPho-zu-lu Ba-ye-the! Ba-ye-the! Ngo-nya - ma Ho-sa-na Kwe-li-phe

63 andante 64 65 66

TR

S2
zu-lu Ho-sa - na Ho-sa-na Ho-sa - na Ho-sa-na Ho-sa - na Ho-sa-na Ho-sa - na Ho-sa - na

A.
zu-lu Si-ya

T.
zu-lu Ho-sa - na Ho-sa-na Ho-sa - na Ho-sa-na Ho-sa - na Ho-sa-na Ho-sa - na Ho-sa - na

B.
zu-lu

Double duet

Si-ya-tho

Si-ya-tho

double solo

Si-ya-tho

67 | s :m .d | s s :f | | k : r : s s s s | s r .k | f : f :m | d m :
 TR | m :d s | m .m r | | k .k : r r r k | k s | r .k :d k | k s :
 ko - za nje-si - thi Ho sa - na Ho-sa-na Ho - sa - na Kwe - li - phe - zu-lu.
 S 2 | m .d : .d . | m .d . : .d : f r | r . f r - r | r k : k . | r r d k | k s :
 ho-sa-na Ho-sa- na Ho-sa - na Ho-sa - na Ho-sa-na Kwe - li - phe - zu-lu
 A. | d s :k s m s s :d k | ta .k : s s k s :k s | r r d k | k s :
 tho-ko - za - nje - si - thi Ho - sa - na Ho-sa-na Ho - sa - na Kwe - li - phe - zu-lu.
 | k o - za - nje - sithi Ho - sa - na Ho-sa-na Ho - sa - na Phe - zu - lu.
 T. | s .m : .m . | s .m . : .m : .l f | f . : l f - f | f r : r . | r . s .m .m | . :
 | s .m : .m . | s .m . : .m : .l f | f . : l f - f | f r : r . | l s s | f .m :
 ho-sa- na Ho-sa- na Ho-sa - Ho - sa - na Ho - sa - na Ho - sa - na Ho - sa - na
 B. | d m s d k s :f | r r : r s k r :f | r m s d
 Ho - sa - na kwe - li - phe - zu - lu ku - yo me - nyi - we Wa - sa - be - la.

70 Moderato 71 72
 TR | : | s s s f :m r .d k | d : | s s s f :m r .d k | d : r | d .d :d .d
 S 2 | f A - tho - ko - zi - le A - ma - Kri - stu A - tho - ko - zi - le A - ma - Kri - stu ye - bo! ye - bo! Ba
 :d k .k :d s | :d k .k :d s | r k | ta .ta .k k
 A. | f Ba - ye, Ba - ye - the! Ba - ye, Ba - ye - the! Ba - ye - the, Ba - ye - the
 s s | s .s .m | s s | s .s .m | l f | f .f .f .f
 T. | f Ba - ye - the, Ba - ye - the! Ba - ye - the, Ba - ye - the! Ba - ye - the, Ba - ye - the
 .m :m | m .m :d | .m :m | m .m :d | f k | k .f k .f
 B. | Ba - ye - the, Ba - ye - the! Ba - ye - the, Ba - ye - the! Ba - ye - the, Ba - ye - the

73 73 74 75

TR

S2
ye - the, Ba - ye - the Si - thi Ha - la - la! A - tho - ko - zi - le A - ma - Kri

A.
Ba - ye - the, Ba - ye - the! Ha - la - la! Ba - ye, Ba - ye - the!

T.
Ba - ye - the, Ba - ye - the! Ha - la - la Ba - ye - the, Ba - ye - the!

B.
Ba - ye - the, Ba - ye - the! Ha - la - la! Ba - ye - the, Ba - ye - the!

76 76 77 78

TR

S2
stu. A - tho - ko - zi - le A - ma - Kri - stu Ye - bo! Ye - bo! Ba - ye - the, Ba - ye - the Si -

A.
Ba - ye, Ba - ye - the! Ba - ye - the, Ba - ye the! Ba - ye - the, Ba - ye the!

T.
Ba - ye - the, Ba - ye - the! Ba - ye - the, Ba - ye the! Ba - ye - the, Ba - ye - the

B.
Ba - ye - the, Ba - ye - the! Ba - ye - the, Ba - ye the! Ba - ye - the, Ba - ye - the

79 80 81 82

TR

S 2
 thi Ha - la - la! Ba ye the! Na-mhla-nje li-la-nge-li-khu-lu Vu-ka Kho Iwa

A.
 Ha - la - la! Ba - ye - the! Na-mhla-nje li-la-nge-li-khu-lu Vu-ka-kho Iwa!

T.
 Ha - la - la! Ba - ye - the! Na-mhla-nje li-la-nge-li-khu-lu Vu-ka-kho Iwa!

B.
 Ha - la - la! Ba - ye - the! Na-mhla-nje li-la-nge-li-khu-lu Vu-ka-kho Iwa!

83 84 85 Adagio 86 87

TR

S 2
 Hhoy! Yi - wol Yi - wol A-tho-ko - zi - le, A - ma - Kri - stu.

A.
 Hhoy! Yi - wol Yi - wol Tho - ko - za - ma - Kri - stu

T.
 Hhoy! Yi - wol Yi - wol Tho - ko - za - ma - Kri - stu

B.
 Hhoy! Yi - wol Yi - wol Tho - ko - za - ma - Kri - stu

APPENDIX D
MUSIC SCORES

Music scores of 2 Demonstrative choral compositions

1st score
Mvana kaNkulunkulu

2nd score
Izingqungqulu Zomculo

MVANA KANKULUNKULU

MAKESIJONGE EMNQAMLEZWENI

2016 Anglican Inter-Diocesan Prescribed Music C.P.C.A.

GROUP A

Paul Dumisani Bajilla

+263 775 129 212/+263 716 417 793

Doh is G

Lento Pleadingly

S
Mva - na ka-Nku-lu-nku - lu, Mva - na ka-Nku-lu nku - lu;
s: - . s: | s: . s: | s: . s: | d: - | - : - | d: - . d | d . d : d . d | f: - | - : -

A
Mva - na ka-Nku-lu-nku - lu, Mva-na Mva - na ka-Nku-lu nku - lu, Mva-na
s: - . s: | s: . s: | s: . s: | s: - | l: : ta | l: - . l: | l: . l: : l: . l: | l: - | t: : d

T1 & T2
Mva - na ka-Nku-lu-nku - lu, Mva - na ka-Nku-lu nku - lu;
d: - . d | d . d : d . d | d: - | - : - | f: - . f | f . f : f . f | f: - | - : -

B
Mva - na ka-Nku-lu-nku - lu, Mva - na ka-Nku-lu nku - lu;
d: - . d | d . d : d . d | d: - | - : - | f: - . f | f . f : f . f | f: - | - : -

5

S
Mva - na ka-Nku-lu-nku - lu, Mva - na ka-Nku-lu-nku - lu; O - su - sa zo-nk'i -
t: - . t: | t: . t: : t: . t: | t: - | - : - | d: - . d | d . d : d . d | d: - | ta: - | l: - . l: | - : . t:

A
Mva - na ka-Nku-lu-nku - lu, Mva - na ka-Nku-lu-nku - lu; O - su - sa i -
r: - . r | r . r : r . r | f: - | - : - | s: - . s | s . s : s . s | s: - | s: - | f: - . f | f: -

T1 & T2
Mva - na ka-Nku-lu-nku - lu, Mva - na ka-Nku-lu-nku - lu; O - su - sa i -
s: - . s: | s: . s: | s: . s: | s: s: | l: : t: | d: - . d | d . d : d . d | d: - | m: - | f: - . f | f: -

B
Mva - na ka-Nku-lu-nku - lu, Mva - na Mva - na ka-Nku-lu-nku - lu; O - su - sa i -

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m:-|d:d .m | r :-r|m.r:d.t_i | d:- | :- | r:-.r|d:r | m:-|d:d .m
 zo - no zo-mhla - ba u-si-ha-wu-ke - le; 'su - sa zo-nk'i - zo - no zo-mhla

d:-|s_i:s_i .d | t_i.l_i:-^{t_i}|d.t_i:l .s_i | s_i:s_i |l_i:ta | l_i:-.l_i:- :-t_i | d:-|s_i:s_i .d
 zo - no zo-mhla - ba u-si-ha-wu-ke - le; O-su-sa, su - sa i - zo - no zo-mhla

s:-|m:m .s | f :-f|s.f:m.r | m:m|f:s | f:-.f|f:- | s:-|m:m .s
 zo - no zo-mhla - ba u-si-ha-wu-ke - le; O-su-sa, su - sa i - zo - no zo-mhla

s_i:-|s_i:s_i .s_i | s_i :-s_i|s_i.s_i:s_i .s_i | d_i:- | :- | f_i:-.f_i|f_i:- | :-|s_i:s_i .s_i
 zo - no zo-mhla - ba u-si-ha-wu-ke - le; 'su - sa i - zo - no zo-mhla

f Moderato *Con fuoco ed pesante*

15 rit.

(SATSATB) | . s , s : s | d . s , s : s

Ke-ni Vu - ke! Ke-ni Vu -

| . m , m : m . d | s : . m , m : m . d

Ke-ni Vu-ke nje! Ke-ni Vu-ke

| . d' , d' : d' . s | m . d' , d' : d' . s

Ke-ni Vu-ke nje! Ke-ni Vu-ke

| r :- . r | m . r : d . t | d :- | :- | : | : . s , s | s . m : d . m | s . : . s , s

ba u-si-ha-wu-ke - le. Ke-ni Vu-ke Ma-We - thu, Ke-ni

| t : . | :- . t | d . t : | : s | s : :- | :- | : | : . m , m | m . d : s : d | d . : . m , m

ba u-si-ha-wu-ke - le. Ke-ni Vu-ke Ma-We - thu, Ke-ni

| f :- . f | s . f : m . r | m :- | :- | : | : . d' , d' | d' . s : m . s | m . : . d' , d'

ba u-si-ha-wu-ke - le. Ke-ni Vu-ke Ma-We - thu, Ke-ni

| s : :- . s | s : . s : s : s | d : :- | :- | : | : . d , d | d . d : d . d , d | d : d . , d

Ke-ni Vu-ke nje! Ke-ni Vu - ke! Ke-

19 | d . s , s : s . m , d | f , m . r , d : t , l . s : | . s , s : s . r | s :- . m , m

ke! Ke-ni Vu - ke ma - si - pha - the i - s'pha - mba - no Ma - ke - si - jo - nge e - mnqa

| s : . m , m : m . d , s : | r , d . t , l : s : , f : . r | . r , r : r . t : | r :- . d , d

nje! Ke-ni Vu - ke ma - si - pha - the i - s'pha - mba - no Ma - ke - si - jo - nge e - mnqa

| m . d' , d' : d' . s , m | l , s . f , m : r , d . t | . t , t : t . s | f :- . s , s

nje! Ke-ni Vu - ke ma - si - pha - the i - s'pha - mba - no Ma - ke - si - jo - nge e - mnqa

| s . m : d . f , m | r . : . s , s | s . r : t . s | s :- . m , m

Vu - ke si - se - be - nze. Ke - ni Vu - ke Ma - We - thu Si - jo -

| m . d : s : . r , d | t . : . t , t | r . t : s : . r | t :- . d , d

Vu - ke si - se - be - nze. Ke - ni Vu - ke Ma - We - thu Si - jo -

| d' . s : m . l , s | f . : . f , f | f . f : r . f | f :- . s , s

Vu - ke si - se - be - nze. Ke - ni Vu - ke Ma - We - thu Si - jo -

| m . d : l . r | s : , s : : r | t . s : : r | s : : r . s :

ni - Vu - ke si - se - be - nze. Wel Ma - We - thu Si - jo -

21 | m : t | d : | . s , s : s | d . s , s : s

mle - zwe - ni! Ke - ni Vu - ke! Ke - ni Vu -

| t . l : s_i | s_i : | . m , m : m . d | s_i . m , m : m . d

mle - zwe - ni! Ke - ni Vu - ke nje! Ke - ni Vu - ke

| s : r | m : | . d' , d' : d' . s | m . d' , d' : d' . s

mle - zwe - ni! Ke - ni Vu - ke nje! Ke - ni Vu - ke

| m . d : t . r | d : m . s , s | s . m : d . m | s . : . s , s

nge e - mnqa-mle- zwen! Hhay! Ke - ni Vu - ke Ma - We - thu, Ke - ni

| t . l : s_i | s_i : d . m , m | m . d : s_i . d | d . : . m , m

nge e - mnqa-mle- zwen! Hhay! Ke - ni Vu - ke Ma - We - thu, Ke - ni

| s . m : r . s | m : s . d' , d' | d' . s : m . s | m . : . d' , d'

nge e - mnqa-mle- zwen! Hhay! Ke - ni Vu - ke Ma - We - thu, Ke - ni

| s_i . m_i : r_i . s_i | d_i : . d , d | d . d : d_i . d , d | d : d_i . , d

nge e - mnqa-mle- zwen! Ke - ni Vu - ke nje! Ke - ni Vu - ke! Ke -

23 | d . s , s : s . m , d | f , m . r , d : t , l . s : | . s , s : s . r | s : - . m , m

ke! Ke-ni Vu - ke ma - si-pha-the i-s'pha-mba-no Ma-ke - si - jo - nge e-mnqa

| s . m , m : m . d , s : | r , d . t , l : s : , f . r : | . r , r : r . t : | r : - . d , d

nje! Ke-ni Vu - ke ma - si-pha-the i-s'pha-mba-no Ma-ke - si - jo - nge e-mnqa

| m . d' , d' : d' . s , m | l , s . f , m : r , d . t : | . t , t : t . s | f : - . s , s

nje! Ke-ni Vu - ke ma - si-pha-the i-s'pha-mba-no Ma-ke - si - jo - nge e-mnqa

| s . m : d . f , m | r . : . s , s | s . r : t . s | s : - . m , m

Vu - ke si - se - be - nze. Ke - ni Vu - ke Ma - We - thu Si - jo -

| m . d : s : . r , d | t . : . t , t : | r . t : s : . r | t : - . d , d

Vu - ke si - se - be - nze. Ke - ni Vu - ke Ma - We - thu Si - jo -

| d' . s : m . l , s | f . : . f , f | f . f : r . f | f : - . s , s

Vu - ke si - se - be - nze. Ke - ni Vu - ke Ma - We - thu Si - jo -

| m . d : l . r | s : . , s : r : | t . s : : r | s : : r . s :

ni - Vu - ke si - se - be - nze. We! Ma - We - thu Si - jo -

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mle - zwe - ni! E - Gol - go - tha, e - nta - be - ni, jo - nga

mle - zwe - ni! E - Gol - go - tha, e - nta - be - ni, jo - nga

mle - zwe - ni! E - Gol - go - tha, e - nta - be - ni, jo - nga

nge e - mnqa - mle - zwen! Hom! Hom! Hom!

nge e - mnqa - mle - zwen! Hom! Hom! Hom!

nge e - mnqa - mle - zwen! Hom! Hom! Hom!

nge e - mnqa - mle - zwen! Hom! Hom! Hom!

27 | m . d : l , r , d | t > l > s : s . s , s | s . r : s | - . m , m : m | t : d | - . m : s : d , d

u - si - zi o - lu - lo - si - ndi - so; Ma - ke - si - jo nge - e - mnqa - mle - zwe - ni! Hhay! Hhay! E - Gol

| d . s : f : l , s | s > f > r : s : r , r | r . t : r | - . d , d : d | s : s | - . d : s : l , l

u - si - zi o - lu - lo - si - ndi - so; Ma - ke - si - jo nge - e - mnqa - mle - zwe - ni! Hhay! Hhay! E - Gol

| s . m : r . f , m | r > d > t : s . t , t | t . s : t | - . s , s : s | r : m | - . s : s . m , m

u - si - zi o - lu - lo - si - ndi - so; Ma - ke - si - jo nge - e - mnqa - mle - zwe - ni! Hhay! Hhay! E - Gol

| . d : l . r , d | t > l > s : s . s , s | s . r : s | - . m , m : m | t : d | :

si - zi o - lu - lo - si - ndi - so; Ma - ke - si - jo nge - e - mnqa - mle - zwe - ni!

| . s : f : l , s | s > f > r : s : r , r | r . t : r | - . d , d : d | s : s | :

si - zi o - lu - lo - si - ndi - so; Ma - ke - si - jo nge - e - mnqa - mle - zwe - ni!

| . m : r . f , m | r > d > t : s . t , t | t . s : t | - . s , s : s | r : m | :

si - zi o - lu - lo - si - ndi - so; Ma - ke - si - jo nge - e - mnqa - mle - zwe - ni!

| : . l | | r > r > r : s : s , s | s : s : r | s : s : m | r : s : d | :

lu lo si ndi so; Ma ke si jo nge e mnqa mle zwe - ni!

30 | d ., s_i : , s_i. d , s_i | d : . d , d | m . d :¹ . r , d | t > l_i > s_i : s_i . s , s | s . r : s | - . m , m : m

go - tha, e - nta - be - ni, jo - nga u - si - zi o - lu lo - si - ndi so; Ma - ke - si - jo - nge e - mnqa - le -

| s_i ., m_i : , m_i. s_i, m_i | s_i : . s_i , s_i | d . s_i : f_i. l_i, s_i | s_i > f_i > r_i : s_i . r , r | r . t_i : r | - . d , d : d

go - tha, e - nta - be - ni, jo - nga u - si - zi o - lu lo - si - ndi so; Ma - ke - si - jo - nge e - mnqa - le -

| m ., d : , d . m , d | m : . m , m | s . m : r . f , m | r > d > t : s . t , t | t . s : t | - . s , s : s

go - tha, e - nta - be - ni, jo - nga u - si - zi o - lu lo - si - ndi so; Ma - ke - si - jo - nge e - mnqa - le -

| d . : d . | : d . | . d : l_i . r , d | t > l_i > s_i : s_i . s , s | s . r : s | - . m , m : m

Hom! Hom! Hom! si - zi o - lu lo - si - ndi so; Ma - ke - si - jo - nge e - mnqa - le -

| s_i . : s_i . | : s_i . | . s_i : f_i. l_i, s_i | s_i > f_i > r_i : s_i . r , r | r . t_i : r | - . d , d : d

Hom! Hom! Hom! si - zi o - lu lo - si - ndi so; Ma - ke - si - jo - nge e - mnqa - le -

| m . : m . | : m . | . m : r . f , m | r > d > t : s . t , t | t . s : t | - . s , s : s

Hom! Hom! Hom! si - zi o - lu lo - si - ndi so; Ma - ke - si - jo - nge e - mnqa - le -

| d_i . : d_i . | : d_i . | : . l_i | r_i > r_i > r_i : s_i . s_i , s_i | s_i :^{S_i} : r | s_i : s_i . m_i

Hom! Hom! Hom! o - lo - si - ndi - so; Ma - ke - si - jo - nge e - mnqa - le

33

t : d | : . s , s | s : d . s , s | s : d . s , s

zwe - ni! Ke - ni Vu - ke! Ke - ni Vu - ke! Ke - ni

s₁ : s₁ | : . m , m | m . d : s₁ . m , m | m . d : s₁ . m , m

zwe - ni! Ke - ni Vu - ke nje! Ke - ni Vu - ke nje! Ke - ni

r : m | : . d' , d' | d' . s : m . d' , d' | d' . s : m . d' , d'

zwe - ni! Ke - ni Vu - ke nje! Ke - ni Vu - ke nje! Ke - ni

t : d | m . s , s : s . m | d . m : s . | . s , s : s . m

zwe - ni! Hhay! Ke - ni Vu - ke Ma - We - thu, Ke - ni Vu - ke

s₁ : s₁ | d . m , m : m . d | l . d : m . | . m , m : m . d

zwe - ni! Hhay! Ke - ni Vu - ke Ma - We - thu, Ke - ni Vu - ke

r : m | s . d' , d' : d' . s | m . s : d' . | . d' , d' : d' . s

zwe - ni! Hhay! Ke - ni Vu - ke Ma - We - thu, Ke - ni Vu - ke

r₁ . s₁ : d₁ | : | m : d | d₁ . m₁ : s₁ . d

zwe - ni! Vu - Ke! Ke - ni Vu - ke

molto rall.

35 | s . m , d : f , m . r , d | t_i , l_i . s_i :- . s , s | s . r : s | . m , m : m | t_i : d | :-

Vu-ke ma - si-pha-the is'pha mba -no Ma-ke - si -jo -nge e -mnqa -le - zwe - ni!

| m^d , l_i : r , d . t_i , l_i | s_i , f_i . r_i :- . r , r | r . t_i : r | . d , d : d | s_i : s_i | :-

Vu-ke ma - si-pha-the is'pha mba -no Ma-ke - si -jo -nge e -mnqa -le - zwe - ni!

| d' . s , m : l , s . f , m | r , d . t_i :- . t , t | t . s : t | . s , s : s | r : m | :-

Vu-ke ma - si-pha-the is'pha mba -no Ma-ke - si -jo -nge e -mnqa -le - zwe - ni!

| d . f , m : r | . s , s : s . r | t . r : s | . m , m : m . d | t . r : d | :-

si - se - be - nze . Ke - ni Vu - ke si - jo - nge e - mnqa - le - zwe - ni!

| l . r , d : t | . r , r : r . t_i | . t_i : r | . d , d : d | t_i , l_i : s_i | :-

si - se - be - nze . Ke - ni Vu - ke si - jo - nge e - mnqa - le - zwe - ni!

| m . l , s : f | . t , t : t . s | r . s : t | . s , s : s . m | r . f : m | :-

si - se - be - nze . Ke - ni Vu - ke si - jo - nge e - mnqa - le - zwe - ni!

| m . d : r | s_i :- . s_i , s_i | s_i , s_i : s_i | . s_i , s_i : s_i . m_i | r_i , s_i : d | :-

si - se - be - nze Ma - ke - si - jo - nge e - mnqa - le - zwe - ni!

38 (SATB) *Adagio ed Religioso*

. m , f : s
| - . f , m
| r . d : t . d
| r
| - . s , s

Oh! Thi xo u - Mve - li-nqa-ngi bu-si

: . s₁ , s₁ : d
| d^{s₁} . d , s₁ : d
| s₁ . d : r . d
| t
| . l₁ : s₁
| - . s₁ , l₁ : t₁ , t₁

Oh! Thi-xo Wa- Ma - zu - lu u Mve - li-nqa-ngi bu-si-sa

: . m , m
| s . m
: s
| m
| - . s , s
| f . m : r
| - . r , r

Thi-xo Wa - Ma - zu - lu u-Mve - li-nqa - ngi bu-si

: d . m₁ | s₁ . m₁ : s₁
| s₁ . r₁ : s₁
| r₁ : s₁

Wa- Ma zu lu u-Mve-li - nqa - ngi

41

s . r : s
| - . s , f : m . r
| d . t₁ : d
| - .
| s . s : s . s | s . s : s . f , f

s'u-sa-pho lwa-kho e-bu - kho-lwe-ni. u - bo-mi se-si-nxa-ne-lwe wo

t . l₁ : s₁
| - . d
: t . t₁ , t₁
| l . s₁ : s₁
| - . d , s₁ : d . s₁ , s₁
| d . r : m
| d . m : r . l₁

u - sa - pho lwa - kho e - bu - kho - lwe - ni . Si - na - bu - bo - mi u - bo - mi si - nxa - ne - lwe

r . m : f . f
| r
| - . s , s
| f . r : m
| - .
: . m , m
| m . f : s
| m . s : f . d

s'u-sa-pho lwa-kho e-bu-kho-lwe-ni. Si-na-bu-bo-mi si-nxa-ne-lwe

s₁ : r₁
| - . s₁ : s₁ . m₁
| r₁ , s₁ : d
| - .
| d : ta
| ta . ta : l . l₁

u - sa - pho e - bu - kho - lwe - ni . 'bo - mi si - nxa - ne - lwe

44 | s . s : s | - . s , s : s . r | s :- . m , m | m : t | d :- | :

n'u -mqhe - le; Ma - ke - si - jo - nge e - mnqa - mle - zwe - ni.
 r . d : t | - . r , r : r . t | t :- . d , d | t : s | s :- | :

U - mqhe - le; Ma - ke - si - jo - nge e - mnqa - mle - zwe - ni.
 f . m : r | - . f , f : f . f | r :- . s , s | s : r | m :- | :

U - mqhe - le; Ma - ke - si - jo - nge e - mnqa - mle - zwe - ni.
 fe . fe : s | s : s . s | s :- . s , s | s : s | d :- | :

U - mqhe - le; Aw! si - jo - nge e - mnqa - mle - zwe - ni.

(SATSATB)
f Moderato *Con fuoco ed pesante*

47 | . s , s : s | d . s , s : s | d . s , s : s . m , d | f , m . r , d : t , l . s :

Ke-ni Vu - ke! Ke-ni Vu - ke! Ke - ni Vu - ke ma-si-pha-the i-s'phamba-no

. m , m : m . d | s : . m , m : m . d | . m , m : m . d , s : | r , d . t , l : s : , f : . r :

Ke-ni Vu - ke nje! Ke-ni Vu - ke nje! Ke - ni Vu - ke ma-si-pha-the i-s'phamba-no

. d' , d' : d' . s | m . d' , d' : d' . s | m . d' , d' : d' . s , m | l , s . f , m : r , d . t :

Ke-ni Vu - ke nje! Ke-ni Vu - ke nje! Ke - ni Vu - ke ma-si-pha-the i-s'phamba-no

: . s , s | s . , m : m | . s : m . s , s | s . , s : s . s , s

Ke-ni Vu - ke Bo! Hhay! Hhay! Ke-ni Vu - ke Bo! Ke-ni

: . m , m | m . , d : d | . m : d . d , d | d . , t : r . r , r

Ke-ni Vu - ke Bo! Hhay! Hhay! Ke-ni Vu - ke Bo! Ke-ni

: . d' , d' | d' . , s : s . m | s :- . s | . r : . t , t

Ke-ni Vu - ke Bo! Hhay! Hhay! Hhay! Hhay! Ke-ni

: . m , m | m . , d : d . d | m :- . r | . s : . s : , s :

Ke-ni Vu - ke Bo! Hhay! Hhay! Hhay! Hhay! Ke-ni

49 | . s , s : s . r | s :- . m , m | m : t | d :- . s₁ , s₁ | d . , s₁ : , s₁ . d , s₁ | d : . d , d

Ma-ke-si - jo - nge e-mnqa-le - zwe - ni! E-Gol - go - tha, e-nta-be - ni, jo-nga

| . r , r : r . t | r :- . d , d | t . l : s₁ | s₁ :- . m₁ , m₁ | s₁ . , m₁ : , m₁ . s₁ , m₁ | s₁ : . s₁ , s₁

Ma-ke-si - jo - nge e-mnqa-le - zwe - ni! E-Gol - go - tha, e-nta-be - ni, jo-nga

| . t , t : t . s | f :- . s , s | s : r | m :- . d , d | m . , d : , d . m , d | m : . m , m

Ma-ke-si - jo - nge e-mnqa-le - zwe - ni! E-Gol - go - tha, e-nta-be - ni, jo-nga

| s . r : t . r | s :- . m , m | m . d : t . r | d : | d . : d . | : d .

Vu-ke Ma-We-thu Si - jo - nge e-mnqa-mle- zwen! Hom! Hom! Hom!

| r . t : s₁ . t | r :- . d , d | t . l : s₁ . s₁ | s₁ : | s₁ . : s₁ . | : s₁ .

Vu-ke Ma-We-thu Si - jo - nge e-mnqa-mle- zwen! Hom! Hom! Hom!

| t . s : r . s | t :- . s , s | ^s . m : r . s | m : | m . : m . | : m .

Vu-ke Ma-We-thu Si - jo - nge e-mnqa-mle- zwen! Hom! Hom! Hom!

| s₁ . s₁ : s₁ . s₁ | s₁ :- . s₁ , s₁ | s₁ . m₁ : r₁ . s₁ | d₁ : | d₁ . : d₁ . | : d₁ .

Vu-ke Ma-We-thu Si - jo - nge e-mnqa-mle- zwen! Hom! Hom! Hom!

52 | m . d : l . r , d | t > l > s : s : s , s | s . r : s | . m , m : m | t : d |

u - si - zi o - lu - lo - si - ndi - so; Ma ke - si - jo - nge - emnqa mle - zwe - ni!

d . s : f . l , s : s | s : f > r : s : r , r | r . t : r | . d , d : d | s : s : | :

u - si - zi o - lu - lo - si - ndi - so; Ma ke - si - jo - nge - emnqa mle - zwe - ni!

s . m : r . f , m | r > d > t : s . t , t | t . s : t | . s , s : s | r : m | :

u - si - zi o - lu - lo - si - ndi - so; Ma ke - si - jo - nge - emnqa mle - zwe - ni!

. d : l . r , d | t > l > s : s : s , s | s . r : s | . m , m : m | t : d | :

si - zi o - lu - lo - si - ndi - so; Ma ke - si - jo - nge - emnqa mle - zwe - ni!

. s : f . l , s : s | s : f > r : s : r , r | r . t : r | . d , d : d | s : s : | :

si - zi o - lu - lo - si - ndi - so; Ma ke - si - jo - nge - emnqa mle - zwe - ni!

. m : r . f , m | r > d > t : s . t , t | t . s : t | . s , s : s | r : m | :

si - zi o - lu - lo - si - ndi - so; Ma ke - si - jo - nge - emnqa mle - zwe - ni!

: . l | r > r > r : s : s , s | s : s : r | s : s : m | r . s : d | :

o - lo - si - ndi - so; Ma ke - si - jo - nge e - mnqa - le - zwe - ni!

Trio (SAT)
Andante *ben Marcato*

55 | . d , d : d , d . d , d | s_i : d | . d , d : r . d | l_i . d : t_i | . r , r : r , r . r , r | t_i : r

U-sa-tha-n'a-ka-la-ma-ndla, o-ku-si-dla-ka-thi-sa lo-ku-hla-ka-z'u-mphe-fu - mlo

| . s_i , s_i : s_i , s_i . s_i , s_i | m_i : s_i | . s_i , s_i : l_i . s_i | f_i . l_i : s_i | . t_i , t_i : t_i , t_i . t_i , t_i | s_i : t_i

U-sa-tha-n'a-ka-la-ma-ndla, o-ku-si-dla-ka-thi-sa lo-ku-hla-ka-z'u-mphe-fu - mlo

| . m , m : m , m . m , m | d : m | . m , m : f . m | r . m : r | . f , f : f , f . f , f | r : f

U-sa-tha-n'a-ka-la-ma-ndla, o-ku-si-dla-ka-thi-sa lo-ku-hla-ka-z'u-mphe-fu - mlo

Full chorus (SATB) *with closed lips*

: d | : d | r . d : r . r | t_i : r

Hhmm _____ nxa

: s_i | : . s_i | l_i . s_i : t_i . t_i | s_i : t_i

Hhmm _____ nxa

: m | : . m | f . m : s . s | r : s

Hhmm _____ nxa

: d_i | : . d_i | f_i . l_i : s_i . s_i | s_i : s_i

Hhmm _____ nxa

Adagio with determination

58 | . r , r : m . r | t_i . r : d | . m , m : m , m . m , m | m . m : d | d . ma : r . l_i | r . d : t_i

i-nxa si-phe-th'u-mqhe - le. I-si-li-lo sa-se -Gol go-tha ku-pha-la - la i - ga - zi

. t_i , t_i : d . t_i | l_i . l_i : s_i | . d , d : d , d . d , d | d . d : s_i | s_i . ta : l_i . f_i | l_i . la : s_i

i-nxa si-phe-th'u-mqhe - le. I-si-li-lo sa-se -Gol go-tha ku-pha-la - la i - ga - zi

. f , f : s . f | m . f : m | . s , s : s , s . s , s | s . s : m | m . s : f . d | f . m : r

i-nxa si-phe-th'u-mqhe - le. I-si-li-lo sa-se -Gol go-tha ku-pha-la - la i - ga - zi

f . : . r | m . r : m

si - phe-th'u-mqhe - le.

r . : . t_i | d . t_i : d

si - phe-th'u-mqhe - le.

s . : . s | f . r : s

si - phe-th'u-mqhe - le.

t_i : . m_i | r_i . s_i : d_i

si - phe-th'u-mqhe - le.

61 | . s , s : s . r | s : - , m . m , m | m : t | d :-

si-no-si-ndi-so___ o-lu-na-pha - ka - de.

| . r , r : r . t | t : - , d , d | d . l : s | s : -

si-no-si-ndi-so___ o-lu-na-pha - ka - de.

| . f , f : f . f | r : - , s , s , s | s : r | m :-

Full chorus (SATB)
Prayerfully

si-no-si-ndi-so___ o-lu-na-pha - ka - de.

| r . m : f | m . r : - . d | d : d | - :-

Oh! Nko-si si - ha - wu - ke - le

| l . t : d | t . l : - . l | l : s | - :-

Oh! Nko-si si - ha - wu - ke - le

| f . s : l | s . f : - . m | f : m | - :-

Oh! Nko-si si - ha - wu - ke - le

| r , m : f | f . f : - . f | f : d | - :-

Oh! Nko-si si - ha - wu - ke - le

Quartet (SSAT)

65

♩ : s | - : s . f | m . f : s | - :-
 : m | - : m . r | d . r : m | - :-
 Ku - kho-n'i - nto ko zo
 : . l | d . l | - : . l | d . l | - : s | d . s | - : s |
 U-si-ha - wu - ke - le u - si - ha - wu -
 : . f | s . f | - : . f | s . f | - : m | s . m | - : m |
 U-si-ha - wu - ke - le u - si - ha - wu -
 | d . m : r | d . t : - . d | d : d | - :- | r . m : f | m . r : - . d | d : d | - :-
 thi-na si - lu - sa-pho lwa-kho. Oh!Kres tu si-ha - wu - ke - le
 | s₁ . d : t | l₁ . s₁ : - . l₁ | l₁ : s₁ | l₁ : ta | l₁ . t : d | t₁ . l₁ : - . l₁ | l₁ : s₁ | - :-
 thi-na si - lu - sa-pho lwa-kho. Kres-tu Oh!Kres tu si-ha - wu - ke - le
 | m . s : f | m . r : - . f | f : m | f : s | f . s : l | s . f : - . m | f : m | - :-
 thi-na si - lu - sa-pho lwa-kho. Kres-tu Oh!Kres tu si-ha - wu - ke - le
 | s₁ . s : s₁ | s₁ . s₁ : - . s₁ | s₁ : d₁ | - :- | r₁ . m₁ : f | f₁ . f₁ : - . f₁ | f₁ : d₁ | - :-
 thi-na si - lu - sa-pho lwa-kho. Oh!Kres tu si-ha - wu - ke - le

DS

f Moderato Con fuoco ed pesante

69 | s :l | f :m . r | d . d :d | :- | . s , s : s | d . s , s : s

m :f | r :d . t, | l, l, :s, | :- | Ke-ni Vu - ke! Ke-ni Vu -

ku - lo i - ga - zi le mva-na.

d . s, :-. s, | t, . s, :-. l, | l :s, | :- | . m, m : m . d | s, . m, m : m . d

ke - le si - zi - nce - ku za - kho. Ke-ni Vu - ke! Ke-ni Vu -

s . m :-. r | s . f :-. r | f :m | :- | . d', d' : d' . s | m . d', d' : d' . s

ke - le si - zi - nce - ku za - kho. Ke-ni Vu - ke! Ke-ni Vu -

d . m : r | d . t, :-. d | d :d | :- | : . s , s | s . , m : m

thi - na si - zi - nce - ku za - kho. Ke-ni Vu - ke Bo!

s, . d : t | l, . s, :-. l, | l :s, | :- | : . m, m | m . , d : d

thi - na si - zi - nce - ku za - kho. Ke-ni Vu - ke Bo!

m . s : f | m . r :-. f | f :m | :- | : . d', d' | d' . , s : s . m

thi - na si - zi - nce - ku za - kho. Ke-ni Vu - ke Bo! Hhay!

s, . s, : s, | s, . s, :-. s, | s, : d, | :- | : m | d : d, . m,

thi - na si - zi - nce - ku za - kho. Vu - Ke! Ke - ni

72 | d . s , s : s . m , d | f , m . r , d : t , l . s : | . s , s : s . r | s :- . m , m

ke! Ke-ni Vu - ke ma-si-pha-the i-s'phamba-no Ma-ke - si - jo - nge e-mnqa

s . m , m : m . d , s : | r , d . t , l : s : f . r | . r , r : r . t | r :- . d , d

ke! Ke-ni Vu - ke ma-si-pha-the i-s'phamba-no Ma-ke - si - jo - nge e-mnqa

m . d' , d' : d' . s , m | l , s . f , m : r , d . t | . t , t : t . s | f :- . s , s

ke! Ke-ni Vu - ke ma-si-pha-the i-s'phamba-no Ma-ke - si - jo - nge e-mnqa

. s : m . s , s | s . , s : s . s , s | s . r : t . r | s :- . m , m

Hhay! Hhay! Ke-ni Vu - ke Bo! Ke-ni Vu - ke Ma - We - thu Si - jo -

. m : d . d , d | d . , t : r . r , r | r . t : s : t | r :- . d , d

Hhay! Hhay! Ke-ni Vu - ke Bo! Ke-ni Vu - ke Ma - We - thu Si - jo -

s :- . s | . r : . t , t | t . s : r . s | t :- . s , s

Hhay! Hhay! Hhay! Ke-ni Vu - ke Ma - We - thu Si - jo -

s : d : m . d | r : s : | . s : s : s : s : s : s | s : :- . s : s : s

Vu - ke si - se - be - nze Ma-ke - si - jo - nge Si - jo -

74 | m : t | d : - s_i , s_i | d , s_i : , s_i . d , s_i | d : . d , d ²³

le - zwe - ni! E - Gol - go - tha, e - nta - be - ni, jo - nga

t_i . l_i : s_i | s_i : - . m_i , m_i | s_i . , m_i : , m_i . s_i , m_i | s_i : . s_i , s_i

le - zwe - ni! E - Gol - go - tha, e - nta - be - ni, jo - nga

s : r | m : - . d , d | m , d : , d . m , d | m : . m , m

le - zwe - ni! E - Gol - go - tha, e - nta - be - ni, jo - nga

m . d : t_i . r | d : | d . : d . | : d .

nge e - mnqa - mle - zwen! Hom! Hom! Hom!

t_i . l_i : s_i . s_i | s_i : | s_i . : s_i . | : s_i .

nge e - mnqa - mle - zwen! Hom! Hom! Hom!

s . m : r . s | m : | m . : m . | : m .

nge e - mnqa - mle - zwen! Hom! Hom! Hom!

s_i . m_i : r_i . s_i | d_i : | d_i . : d_i . | : d_i .

nge e - mnqa - mle - zwen! Hom! Hom! Hom!

Andante
Coda
Meno Mosso ed Agitato
cresc.

76 | m . d : l . r , d | t > l > s_i : s_i . s , s | s . r : s | - . m , m : m | t : d | . s_i , s_i : d . s_i

u - si - zi o - lu - lo - si - ndi - so; Ma ke - si - jo - nge e mnqa mle - zwe - ni! Ma - ka - bo - ngwe,

d . s_i : f_i . l_i , s_i | s_i > f_i > r_i : s_i . r , r | r . t_i : r | - . d , d : d | s_i : s_i | . m_i , m_i : s_i . m_i

u - si - zi o - lu - lo - si - ndi - so; Ma ke - si - jo - nge e mnqa mle - zwe - ni! Ma - ka - bo - ngwe,

s . m : r . f , m | r > d > t : s . t , t | t . s : t | - . s , s : s | r : m | . d , d : m . d

u - si - zi o - lu - lo - si - ndi - so; Ma ke - si - jo - nge e mnqa mle - zwe - ni! Ma - ka - bo - ngwe,

. d : l . r , d | t > l > s_i : s_i . s , s | s . r : s | - . m , m : m | t : d | d . :

si - zi o - lu - lo - si - ndi - so; Ma ke - si - jo - nge e mnqa mle - zwe - ni! Hhay!

. s_i : f_i . l_i , s_i | s_i > f_i > r_i : s_i . r , r | r . t_i : r | - . d , d : d | s_i : s_i | s_i . :

si - zi o - lu - lo - si - ndi - so; Ma ke - si - jo - nge e mnqa mle - zwe - ni! Hhay!

. m : r . f , m | r > d > t : s . t , t | t . s : t | - . s , s : s | r : m | m . :

si - zi o - lu - lo - si - ndi - so; Ma ke - si - jo - nge e mnqa mle - zwe - ni! Hhay!

: . l_i | r_i > r_i > r_i : s_i . s_i , s_i | s_i . s_i : r | s_i : s_i . m_i | r_i . s_i : d_i | d_i . :

o - lo - si - ndi - so; Ma ke - si - jo - nge e - mnqa - mle zwe - ni! Hhay!

79 | . l , l : r . l | . t , t : m . d | . f : | s . . , s . s , s | s . r : - | s : t | d' : - | - : -

Ma-ka-bo-ngwe; Ma-ka-bo-ngwe! Hhay! Hhay! u-Si-ma - ka-de! Hhay! Hhay! Hhay!

. f , f : l . f | . s , s : d . s | . r : | r . . , r . r , r | r . t : - | r : f | m : - | - : -

Ma-ka-bo-ngwe; Ma-ka-bo-ngwe! Hhay! Hhay! u-Si-ma - ka-de! Hhay! Hhay! Hhay!

. r , r : f . r | . m , m : s . m | . l : | t . . , t . t , t | t . s : - | s : s | s : - | - : -

Ma-ka-bo-ngwe; Ma-ka-bo-ngwe! Hhay! Hhay! u-Si-ma - ka-de! Hhay! Hhay! Hhay!

r . : | m . : | r . : r . | r . . , s . s , s | s . r : - | s : s | s : - | - : -

Hhay! Hhay! Hhay! Hhay! Hhay! u-Si-ma - ka-de! Hhay! Hhay! Hhay!

l . : | t . : | l . : l . | t . . , r . r , r | r . t | r : t | d : - | - : -

Hhay! Hhay! Hhay! Hhay! Hhay! u-Si-ma - ka-de! Hhay! Hhay! Hhay!

f . : | s . : | f . : f . | f . . , t . t , t | t . s : - | f : f | m : - | - : -

Hhay! Hhay! Hhay! Hhay! Hhay! u-Si-ma - ka-de! Hhay! Hhay! Hhay!

n . : | m . : | f . : f . | s i . . , s i . s i , s i | s i . : - | s i : s i | d : - | - : -

Hhay! Hhay! Hhay! Hhay! Hhay! u-Si-ma - ka-de! Hhay! Hhay! Hhay!

Based on the Anglican Mass [*Agnus Dei & kyrie*]

Composer's Details

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IZINGQUNGQULU ZOMCULO

Bajilla Paul Dumisani

Doh is G **Andante Comodo ed Ritmico** (Traditional stamping effect)

SOPRANO
I - zi - ngwa - zi, za - nge - na i - zi -

ALTO
I - zi - ngwa - zi, za - nge - na i - zi -

TENOR
I - zi - ngwa - zi, za - nge - na i - zi -

Soprano
I - zi - ngqu - ngqu - lu, za - nge

Alto
I - zi - ngqu - ngqu - lu, za - nge

Tenor
I - zi - ngqu - ngqu - lu, za - nge

BASS
I - zi - ngwa - zi,

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2

3

, s . , m : r | - : . s , s | s : r | - . r , m : m , m . - , m

ngqu - ngqu-lu; i - zi - ngwa - zi za-nge-na i - zi -

, m . , d : t | - : . r , r | r . t | : t | - . t , t | : d , d . - , d

ngqu - ngqu-lu; i - zi - ngwa - zi za-nge-na i - zi -

, d' . , s : s | - : . t , t | t . s : f | - . m , f : s , s . - , s

ngqu - ngqu-lu; i - zi - ngwa - zi za-nge-na i - zi -

r , d . t | , l | : s | . r : r . r , r | s : r | - . r , m : m , m . - , m

n'i - zi - ngqu - ngqu - lu; Aw! Aw! i - zi - ngwa - zi za-nge-na i - zi -

l | , s | . f , m : r | . t | : t | . t , t | r . t | : t | - . t , t | : d , d . - , d

n'i - zi - ngqu - ngqu - lu; Aw! Aw! i - zi - ngwa - zi za-nge-na i - zi -

f , m . r , d : t | . s : s . s , s | t . s : f | - . m , f : s , s . - , s

n'i - zi - ngqu - ngqu - lu; Aw! Aw! i - zi - ngwa - zi za-nge-na i - zi -

. m | , f | : s | . s | , s | - , s | . - , r : s | : s | r : s | , s . - , s

za - nge - na i - zi - ngqu - ngqu - lu; za - nge - na i - zi -

5 | , m . , t : d | - : . s , s | s : d | : . d , m ³

ngqu-ngqu- lu! i - zi - ngwa - zi, za - nge-

, d . , s₁ : s₁ | - : . m , m | m . d : s | : . s₁ , d

ngqu-ngqu- lu! i - zi - ngwa - zi, za - nge-

, s . , r : m | - : . d' , d' | d' . s : m | : . m , s

ngqu-ngqu- lu! i - zi - ngwa - zi, za - nge-

, m . , t₁ : d | - : | . m , m : , m . , d | d : - .

ngqu-ngqu- lu! I - zi - ngqu - ngqu- lu,

, d . , s₁ : s₁ | - : | . d , d : , d . , s₁ | s : - .

ngqu-ngqu- lu! I - zi - ngqu - ngqu- lu,

, s . , r : m | - : | . s , s : , s . , m | m : - .

ngqu-ngqu- lu! I - zi - ngqu - ngqu- lu,

, r₁ . , s₁ : d | - : | d : - . s₁ , d | - : . s₁

ngqu-ngqu- lu! Hhay! za - nge - na

4

7 | s . s , s : , s . , m | r :- | . s , s : s | r :- . m , m

na i - zi - ngqu - ngqu-lu; l - zi-ngwa - zi za-nge-

m . m , m : , m . , d | t₁ :- | . r , r : r . t₁ | t₁ :- . t₁ , t₁

na i - zi - ngqu - ngqu-lu; i - zi- ngwa - zi za-nge-

d' . d' , d' : , d' . , s | s :- | . t , t : t . s | f :- . s , s

na i - zi - ngqu - ngqu-lu; i - zi- ngwa - zi za-nge-

. r , m : f , m . r , d | t₁ : s . | s . : s | r :- . m , m

za-nge-n'i - zi-ngqu-ngqu-lu; Hhay! Hhay! ngwa - zi za-nge-

. t₁ , d : r , d . t₁ , l₁ | s₁ : r . | r . : t₁ | s :- . t₁ , t₁

za-nge-n'i - zi-ngqu-ngqu-lu; Hhay! Hhay! ngwa - zi za-nge-

. f , s : l , s . f , m | r : . t | . t :- | r : r

za-nge-n'i - zi-ngqu-ngqu-lu; Hhay! Hhay! za - nge -

| m : d | s₁ : . s₁ | . r :- | s : r

Hom! nge - na; Hhay! Hhay! za - nge -

9 | m , m . - , m : , m . , t | d : , s₁ . s , s | d . , s₁ : , s₁ . d , s₁ | d , t₁ . l₁ , s₁ : l₁ , s₁ . f₁ , m

na i - zi - ngqu-ngqu-lu! Si-ya-bhi - yo - za, si-bhi-yo ze-la u-ndlo-ndlo-ba-lo lo

t₁ , t₁ . - , t₁ : , l₁ . , s₁ | s₁ : , m . m₁ , m₁ | s . , m : , m . s , m | l₁ , s₁ . f₁ , m₁ : f₁ , m₁ . r₁ , d₁

na i - z - zngqu-ngqu-lu! Si-ya-bhi - yo - za, si-bhi-yo ze-la u-ndlo-ndlo-ba-lo lo

s , s . - , s : , s . , r | m : , d . d , d | m . , d : , d . m , d | f , m . r , d : r , d . t , l

na i - zi - ngqu-ngqu-lu! Si-ya-bhi - yo - za, si-bhi-yo ze-la u-ndlo-ndlo-ba-lo lo

m , m . - , m : , m . , t | d : | d . m : d | d . m : d

na i - zi - ngqu-ngqu-lu! Bhi-yo - za! Bhi - yo - za!

t₁ | , t₁ . - , t₁ : , l₁ . , s₁ | s₁ : | s . d : s | s . d : s₁

na i - zi - ngqu-ngqu-lu! Bhi-yo - za! Bhi - yo - za!

s , s . - , s : , s . , r | m : | m . s : m | m . s : m

na i - zi - ngqu-ngqu-lu! Bhi-yo - za! Bhi - yo - za!

s₁ , s₁ . - , s₁ : , r₁ . , s₁ | d : | d . s₁ : d | d . s₁ : d

na i - zi - ngqu-ngqu-lu! Bhi-yo - za! Bhi - yo - za!

|| r ., r : , s1 . s1 , s1 | t1 ., s1 : , t . t , t1 | m, m-, m : , m., t | d : , s1 . d , s1

m-cu - lo! Si-ya-bhi-yo - za, ku-Zi - zi le-thu le - Zi - mba-bwe! Si-ya-bhi

t ., t : , r1 . r , r | s ., r : , s . s1 , s1 | d, d-, d : , d ., s | s : , m1 . s1 , m1

m-cu - lo! Si-ya-bhi-yo - za, ku-Zi - zi le-thu le - Zi - mba-bwe! Si-ya-bhi

s ., s1 : , t1 . t1 , t1 | r ., t1 : , r . r , r | s, s-, s : , s ., r | m : , d . m , d

m-cu - lo! Si-ya-bhi-yo - za, ku-Zi - zi le-thu le - Zi - mba-bwe! Si-ya-bhi

t . r : t1 | t1 . r : t1 | m, m , m : , m., t | d :

Bhi - yo - za! Bhi - yo - za! le-thu le - Zi - mba-bwe!

s . t1 : s1 | s . t1 : s1 | d , d-, d : , d ., s | s :

Bhi - yo - za! Bhi - yo - za! le-thu le - Zi - mba-bwe!

r . f : r | r . f : r | s , s-, s : , s ., r | m :

Bhi - yo - za! Bhi - yo - za! le-thu le - Zi - mba-bwe!

s . t1 : s1 | s . t1 : s1 | s1, s1-, s1 : , r ., s | d :

Bhi - yo - za! Bhi - yo - za! le-thu le - Zi - mba-bwe!

13 | d ., s₁ : , s . d , s₁ | d , t₁ . l , s₁ : l , s₁ . f , m₁ | r ., r₁ : , s₁ . s₁ , s₁ | t ., s₁ : , t . t , t

yo - za, si-bhi-yo ze-la u-ndlo-ndlo-ba-lo lo - mcu - lo! Si-ya-bhi-yo - za, ku-Zi-zi

| s₁ ., m₁ : , m₁ . s , m | l , s₁ . f₁ , m₁ : f , m₁ . r , d₁ | t ., t₁ : , r . r₁ , r₁ | s ., r : , s₁ . s , s₁

yo - za, si-bhi-yo ze-la u-ndlo-ndlo-ba-lo lo - mcu - lo! Si-ya-bhi-yo - za, ku-Zi-zi

| m ., d : , d . m , d | f , m . r , d : r , d . t₁ , l | s ., s : , t₁ . t₁ , t₁ | r ., t₁ : , r . r , r

yo - za, si-bhi-yo ze-la u-ndlo-ndlo-ba-lo lo - mcu - lo! Si-ya-bhi-yo - za, ku-Zi-zi

| d . m : d | d . m : d | t . r : t | t . r : t

Bhi-yo - za! Bhi - yo - za! Bhi-yo - za! Bhi-yo - za!

| s₁ . d : s₁ | s₁ . d : s₁ | s . t₁ : s | s . t₁ : s₁

Bhi-yo - za! Bhi - yo - za! Bhi-yo - za! Bhi-yo - za!

| m . s : m | m . s : m | r . f : r | r . f : r

Bhi-yo - za! Bhi - yo - za! Bhi-yo - za! Bhi-yo - za!

| d . s₁ : d | d . s₁ : d | s . t₁ : s | s . t₁ : s₁

Bhi-yo - za! Bhi - yo - za! Bhi-yo - za! Bhi-yo - za!

15 | m , m . - , m : , m . , t | d : . s , s | s : d | : . d , m



le - thu le - Zi - mba - bwe! I - zi - ngwa - zi, za - nge -

| d , d . - , d : , d . , s | s : . m , m | m . d : s | : . s , d



le - thu le - Zi - mba - bwe! I - zi - ngwa - zi, za - nge -

| s , s . - , s : , s . , r | m : . d' , d' | d' . s : m | : . m , s



le - thu le - Zi - mba - bwe! I - zi - ngwa - zi, za - nge -

| m , m . - , m : , m . , t | d : . | . m , m : , m . , d | d : - .



le - thu le - Zi - mba - bwe! I - zi - ngqu - ngqu - lu,

| d , d . - , d : - , d . , s | s : . | . d , d : , d . , s | s : - .



le - thu le - Zi - mba - bwe! I - zi - ngqu - ngqu - lu,

| s , s . - , s : - , s . , r | m : . | . s , s : , s . , m | m : - .



le - thu le - Zi - mba - bwe! I - zi - ngqu - ngqu - lu,

| , s . - , s : - , r . , s | d : . | d : . m , d | - : . d



le - thu le - Zi - mba - bwe! Hhay! za - nge - na

molto rall.

17 | s . s , s : , s . , m | r :- | . s , s : s | r :- . m , m

na i - zi - ngqu - ngqu-lu; I - zi-ngwa - zi za-nge-

m . m , m : , m . , d | t₁ :- | . r , r : r . t | t :- . t , t

na i - zi - ngqu - ngqu-lu; i - zi- ngwa - zi za-nge-

d' . d' , d' : , d' . , s | s :- | . t , t : t . s | f :- . s , s

na i - zi - ngqu - ngqu-lu; i - zi- ngwa - zi za-nge-

. r , m : f , m . r , d | t₁ : s . | s . : s | r :- . m , m

za-nge-n'i - zi-ngqu-ngqu-lu; Hhay! Hhay! ngwa - zi za-nge-

. t₁ , d : r , d . t , h | s₁ : r . | r . : t | s :- . t , t

za-nge-n'i - zi-ngqu-ngqu-lu; Hhay! Hhay! ngwa - zi za-nge-

. f , s : l , s . f , m | r : . t | . t :- | r : r

za-nge-n'i - zi-ngqu-ngqu-lu; Hhay! Hhay! za - nge -

d . : r | s₁ : . s | . s :- | s : r

Hom! nge - na; Hhay! Hhay! za - nge -

19 | m, m.-, m.-, m.-, t | ḋ :- . **Meno mosso**

na i - zi-ngqu-ngqu-lu!

t, t.-, t.-, l,.-, s | ṡ :- .

na i - z-zngqu-ngqu-lu!

s, s.-, s:-, s.-, r | ṁ :- .

na i - zi-ngqu-ngqu-lu!

m, m.-, m.-, m.-, t | ḋ :- . | m : d | ṡ : ṡ | m . d : r . d | l̇ :- | r : d | t . l̇ : s

na i - zi-ngqu-ngqu-lu! Na-mhla ku-nje si-bhi-yo-ze-la, u-phu-hli - so

t, t.-, t.-, l,.-, ṡ | ṡ :- . | d : ṡ | m : ṁ | d . ṡ : l̇ . ta | l̇ :- | l̇ : la | s . fe : ṡ

na i - zi-ngqu-ngqu-lu! Na-mhla ku-nje si-bhi-yo-ze-la, u-phu-hli - so

s, s.-, s:-, s.-, r | ṁ :- . | s : m | d : d | s . m : f . s | d :- | f : m | r . d : ṫ

na i - zi-ngqu-ngqu-lu! Na-mhla ku-nje si-bhi-yo-ze-la, u-phu-hli - so

ṡ, ṡ.-, ṡ :-, r.-, s | ḋ :- . | d : ṡ | d : d | d . ṁ : l̇ . m | ḟ :- | ṡ : ṡ | s . m : r

na i - zi-ngqu-ngqu-lu! Na-mhla ku-nje si-bhi-yo-ze-la, u-phu-hli - so

f : s | m :- | m : f | s : d | s . f : m . s | f :- | . r : r . d | t i . l i : s i . m

lo - m cu - lo; si - thi khu - la u - ndlo - ndlo - ba - le! kwe - li - Zi - zi le - thu e -

r : m . r | d :- | d : t i | d : s | d . d : d . d | d :- | . l : l . l i | s . f e i : s i . t i

lo - m cu - lo; si - thi khu - la u - ndlo - ndlo - ba - le! kwe - li - Zi - zi le - thu e -

l : t . l | s :- | s : f | m : m | m . s : ta . ta | l :- | . f : f . m | r . d : t i . s

lo - m cu - lo; si - thi khu - la u - ndlo - ndlo - ba - le! kwe - li - Zi - zi le - thu e -

r : s i | d :- | m : r | d : d | d . l i : m . m | f i :- . l i | r i . s : s i . s i | s . r : s i . s

lo - m cu - lo; si - thi khu - la u - ndlo - ndlo - ba - le! Aw! Aw! kwe - li - Zi - zi le - thu e -

r . m : r | d :- . s | s . s : s | d :- . s | s . s : s | r :- . s

le - Zi-mba - bwe. Si - ya - li - bo - nga Si - ya - li - bo - nga, Si -

l . t : l . s | s :- | : . s | s . l : d | s :- . l | l . d : r

le - Zi-mba - bwe. U-nwe-lo - lu - de U-nwe-lo - lu -

f . s : f | m :- | : . m | m . f : s | m :- . f | f . s : l

le - Zi-mba - bwe. U-nwe-lo - lu - de U-nwe-lo - lu -

r . r : s | d :- | : d | d :- | : d | l : f

le - Zi-mba - bwe. Aw! Aw! 'Nwe - lo - lu -

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Si - ya - li - bo - nga Si -

Si - ya - li - bo - nga Si -

Si - ya - li - bo - nga Si -

s . s : s | r :- . m | r . m : r | d :- | : . d | d . r : m . r

phu - ku - bo - nga ku - zi - ngqu - ngqu - lu. U - nwe - lo - lu -

l . r , d : t i > l i > s | t . le : t i . t i | t . t i : l . s i | s :- | : . s | s i . l : d

- de, si - thi Ha - la - la! Ha - la - la! ku - zi - ngqu - ngqu - lu. U - nwe - lo - lu -

f . f , m : f > m > r | s . fe : s . s | f . s : f | m :- | : . m | m . f : s

- de, si - thi Ha - la - la! Ha - la - la! ku - zi - ngqu - ngqu - lu. U - nwe - lo - lu -

r i :- | s i :- . s i | r i . r i : s i | d :- | : d | d :-

de, Aw! ku - zi - ngqu - ngqu - lu. Aw! aw!

33 | s . s : s | f :- . s | s . s : s | s :- . m | r . m : r | d :- . s

ya - li - bo - nga, Si - phu - ku - bo - nga ku - zi - ngqu - ngqu - lu. Si -

m . m : m | d :- . r | r . r : r | r :- . t | l . t : s | s :- . m

ya - li - bo - nga, Si - phu - ku - bo - nga ku - zi - ngqu - ngqu - lu. Si -

d' . d' : d' | l :- . l | l . l : t | t :- . s | f . s : r | m :- . d'

ya - li - bo - nga, Si - phu - ku - bo - nga ku - zi - ngqu - ngqu - lu. Si -

d :- . r | r . m : f . m | r . r , d : r > d > t | r . de : r . m | r . m : t | d :-

-de U - nwe - lo - lu - de, si - thi Ha - la - la! Ha - la - la! ku - zi - ngqu - ngqu - lu.

s :- . l | l . d : r | l . t , l : t > s | t . le : t . t | t . t : l . s | s :-

-de U - nwe - lo - lu - de, si - thi Ha - la - la! Ha - la - la! ku - zi - ngqu - ngqu - lu.

m :- . f | f . s : l | f . f , m : f > m > r | s . fe : s . s | f . s : f | m :-

-de U - nwe - lo - lu - de, si - thi Ha - la - la! Ha - la - la! ku - zi - ngqu - ngqu - lu.

: d | l :- . f | r :- | s :- . s | r . r : s | d :-

— 'Nwe - lo - lu - de, Aw! ku - zi - ngqu - ngqu - lu.

36 | s . s : s | m :- . s | s . s : s | f :- . s | s . s : s | s :- . m

ya - li - bo - nga Si - ya - li - bo - nga, Si - phu - ku - bo - nga ku -

m . m : m | d :- . m | m . m : m | d :- . r | r . r : r | r :- . t

ya - li - bo - nga Si - ya - li - bo - nga, Si - phu - ku - bo - nga ku -

d' . d' : d' | s :- . d' | d' . d' : d' | l :- . l | l . l : t | t :- . s

ya - li - bo - nga Si - ya - li - bo - nga, Si - phu - ku - bo - nga ku -

: . d | d . r : m . r | d :- . r | r . m : f . m | r . r , d : r > d > t | r . de : r . m

U-nwe-lo - lu - de U-nwe-lo - lu - de, si-thi Ha-la-la! Ha-la-la! ku -

: . s | s . l : d | s :- . l | l . d : r | l . t , l : t > l > s | t . le : t . t

U-nwe-lo - lu - de U-nwe-lo - lu - de, si-thi Ha-la-la! Ha-la-la! ku -

: . m | m . f : s | m :- . f | f . s : l | f . f , m : f > m > r | s . fe : s . s

U-nwe-lo - lu - de U-nwe-lo - lu - de, si-thi Ha-la-la! Ha-la-la! ku -

: d | d :- | d : d | l : f | r :- | s :- . s

Aw! aw! 'Nwe - lo - lu - de, Aw! ku -

[S.A.A.T.T.S.A.T.B.]

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39 | r . m : r | d :- | . d , m : s . d , m | s :- | . d , m : s . d , m | s :-

zi-ngqu-ngqu - lu. Ha-la-la! Ha-la-la! Ha-la-la! Ha-la-la!

l . t : s | s :- | :- | : m . m | m . d : d . d | m . m : r . d

zi-ngqu-ngqu - lu. Aw! Vu - ma-ni Zu- lu! Aw! Vu-ma-ni

f . s : r | m :- | :- | : s . s | s . m : m . m | s . s : f . m

zi-ngqu-ngqu - lu. Aw! Vu - ma-ni Zu- lu! Aw! Vu-ma-ni

r . m : t | d :- | :- | : d . | d . : | d . :

zi-ngqu-ngqu - lu. Aw! Aw! Aw!

t . t : l . s | s :- | :- | : s . | s . : | s . :

zi-ngqu-ngqu - lu. Aw! Aw! Aw!

f . s : f | m :- | :- | : m . | m . : | m . :

zi-ngqu-ngqu - lu. Aw! Aw! Aw!

r₁ . r₁ : s | d₁ :- | :- | : d . d | d . d₁ : d₁ . d | d . d : l . m₁

zi-ngqu-ngqu - lu. Aw! Vu - ma-ni Zu- lu! Aw! Vu-ma-ni

45 | s : d | : . d , m | s . s , s : , s . , m | r :-

ngwa - zi, za-nge - na i - zi - ngqu - ngqu-lu;

m . d : s | : . s | d | m . m , m : , m . , d | t | :-

ngwa - zi, za-nge - na i - zi - ngqu - ngqu-lu;

d' . s : m | : . m , s | d' . d' , d' : , d' . , s | s :-

ngwa - zi, za-nge - na i - zi - ngqu - ngqu-lu;

. m , m : , m . , d | d :- . | . r , m : f , m . r , d | t | : s .

I - zi - ngqu - ngqu-lu, za-nge-n'i - zi-ngqu-ngqu-lu; Hhay!

. d , d : , d . , s | s | :- . | . t , d : r , d . t | , l | s | : r .

I - zi - ngqu - ngqu-lu, za-nge-n'i - zi-ngqu-ngqu-lu; Hhay!

. s , s : , s . , m | m :- . | . f , s : l , s . f , m | r : . t

I - zi - ngqu - ngqu-lu, za-nge-n'i - zi-ngqu-ngqu-lu; Hhay!

d :- . s | , d | :- . s | m | : d | s | : . s

Hhay! za-nge - na Hom! nge - na; Hhay!

47 | . s , s : s | r :- . m , m | m, m.-, m : , m . , t₁ | d : , s . s₁ , s₁

I - zi-ngwa - zi za-nge - na i - zi - ngqu-ngqu-lu! Si - ya - bhi -

. r , r : r . t | t :- . t , t₁ | t , t.-, t₁ : , l . , s₁ | s₁ : , m₁ . m , m

i - zi- ngwa - zi za-nge - na i - z - zngqu-ngqu-lu! Si - ya - bhi -

. t , t : t . s | f :- . s , s | s, s.-, s : , s . , r | m : , d . d , d

i - zi- ngwa - zi za-nge - na i - zi - ngqu-ngqu-lu! Si - ya - bhi -

s . : s | r :- . m , m | m, m.-, m : , m . , t₁ | d :

Hhay! ngwa - zi za-nge - na i - zi - ngqu-ngqu-lu!

r . : t | s :- . t , t₁ | t₁, t₁.-, t : , l . , s₁ | s₁ :

Hhay! ngwa - zi za-nge - na i - zi - ngqu-ngqu-lu!

. t :- | r : r | s, s.-, s : , s . , r | m :

Hhay! za - nge - na i - zi - ngqu-ngqu-lu!

. r :- | s : r₁ | s, s₁.-, s : , r₁ . , s₁ | d :

Hhay! za - nge - na i - zi - ngqu-ngqu-lu!

49 | d ., s₁ : , s₁ . d , s₁ | d , t . l₁ , s₁ : l₁ , s . f₁ , m | r₁ ., r₁ : , s . s , s₁ | t₁ ., s₁ : , t₁ . t₁ , t

yo - za, si-bhi-yo ze-la u-ndlo-ndlo-ba-lo lo-mcu - lo! Si-ya-bhi-yo - za, ku-Zi-zi

s₁ ., m₁ : , m₁ . s , m | l₁ , s₁ . f₁ , m₁ : f₁ , m₁ . r₁ , d₁ | t₁ ., t₁ : , r₁ . r , r | s₁ ., r : , s₁ . s₁ , s₁

yo - za, si-bhi-yo ze-la u-ndlo-ndlo-ba-lo lo-mcu - lo! Si-ya-bhi-yo - za, ku-Zi-zi

m ., d : , d . m , d | f , m . r , d : r , d . t , l | s₁ ., s₁ : , t . t₁ , t₁ | r ., t₁ : , r . r , r

yo - za, si-bhi-yo ze-la u-ndlo-ndlo-ba-lo lo-mcu - lo! Si-ya-bhi-yo - za, ku-Zi-zi

d . m : d | d . m : d | t₁ . r : t₁ | t₁ . r : t₁

Bhi-yo - za! Bhi - yo - za! Bhi-yo - za! Bhi-yo - za!

s . d : s | s₁ . d : s₁ | s₁ . t₁ : s | s₁ . t : s₁

Bhi-yo - za! Bhi - yo - za! Bhi-yo - za! Bhi-yo - za!

m . s : m | m . s : m | r . f : r | r . f : r

Bhi-yo - za! Bhi - yo - za! Bhi-yo - za! Bhi-yo - za!

d . s₁ : d₁ | d . s : d₁ | s₁ . t₁ : s | s₁ . t : s₁

Bhi-yo - za! Bhi - yo - za! Bhi-yo - za! Bhi-yo - za!

Largo (Female Solo) African vocalism

51 | m, m .-, m :, m ., t | d : | m :- . d | l_i :- | m . d : m . d | l_i :- | f : m . d | l_i :-

le-thu le - Zi-mba-bwe! Ku - nje-nje ku-la ba-dlu-le; Si - khu-mbu-la

d, d .-, d :, d ., s | s_i :

le-thu le - Zi-mba-bwe!

s, s .-, s :, s ., r | m :

le-thu le - Zi-mba-bwe!

m, m .-, m :, m ., t | d :

le-thu le - Zi-mba-bwe!

d, d .-, d :, d ., s | s_i :

le-thu le - Zi-mba-bwe!

s, s .-, s :, s ., r | m :

le-thu le - Zi-mba-bwe!

s, s_i .-, s_i :, r_i, s_i | d :

le-thu le - Zi-mba-bwe!

Tutti

55 | r :-- , d | d :- | m :-. d | l :- | m . d : m . d | l :- | f : m . d | l :- | r :-- , d | d :-

nge - ngo - ma. La - la - ni i - qha - za le - nu yi - zi - ba - ne ku - m - cu - lo.

| m :-. d | l :- | m . d : m . d | l :- | f : m . d | l :- | r :-- , l | l :-

La - la - ni i - qha - za le - nu yi - zi - ba - ne ku - m - cu - lo.

| m :-. d | l :- | m . d : m . d | l :- | f : m . d | l :- | r :-- , d | l :-

La - la - ni i - qha - za le - nu yi - zi - ba - ne ku - m - cu - lo.

| m :-. d | l :- | m . d : m . d | l :- | f : m . d | l :- | l :-- , d | d :-

La - la - ni i - qha - za le - nu yi - zi - ba - ne ku - m - cu - lo.

| m :-. d | l :- | m . d : m . d | l :- | f : m . d | l :- | r :-- , d | d :-

La - la - ni i - qha - za le - nu yi - zi - ba - ne ku - m - cu - lo.

| m :-. d | l :- | m . d : m . d | l :- | f : m . d | l :- | r :-- , m | d :-

La - la - ni i - qha - za le - nu yi - zi - ba - ne ku - m - cu - lo.

| m :-. d | l :- | m . d : m . d | l :- | f : m . d | l :- | l :-- , m | l :-

La - la - ni i - qha - za le - nu yi - zi - ba - ne ku - m - cu - lo.

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The musical score consists of eight staves. The first staff is a vocal line starting at measure 60. The subsequent seven staves are accompaniment lines, each beginning with a vocal 'Aw!' and followed by a rhythmic pattern. The lyrics are written below the notes.

Lyrics for the first staff:
 m:- | d :d | m . d:r . m | f :l | r :d | t . l :s | r . m :f . s | m :-
 Aw! Thi - xo u- Mve - li-nqa - ngi si - zu - ki - sa u-ndlo-ndlo-ba-lo;

Lyrics for the second staff:
 : | s . : | s . : | l . :l . | : | s . :s | t :t | d :-
 Aw! Aw! Aw! Aw! Aw! 'ndlo - ndlo - ba - lo;

Lyrics for the third staff:
 : | m . : | m . : | d . :d . | : | r . :r | r :s | s :-
 Aw! Aw! Aw! Aw! Aw! 'ndlo - ndlo - ba - lo;

Lyrics for the fourth staff:
 : | d . : | d . : | d . :d . | : | r . :r | r :f | m :-
 Aw! Aw! Aw! Aw! Aw! 'ndlo - ndlo - ba - lo;

Lyrics for the fifth staff:
 : | s . : | s . : | l . :l . | : | t . :t | t :t | d :-
 Aw! Aw! Aw! Aw! Aw! 'ndlo - ndlo - ba - lo;

Lyrics for the sixth staff:
 : | m . : | m . : | d . :d . | : | s . :s | s :s | s :-
 Aw! Aw! Aw! Aw! Aw! 'ndlo - ndlo - ba - lo;

Lyrics for the seventh staff:
 : | d . : | d . : | f . :f . | : | s . :s | r :s | d :-
 Aw! Aw! Aw! Aw! Aw! 'ndlo - ndlo - ba - lo;

24

Trio

Tutti

64 | m . r : m . f | s . f : m | r . m : f . s | l :- | f . m : r . d | t . l : s | t :- | d :-

si-nxu-s'u-mo-ya wa-kho Kwe-le-Zi-mba-bwe; Si-qo-phu mla-ndu kwe-zo - mcu - lo.

d . t : d . r | m . r : d | t . d : r . m | f :- | r . d : t . l | s . f : r | s :- | s :-

si-nxu-s'u-mo-ya wa-kho Kwe-le-Zi-mba-bwe; Si-qo-phu mla-ndu kwe-zo - mcu - lo.

s . f : s . l | d' . l : s | s . s : l . t | d' :- | l . s : f . m | r . d : t | r : f | m :-

si-nxu-s'u-mo-ya wa-kho Kwe-le-Zi-mba-bwe; Si-qo-phu mla-ndu kwe-zo - mcu - lo.

f . m : r . d | t . l : s | t :- | d :-

Si-qo-phu mla-ndu kwe-zo - mcu - lo.

r . d : t . l | s . f : r | s :- | s :-

Si-qo-phu mla-ndu kwe-zo - mcu - lo.

l . s : f . m | r . d : t | r : f | m :-

Si-qo-phu mla-ndu kwe-zo - mcu - lo.

s . s : s . s | s . s : s . s | r : s | d :-

Si-qo-phu mla-ndu kwe-zo - mcu - lo.

68 | . m : m . d | r . d : - . d | t . l . l : s | . m : m . d | r . r : - . f | m . r : d

Ma - si - khu - mbu - le a - ba - dlu - le; Ma - si - khu - mbu - l'a - ba - le - le - yo;

| . d : d . s₁ | l₁ . l₁ : - . l₁ | s . f₁ : m₁ | . d : d . s₁ | t₁ . t₁ : - . d | t₁ . l₁ : s₁

Ma - si - khu - mbu - le a - ba - dlu - le; Ma - si - khu - mbu - l'a - ba - le - le - yo;

| . s : s . m | f . f : - . f | f . d : d | . s : s . m | s . s : - . s | s . f : m

Ma - si - khu - mbu - le a - ba - dlu - le; Ma - si - khu - mbu - l'a - ba - le - le - yo;

| : d | d : - . d | d : d | d : - . d | . r : f . d | r . t₁ : d

Nga - ma - ndla o - mcu - lo' Aw! Aw' kwa - ba - le - le - yo;

| : s₁ | l₁ : - . l₁ | l₁ : s₁ | s₁ : - . s₁ | . t₁ : d . l₁ | t₁ . l₁ : s₁

Nga - ma - ndla o - mcu - lo' Aw! Aw' kwa - ba - le - le - yo;

| : m | f : - . f | f : m | m : - . m | . f : l . f | s . r : m

Nga - ma - ndla o - mcu - lo' Aw! Aw' kwa - ba - le - le - yo;

| : d | f₁ : - . f₁ | f₁ : d₁ | d₁ : s₁ | s₁ : - . s₁ | s₁ : d₁

Nga - ma - ndla o - mcu - lo' Aw! Aw! le - le - yo;

71 | d . m : m . d | r . d : - . d | t . l : s_i | . m : m . d | r . r : - . f | m . r : d

Ma - si - khu - mbu - le a - ba - dlu - le; Ma - si - khu - mbu - l'a - ba - le - le - yo;

| s . d : d . s | l_i . l : - . l_i | s_i . f : m_i | . d : d . s | t . t_i : - . d | t_i . l : s_i

Ma - si - khu - mbu - le a - ba - dlu - le; Ma - si - khu - mbu - l'a - ba - le - le - yo;

| m . s : s . m | f . f : - . f | f . d : d | . s : s . m | s . s : - . s | s . f : m

Ma - si - khu - mbu - le a - ba - dlu - le; Ma - si - khu - mbu - l'a - ba - le - le - yo;

| : d | d : - . d | d : d | d : - . d | . r : f . d | r . t : d

Nga - ma - ndla o - mcu - lo' Aw'! Aw' kwa - ba - le - le - yo;

| : s | l_i : - . l_i | l_i : s_i | s_i : - . s | . t_i : d . l_i | t_i . l : s_i

Nga - ma - ndla o - mcu - lo' Aw'! Aw' kwa - ba - le - le - yo;

| : m | f : - . f | f : m | m : - . m | . f : l . f | s . r : m

Nga - ma - ndla o - mcu - lo' Aw'! Aw' kwa - ba - le - le - yo;

| : d | f_i : - . f_i | f_i : d_i | d : s | s_i : - . s | s_i : d

Nga - ma - ndla o - mcu - lo' Aw'! Aw'! le - le - yo;

74 | d . s : s | s : - . s | s : s | - . s : s | s : - . m | m . t : d

Nge-ngo - ma, nge - ngo - ma, Nge-cu - lo ku-Ngqu-ngqu-lu;

| s : m : m | r : - . m | m : m | - . d : t | r : - . d | d . s : s

Nge-ngo - ma, nge - ngo - ma, Nge-cu - lo ku-Ngqu-ngqu-lu;

| m . d' : d' | l : - . d' | d' : d' | - . s : s | s : - . s | s . f : m

Nge-ngo - ma, nge - ngo - ma, Nge-cu - lo ku-Ngqu-ngqu-lu;

| : . m | r : f | . f : m | d : r . d | t : d | r . t : d

Soy'-sha - ya, soy'-sha - ya i - ngo - ma ku - ngqu-ngqu-lu.

| : . d | l : d | . d : d | s : l . s : | s : l | l . s : s

Soy'-sha - ya, soy'-sha - ya i - ngo - ma ku - ngqu-ngqu-lu.

| : . s | f : l | . l : s | m : f . m | r : f | s . r : m

Soy'-sha - ya, soy'-sha - ya i - ngo - ma ku - ngqu-ngqu-lu.

| : m | r : l | d : s : | - : r : | s : s | s : d

Soy' - sha - ya i - ngo - ma ku - ngqu - ngqu - lu;

77 | d . s : s | s : - . s | s : s | - . s : s | s : - . m | m . t : d | : . s , s

Nge-ngo - ma, nge-ngo - ma, Nge-cu - lo ku-Ngqu-ngqu-lu. i-zi

s . m : m | r : - . m | m : m | - . d : t . d | r : - . d | t : s : s | : . m , m

Nge-ngo - ma, nge-ngo - ma, Nge-cu - lo ku-Ngqu-ngqu-lu. i-zi

m . d' : d' | l : - . d' | d' : d' | - . s : s | s : - . s | f . f : m | : . d' , d'

Nge-ngo - ma, nge-ngo - ma, Nge-cu - lo ku-Ngqu-ngqu-lu. i-zi

: . m | r : f | . f : m | d : r . d | t : d | r . t : d

Soy' ha - ya, Soy' ha - ya i-ngo - ma ku - ngqu - ngqu - lu.

: . d | l : d | . d : d | s : l . s : | s : l | s : s : s

Soy' ha - ya, Soy' ha - ya i-ngo - ma ku - ngqu - ngqu - lu.

: . s | f : l | . l : s | m : f . m | r : f | s . r : m

Soy' ha - ya, Soy' ha - ya i-ngo - ma ku - ngqu - ngqu - lu.

: m | r : l | d : s | - : s | s : s | s : d

Soy' - ha - ya i - ngo - ma ku ngqu - ngqu - lu.

81 | s : d | : . d , m | s . s , s : , s . , m | r :-

ngwa - zi, za-nge - na i - zi - ngqu - ngqu-lu;

m . d : s | : . s , d | m . m , m : , m . , d | t :-

ngwa - zi, za-nge - na i - zi - ngqu - ngqu-lu;

d' . s : m | : . m , s | d' . d' , d' : , d' . , s | s :-

ngwa - zi, za-nge - na i - zi - ngqu - ngqu-lu;

. m , m : , m . , d | d :- . | . r , m : f , m . r , d | t :- s .

I - zi - ngqu - ngqu-lu, za-nge-n'i - zi-ngqu-ngqu-lu; Hhay!

. d , d : , d . , s | s :- . | . t , d : r , d . t , l | s :- r .

I - zi - ngqu - ngqu-lu, za-nge-n'i - zi-ngqu-ngqu-lu; Hhay!

. s , s : , s . , m | m :- . | . f , s : l , s . f , m | r :- . t

I - zi - ngqu - ngqu-lu, za-nge-n'i - zi-ngqu-ngqu-lu; Hhay!

d :- . s , d | :- . s | m : d | s :- . s

Hhay! za-nge - na Hom! nge - na; Hhay!

83 | . s , s : s | r :- . m , m | m, m.-, m : , m . , t₁ | d : , s₁ . s₁ , s

I - zi-ngwa - zi za-nge - na i - zi - ngqu-ngqu-lu! Si - ya - bhi -

. r , r : r . t₁ | t :- . t₁ , t₁ | t , t₁ .-, t₁ : , l₁ . , s₁ | s : , m₁ . m , m₁

i - zi- ngwa - zi za-nge - na i - z - zngqu-ngqu-lu! Si - ya - bhi -

. t , t : t . s | f :- . s , s | s, s.-, s : , s . , r | m : , d . d , d

i - zi- ngwa - zi za-nge - na i - zi - ngqu-ngqu-lu! Si - ya - bhi -

s . : s | r :- . m , m | m, m.-, m : , m . , t₁ | d :

Hhay! ngwa - zi za-nge - na i - zi - ngqu-ngqu-lu!

r . : t | s :- . t₁ , t₁ | t , t₁ .-, t₁ : , l₁ . , s₁ | s :

Hhay! ngwa - zi za-nge - na i - zi - ngqu-ngqu-lu!

. t :- | r : r | s, s.-, s : , s . , r | m :

Hhay! za - nge - na i - zi - ngqu-ngqu-lu!

. r :- | s : r₁ | s, s₁ .-, s₁ : , r₁ . , s₁ | d :

Hhay! za - nge - na i - zi - ngqu-ngqu-lu!

85 | d ., s₁ : , s₁ . d , s | d , t₁ . l₁ , s : l₁ , s₁ . f₁ , m | r₁ ., r₁ : , s₁ . s , s | t₁ ., s : , t₁ . t , t

yo - za, si-bhi-yo ze-la u-ndlo-ndlo-ba-lo lo-mcu - lo! Si-ya-bhi-yo - za, ku-Zi-zi

| s₁ ., m : , m . s₁ , m₁ | l₁ , s₁ . f₁ , m : f₁ , m₁ . r₁ , d₁ | t₁ ., t₁ : , r . r₁ , r₁ | s₁ ., r₁ : , s₁ . s , s₁

yo - za, si-bhi-yo ze-la u-ndlo-ndlo-ba-lo lo-mcu - lo! Si-ya-bhi-yo - za, ku-Zi-zi

| m ., d : , d . m , d | f , m . r , d : r , d . t , l₁ | s₁ ., s : , t₁ . t , t | r ., t₁ : , r . r , r

yo - za, si-bhi-yo ze-la u-ndlo-ndlo-ba-lo lo-mcu - lo! Si-ya-bhi-yo - za, ku-Zi-zi

| d . m : d | d . m : d | t₁ . r : t | t₁ . r : t

Bhi-yo - za! Bhi - yo - za! Bhi-yo - za! Bhi-yo - za!

| s₁ . d : s₁ | s₁ . d : s | s₁ . t₁ : s₁ | s₁ . t : s

Bhi-yo - za! Bhi - yo - za! Bhi-yo - za! Bhi-yo - za!

| m . s : m | m . s : m | r . f : r | r . f : r

Bhi-yo - za! Bhi - yo - za! Bhi-yo - za! Bhi-yo - za!

| d . s : d | d . s : d | s₁ . t₁ : s₁ | s₁ . t : s

Bhi-yo - za! Bhi - yo - za! Bhi-yo - za! Bhi-yo - za!

87 | m, m., -, m.:, m, t | d : **Adagio** *prayerfully*

le-thu le - Zi-mba-bwe!

le-thu le - Zi-mba-bwe!

le-thu le - Zi-mba-bwe!

le-thu le - Zi-mba-bwe! Oh! Thi-xo o-kwa-kho ngum'sa ki - thi;

le-thu le - Zi-mba-bwe! Oh! Thi-xo ngo - m'sa ki - thi;

le-thu le - Zi-mba-bwe! Oh! Thi-xo ngo - m'sa ki - thi;

le-thu le - Zi-mba-bwe! Oh! Thi-xo ngo - m'sa ki - thi;

90

d . d : t₁ | t . d : r | - : d | d . r : m | d . d : l₁ | - . d : d . d | t . l : s₁ | - . d : -

U - si - ma - nya - ni - se _____ ngo - msa wa - kho u - mcu - lo we - th' u - si - ma - nya - ni - se

s₁ . s : s₁ | s . l₁ : t | - : s₁ | s . t : d | s . s : f₁ | - . s : l₁ | f₁ . f : m₁ : - | - . s

U - si - ma - nya - ni - se _____ ngo - msa wa - kho u - mcu - lo we - th' u - si - ma - nya - ni - se

m . m : r | r . d : t | f : m | - . f : s | d . d : d | - . d : d | r . r : d | - : - . m

U - si - ma - nya - ni - se _____ ngo - m' sa wa - kho u - mcu - lo we - th' u - ma - nya - ni - se

s₁ . s₁ : s₁ | s . s : s | s₁ : d | - . s₁ : d | m . m₁ : f₁ | - . f : f | f . f : d | - : - . s₁

U - si - ma - nya - ni - se _____ ngo - m' sa wa - kho u - mcu - lo we - th' u - ma - nya - ni - se

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m : m | r : m | t : d | m : r | r : m : f | r : d | d : r : m
 ku - zi - zi le - Zi - mba - bwe! Ma - si - ba - mba - ne, thi - na - ba - nsu - ndu
 d : d : t | t : t : l | s : s | ta : l | l : ta : d | d : s | s : l : d
 ku - zi - zi le - Zi - mba - bwe! Ma - si - ba - mba - ne, thi - na - ba - nsu - ndu
 s : s : s
 r : r : r | f : r : s | r : m | s : f | f : s : l | l : m | m : f : s
 ku - zi - zi le - Zi - mba - bwe! Ma - si - ba - mba - ne, thi - na - ba - nsu - ndu
 s : s : s | m : r | s : d | m : f | f : m : r | f : d | s : s : s
 ku - zi - zi le - Zi - mba - bwe! Ma - si - ba - mba - ne, thi - na - ba - nsu - ndu

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r . d : t | t . d : r | r : d | - : - | m : r | r . m : f | - . r : d | d . r : m
nge-ngo-ma si-hla-be - le - la; Si - ba - mba ni - se, thi - na - ba - nsu - ndu;

l . l : s | s . s : l | t : d | l : ta | ta : l | l . t : d | d : s | s . l : d
nge-ngo-ma si-hla-be - le - la; Nko - si, Si - ba - mba ni - se, thi - na - ba - nsu - ndu;

f . m : r | r . m : f | f : m | f : s | s : f | f . s : l | l : m | m . f : s
nge-ngo-ma si-hla-be - le - la; Nko - si, Si - ba - mba ni - se, thi - na - ba - nsu - ndu

s . s : s | s . s : s | s : d | - : - | de : r | f . m : r | f : d | d . d : d
nge-ngo-ma si-hla-be - le - la; Si - ba - mba ni - se, thi - na - ba - nsu - ndu;

Andante

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Phonetic annotations for the piano accompaniment staves:

- Staff 4: s . s : s | r . d : t | . m : m | t : d | :-
- Staff 5: l . l : s | . t : t | . h | s : s | :-
- Staff 6: f . m : r | . s : s | r . f : m | :-
- Staff 7: s . s : s | r : s | . m | r . s : d | :-

105 | s : d | : . d , m | s . s , s : , s . , m | r :-

ngwa - zi, za-nge - na i - zi - ngqu - ngqu-lu;

m . d : s | : . s , d | m . m , m : , m . , d | t :-

ngwa - zi, za-nge - na i - zi - ngqu - ngqu-lu;

d' . s : m | : . m , s | d' . d' , d' : , d' . , s | s :-

ngwa - zi, za-nge - na i - zi - ngqu - ngqu-lu;

. m , m : , m . , d | d :- . | . r , m : f , m . r , d | t :- s .

I - zi - ngqu - ngqu-lu, za-nge-n'i - zi-ngqu-ngqu-lu; Hhay!

. d , d : , d . , s | s :- . | . t , d : r , d . t , l | s :- r .

I - zi - ngqu - ngqu-lu, za-nge-n'i - zi-ngqu-ngqu-lu; Hhay!

. s , s : , s . , m | m :- . | . f , s : l , s . f , m | r :- . t

I - zi - ngqu - ngqu-lu, za-nge-n'i - zi-ngqu-ngqu-lu; Hhay!

d :- . s , d | - :- . s | m : d | s :- . s

Hhay! za-nge - na Hom! nge - na; Hhay!

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The musical score consists of eight staves. The first seven staves are vocal lines, and the eighth is a piano accompaniment line. Each vocal line includes lyrics and phonetic annotations above the notes. The lyrics are: "i - zi-ngwa - zi za-nge - na i - zi - ngqu-ngqu-lu! Si - ya - bhi -". The piano accompaniment line includes the lyrics: "Hhay! za - nge - na i - zi - ngqu-ngqu-lu!".

Phonetic annotations for the first staff: . s , s : s | r :- . m , m | m, m.-, m : , m . , t₁ | d : , s₁ . s₁ , s

Phonetic annotations for the second staff: . r , r : r . t₁ | t :- . t₁ , t₁ | t , t₁ .-, t₁ : , l₁ . , s₁ | s : , m₁ . m , m₁

Phonetic annotations for the third staff: . t , t : t . s | f :- . s , s | s, s.-, s : , s . , r | m : , d . d , d

Phonetic annotations for the fourth staff: s . : s | r :- . m , m | m, m.-, m : , m . , t₁ | d :

Phonetic annotations for the fifth staff: r . : t | s :- . t₁ , t₁ | t , t₁ .-, t₁ : , l₁ . , s₁ | s :

Phonetic annotations for the sixth staff: . t :- | r : r | s, s.-, s : , s . , r | m :

Phonetic annotations for the seventh staff: . r :- | s : r₁ | s, s₁ .-, s₁ : , r₁ . , s₁ | d :

109 | d ., s : , s . d , s₁ | d , t . l , s₁ : l₁ , s₁ . f₁ , m₁ | r₁ ., r₁ : , s₁ . s , s₁ | t₁ ., s : , t . t₁ , t₁

yo - za, si-bhi-yo ze-la u-ndlo-ndlo-ba-lo lo-mcu - lo! Si-ya-bhi-yo - za, ku-Zi-zi

s₁ ., m₁ : , m₁ . s₁ , m | l₁ , s₁ . f , m₁ : f₁ , m . r₁ , d₁ | t₁ ., t₁ : , r₁ . r , r₁ | s₁ ., r : , s . s₁ , s₁

yo - za, si-bhi-yo ze-la u-ndlo-ndlo-ba-lo lo-mcu - lo! Si-ya-bhi-yo - za, ku-Zi-zi

m ., d : , d . m , d | f , m . r , d : r , d . t₁ , l | s₁ ., s : , t₁ . t₁ , t | r ., t₁ : , r . r , r

yo - za, si-bhi-yo ze-la u-ndlo-ndlo-ba-lo lo-mcu - lo! Si-ya-bhi-yo - za, ku-Zi-zi

d . m : d | d . m : d | t₁ . r : t₁ | t₁ . r : t

Bhi-yo - za! Bhi - yo - za! Bhi-yo - za! Bhi-yo - za!

s₁ . d : s₁ | s . d : s | s₁ . t : s₁ | s₁ . t₁ : s₁

Bhi-yo - za! Bhi - yo - za! Bhi-yo - za! Bhi-yo - za!

m . s : m | m . s : m | r . f : r | r . f : r

Bhi-yo - za! Bhi - yo - za! Bhi-yo - za! Bhi-yo - za!

d . s₁ : d | d . s₁ : d | s₁ . t : s₁ | s₁ . t₁ : s₁

Bhi-yo - za! Bhi - yo - za! Bhi-yo - za! Bhi-yo - za!

lll | m, m.-, m : , m . , t | d : **Largo with Exclamation!** **molto rall.**

le - thu le - Zi - mba - bwe!
 d, d.-, d : , d . , s | s :

le - thu le - Zi - mba - bwe!
 s, s.-, s : , s . , r | m :

le - thu le - Zi - mba - bwe!
 m, m.-, m : , m . , t | d :

le - thu le - Zi - mba - bwe!
 d, d.-, d : , d . , s | s : | d' :- | t . l :- . s

le - thu le - Zi - mba - bwe!
 s, s.-, s : , s . , r | m : | m :- | r . d :- . d

le - thu le - Zi - mba - bwe!
 s, s.-, s : , s . , r | m : | l :- | s . f :- . m

le - thu le - Zi - mba - bwe!
 s, s.-, s : , r . , s | d : | l :- | s . f :- . m

le - thu le - Zi - mba - bwe!
 Qi - nqa! Nti - nga!

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f :l .l | - :- | m .m :- .t | r :- | d :- | - :-

Ngqu-ngqu-lu! _____ we! nwe - lo - lu - de.

l :l .l | - .d :d ,d .t | ,l | d .d :- .s | s :- | s :- | - :-

Ngqu - ngqu - lu! u - ndlo-ndlo-ba - le; we! nwe - lo - lu - de.

r :f .d | - .l :l ,f .m ,r | s .s :- .r | f :- | m:- | - :-

Ngqu - ngqu - lu! u - ndlo-ndlo-ba - le; we! nwe - lo - lu - de.

r :f .f | - :- | s .s :- .m | r :s | d :- | - :-

Ngqu - ngqu - lu! _____ we! nwe - lo - lu - de.