NGQOKO THROAT SINGING:
THE SEARCH FOR AN EFFECTIVE MUSICAL NOTATION

By

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Supervisor: Professor Jeanne Zaidel-Rudolph

ABSTRACT

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This report forms part of the output of a research team investigating the phenomenon of overtone singing as practiced by the women of the Ngqoko Women's Ensemble in the village of Ngqoko outside the town of Lady Frere in the Eastern Cape, South Africa. This essay examines various systems of musical notation in terms of their possible application in the transcription process of overtone singing as found amongst these women. A selection of their music is transcribed using the formulated notational systems and the effectiveness of these systems is compared. A recommendation as to which system of notation is most effective for documenting this type of music is made. Utilising the soundworld of the Ngqoko recordings, an original piece of music is composed as part of this submission.

DECLARATION

I, the undersigned, hereby declare that this research report is my own work. It is being submitted in partial fulfillment of the requirements for the degree of Master of Music with specialisation in Composition at the University of the Witwatersrand, Johannesburg, South Africa.

The composition portfolio as well as this Research Report have not previously been submitted for any degree or any examination at any other university or institute.

Signed: _____

Date: _____

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I would like to acknowledge the support given to me and the other members of the research team by The National Research Foundation. Without their support, I would not have been able to undertake this research. Not only did they provide me with the means to produce my research report, they also enabled me to experience a great mode of vocal production in Ngqoko throat-singing. I may never have had this opportunity otherwise.

To my supervisor, Professor Jeanne Zaidel-Rudolph, thank you for all your input, suggestions, kindness, knowledge, experience… The list goes on. Your guidance both in terms of this research and my compositions has been invaluable. Thank you for giving me the opportunity to be part of this research team.

I am deeply indebted to the members of the Ngqoko Ensemble and their manager Tsolwana Mpayepheli. Thank you for sharing your wonderful music with me and for showing me how to perform throat-singing, albeit in a less refined manner.

Thank you to Flowerdale Nobantu Mayisela for translating the title *Soze Ndimale* into English for me and for providing the correct Xhosa spelling of this title. In addition, the information you have given me about the practice of Xhosa throat-singing amongst members of other Xhosa villages is precious and inestimable.

Mom and dad, thanks for putting up with me throughout the writing of this research report, and during the inevitable problems with printing, scanning, photocopying and sound equipment that always seem to crop up at the last minute.

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INTRODUCTION

Overtone singing, long thought to be the sole performance domain of specific Asian and Inuit communities, was 'discovered' and revealed in South Africa by David Dargie in 1980 in a remote region of the Eastern Cape in the Ngqoko Village. The Ngqoko Cultural group incorporating the Ngqoko Ensemble was then formed with the help of translator Tsolwana Mpayepheli, who subsequently became their manager. At that stage the group comprised of only two members, "a single bow player and her daughter maintain[ing] the practice of playing music together" (The Kennedy Centre website, 2008). In 1983, Mpayepheli discovered several other Xhosa singers and musicians who then joined the group. It is this group, under Mpayepheli's management, that perpetuates the practice of overtone singing and other indigenous musics and instrumental practice in South Africa.

Dargie discusses the use of the vocal technique of throat-singing as employed by women in the Lumko (Lady Frere) district in a chapter in his book *Xhosa Music: Its Techniques and Instruments, with a Collection of Songs* (1988). Despite comprising one of only two known groups of musicians employing overtone singing in Africa (the other located in Tanzania), as well as representing the only researched communal body of overtone singers in South Africa, little additional investigation has been undertaken to further study and publicise this phenomenon (Dargie 1988). After my own private communication with a Xhosa woman, Flowerdale Nobantu Mayisela who originally hails from a rural Xhosa village in the Eastern Cape, I am of the opinion that this throat-singing technique is employed far more by the Xhosa nation than was originally thought. Dargie makes the brief statement that "there is reason to believe that these undoubtedly rare elements [throat-singing] can be found in other places [in South Africa]" (1988:105). This has not yet been confirmed however.

The Ngqoko Ensemble is based in the remote rural village of Ngqoko outside the small town of Lady Frere in the Eastern Cape. Knowledge and information relating to it is not easily accessible or able to be disseminated. Although the group has begun to perform nationally and internationally, and is hailed as the "guardians of the rural Xhosa culture,

maintaining [its] survival and presence", information on the members and their musical techniques is surprisingly scarce (The Kennedy Centre website, 2008).

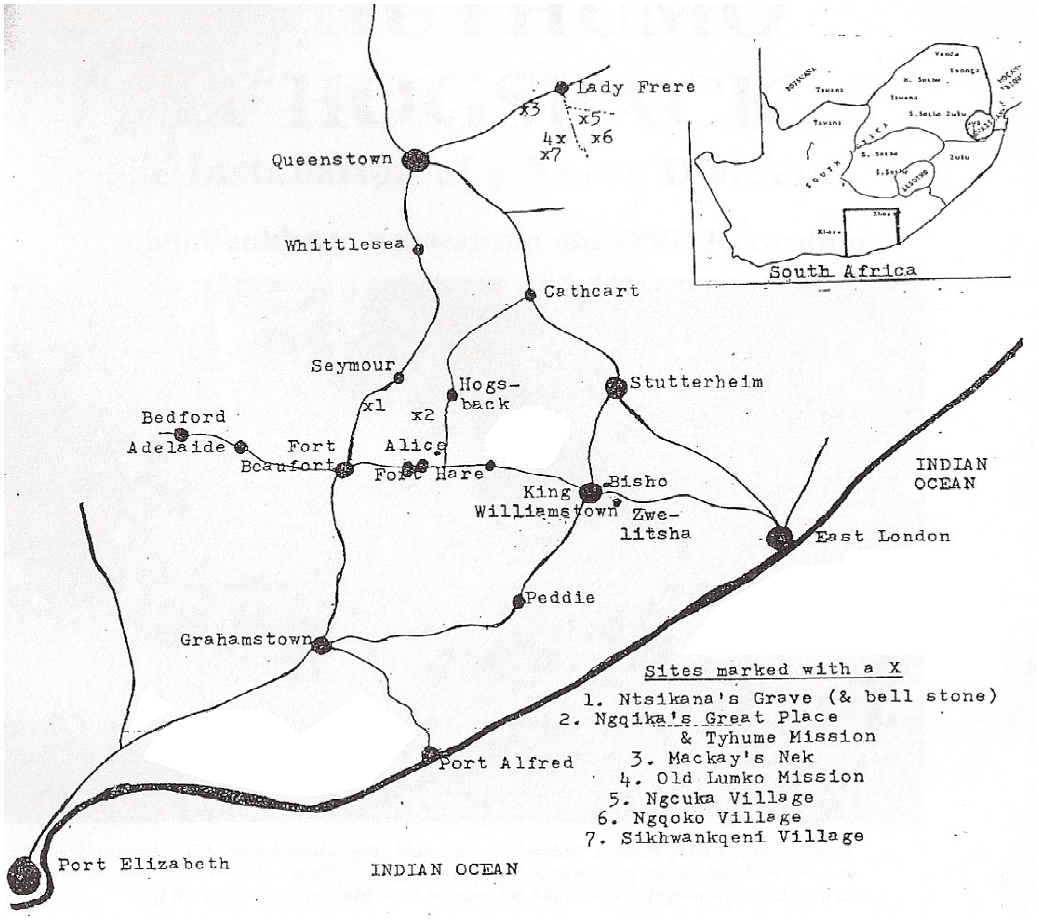

Figure 1: Map of Eastern Cape indicating the Ngqoko Village and other areas of potential musical interest (Dargie 2006: inside of back cover).

I am the most junior member of a research team that was formed in order to further study the manifestation of Xhosa-based throat-singing in a South African context. The team comprises Professor Jeanne Zaidel-Rudolph as team leader and Professor Anri Herbst as co-leader, as well as Nçebakazi Mnukwana, Christo Jankowitz, and myself as postgraduate student members of the research team. The members of the team will be researching differing aspects of Ngqoko throat-singing that align with their specific specialisations within the field of music. The physical mechanisms employed during this particular method of vocal production, sound-wave analysis, the cultural encoding of meaning in music, and methods of educational propagation relating to the method are issues that are under consideration by the other members of the research team.

My investigation centers around an effective means of graphic representation for Ngqoko throat-singing and entails the research of theoretical issues informing transcription and notation, as well as the transcription of some of this music and a practical application of methods involved in the said transcription.

In addition to this conventional form of research, an important outcome of this study will be an original work that I will compose based on and inspired by the Ngqoko songs and music. This will constitute part of my 'creative' research and be included as one of my compositions in the portfolio for my Masters' degree.

It is the hope of this research team that our investigations will generate interest in this unique method of vocal production and the reinvigoration of this throat-singing technique amongst the members of the Ngqoko community. The dissemination of our research findings will hopefully interest other researchers and music-lovers alike, which in turn will be to the benefit of the Ngqoko Ensemble. If this ensemble is indeed the only surviving group of Xhosa people who are able to employ this method of singing, perhaps renewed interest will assist in preserving the tradition. If, on the other hand, Xhosa throat-singing is culturally more widespread than imagined, then it should be firmly placed within the broader discourse surrounding the topic of overtone/throat-singing rather than remaining under-researched and being referred to only peripherally.

Chapter Outline

This research report is presented in three sections, two of them constituting conventional research output and the third centering on an original musical work that draws inspiration from the Ngqoko sound world. Chapters One, Two, and Three comprise **Section One** and examine theoretical issues and questions that inform and delineate the research of this topic, while Chapters Four and Five, which center on my practical investigations and findings are included in **Section Two**. **Section Three** includes a brief discussion of 'cultural appropriation' as a concept as well as a supporting analysis of my composition. The score of *Reflections* is included as an addendum.

Chapter one defines overtone/throat-singing as a vocal technique and situates the method of Ngqoko throat-singing within other globally occurring manifestations of a similar nature. I refer to previous research into this field of enquiry, demonstrating that relatively minimal study has been conducted into the instances and particularities involved in Ngqoko throat-singing when compared to cultural, analytical, and physical investigations that have taken place with regards to overtone/throat-singing elsewhere in the world. The need to redress the situation whereby the South African version of throat-singing is referred to merely in passing, parenthetically as it were, is mentioned in closing.

The ideologies and applications of transcription techniques and notation, as well as questions surrounding and informing these concepts, are examined in Chapter Two. Four key aspects are addressed, namely the debate surrounding transcription, whether transcription is in fact necessary, what notation should be used during the act/art of transcription, and the influence of culture on one's perception. The chapter cannot in any way present the multitude of opinions and suggestions involved on the subject of ethnomusicological transcription as a debated mode of representation but I have endeavoured to present key perspectives on the topic.

Chapter three, "African Music", highlights some erroneous constructs involved in the discussion of African music- whether as an undifferentiated 'other' or as a plethora of clichéd characteristics that are sometimes applied to any individual genre or piece of music originating anywhere on the continent. The explicit creation and evocation of difference in the discourse on African music is examined and largely displaced. This chapter includes a section on cultural context as a meta-theory but includes justification of its absence within this specific research project.

Section Two opens with a chapter on the practical act of transcription, tracing its various steps from the collection of material for transcription, through selection, close listening, analysis, and finally transcription itself. The chapter deals directly with the practice as it was specifically applied during the course of my research. The audio and video

recordings of the Ngqoko music that were produced by the research team are discussed. The selection criteria that I applied in choosing pieces for transcription are revealed and an analysis of the pieces that informs the creation of the transcriptions is made. I end the chapter by referring to the actual transcription method that was applied during the making of these transcriptions.

Chapter five shows transcriptions made of Ngqoko throat-singing using different notational methods and discusses their benefits and shortcomings as applied to the documentation of this throat-singing technique. The notational systems that are employed are staff notation, line-score notation, pulse notation, and graph-based notation. I conclude by suggesting that staff notation be utilised in the visual representation and documentation of Ngqoko throat-singing.

Chapter six is entitled “Cultural Appropriation” and opens **Section Three** of this research report. Because part my research output consists of an original composition that draws inspiration from another culture of which I am not a part (namely the Ngqoko culture) I have discussed this concept and the circumstances under which it could become problematic and/or exploitative. I examine my composition using these situations to inform my investigation in order to suggest that my composition does not constitute any perpetration of exploitative cultural appropriation on my part.

Chapter 7 is an analysis of my composition. The analysis serves to indicate instances in the piece where I drew inspiration from elements occurring in Ngqoko music. It details the manner in which these elements are combined with compositional techniques used in the creation of Western art music.

SECTION ONE: THEORETICAL AND IDEOLOGICAL ISSUES

CHAPTER 1

Overtone/Throat Singing

Since my research is concerned with a specific manifestation of overtone-singing/throat-singing it is only fitting that the first chapter in this research report be devoted to a discussion on this very particular mode of vocal production. I begin by providing a basic explanation of this form of singing, differentiating between overtone-singing and throat-singing. What follows is a brief foray into global instances of its application as well as a discussion of previous research carried out on overtone-singing. The chapter closes by examining prior investigations into the practice of overtone-singing as employed by the Ngqoko Cultural Group.

Given that the presence of overtly audible overtones is the essential component by which overtone-singing presents itself, it would be fitting to provide a definition of the term 'overtone'. *The New Grove Dictionary of Music and Musicians* defines an overtone as "One of the frequency components of a sound other than that of the lowest frequency" (Campbell 2001:821). Miller and Shahriari explain that, except in the case of some electronically generated tones, each tone or pitch consists of a fundamental tone and an accompanying series of harmonics. These harmonics influence the timbre of the sound-producing a 'warm' sound when the lower overtones are emphasized, or a 'bright' sound if the upper ones are emphasized (2006:177).

Following directly after Campbell's 'overtone' entry is a section authored by Carole Pegg on overtone-singing (2001:821-824). According to Pegg, the basic definition of overtone-singing is "A vocal style in which a single performer produces more than one clearly audible note simultaneously" (2001:821). Pegg also states "Overtone singing may also comprise a rich tapestry of harmonics without the presence of a drone" and further differentiates between melodic overtone-singing and non-melodic overtone-singing as follows:

> In melodic overtone-singing styles, a drone is produced on the first harmonic or fundamental and a flute-like melody created from a series of upper harmonics or overtones. In non-melodic styles, overtones may occur because of the pitch of the fundamental combined with the vocal sounds being enunciated (2001:821-822).

The style of overtone-singing performed by the Ngqoko Ensemble may be termed non-melodic because the overtones seem to occur due to the combination of the fundamental and the sung melody rather than as a high melody occurring on the upper harmonics of the fundamental.

Pegg lists other terms that are used, often interchangeably, to indicate overtone singing, namely "throat-singing, *chant biphonique*, *chant diphonique*" and "*höömii*" (2001:821). These terms actually refer most often to specific culturally defined instances of the practice of overtone singing and using them synonymously may cause some confusion.

Two main forms of singing whereby the performer is able to produce more than one clearly audible note at a time seem to be categorised by radically differing methods of sound production. Stuart Hinds differentiates overtone-singing from throat-singing by stating that overtone-singing is "accomplished by altering the shape of the tongue and vocal tract in the same way that a singer uses vowels in speech or singing" (2007:np). He explains that the singer "creates a drone-based musical texture with a 'melody' of overtones over an unchanging fundamental pitch" (2007:np). This is the type of singing practiced by some Buddhist monks, and is sometimes used in choral pieces by Western art music composers. Hinds judges the 'other' type of overtone-singing or 'throat-singing' as being detrimental to the vocal chords, as it involves stress on the singer's throat (2007:np).

Pegg, however, does not differentiate between overtone-singing and throat-singing in terms of their respective physical methods of sound production, referring to both simply as overtone-singing. This can cause confusion for the reader, as evidenced by the following extract:

> Physiological research has yet to take on board the potentially damaging effects that overtone-singing might have on the body. Mongols stress that there are physical dangers in the learning and performance of *höömii* and *höömii*

> performers cite a number of potential injuries including loss of consciousness, burst blood vessels around the eyes and the inability to swallow because of a damaged larynx (2001:823).

It seems highly unlikely that the production of audible overtones due solely to the use of changing vocal formants would result in "the inability to swallow because of a damaged larynx" (Pegg 2001:823). Using Hinds' differentiation between overtone-singing and throat-singing should reduce the possibility of confusion and I will therefore use the term 'throat-singing' from hereon when referring to the Ngqoko Ensemble's particular use of overtones in singing.

Various in-depth studies have been conducted into the mechanisms and application of overtone-singing that research the occurrence and physiological method and forms of this phenomenon found outside of Africa. In contrast to this work done elsewhere in the world, little research has been produced with regard to the technique as employed by the Ngqoko Women's Ensemble.

Per-Åke Lindestad, for example, refers to Mongolian throat singing in his article and states that "Mongolian 'throat singing' has become the common label for a group of different singing techniques that often include overtone singing. In Mongolia these techniques form part of traditional folk music, and are collectively called Hoomii" (2001:78). He explains that, categorised under the term Hoomii, is "a very low-pitched bass-type singing technique in Mongolia called Kargyraa" which is also practiced as "Dzo-Ke" in some Tibetan monasteries. He mentions that Smith-et-al hypothesised that the physical mechanisms of this type of singing were the action of asymmetrically vibrating vocal folds - this as early as 1967 (2001:78). Due to recent improvements in technology, researchers have been able to capture the action of the vocal folds on high speed camera during throat singing, and the sound waves that are produced during this action have been captured on spectrogram and subsequently analysed (2001:79-80). A similar intervention of spectrographic analysis will be executed in relation to the Ngqoko vocal production by Anri Herbst, and may inform future approaches to transcription and notation.

Jean-Jacques Nattiez also describes a technique as used by the Inuit that could be termed throat-singing. He describes the *katajjait* (singular is *katajjat*) of the Inuit in the following way:

> What do we hear while listening to one of them [the women]? Mainly two strings of homogenous sounds: one string of low sounds (the so-called throat-sounds) and a string of higher sounds. We also hear the constant use of inhaled and exhaled sounds which create what can be called a "panting style." The throat-sound of the lower string doesn't always appear as such in the games of the Western side of Hudson Bay (cf. Nattiez et al. 1989). Seen in a circumpolar perspective, the main feature common to the three cultures under consideration is basically the panting style, but the throat-sound remains of paramount importance (1999: 400-401).

Notice however, that he does not call the *katajjait* 'singing' but rather refers to them as 'games'. Nattiez explains that the genre usually has the function of a game or competition, and is the exclusive domain of women (1999:403). In an article about Tanya Tagaq, a singer who combines traditional *katajjait* with commercial music, Megan Perry defines it as "the respiratory equivalent of a staring contest" (2006:np). Claude Charron clarifies that it is a "friendly type of duel" whereby "[p]erformers gain local admiration for their skill, and camps or villages receive regional prestige for the ability of their group" (Charron 1978:246).

Charron describes three types of alterations upon which the structural organisation of a *katajjat* may be based. He explains that "the lead woman alternates a single, repeated motif with her partner; the lead woman performs motif A in alternation with the other woman who performs motif B; or there is a series in which the women alternate in performing motif A, then motif B, then motif C, and so forth" (1978:246). 'Dephased phrasing' is a characteristic of the motif alternation. This means that the "strong accent of one woman's motif continuously coincides with the weak accent of the other woman's motif" (Charron 1978:246).

Nattiez also mentions the occurrence of throat singing as manifest in Siberian groups and discusses its use amongst the Chukchi:

> This technique of throat-*singing* is not used in the context of games but in the context of ritual dances. Each dance and the related voice production describes--with the body gestures and the vocal imitation of cries of animals--a variety of animals: reindeers, seals, partridges, and cranes… From the musical point of view, the *pic eynen,* (i.e., Chukchi throat singing) differs a little bit from the Inuit *katajjaq:* whereas a *katajjaq* is performed by two women (or, rarely, a multiple of two), a large number of Chukchi women may perform the *pic eynen:* one performs a leading voice, while each of the other women improvises (according to them) on the leading voice…The Chukchi expression *pic eynen* means "to *sing* with the throat" (1999:409).

He cautions that this type of throat singing should not be confused with the "production of harmonics in Tuva songs, for instance, who [sic] also call it 'throat-singing' and do pretend, of course, that 'it is the real one.'" (1999:408).

In the article "New music for Chorus with Overtone Singing", Hinds discusses overtone-singing as employed in Western Art music. He states that the models for overtone-singing are from central Asia, and cites the 'throat-singing' style used by the Tuvan and Mongolian herders, and the yang-style chants of Tibetan Buddhism (previously mentioned by Nattiez) (2007:np). According to Hinds, these styles and techniques were developed in response to natural sounds in the surrounding environment such as running water and wind. Pegg mentions Stockhausen's *Stimmung*, citing it as the first major composition based entirely on harmonics in the field of Western art music. She makes the following statement regarding the use of overtone-singing methods by Westerners:

> Over the cusp of the new millennium, overtone-singing has been increasingly assimilated by Westerners into a New Age collage of spiritual and alternative beliefs about nature, the earth and spirituality… Overtone singing has become popular as a sonic icon of the 'other' among ethnic and world music enthusiasts (2001:822).

While Smith-et-al put forward theories as to the physical means of throat-singing in Mongolia as early as 1967 (Lindestad 2001:78), the first documentation of traditional African throat-singing was made by David Dargie as recently as 1980. When Dargie 'discovered' this type of singing in the Lumko (Lady Frere) district in South Africa, he described it thus:

> The technique being used by that young girl was to produce unnaturally deep tones by singing in a forced manner in the back of the throat. These deep, gruff

> tones are rich in overtones and it was these patterns of overtones of which I became aware. Later, it became clear that singers using this technique are in fact following a pattern of melody, using overtones (1988:56).

In his book *Xhosa Music: Its Techniques and Instruments, with a Collection of Songs*, Dargie explains that this type of throat-singing and other types of gruff singing are called *umngqokolo* by the Xhosa people, with *ukungqokola* forming the infinitive of the verb (1988: 56). He explains that this comes from the word *ingqokongqoko*, which means "a rattling noise or stony place" (1988:56).

He includes a description of two types of *umngqokolo* throat-singing, used only by females. "[T]he 'ordinary' *umngqokolo* is used by women and girls, and the other kind, called by the performer '*umngqokolo ngomqangi"* is used only by one woman…" (1988:57). He states that

> In both forms of *umngqokolo* the performer produces gruff tones well below the normal female register by using a forced voice well back in the throat… These deep tones are then used as fundamental tones; they are rich in overtones, and the singer uses shaping of the mouth to select and amplify overtones for the performance of melody… In 'ordinary' *umngqkolo* the performer's tongue is lifted towards the front of the mouth, and lips beings kept open… In the 'ordinary' variety the overtones appear to be resonated between the tongue and the hard palate. In the *ngomqangi'* type, the overtones are resonated (apparently) at the back of the mouth (1988:57).

Despite the valuable information about Xhosa music contained in this book, Dargie devotes only four and a half pages to the subject of throat-singing, listing the categories of multi-phonic techniques as applied in the singing and giving a brief historical overview of these techniques. Two of the four and a half pages are used to show basic transcriptions of the *umngqokolo* singing using pulse notation (1988:56-60).

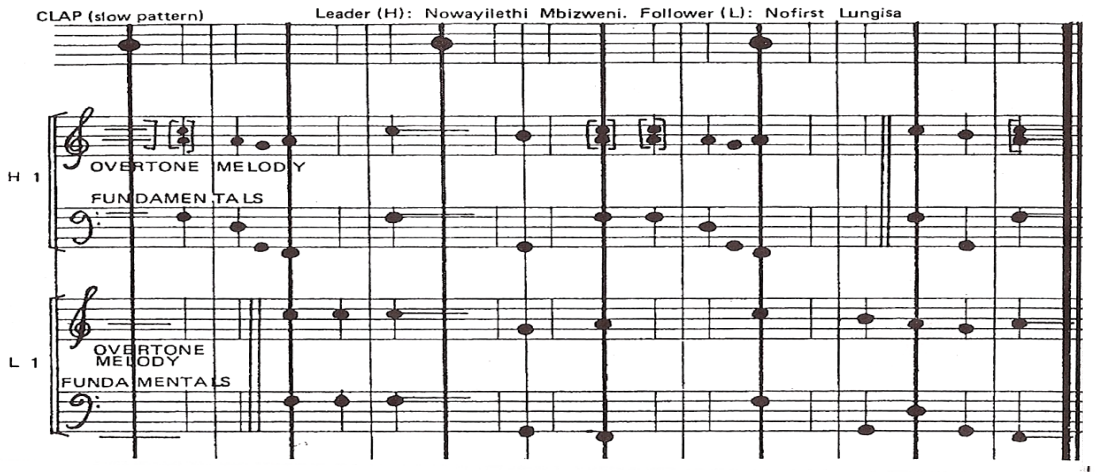

Figure 2: Extract from Dargie's transcription of throat-singing as it appears in his book (Dargie 1988:58).

Other chapters in Dargie's book are longer, (barring the conclusion) which would suggest the lack of further information on this subject (1988).

In his paper presented in 1984 at the 5th 'Symposium on Ethnomusicology" held at the University of Cape Town, Dargie included a transcription of a throat-singing pattern sung by a young girl (Figure 3 below), but noted that the singer perceived herself as singing a higher melody as performed by the *umrhube* bow when it leads the same song (see Figure 4, page 13).

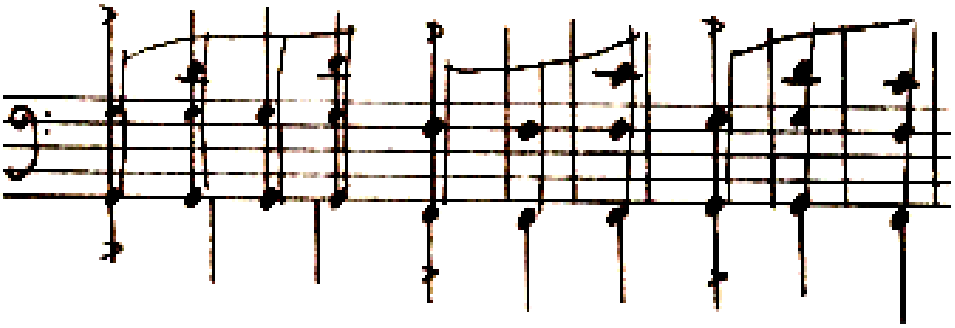

Figure 3: Transcription of throat-singing pattern produced by Dargie (1984:34).

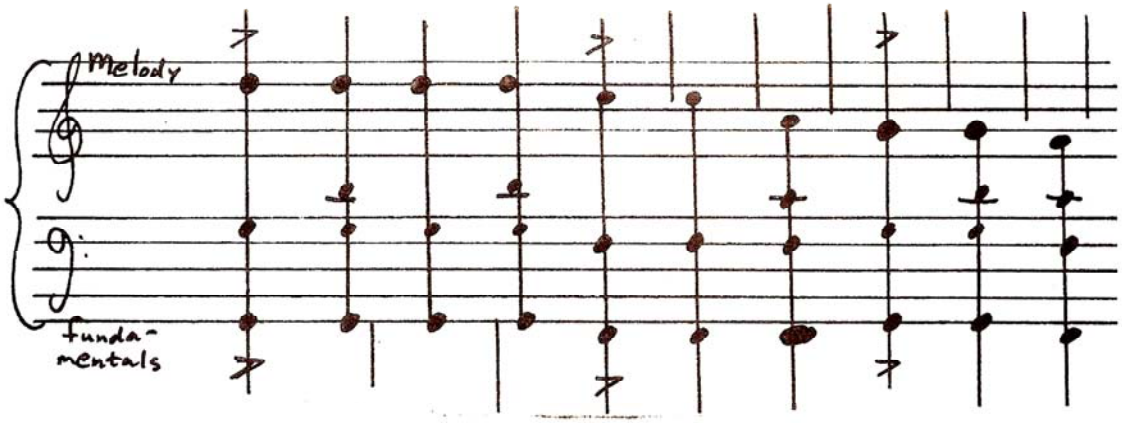

Figure 4: Transcription of throat-singing pattern that includes notes heard by the performer but not by the transcriber (Dargie 1984:35).

Another work that examines Xhosa music is Deirdre Hansen's unpublished doctoral thesis, but she does not include any in-depth analysis of vocal techniques, nor does she incorporate acoustical analyses of the overtone-singing (1981).

In her article on Mongolian throat singing Carol Pegg provides a brief overview of places where overtone-singing occurs. She mentions "South Africa and India", stating that "Isolated examples have been found in other parts of the world. For instance, the women and girls of the Xhosa people of South Africa perform overtone singing (*umngqokolo*) during which three tones simultaneously produced by one person are clearly audible" (1999:32). She cites Dargie's *Xhosa Music* as her source and does not include information other than that found in his book.

Since the time that Dargie's research was published, two prominent members of the Ngqoko Cultural Group have passed away. At present, five members in the group are able to perform using throat-singing as a method of voice production. The technique is purportedly extremely difficult to learn and to master and the young females in the village are apparently uninterested in learning the technique- preferring more popular music played on radios and in nearby towns. Although the overview of global instances of overtone/throat-singing presented in this chapter is by no means exhaustive it serves to indicate that there is a definite lack of information regarding the use of overtone/throat-

singing in South Africa and Africa in general. Dargie's research is often consulted as the (only) authoritative source of information on the topic, and while it is undeniably invaluable it is also by no means exhaustive or complete. This research report as well as the work done by the other members of the research team, will contribute to the limited body of literature available on this style of throat-singing and will hopefully redress the situation whereby the topic is mentioned as an aside.

CHAPTER 2

Transcription/Notation

This chapter addresses the notion of transcription as a debated practice of representation in the field of ethnomusicology and discusses different notation systems that have been used or proposed in the transcription of non-Western musics. Following this, I have included a section on the effects of cultural conditioning on perception, which deeply influences the transcriber.

The Transcription/Notation Debate

Elizabeth Oehrle and Lawrence Emeka quote Schaeffner as stating that "[n]one of the procedures or properties which we esteem characteristic of music endowed with a writing system cannot be found to some extent in music from oral traditions" (Shaeffner 1936:342 in Oehrle and Emeka 2003:39). Terry Miller and Andrew Shahriari stress that "formal music education in the West tends to privilege 'musical literacy', with the unspoken implication that cultures without notation suffer from 'musical illiteracy'" (2006:59). According to Kofi Agawu, "[n]either orality nor literacy carries intrinsic value. The written is not better than the oral in itself. Rather, oral and written accrue value within a larger economy of knowledge contestation" (2003a:25). Despite this assertion, or perhaps because of it, he includes the following suggestion:

> I believe that African musicology is better off with a pragmatic attitude, one that recognizes that, despite the great store of archival knowledge in our oral and performing traditions, the way of the material world undervalues orality. Therefore the road to empowerment is one that embraces the challenges of written representation (2003a:26).

Enter the transcription/notation debate… Is transcription necessary? What notation should be used during the process of ethnomusicologically informed transcription? Can staff notation be used to transcribe non-Western musics? Should a new system/s of notation be created in order to represent African music?

Is Transcription Necessary?

In one of the first books on the practice of ethnomusicology, Bruno Nettl devotes a chapter to transcription and its intricacies (1964:98-130). He states that

> Reduction of music to notation on paper is at best imperfect, for either a type of notation must select from the acoustic phenomena which the notator considers most essential, or it will be so complex that it itself will be too difficult to perceive. But since human memory is hardly able to retain, with equal detail, what was heard ten seconds ago along with what is being heard in the present, notation of some sort has become essential for research in music (1964: 98).

In his discussion on transcription, Agawu quotes Ter Ellingson as stating:

> [B]y the late 20th century, changing emphases in ethnomusicological theory and method make it possible to ask whether transcription has not at least declined in importance, or even become a peripheral or anachronistic remnant of outmoded ideas and methods (Ellingson in Agawu 2003a:49).

Agawu clearly believes that this is not the case, at least in terms of transcriptions of African music, in which, according to him, "the practice is sporadic and diffuse, and has therefore not benefited from its potential cumulative impact" (2003a:49-50). In fact, Agawu states that "[a]n important, if nowadays undervalued part of the archive of African music is the body of transcriptions of various repertoires," and that "transcriptions can aid the global cultivation of African music" (2003a:48;50). Ian Bent et al. state that notation can serve as a means of communication by preserving music over a long period and by facilitating performance. Furthermore, they suggest that it "presents music as a 'text' for study and analysis" and is able to "serve the theorist as a medium by which to demonstrate musical or acoustical laws" (2001:73-74).

Matthew Tran-Adams, on the other hand, remains doubtful about the necessity of transcribing non-European musics. He ends an article on Eurocentric elements of music by interrogating that which is possibly inherent in the act of transcription: "One question we should all be asking is whether analysis in and of itself is not another Eurocentric structure? Perhaps some musics should be experienced rather than dissected" (2005:25).

As part of the debate on the efficacy and necessity of the act of transcription, I quote the following commentary by Agawu upon which I base my conclusion that transcription in this context is necessary:

"Showing us what African musicians do puts us in a better position to understand how they do it. This is not to pretend that the 'what' is expressible only in one kind of medium, or that it is knowable without remainders; the point, rather, is that there is no substitution for the pursuit of that 'what'" (2003a:51).

Furthermore, he believes that doubts about the value of transcriptions are raised by "individuals who do not necessarily have Africa at heart" (2003a:50). The act of transcription is highly contested, but (at least in terms of African music) Agawu considers it indispensable (2003a:53).

What about Notation?

The suggestions regarding choice of notation when it comes to transcribing non-Western musics of an oral tradition, especially African musics, are diffuse and often opposing. Although I cannot come close to presenting the many recommendations and opinions of noted authors on the subject, what follows may be considered a cross-section of the arguments and practices surrounding choice of notation.

According to Judy Lochhead, "Notation is for the most part a practical tool structured around the needs of performers and composers," which "[t]hrough its visual symbols… makes material the conditions for the creation of particular musical occurrences" (2006:39). She continues by stating: "Like other representational systems, however, music notation does not completely reflect a musical reality. In its primary role as a tool for performers and composers, notation functions like a recipe: it specifies some things precisely, implies other things, and leaves some features open for interpretation" (2006:39).

Tran-Adams suggests that more effort should be invested when analysing and describing musics of cultures and traditions other than that of the Western art music tradition in order to eliminate Eurocentric perspectives. He argues that an 'antiracist' approach should be applied, rather than just a 'multiculturalist' approach (2005:24).[1] "One of the most serious problems that I face is knowing when and where to use the 'elements of music' as a tool to engage students analytically" (Tran-Adams 2005:25). In the act of seeking an appropriate musical notation system for the Ngqoko Women's songs that use throat singing, and in the very act of transcribing music from a culture of which I am not a part, I may well be limited by preconceptions in my choices because of my Western art music background and perspectives. Tran-Adams feels that even the 'elements of music' are Eurocentric (2005:24). However, "A very important part of building a diverse music curriculum is the inclusion of non-western and western music from a variety of cultural perspectives through performance, analysis, composition and theory" (Tran-Adams 2005:24). In his article, he does not provide a method whereby music of another culture may be transcribed without some use of the elements of music as defined by Western art music, and in fact states that he is unable to do so (2005:25).

Although Nettl's book was published in 1964, many of the problems facing the music transcriber are still inherent in the process of transcription today. Nettl explains that there are two main approaches to what he calls the 'description' of music: analysing and describing what we hear, and/or writing it on paper and describing what we see (1964:98). Nettl further elucidates that the process of transcription is likely to be hindered by the transcriber's native musical culture as well as by the notation system(s) of that culture but writes that: "Assuming that no human transcriber could reproduce all of the acoustical phenomena of a musical utterance, he should reproduce those which are essential, and deciding this is probably the most agonizing part of transcription" (1964:102).

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[1] In his article, Tran-Adams defines the term *antiracist* by comparing it to his definition of *multiculturalist*. He maintains that an antiracist approach is "different from multiculturalism in that it challenges stereotypes and examines the power structures associated with culture (e.g. how certain cultural groups may hold more power in society based on stereotypical preconceptions that people may hold)" whereas multiculturalism is "more of a simple concept in that it celebrates cultures and cultural differences" (2005:24).

After concluding that there is "basically no solution" to the dilemma of notation when music presents with phenomena that are either too detailed to notate, or otherwise do not fit within the notational system by providing special symbols (1964:103), Nettl compromises by saying that

> Transcriptions of music must do two things: they must include the elements which serve to distinguish musical utterances so far as their communicated content is concerned within their style or their musical culture; and they must contain those features which distinguish a whole musical style from another (1964:106). Above all, care must be taken not to force the music into an isometric structure of the type common in Western cultivated music (1964:117).

Nettl also mentions some objections to the use of Western notation for the transcription of non-Western musics, notably those pertaining to rhythm and to the concept of 'note' (1964:120-121). A major failure of his discussion on transcription is that he does not include any examples of other types of notation considered by him to be more appropriate or effective for the purposes of ethnomusicological transcription.

In his book, *The Ethnomusicologist*, Mantle Hood also devotes a significant amount of discourse to the subject in his chapter "Transcription and Notation" (1971:50-122). In his discussion on Western notation, Hood states that

> Perhaps the most fundamental deficiency of Western notation for purposes of transcription of non-Western music is the limitation of twelve fixed pitches within the octave. No musical culture outside the sphere of influence of the European art tradition employs this system of tuning… Many musical cultures have evolved an aesthetic that includes the conscious and studied usage of microtonal intervals, smaller than the Western half step, not only in the basic tuning system but also in melodic ornamentation in the course of attack, duration, and release of a pitch (1971:86).

"*Every aspect* of Western notation represents a corresponding problem in cross-cultural transcription" states Hood (1971:89, own emphasis). He includes types of notational systems other than Western notation in his discussion on transcription, and presents examples from these notation systems. Hood suggests a modification of Laban's dance notation system in order to accurately represent all musics of all cultures. This however, results in the situation mentioned by Nettl (see quote on page 17), namely that "it [the notation] will be so complex that it itself will be too difficult to perceive" (1964:98).

Seeger reasons that the employment of staff notation in the transcription of any music other than that belonging to the Western art music tradition is "thoroughly unscientific" (1958:186). He explains that this is because the transcriber schooled in Western art music will erroneously attribute significance to structures in other musics if they resemble structures that are familiar to staff notation while ignoring everything else that doesn't fit within the strictures of staff notation. The second reason he gives for the label "unscientific" is that the transcriber then expects the notation to be read by people who "*do not carry the tradition of the other music"* (1958:186, italics in original text). The result of this, says Seeger, "can only be a conglomeration of structures part European, part non-European, connected by a movement 100% European" (1958:187).

Nketia discusses the evolution of ethnomusicology and its aims in his article "African Music and Western Praxis: A Review of Western Perspectives on African Musicology", written in 1986. While this article is over twenty years old, it still provides good background information about ethnomusicology's development, as well as some information on views about the practice of transcription (1986:35-56).

When discussing the growing discourse about the culture surrounding an instance of musical creation and music in culture, Nketia explains that

> Interest in history and the study of 'music in culture' has naturally not diminished the traditional Western preoccupation with the technical aspects of music. Transcriptions and analytical descriptions of songs, drumming, and the music of instruments such as flutes, mbira, xylophones, lutes, harp lutes, harps, and musical bows have been attempted. For as Jones points out: 'to know what African music is really like,' one must proceed by 'taking the one and only step which will lead to the heart of it,' namely, producing 'a corpus of transcriptions which would enable a student to understand the principles and techniques of African music' or producing 'reliable scores' for musicians to 'see what African music is like (1959:4)' (1986:42).

Cantometrics, developed by Alan Lomax, "sets up a behavioural grid upon which all song styles can be ranged and compared. This grid was… designed… to rate [musical performances] on a series of… scales (loud to soft, tense to lax, etc.) taxonomically applicable to song performance in all cultures. Thus song can be compared to song, song

to speech, and hopefully to other aspects of behaviour," (Grauer 2006:6). This system sets aside the practice of traditional notation, favouring a more "applicable, behaviour orientated, rating system which could do justice to the sort of large-scale *stylistic* patterns which seem to control the overall shape of the musical picture worldwide (2006:6). According to Grauer, *cantometrics*, while a valuable tool, is not capable of producing completely objective results (2006:8).

Another type of notation, that of computer-aided graphic representation of music, is discussed by Pope in his article "Music Notations and the Representation of Musical Structure and Knowledge" and relies on a basic time versus pitch graph. Each instrument is represented by a symbol and a small timeline to indicate duration. Groups of instrumental entries representing themes or motifs are circled to indicate their original entry as well as any simple variations that may then occur (1986:158). This method of musical representation my be useful when reducing sections of music to the base elements of pitch and time but would not effectively communicate other parameters such as timbre, rhythm meter, dynamics and the like.

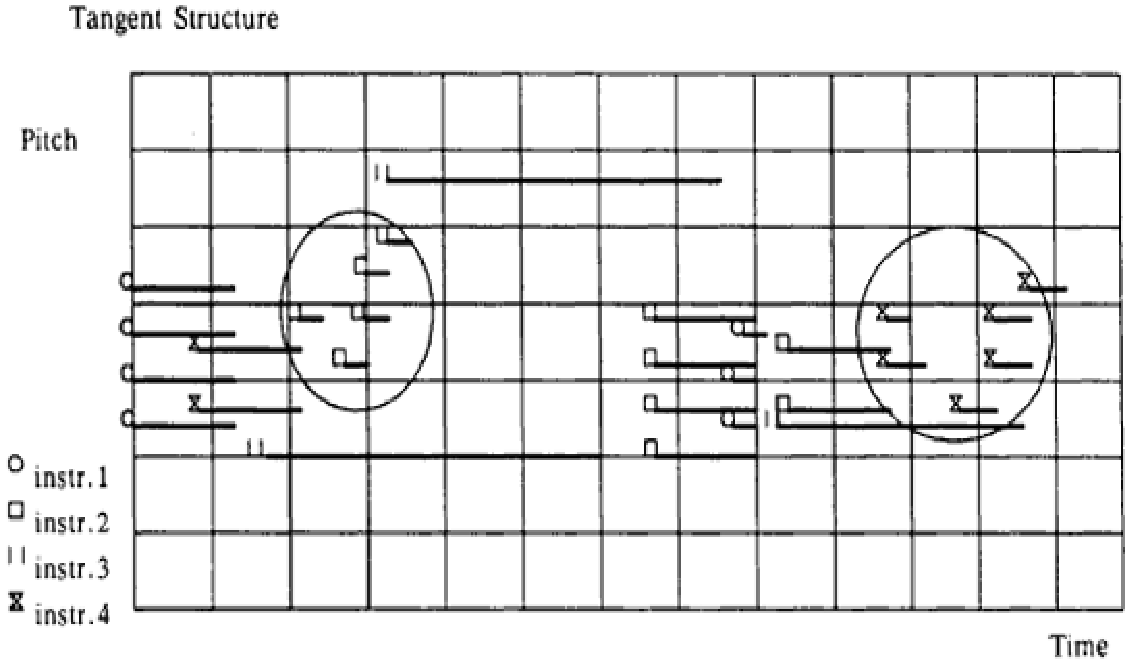

Figure 5: Example of graphic representation of musical excerpt showing parameters of pitch and time. (Pope 1986:158).

Although Pope's discussion centres on computer-aided notational methods, he posits various questions concerning the creation of a notational system, which can be effectively transferred on to other music requiring transcription. According to Pope, the important questions or criteria in a simple taxonomy would be:

> *For whom are we notating?*
> Is the goal transparency of compositional structure/macrostructure/methods?
> Or,
> Is instrumental/perceptual relevance of the notation more important?
>
> *To what end does one want to notate?*
> Does one notate performance parameters… or, structures and structural notation (i.e., motivic variation or grouping)… or information relevant to an analysis (i.e., tonalities or interrelationships)? Another question is whether the possibility of exact regeneration is a criterion for performance-orientated notations (1986:160).

When transcribing throat games, Nattiez uses a notational system whereby shaped note-heads represent differing methods of sound production. This notational system was created by Nicole Beaudry and Claude Charron during their research into Inuit throat games. Nattiez mentions that the Beaudry-Charron system was used to transcribe nearly five hundred *katajjait* (1983:462). Charron explained the notation in his 1978 article:

> To show that a pitch is expirated, a square-shaped note is used; if the pitch is inspirited, the note is in the shape of a triangle. Our convention also shows that a pitch is voiced if the note is white, voiceless if black. To avoid rhythmic ambiguity when using white notes, the longest note value is that of a quarter" (1978:225).

Nattiez clarifies further by stating that these note-heads are joined together by beams that indicate rhythm. The symbols are located on a system of parallel lines representing a high sound and a low sound according to the lines' relative positions to each other (1999:402). This type of representational notation system may be capable of communicating the music of the Ngqoko Women's Ensemble but certain fundamental differences between the two genres may hinder the transference of this system. The Ngqoko Women's Music does not employ the use of voiceless sounds as an essential feature of the music. The position of the note-heads would also depend on how clearly different overtones could be defined within the singing, both in terms of simultaneously occurring vertical chords of overtones, as well as horizontal movement from one overtone to the subsequent one.

Further investigation of this method could be facilitated by spectrographic analysis, but for the purposes of this research this is beyond the scope of the inquiry.

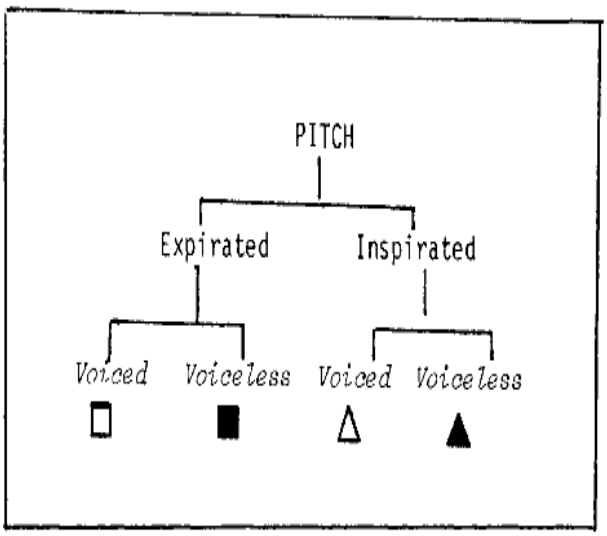

Figure 6: Example of notational symbols used in the transcription of Inuit throat games (Charron 1978:255).

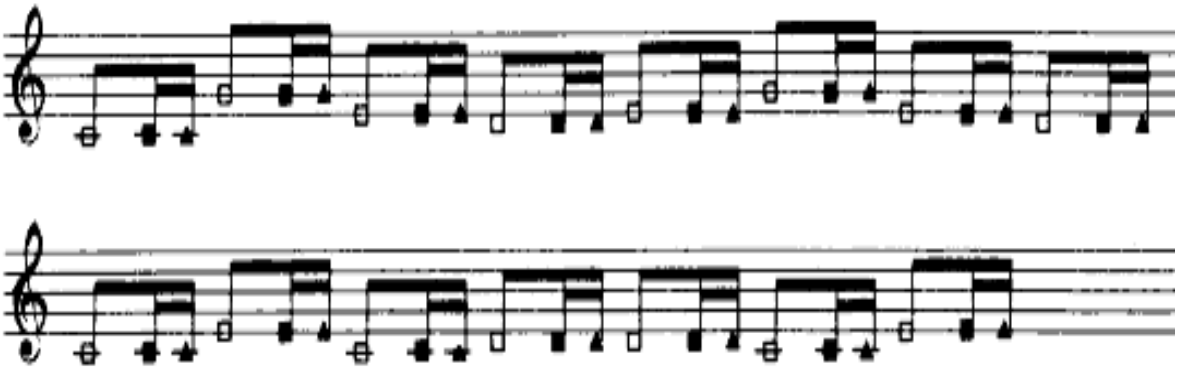

Figure 7: Extract of a type of *katajjat* using Beaudry-Charron notational system (Nattiez 1983:466).

Minette Mans advocates the use of pulse notation, a notational system often employed for the transcription of African musics (2001:np). She explains that "[p]ulse notation is a system of rhythmic notation based on a number of elementary pulses, rather than metric time signatures and bar lines" (2000:np). The system uses a five line staff to indicate relative pitch, but dispenses with clef signs and accidentals (2000:np). Dargie uses pulse notation to transcribe Xhosa throat-singing music in his book, and includes extracts of

both *umngqokolo* and *umngqokolo ngomqangi* types of throat-singing (1988:58-59). In his transcription of *umngqokolo*, in this case an *umngqokolo* duet, he notates clapping and dance rhythms as well as the overtone melody and fundamental notes of the leader and the follower (1988:58). In his booklet accompanying the two CD set entitled *Songs of Nofinishi Dywili*, Dargie discusses some of the problems he faced when transcribing the recorded Xhosa music. He states that

> The first problem for me in writing out the songs was, how to represent the complex rhythms. The use of normal system notation, with tails and flags, is often not a satisfactory way of representing African rhythms. One needs a lay-out in which all the rhythm patterns are visible at a glance, without having to add up demisemiquavers and trying to fit in three-in-the-space of four signs, etc. The use of the vertical rhythm lines makes the placement of the beats instantly visible… The thick vertical lines indicate main beats, the thin lines in between show the rapidly moving pulse patterns within the beats (2003:4, underlining in original).

Mans combines pulse notation with symbols to indicate dance movement, and thereby create a more holistic transcription of the music (2000:np).

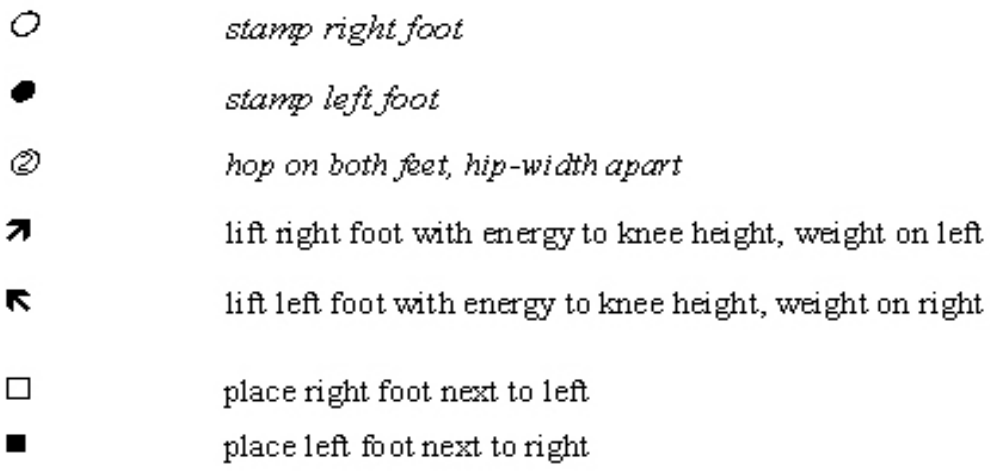

Figure 8: List of symbols indicating dance movement (Mans 2000:np).

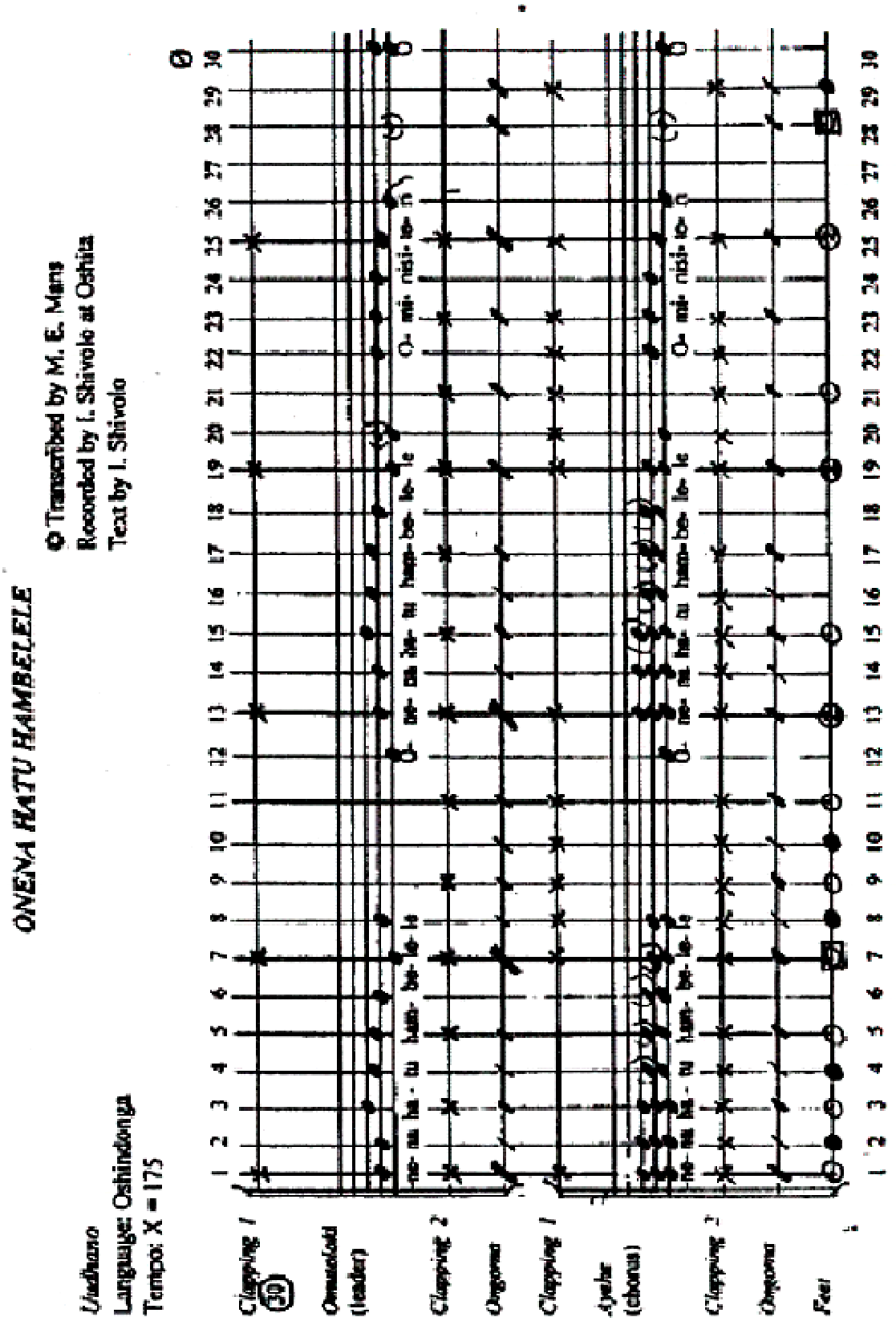

Figure 9: Extract of transcription made by Minette Mans showing the use of pulse notation and the inclusion of symbols to indicate movement (2000:np).

In my opinion pulse notation seems to be analogous to writing a foreign language using phonetic symbols- it requires the sound to be broken down to its most basic phonetic units and is then represented by a system which is unable to transfer meaning. Pulse notation provides a surface level of representation giving a superficial rhythmic punctuation and does not communicate a macro-view of other significant parameters like melodic contour, harmonic richness and dynamic variation Despite my own notions on pulse notation, I will pursue its application and then decide if it adds value to my research which seeks to find the most comprehensible and coherent representation of the music under investigation.

The cyclical structure of some African music has sometimes been represented using circular notation, a combination of staff notation and graphic notation. The staff is arranged in ring/pie shape which indicates rhythmic placing of the relating voices, as well as the repeated structure of the song (Grupe: 2005:89).

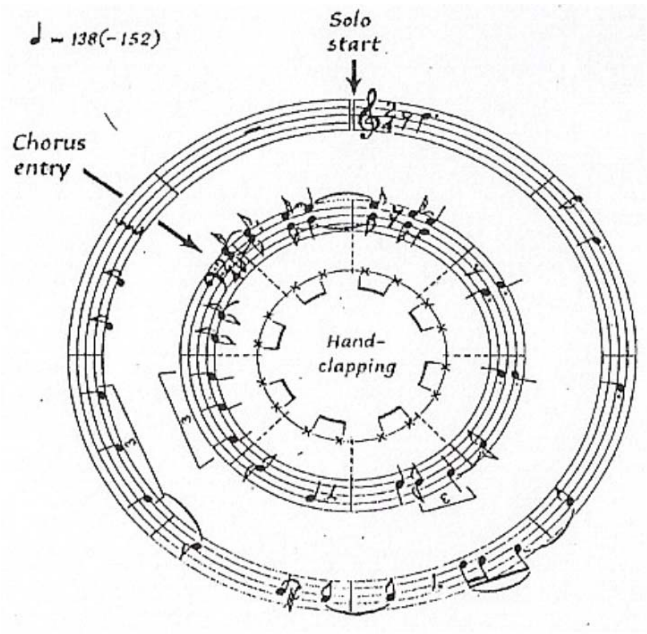

Figure 10: "Circular notation" of a Xhosa song as presented by Rycroft in 1967 (Grupe 2006:89).

Presenting an opposing view to that of Nettl, Tran-Adams, and Hood, Kofi Agawu considers Western notation appropriate for the task of transcribing African music (Nettl 1964, Tran-Adams 2005, Hood 1971, Agawu 1995:390-393).

In his article "The Invention of 'African Rhythm'", Agawu includes a section entitled "The Politics of Notating African Rhythm" (1995:390). Here he examines the implication that creating special systems of notation exclusively for the transcription of African music results in the alienation of this music and a strengthening of the constructed idea of African music and Africa as 'the other' (1995:390-392). Although he concedes that Western notation is not equal to the task of describing timbre and method of playing, he highlights the fact that Western notation suffers from the same limitations when used for Western Art music (1995:390).

> [I]f a new notation should be developed, it should be developed for *both* African and Western music. The problem of notation is a universal one. To localize it for the African context is to deprive its specifically African manifestation of any claims to universality, any standing among influential discourses.
> Notation has always been prescriptive, and it will continue to be prescriptive because it involves the translation of actions, the reading of codes, the deciphering of signs, and ultimately, the subjectivizing of meaning. Notation therefore relies importantly on the role of a *supplement*. To make it descriptive by loading it with much more information is to attempt to reduce the size of the supplement, and with that the creative role of the performer (1995:390).

Written in 1976, almost twenty years before Agawu's article, Samuel Ekpe Akpabot's article "Fugitive Notes on Notation and Terminology in African Music" also emphasises 'sameness' in the problems encountered using notation, and the fact that all notation is prescriptive (1976:39-49). He draws comparisons between African rhythms that seem to "defy conventional notation" and "elaborate metric figurations" found in Chopin's waltzes, which are easily solved (1976:39). "[I]n the Spanish piano music of Albenitz and Granados" writes Akpabot, "we find many instances of notes *interpreted* slightly differently from the way they are written. Why then should the rhythms in African music be viewed any differently?" (1976:39-40).

In *Representing African Music*, Agawu mentions that

> [I]t is noteworthy that the debate about the appropriateness of staff notation for African music is a subject of particular interest to outsiders, not insiders. African scholars from Kyagambiddwa to Kongo have for the most part accepted the conventions – and limitations – of staff notation and gone on to produce

> transcriptions in order to inform and to make possible a higher level of discussion and debate (2003a:52).

He makes clear his stance on the creation of new notations for African music by stating that we should resist such calls as unpragmatic (2003a:52). He suggests that, although staff notation "distorts some aspect [sic] of African musical realities" it is "nevertheless adequate for getting things off the ground" and "has a way of facilitating comparison, thus enabling a keener appreciation of differences" (2003a:52;53).

"One reason for skepticism [sic] about transcriptions" states Agawu, "is the often careless claim that African music cannot be adequately transcribed into European notation" (2003a:51). In *Representing African Music*, Agawu asserts that the idea of Africa as a mystical 'other' in comparison to the West is a false creation and sets about disproving the fundamental conceptions of difference that would prevent Africa from participating in intellectual exchange with the West (2003a). He emphasises that

> [t]o undercomplicate European [music] practice in order to show Africa's uniqueness is to deprive Africa of full participation in global critical acts; it is to confer a sham uniqueness on Africa. This patronizing and pernicious form of conceptual violence is designed to keep Africa away from center stage. Africa deserves full recognition of whatever attributes it possesses, but it does not need fake attributions (2003a:163).

Furthermore, he mentions that it is "highly doubtful that there are any ultimately unique and untranslatable African realities, instead of idiomatic preferences shaped by tradition, convention, material circumstances, and cultivated sensibilities" (2003a:52).

In reference to the use of staff notation in the transcription of non-Western musics, Hood stated in 1971 that the determination of some researchers would ultimately "result in the abandonment of this ethnocentric crutch" (1971:90). However, Agawu states that, in his view at least,

> A postcolonial transcription… is not one that imprisons itself in an ostensible "African" field of discourse- an "Afrocentric transcription," perhaps- but one that insists on playing in the premier league, on the master's ground, and in the north. An ideology of difference must be replaced by an ideology of sameness so that- somewhat paradoxically- we can gain a better view of difference (1995:393).

The debate regarding the appropriateness and efficacy of transcription and notational systems has no definitive answer. Ideology on the subject continues to change and evolve, and may never reach an ultimate conclusion. The question of applicable and effective notational systems is at the heart of this study, since I will be using a variety of systems in an attempt to discover an efficient system for the written preservation and communication of Ngqoko throat-singing.

Culture and Perception

According to Miller and Shahriari, "[e]ach individual listener's interpretation [of music] is entirely the result of cultural conditioning and life experience" (2006:14). The differentiation between what is noise and what is music is determined through a lifetime of such conditioning (Miller & Shahriari 2006:12). Meaning is not automatically passed through music from the creator to the listener, but rather is interpreted by the listener *independently* of the creator. As explained by Barz & Cooley, "consciousness of music constitutes an experience of music, and this is culturally mediated; obviously, my experience of music is bound to be different from someone else's in another culture, not to mention others in my own. And I experience various musics differently over the course of my life" (1997:93). It then follows that if the creator and listener are from radically differing backgrounds, "miscommunication is almost inevitable" (Miller & Shahriari 2006:14).

Andrew Tracey and Joshua Uzoigwe make the comment that "[i]n an attempt to verbally explain another culture's music one could easily fall into the trap of assuming that the language of music is universal and that the definition of 'music' will be the same for all cultures" (2003:74). They continue by explaining that some elements may "superficially seem to correlate" but that ultimately the context, framework or background will often be different (2003:74).

Agawu states that "[t]he responsibilities placed on whomever would speak for members of an African community can sometimes be considerable; because every word spoken/ written or, especially, not spoken/written touches a person, clan, or whole village in some

elemental way, getting it right is of the essence" (2003a:47). "[C]ulturally unconditioned listening to music… is not known to us" as Seeger points out (1958:194), so how does one go about "getting it right"? Especially when each individual's perception differs; more so if the individual is from a different culture… Despite the burden of responsibility mentioned by Agawu, he also makes it clear that neither a 'Western' nor an 'African' approach to African music is "intrinsically good or bad" but that "[m]uch depends on one's purposes, terms of reference, and assumptions" (2006:xiv).

The idea of perceiving something from a culture different to one's own native culture presents difficulties that seem insurmountable. However, these difficulties could hold true for all forms of communication- cross-culturally and intra-culturally -since our own personal perceptions do not remain constant. When applied to the study of music, the possible problems are further compounded by the fact that the object under study (that is, the music itself) is *also* in a constant state of flux. Even musics originally assigned the term 'traditional', with the implications of stasis that the term conjures up, are no longer thought of as being "frozen in time" (Agawu 2003a:182).

In order to garner a more 'culturally correct' reading or interpretation, many ethnomusicologists advocate collaboration with an 'informant', assumed to possess 'insider knowledge' (Miller and Shahriari 2006:49). According to the aforementioned authors 'insiders' are understood to "react to their own culture's music in ways that draw on a lifetime of unconsciously absorbed cultural knowledge and attitudes" (2006:49). In contrast, 'outsiders' are thought to automatically respond in ethnocentric ways because their perceptions have already been cemented through cultural conditioning (Miller and Shahriari 2006:49). This approach, if followed to the extreme, would exclude anyone who is not part of the culture from meaningful debate.
In effect, cross-cultural discourse would then be rendered unviable, thereby possibly consigning minority groups to oblivion. In addition, William Noll explains that this formula is problematic because "several different culture members, several lifetimes of experience, can produce quite different interpretations of 'their' culture" (1997:164). Martin Stokes designates the concept of insider knowledge as a solitary source of valid

information pertaining to cultural nuances of meaning as myth (2001:387). Noll declares that he does not "regard anyone's interpretation of culture as inviolate, final, or best" (1997:164). Miller and Shahriari suggest a more fluid view that recognises the input of the "sympathetic 'outsider' who has acquired 'insider' knowledge" (2006:49).

How then does one attain the status of "sympathetic 'outsider'" with "'insider' knowledge"? According to Titon, the current sphere and practice of ethnomusicology is constituted or defined by fieldwork. This suggests that Titon views fieldwork as privileged and that the lack of such fieldwork renders any study in this realm incomplete and perhaps even invalid. (1997:87). John Bailey suggests that fieldworkers should learn to perform the music(s) under observation because only then can they "acquire a certain essential kind of knowledge about music" (2001:86). He explains that the researcher is able to understand the music "from the 'inside'" when he/she has learnt how to perform it (2001:94). According to Bailey, this type of participant-observation can lead to better opportunities for observation, as well as gain entry into the actual performance event (2001:96). However, Carol Silverman quotes Colin Turnbull as writing "We have made the absurd assumption that our much vaunted 'participant observation' technique provides us with a corrective insight to counterbalance our otherwise totally external view of culture" (Turnbull 1990:50 quoted in Silverman 1995:311).

Noll states that "fieldwork is a problem-producing activity" that does "not necessarily lead to answers" (1997:178). He explains that there is no authoritative interpretation or agreed upon monopoly of interpretation by any group (1997:166). Agawu mentions that fieldwork-enabled knowledge is controlled and inhibited both by the researcher and the community under study (2003a:44). Language and intellectual traditions influence the scholar, and members of the community have their own interpretations, agendas, and understandings which mediate their actions and interactions (2003a:44). Therefore, as Agawu clarifies, "[e]thnographic knowledge is in this sense not discovered but deliberately choreographed" (2003a:44).

Agawu suggests that the exclusivity of fieldwork be rejected and that "any and all activities that promote the advancement of knowledge about African music" be embraced (2003a:45-46). "Once we accept the commodity status of any representation," states Agawu, "we must disabuse ourselves of any illusions regarding its truth or authenticity" (2003a:48). Furthermore, Agawu argues that "*all* ethnomusicology is armchair ethnomusicology" because withdrawal from the field is a "necessary condition" for the production of an ethnography (2003a:180). Although most researchers claim that active involvement in the field will produce information whose quality is directly proportionate to the length of time over which that fieldwork took place (Miller and Shahriari 2006:21-22), Agawu states that the difference between short and long periods of fieldwork is "really a matter of degree, not of kind" and that "[p]rojecting the difference as fundamental reflects not an objective evaluation of the knowledge trace but the enactment of a ritual of dubious value" (2003a:180).

For the purposes of this study then, prolonged immersion in fieldwork is perhaps not crucial. I am not seeking to create a definitive, authoritative interpretation of the music under investigation, but rather looking for a method to document, communicate and preserve it.

CHAPTER 3

African Music

According to Onwuejoegwu, "there are about one thousand ethnic groups in Africa, each with its culture" (Onwuejeogwu 1975:9 in Oehrle & Emeka 2003:39). This in itself problematises the use of the term 'African' when describing any expression or cultural trait. Agawu refers to the error of claiming that African music is made up of a homogenous mass of music and states that "[a] continent with a population of upward of 400 million distributed into over forty-two countries and speaking some thousand languages is virtually unrecognisable in the unanimist constructions that some researchers have used in depicting African music" (1995:384). The concept of 'African music' is extremely broad and often mistakenly referred to as a generic term; but this chapter has been included in order to highlight some of the statements and assertions made about the subject, as well as to draw attention to some of the misconceptions regarding it.
A brief discourse on the subject is indispensable to this study as some of the opinions expressed inform the creation of new texts and transcriptions which claim to be legitimate contributions to the study and knowledge of African music. A study related to research into Ngqoko throat-singing would of necessity invoke a discussion on African music-making.

In the preface of her book *South African Music*, Carol Muller explains that people "come to African music with a particular set of ideas, imaginings, and stereotypes," and that the "wider knowledge of Africa and its music is often filled with misconceptions" (2004:xvii). Some of these misconceptions are due primarily to the pervasive idea that African music is fundamentally and irreducibly different, and therefore incomprehensible (Agawu 2003a). In fact, when acting as honourary secretary of the African Music Society (as early as1953), Hugh Tracey described Europeans in the Society as being at a "great disadvantage" because they were discussing and representing a music of a people "radically unlike" themselves (Tracey 1953 in Agawu 2003a:157). Agawu states however, that "[t]o imply that no portrayal of Africa is legitimate, complete, or of interest

if it does not establish an ultimate African difference is to saddle Africa with an enormous critical burden" (2003a:95).

Agawu notes that many black African languages do not possess an equivalent to the English word 'music' but stresses that "the absence of a word in a language does not mean the absence of its concept; nor does it mean the absence of the specific behaviour designated by that concept" (2003b:1;2). Meki Nzewi states that "in African cultures the performance arts disciplines of music, dance, drama, poetry and costume art are seldom separated in creative thinking and performance practice" (2003:13). According to Oehrle and Emeka, "The African concept of music is the sound and all actions and activities developing or deriving from it" (2003:41). Relating this directly to the music of the Ngqoko, Dargie mentions that "[t]here are simply no words in use in the Lumko [Lady Frere] district (outside of church and school) to express abstract concepts such as music, melody, (music) note, rhythm, beat," (1988:62; underlining in the original). A song (in Xhosa) is called *ingoma*, and any word referring to the singing of a song carries with it the connotation of a particular activity performed during the production of the song (Dargie 1988:63).

The fact that music in Africa is an integrated society-based art form, has led many researchers to label it as entirely functional and it is therefore described as externally motivated and created for a direct and defined purpose (Agawu 2003a:98). Agawu is rather blunt in his view on this distinction however, stating that "the idea that African music is functional in contrast to a contemplative European music is a myth" (2003a:104). He suggests that the functional aspect is restrictive and recommends its elimination (2003a:106). Furthermore, the idea of European music as an 'absolute' and esoteric, art form has been largely rejected as a myth (Cook 2000:113).

Muller mentions that another misconception is that "Africa is a continent of drummers and complex drumming" (2004:xix). This misconception addresses both the idea that the primary instrument in use in African is (always) the drum or drums, as well as the notion that African music is primarily rhythmically complex. Muller explains that drumming is

of primary importance mainly in Western parts of Africa and that a number of other instruments, both of African and modern European design, as well as vocal musics, are equally important in many types of African music (2004:xix). The following paragraph from Agawu's *Representing African Music* is particularly telling when it comes to concepts of African rhythm:

> European investment in an ideology of difference so powerfully constrains what is ordinarily believed that, no matter what and how powerful the evidence is… an exotic notion like polymeter, rich in narrative potential, is not about to be relinquished without at least a fight (2003a86).

"Melo-Rhythmic Essence and Hot Rhythm in Nigerian Folk Music", by Nzewi, concentrates on the perception of African rhythm, and informs us that "[t]he statements made so far seem unanimously to confirm that the rhythms are complex, crossrhythmic, polymetric, polyrhythmic, asymmetric, and confoundedly undecipherable" (1974:23). He goes on to say: "A certain measure of adjustment to the prevailing cultural ethos of an alien culture should be prerequisite to making a balanced appreciation, creditable assessment, and meaningful content judgement of its folk music" (1974:23). He suggests that researchers of African music should bear in mind the possibility that rhythmically categorised instruments may also have a melodic function, and indeed that the rhythmic organization may actually be "melodically conceived and melodically born" (1974:24).

This could have significant implications for the transcriber of African music. Nzewi uses the term "*melo-rhythm*" to describe such rhythmic organisations (1974:24). He lists instruments that would be considered purely percussive and not able to convey any melodic implications as hand clapping, wooden slab clappers, shakers, and rattles, although he mentions that shakers may produce hard or soft sounds depending on manipulation of the instrument (1974:27). He notates 'melo-rhythm' using staff notation to indicate rhythm, and small symbols (such as a straight line above the note or a curved line above the note) to designate closed or open strikes that change the tone of the sound.

In the discourse surrounding African music, basic questions remain that further mystify the concept of rhythm. David Temperley mentions that the most basic question

concerning rhythm in African music is "Does African music have meter?" (2000:68). Richard Waterman's suggestion that it involves a 'metronome sense' whereby "an underlying pulse… is felt but not constantly expressed" has been acknowledged and supported by many scholars (Temperley 2000:68). Agawu makes a fairly scathing remark about the idea of 'metronome sense':

> It is somewhat amusing… to find commentators hailing Richard Waterman's notion of 'metronome sense' as a breakthrough in the quest for understanding African rhythm. Could African musicians have been relying upon anything else all these centuries? Why is the idea of a regular pulsation, the sine qua non of much of the world's music, not taken for granted when it comes to Africa? (2003a:79).

Agawu suggests that a great deal of misinterpretation in terms of African rhythm can be explained by the failure to take into account the dance (2003a:77). He also states that by ignoring the "role of the unsounded" (which is "not an absence of sound but an intentional placement of silence as a substitute for sound") one might "miss the orientation provided by the choreographic rhythm" (2003a:77).

Continuing the subject of erroneous conceptions about African rhythm, Agawu opens his article, "The Invention of 'African Rhythm'" by stating that

> The notion that the distinctive quality of African music lies in its rhythmic structure, and consequently that the terms *African music* and *African rhythm* are often interchangeable, has been so persistently thematized in writings about African music that it has by now assumed the status of a commonplace, a topos. And so it is with the related ideas that African rhythms are complex, that Africans are essentially rhythmic people, and that Africans are different from "us"- from Euro-Americans (1995:380).

"That rhythm is of paramount importance in African music, and a major source of its richness and complexity, is a widespread popular notion, but one which has also received a good deal of scholarly affirmation" states David Temperley (2000:65). Conducting his research from a theorist's viewpoint, Temperley argues that African and Western rhythmic concepts are similar at a fundamental level and "*can be accommodated in the same basic model*" (2000:65, italics my own).

In the article "Some Structural Features of the Igbo Festival", Meki Nzewi writes that "perhaps the problem [of incorrect or inadequate interpretation] has been that of definition, of an inappropriate transference and misapplication of terminology," indicating that the transference of concepts from one culture to another culture carries with it problems inherent in the understanding of another culture (1979:176-177). Although this article investigates the Igbo Festival, not directly related to my study, the inclusion of the above quote in the article is significant, and should be a consideration for any researcher involved in the study of another culture. Similarly, in his article on African drum music, Nzewi mentions an often-occurring error that he considers to be the domain of Western thinkers:

> The Western world has arrogated itself the authority to arbitrarily impose as well as perpetuate Western thought systems and inapplicable categories of classifications of unique aspects of African mental-cultural systems, some of which are strange to the European-American human as well as mental-cultural experiences. Africa's mental and cultural practices are founded on Africa-viable philosophical and systemized rationalizations. This fact of Africa's original mental genius the West continues to ignore. Europeans and Americans have thereby adamantly insisted on authoritatively misinterpreting Africa, as well as mal-educating themselves about Africa (2001:92-93).

Agawu, however, states that "The idea of an African musical system, propped up by a uniquely African mode of knowledge production, and distinct from a putative European system" does not hold up under scrutiny (2003a:180). In fact he argues that "there is ultimately no difference between European knowledge and African knowledge" beyond those local nuances that are derived from "culture-bound linguistic, historical, and materially inflected expressive preferences" (2003a:180).

Agawu makes a statement in the chapter "Contesting Difference" that summarises the multitude of constructed differences that are present in discourse regarding African musics:

> There is nothing self-evident about the categories, borne of difference, put forward to distinguish African musics from Western music: functional as opposed to contemplative; communal rather than individualistic; spontaneous rather than calculated; rhythmically complex rather than simple; melodically unsophisticated rather than ornate; improvised rather than precomposed; and based in oral rather than written practices. These binarisms range from the real to the irrational. Each subtends an asymmetrical relation in which one term is marked, the other

> unmarked. As ideology, these enduring characterizations speak to the meaning as difference constructed by particular individuals for particular purposes (2003:165).

Albert Mosley condenses Oehrle's suggested differences between African and Western aesthetic orientation as follows:

> Africans make no distinction between composer and performer while Westerners do, Africans make no distinction between audience and performer while Westerners do; Africans make no distinction between professionals and amateurs while Westerners do; Africans do not typically utilize literacy for music making while Westerners do. Africans emphasize rhythm while Europeans emphasize harmony (2001:97).

Agawu calls for us to "get away from simple binary divisions of the world, the cultism that wishes to see a categorical difference between Western knowledge and African knowledge" (2003a:196).

A Note on Cultural Context

While the notion of culture as an informing narrative has been mentioned in the previous chapter, the idea of cultural context still has to be discussed. Beaudry states the "no expressive behaviour exists in isolation from its cultural context" (1997:63). Furthermore, according to Titon, "music is a socially constructed, cultural phenomenon" (1997:92). "Notions of music making do not exist in a vacuum. They evolve from basic thought patterns of the culture from which they come" (Oehrle and Emeka 2003:38-51). Similarly, Miller and Shahriari explain that "no music exists in a vacuum, free from social context, even if it primarily lives on a concert stage or in recordings" (2006:47). The list of quotations invoking the use of cultural context as a meta-theory could probably continue *ad infinitum*. However, Stokes cautions that "the culturalist assumption that cultural morphologies provide a relatively transparent window onto 'forms of 'life' is substantially problematized" (2001:391).

Agawu mentions that analysts are regularly attacked because they do not attend sufficiently to context and practice myopia (2003a:173). Since African music is often positioned as irrefutably functional, it *especially* is said to be understood only partially if

a holistic approach that considers the "social or 'extramusical' context" is not followed (2003a:98). However, he states that "[t]he importance of analysis for African music research cannot be underestimated… Analysis begins by setting limits… It rejects the context-multiplying ideology that, if followed to the letter, renders analysis 'unbeginnable'" (2003a:183).

In terms of theoretical analysis, Temperley mentions that "[f]rom the ethnomusicologist's perspective, confining one's attention to the score alone… represents the ultimate embrace of a dangerous fiction: the autonomy of the musical work" (Temperley in Agawu 2003a:174). Nonetheless, he feels that "[w]hile consideration of cultural context is of course vital for a full understanding of any music, it can also be worthwhile to focus on purely musical issues" (Temperley 2000:66).

Agawu suggests that by designating African music as text, one can "liberate it from the yoke of ostensibly contextual explanations" (2003a:97). He clarifies this by explaining that we must not "gleefully ignore all matters of context and origin" but that assigning African music as text will foreground its fundamental nature as a performed art" (2003a:97).

In terms of this study, the focus on 'purely musical' features of throat-singing performed by the Ngqoko Cultural Group may register as anathema to ethnomusicologists. However, as previously mentioned it is not my intention to provide a holistic or comprehensive understanding of the music. I do not claim to have an authoritative explanation as to *why* this type of music is performed. My primary aim is the study of the music as it relates to the process of transcription - so that I may find an effective means of a notated transcription in order to communicate, disseminate and preserve the music. It is but a part of an over-arching study involving the music of the Ngqoko Cultural Group, and may even serve as a preliminary investigation for future study.

Furthermore, the nature of the context surrounding the performance of the music captured for study by the research team during the fieldtrip was in fact just that- a performance. It

was deliberately arranged and orchestrated and the Ngqoko Ensemble did not perform the music in any ‘natural’ cultural context.

Temperley warns that his article may be criticised as being myopic and too narrowly focused, in that it concentrates on ‘purely musical’ aspects and does not delve into the cultural contexts informing their creation and performance. He reasons that this criticism is entirely valid in that full understanding of those aspects under examination would only be possible with the inclusion of a more holistic investigation that observed aspects of functions and meanings as applied in African society (2000:92-93). Similar criticism may indeed be leveled at my study.

However, Temperley explains that while the music-theoretical perspective does not contribute to the explanation of *why* these ‘purely musical’ aspects are important (and that the broader ethnomusicological perspective is crucial for this) the music-theory perspective may inform ethnomusicology in “exploring and understanding aspects of the musical puzzle” (Temperley 2000:92-93).

SECTION TWO: PRACTICAL PROCESSES AND APPLICATION

CHAPTER 4

The Transcription Process

Questions surrounding and informing the ideology and practice of transcription were examined in section one of this essay. In this chapter I discuss the practical processes as they were applied during the course of my research. I begin by tracing the recording process because stage one of the transcription procedure necessarily involves the collection of material to be transcribed. I will then present the rationale underpinning my selection of the various pieces of music that lend themselves to the act and the 'art' of transcription. Given that the transcriber has to make choices regarding the elements and parameters to be represented, I highlight some salient features of Ngqoko throat-singing that align themselves to the use of certain notational systems and transcription methods. The chapter closes with a description of my practical application of this process during the act of transcribing.

Making Recordings

Recording of the material took place in the Ngqoko village during the research team's 2007 field trip. This field trip functioned as a preliminary investigative initiative and additional excursions of longer duration would be required if a deeper cultural understanding is to be sought. The vocal performance and simultaneous recording of the music material occurred in one of the group member's houses. The majority of the performance and recording took place on Monday December 17th 2007, with members dressed in traditional Xhosa attire. A follow-up session occurred on the morning of Tuesday, December 18th 2007, during which members were dressed in their normal, every-day 'Western'-style clothing.

The audio recording equipment was set up and controlled by Theo Herbst, an invited sound engineer/composer from Stellenbosch University. Three *Shure* SM58 dynamic

microphones and one CS-50 stereo shotgun condenser microphone were used. The SM58 microphones were positioned in boom stands while the CS-50 was held and positioned by Anri Herbst. All four microphones were connected to a Roland *Edirol* R-4 Four Channel Portable Recorder and WAVE Editor. In addition, Christo Jankowitz and Nçebakazi Mnukwana each operated digital video recorders that were positioned on tripod stands but that were occasionally detached and operated as hand-held devices. The video recorders include built-in microphones that also recorded the sound of the performance.

The choice of repertoire sung by the women was left to the members of the Ngqoko Ensemble under the guidance of Tsolwana Mpayepheli. They had been informed of the research team's particular interest in the use of throat-singing techniques but were not asked to present the technique exclusively in their performance. The recorded material also includes attempts by three members of the research team, with some help from some of the women, to apply the throat-singing technique.

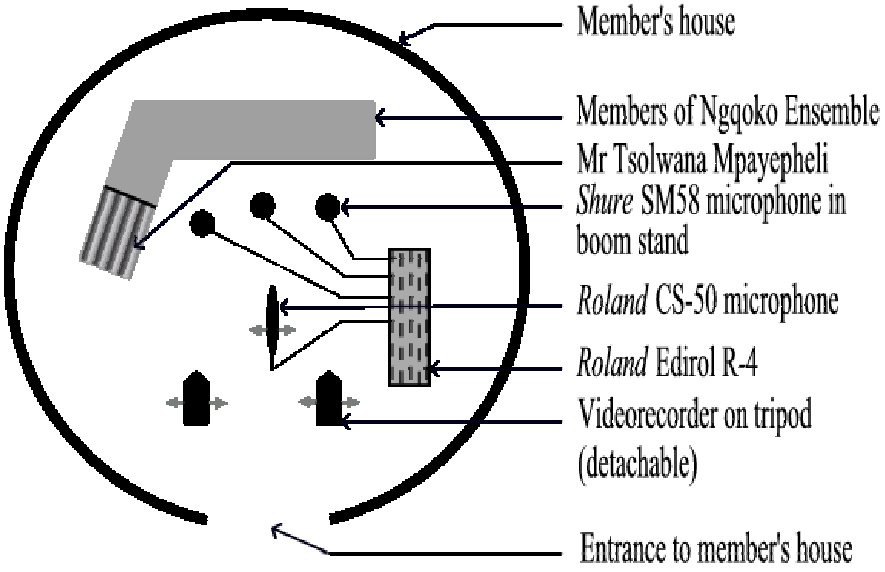

Figure 11: Diagram showing the set-up of recording equipment during December 2007 fieldtrip to the Ngqoko Village

Selecting Material Suitable for Transcription

Of the twenty-eight pieces recorded during the research team's preliminary fieldtrip to the Ngqoko village, six songs demonstrate the technique of throat singing. Two of these songs employ a solo voice while the other four feature the technique in combination with various smaller vocal groups and instruments.

The solo songs would seem to present the most obvious and ideal choices for transcription because the melody, overtones, and fundamental note(s) should be clearly audible in a solo performance- or more audible than would be possible when performed in concert with other sound sources. Unfortunately one of the solo performers, Nolinette Ntesse, had a throat infection during our fieldtrip. The track does not set out a clear rhythm because the singer had to stop frequently to clear her throat or catch her breath. Furthermore, since throat singing is extremely harsh on a performer's throat at the best of times, her sore throat resulted in a timbre and tone that was inconsistent during the performance.

The remaining solo performance using throat-singing was sung by Nosomething Ntesse. The recording of this song produced a clear audio track and was suitable for transcription. The song is entitled *Soze Ndimale* (I Shall Never Regret Him), and is an *umtshotsho* song. Tsolwana Mpayepheli explained to us that *umtshotsho* is a social gathering that usually takes place on a Friday night when young boys and girls come together and learn how to interact and behave towards one another.

One of the group songs made use of two distinct throat-singing parts, as well as two male and two female voices that interject alternating melodic fragments, and a choral group of voices. On this track, the lead throat-singing part can be heard clearly. The second throat-singing part is not as clear as the lead part, and is sometimes covered by other vocal interjections, but is none-the-less audible enough to be transcribed. The track displays the function of throat-singing as a simultaneously rhythmic, harmonic, and melodic device.

The three remaining group songs make use of throat-singing in conjunction with the *umhrube* bow and one also employs the accordion. This makes it extremely difficult to isolate the throat-singing with its fundamental note and overtones from those produced by the two similar sounding instruments. For this reason, only the group song consisting of voice and two distinct throat-singing parts was deemed suitable for transcription purposes.

The use of the throat-singing technique in all six pieces displayed similar features. All seem to be based on recurring cyclical patterns that may or may not be varied by slight rhythmic fluctuations. The transcription of two excerpts was therefore deemed suitable for a preliminary investigation of this nature into the efficacy of various types of notation systems.

Description of Ngqoko Throat-Singing

As mentioned in section one of this research report, the physical methods of sound production as employed in the creation of this type of throat-singing have yet to be examined. However, this technique of throat-singing seems to differ from other methods in that the melody appears to manifest in the uppermost series of linearly moving notes and is sung using normal vocal production technique. The melody in this instance is *not* produced by amplifying overtones through the use of the mouth as a resonating chamber. Various other styles of throat/overtone-singing, for example the Mongolian throat-singing that produces the distinctive 'whistle tones', employ the latter technique and may or may not feature a low growling throat drone.

This aforementioned low growling/rumbling sound is generated by forcing exhaled air through the lower part of the larynx. The lower part of the larynx must be moderately tensed and constricted in order to produce an audible sound. The top part of the larynx and throat must remain reasonably relaxed however; otherwise the tension creates a high, strangled sound and may induce a coughing reflex. The difficulty in applying this technique lies chiefly in locating which muscles one needs to contract and then simultaneously relaxing those that would otherwise cause *too much* tension. The resulting

throat drone does not really produce a note as such, but does suggest or imply a tone by virtue of it being a sound. This suggestion of tone becomes stronger when coupled with a sung melody.

When the throat drone is performed together with the sung melody, notes can be heard occurring between the two sound components. These overtone notes may be slightly modified through the use of various vowel sounds, but as previously mentioned are not *produced* in this manner. The overtones are fairly alike in timbre to the melody note but do contain some audible vibration relating to the fundamental note. Despite this slight timbral familiarity with the fundamental note, the overtones may be quite difficult to distinguish from the melody note. Two overtones are sometimes audible, and if an overtone rises from one to a subsequent overtone it sometimes sounds as though the sung melody note is rising instead. The strongest overtone is usually the octave, followed by the perfect 5th and then the major 3rd.

In terms of dynamic variation, this throat-singing technique seems to preclude any wide range of change in volume. An increase in the volume of the sound would require a related increase of air pressure flowing through the larynx. Too much pressure allocated to the throat drone would cause an increased level of discomfort as well as the distortion of the sung melody. An increase of volume in only the sung melody would result in the tensing of the upper part of the larynx, making the production of the throat drone impossible. Conversely, a decrease in volume would require a decrease in pressure of airflow and too much relaxation of the laryngeal muscles. This would also render the throat drone unattainable. This being said, a small degree of variation is possible but in the recordings the throat-singing seems to remain fairly constant in dynamic volume**.**

The throat-singing pattern seems to be similar in all of the recorded tracks featuring this technique, except where the throat-singing is used as a vocal interjection rather than rhythmic and harmonic pattern. Further investigation would be needed to ascertain whether this is a standard pattern in other songs performed by the Ngqoko Ensemble and within the Xhosa culture as a whole.

The Act of Transcribing

During the act of transcription, the transcriber necessarily selects which features are paramount to an effective visual representation, and which are of secondary importance or cannot be accommodated within the representation.

After close and repeated listenings I concluded that the technique of throat-singing is employed by the Ngqoko Ensemble as a device that is simultaneously rhythmic, harmonic, and melodic in nature. The occurrence of these simultaneous parameters, as well as the timbral quality of the sound, is what differentiates this throat-singing technique from other vocal techniques. This differentiation should therefore be of fundamental importance when considering a transcription. Since dynamic variation is limited, depiction of change in volume and attack does not constitute an essential feature that should be documented.

As a first step I notated the melody and its rhythm after listening to the music many times. After many more repeated listenings, I refined the material still further. The fundamental notes and overtones were then included in the transcriptions. I referred back to the recorded material many times- often repeating short portions of the recordings several times. Without the benefit of data garnered from spectrographic analyses or other digital and computer software, the transcription remains a representation of what I as the transcriber hear, which is undoubtedly different from the actual recorded sound because human ear is fallible and influenced by perception. Despite this, I am of the opinion that the created transcriptions are of a fairly accurate nature- at least as accurate as one can be within a subjective representation of an ultimately complex and culturally-imbedded unknowable ‘truth’.

CHAPTER 5

Comparison of Notation Systems

This chapter presents the throat-singing patterns as transcribed using different notation systems. Each system's advantages and shortcomings as it relates to this throat-singing technique are discussed. A suggestion is then made as to which notation system would provide the most effective and accurate visual representation of Nqgoko throat-singing. At this juncture, I would like to mention that this notated music serves the purpose not of a music score to be disseminated for further performances outside of the Ngqoko realm, but as an ethnographic documentation and for the preservation of a cultural artifact. For additional information on the pronunciation of the vocables used in the transcribed throat-singing patterns, the reader is referred to Addendum B for a phonetic description of these sounds.

Staff Notation

Western staff notation is universally familiar to most people globally who undergo formal music training, including ethno/musicologists and music researchers. It does not require the learning of any additional skills or foreign graphic symbols in order to make sense of and interpret the score. Furthermore, as discussed in chapter two, the use of staff notation for the representation of African musics may be viewed as a move that seeks to empower and equalise this continent's music by displacing and contesting the will-to-difference that is frequently enacted in terms of African music (Agawu 2003a:48-53).

Both vertical constructions of pitch (in the form of chords) and horizontal movement of pitch are supported using the five line stave. The intervallic relationship between the pitches is clearly apparent. Although the fundamental note that is produced by the throat drone is only a suggested or implied tone, the use of the five line stave does not necessarily contradict this by confining it to a specified tone. Provided that the score is accompanied by a supplementary explanation that clarifies the nature of the throat drone,

it is quite useful to notate the fundamental note in this manner since it affords greater clarity in terms of identifying the audible overtones and emphasizes the harmonic nature of the throat-singing idiom in this context.

However, when used in conjunction with normal note-heads, this notational system does not convey the different timbral qualities that are components of the overall throat-singing tone colour. Most notational systems remain unable to convey specific timbres since this quality of sound does not translate well in a two-dimensional visual system of representation. However, if an intervention similar to the Beaudry-Charron[2] system is undertaken, the timbral difference between the throat drone and the other notes could at least be indicated by the use of a different shaped note-head for the drone.

The micro-rhythmic design of the throat-singing patterns is expressible using the conventional rhythmic symbols of staff notation. In contrast however, the macro-rhythmic structure of these patterns does not conform easily to the use of bars and time signatures. As apparent in the transcriptions, the pattern must either be placed into a bar whose time signature is conceived specifically for that pattern, namely, fitting the bar to the pattern instead of fitting the pattern and grouping to the bars- or alternatively constantly changing time signatures must be employed. Here, the macro-rhythmic structure cannot be divided into equal parts. I do not mean to make the suggestion that the performer is counting out a number of changing meters. Agawu mentions that one reason to be wary of the notion of constantly changing meters and of additive rhythm is that "African musicians do not normally conceive of the patterns" in such a manner (Agawu 2003a:79-88). Instead I suggest that these patterns are conceived and performed as just that: patterns. These are patterns of rhythmic structure, repeated and sometimes internally varied but always remaining absolute. Another area of contention is the 'absolute' tempered tuning system that is implied with the use of staff notation.

[2] Refer to discussion on Beaudry-Charron system of notating Inuit *katajjait* on page 22 in Chapter 2.

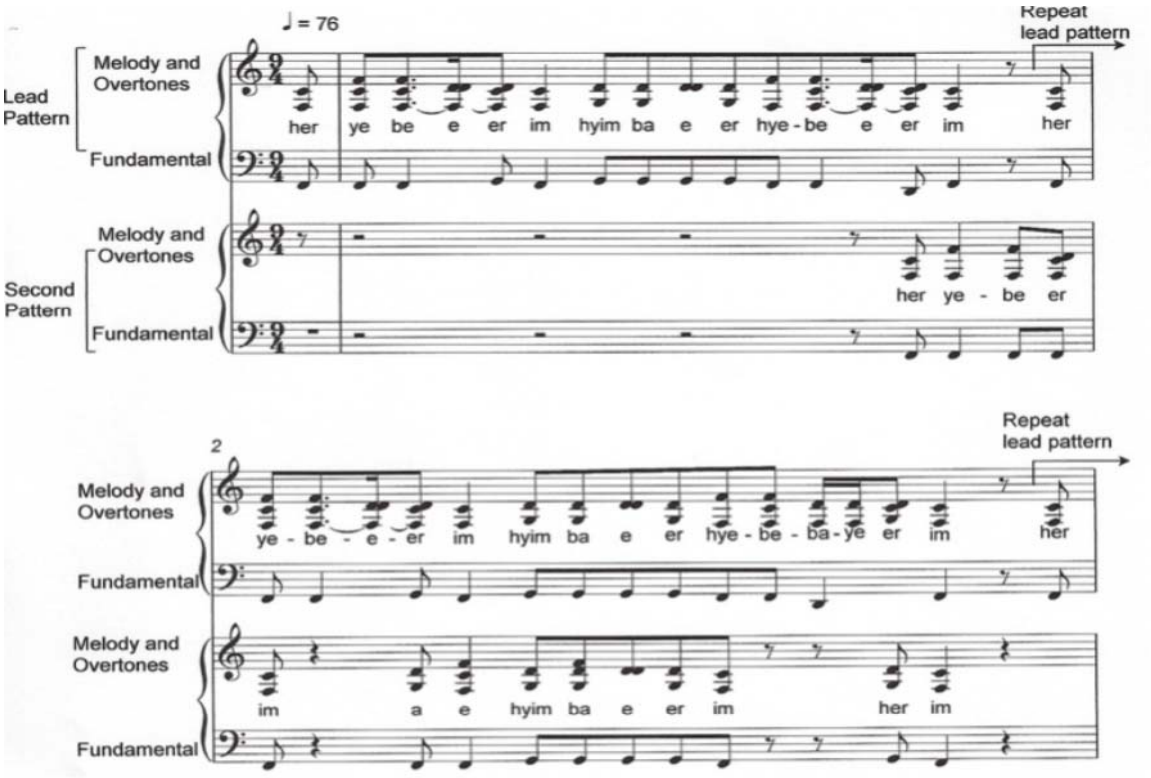

Figure 12: Throat-singing patterns from Ngqoko Ensemble group song, transcribed by the author using staff notation.

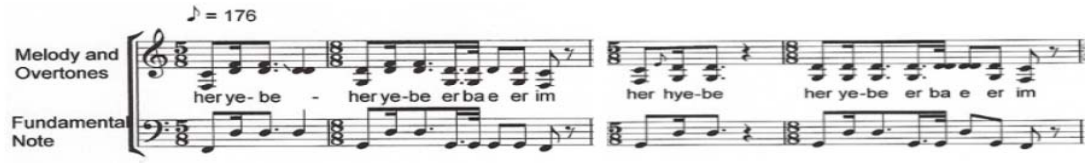

Figure 13: Author's transcription of throat-singing patterns from Ngqoko solo song *Soze Ndimale* represented using staff notation.

Line-score Notation

This system as it is applied here may be thought of as a simplified form of staff notation. The lines that indicate pitch are limited to represent only the number of pitches used in each throat-singing pattern respectively. This eliminates the problem of pitch specificity that occurs with the use of staff notation but also loses the ready communication of interval relationships that staff notation enjoys. The melodic and harmonic functions, though still (barely) expressed, do not receive the emphasis that they deserve as essential elements of this technique.

Line-score notation displays the same rhythmic benefits and shortfalls as staff notation. It therefore seems that through the use of line-score notation, one unsuitable characteristic is removed but essential elements are also lost.

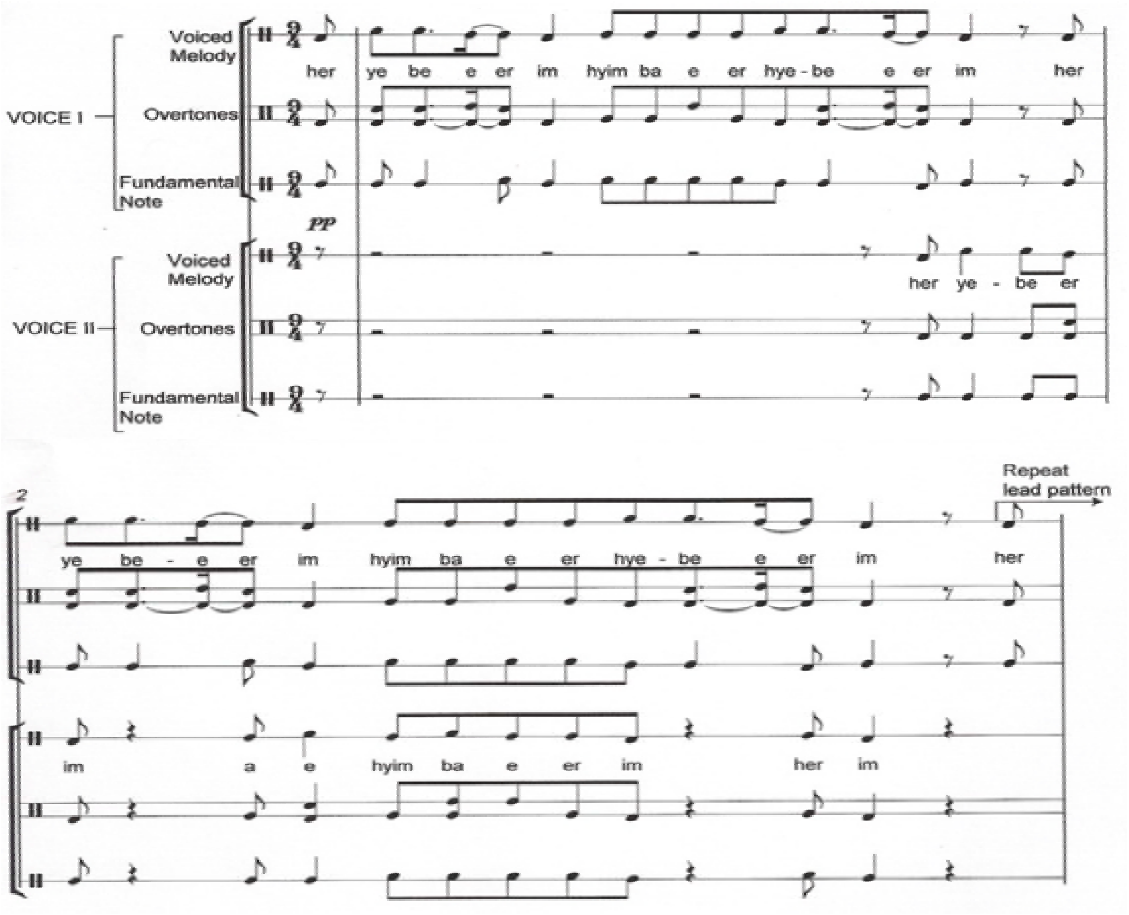

Figure 14: Author's transcription of throat-singing patterns presented in Ngqoko group song using line-score notation.

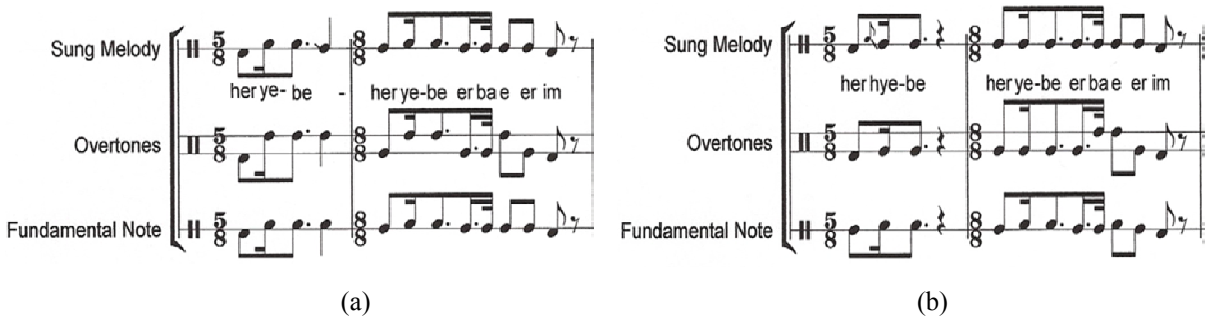

Figure 15: Author's transcription of throat-singing patterns presented in Ngqoko solo song *Soze Ndimale* using line-score notation. The first pattern is represented in (a) the second pattern in (b).

Pulse Notation

Pulse notation does away with the need for time signatures and bars - the rhythmic pattern can be represented without the need to resort to grouping additively or divisively. The micro-rhythmic structure can easily be placed on pulses that are represented by vertical lines. The disadvantage with regard to this representation of rhythmic structure, is that the use of the smallest pulse as a unit eliminates any internal cohesion that exists between rhythmic elements within the overall pattern. The duration of each beat is represented as an isolated entity and obscures the relative lengths of notes.

Depending upon whether the transcriber uses the pulse notation system in combination with a five line stave or a line-score type representation, harmonic integrity may be preserved to an extent. A five line stave will represent the vertical intervallic structure better than a line-score representation is able. The horizontal melodic integrity does not remain intact however. This is also due to the isolation of rhythmic elements.

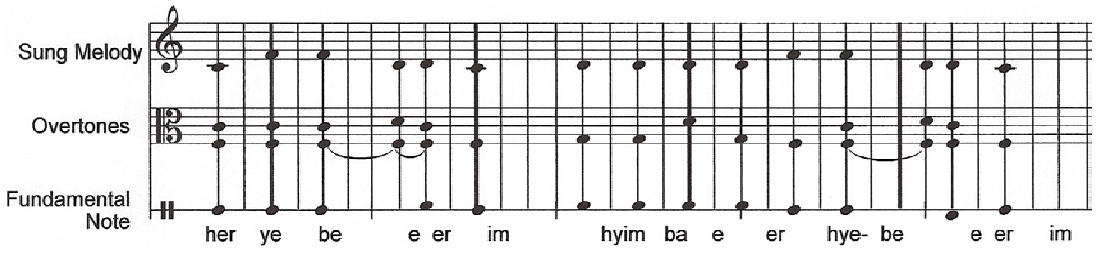

Figure 16: Author's transcription of first throat-singing pattern in the Ngqoko group song as represented using pulse notation

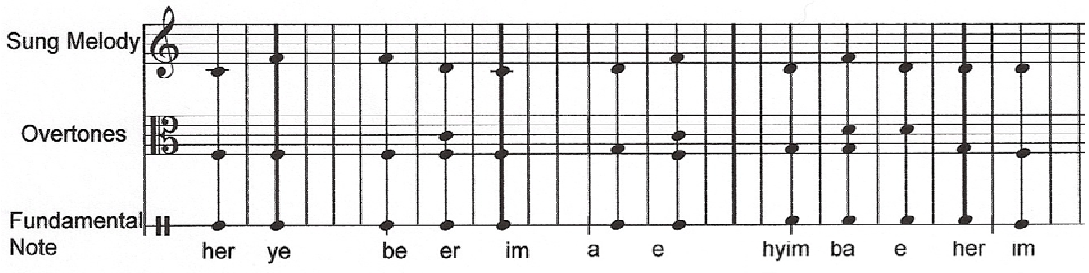

Figure 17: Author's transcription of second throat-singing pattern used in the Ngqoko group song as represented using pulse notation.

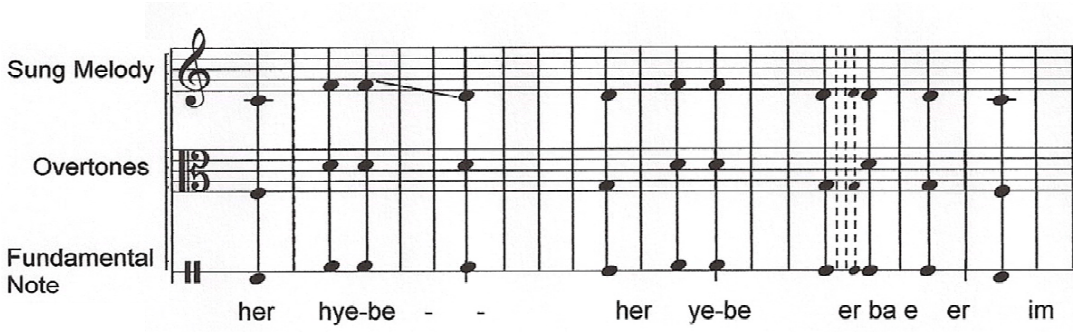

Figure 18: Author's transcription of first throat-singing pattern presented in the Ngqoko solo song *Soze Ndimale* as represented using pulse notation.

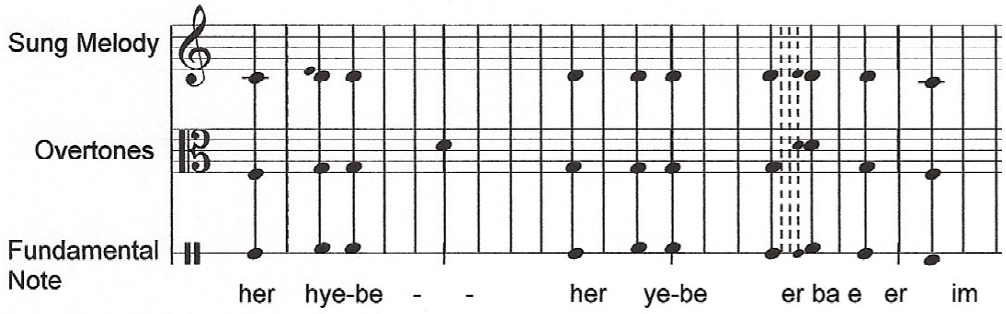

Figure 19: Author's transcription of second throat-singing pattern presented in the Ngqoko solo song *Soze Ndimale* as represented using pulse notation.

Graphic Notation

This system, using a pitch (vertical) versus time (horizontal) axis, is able to convey melodic contour at a glance. When used in conjunction with spectrographic analysis and/or computer-aided calculations it is able to represent information to a far greater degree of accuracy than the other notational systems mentioned thus far. Pitch variance and durational difference are accommodated. However, the transcriber should consider agency in this regard- did the performer specifically wish to create a duration that was, say, 1 millisecond shorter than the previous duration? Or is this occurrence merely due to the fact that one product of human creation will never be *exactly* the same as another?

The basic harmonic and melodic relationships are preserved using graphic notation. Intervallic relationships are not as immediately obvious as they are when using staff notation.

When producing the graph by hand, or even on computer without the aid of an automatic algorithm-driven graphing program, it is extremely difficult to maintain the accuracy by which the graph should be characterised. Representing durations that are not conceived in terms of relation to the external time unit of a second in these terms, is particularly complex. The same applies to pitch; slightly varying degrees are not easily translatable to correspond to a 'Y'-axis denoting pitch in anything smaller than semitones, or perhaps microtones at a stretch.

It should also be mentioned that this method of graphic notation requires a great deal of space in order to represent an audio event. For this reason, I have not indicated semitones on the vertical column except where they naturally fall between notes as they are positioned on a keyboard (such as between B and C, ad E and F). Middle C is indicated by the label 'MC'. The horizontal axis is measured in seconds. Where the graph represents a throat-singing pattern that does not occur at the beginning of the piece, the x-axis indicates the time as the first occurring entry within the piece.

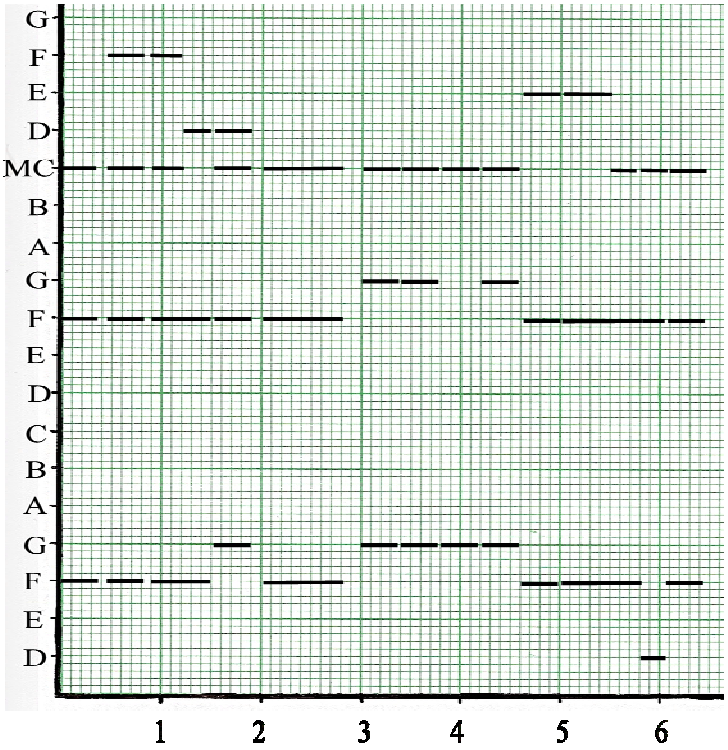

Figure 20: Author's representation of lead throat-singing pattern from Ngqoko group song as plotted on a pitch versus time graph.

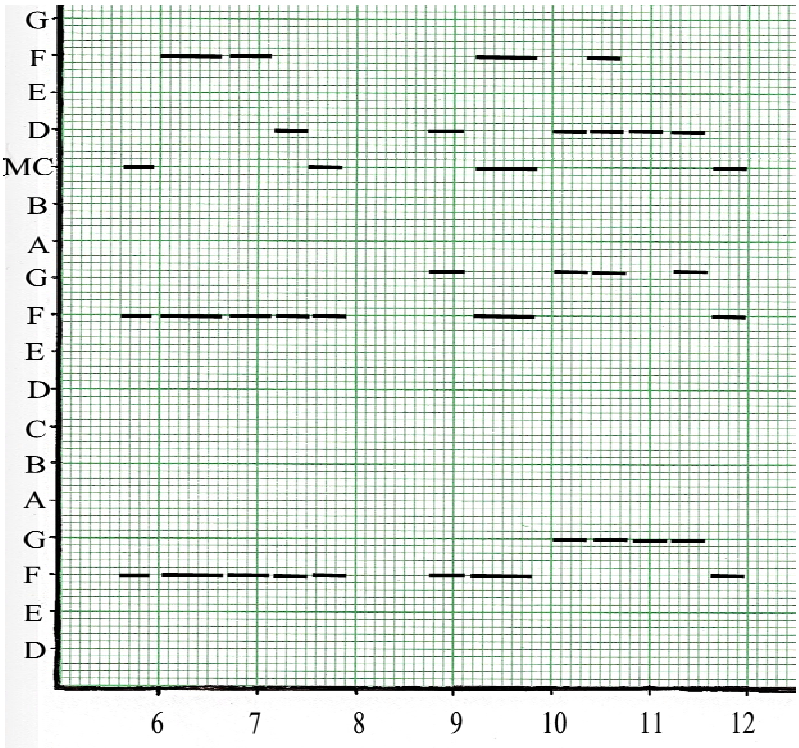

Figure 21: Author's representation of second throat-singing pattern from Ngqoko group song as plotted on a pitch versus time graph.

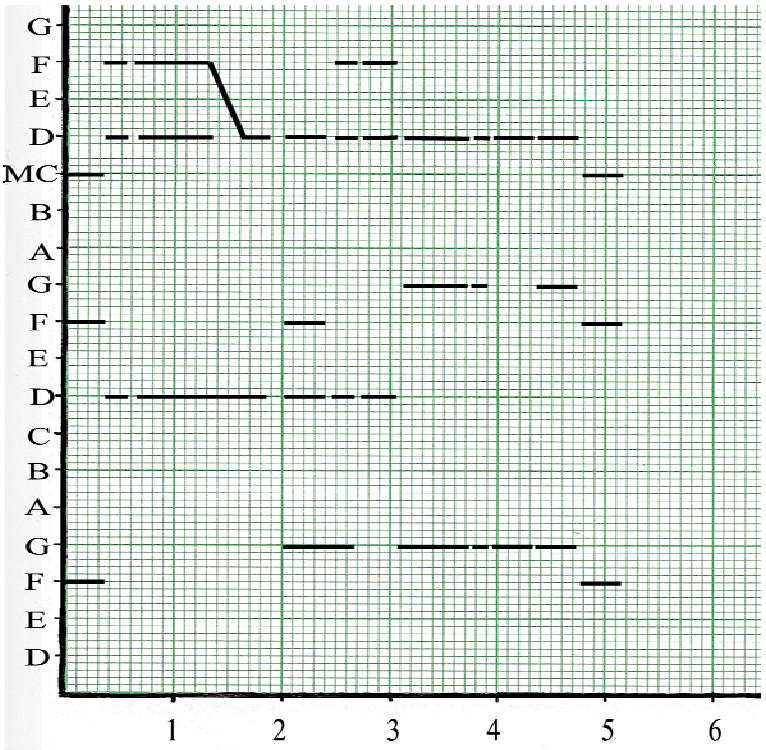

Figure 22: Author's representation of first throat-singing pattern presented in the Ngqoko solo song *Soze Ndimale* as plotted on a pitch versus time graph.

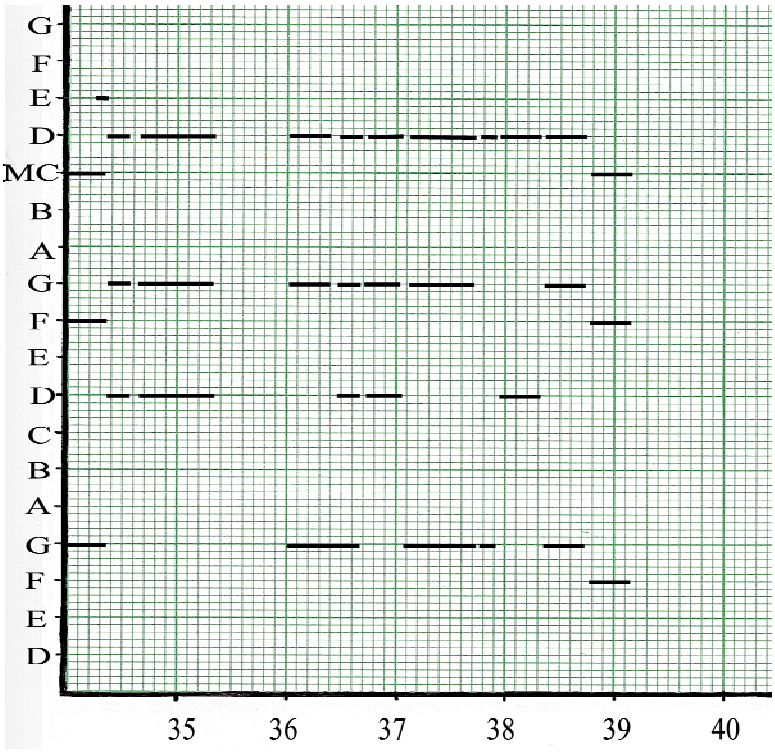

Figure 23: Author's representation of second throat-singing pattern presented in the Ngqoko solo song *Soze Ndimale* as plotted on a pitch versus time graph.

Recommendation

Although staff notation does carry with it problems relating to meter and pitch specificity it does seem best able to represent and convey the parameters of rhythm, harmonic function, and melody, coexisting as essential elements of this method of throat-singing.

As discussed in Chapter Two, the use of staff notation to represent non-Western musics is contested. Its application suggests (to some) the continuing perpetration of a Eurocentric hegemony. However, as forcefully argued by Agawu, the use of a different notational system may also be thought of as perpetuating such hegemony in that it cements the 'will-to-difference', thereby locating the music in a different sphere of discourse and disallowing its participation with Western music (Agawu 2003a:53).

Despite its shortcomings and existing conflicting ideologies, staff notation does seem to present itself as the most effective tool for the visual representation of this type of throat-singing. No notational system is ideal for the representation of an aural abstract. A two-dimensional system can never fully convey or represent the complexities found in an acoustic source. But as long as the viewer/reader of the transcription bears in mind the inevitable discrepancies between the source and the representation, staff notation manages to adequately convey this throat-singing without confining it outside of the dominant Western modes of discourse.

SECTION THREE: ORIGINAL COMPOSITION

CHAPTER 6

Cultural Appropriation

The notion of drawing inspiration and material from another culture generates the inevitable debate of cross-cultural appropriation- along with the more scandalous connotation of perpetrating a colonialist hegemony and exploitation. This chapter examines some of the issues and considerations that should be kept in mind when seeking to draw inspiration from another culture. The debate surrounding this topic is extensive, and it is beyond the scope of this research report to investigate the topic thoroughly enough to include the many aspects, arguments and writings around the subject. However, mention must be made of a few core issues that render cultural appropriation problematic, given that part of the research involves the composition of an original piece that is inspired by the music from another culture.

What is Cultural Appropriation and when is it problematic?

According to Simon Harrison, the term 'cultural appropriation', "covers the entire range of ways in which the cultural knowledge, traditions and identities of minority peoples can appear to be exploited by others" (1999:11). Harrison states that discourse has "tended to focus on the commercial exploitation of indigenous cultures, especially their graphic arts, music and pharmacological knowledge" (ibid). He explains that many indigenous communities are increasingly resistant to the appropriation of their cultures by outsiders, and that there exists a shift whereby "cultural heritage [is perceived] as a form of property" (ibid).

In his article "When We Think About Music And Politics: The Case Of Kevin Volans", Timothy Taylor makes the following assertion: "As Steven Feld reminds us, appropriation is an act with multiple implications. 'Musical appropriation,' he writes, 'sings a double line with one voice.' One of those lines, he says, is admiration, respect, homage; the other is appropriation"(1995:514).

Bakhtin is quoted in Taylor's article as saying "Such a dialogic encounter of two cultures does not result in merging or mixing. Each retains its own unity and *open* totality, but they are mutually enriched" (1995:518). According to Webster's Encyclopaedia, as quoted in "Musical Symbiosis in Jeanne Zaidel-Rudolph's *Lifecycle*" the biological term 'symbiosis' is explained as follows:

> Symbiosis is any close relationship between two organisms of different species, and one where both partners benefit from the association. Strictly speaking, symbiosis refers to continuous, intimate contact between mutually benefiting species (Elliott, S. P. et al 1992:1073).

The quoted extract is followed by the authors' statement that "In a cultural context the word 'organisms' can easily be substituted by 'groups' or 'communities', and the word 'species' can effortlessly be replaced by 'cultures'" (Zaidel-Rudolph and Watt 2006:137).

Thomas Heyd distinguishes between cultural appropriation and *problematic* cultural appropriation in his article "Rock Art Aesthetics and Cultural Appropriation". While this article exists in the field of visual art discourse and criticism, it is nevertheless applicable to this essay because the notion of cultural appropriation in the visual arts and in the musical arts is intrinsically interrelated in view of the fact that both of these spheres fall under a catch-all designation of 'art'. Heyd explains that appropriation has come to be "treated as problematic on the basis that it is equated with an illegitimate borrowing or taking of a valued item" (2003:37). Originally, however, appropriation was considered positive and as an indication or trademark of humanity in that we as humans could utilize and transform resources from nature in ways that other species could not even begin to imagine (2003:37).

Heyd gives the following as a basic explanation for the term 'appropriation':

> To appropriate something is to make it one's property, which entails a right to privileged use and to restrict access to it. Generally, this right is claimed on the basis of transfer in the course of legitimate purchase, gift, profit or earnings, tradition ownership, and, ultimately, through original acquisition from 'the storehouse of nature' (2003:37).

He further clarifies that appropriation becomes morally questionable when it is seen as being illegitimate, unfair, or "not attentive to the rights and needs of those with prior claims to the items appropriated" (2003:37).

Heyd emphasises three ways in which cultural appropriation may be designated problematic. The first situation arises when "cultural appropriation is perceived as the illegitimate *taking* of a cultural good" (2003:37 emphasis in original). According to Heyd, this situation results in a straightforward moral problem- especially when it leads to the loss of potential income for the original producers of those cultural goods. In this context, cultural appropriation is seen as a continuation of colonial appropriation and exploitation of resources (2003:38). "As such," states Heyd, "cultural appropriation has been perceived to entail something equivalent to theft" (2003:38).

The second set of circumstances whereby cultural appropriation may be seen as problematic occur when the cultural goods undergo changes during their appropriation that threaten their perceived status as authentic (Heyd 2003:38). This is further exacerbated when the changes lead to a version or experience of the 'cultural good' that is of lesser value to both insiders and outsiders (Heyd 2003:38).

Heyd mentions that the third problem associated with cultural appropriation is that it may possibly threaten the identity of the members of the culture that is responsible for creating the original cultural goods (2003:38). This identity may be placed at risk through misrepresentation, misuse and detrimental change of context, the "subversion of the original culture's voice" through "the application of… alien standards to [their] cultural goods", and the appropriation of identity itself in the form of total absorption of a particular aspect that fundamentally defines said identity (2003:38).

"Who has the right to perform, alter, and appropriate musical traditions?" queries Juniper Hill (2006:73). Hill explains that traditional music and folk music are often thought of as 'belonging' to a specific community or indigenous group and that the "authority to be a tradition bearer or tradition innovator" is often contingent on the position of cultural

insider (2006:73). Legally however, copyright laws often designate indigenous communities' traditional music as being in the public domain, available for gratuitous use by anyone regardless of heritage and without the necessity of remuneration, thereby (perhaps unwittingly) facilitating exploitative cultural appropriation (Hill 2006:74).

In relation to the cultural appropriation that may occur in a musical compositional process, the composer may have recourse to designate said composition as co-authored. Co-authorship is a situation that would require careful consideration of the weighting of the indigenous music in relation to the newly created musical work. The result of designating a composition as co-authored is also problematic. Grant Olwage discusses the problem of authenticity and appropriation and states:

> Assuming a composer satisfies the etiquette of acknowledgement, what next? Should the 'composition', in addition, be marked as co-authored by the composer X and the Y 'nation' or 'people'…? Returning to the idea of co-authorship, which necessarily implies a sharing of the spoils, composer X, I assume, would be required to give something back to his corporate collaborator Y. But who represents the Y 'nation'? And in the first place, should X not have been obliged to get some kind of go-ahead from this representative? Impracticalities offset a misguided idealism. (2000:105-106).

Despite cultural appropriation often carrying a negative connotation, Heyd explains that it may be viewed as a "legitimate, common (or even necessary) ingredient in cultural creation (and re-creation)" (2003:38). According to Heyd, "cultural appropriation is also seen as a propitious way of generating interest in the source group, thereby likely increasing its fortunes and standing" (2003:38). He mentions that cultural appropriation may renew and develop culture and prevent its stagnation (2003:38).

Heyd maintains that the discourse surrounding cultural appropriation "revolves around the question whether [it] is harmful or beneficial" and that "although… cultural appropriation often may be problematic, there are examples that show that appropriation may be rather benign, innocent, or beneficial" (2003:39).

Determining Whether Problematic Cultural Appropriation Occurs in *Reflections*

My composition, entitled *Reflections*, draws inspiration from the sound world that I encountered during my research into Ngqoko throat-singing and specifically from throat-singing itself. As a consequence, cultural appropriation may be said to occur on some level. However, throat-singing functions and timbres are not directly used in this piece, but merely referred to, nor are the women themselves used in the performance as for example, in Zaidel-Rudolph's *Lifecycle*[3]. Furthermore, no musical fragments are directly quoted or presented merely through the change of instrumentation, as in Kevin Volans' *White Man Sleeps* (1982). The actual 'cultural good' that Heyd discusses is not directly transplanted from its original setting into a new one. This presents a range of possible applications that can be perceived as cultural appropriation.

Nevertheless, if indeed cultural appropriation *does* occur in this composition, albeit in a removed form, it is necessary to determine whether it is in any way exploitative or unethical. To draw this distinction, I apply the three situations, as mentioned by Heyd, where cultural appropriation becomes problematic.

Does the use of the indigenous Ngqoko sound world as inspiration constitute illegitimate usage in this context? I do not believe so. Permission was sought from and granted by the members of the Ngqoko Ensemble and their manager Tsolwana Mpayepheli in regard to this matter. Furthermore, any performance of the composition would include acknowledgement of the Ngqoko Ensemble as a source of inspiration in accompanying program notes.

[3] Jeanne Zaidel-Rudolph composed *Lifecycle*, which premiered in 2003, after visiting the Nqgoko Ensemble in the Nqgoko village. The piece features the Nqgoko Ensemble who perform using throat-singing and accompany themselves on the *uhadi* (calabash bow), the *umrhube* (mouth bow), the *inkinge* (friction bow made with petrol tin as resonator), the *umasengwane* (friction drum), and the *ugubu* (two-sided drum). The group is combined with a classical ensemble consisting of woodwinds, strings, and percussion (MIAGI website).

Does the incorporation of elements of their music (indigenous to the Xhosa nation) into music of another culture (Western art music) threaten the integrity or purity of the original Ngqoko soundworld? As in all art there is a constant dynamic growth and change which is generally a two-way process – the influences travel in both directions; from the inspiration of the Ngqoko music into the Western art music and from the outside world of multiple musics into the more protected indigenous music. Features of their music do undergo changes as part of the process of absorption and transformation into a different piece of music. My musical product, *Reflections*, that evolved through the process of inspiration, absorption, and transformation can in no way be mistaken for or substituted in place of the original. The changes that are present are mainly in my composition and do not occur to the same extent in the preexisting cultural elements. The original sound world and throat-singing technique still exist in their entirety outside of my composition.

Is the identity of the Ngqoko Cultural Group endangered through the use of elements of their sound world in the newly composed piece? I do not believe so as I do not seek to represent the group through this composition. I do not assign any connotation or external value to the throat-singing technique or to the original sound world and its elements. I am not removing and using anything that in and of itself fundamentally defines the identity of the Ngqoko Ensemble.

Following this debate as to the cultural 'morality' of using Ngqoko-inspired musical elements, I adopt the position that I have not 'exploited' the Ngqoko Ensemble in any way through the process of cultural appropriation. If indeed cultural appropriation does take place, I see it as having an enriching and a positive effect in the context of *Reflections*. It is my hope that by crediting the Ngqoko Ensemble and their use of throat-singing as my inspiration for the creation of *my work*, I will bring their music to the attention of both ethno/musicologists and music lovers as well as initiate renewed interest in this throat-singing technique generally.

There will always be an ongoing debate around this issue and also detractors around the question of the "appropriating" of 'others' musics and the ethics attached to the inquiry.

The topic is extensive and continually evolving, but core issues relating to the connotation of cultural appropriation as a negative or positive act have been discussed in this chapter and applied with reference to my composition. Although I am undoubtedly biased, I hope that I have made a case for one to be able to use elements not from one's own culture as inspiration in a composition in a manner that does not constitute exploitative cultural appropriation.

CHAPTER 7

Analysis of ***Reflections***

The title of this piece metaphorically refers to the process of mirroring an image, as well as to 'reflection' as the act of remembrance and contemplation. In the first instance, my composition reflects the sound world that I experienced during my study of Ngqoko music and throat-singing in particular.

Depending upon the reflective surface, the reproduction of the reflected object may be exact or blurred- a perfect mirror image or a transformed likeness of the original. Here, I am the surface upon which the Ngqoko music is reflected. My make-up as a human being with individual experiences and modes of understanding through which I interpret the world, transforms the musical sound world into something that is new, although it does in some ways still resemble the original. In the second instance, this composition represents my thoughts and memories about my encounter with this throat-singing style and the musical world within which it is enmeshed. The title also suggests the micro-structure of the piece in that it is almost fractal in nature, with cycles occurring inside other patterns and combining to form larger fragments that in turn form their own patterns.

Section 'A', Bars 0 - 67

The piece opens with a pattern that is presented by the first violin. This lead pattern remains present throughout most of the piece and has a rhythmic and melodic contour and function. A pizzicato pattern, played by the second violin, is intertwined with the lead pattern and suggests an underlying harmonic foundation but plays a more rhythmic role . The idea of a repeating pattern that occurs throughout the piece is taken from the Nqgoko throat-singing pieces in which the technique is present either in a solo role or in concert with other instruments. The first violin takes on the role of the sung melody present in the throat-singing. The second violin represents the overtone notes but unlike in the Ngqoko music this voice also has a contrapuntal role.

The violin patterns are accompanied by an alto and a bass recorder. The recorders' articulation includes the use of 'flutter-tonguing' which results in a fast string of rasping repeated notes resembling the throat-drone. The technique as applied to the recorder has a distinctive and slightly scratchy sound reminiscent of the *umrhube* bow. The two recorders provide a harmonic accompaniment to the string patterns.

Bar 3 sees the entry of the cello as it interpolates a modified rhythmic retrograde of the lead pattern. This idea coincides with the transcribed group Ngqoko piece where a lead throat-singing pattern is juxtaposed with a second throat-singing pattern that is variously in or out of phase with it. The application of retrograde as a transformative compositional technique speaks directly to my formal art music training. As with the throat-singing pattern in the Ngqoko piece, the cello pattern is present almost throughout the composition.

A soprano recorder enters in bar 5, playing in concert with the other two recorders. It augments the harmonic function of the recorders but also contributes its own melody to the mix. The added melody is suggestive of the solo vocal interjections in the Ngqoko group piece.

The roles of the recorders and strings are exchanged in bar 9, where it is now the *tremolando* technique that suggests the throat drone and the recorders that play a melody with a strong rhythmic function thus implying the melody of the sung vocal part of throat-singing. The entire instrumental ensemble at this point represents only one throat-singing pattern, comparable perhaps to a solo performance of the throat-singing technique with its different timbral components.

The culmination of segments up to the end of bar 15 has the same formal structure as the first throat-singing pattern in the transcribed solo piece. Bars 0-4 represent segment 'a' of the fifteen bars, with bars 5-8 creating a modified segment 'a', or 'a^1'. This is followed by bars 9-15, a differing 'b' segment.

The a, a(modified),b structure is repeated from bars 16-34, this time featuring the flute, clarinet, and bassoon. The flute enters at the beginning of the structure in a low, breathy register echoing the soprano recorder. I felt that the use of the flute in this low register would speak to the multitude of tone colours that occur in an Ngqoko group song as well as to techniques used in Western art composition that explore unusual registers of instruments. In bar 20 the flute states a descending melody that emphasises a repeated crotchet duration, thereby setting two quavers against the three played by the recorders. This relates to a feature in the Ngqoko music that may be termed 'polyrhythm'. Bars 24-27 feature a repeat of this melody in the flute, but this time, the clarinet enters with a slightly varied restatement of the melody, resulting in a quasi-canonical entry. This creates further cross-rhythmic interaction. It is also reminiscent of the call-and-response technique that is often associated with many types of African music and that occurs in the Ngqoko music. The melody is temporally displaced by one bar and is now, for the most part, a major third below the original statement. This type of canon-like solo interjection is featured in the Ngqoko group song, but the interval displacement is a feature of Western art music canons.

Bars 28-34 see the recurrence of segment b, although it is now slightly varied. The descending melody from the flute that was taken up by the clarinet now continues over the changing time signatures. The bassoon picks up the melody in bar 31, continuing with the canonical/ call-and-response idea that was set up by the clarinet.

Section 'B', Bars 68-74

Section 'B' abruptly breaks away from the use of cyclic patterns, contrapuntal style, and structure of section 'A'. It is a rendering of the quaver, semi-quaver triplet motif into a completely vertical representation in a 7/8 meter. The pitches that are utilised progressively increase in dissonance until in bar 72 we find nearly all of the instruments simultaneously playing the transformed motif that is coupled with a *piano* to *forte* crescendo to the end of bar 73. This transformation of the motif from consonance to a

rhythmically distorted, dissonant version, is ostensibly more 'Western' than the preceding section. The abruptness of the change from Section 'A' to Section 'B' may be interpreted as a reference to the will-to-difference that is often evoked within discourse surrounding African music. However, if one looks/listens closely (in the two sections in this composition as well as in some African music and Western art music), similarities and links between the two supposedly acutely different entities can indeed be found.

Section A^2, Bars 75-114

Here, the two patterns represented initially by the first violin and the cello respectively are blended into a single pattern and transferred to the harp in what is a gentler reprise of the theme. This is then coupled with the first violin and cello played using *pizzicato*. The dynamics of these three instruments are indicated as featuring gradual *crescendi* and *decrescendi* suggesting inhaling and exhaling, or a gentle ebbing and flowing motion. I found great energy within the music of the Ngqoko Ensemble- perhaps due to the driving, repetitive nature of the rhythmic and melodic patterns or perhaps due to the freshness of the experience. The rolling dynamic changes are an allusion to that energy.

The pattern now features octave displacement and is set against a two-bar rhythmic ostinato that is played by the woodblock. In bar 87, the woodblock *ostinato* is joined by a tambourine playing mainly in the first of every four crotchet beats. This concept of repeating rhythmic patterns that seem to be polymetric is derived from the complexities that arise in the Ngqoko group songs when various voices interject their own rhythmic and melodic fragments into the overall texture. In this section, the 'b' segment that was part of the original a, a(modified), b structure is not featured.

Voices are variously added or removed during this section, to enhance the wavelike dynamics until, at bar 107, the recorders return with their original flutter-tonguing pattern. The flute then enters in bar 108 with a restatement of the quaver, semi-quaver triplet motif, which it interjects into the overall timbre until the end of the section.

Section B^2, Bars 115-121

The B section is repeated in its entirety but is now presented in D major, again representing a higher energy state. This section leads into a reprise of the second half of the A section.

Section A^3, Bars 122-154

Section A^2 features the recapitulation of the second half of section A but is transposed to E major and features the percussion *ostinati*[4] from the modified A section. The participation of all the instruments in their various roles (barring the harp which would not be audible at this point) speaks of a communal theme- the marriage of African and Western elements if you will. Although it may seem clichéd and naïve, I long for the fulfillment of the promise of the Rainbow Nation. I yearn for a better understanding- a deeper knowledge of the different cultures that are part of South Africa's heritage on my part, and an increase in tolerance and respect between South Africa's people.

The piece ends with the statement of the quaver, semi-quaver motif played by the flute and soprano recorder over held notes in the clarinet, bassoon, horns, and tuba. This represents my final (in terms of this composition), optimistic wish for the future of South Africa and her people.

[4] Plural of *ostinato*. Italian term meaning obstinate or persistent. It is used in music to indicate a short melodic and/or rhythmic phrase that is persistently repeated (Kennedy 1980:471).

CONCLUSION

The use of throat-singing by the Ngqoko Ensemble as a technique of vocal production has been under-researched and under-valued. The fact that the Ngqoko Ensemble seems to comprise the only known and researched group of South African people who are able to employ this technique is reason enough to attempt to increase the amount of available knowledge concerning this manifestation of throat-singing. The possibility exists that the Ngqoko Ensemble may then gain the interest and artistic currency (both intellectually and commercially) that is granted by researchers and music-lovers to other cultural groups (outside of South Africa and Africa) who make use of throat-singing and overtone-singing.

If this throat-singing practice is in fact utilised in a broader context amongst the Xhosa nation then researchers in this field have a responsibility towards the practitioners to locate it firmly within the existing realm of discourse surrounding the global topic of overtone and thoat-singing. In this context, cultural tourism and trade may be increased, which may in turn help to improve the quality of life that is experienced by Xhosa people living in rural areas.

In order to better examine and document throat-singing as it is used in the Nqgoko Ensemble, and possibly amongst people of the Xhosa nation as a whole, the effort should be undertaken to create a body of transcriptions. This could contribute to the analysis of throat-singing and its application within the Xhosa culture. Investigations may be carried out using this body of transcriptions in order to outline any recurrent throat-singing patterns or to determine whether specific rhythmic and melodic elements remain constant in the application of throat-singing in different songs within the Ngqoko Ensemble, or even amongst the Xhosa nation as a whole. Transcriptions would advantageously supplement any audio recordings of this method of throat-singing and further aid in the understanding of its basis and production.

A notational system that effectively represents essential aspects of the audio phenomenon that is under investigation must be applied in transcription if the visual representation of

the music is to have any value. My research, therefore, focused on comparing and contrasting the efficacy of various notational systems that could be utilised in order to transcribe examples of the Ngqoko Ensemble's throat-singing. Although the use of staff notation presents some thorny ideological issues regarding Western hegemony, and is often used prescriptively rather than descriptively, it does appear to be the notation of most able to represent the crucial aspects of this mode of throat-singing. Therefore, it is my recommendation that researchers investigating the Ngqoko Ensemble's throat-singing, or any Xhosa throat-singing in existence for that matter, employ staff notation for transcriptions of this type of music. The aforementioned arguments by authorities such as Agawu and Nzewi would back up this contention.

Further study should be undertaken in order to ascertain whether or not throat-singing occurs elsewhere amongst the Xhosa nation as is suspected by this author. It is my hope that I will be able to carry out such an investigation in the future. The cultural contexts in which this music is performed should also be investigated to determine whether it is only used for specific events or rituals, or whether it may be sung indiscriminately according to the suitability of the song. Future production of audio recordings of this throat-singing technique as used in a group context that are made for transcription purposes should perhaps employ the use of 'baffles' between singers in order to contain microphone polar patterns, and should be recorded as separate voice tracks to facilitate more accurate transcription. Alternately, Simcha Arom's method of playing the recording to the performer through earphones whilst simultaneously recording only that performer's contribution may be preferred (Arom 1976).

The amalgamation of elements from Xhosa music and Western art music in original compositions may also aid in the appreciation and dissemination of knowledge regarding the utilisation of this throat-singing technique and may in this manner mutually enrich both cultures symbiotically. In South Africa, a country that values diverse cultural heritages, Xhosa throat-singing is unique and should be promoted and preserved for the benefit of practitioners, cultural outsiders, and the country itself.

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ADDENDUM A

Reflections

An original composition by Kerryn Tracey,
inspired by the music of the Ngqoko Ensemble.

2008

Flute
Soprano Recorder
Alto Recorder
Bass Recorder
Clarinet in A flat
Bassoon

Two French Horns
Tuba

Wood Block
Tambourine

Harp

Two Violins
Cello

Duration: 6:15

Notes To Performers

Although violin one presents on of the main patterns in the piece, the notated accents should not be played in relation to the ensemble's dynamic level but rather in relation to the violin's dynamic level.

The recorders, when playing flutter-tongue, may find that there is some production of the upper octave of the required note. As long as the note produced is *predominantly* the notated octave, this is fine.

Harp harmonics are indicated an octave below the actual sounding harmonic. Pedals to be positioned as follows:

D natural, C natural, B natural, | E natural, F natural, G natural, A natural.

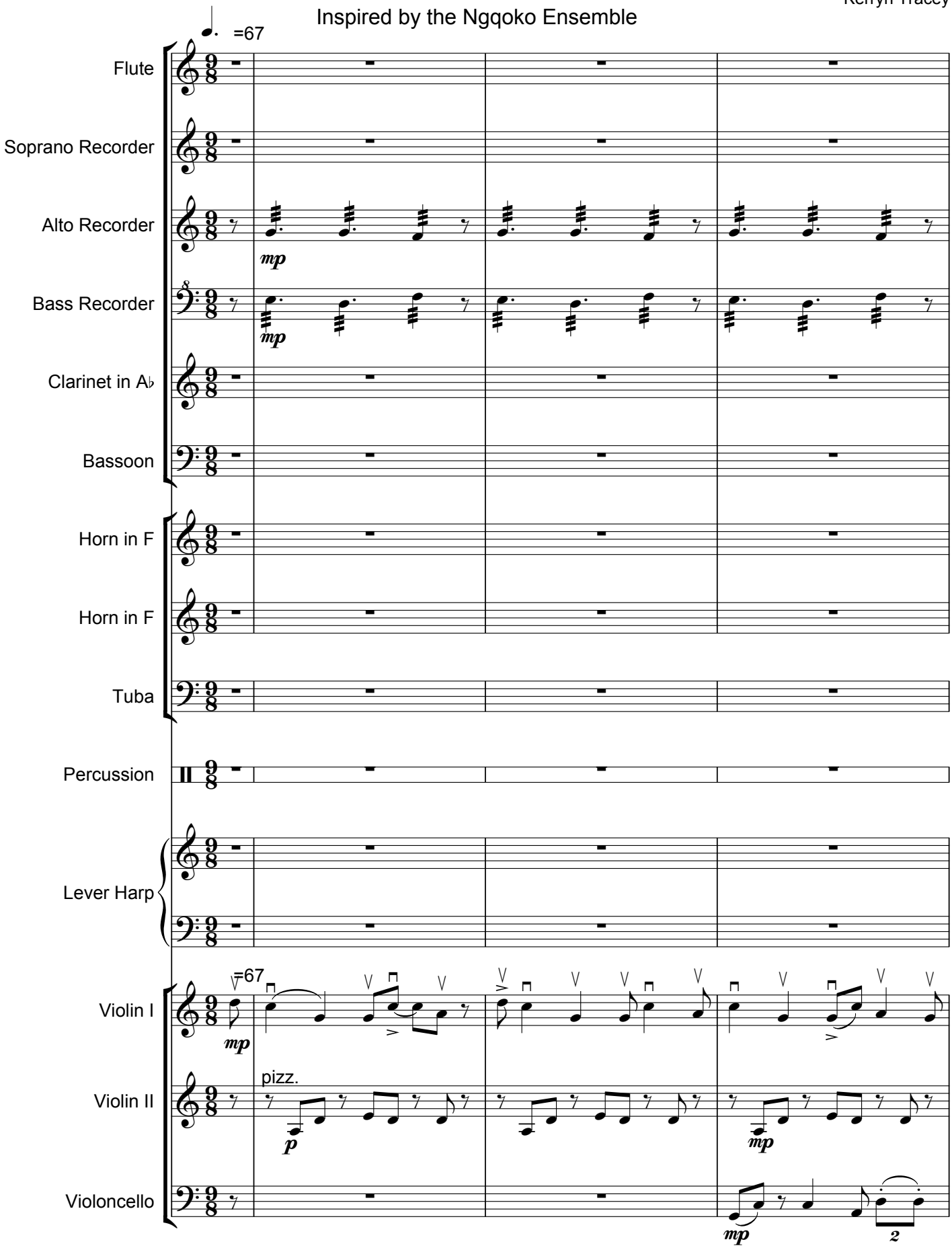
The tambourine and woodblock may be played by one percussionist. The tambourine should be affixed to a stand. Both instruments are to be played using hard wooden mallets. The tambourine should be struck upon its edge and not upon the vellum (if indeed is has one). Both instruments are notated using line-score notation. The top line indicates the wood block and the bottom line indicates the tambourine.

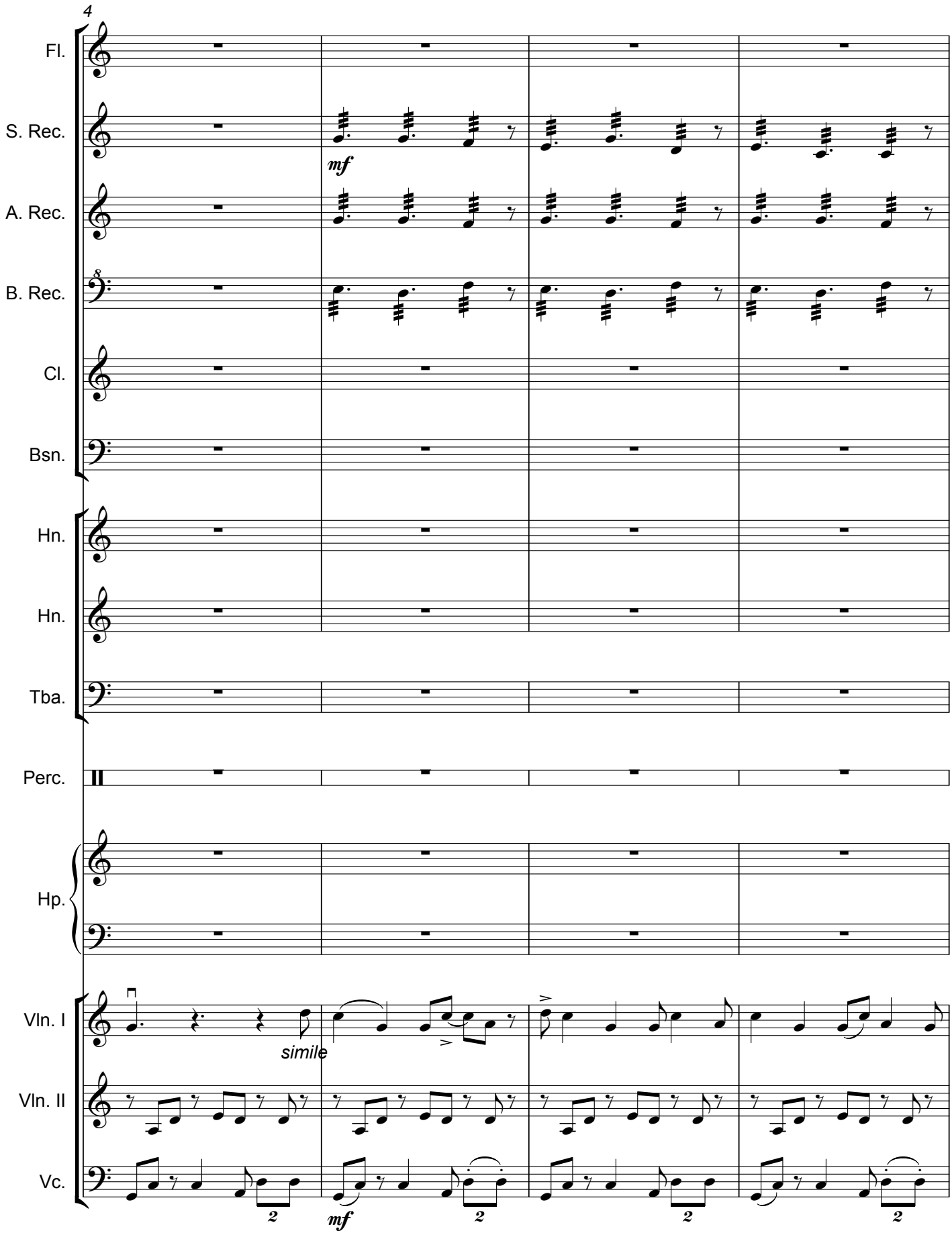
APPENDIX A

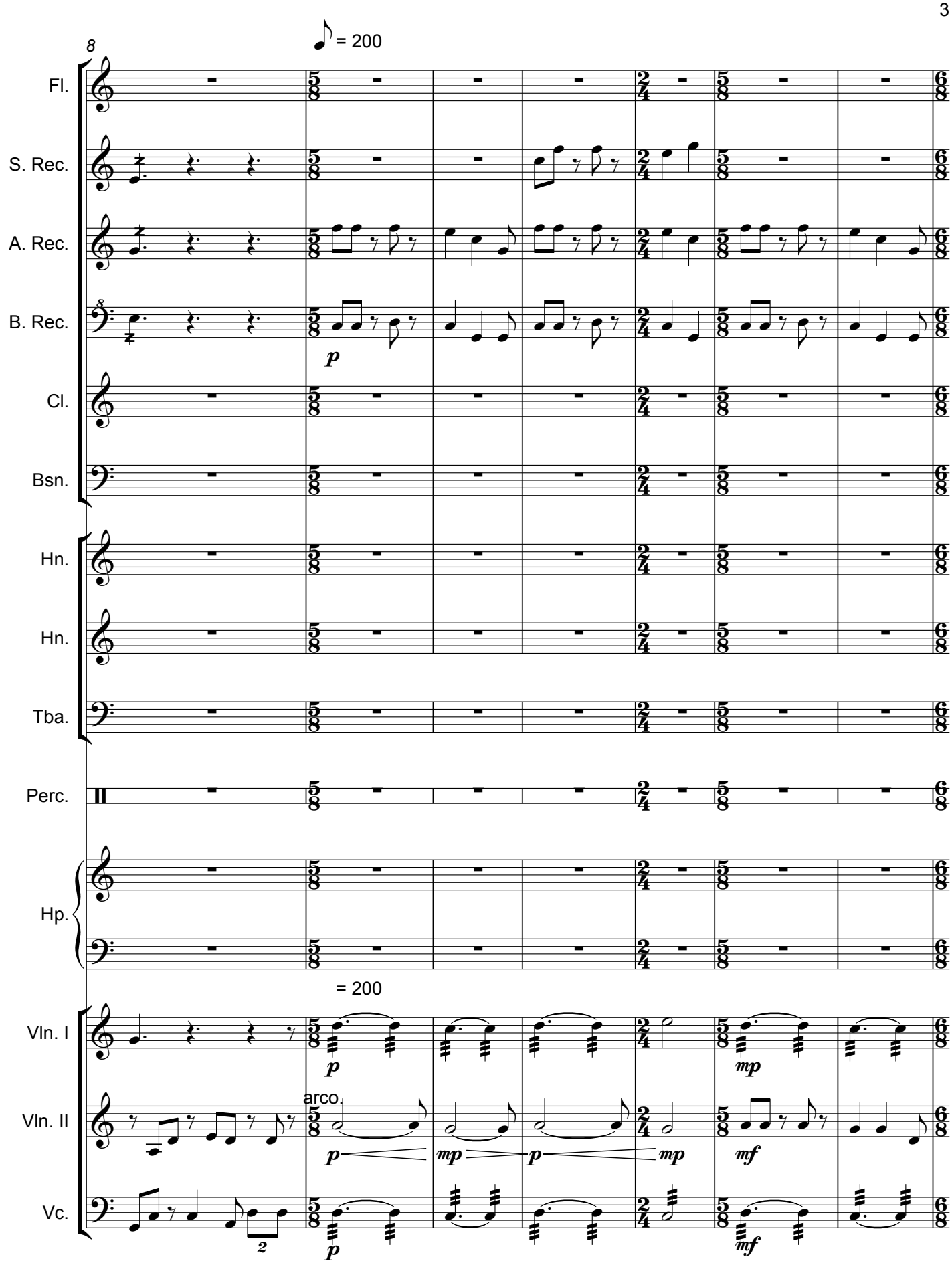
Reflections

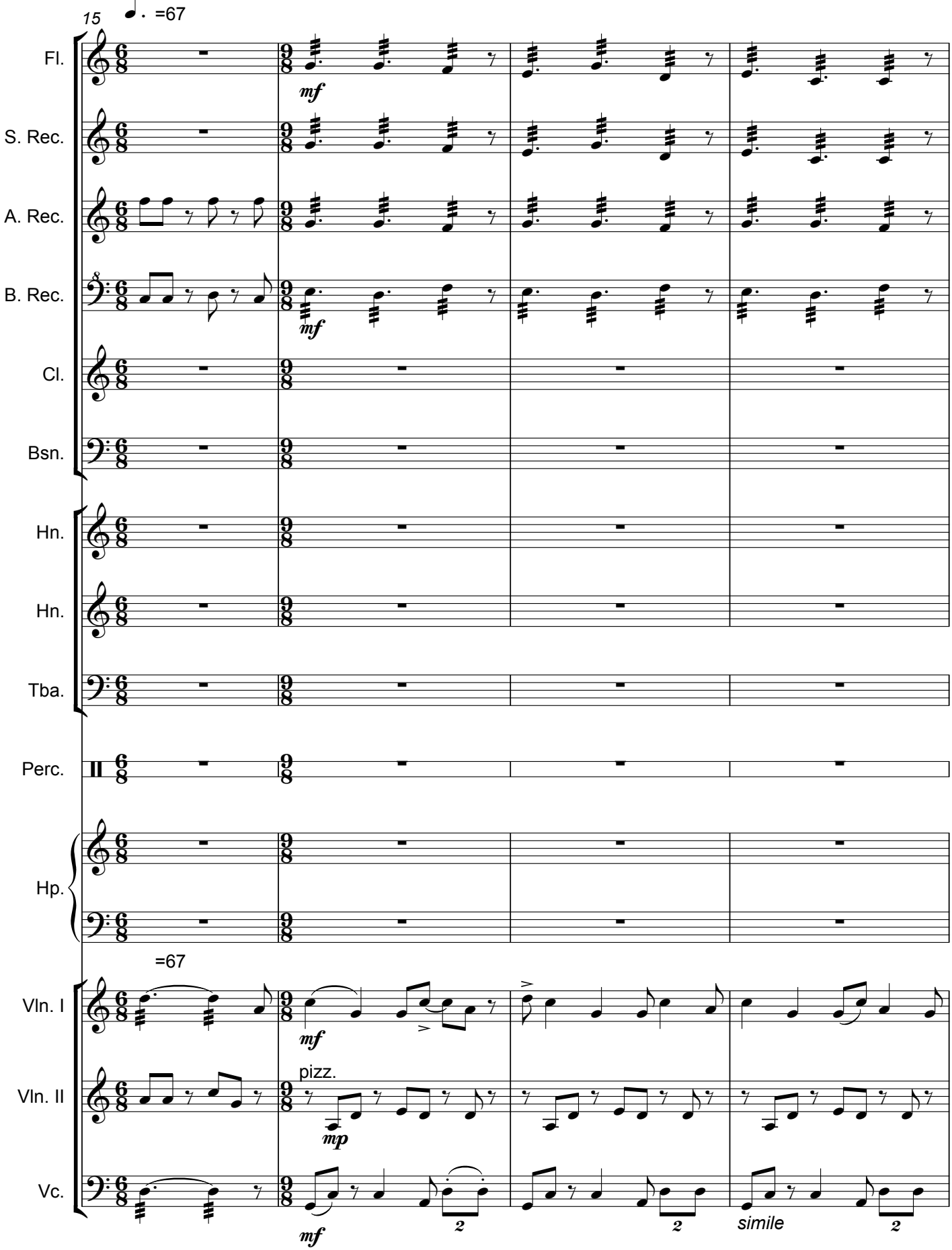
Inspired by the Ngqoko Ensemble

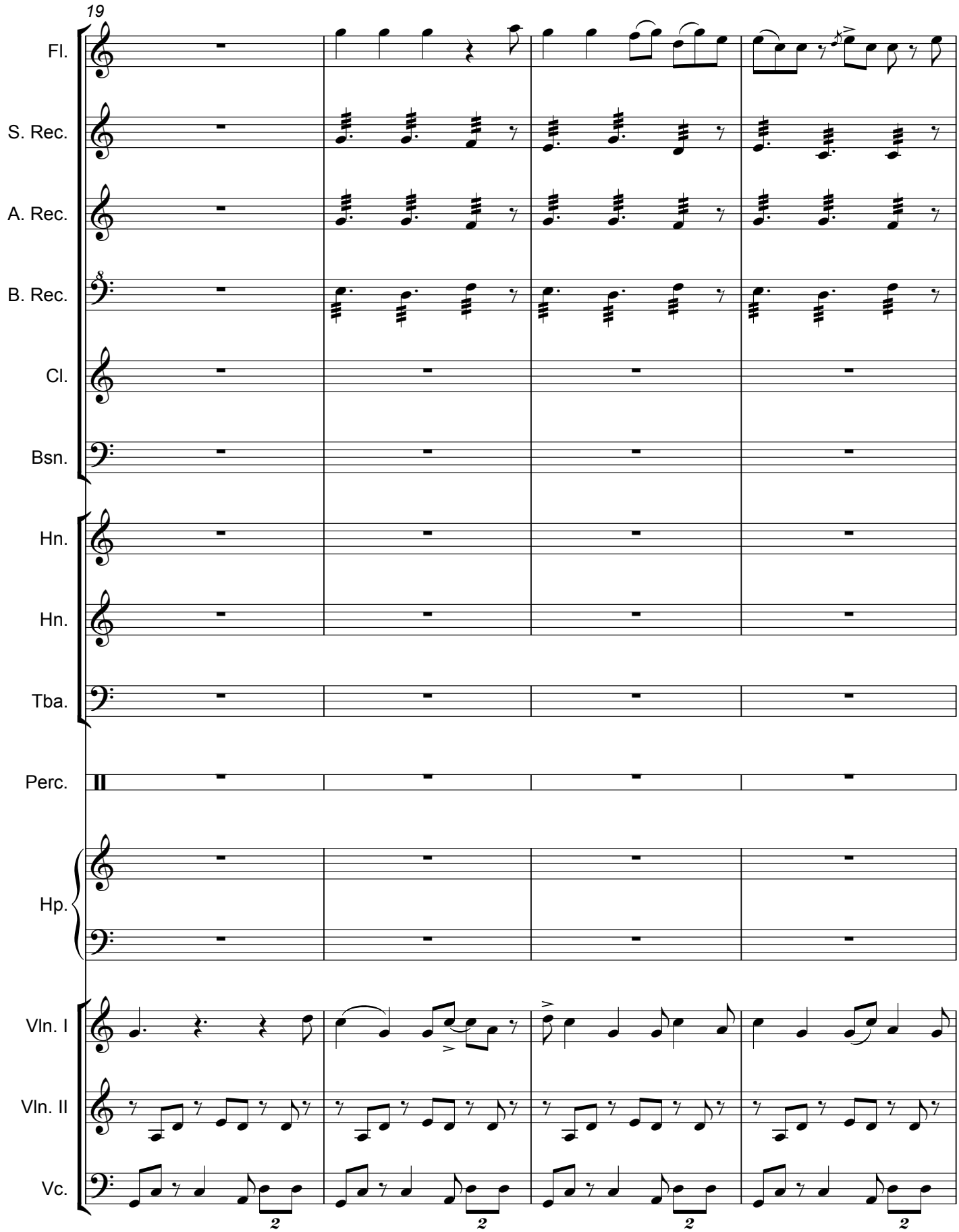
Kerryn Tracey

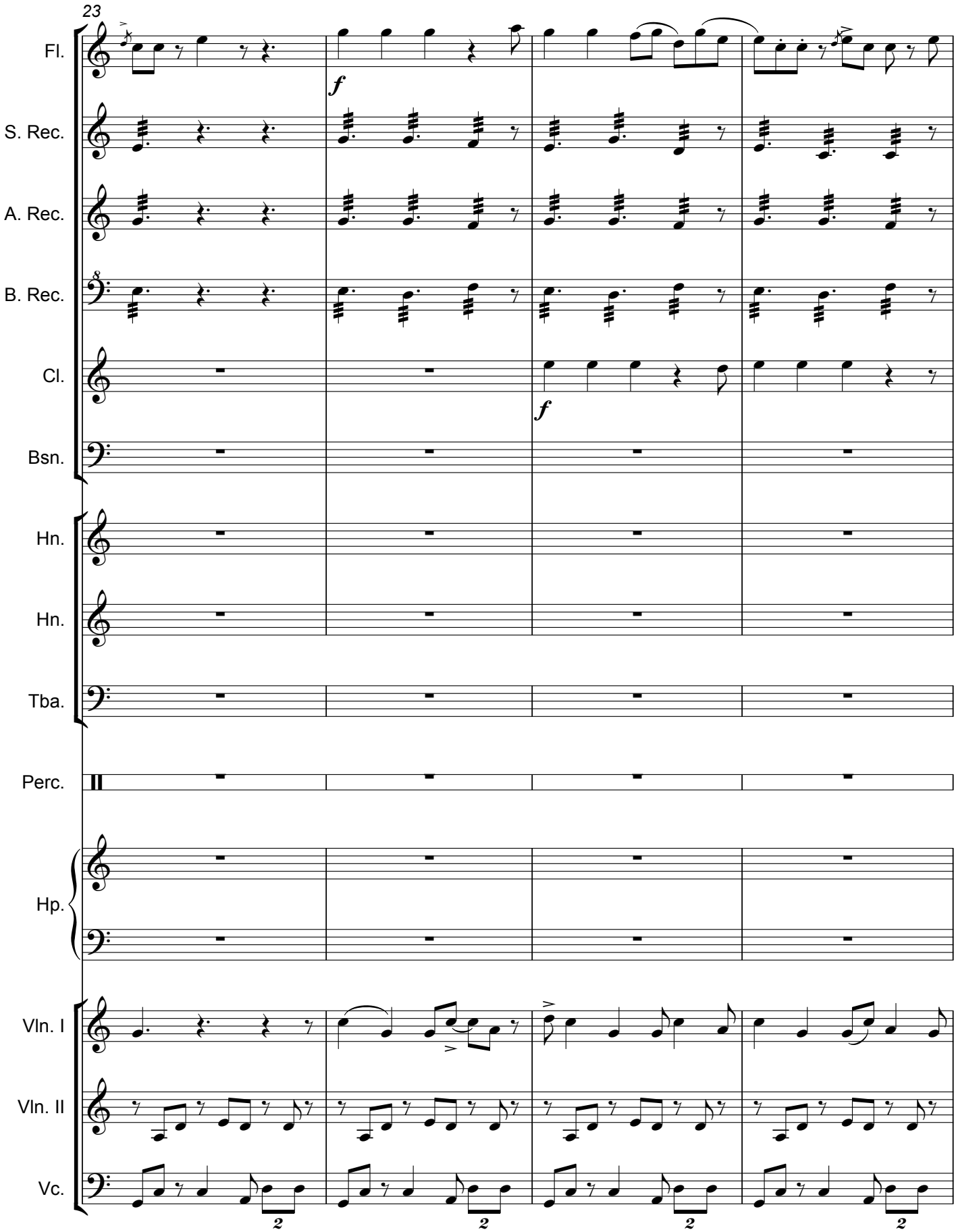


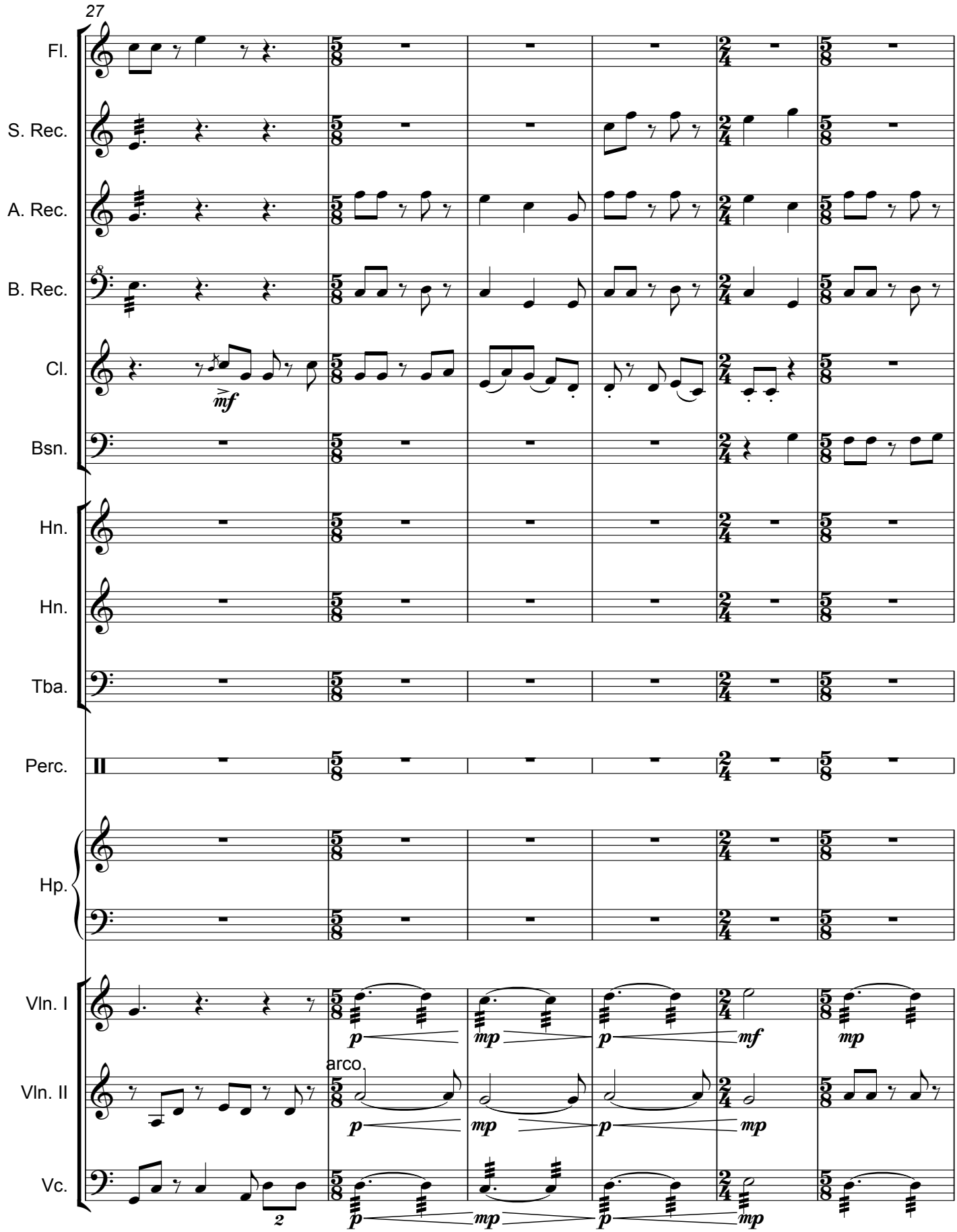

4
Fl.
S. Rec.
mf
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
simile
Vln. II
Vc.
2
mf
2
2
2


8
♪ = 200
Fl.
S. Rec.
A. Rec.
B. Rec.
p
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
= 200
Vln. I
p
mp
Vln. II
arco
p
mp
p
mp
mf
Vc.
2
p
mf


15
♩. =67
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
=67
Vln. I
Vln. II
Vc.
mf
mf
mf
pizz.
mp
mf
2
2
simile
2


19
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.


23
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
f
f
2
2
2
2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Fl.
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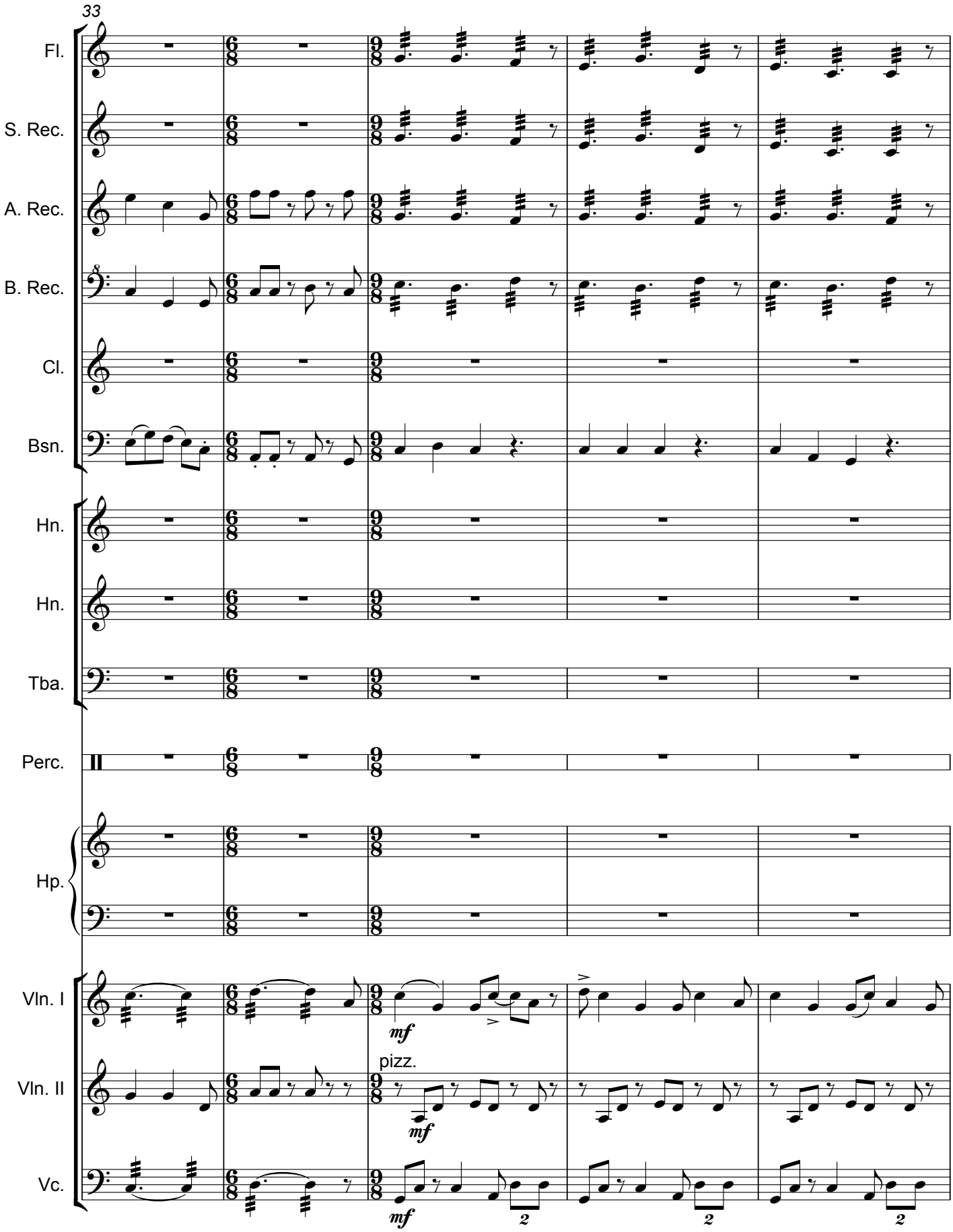
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
mf
arco
p
mp
p
mf
mp
p
mp
p
mp
2
p
mp
p
mp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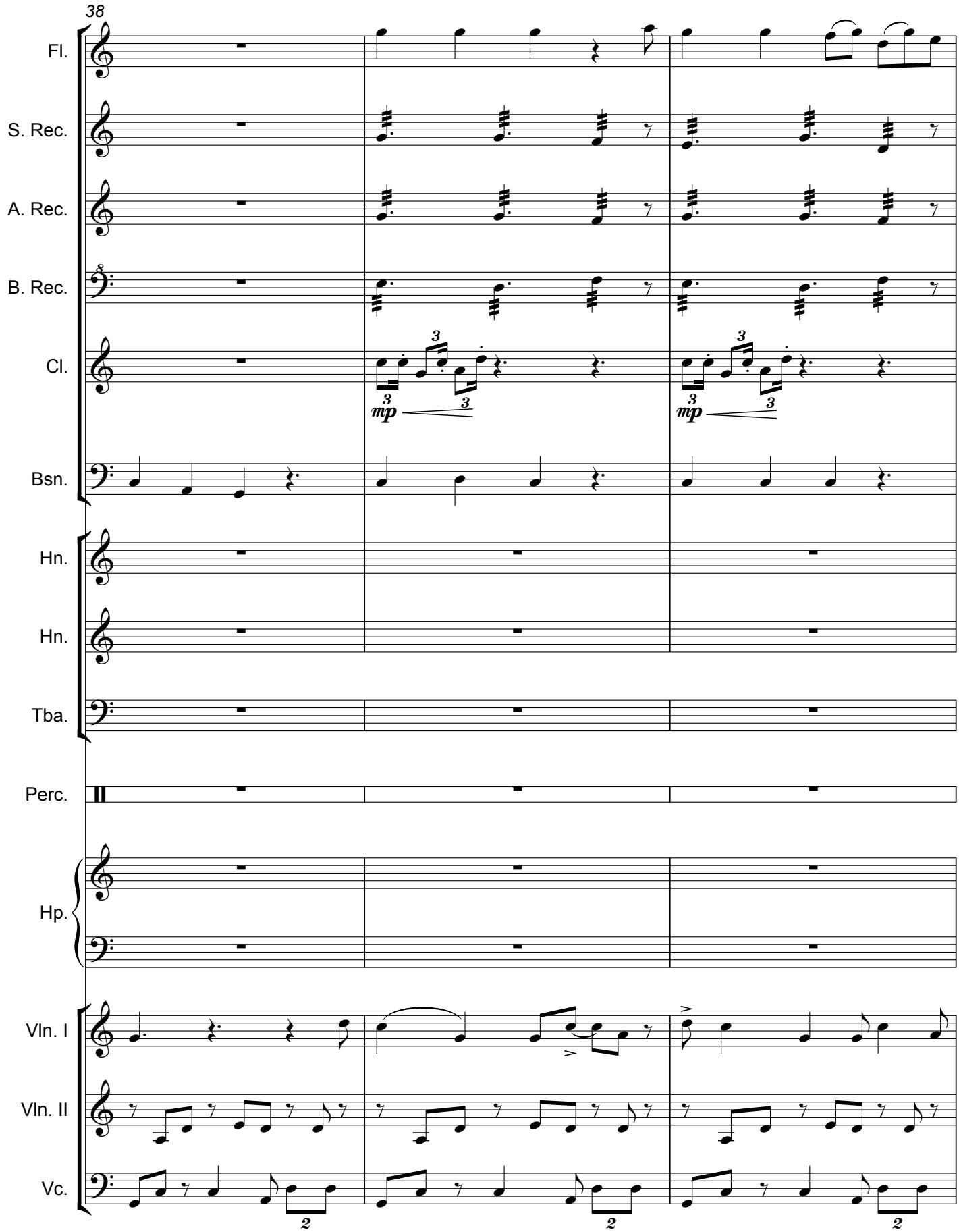
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
mf
pizz.
mf
mf
2
2
2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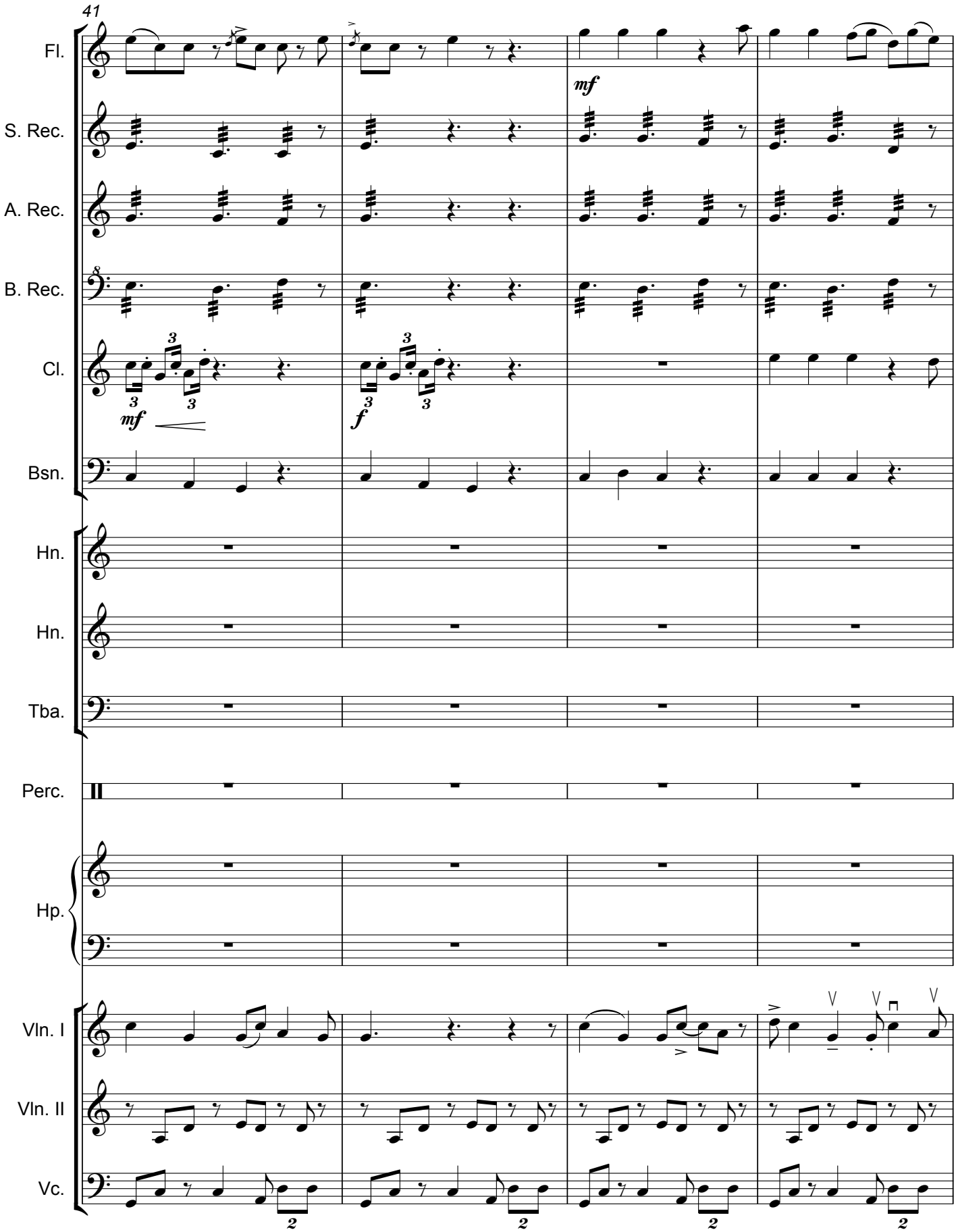
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
mp
mp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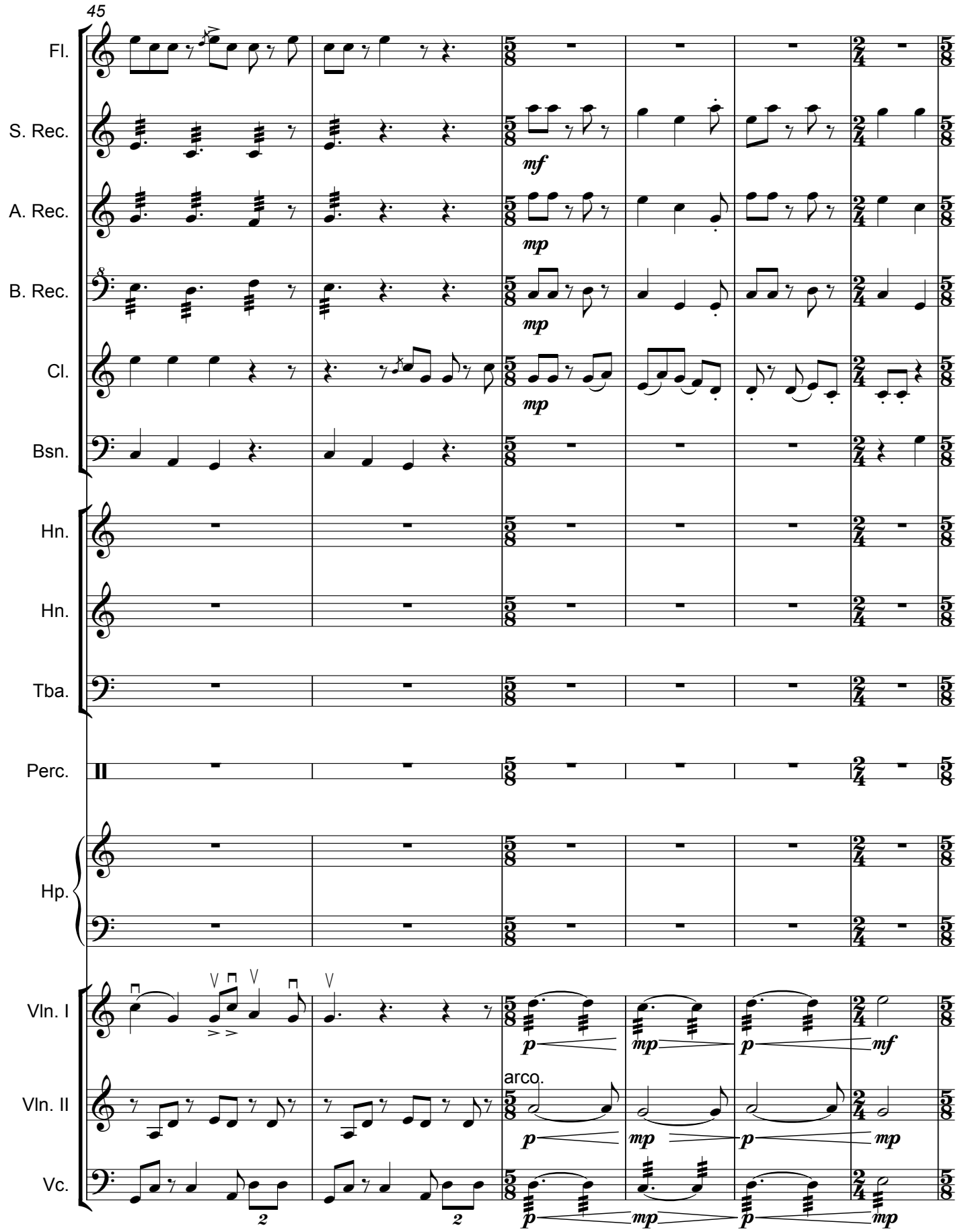
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
mf
mf
f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Fl.
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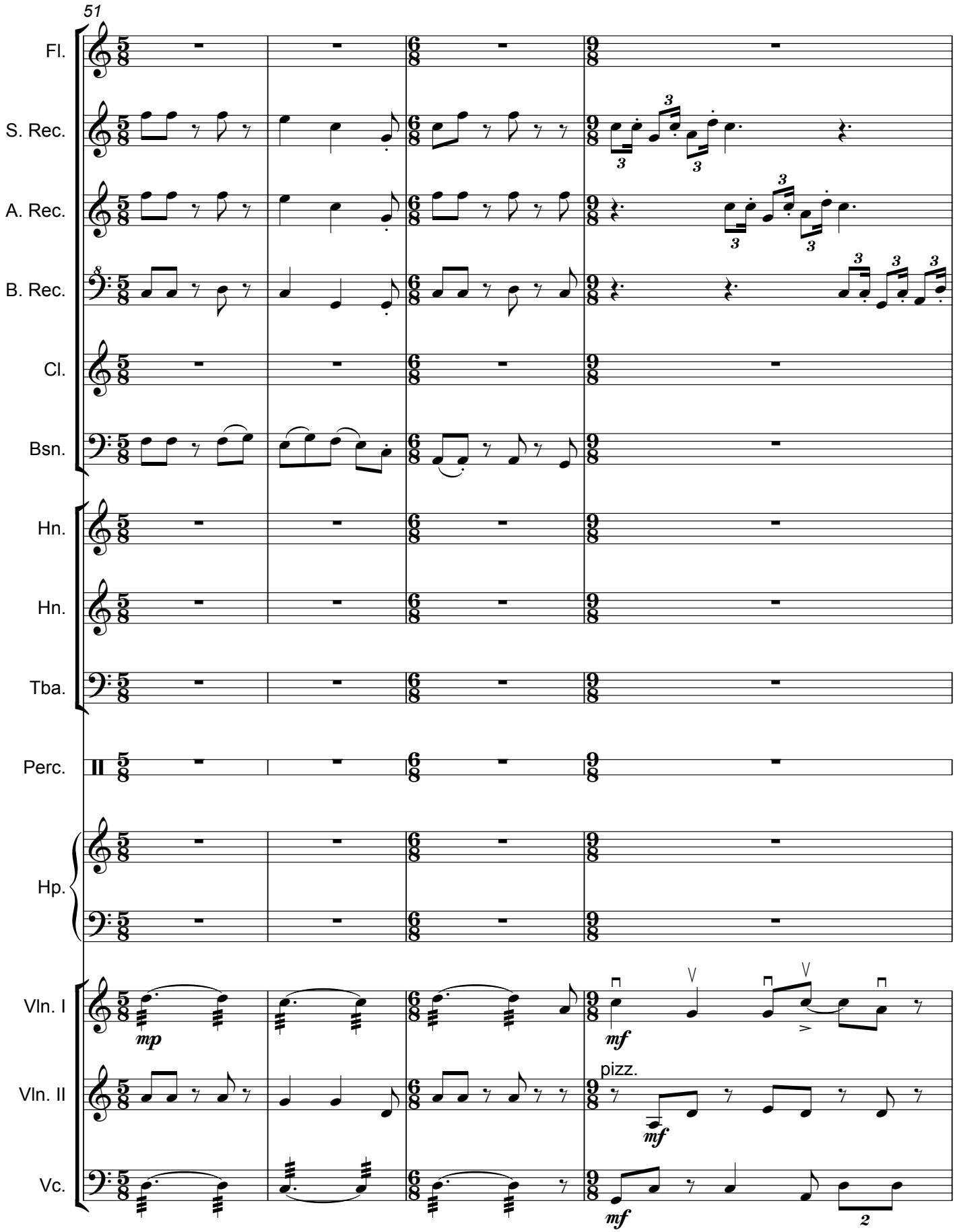
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
mf
mp
mp
mp
arco.
p
mp
p
mf
p
mp
p
mp
p
mp
p
mp
2
2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A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
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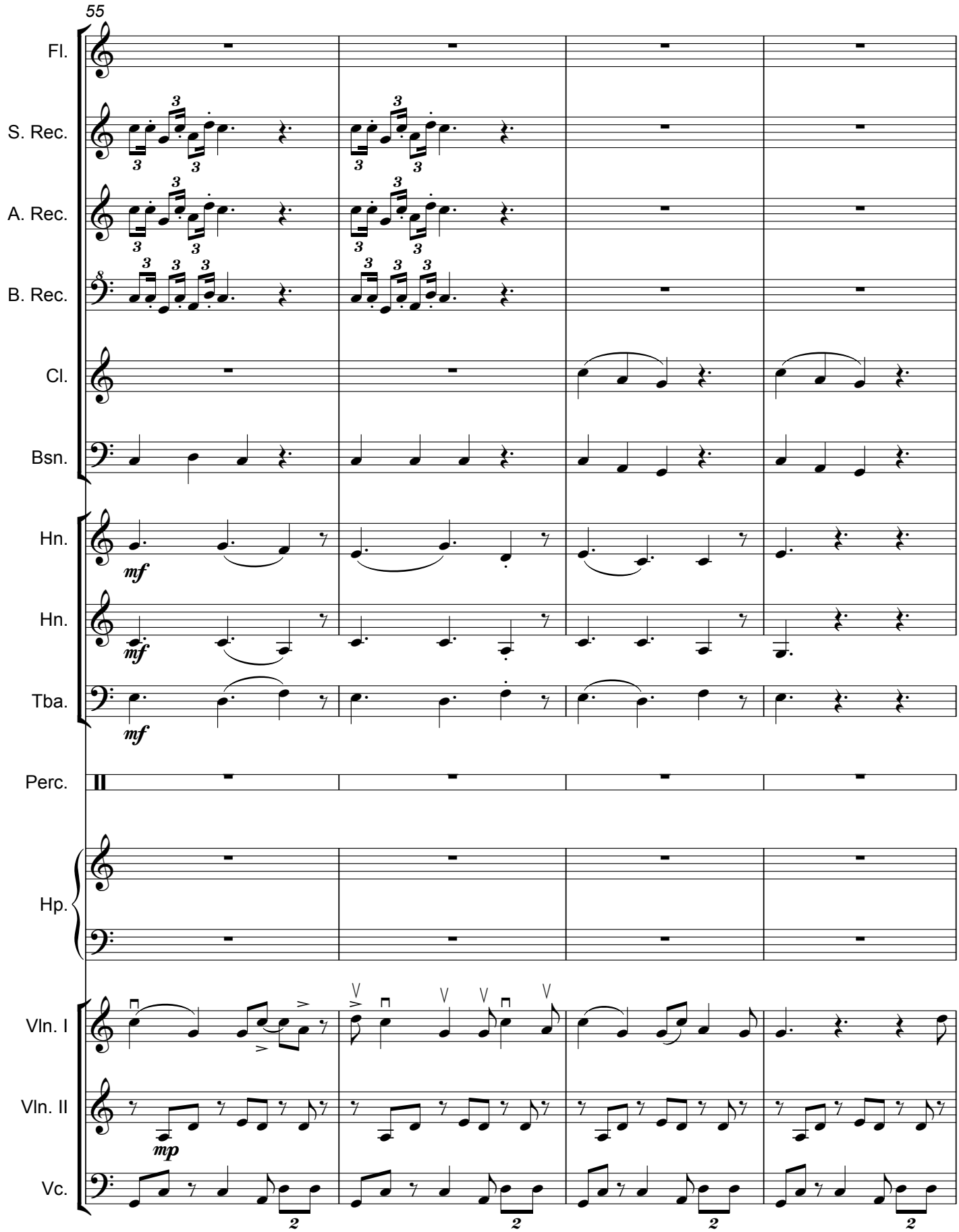
Vln. II
Vc.
mp
mf
pizz.
mf
mf
2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A. Rec.
B. Rec.
Cl.
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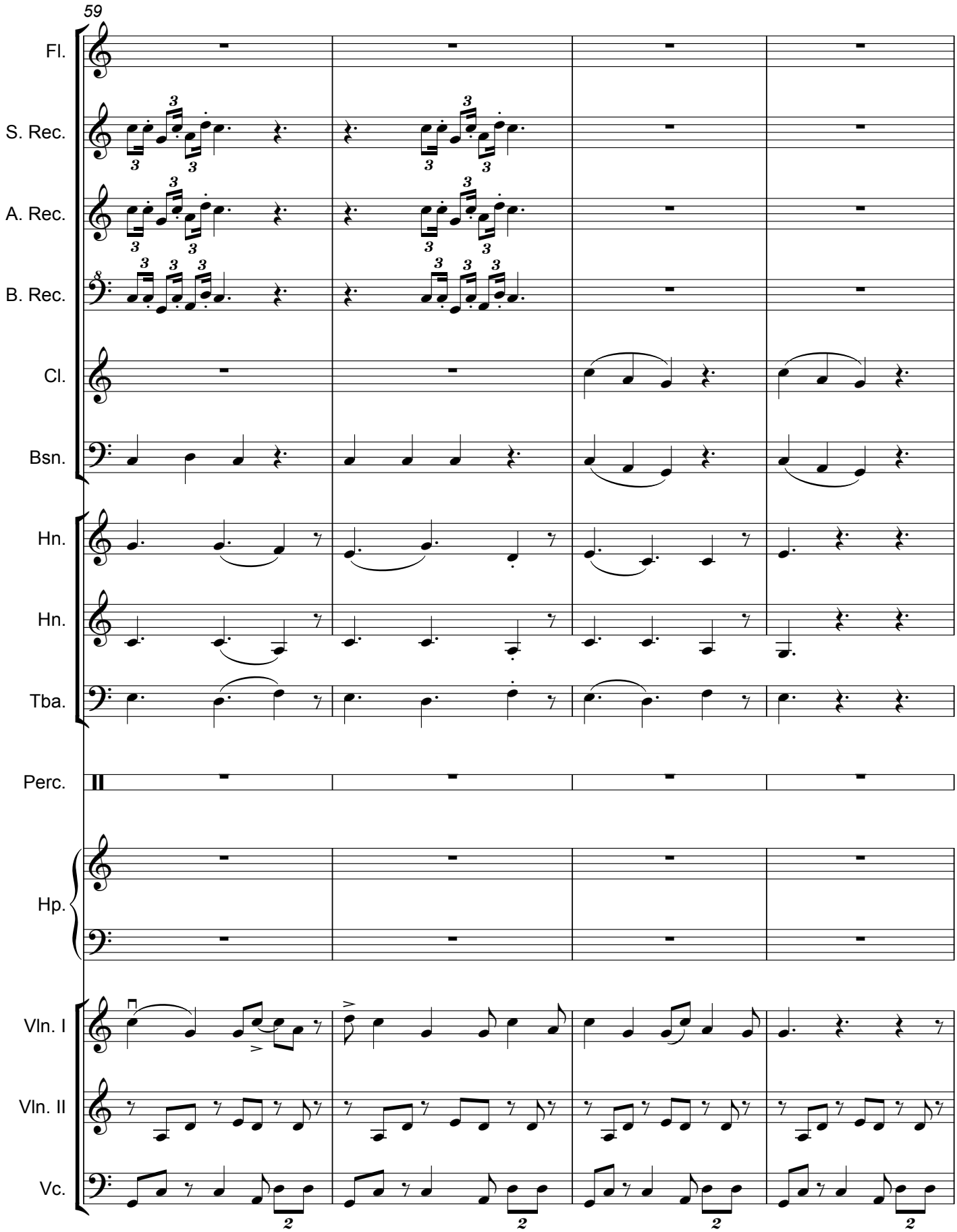
Hn.
mf
Hn.
mf
Tba.
mf
Perc.
Hp.
Vln. I
Vln. II
mp
Vc.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Fl.
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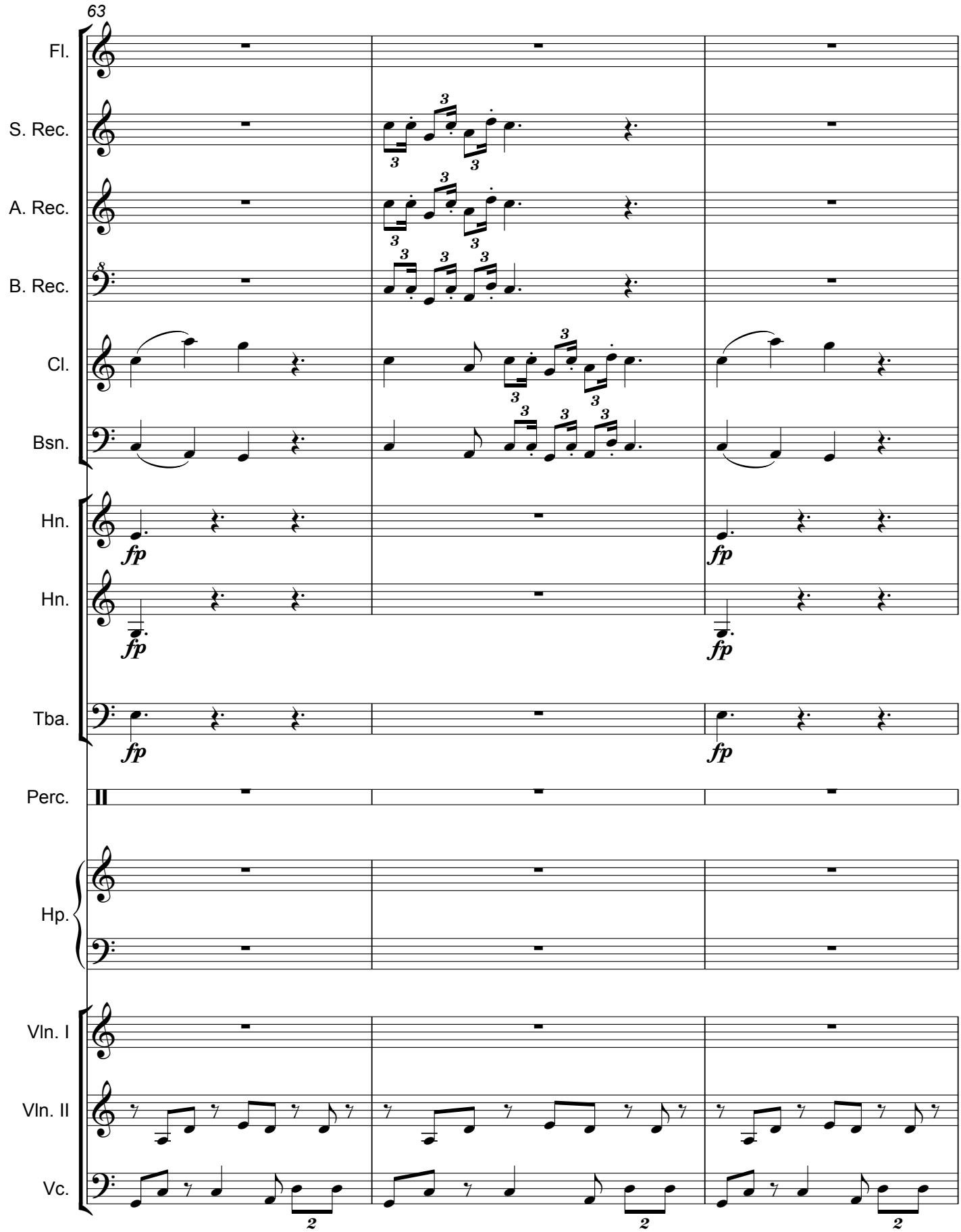
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.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Fl.
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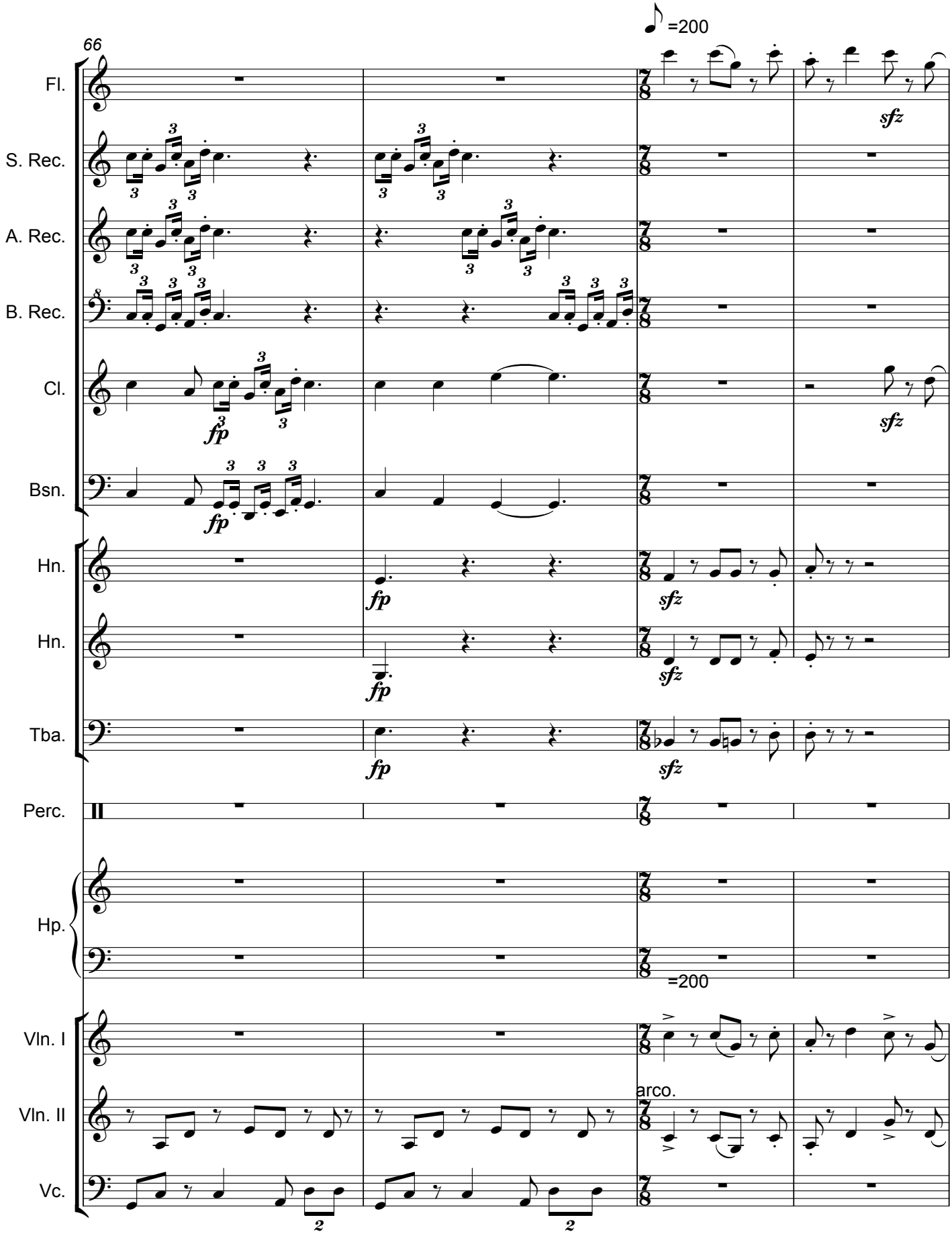
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
fp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Fl.
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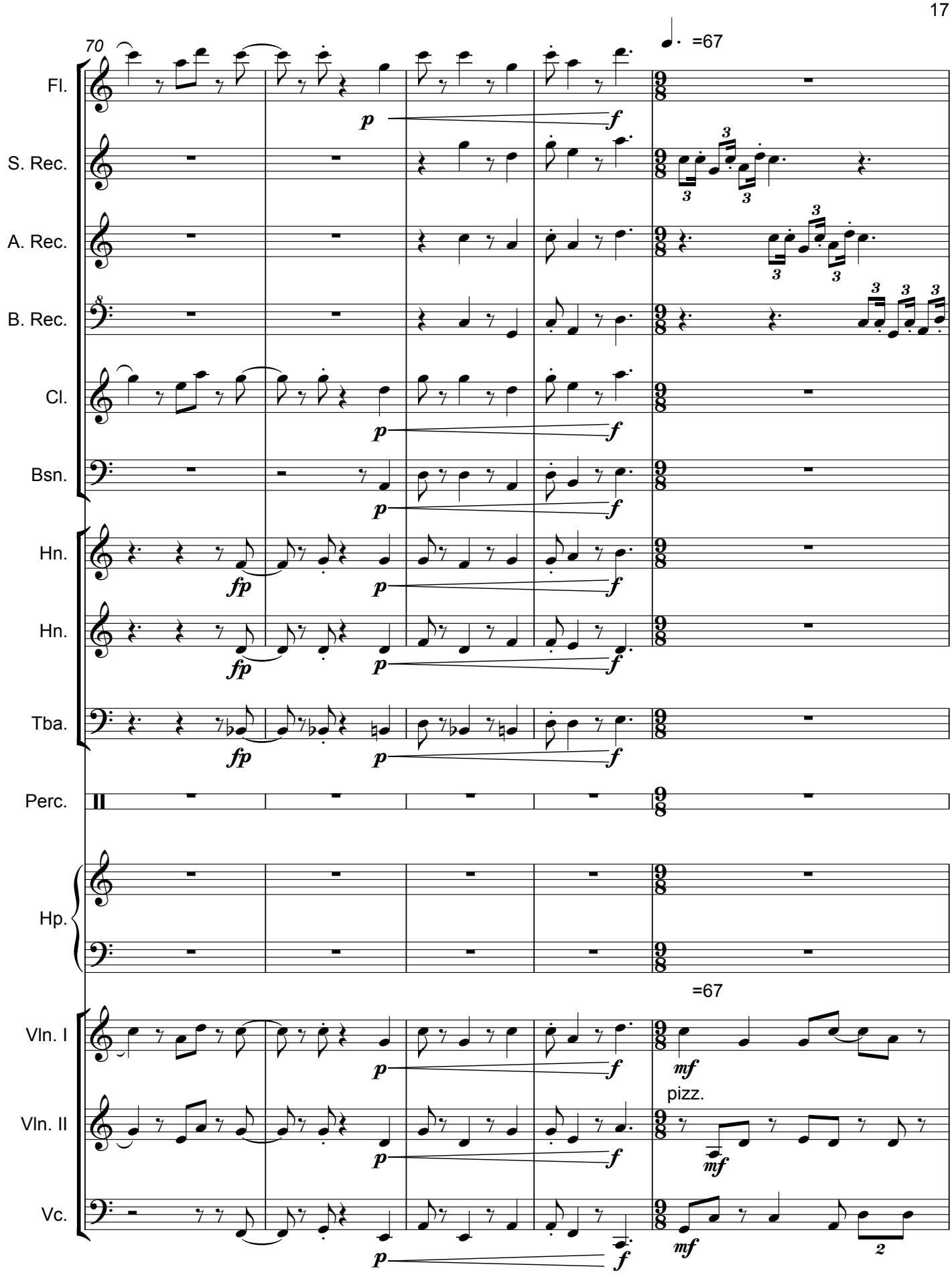
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
fp
sfz
=200
arco.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B. Rec.
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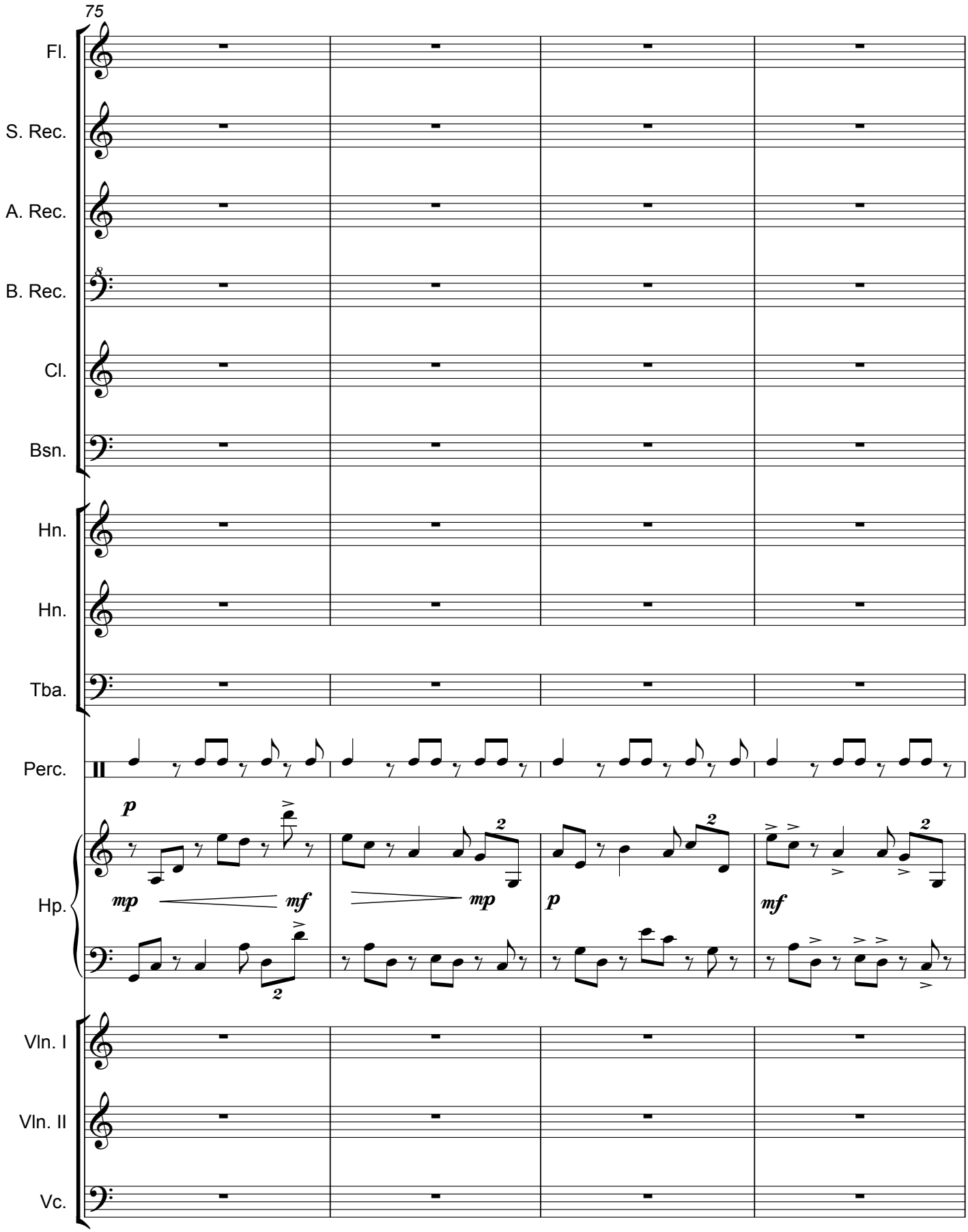
Hn.
Tba.
Perc.
Hp.
=67
Vln. I
pizz.
Vln. II
Vc.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B. Rec.
Cl.
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Hn.
Hn.
Tba.
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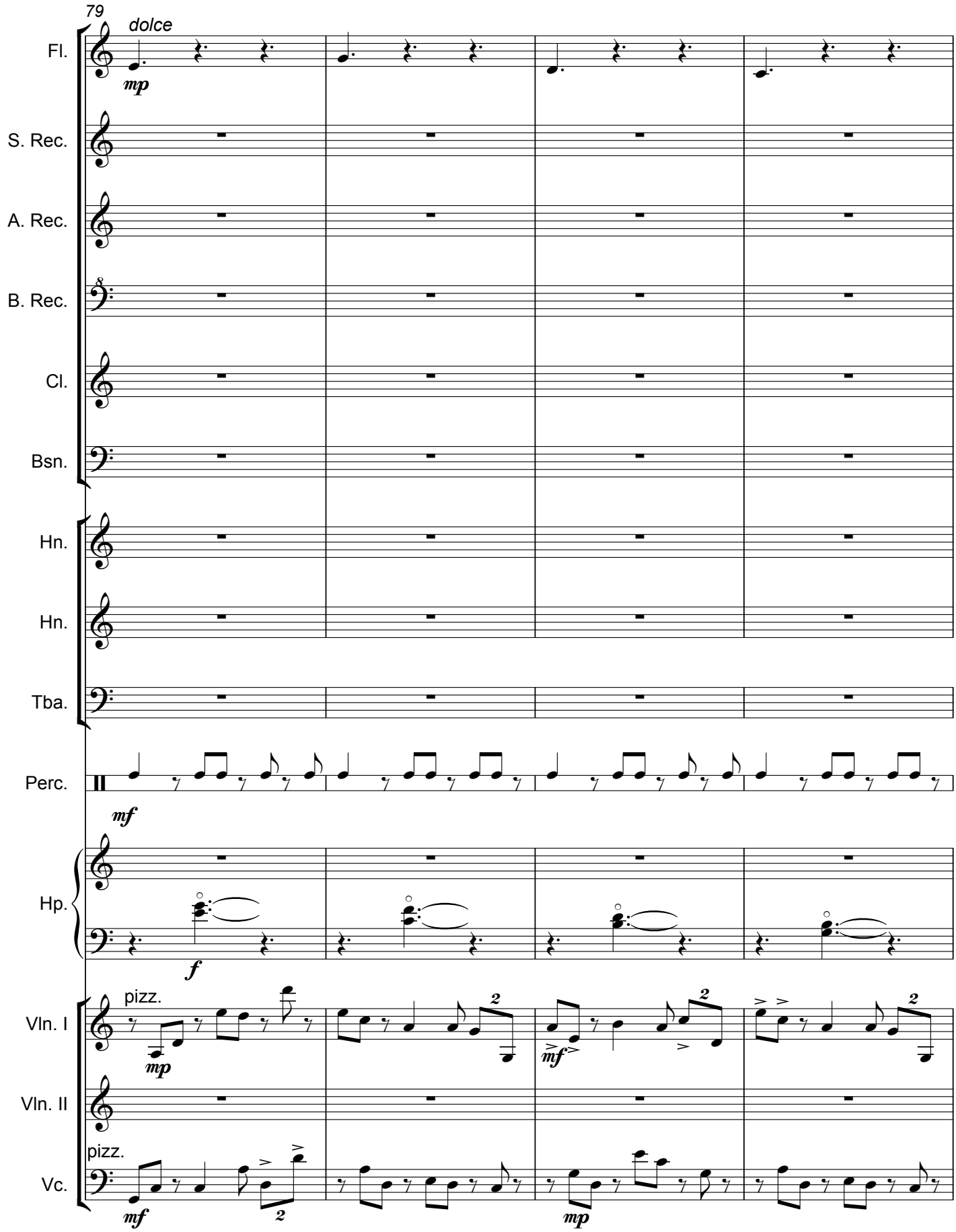
Vc.
p
mp
mf
mp
p
mf
2
2
2
2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Hn.
Tba.
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mf
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f
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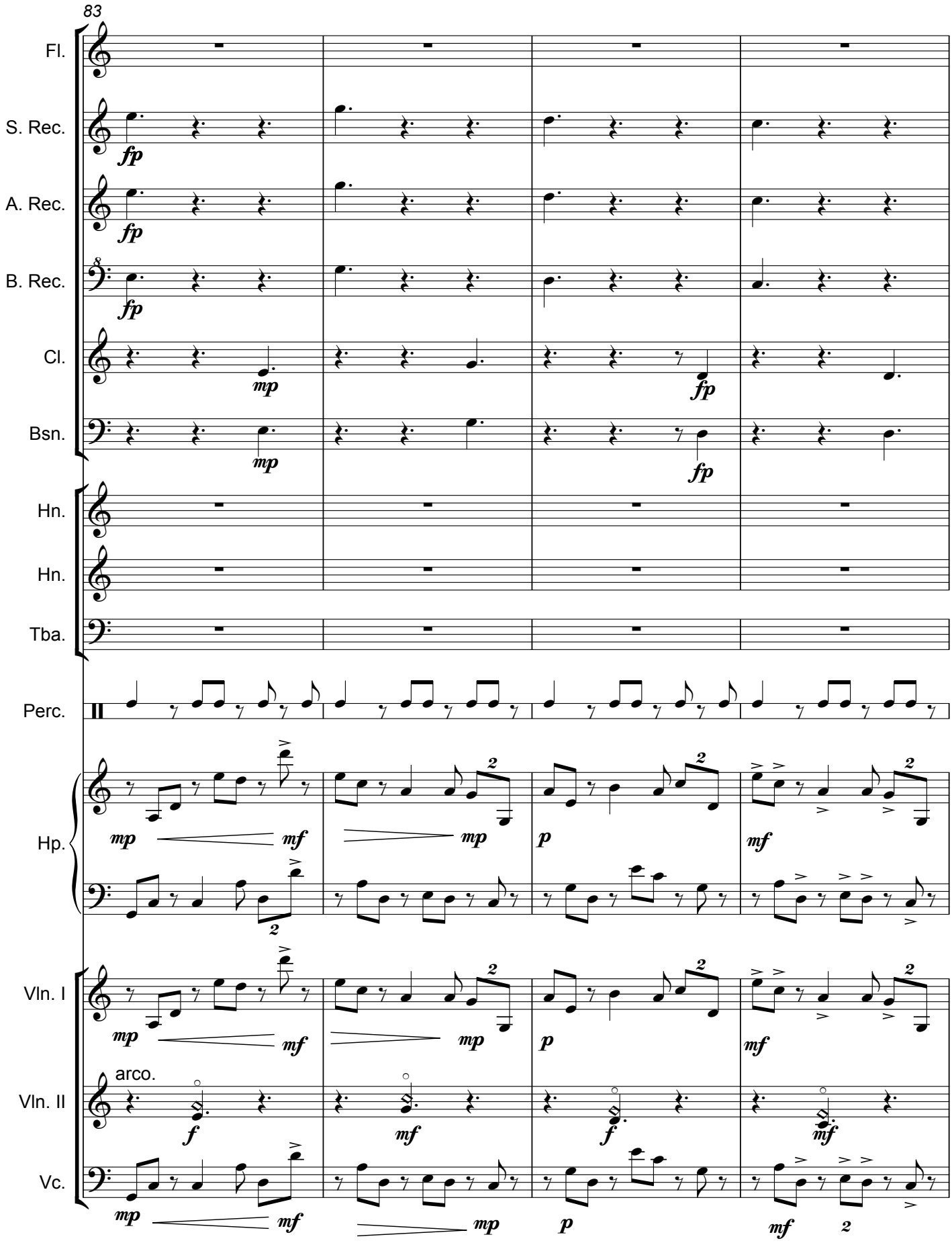
2
mf
Vln. II
pizz.
Vc.
mf
2
mp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Fl.
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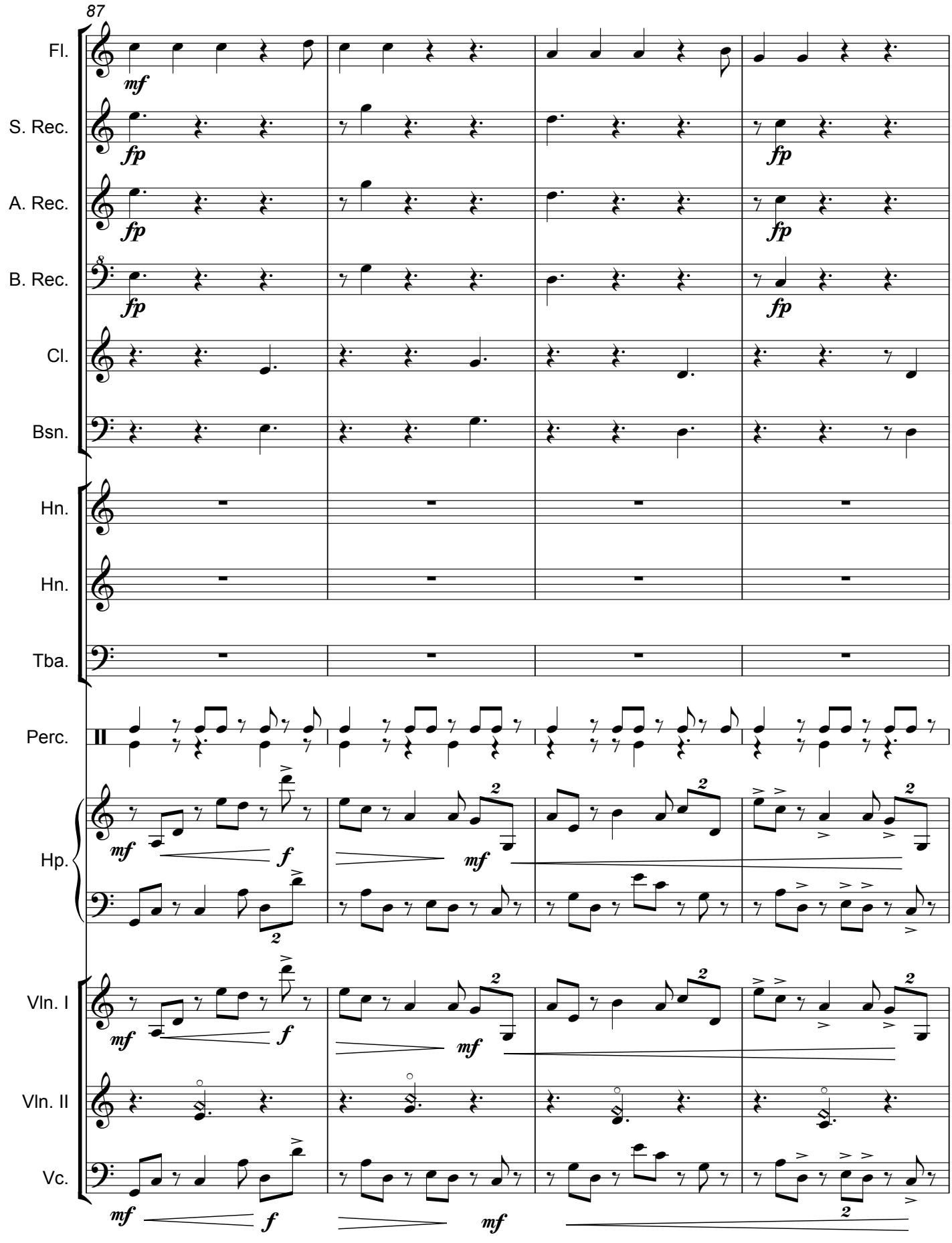
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
arco.
Vc.
fp
mp
mf
p
f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Fl.
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A. Rec.
B. Rec.
Cl.
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Hn.
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Perc.
Hp.
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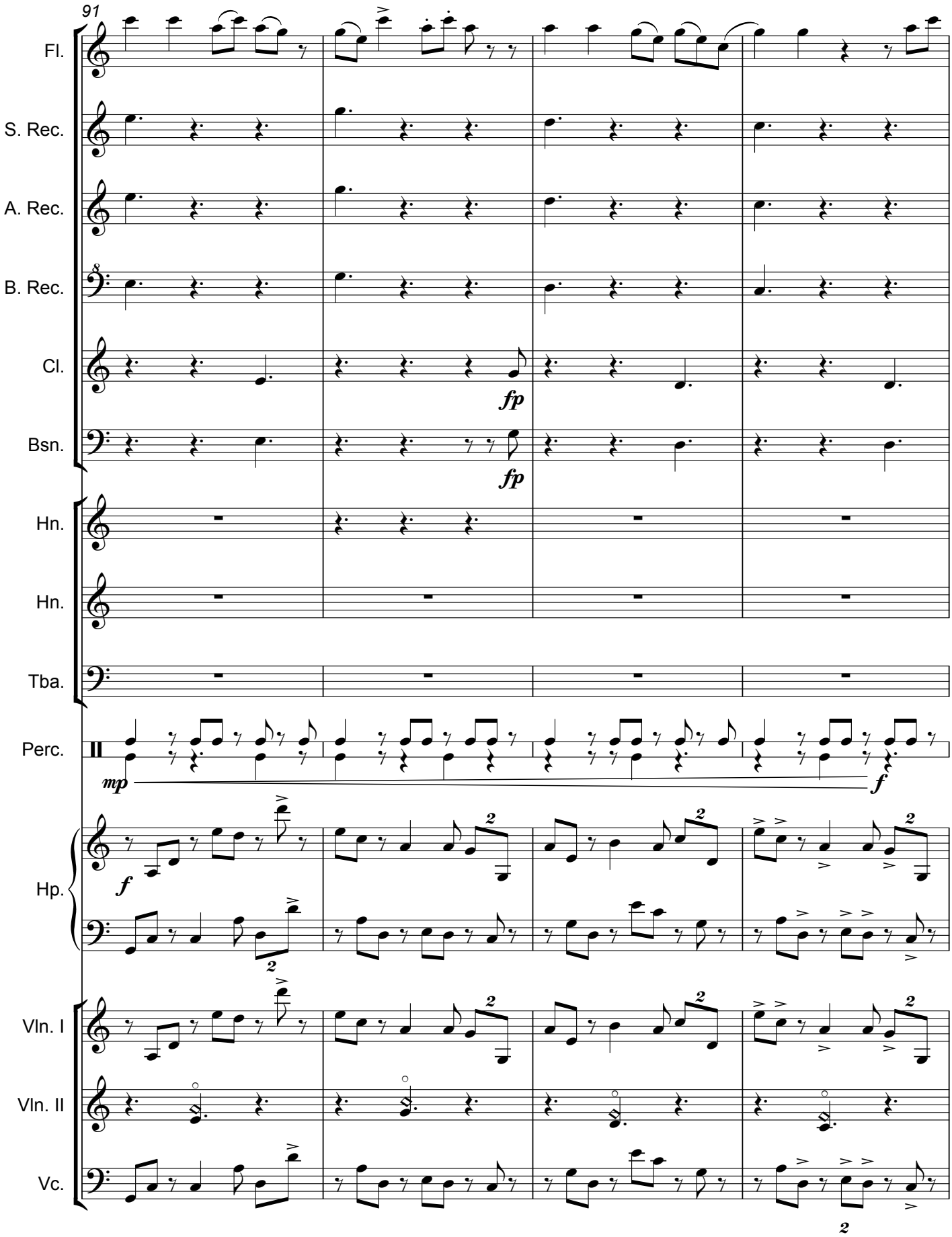
Vln. II
Vc.
mf
fp
f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Fl.
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A. Rec.
B. Rec.
Cl.
fp
Bsn.
fp
Hn.
Hn.
Tba.
Perc.
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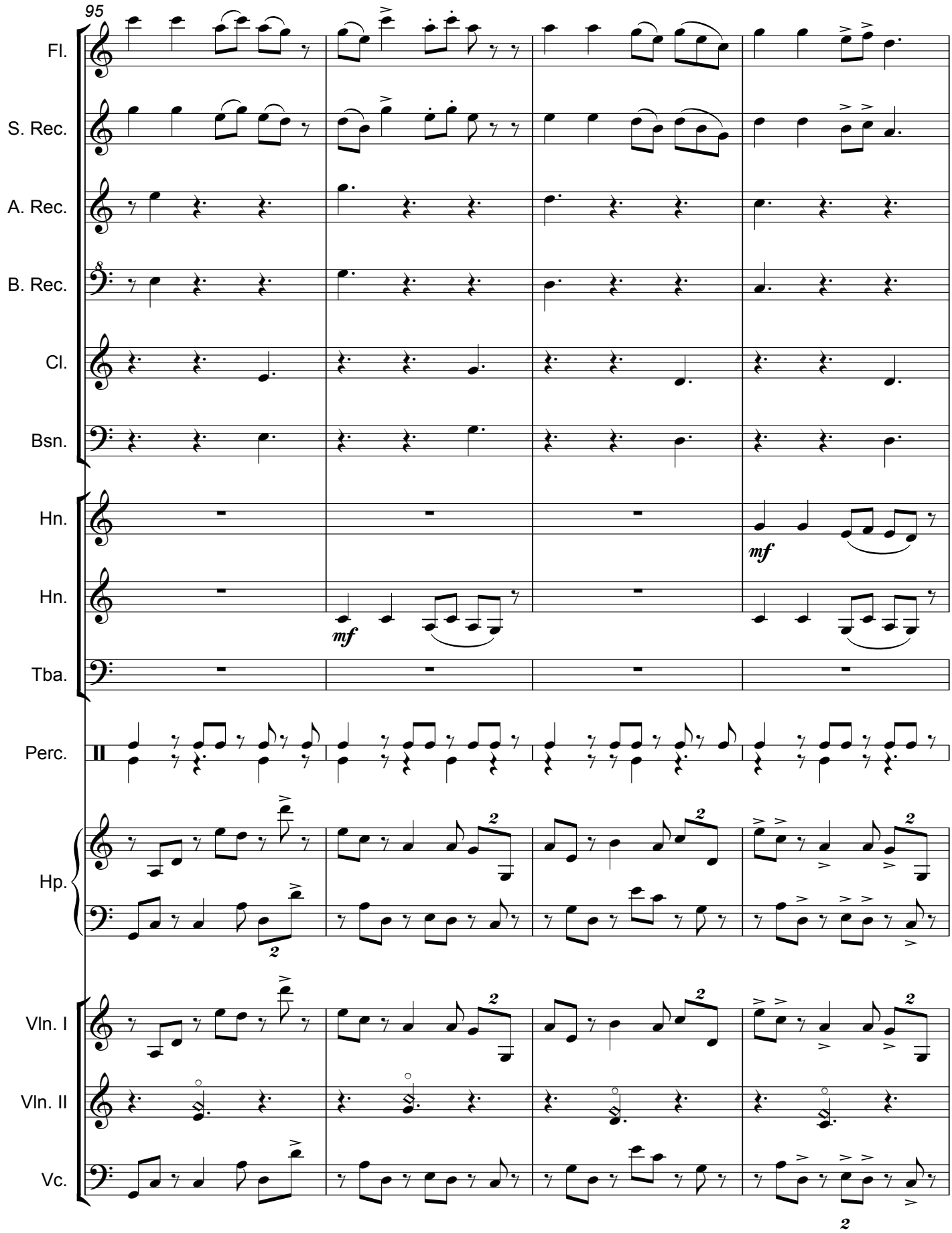
f
Hp.
f
Vln. I
Vln. II
Vc.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A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
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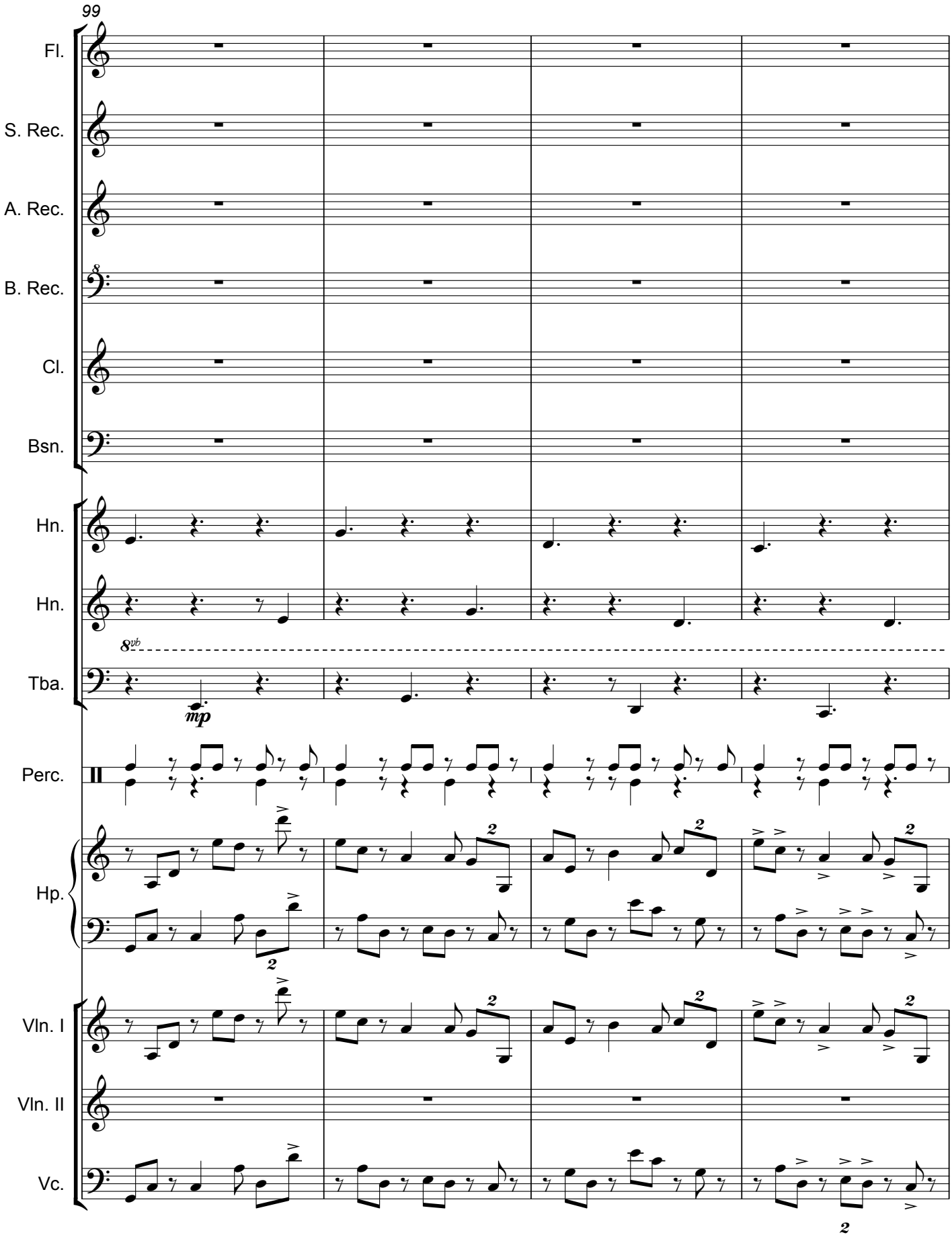
Vln. II
Vc.
mf
mf
2
2
2
2
2
2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A. Rec.
B. Rec.
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Hn.
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Tba.
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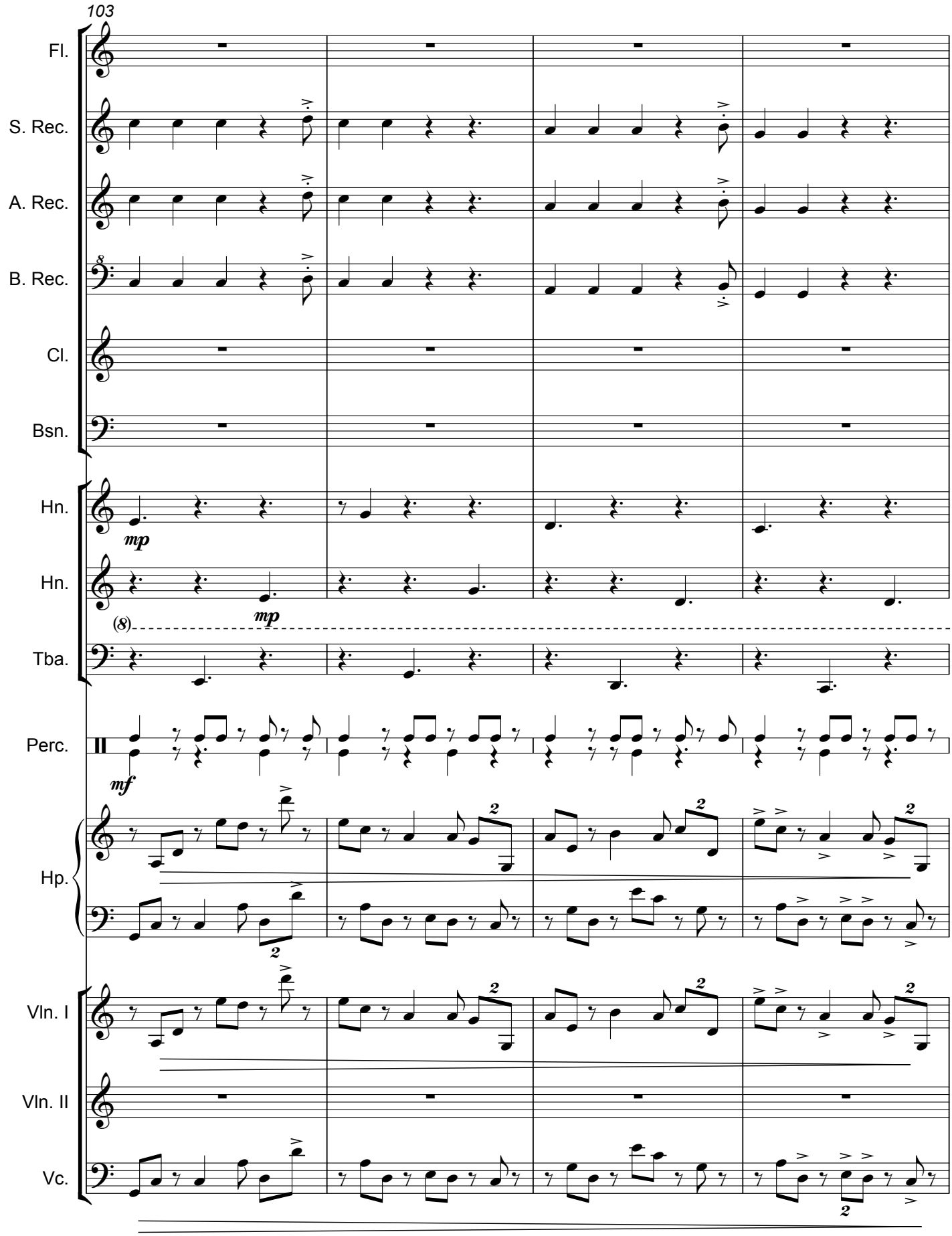
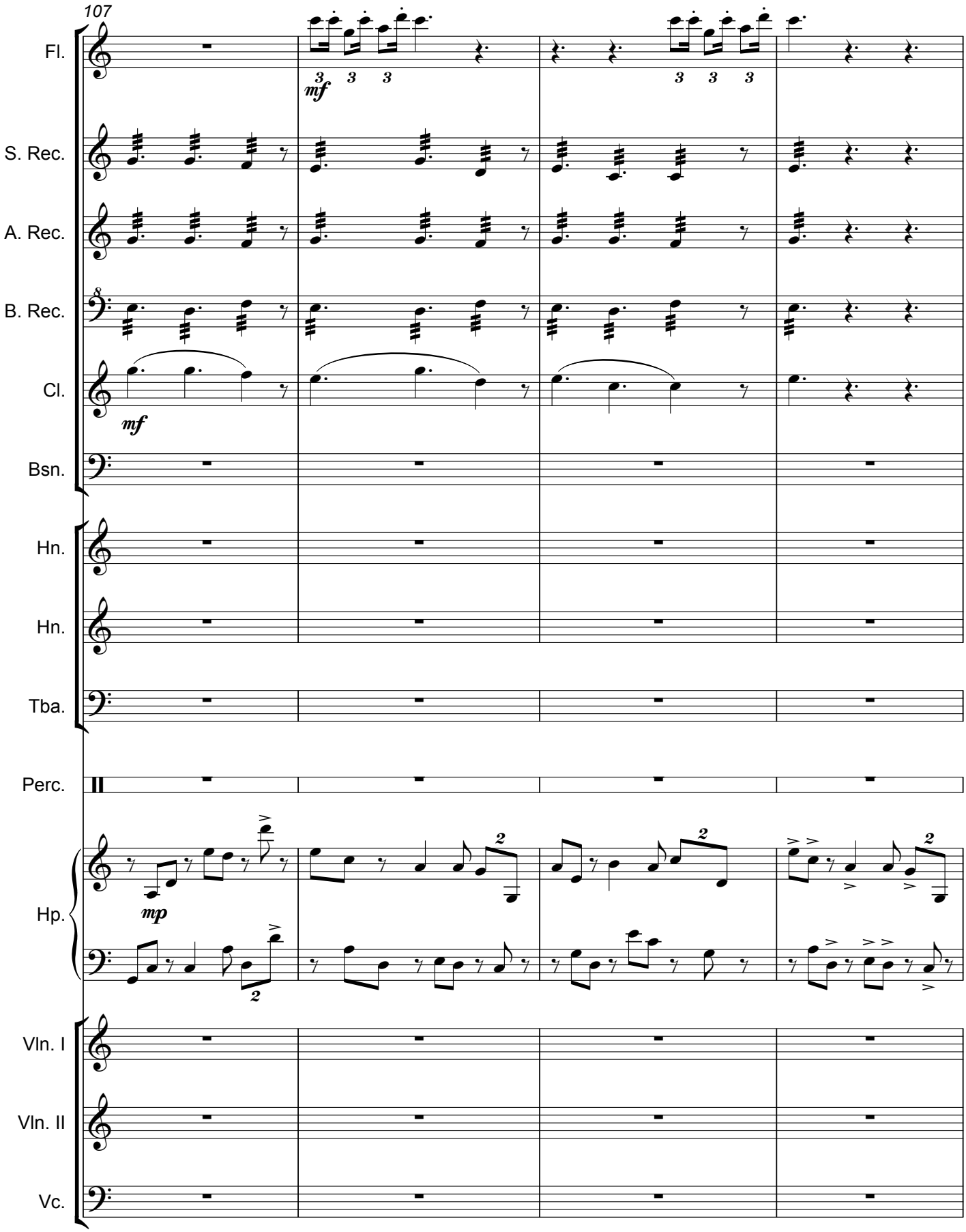
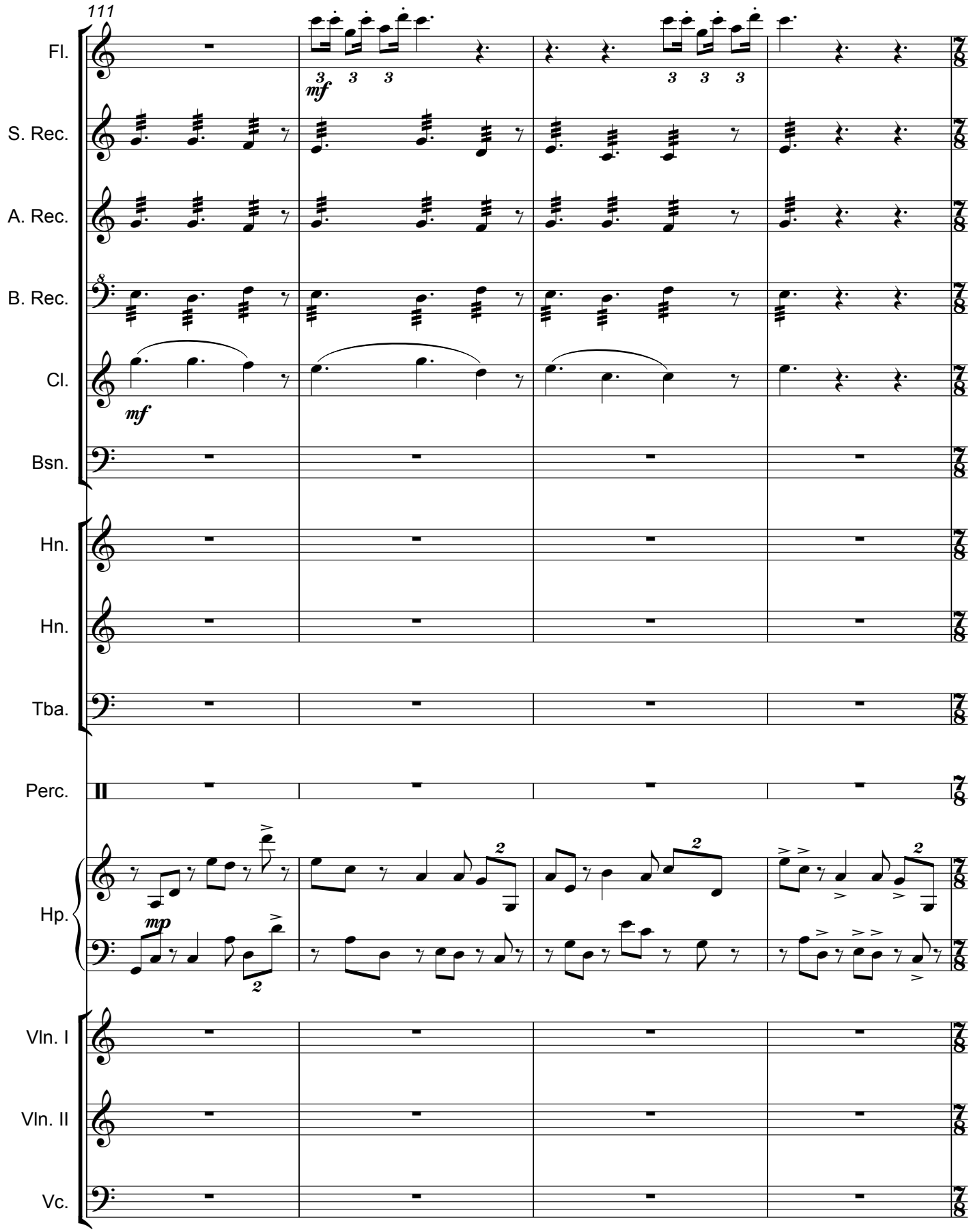
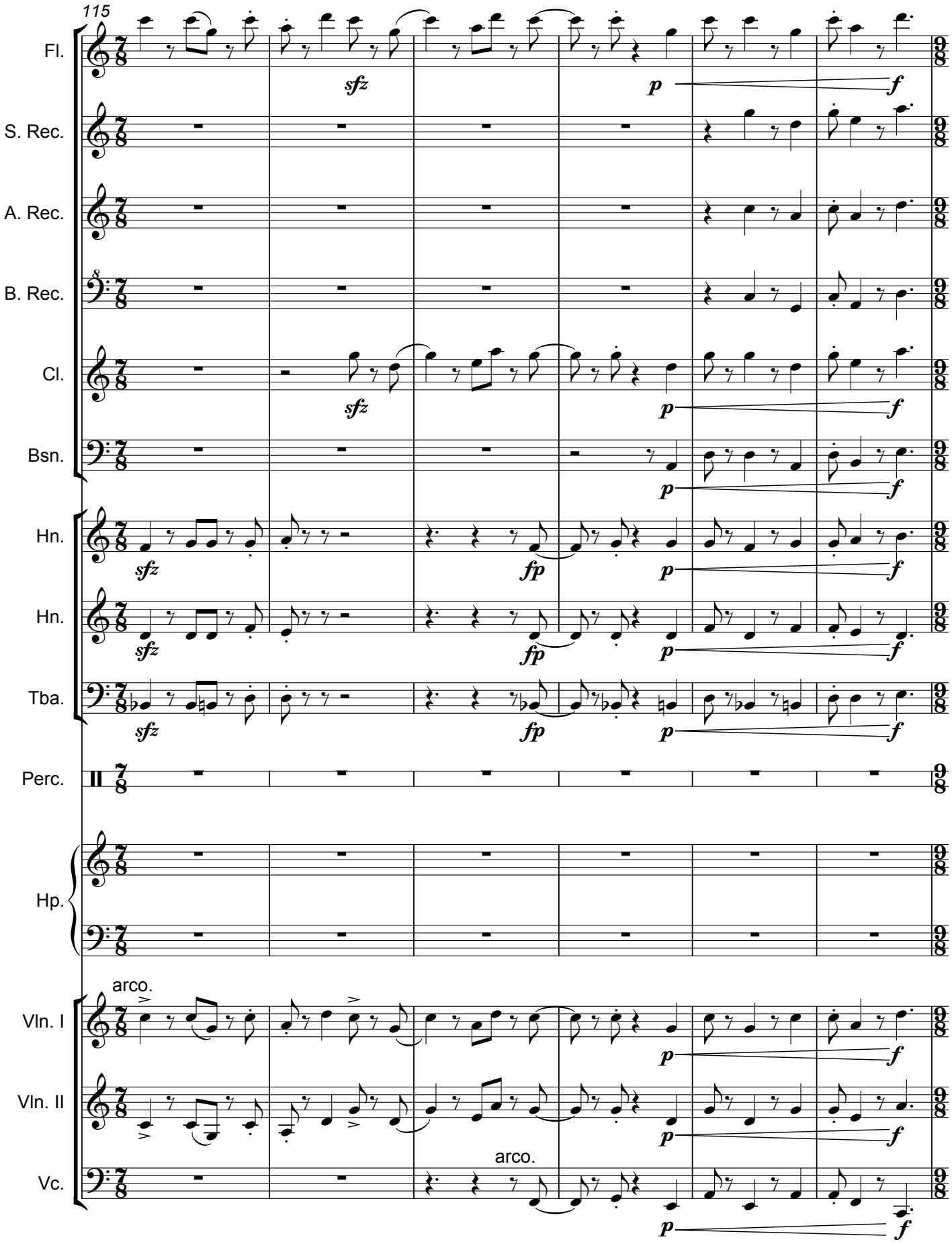
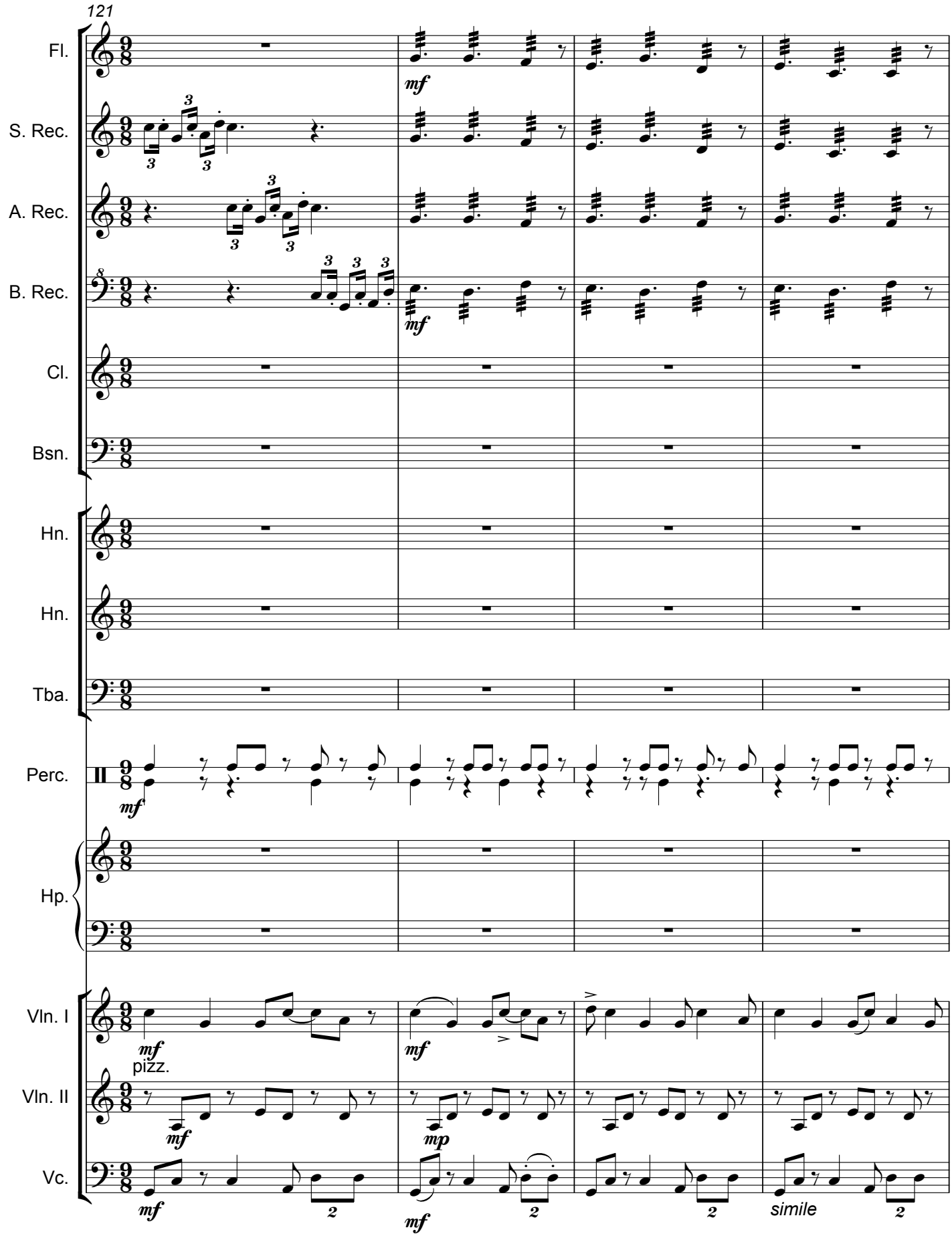
Perc.
Hp.
Vln. I
Vln. II
Vc.

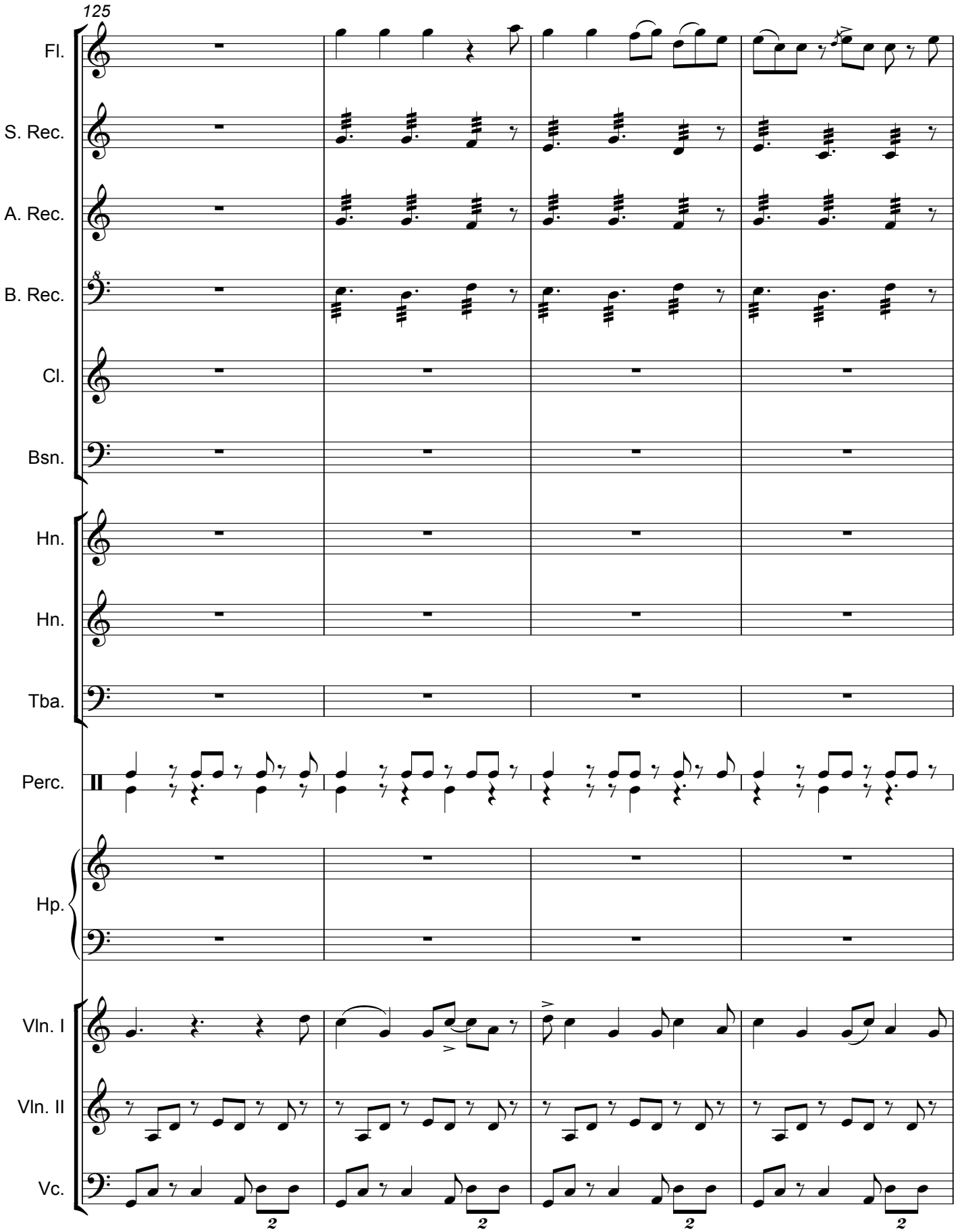

103
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
mp
mp
mf
(8)
2

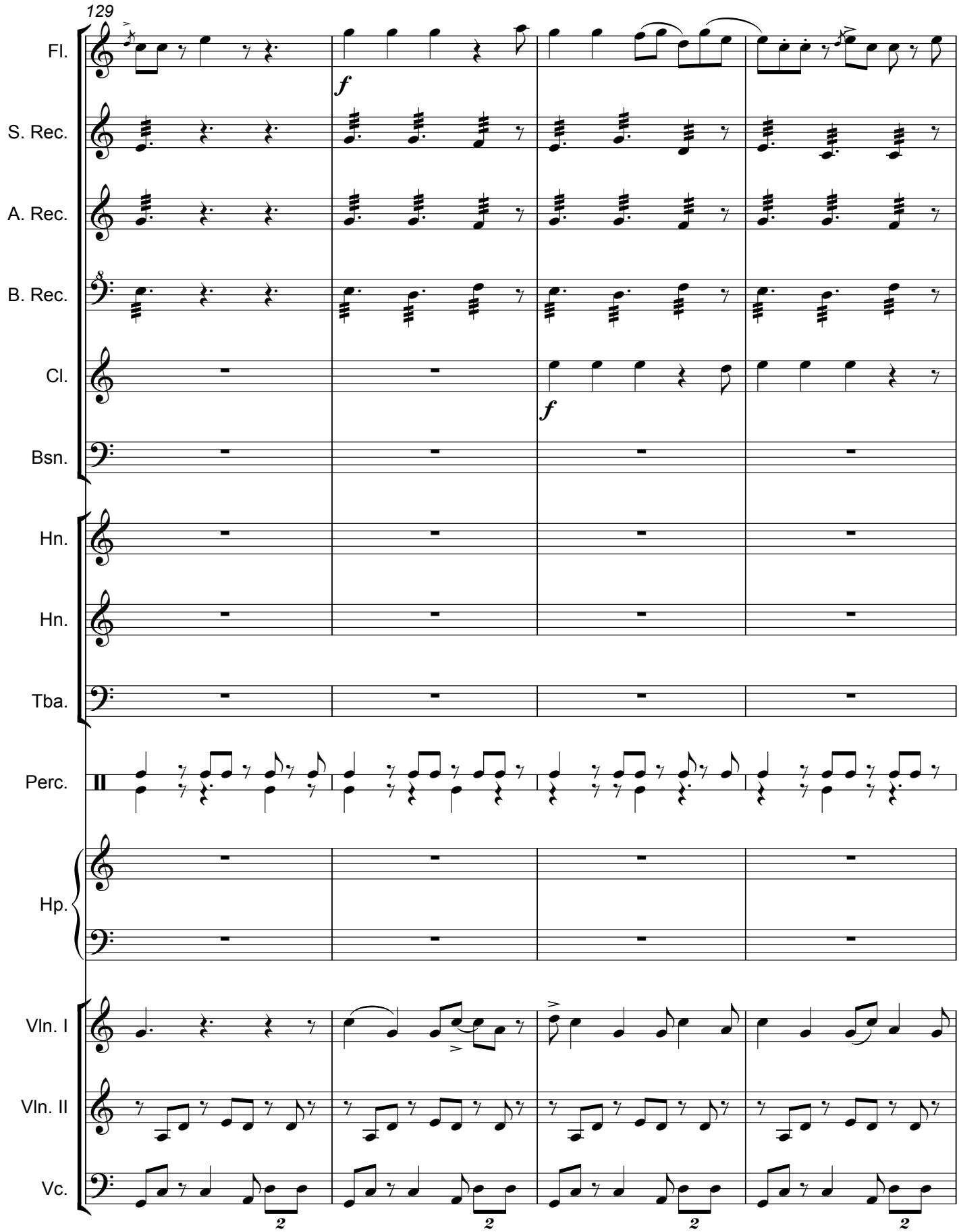

107
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
mf
mp

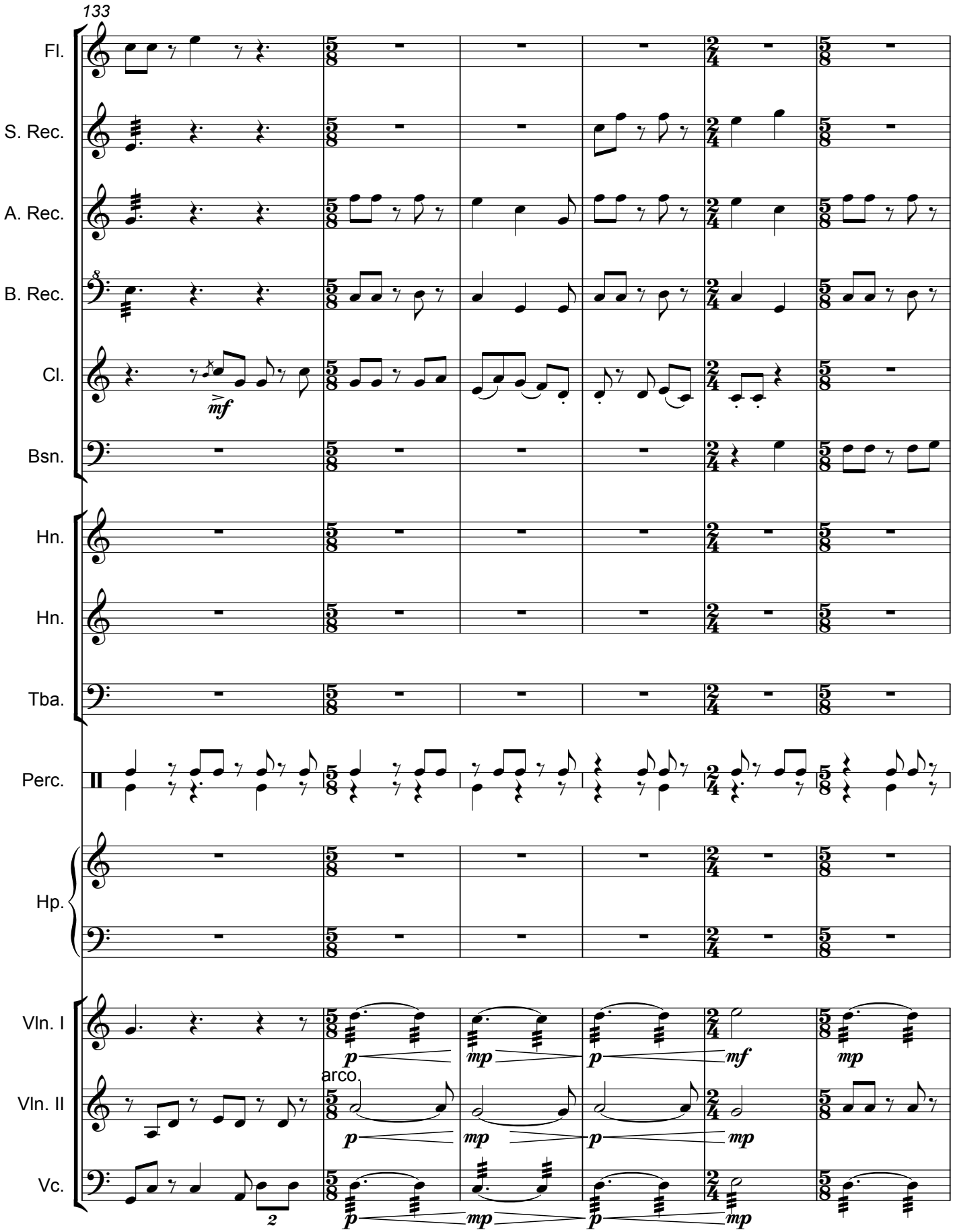

111
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
mf
mp

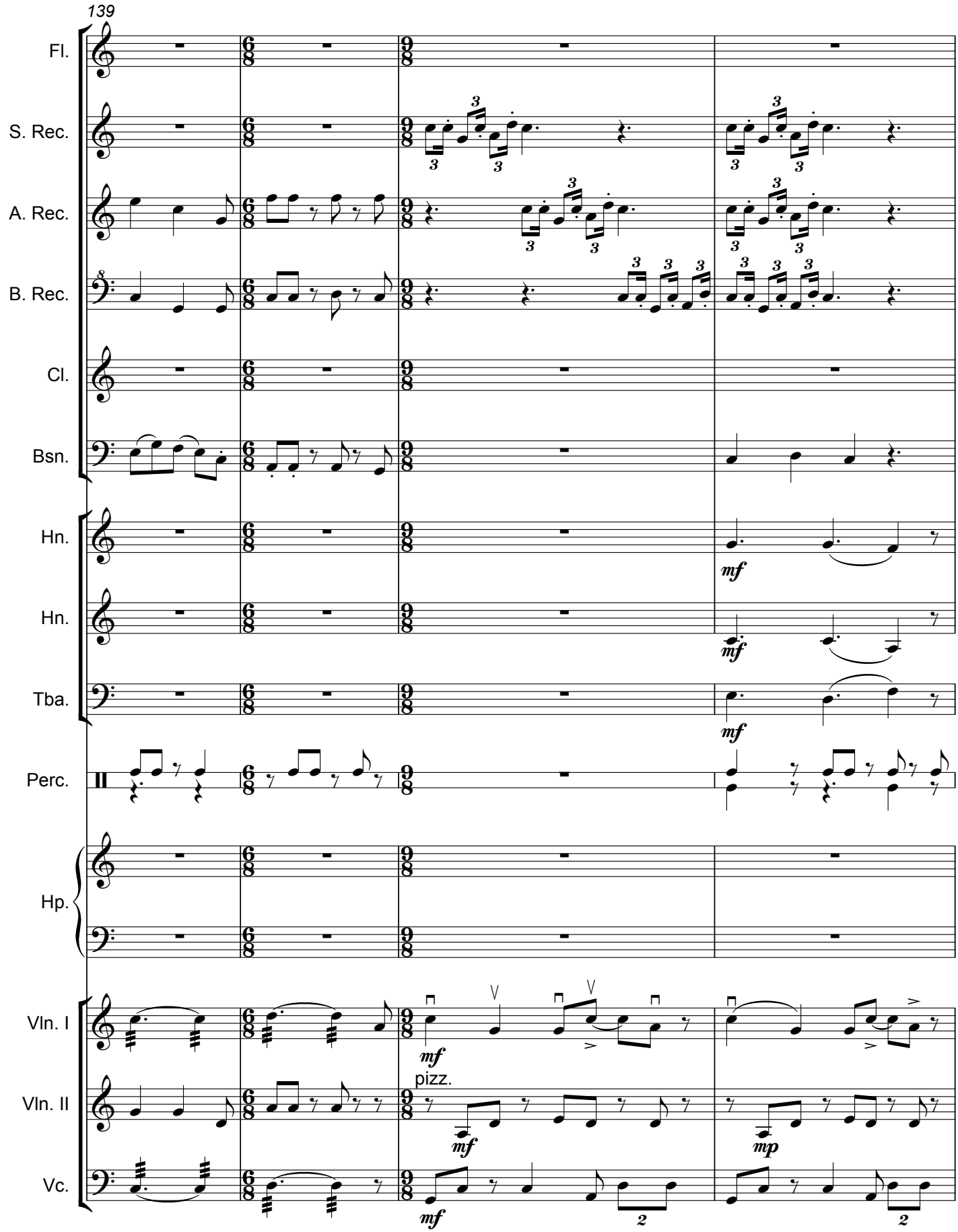

115
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
arco.
arco.
sfz
fp
p
f

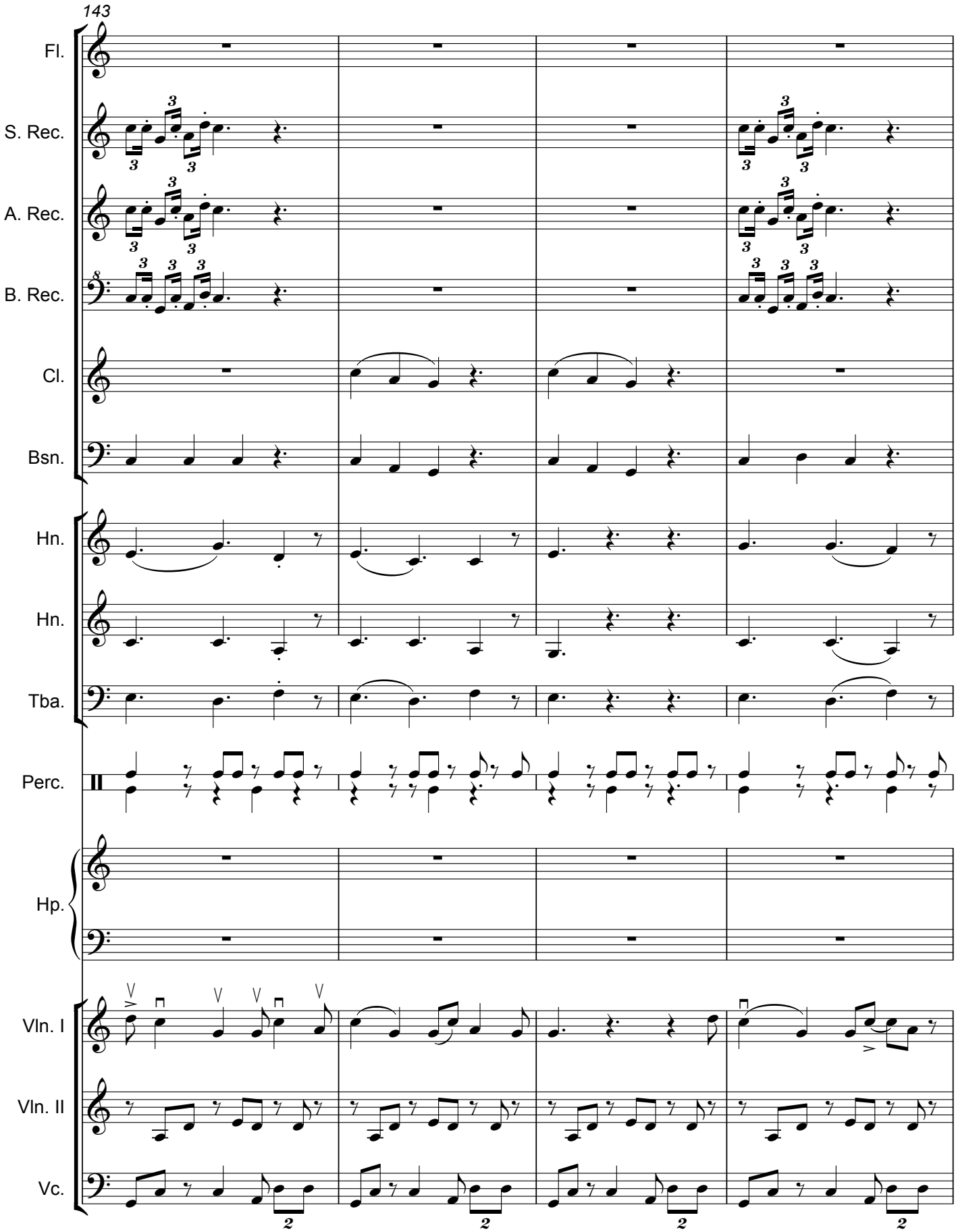

121
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
mf
pizz.
mp
simile

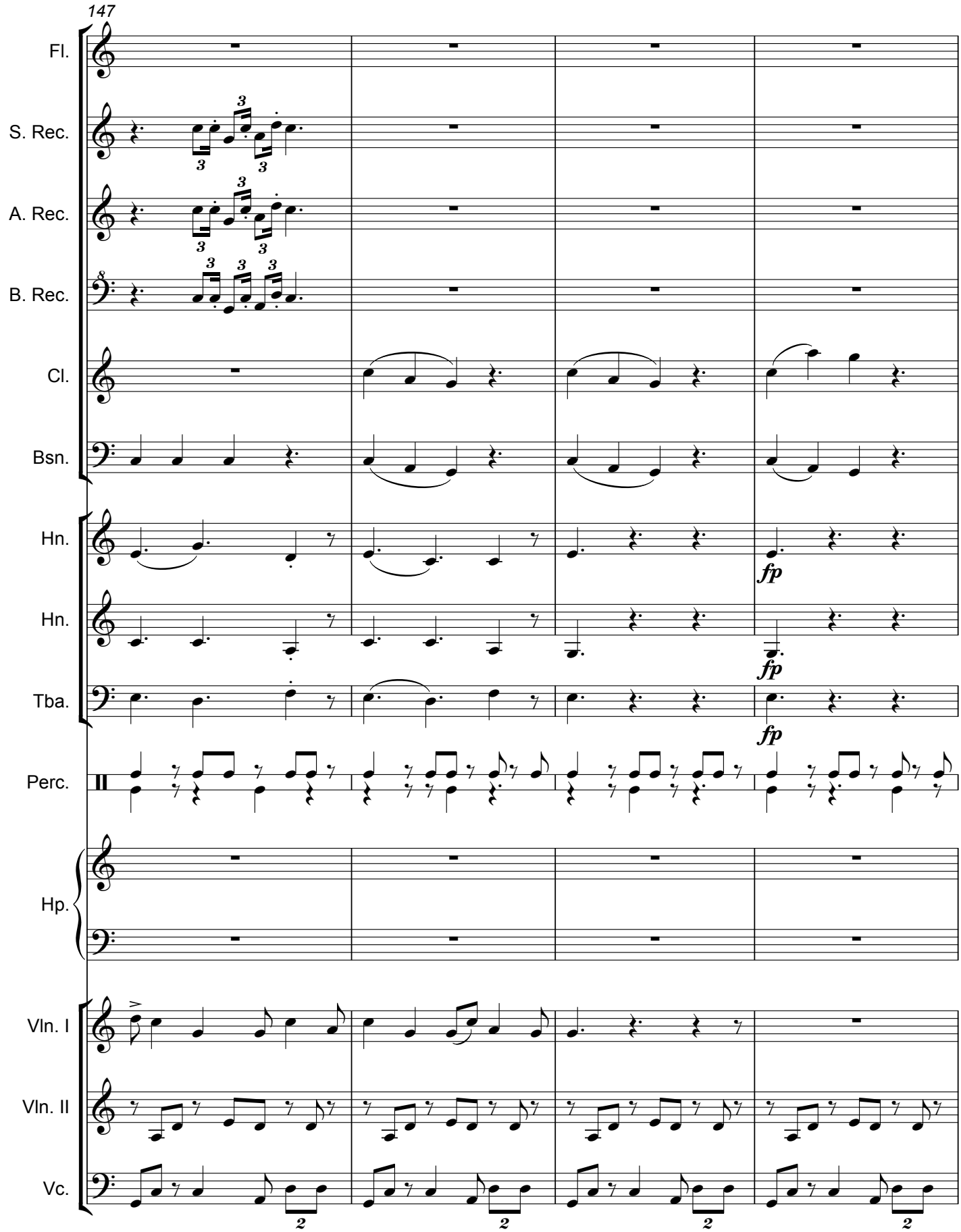

125
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.

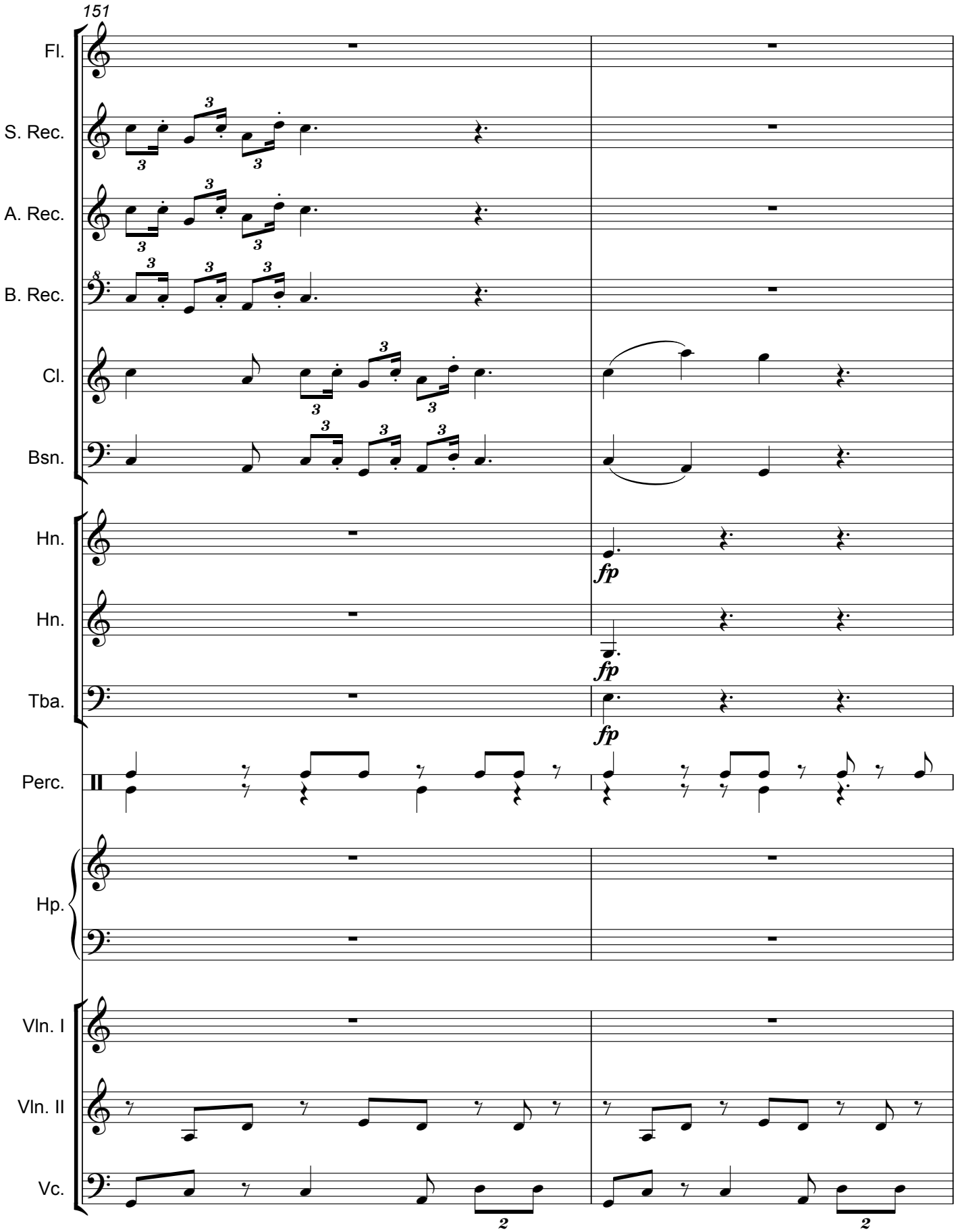

129
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
f
f
2
2
2
2

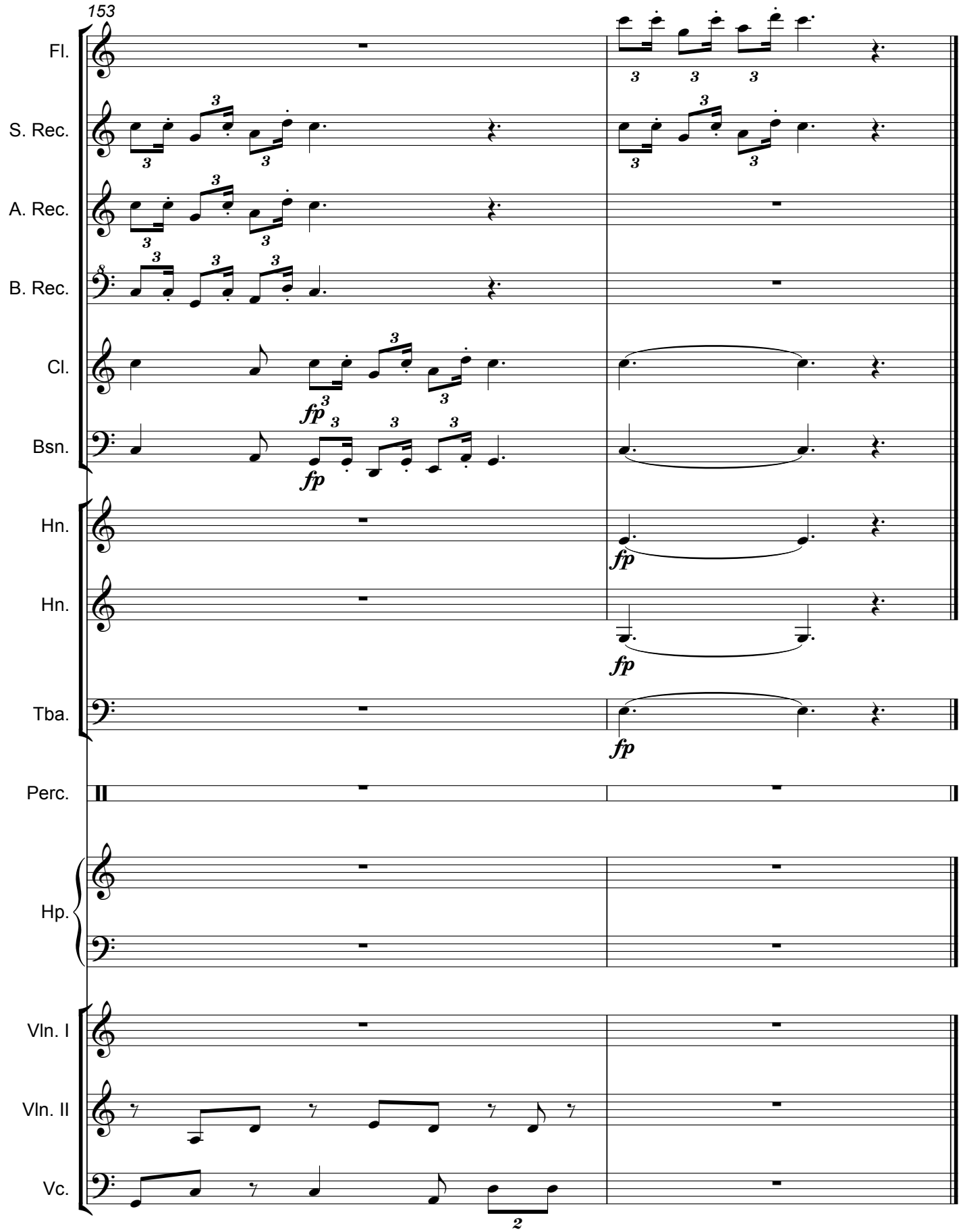

133
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
mf
arco
p
mp
p
mf
mp
p
mp
p
mp
2
p
mp
p
mp


139
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
mf
pizz.
mf
mp
mf


143
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.


147
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
fp
fp
fp


151
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
fp
fp
fp


153
Fl.
S. Rec.
A. Rec.
B. Rec.
Cl.
Bsn.
Hn.
Hn.
Tba.
Perc.
Hp.
Vln. I
Vln. II
Vc.
fp
fp
fp
fp

ADDENDUM B

GUIDE TO PRONUNCIATION OF VOCABLES USED IN TRANSCRIPTIONS OF THROAT-SINGING PATTERNS

ɜ:^{r}	t<u>ur</u>n; l<u>ear</u>n; however the 'r' sound should not be emphasised
e	m<u>e</u>t; y<u>e</u>t; however, sound should be sustained
ˆ	c<u>u</u>p; h<u>u</u>m; however, sound should be shortened with emphasis on consonant
a	long a sound as in <u>aa</u>h

Ngqoko group song, lead throat-singing pattern

her	ye	be	e	er	im	hyim	ba	e	er	hye-	be	e	er	im
hɜ:^{r}	ye	be	e	ɜ:^{r}	ˆm	hyˆm	ba	ɜ:^{r}	ˆr	hye	be	e	ɜ:^{r}	ˆm

Ngqoko group song, second throat-singing pattern

her	ye	be	er	im	a	e	hyim	ba	e	her	im
hɜ:^{r}	ye	be	ɜ:^{r}	ˆm	a	e	hyˆm	ba	ɜ:^{r}	hˆr	ˆm

Ngqoko solo song *Soze Ndimale*, first and second throat-singing patterns

her	ye-	be-	her	ye-	be	er	ba	e	er	im
hɜ:^{r}	ye	be	hɜ:^{r}	ye	be	ɜ:^{r}	ba	ɜ:^{r}	ˆr	ˆm

ADDENDUM C

AUDIO RECORDING OF NGQOKO
THROAT-SINGING EXAMPLES

(COMPACT DISC)