

**Transcribing and Notating *Isicathamiya*: A Transcription of
the *Impi Yemikhonto* Album by Mtuba Thulisa Brothers
(1989)**

by

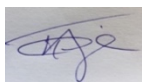
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(2023381)**

**A dissertation submitted for the degree of Master of Music
in the Wits School of Arts, Faculty of Humanities,
University of the Witwatersrand**

DECLARATION

I hereby declare that this dissertation is my own original work and has not been submitted before to any institution for assessment purposes. Further, I have acknowledged all sources used and have cited these in the reference section.

T C Mkhize

A small, square image showing a handwritten signature in blue ink. The signature is stylized and appears to be 'TC Mkhize'.

April 2021

ABSTRACT

Transcribing and Notating *Isicathamiya*: a Transcription of the *Impi Yemikhonto* album by Mtuba Thulisa Brothers (1989)

Isicathamiya is a choral music style performed by Zulu migrant workers. It is a hybrid of multiple styles that include South African traditional musics and Christian hymnody that was brought into the country by a combination of industrialisation and missionisation of the African communities.

The central aim of the study is to transcribe, notate an *isicathamiya* album of the Mtuba Thulisa Brothers. This transcription will help sharing the genre with other choral communities who rely on written notation as a means of learning new songs. Kofi Agawu (2003: 66) indicates that “notations are read by communities of readers, so in order to consolidate African practices that can eventually gain some institutional power, it makes sense to use the existing notation, however imperfect”. This study is driven by a paucity of studies on the musical aspects of *isicathamiya*. There is more that can be done to engage with the scoring, arranging, teaching and transmission of *isicathamiya*.

Moreover, this study seeks to contribute to the growth of the indigenous African music repertoire. For the purposes of this study, I place equal value on oral and written traditions. I hope that this dissertation will provide insights that will encourage more scholars, artists and musicians to engage and respond creatively to the work of the *isicathamiya* choirs.

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I want to mention fellow musicians/scholars who provided critical commentary on my ideas and read different parts of this work: Dr Phuti Sepuru, Kgomotso Moshugi, Nduduzo Makhathini, Professor Geoff Mapaya, Lucas Banda, Phabalo Madise-Banda, Nathi Banda, Vusi Nhlapho, Lindilwa Ngonelo, Zandile Lioma, Millicent Khemese and Professor Ndela Ntshangase.

Who would have guessed that our paths would meet twenty years later after touring Europe with singer Busi Mhlongo? Professor Brett Pyper (who acted as tour manager for the aforementioned tour) deserves special recognition for making it possible for me to study at this prestigious institution.

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Lastly, my late parents Mandlakayise Ernest and Nodumo Ottilia Mkhize valued education, and I hope they would be proud of my work, which seeks to add value and contribute to music education.

Note to the Reader

This Master's degree consists of two parts: a dissertation (the text of which can be found on the following pages) and a transcription of the *Impi Yemikhonto* (1989) album by Mtuba Thulisa Brothers.

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Part One

Chapter One

Introduction and project aims

In April 2016, a talented *maskanda*¹ guitarist, Nothi Ntuli, introduced me to the *isicathamiya* choir known as Mtuba Thulisa Brothers. I had been toying with the idea of notating *isicathamiya* since 2003. I could easily have transcribed the music from CDs and cassettes by ear, but I thought this lacked human interaction and I would miss the connection “between the musical structures and the lives of its creators and performers” as suggested by Blacking (1969: 33). Robert Dlubheka Ndimu, the choir’s composer, choreographer, arranger, and founder, directed the Mtuba Thulisa Brothers. Muzomuhle Malinga was his right-hand man and co-composer. I invited both Ndimu and Malinga to my studio and began transcribing and notating two songs from their award-winning album *Impi Yemikhonto* (Vala Music 1989). Notating these two songs, namely “*Umuse Mhlabeni*” (As long as you still walk this earth) and “*Yiwo Lamadoda Amabili*” (These are the two men), proved to be a daunting task as I began to experience difficulties in dealing with the phrasing, rhythms, mixed meters and other features discernible in *isicathamiya* compositions.²

In August 2016, Lindilwa Ngonelo, a pianist and music teacher at the East Rand School of the Arts, invited us to conduct a workshop and try out our *isicathamiya* scores. The East Rand School of Arts is a black school offering classes in the fields of dramatic arts, dance, design, visual arts and music. Learners, some of whom had never heard the *isicathamiya* music before, welcomed Ndimu and the Mtuba Thulisa Brothers with enthusiasm. The Mtuba Thulisa Brothers began the workshop with the performance of the songs “*Umuse Mhlabeni*” (As long as you still walk this earth) and “*Yiwo Lamadoda Amabili*” (These are the two men). Then the Mtuba Thulisa

¹ *Maskandi* is Zulu guitar-driven folk music. Ballantine (1996: 21) defines *maskandi* as music “rooted in the performance practices of the Zulu musical bow (*umakhweyana*) and a style developed mainly by Zulu migrant workers”.

² Discussion on addressing these difficulties is covered in Chapter Three of this dissertation.

Brothers began to teach the students the song “*Umuse Mhlabeni*” (As long as you still walk this earth). The learners were split into four groups – sopranos, altos, tenors and basses. The Mtuba Thulisa Brothers members taught the respective parts by rote. The baritone part had been transposed an octave up and assigned to the sopranos. The teachings were mostly conducted by members of the Mtuba Thulisa Brothers Choir, and because the aural transmission of music and ear-based performance are the norm in neo-traditional music, our *isicathamiya* scores were mainly used for lyrics and form. Learners come from neighbouring black townships in the East Rand district. Like most black pupils, they come from the background of the oral tradition and thus sing songs and hymns that they learn by rote. Most Africans, and indeed many other societies, acquire music-making skills both aurally and orally; and by participating in the many rituals and socialising processes commonly considered “informal” (Mapaya, 2016: 47). Ngonelo shares the following information about the visit:

In August of 2016, the East Rand School of Arts was visited by Themba Mkhize and the Mtuba Thulisa Brothers choir, for a conversation in the form of song. Music learners as well as the school's choir members ranging from Grades Eight to Twelve sat and listened eagerly as they were exposed to an unfamiliar but exciting style of music. The Mtuba Thulisa Brothers' style of *isicathamiya* is everyday life storytelling, which is relatable to an extent. There was an opportunity for questions and answers during their delivery, and another opportunity was given to the learners to participate in some traditional vocal exercises taught to them by Mkhize. It is concerning that indigenous African music has not received as much attention as mainstream music, thus becoming marginalised. South African music educators have come to realise that indigenous music is as valuable as Western music, which is still dominant in South African music curricula. Indigenous music helps to build awareness, celebrate diversity, and acknowledge one's own culture and music that has been marginalised for decades (Ngonelo, 2020, pers. comm.).

In September 2016 we visited Khutlo-tharo Secondary School in the Sebokeng district of Gauteng. Zandile Lioma who was working as an educator for the school's music programme hosted us. When commenting on the school visit Lioma said:

On the 24th of September 2016, our school music department had the privilege of welcoming the well-known pianist Themba Mkhize, with one of the forerunners of the *isicathamiya* genre, Mtuba Thulisa Brothers from KwaZulu-Natal. They had come to do a workshop with our Further Education and Training (FET) learners, based on the music of *isicathamiya*. It is imperative to have an inclusive music curriculum at schools today, primarily to accommodate music of other [various] nationalities and to realise the importance of its use in each culture (Lioma, 2020, pers. comm.).

After my visits to the two schools mentioned above, I was not sure whether consideration was paid to the proper learning of music reading skills, whether in tonic sol-fa (a system mostly used by singers, it is a system of musical notation based on

the relationship between the tones of a key), or staff notation (a system that uses five horizontal lines and four spaces each representing a different pitch of music or both). I also kept asking myself the question whether the musical score only functioned as a guide to musical performance. However, overall, I was persuaded that there is a need to share the choral heritage of *isicathamiya* with other choral communities.

While music tutoring focuses on written notation within music institutions, expressive idioms rely on performance and the stage as a form of training. My argument is centered on the idea that somewhere between the two lies the answer to the development of indigenous music. I posit that *isicathamiya* and other popular musics have been driven by the interplay of cross-cultural and trans-national social dynamics and also propose that *isicathamiya* should be studied and analysed from musical, historical and contemporary perspectives. While the aim is not to reduce orality while celebrating music writing, it is my hope that music theory concepts and musical analysis can be developed for popular South African music, including *isicathamiya*.

1.1.1 *Isicathamiya* and Other Influences

Isicathamiya is a choral music style traditionally performed by Zulu migrant workers. Detterbeck (2002: 42) explains: “it is clear that the mission-educated black elite is significantly linked to *amakwaya* (a South African black middle-class choral genre), whereas, for example, the migrant labour force is linked to *isicathamiya*”.

Isicathamiya is a hybrid of multiple styles that include South African traditional music genres and Christian hymnody that was brought into the country by a combination of industrialisation and missionisation of the African communities. Erlmann (1999: 201) suggests that “*isicathamiya* was born of the encounter between two worlds—the world of rural homesteads, warfare, ancestor spirits, and wedding ceremonies on the one hand and the realm of factories and urban popular culture on the other hand”.

Westernisation and modernisation also came via the Christian missions that produced composers such as John Knox Bokwe, Joshua Mohapeloa, and Michael Moerane among others. These composers employed the tonic sol-fa system when notating their musical ideas and teaching their songs to their choirs. Grant Olwage (2006: 1)

suggests that “*Msindisi Wa Boni*”, a composition by ordained minister Bokwe is an outstanding example of a Victorian hymn melody.³ Simultaneously, from the hostile environment of mines, factories, and hostels, migrant workers composed and taught their compositions by rote. Whilst *amakwaya* repertoire has been documented since the 1800s, *isicathamiya* is mostly captured in audio recordings and through performance practices.

1.2 Main Objective and Background to the Study

The main objective of the study is to transcribe and notate an *isicathamiya* album *Impi Yemikhonto* (1989) (The Battle of Spears) by Mtuba Thulisa Brothers. The study intends to analyse and discuss the harmonies, phrasing and formal structures utilized in *isishemeni*,⁴ a sub-genre of the *isicathamiya* style that was popularised by groups such as the award-winning Ladysmith Black Mambazo. The Mtuba Thulisa Brothers also sing in the *isishemeni* style.

In 1998, the Southern African Music Rights Organisation (SAMRO) published a songbook series of choral compositions called *South Africa Sings, Volume 1*. In the foreword, editor J. S. M. Khumalo (1998: n.p.) states the following: “The formula itself has proven to be so successful that *South Africa Sings Vol. 2* was published in 2008”. However, *isicathamiya*, another indigenous choral practice, was omitted, rendering it inconsequential in comparison to other choral music forms in South Africa. This study will offer solutions to address some disparities between these two genres and make an argument for transcriptions of *isicathamiya* in the scholarly narrative. An *isicathamiya* transcription can also serve as a link between the written and oral traditions of South Africa’s indigenous choral music. This study will also address the imbalance endured by indigenous cultural practices that were “condemned by Christian missionaries” (Rycroft, 1991: 5) and also help to make the *isicathamiya* repertoire more accessible.

³ Olwage cites “*Msindisi Wa Boni*” as the first known composition by a black South African, the first of Bokwe’s forty-odd original compositions. Bokwe’s music was the first to be published by what was to become Africa’s largest mission institution, Lovedale (2006: 1).

⁴ The word *isishemeni* is sometimes spelled *isishameni*.

The Mtuba Thulisa Brothers is an *isicathamiya* choir that was formed in Johannesburg in 1985 by Robert Dlubheka Ndimba. Their third album *Impi Yemikhonto* (Vala Music 1989) won them a few awards including three South African Music Awards in the 1990s. The choir also won three First National Bank Awards for albums *Amabandla* in 1997, *Izinyembezi* in 1998, and *Umgoqo Ovimbe Esangweni* in 1999. Their music has taken them to countries such as the United States of America, Cuba, Zambia, Mozambique, and Qatar. They have also recorded with South African artists such as Simphiwe Dana, Camagwini and Chicco Thwala. To date, they have recorded thirteen albums. Joseph Shabalala, leader and composer of Ladysmith Black Mambazo, discovered the Mtuba Thulisa Brothers in 1986. He saw talent in the young singer Ndimba and his choir and paved the way for them by introducing them to Hamilton Nzimande of Tusk Records who gave them their first recording deal. Their debut album, *Siyabonga Baba*, was recorded in 1988. The Mtuba Thulisa Brothers' music has survived over three decades. The oldest member of the choir is sixty-eight years old and the youngest is twenty-one years old. This case study may provide the view of the older generation of *isicathamiya* performers, while perspectives from the younger generation may point us towards the future of the genre.

The dissertation discusses the afore-mentioned album of the choir, *Impi Yemikhonto*, by transcribing and notating songs from this album as sung to me. These compositions are presented in a choir sheet music format showing parts as sung by the Mtuba Thulisa Brothers choir in the double stave ATBB format. *Isicathamiya* choirs use the same format in terms of distributing parts but with Zulu terms of English derivation: *alitha* (alto), *thena* (tenor) and *ibhesi* (bass). The choir refers to the baritone part as *thena-bhesi*, which means the part that sits between the tenor and bass parts. It is noteworthy that *isicathamiya*, as a male vocal tradition, does not have a soprano part therefore the research will use the ATBB format. A reduced-score format is used to display the basic harmony structure, allowing the harmony to be discussed in certain passages. The scores are accompanied by lyrics and translations of these compositions.

Politics play a significant role in the construction of knowledge in African music and folklore music in general. Music documentation of African music often occurs in

Western languages and thus imposes foreign systems of representation and values on the communities to whom it is taught. This is exemplified in the work undertaken by Okunade (2013: 3), who writes:

The music education of this period [1800-1914 in Lagos Nigeria] as introduced by the missionaries was really meant to serve the interest of the Western European missionaries rather than African interests. Hence, the curriculum was fashioned after the European music system.

The first notated music came to Africa via hymns. Xulu (1992: 482) shares the following information about the teaching of Christian hymns to Zulu Christian converts:

The Christian hymn, in its original form, is part of a foreign culture whose social and religious values differ considerably from the traditional Zulu [culture]. It, therefore, required a considerable amount of force to introduce and maintain the singing of the Christian hymn among the Zulu. In that way the hymn became part of an enforced, oppressive culture as it was inseparable from the colonial, missionary and apartheid thinking and practice.

There have been numerous arguments for several years regarding the issue of notating African music and other practices that reside in the oral tradition. Kay Kaufman Shelemay, in Ruth Stone's *Garland Handbook of African Music* (2000: 24), states:

African music presents a notational paradox. Africans transmitted most of their musics orally, without indigenous forms of written representation, but their musical traditions stand among those most frequently sampled for transcriptions in foreign notational systems.

Thus, the contentious issue of the politics of transcriptions is discussed in the literature review section of this study. Caesar Ndlovu (1989: 20) bemoans the fact that “transcriptions are by their nature capricious and some form of shorthand as they can never capture performance in their social milieu”. This study seeks to contribute to the growth of the indigenous African music repertoire. For the purposes of this study, I place equal value on oral and written traditions. I hope that this dissertation will provide insights that will allow more researchers, artists and musicians to engage and respond creatively to the work of the *isicathamiya* choirs.

1.3 Rationale

In 2003 I was working with South Africa's empress of song, Sibongile Khumalo, in Canada when a gentleman greeted me and started singing “*Thililedam*”. “*Thililedam*” is an *isicathamiya* composition I recorded in 2001 (Sony Music 2001). The gentleman later explained that his son attended a local international school and they had been

tasked to bring music from their respective countries. The young man brought the CD with “*Thililedam*”. The music teacher and fellow students were excited and asked for a music score. Needless to say, there was no written score for this *isicathamiya* piece.

Numerous popular South African music idioms such as *mbaqanga*, *kwela*, South African jazz, *maskandi*, and *isicathamiya*, among others, are often transmitted orally from one generation to the next. This is corroborated by Markus Detterbeck (2002:134) who states the following: “African music belongs to an oral tradition, which means that compositions were not notated but kept alive and handed down to the next generation by performance”. Consequently, I have observed the absence of musical scores of the specific style of music that forms the central focus of this study.

In 1986, the American singer-songwriter Paul Simon’s album titled *Graceland* was recorded, featuring *isicathamiya* group Ladysmith Black Mambazo. Veit Erlmann (1991: 156) points out that “one representative example of the *isicathamiya* style reached the top notches of the international pop charts as a result of the appearance of the Durban-based *isicathamiya* choir Ladysmith Black Mambazo on Paul Simon's Grammy Award-winning album *Graceland*”. This marked a seminal moment in the history of modern black music and in my view, further brought hope that the dignity of previously sidelined music styles such as *isicathamiya* would be established. However, presently, *isicathamiya* programmes are broadcast by only one radio station, Ukhozi FM, during graveyard hours. While its music is still confined to hostels, the genre itself has endured beyond styles that were popular during the 1940s to the 1970s such as *kwela*, *sax jive*, *mbaqanga* and others that are almost extinct in current times. When discussing the introduction of black channels to TV in South Africa in 1982, Erlmann (1996: 255) notes that “a fair amount of airtime was devoted to traditional performance including *isicathamiya* choirs” but an unfavourable opinion poll led to the snubbing of *isicathamiya*, resulting in less airtime on South African Broadcasting Company (SABC) TV channels two and three.

The Mtuba Thulisa transcriptions will aid in sharing the genre with other choral communities who rely on written notation as a means of learning new repertoire. The aim is to encourage non-*isicathamiya* choral communities through transcriptions to access, perform, enjoy and understand music from a culture other than their own.

The literature on *isicathamiya* has largely been written from an ethnomusicological perspective, focusing on the social history, development and general characteristics of the style (e.g. Erlmann 1996). However, there is more that can be done to engage with the scoring, arranging, teaching, and transmission of *isicathamiya*. This project is driven by a paucity in studies focusing on the musical aspects of *isicathamiya*. It is also driven by the fact that transcriptions of the genre are incomplete and fragmentary. It can be argued that musicians/practitioners are well positioned to engage with the musical aspects of the genre, in particular, its compositional style. A case study, according to Louis Cohen, Lawrence Manion and Keith Morrison (2007: 253), provides a unique example of real people in real situations, giving readers a clearer understanding of ideas than simply presenting abstract theories or principles. The Mtuba Thulisa Brothers serve as a case study for this research.

As mentioned, *isicathamiya* is an oral tradition, where the choirs learn the music by rote during rehearsals. Even though there are CD recordings of their work, the process of creating and learning the songs is not documented. By transcribing their songs in 2020, I hope to have captured a snapshot of where the genre is musically at present while preserving the history of their repertoire for future generations.

This project emphasises the importance of inscribing the language that is used in *isicathamiya* practice on the scores. There is a need to borrow from scholar J. S. M. Khumalo's (2007) PhD thesis on Zulu tonology where he suggests certain ornaments to describe glides in the Zulu languages that are also found in Zulu indigenous musics including *isicathamiya*. C. M. Doke and B. W. Vilakazi (1972: XI) also discuss the rising, falling and the rising-falling tones in the *Zulu-English Dictionary*. This section of their work is also pertinent to this study due to its focus on the phrasing aspects of *isicathamiya*. June Dickie's (2017) work seeks to summarise some important principles of Zulu music and indicates some errors made in the past by translators of biblical material to be sung. Dickie agrees with Khumalo that African music is derived from language, so the dimensions of language constrain both rhythms and melodies. In addition, Dickie goes on to say, "most of African languages are tonal" (2017: 8).

South Africa has implemented a range of educational changes, such as Outcome-Based Education (OBE), National Curriculum Statements (NCS) and the Curriculum and Assessment Policy Statement (CAPS), since the introduction of democracy in 1994. CAPS aims to resolve the divisions of the past and to create a society built on democratic values, social justice and basic human rights in the South African school system. While material for Western music is easy to access as the music has been documented, notated, analysed and archived since time immemorial, there is a marked absence of notated African music in general and indigenous choral music in particular. Music practitioners themselves and the protagonists of indigenous music should be involved in the development, teaching and transcription of their own music.

As illustrated in their 1988 debut album, *Siyabonga Baba* (We Give Thanks to God), Ndimma and Mtuba Thulisa Brothers' compositions contain sacred music. *Ukukhanya Kwelanga*, a Ladysmith Black Mambazo sacred music album released in 1975, is another example of religious work contained in *isicathamiya* practice that could be part of the school assembly repertoire.

Notated songs by *isicathamiya* composers could therefore help to share the genre with other choral communities that rely on written notation as a means of learning new repertoire. In school assembly, many of the learners would be familiar with the music they sing in their African Initiated Churches and Zion churches on the weekends, and learners who come from Mission Churches (including learners of diverse cultural backgrounds) would be introduced to the music of their fellow compatriots through transcriptions.

According to Ramos Mabungu's (2016: 2) report *Responding to South Africa's Rural Development Challenge* "Rural areas account for about 80% of the land and are home to 38% of the population of South Africa, or around 20.5 million people; by 2030, this figure is projected to decline to 30%". This, I suggest, is the threat of diminishing practices that are steeped in rural settings as rural populations migrate to urban areas pursuing better living standards. This trend is likely to influence *isicathamiya* concerts conducted in local rural halls, and young musicians who get their musical training from herding cows and other activities, such as singing at wedding ceremonies, are also likely to be affected. Transcriptions of indigenous practices

including *isicathamiya* could serve as a tool for archiving, preserving and teaching these traditions.

I am in no way suggesting that notation-based music pedagogy is superior to other methods of learning and teaching music. Nevertheless, I hope that the study will benefit those who prefer written scores to learn music. This study seeks to help broaden insight about the genre from a musical perspective and add to the musical writings on *isicathamiya*. It is my hope that this study will highlight the need for more research on *isicathamiya* practice and contribute towards the influence of decisions regarding musical education. This postulation is supported in the eulogy delivered by South African President Cyril Ramaphosa at the official funeral of musical icon and founder of Grammy award-winning *isicathamiya* group, Ladysmith Black Mambazo (Nkanjeni, 2020): “Bab’ Shabalala had long urged that various types of *isicathamiya* be researched, analysed by musicologists, be notated and be taught in music academies”.

1.3.1 Research Questions

The primary research question:

How might an unscripted, oral genre of indigenous choral musicking be represented in notation?

Secondary questions:

What are the challenges encountered in transcribing indigenous choral music?

What are the constituent elements of *isicathamiya*?

What should the *isicathamiya* transcription and notation entail?

1.4 Literature Review and Theoretical Framework

The literature on *isicathamiya* is wide-ranging and transcription is central to this process, therefore the literature review will be divided into topics relevant to this study: The History of *isicathamiya*, Notating South African Music, and the Politics of Transcribing African Music. In “The History of *isicathamiya*” I will discuss and present a brief historical survey of the genre. The preferred tonic sol-fa notation system used by southern African choirs is discussed in “Notating South African Choral Music”. In “Politics of Transcribing of African Music” I will discuss the benefits and limitations of Western musical transcriptions of African music, as well as alternative notation methods such as tonic sol-fa, which is used by local choral communities the dual notation of tonic sol-fa and staff notation systems.

1.4.1 The History of *Isicathamiya*

Erlmann (1996) captures a detailed study of the *isicathamiya* genre, which details the journey that began in the 1890s to the early 1990s. This work traces the *isicathamiya* culture of the 19th century and the influence of European and African American culture particularly Orpheus McAdoo and his Virginia Jubilee Singers. McAdoo's seminal tours of South Africa between 1890 and 1898 “left an extraordinarily deep and lasting impression on black audiences” (Erlmann, 1996: 47). To briefly corroborate this point, David Coplan (2008: 53) notes that apart from church hymns, Western African choral songs and secular English choir pieces, McAdoo's Virginia Jubilee Singers were the most important musical influence. This is exemplified in the works of Christopher Ballantine (1996), Dale Cockrell (1987) and Doug Seroff (1990), who all cite McAdoo's work as a major influence on South Africa's four-part vocal harmony. In a brief chapter on musician and composer Reuben Caluza, Erlmann suggests that the composer formed his group modeled on McAdoo's minstrels. According to Cockrell, (1987: 428) Caluza studied in Hampton, the same institution unofficially associated with the Jubilee Singers of 1890, in the United States in the 1930s. Coplan (2008: 94) agrees with the view that *isicathamiya* may have been greatly influenced by Caluza's performance style.

Rian Malan (2003) investigates the origins of this world-famous *isicathamiya* song “*Imbube*”, and corroborates Erlmann's proposal that McAdoo's minstrels had a

significant influence on the *isicathamiya* genre. Several artists around the world including The Weavers from the United States of America have recorded “*Imbube*”.⁵ Malan’s (2003: 4) extensive research on this song takes the reader to America’s top charts, New Zealand army bands, Hollywood, and back to a grave without a headstone in South Africa where the composer of “*Imbube*”, Solomon Linda, was buried because the family could not afford one. Deborah Wassel (2009) shares a legal thought of what she sees as a case study on copyright in the “*Imbube*” story. The author (292) goes on to say, “This song and its subsequent covers were so popular that it was eventually recorded by about one hundred and fifty artists. It was translated into languages from Dutch to Japanese, and was featured in more than thirteen movies” (Wassel, 2009: 292).⁶

Lynette Stewart cites Orpheus McAdoo’s Jubilee Singers, who spent almost five years in South Africa between July 1890 and June 1898, as one of the major influences on the genre in her PhD thesis “Black South African Urban Music Styles: The ideological Concepts and Beliefs Surrounding their Developments 1930 – 1960” (2000: 3-37). As a result of the discovery of mineral resources such as gold and diamonds in South Africa and the conditions rural South Africans found themselves in, black workers were forced to move in numbers to the alluring cities. The workers brought their culture, song, and dance, referred to as *ingoma*, to their workplace. *Ingoma*, *amahubo*, wedding songs, and hymnody combined with the tradition of minstrelsy played a part in the development of the hybrid known as *isicathamiya*. Pewa (2005:365) defines *Ingoma* as:

an umbrella term for a variety of song and dance styles. *Ingoma* may be either in singing or dance. In singing the word basically refers to a song. *Ingoma* is also a form of organized and choreographed movement, which expatriates may refer to as dance. To the Zulu, this may be a dance, that is when the movements are meant to express joviality.

⁵ In 1952, The Weavers who had heard the word “*Imbube*” as “*wimoweh*” arranged and recorded the song with its new name, taking it into American pop charts (Muller 2008: 5).

⁶ Erlmann (2019) has made a documentary about *Imbube* called *The Lion’s Share: Remaking South African Copyright* (see discography). I am also aware that a book version of this documentary by the same title is forthcoming. I am looking forward to obtaining more information about this *isicathamiya* song from this project, because in this work, Erlmann discusses copyright in key areas such as legislation, and relevant to my research, protection of traditional knowledge/traditional cultural expression.

Musa Xulu's (1992) work investigates the dynamics of Zulu music and society. Xulu (411) points to *amahubo* (the old Zulu songs of the pre-colonial era that possess a certain sacred sentimentality of character) as another significant influence on *isicathamiya*. The author (411) continues to explain that he observed during his fieldwork for his project how *isicathamiya* musicians switched easily from *isicathamiya* to *amahubo*, which "they all agree to be the source, *isiphethu* of Zulu music".

The story of black performance in South Africa is blended together in the narratives of popular culture, politics, class, and music. In his seminal work *In Township Tonight; South Africa's Black Music and Theatre*, Coplan (2008) unpacks the delicate journey walked by musicians, actors, and playwrights between social commentary and political activism in a country where censorship was the order of the day during the decades of protest.

Ballantine's (1996) work, a case study, examines what occurs in the musical mind of South African composer, Joseph Shabalala, leader of Ladysmith Black Mambazo. Ballantine (1996: 1) argues that ethnomusicology has tended to treat music "as a kind of mystical outpouring of folk collective, and the diversity of singular, creative individuals has tended to be ignored". John Blacking, in Ballantine (ibid.), bemoans the notion that "in the rural areas of sub-Saharan Africa, music was and is composed by some kind of 'folk collective', in 'quasi-mystical' act of communal creativity and not by great or known composers". Ballantine discusses the creative process and shares insights gathered from interviews conducted with Shabalala. The postulation is also supported by an interview I had with Malinga, co-composer of the Mtuba Thulisa Brothers Choir (see the section on Song Structure in Chapter Three). It is also noteworthy that Shabalala concurs with Xulu (1996: 3) "*Isicathamiya* has roots that powerfully connect it to older Zulu musical and dance idiom (*amahubo*) – some of them of pre-colonial provenance".

Nollene Davies (1994: 122) makes the link between *ingoma* dance and *umaskanda* in her work that traces the development of *umaskanda* tradition that is deeply rooted in older forms of Zulu music. *Isicathamiya* too borrows names of the styles similar to the practices mentioned above. For instance, the style that was popularized by the

successful group Ladysmith Black Mambazo is *Isishemeni*. In comparing *isicathamiya* and *ingoma*, Erlmann (1996: 78) suggests that the latter borrows from the pastoral symbolism of “bullness” whilst the former is slick and city-like in behaviour. *Ingoma* dance routines are aggressive, energetic and virile.

It is generally accepted that *isicathamiya* is sung *a cappella*. However, Caesar Ndlovu (1989:45) argues that the genre is not *a cappella* because the sound made by the shoes in the choreography provides accompaniment. Although Ndlovu provides his justification on why the genre is not *a cappella*, one could argue this, because according to the *New Grove Dictionary*, (2009: 10), the term *a cappella* is used as showing that the piece is for voices without accompaniment. Central to *a cappella* is no usage of music instruments. In discussing the relationship between *a cappella* music and Zulu music Pewa (2005: 82-83) shares the following:

A common feature of South African music was that the males who went to work in the towns did not bring any traditional instruments with them obviously, because the music of southern Africa is mostly vocal, unlike the music of the central African states.

Thulasizwe Nkabinde (1997: 73) discusses traditional features in the music of Ladysmith Black Mambazo, Yvonne Chaka Chaka and Mahlathini and the Mahotella Queens. He cites *Cothoza Mfana* as a style of *isicathamiya* developed by the King Star Brothers, in the 1960s. His study corroborates the idea that the King Star Brothers were influential in introducing this low-key *isicathamiya* performance. The author suggests that *Cothoza Mfana* is another term for “tiptoeing” or “crawling”. Nkabinde (99) goes on to say “[t]his term came with the late Alexius Buthelezi (*Izigi zendoda*), Radio Zulu announcer in the early 1970s. Alexius Buthelezi also popularized the world acclaimed Ladysmith Black Mambazo”. The quiet style is also known as *Isithululu*, “meaning the ‘quiet and calm style’ (low keyed)” (Ndlovu, 1996: 303).

Ndlovu (1996: 64) cites Zulu dance styles such as *umqongqo*, *isibhaca*, *isishemeni*, *umzansi* and many more, as “having a direct bearing on the *isicathamiya* idiom”. Erlmann (1991: 95) concurs with Ndlovu and suggests that these styles are “inseparably linked to choral songs in call and response structure”, an *isicathamiya* characteristic. *Isicathamiya* has operated under different generic names over the years. Johnson (2001: 37) explains that “the earliest *isicathamiya* music, *isikhunzi*,

evolved out of the fusion of middle-class, urban vaudeville and ‘coon’ songs with cleaned-up choir arrangements”. Erlmann tells his readers that, “Cape Town ‘coon’ songs were among the most important influences upon composer Reuben Caluza’s early ‘ragtime’ songs and on *isikhunzi* (coons), a prototype of present-day Zulu migrant workers’ *isicathamiya* music” (1991: 32). In a book *The Performing Arts: Music and Dance* edited by John Blacking and Joann Kealiinohomoku (1979), Elkin Sithole suggests that *isikhunzi* is a Zulu word borrowed from “grumbling” (1979: 278). It could be argued that there is no correlation between the two words. Erlmann (1991: 159) clearly illustrates this point by demonstrating the correlation between the words *isikhunzi* and coons as follows: “In the minds of South African migrant workers, the image of the sophisticated, self-conscious ‘coons’ and its corresponding musical style soon emerged into *isikhunzi* (coons), the earliest prototype of *isicathamiya*”.

In discussing the parts distribution in *isikhunzi*, Sithole says:

Isikhunzi singers prefer very deep bass voices, which they call *mbambatoni*, a voice level lower than that of the bass. Since every young boy wishes to have *mbambatoni* when he is older, this is often their justification for smoking at young age (ibid. 279).

Nkabinde (1997: 66) agrees with this opinion and suggests:

Apart from the fact that music is sung a capella, *isicathamiya* singers prefer very deep bass voices, which they call *Mbambatoni*, from baritone, referring to a voice lower than that of the bass. The notion with most Black people in South Africa is that baritone is lower than the bass, they are not aware of the fact that a baritone is the highest bass voice, which can reach some tenor registration [sic].⁷

Genre and sub-genres names for *isicathamiya* have appeared in separate musical periods. *Isikhunzi*, as discussed, emerged in the earlier years as the precursor of the *isicathamiya* practice. *Mbube* became the generic name for the practice, because of the popularity of Solomon Linda and his Evening Birds’ composition in the 1940s. Up to the present time, *Mbube* is used interchangeably with *isicathamiya*, as the genre name for a range of performance styles by unaccompanied male vocal ensembles.

⁷ I assume that by “registration” Nkabinde refers to the vocal register known as the baritone range, which is associated with traditional voice part singing. The baritone voice is the middle-range voice type for males that lies between the bass and the tenor, covering both.

The South African Broadcasting Corporation (SABC), established the African-language Radio or Radio Bantu, consisting of Radio Zulu, Radio Xhosa and Radio Sesotho in the 1960s. These segregated structures were created to further the project of separate development. Hamm (1991: 147) discusses the use of radio as a “legitimization of South African society's social, economic and political organization” and the use of this project by SABC Radio Bantu as a tool for enshrining racial separateness. The author (164) also suggests that the history of the successful *isicathamiya* group Ladysmith Black Mambazo illustrates the impact of the policies of Radio Bantu after 1960 on this genre. Woodward (2015: 620) concurs with Hamm and suggests that Radio Bantu was “a service designed to mold the people’s intellect and way of life”. Zulu folklore and *ingoma* in particular are synonymous with masculine toughness and are usually considered to be the domain of men. Ndlovu (1996: 150) indicates that in *isicathamiya* competitions “groups are made up of adult males who organize themselves into quasi territorial military units and take the stage of mock war to protect themselves against opposing military units”. In Zulu culture, friendly rivalry or competition is a way of life. For example, when tending cows, young boys engage in the practice of sparring with sticks known as *ukungcweka* (stick fighting). *Umgangela* practice is competitive stick fighting, whereas *ukungcweka* is sparring. *Umgangela* is fought in public, commonly at wedding ceremonies and the winner is known to all and the two fighters are expected to re-establish their friendship. Furthermore, the winner receives some respect and credibility. Such friendly rivalry may be seen in musical events such as *isicathamiya* competitions. According to Erlmann (1987 14) the concept of competition is “founded in the pre-capitalist Zulu social structure and beliefs, as well as their transformation via the proletarianisation of the rural population”.

Gunner reveals soft masculinity that resides in the genre that is associated with “machoism”. The study also explores the links of *isicathamiya* with radio and with the programme *Cothoza Mfana*. Gunner (2014: 353) agrees with Nkabinde that Alexius Buthelezi is behind *Cothoza Mfana* being used as another name for the genre:

Alexius Buthelezi had already worked for a few months in the Commissioner Street offices of the SABC in central Johannesburg, as one of the isiZulu announcers for Radio Bantu, when, in April 1962, his white supervisor in the Zulu language section of Radio Bantu suddenly said to him: ‘we need a programme on *isicathamiya*. Think of a name for it so we can pass on the message to Durban and get going’. There was no time to meditate carefully on possible options: in a

moment Buthelezi coined '*Cothoza Mfana*', and a programme that was to run for more than 50 years began.

Scholars noted above have focused on the history, development and general characteristics of the style and do not place emphasis on the actual music and processes behind the repertoire and composition of the *isicathamiya* genre. Thus, there is a gap in research addressing aspects of the scoring, arranging, teaching, and transmission of *isicathamiya*.

1.4.2 Notating South African Choral Music

The idiom of *isicathamiya* resides in the choral genre and I will, therefore, discuss examples from South African choral musics and *amakwaya*, a black middle-class choral practice. The earliest evidence of published music scores in southern Africa is found in two nineteenth-century publishing houses, South Africa's Lovedale Press and Lesotho's Morija Printing Works. "Tonic sol-fa was adopted at Lovedale with considerable success and, with the publication of music in tonic sol-fa notation being promoted by the Lovedale Press, music composed by several indigenous South Africans was printed and widely distributed" (Stevens, 2007:42). One such work was the prominent John Bokwe's hymn *Msindisi wa boni* (Saviour of Sinners) that was published in 1875. In dissecting, investigating and exploring the genesis of black choralism in late-nineteenth-century colonial South Africa, Grant Olwage (2003: 31) notes that, "during the second half of the nineteenth century tonic sol-fa was taken up rapidly by black singers through the eastern Cape missions".

Nokutela Dube and her husband Langalibalele John Dube penned the first secular songbook published in an African language in South Africa. Loveday Press published *Amagama Abantu*, a Zulu songbook, in 1911. In 2012, Tsitsi Jaji published an article analysing the musical contributions of the founding president of the African National Congress (ANC), John Dube, and his first wife, Nokutela Dube. Jaji (2012: 214) provides an in-depth analysis of the work of the Dubes showing "cultural production as a way to raise collective consciousness for concrete political action". In John Dube's biography *First President: A Life of John Dube, Founding President of the ANC*, author Heather Hughes (2011: 99), while acknowledging that the songbook is a landmark in the development of Zulu Choral music, suggests that material in the songbook gives

John too much prominence and credence at the expense of the other co-composer, Nokutela. In their seminal work, the Dubes used the songbook as a tool to eliminate ethnic discrimination as suggested in a song *Wonk' Umuntu Onsundu* (The Whole Brown People).⁸

Amagama Okuhlabela: Zulu Hymnal was first published in 1887 by the American Zulu Mission, of Natal, South Africa. This Zulu liturgical songbook was issued again in March 1911 in three formats, namely the tonic sol-fa (4000 copies), staff notation (250 copies) and words only (5000 copies). These numbers suggest that the tonic sol-fa was and still is the preferred notation system in South Africa's choral sector. "Tonic sol-fa was introduced to potential converts by missionaries who sought to exploit the attraction of hymns, particularly when sung in four-part harmony, as a means of converting indigenous peoples" (Stevens, 2007:38).

Detterbeck's (2002) PhD thesis is an excellent appraisal of *amakwaya* (a black middle-class choral practice). He investigates the distinct identity and the musical aspirations of its members and shares the historical development of the tonic sol-fa system as a musical tool. His work highlights the great disparity between tonic sol-fa and staff notation systems in the mission schools in black South Africa. Detterbeck (167) notes that the wide dissemination of Curwen's tonic sol-fa system and music printed in tonic sol-fa led to the system's almost universal adoption at schools and churches in South Africa. The tonic sol-fa system was preferred over staff notation by the majority of *amakwaya* composers from John Bokwe to Joshua Mohapeloa, and this, according to Detterbeck (2002:301), was an "important music education device utilized by the missions". Bokwe and Mohapeloa both received piano lessons and training in staff notation, evident in their early works (Malan in Stevens, 2007:42; Mohapeloa & Phakisi in Lucia, 2011:58).

Christine Lucia's work reveals the influence of the Paris Evangelical Missionary Society (PEMS) in relation to the development of choral music in the southern African region. In an investigation into the life of composer Joshua Mohapeloa, Lucia indicates

⁸ A translation of lyrics follows: Wonk'Um'nt' Onsundu. Let the whole Brown Community become one! Let the whole Brown Community be of one moulding, like cement! We say this to the Sotho, to the Xhosa, to the Shakan (Zulu), to the Mozambican, by the Zambezi River (Detterbeck, 2002: 102).

the importance of the tonic sol-fa system as a tool for archiving Sotho tradition using tunes and folktales. Lucia (2011:67) states the following: “His songs as a whole can, in many creative and diverse ways, be seen as an archive of African music, written down in tonic sol-fa notation”. Lucia (ibid.: 83) in the introduction to her work on Mohapeloa’s archive, concludes that: “We could do well to look carefully at its archival properties, in particular, and the way it is able to tell us so much more about African past, its song, and its sound”.

In my view, ethnomusicologist Hugh Tracey’s research has emphasised the use of field recordings as the saviour of traditional music from the shift brought about by urbanisation and missionisation. According to Lucia (2011: 64), “Hugh Tracey’s opinion was that multiple types of Christian Missionary activity caused significant harm to traditional African music, attempting to stamp out ‘heathen culture’ including pagan music and dance practices”. The field recordings, or recordings in general, do not give us the same type of detail contained in the score. A. M. Jones (1958:11) states the following about recordings on discs or tape: “We are confronted with a composite sound made up of the combined efforts of all the players”.

In discussing examples of transcribed African music, Agawu (2003: 50) evaluates some significant contributions produced by musicologists such as Erich Hornbostel and his work on Central African music such as Pangwe, Ewe Bateke and others. Agawu indicates that the transcriptions of Hornbostel are descriptive but with prescriptive and conceptual benefits. According to Charles Seeger (1958: 184), prescriptive music-writing is a blueprint for how a certain piece of music should be performed, but descriptive music-writing is a report on how a specific performance of it really sounded. He goes on to say (ibid.) “Prescriptive and descriptive uses of music-writing are equally necessary and not necessarily incompatible”. It is for this reason that transcribing *isicathamiya* can serve as a descriptive type of music-writing through which the analysis of a musical sound becomes possible. The transcriptions in this dissertation do not use a predominantly prescriptive approach to *isicathamiya* notation. They do not strive to recreate every sonic nuance in the music, especially the lead singer’s part, because he enjoys a significant amount of improvisational freedom. May in Ciantar (1996: 34) concurs:

Western musical notation was devised for prescriptive, not descriptive purposes and is

inadequate for indication of amplitude, tonal quality, vocal production, quality of sustained tones, movement between tones, pitch modification, or performance practices.

According to Grupe (2005: 91), Philip Harland designed the TUBS (Time Unit Box System) notation system in the early 1960s. The system is primarily used for notating rhythms in music. It was first utilised for teaching purposes in West African drumming (Stone, 2008: 36). Singing is recognised as a significant vehicle in African music making. Therefore, because neither melodic nor harmonic representations can be produced on the TUBS system, it cannot be utilised for any type of music that involves pitch change. Missionaries introduced the tonic sol-fa system to South Africa as a teaching tool for teaching sight-singing. It uses a notation system based on movable do, the tonic, whereby every note is named in accordance with its connection to other notes in the key. The dual notation system, which combines staff notation with tonic sol-fa, is an example of transcription innovations that illustrate how preexisting systems borrow from one another (an example of this can be found in Part Two of this dissertation on the song “*Umuse Mhlabeni*” (As long as you still walk this earth)).

Agawu mentions scholars such as Gerhard Kubik, whose work deals with eastern, southern, and central African music, who have used modified staff notation (see Kubik’s *Theory of African Music: Xylophone playing in southern Uganda* 1994). Agawu (ibid.: 52) points out that considering the affinities between European and African notation, staff notation is nevertheless “adequate for getting things off the ground”.

On the question of whether we need to notate African music, Ndlovu (1995:133) argues that using notation as a means to continue the African music tradition is insignificant, as this would be an imitation of the Western music practice, which should not be the case for African music. Ndlovu continues to say, “As African and Western cultures are antipodal African music cannot be made to look like Western music”. In contrast, Agawu (2003: 168) advocates for similarity over difference, stating, “It is time to shun our precious Africanity in order to participate more centrally in global conversation... it is time to free it [Africa] of dense layers of attributed difference. It is time to restore a notational sameness to our acts of

representation”. In terms of the Western and African musics’ antipodal positions, Agawu (ibid.) suggests that we should embrace sameness rather than the problematic concept of difference. I propose updating the current Western notation system where there are deficiencies.

David Dargie (1996) examines differences between the Western classical system of teaching music and the Xhosa system of teaching *uhadi* bow (a Xhosa traditional musical instrument). This study highlights the importance of learning and teaching music as a social experience and the impact culture has on how music is learned, taught and performed. Dargie (42) states in his conclusion:

But where there is the greatest need for a revision of teaching methods (and teaching material!) is in the music education programs in the African schools and colleges and universities, in South Africa and many other African countries too, where education methods have grown out of missionising via colonization. Otherwise, at some not too distant date, we will succeed in wiping out traditional African music without putting anything of comparable value in its place.

Christine Lucia’s book *Music Notation: A South African Guide* is a useful tool to bridge the gap between tonic sol-fa and staff notation. Most South African choristers are steeped in the tonic sol-fa culture. It is regarded as the standard form of teaching and learning music in black South Africa. Lucia’s work with easy-to-follow examples comes as a relief to many choristers as Musa Nkuna confirms in the foreword: “For the further advancement and development of thousands of choristers that are actively involved in the South African music scene, and to eliminate tonic sol-fa boundaries, we needed a book that would introduce staff notation” (Lucia, 2011: xvii).

Taking all these sources into account, it is clear that the decision to notate African music is a complex issue. In my work, I have strived for a nuanced analysis that acknowledges the work of the past, but also considers what role notating *isicathamiya* music can play in the contemporary South African context.

1.4.3 The Politics of Transcription

One of the objectives of the early ethnomusicological efforts of explorers and missionaries has always been to put sound on paper. Laz E. N. Ekwueme (1974: 35) tells his readers that “While some of these researchers have been trained musicians and musicologists, many have stumbled upon African music, particularly in recent

years, through other disciplines or, in some cases, through finding themselves as missionaries, physicians, explorers, or mere adventurers in Africa”. To some of these explorers and missionaries, writing in the area of indigenous music, in Western notation, seemed to be another accomplishment in their search to discover foreign culture. The question, however, should be asked whether transcriptions succeed in representing the subtle nuances that give African music its character.

According to Xulu (1992:63), in 1963 the Wesleyan University held a Symposium on Transcription and Analysis.

The significance of the 1963 Symposium is that all four ethnomusicologists, namely, Robert Garfias, Mieczyslaw Kolinski, George List and Willard Rhodes who had been given a *Hukwe* (Bushman) song with musical bow produced altogether different transcriptions. Each ethnomusicologist offered his own reasons for transcribing the way he did.

This view contrasts with that of Jones (1958: 11), who notes that the transcriber should be able to commit the music to paper with complete accuracy. That is, he should aim to notate the music in such a way that an independent observer could actually reproduce the music from his score.

Kay Kaufman Shelemay's (2008) research explores and surveys musical transcriptions in Africa. Her appraisal brings the reader to Ethiopia where she discusses what could be the oldest system of music notation on the continent. She discusses both native and foreign forms of notation—written and aural—as applied to African music. Shelemay (2008: XVI) suggests, “Because Western notation ignores indigenous concepts, we may fail to notice in it the intricacies of indigenous aural notations”. Results of her study (41) indicate, “Africanist ethnomusicologists believe that without the ability to determine and listen to music performed by live musicians, the transcriber risks misinterpreting and misrepresenting the musical materials themselves”.

Jaco Kruger and his collaborators’ work of three books, *Venda Lashu: Tshivenda Songs, Musical Games and Song* (2004), *The Flamboyant Rooster and Other Tshivenda Song Stories* (2007), and *The Girls in the Baobab: Venda stories from the Limpopo Valley* (2014), contain a compilation of Tshivenda songs, musical games and

ngano (folktales).⁹ In these songs and folktales written in staff notation with guitar and piano accompaniments, the fascinating past and present worlds of Venda children are explored. Folktales have been foregrounded in these works because “indigenous knowledge systems also embedded in artistic performance remain important in Africa” (Kruger, 2014: 14). Kruger includes English translations, a guide to pronunciation, text explanations, and performance instructions in these books. Kruger partnered with Mathuvhelo Mavhetha, Pfanani Masasi, Tshifhiwa Mashau, Ina Le Roux and Deon Coetzer to make this important contribution to collaborative scholarship by combining documentation, analysis, and preservation in order to make the books relevant to different audiences. Kruger’s meticulous documentation and analysis fills a gap in academic literature on orally- transmitted practices.

O. E. Axelsson (1974: 92) discusses the musical acculturation processes which have taken place in Africa since the early nineteenth century. He cites the disregard for African tonal languages in transcribing African music as a significant issue. He bemoans “The indigenous language seldom or never complied with the rhythmical meter of the Western melody”. David Rycroft in Xulu (1992: 207) concurs, “The fact that Zulu is a tone language has a tremendous impact on the nature of the melody”. Derek Kortepeter (2012) seems to believe that the advantage of the oral tradition is that it allows for more musical expression. With oral tradition, the musician rarely performs the same song twice in the same way, adding distinctive embellishments to the melodic lines. When debating notation versus oral tradition, he indicates that it is really hard to tell which technique is better, as at the core of this subject are particular cultural practices that have been followed for centuries.

One of the challenges of transcription is the fact that music practitioners themselves do not participate in the process of transcribing their own music. This is particularly the case in communities where the level of formal education is low, especially in music education. In many cases, it is the ethnomusicologists who find themselves in the position of transcribing, analysing, concluding and finally giving the definitive statement of fact about the music. Australian percussionist Tony Lewis in Merriam

⁹ Tshivenda is one of South Africa’s official languages, spoken mostly by the Venda people in the country’s northern Limpopo province.

(2016: 3) corroborates this; “The folk evaluation is the explanation of the people themselves for their actions, while the analytical evaluation is applied by the outsider, based upon experience in a variety of cultures”. Ornaments in Western notation were designed to serve the purpose of the music from the West. These ornaments may never serve the same purpose in African music. One could argue for the need to invent new ornaments specifically designed for the genre of *isicathamiya*. Elizabeth Grieson and Laura Brearly (2004: 6) support this view in their work, *Creative Arts Research*:

Creative arts-based and arts-led projects involve imagination, invention, speculation, innovation and risk-taking. New knowledge is made possible through the materiality of practice itself.

Scholar Kofi Agawu cites the distance created by the us and them syndrome as one of the problem areas in transcribing and analysing African music. Impey's review of Agawu's groundbreaking work *Representing African Music* notes:

Agawu argues that such an interpretative proclivity is constitutive of a broader process of othering, setting apart, distancing. It is thus suggestive of the broader political strategy advanced by colonialism in Africa where the difference was used as a means of control. The implication herein is that discourses on African music are rooted in ideologies of power rather than corroborated by the musical fact (Impey, 2005: 1).

It can be argued that transcription is biased towards Western notation and that the ideal transcription will never be accomplished because, different transcribers hear different things in terms of harmony, rhythm and expression. It can also be asserted that there is no objective or neutral way to write down music. This is confirmed by Agawu (2003: 69) who indicates, “Obviously, there is no single solution, nor is there anything like a correct method of representation”. In my view, it is false to assume that music is transmitted imperfectly through oral tradition and perfectly through written tradition. Grupe (2005: 87) notes that listening is a major way of learning in many traditional environments where the student carefully watches the teacher in teaching and performance so that ultimately he or she can emulate or imitate the master, and thus a visual element is already activated in much teaching.

One of the key reasons against the applicability of Western notation is that Western notation was developed in accordance with the musical needs of the West and excludes from its existence the musical nuances of non-Western music. My work may not succeed to transcribe every aspect of *isicathamiya* practice, however, I have strived to address challenging issues of transcribing *isicathamiya* music and hope to have

captured the spirit of the culture of the genre to the best of my ability. I also hope that choral music enthusiasts and the choral music community at large will find this work useful in gaining an understanding of the *isicathamiya* genre.

1.5 Theoretical Framework

The choice of an appropriate theoretical framework has proven to be a key necessity in my study's development. I provide a concise description of the one I have employed and its premises in this brief section. The latter part of this segment explains how I have employed it and the reasoning for my decision.

1.5.1 Ecological Model

The theoretical framework used for the study is the ecological framework theory by Urie Bronfenbrenner where he posits that individuals' development and behaviour is influenced by the larger context—community, society, and culture (Shelton, 2019: 7).

This theoretical framework has been crucial to my study because of its strength in highlighting various elements that work together to ultimately produce a Mtuba Thulisa Brothers transcriptions as a research outcome. It has provided the basis for elaborating on factors that influence the development of the musicians in important ways that are inseparable and informative to the study. I have been able to observe and appreciate the process and the role performed by the players in the overall sphere of these musicians in a manner that is not always explicit when one encounters music as a separate entity. The development of the Mtuba Thulisa Brothers transcriptions and the details of the music have proved to be better understood and transcribed in the light of all the factors recognised by the Ecology Framework Theory. Thus, my encounter with their recordings has been enhanced by an in-depth engagement with their overall context of the framework, reinforcing the subtleties that I have subsequently been able to capture in the transcriptions.

The theory is also commonly referred to as the ecological/systems framework, and identifies four environmental systems (that I discuss in more detail in the coming sections) with which an individual interacts. Although ecology is commonly

associated with the discipline of biology, it has been adopted by different disciplines such as social work, which according to Barbra Teater (2014: n.p.). considers “the interaction of people with their environment and the impact this has on growth and development”. She goes on to say, “Individuals do not operate in isolation but are influenced by their physical and social environments in which they live and interact”.

Bronfenbrenner’s ecological theory has also been related to the research in the field of music. For instance, Jennifer Chau-Ying Leu (2010) explores properties of Bronfenbrenner’s ecological theory to discuss early childhood music education. Her work examines early childhood music education in Taiwan through Bronfenbrenner’s ecological theory of human development. While this dissertation is not necessarily concerned with children, it traces the musical journey of my case study, the childhood of Ndima, and the numerous settings that shaped his “music education”. Leu (2010: 18) tells her readers that the Bronfenbrenner model “acknowledges that humans do not develop in isolation but in relation to their family, home, school, community and society”. Bronfenbrenner differentiates the ecosystem into several subsystems—microsystem, mesosystem, exosystem, and macrosystem (Shelton, 2019: 57).

Microsystem: Denotes institutions and groups that impact directly on the child’s development including: neighborhood, family, institutions, school, religious, and friends (Kail & Cavanaugh, 2010). Bronfenbrenner in Sheldon defines the microsystem as a pattern of activities, roles, and interpersonal relations experienced by the developing person in a given setting with particular physical and material characteristics (Shelton, 2019: 58).

Mesosystem: Speaks of the interplay of interconnectedness between the microsystems, for instance amongst family and teachers or among the child’s peers and the family (Kail & Cavanaugh, 2010).

Exosystem: Includes networks between social surroundings which do not involve the child directly. The exosystem refers to settings, in which a person is not involved, but that would be consequential in the development of this person (Shelton, 2019: 91). As an example: a child’s personal experience at their home environment may be affected by their parent’s experiences at work. A parent’s work times and shifts may change

which will require that parent to spend more time at work, which in turn might increase conflict with the other parent consequential to changes in their arrangements of interaction with the child (Kail & Cavanaugh, 2010).

Macrosystem: Defines the predominant culture that influences the developing child, including the microsystems and mesosystems rooted in those cultures. Geographical location, poverty, ethnicity, and socioeconomic status—all these differ based on the cultural contexts in which they find themselves. And different members of varying cultural groups are influenced by and share common values, heritage, and identity. Macrosystems change over time and differ from generation to generation, but are mostly rooted in foundational ideas of that culture (Kail & Cavanaugh, 2010).

1.5.2 Conceptual Framework

For the study, I have adapted the ecological framework theory, where recognition of the influence of society in how we learn what we know is taken into cognisance because the society in which a person grows up plays a key role (Kail & Cavanaugh, 2010: 9). The knowledge production that results in transcriptions of the Mtuba Thulisa Brothers album starts at the Ndimba household which represents the music school or classroom. Ndlovu (1996: 288) shares a thought on education in the African sense:

Education in the African sense is not measured through writing and reading skills since the tradition has been an oral one. For instance, I found my informants [the grey hairs - elders] highly 'literate' in traditional music and cultural affairs, yet they were unschooled in the Western sense of the word.

It is for this reason that I consider the settings in the Ndimba household as the classroom where “informal transcriptions” take place, and wherever the music is taught to *isicathamiya* musicians (my case study). One of the most effective ways to learn a new song is to listen to it and repeat it. Just as we can talk without being able to write grammar, we can sing and make music without reading or writing notes or learning musical theory.

Ndimba and The Mtuba Thulisa Brothers serve as a case study for this research and offer a unique example of real people in real circumstances. In this immediate setting, the Ndimba household is used as an example for structures that influence the growth of

the child. Khaselephi Ndima teaches songs to her children and grandchildren (see Chapter Two). “Informal transcriptions” begin at this stage. The interpersonal relationships experienced in this setting by the developing young musicians are equated with the microsystem which specifically influences the growth of the young musicians.

Other genres providing music education for young boys include practices such as *umchwayo* (praises), *amahubo* (clan songs), *isicathamiya*, *umbholoho* (community singing of traditional wedding songs) with texts intended to guide the newlyweds. These are taught by the community’s older musicians. Herd-boys are taught music by older boys (*izingqwele*) who assume the role of teachers in these settings. Further “informal transcriptions” of community songs take place in these settings. The association between a parent and the community’s older musicians and *izingqwele*, represents the mesosystem that speaks of microsystem interconnection.

The exosystem is concerned with external relations in which a person is indirectly influenced. Ndima’s father’s place of employment in the city of Johannesburg, for example, helped him to purchase a gramophone (record player) that in turn, introduced *isicathamiya* records to his family and community of Mahlamba district, and thus contributed to the development of the musical family. External structures such as the SABC (South African Broadcasting Company) do not contain a developing person but have had an impact on Mtuba Thulisa Brothers’ immediate settings by playing the music of Ladysmith Black Mambazo and the King Star Brothers on the radio, which was a major influence on what was going on in this setting. The music was “transcribed” by the ear (learned by rote) and the radio was used as a teacher.

The broadest environmental context is the macrosystem, the cultures and subcultures in which the microsystem, mesosystem, and exosystem are embedded. The macrosystem also describes the culture in which the individual lives. Mtuba Thulisa Brothers learned music from their mother, make music with their peers and their communities, and they are a part of a larger cultural setting, such as other *isicathamiya* groups in the country. Members of these cultural groups share a

common identity, a common heritage and common values that have influenced this study in the transcription of *Impi Yemkhonto* album by Mtuba Thulisa Brothers.

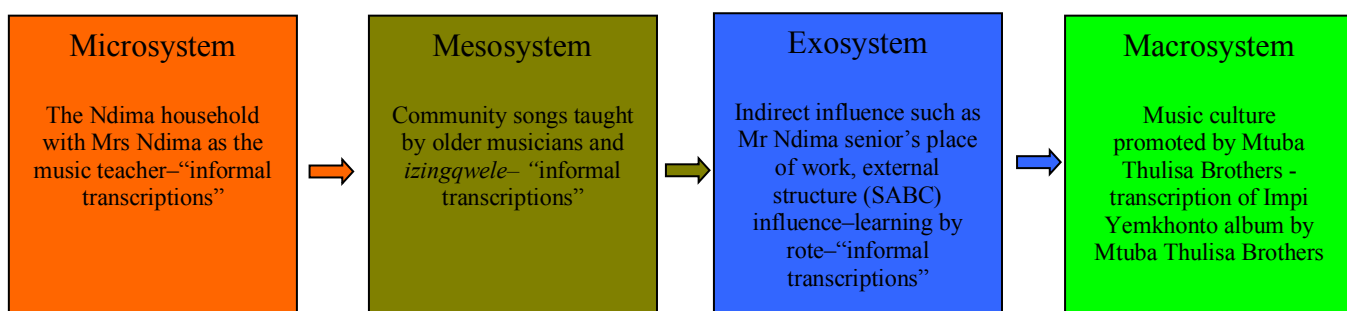


Figure 1.1 Conceptual Framework adapted from Social Ecological Model of Urie Bronfenbrenner

1.6 Methodology

1.6.1 Data Source

The research is based on primary data sources. Informal interviews and recorded rehearsals were among the primary sources from which I obtained information. Primary sources also included listening to and transcribing the choir's music from their pre-recorded album *Impi Yemikhonto*.

1.6.2 Research Design

A model of reflexive, self-narrative and case study research methods has been used. It draws from my position as an artist, arranger, composer and record producer in the local music fraternity. It is noteworthy that the lack of engagement with local African musicologists and cultural practitioners can be considered a rationale for slow progress in the inclusion of African music in the music education system. Elizabeth Oehrle (2015: 315) in Alethea de Villiers' study suggests, "Music education in South Africa should move away from a Western approach and embrace all the music traditions on our country". This can be attributed to what Borgdorff (2012: 37) states when discussing the nature of research on the arts sector: "It refers to investigations

aimed at drawing valid conclusions about art practice from a theoretical distance”. Borgdorff seems to suggest that the participation of cultural practitioners will bring about enhancements in knowledge and understanding in the discipline, as they would project the insider’s view to the related disciplinary areas. He goes on to say that research in the arts perceives the “subject and object”, that is “the researcher and the practice of the art” as combined entities that should thus be seen as a single unit (ibid.).

The case study as a research method, and a qualitative research paradigm has been used to draw an in-depth analysis of real-life experiences. As a researcher, I have, as proposed by Creswell (2014: 205) entered “the informant’s world and through ongoing interaction, ...[sought] the informant’s perspective and meaning”. Patricia Leavy (2017: 135) highlights the “need to develop rapport with the participants in your setting—which is how you build relationships in the field”. As mentioned in the rationale section above, I came to this work as a musician who has borrowed from the *isicathamiya* genre. Having a direct connection to the Zulu culture through language, I have an emic perspective. Pike in Greco (2008: 15) defines “the emic perspective as one’s view of his or her own culture and the etic perspective [as] one from a cultural outsider, one who interprets the culture from another”. In order to discern some of the meanings generated by the interplay of music, memory, and history, I have used narratives from my experience as a young musician and ethnographic observations acquired from my interviews with the Mtuba Thulisa Brothers. On the other hand, I am not a musician who is particularly steeped in the *isicathamiya* tradition nor did I acquire my musical training through herding cows and other activities, such as singing at wedding ceremonies. My position, therefore, can simultaneously be viewed as that of an outsider–etic observer.

Whether from the etic or emic perspective, observation always played an important part in this inquiry. Several techniques were used to collect data, including attending rehearsals, performances, workshops and spontaneous and sporadic singing happenstances during travel. A video camera was used to record the interviews. Additional data was collected in room 64 (one of the smaller rooms) at the Jeppe hostel, using a cell phone capable of taking photos and videos. The size of the room allowed the audio to be captured without the need for high-end microphones or

loudspeakers. The sound quality was good enough for the purpose of this research project.

During rehearsals, the repertoire frequently featured songs that are not included in this dissertation. I would occasionally request that Ndima, the leader, work on one or two of the songs I was to transcribe, and he would always oblige. I would write down the phrases that seemed more significant or varied from what I had heard from the record of the same songs. Thereafter, I would take the footage and my notes back to my studio to listen and compare it to the music from the group's recorded album. Suffice to say, I detected significant differences in phrases between the recorded music and what I had captured during rehearsals. When I brought this up with Ndima, he explained that several of these songs were composed and recorded in the mid-1980s and that they have been revitalised after being sung many times. To quote Ndima: "*ingoma iyakhula*" (the song grows) (Ndima interview 2018). This quote illustrates that expressive traditions such as *isicathamiya* music are dynamic, not static; they can change and evolve through time and with time. The link between music and time, music and location, and music and geography may all have an impact on a song. For example, urbanity will be reflected in compositions written by musicians who live in close proximity to cities. Because music is such an essential and critical activity in society, it will always reflect the society from which it originated via songs. Agawu (2003: 169) tells his readers: "African culture is not a culture of frozen artifacts imbued with spiritual essences".

From my studio in Johannesburg, I used Sibelius, one of the most popular music notation software applications, to notate the music captured during data collection. Ndima and Malinga, his partner, both came to my studio to assist me with the notation of the music. The lead and bass parts were the first to be notated. These two sections, according to Ndima, are crucial because they carry the *isicathamiya* songs. "*Ibhesi umgogodla* [the bass part is the spine] of the *isicathamiya* songs", he said. He went on to add that; "*i altho ne thena zisiza ukunandisa ibhesi* [the alto and tenor parts assist to sweeten the bass parts in general]" (Ndima interview 2018).

Mzilikazi Khumalo's work as a linguist and composer has had a significant impact on the transcription of African choral music. His interest in indigenous music may be

seen in his work as the composer of the *cantata*, which tells the story of Zulu king, Shaka ka Senzangakhona. Khumalo's opera *Princess Constance Magogo kaDinizulu* (2002) is recognised as the first Zulu language opera. I am particularly interested in his work because, while Khumalo is most known for his classical works, his passion and interest in indigenous music is evident in his compositions which merge the African and Western into an inclusive musical whole.

I have borrowed from the foreword (1998: n.p.) of his work as an editor of *Samro Scores: South Africa Sings, Volume 1*, where he explains that older folk-music in Nguni languages, including Zulu, has grace notes which constitute a representation in music of some of the tonal glides which form part of the language's spoken pronunciation. He goes on to say (ibid.) "There are two types of glides which get turned into grace notes in such music, viz. rising and falling glides, which, in the music appear as grace notes from below or from above respectively". As ornamental devices used by singers in indigenous music practice, Khumalo uses the *appoggiatura* followed by the slide beam and the target note. I have opted for the *acciaccatura* symbol, then the scoop, and lastly the target note. For example, to achieve the effect of the up-glide, in bar three of the song "*Umuse Mhlabeni*" (As long as you still walk this earth), the grace note (*acciaccatura*) and the scoop precede the note for syllable *mbu* from the word *khumbula* (remember). To achieve the effect of the down-glide, I opted for the *portamento* between the starting note and the target notes.

The Sibelius music notation program contains these symbols. As an arranger/composer, I've utilised Sibelius music notation for a number of projects, including the opening ceremony for the 2010 World Cup. I've also used it to compose music for the Stuttgart-based SWR Bigband. A Stuttgart-based choir and six South African vocalists collaborated on this production.

Isicathamiya choirs are generally exclusively male, made up of men who left their homelands to pursue employment in cities during migration. Despite the fact that *isicathamiya* practice borrows from the conventional SATB (Soprano, Alto, Tenor and Bass) format through hymnody I will be using the acronym ATBB to represent Alto, Tenor, Baritone, and Bass throughout this dissertation because these are the vocal ranges that I have observed.

Five staves were used to write the parts. The first staff was used to write the lead, which is responsible for starting introductions and directing the choir. The alto parts were written on the second staff in treble clef, the tenor parts on the third staff using treble clef with subscript 8, the baritone parts on the fourth staff in bass clef, and the bass parts on the fifth staff. I also observed that after starting the introductions, the lead joins what is usually a three-part harmony (alto, tenor and bass). He sings the part between the tenor and bass parts, the baritone. The group refers to this part as *ithena-bass*. It is for that reason that I decided to write the baritone part twice, as a lead on the first staff and as a baritone part on the fourth staff. This process also assisted me to gain a helpful knowledge of *isicathamiya* terminology, which is used in the transcriptions and explained in Chapter Three of this dissertation.

Isicathamiya's musical growth is intertwined with Zulu heritage and language. The interpretation of lyrics in Mtuba Thulisa Brothers' music is aided by my position as a native speaker of the Zulu language and someone who is well-versed in Zulu culture.

1.6.3 Study Focus

The *isicathamiya* practitioners are best positioned to provide detailed explanations about their craft. The practicing musicians themselves have therefore been the key sources for this research. The terms used in the practice are inscribed into the Mtuba Thulisa Brothers transcriptions and thus introduce Zulu terms to other choristers who are not familiar with the Zulu language. I reside in the same vicinity as some of the members of the Mtuba Thulisa Brothers choir, which provided me with access to conduct an ethnographic observation of rehearsals at Jeppe hostel in Johannesburg. My existing rapport with the choir provided an added advantage of gathering information on the musicians themselves and their music. This supports Sara Cohen (1993: 124), who suggests, "ethnography depends upon a complex interaction between the researcher and those who are researched".

The selected group consists of eight professional *isicathamiya* practitioners who have national performance experience and several of whom have international performance experience in the *isicathamiya* genre and studio experience. It is worth mentioning that

two of the participants—Sakhiseni Ndebele and the late Ndimu—can play *maskandi* guitar. All participants were requested to take part in face-to-face individual and group interviews with me as the interviewer. The duration of dialogue varied from one hour to one and a half hours depending on the mood of the day. The interviews were conducted at Jeppe Hostel, where some of the participants are residing, and in my studio where the transcriptions and their compositions were notated.

Additional information has been sourced from the literature of those who have already written on *isicathamiya* music and compared with my findings. As a practicing musician I have sung along with the group during rehearsals and learned the parts before notating them. Similarly, Hannula, Suoranta, and Vaden (2014:52) suggest that actively seeking to gain an in-depth understanding of the material being studied will enhance one's sense of what is truly transpiring in the music and its societal context.

1.6.4 Members of the Choir Interviewed

Malinga, the oldest member of the choir, was born in 1952. He is one of the founding members who took part in all recordings of the choir. The choir's youngest member is Wandile Ndimu who was born in 1998. The study also involved a number of listening sessions with the group, which allowed me to ask open-ended questions which led to conversations that yielded relevant information. I have also asked questions that revealed their sentiments about sharing their music with other choral communities. I hope oral history will aid in understanding the context of *isicathamiya* by recording, fixing at one moment in time the Mtuba Thulisa Brothers' repertoire.

For my Honours project in 2018, I worked principally with the group's leader, Robert Ndimu. In the final stages of the preparation of the proposal for this dissertation in 2019, I received the very sad news of Robert Ndimu's passing. As part of my Honours studies, I also undertook interviews with some members of the group: the group was therefore familiar with the method of being interviewed by me. It should be noted that the passing of the group's leader really affected the members of the group, and I was sensitive to that fact. However, to my greatest appreciation and gratitude, the group was still willing to continue working on this project with me.

A formal procedure for the acquisition of ethics clearance was followed at the proposal stage of this dissertation. All requirements have been met and approved and has been granted by the University of the Witwatersrand Human Research Ethics Committee (Non-Medical). These requirements included a participant information sheet and a detailed application form containing all ethical standards. As stated in the request for clearance, participants in the study were provided with the university-approved participation information sheets. These entailed the details of the research study and the relevant information concerning their participation. All participants thus provided informed consent.

Chapter Two

Autobiographical reflections and ethnographic account of the genre

In providing a context and rationale for this study, I deem it necessary to share an autobiographical account of my upbringing. Moreover, this section will include anecdotal and musical experiences that cultivated my fondness for the different styles of music encountered in my youth, including choral music, particularly *isicathamiya*. The introductory narrative focuses on the following two themes; firstly, a brief history of the township of Umlazi and secondly my experience with different styles encountered in my childhood.

2.1 Situating the Self in Relation to the Genre

In 2001, I released my second album titled *Lost and Found* (Sony Music 2001). I would describe this album as a collage of different styles from a South African songbook. The opening track is an *isicathamiya* composition called “*Thililedam*”. Similar to numerous South African music styles, the harmonic structure of this song is based on the repeating four-bar chord progression I-IV-1^{6/4}-V. As a word, “*Thililedam*” has no particular meaning; it is basically syllables used in *isicathamiya* music. In this record I also covered a Ladysmith Black Mambazo classic, “*Nomathemba*”, from the album *Amabutho* (Gallo 1973). It’s been reported that *Amabutho* is the first record by black musicians in South Africa to receive gold disc certification (Nkabinde, 1997: 72). “*Nomathemba*” is the first composition by Joseph Shabalala. My record company, Sony Music, initially had an issue with opening a pianist’s album with an *a cappella* song. I thought that voice(s), as the first instrument, would help set the tone of an album that features different styles. My love for choral music or voices dates back to my childhood days growing up in the Durban township of Umlazi.

2.2 A brief history of Umlazi Township

After the “Bambatha Rebellion” of 1906, a large part of the African society in Natal was “sucked into the white economy as wage-labourers” (Lambert in Muller, 1999: 25). As a result of industrialisation and rural-urban migration settlements like slums, tin-towns and townships became the only available accommodation for the black

labour force. Durban townships like Lamontville, KwaMashu and Umlazi are examples of this.

Forced removals in South Africa placed black people on the periphery of the cities. In the 1920s to the 1940s Sophiatown in Johannesburg was home to inhabitants of different racial, cultural and religious backgrounds. In the late 1950s, the government bulldozed Sophiatown to make way for white settlement and forcibly removed black inhabitants to townships like Soweto (Stone, 2008: 423). In Cape Town inhabitants of District Six were forcibly removed to Woodstock and the Cape Flats and the same trend continued in Durban when Cato Manor gave birth to Umlazi, KwaMashu and Lamontville. The old Umlazi township otherwise known as Umlazi *omdala* was built in 1956 (Braude, 1996: 42). This is where I grew up.

Cato Manor was a working-class slum seven kilometers south of Durban. In his dissertation Sibusiso Dlamini (2016: 31) states that the area was named after the first mayor of Durban, George Christopher Cato. Tens of thousands of Africans lived in squalor and makeshift dwellings. Indian traders and shopkeepers opened businesses and rented rooms to African dwellers (Edwards, 1994: 418). These areas were becoming overpopulated and thus the need to build and develop townships for black denizens to support the emerging businesses that were mushrooming around the harbour. Braude (1996: 43) points out that:

It was in the early 1940s as a result of the government's decision to relocate those people staying in the Cato Manor area, because in their eyes the area was turning into a slum, thus the hints were made for the developing of Umlazi Township within the area of the Umlazi Mission Reserve.

When the missionaries came to South Africa they bought land where they built churches, farms and schools to start their education projects of converting Africans to Christianity. In 1942, the Durban Council bought land from the Anglican Church that was under the Umlazi Mission Reserve (Dlamini, 2016: 28).

Growing up in the township of Umlazi, the world around me was full of sounds. All of them were fascinating and meaningful in one way or another. You could hear birds singing to each other. As young boys we would then mimic them and come up with our own interpretation of their sound. There was a neighbour playing his or her

ityayalesi (wireless or radio) or someone passing by and whistling his or her favourite tune or men singing in a shower in what was known as *i washawozi* (wash house) or my next door neighbour, Jack, strumming his guitar and dishing out beautiful *maskanda* melodies. I was spellbound and basked in the soundtrack of my youthful days of Umlazi *omdala* (old Umlazi township). On quieter days one could listen to the soundscape and pick out different sounds of nature seeing that the township was still young with fewer cars and less traffic on the road. The township was zoned into sections that took their names after the washhouses. Our house was on section 13 and our address was GG 756. I began my schooling at the Sandakahle Lower Primary School in 1964, where my interest in choral singing was aroused. Every school day would start with the prayer and the singing of school assembly hymns that involved the entire school. However, it was the singing of the hunters' song "*Nans'inswampe*" (Here is a quail) that caught my attention. "*Nans'inswampe*" is a Zulu nursery rhyme borrowed from the heritage of missionary experience. It's written in 3/4 metre and like most nursery rhymes, it is very short, and the lyrics consist of only four lines:

<i>Nans'inswempe</i>	Here is a quail (wild bird)
<i>Biz'izinja</i>	Call the bird dogs
<i>Zayibamba</i>	They have caught it
<i>Oh yaphunyuka</i>	Oh, it has slipped away

The teacher would split the class into three or four sections and have each section begin at various entry points with no harmonisation but unison. This would lead in an exuberant diatonic harmonisation that I thought was magical. This made an immense contribution to my love for vocal harmonisation that I would later discover in *isicathamiya* music.

2.3 Autobiographical Experience with Different Styles

My parents met at Marianhill's St. Francis College, a Roman Catholic college in a mission station that was founded in 1884 (Sundkler and Steed, 2000: 422). As a family, we attended a local Catholic church that had a thriving musical culture. I also participated in church as an altar boy. My eldest sister was a member of the church choir that was under the conductorship of Willbard Majola who was also an accomplished organ player.

Our next-door neighbour Magwaza and his family went to the African Shembe Church of Nazareth. The prophet Isaiah Shembe formed the church in 1910 (Shange, 2013: 56). “The major objective of this movement was to restore the culture of the Zulus after the destruction of the Zulu Kingdom” (Chidester in Pewa, 1997: 46). Shembe’s following consisted of mostly widows of the “Bambatha Rebellion” and the large number of Africans who found themselves without land after the passing of the Land Act of 1913 (Muller, 1999: 2). Music in the Magwaza household was a complete contrast to the music we sang in our church on Sundays. My home church music included hymns translated from English versions to Zulu language, choral songs and other Catholic liturgical music.

A block away from our house lived the Ngcobo family. These were our relatives since my paternal grandmother is a Ngcobo. Mxokozeli Ngcobo, the head of the family and my father’s cousin, was a *mfundisi* (preacher) in an African Zionist Church. Services would take place from around 9pm till the next morning in their living room. Though we could not join in and be part of the congregation, the music was indeed inviting and uplifting. The music was harmonically simple but not in block form hymnodic style. You could call it collective improvisation with voices improvising around the melody.

As curious youngsters, we would listen from a distance and hear the people shouting “Hallelujah! Amen” against the drum background. The music here was different to the African Shembe Church of Nazareth. In their book, *A history of the Church in Africa*, Sundkler and Steed (2000: 841) suggest that “the Shembe’s hymn tunes are meditative, slow moving and infinitely solemn and different from the Zionist shouting”. Call and response form is a well-known characteristic in practices such as *amahubo*, *isicathamiya*, African choral music, struggle songs and battle cries (*isaga*). This phenomenon will be discussed in detail in later chapters. Call and response is also deeply embedded in musical traditions like Shembe, Zionist and African gospel music. Markus Detterbeck (2002: 146) corroborates:

[The] Africanised hymn has a call and response structure, which is an important feature of the performance practice. However, the most distinguishing feature of the chorus is the introduction of accompanying body movements, gestures hand clapping and dancing that make the performance a holistic experience

involving both body and mind.

Though there are slight differences between the Shembe and Zionist music, it is noteworthy that the African churches have aspects in common such as strong belief in ancestors (*amadlozi*). Whether they are Ethiopians, Millenarians, Nazarites (*Shembe*) or Zionists, they all observe annual pilgrimage programmes wherein they visit their respective holy places for prayer and worship (Pewa, 1997: 21).

Umlazi township was and still is home to different ethnic groups. There are Sotho, Tsonga, Bhaca and Mpondo residents. On weekends a common practice would be to visit the *stokvels* held by my Mpondo neighbours only a few streets from my home. *Stokvels* are self-help initiatives designed to respond to the problems of poverty and income insecurity in poor communities. According to Coplan the term stokvel “appears to derive from the rotating cattle auctions or ‘stockfairs’ of English settlers in the Eastern Cape during the nineteenth century”. He goes on to say the Cape Africans brought the stokvel to Johannesburg (Coplan, 2008: 102). Later, it spread to other cities, including Durban. Our Mpondo neighbours called these “*Qhu Jiki*”. “*Jiki*” is a Mpondo word for alcohol. The host would brew traditional sorghum beer and sell it to her visitors at the calls of “*qhu jiki*”. The music and dance in these sessions was truly fascinating. This is where I first experienced the split tone singing of the Eastern Cape. Split tone singing is known as *ukungqokola* in IsiXhosa. It is described as “to sing in a hoarse bass voice, producing the sound far back in the throat, and keeping the mouth open” (Kropf in Dargie, 2014).

At the age of six I waged a one-man protest telling my parents that I was now going to live with my friend’s family because they had bought a radio (*iwayalesi*) and we did not own one. After a few months the strike had yielded results in a form of a four-legged Pilot radio. This was a major medium of entertainment for many households. This is where different kinds of styles of music from Mahlathini and the Mahotella Queens to the American singer Percy Sledge were sampled. *Amahubo*, “songs that are associated with oldness and ancestors” (Xulu, 1992: 2) were recorded by ethnomusicologist Hugh Tracey and sung by the late Princess Magogo. In the 1970s Aluxius Buthelezi had a popular *isicathamiya* programme called “Cothoza Mfana”. According to Thokozani Mhlambi, The Zulu Radio Choir is mentioned as part of the

first shows to be recorded for the Zulu radio service by Hugh Tracey (2008: 1). The broadcasting station also recorded *isicathamiya* choirs including the world-famous Ladysmith Black Mambazo. This is how I was introduced to the *isicathamiya* music coming out of the new Pilot radio.

As teenagers we attended *isicathamiya* competitions that took place at Lindelani Higher Primary School at section B in Umlazi township. I was fortunate to witness these competitions but also wish I had seen more to understand the practice better. When I recorded *Thililedam* in 2001, I was trying to reconstruct the moments experienced at Lindelani Higher Primary School.

2.4 Robert Dlubheka Ndima

Ndima was born on 7 August 1964 in the district of Mahlaba, Msinga that is about 75 kilometers south of the coal-mining town of Dundee. As a young man he drew water from the river called “Enhlwathini” under the Mahlaba mountains. When a Zulu person introduces themselves, he or she tells of their place of origin, his *induna* or chief and the river where his family draws water from. Xulu (1992: 137) writes:

The issue of a river, a mountain or a forest is very important because it is the idea around which Zulu nationalism and patriotism are built. The world is ordered in such a way that the mountain, river or forest and the *induna* are symbols of pride.

His late elder brother Mehlokadeli Ndima was also a member of Mtuba Thulisa Brothers (see Appendix C for the list of members who have since passed on). The rest of his siblings, six sisters, were also singers who practiced *isigekle*, a female song and dance performed at weddings and other ceremonies. Khaselephi Ndima, Robert’s mother, is the more musical (*igagu*) parent, a better dancer and singer, as compared to Mlungisi, Robert’s father. She is the one who taught her children and grandchildren *ingoma*—traditional Zulu dance. One of the youngest members of the choir is 23-year-old Njabulo Nene. His mother is the leader’s youngest sister, Ntombifuthi Ndima. He shares fond memories of his grandmother, Khaselephi, teaching them *ingoma* songs and dances:

Ngikhule kuculwa nje ekhaya loku ngazalwa. Ngafundiswa ugogo ukuphakamisa izinyawo, ngigida. Sasungula iqembu sizibiza nga “Mathole Amnyama” Sasigida ekhaya nakwezinye izindawo ke uma kunemicimbi.
(Nene interview, 2018).

[I was born into a singing family. My grandmother taught me how to lift my legs when doing *ingoma* dances from a very young age. As youngsters we formed a group and called ourselves Amathole Amnyama. We used to perform for various ceremonies in our village]

Ndima recalls that his first encounter with recorded music was from the gramophone that Ndima senior had bought in Johannesburg:

Into nje ekhalayo ngakulesiya sigodi saseMahlaba yayikhala kubaba. Ubaba wayethenga kakhulu amapleti engakabikho ama cassette lawa. Ubaba wayedlala amapleti ku gramophone kubuye bonke omakhelwane bazolalela Iqembu lokuqala lesi cathamiya engalizwa emsakazweni kwakuyi King Star Brothers (Ndima interview, 2018).

[My father was the first to bring gadgets like record players to the community of Mahlamba. He used to buy lots of records [referring to LP vinyl records] and that was the days before cassettes were introduced to the market. The whole community would gather around to listen to the music. The first *isicathamiya* group that I heard from the gramophone was the King Star Brothers].

Ndima also pointed out the impact of the style *Isishemeni* had on his career as a composer, choreographer and dancer. *Isishemeni*, is a Zulu dance commonly found at Shemeni district in the region of Mhlumayo Mountain, East of Ladysmith in KwaZulu-Natal (Nkabinde, 1997: 99). The King Star Brothers may have been the first group he heard but their choreography did not appeal to young Robert with their *umbholoho* choreography. “*Umbholoho*”, traditional wedding song, etymologically related to Afrikaans for “polka” is cited as one of the stylistic sources of *isicathamiya* (Erlmann, 1991: 162). The communities around Mtubatuba area were steeped in *Isishemeni* dance and would perform it in weddings and other ceremonies.

As a youth, Robert was exposed to other musical forms prominent in Msinga at the time, such as Zulu ceremonial songs associated with the pre-colonial times (*amahubo*), wedding songs and male traditional Zulu songs (*indlamu*). It is noteworthy that in my interviews with the majority of the old members of the group I have found that they all had their first encounter with music as herdboys. The herding of cattle has always played a significant role in the Zulu cultural heritage and has a long-established social, political, economic and spiritual importance to the Zulu people. From the age of about seven, young boys are given chores including looking after their father’s cattle (*ukulusa*). After sunrise they leave the kraal (*isibaya*) with the cattle and return later in the morning (*zibuya inhlazane*) for milking. After the cows have been milked, boys have breakfast and go back to the pastures (*emadlelweni*) until after sunset. While herding the cows, they make sure that they do

not stray into anybody's fields but stay out in the open and they ensure that they take the cattle to drink water and that the cattle are not attacked or stolen.

During this time, they are taught stick fighting skills, bird hunting and other skills by the older boys (*Izingqwele*). *Izingqwele* also teach songs of the village by rote. In my view, this setting can be equated with the classroom. Musical transmission in this environment is an oral practice that is passed on from older (*izingqwele*) boys to younger ones. Oral transmission is also responsible for injecting a particular sound that would distinguish them from other groups in terms of style, dialects and nuances.

Robert attended Khangeyane LP School from 1972. In 1975 Mlungisi Ndimba suggested that since young Robert could now write a letter to Johannesburg, it was time for him to leave school and look after his father's cattle. Inter-tribal fighting ensued in Msinga district in 1978, and Mlungisi decided to migrate to Mtubatuba in search of peace for his family in 1979. Mtubatuba is a small town about 200 kilometers north of Durban and 55 kilometers from the port of Richards Bay. The Zulu word *ithuba* means opportunity therefore *mtubatuba* means many opportunities. It is named after chief Mtubatuba, son of Chief Somkhele. Somkhele was the "son of Malanda chief of the Mkhwanazi clan" (Bryant, 1905: 760).

Robert was fifteen years old when the family moved to Mtubatuba. He continued looking after his father's cattle. The singing also continued but with older boys now under the conductorship of *igoso* (sometimes spelled *igosa*), a singer and troop leader. Mrs. Ndimba also continued with her home classes in singing and dances. As a result, "*ayikho ingane kithi engakwazi ukugida*" (you'll never find a Ndimba child from my household who cannot sing and dance) (Ndimba interview, 2018).

At this stage *igoso* also teaches war cries or battle cries (*isaga*). A war-song is performed as a chant before the singing of *ihubo*. The choir's third album, *Impi Yemikhonto* (Vala Music 1989), sold more than 20 thousand copies and the title song "*Impi Yemikhonto*" (The Battle of Spears) bearing the same name as the album, is still one of the choir's most popular songs (see Appendix 2 for a list of Mtuba Thulisa Brothers' albums). According to the leader of the choir, Robert, "it was the first time

in the practice that *isicathamiya* song was introduced by *isaga*” (Ndima interview, 2018).

This war cry goes like this:

CALL - <i>Laba, laba laba</i>	There and there and there
RESPONSE – <i>Impi!</i>	A battle!
CALL - <i>Laba, laba laba</i>	There and there and there
RESPONSE – <i>Impi!</i>	A battle!
CALL – <i>Babengaphi?</i>	Where were they?
RESPONSE – <i>Babengapha singapha</i>	They were on the other side, we were on the other side
CALL – <i>Babengaphi?</i>	Where were they?
RESPONSE – <i>Babengapha singapha</i>	They were on the other side, we were on the other side
CALL – <i>Uma izizwe ziqhamuka ngapha nangapha, ningenze njani na?</i>	If troops suddenly come and attack from all sides
RESPONSE – <i>Singathiya thiya</i>	What would you do?
CALL – <i>Ningebaleka?</i>	We will stop the from all angles
RESPONSE – <i>Cha!</i>	Would you run away?
CALL – <i>Ningebaleka?</i>	No!
RESPONSE – <i>Cha!</i>	Would you run away?
	No!

These battle cries were taught to Robert and his peers by *igosa* when they were herding cattle. These communal proverbs, battle cries and cultural practices formed rich pools of experiences that would help Robert paint a picture of what really occurs on the battlefield in the hope of educating his audience about the scourge of war. Work songs and lullabies serve a different purpose than that of entertaining an audience. It’s been widely reported that work songs serve to make the work load lighter whilst lullabies or cradlesongs serve to lull the baby to sleep. Battle cries belong in this category of music, poems or proverbs that serve the purpose of evoking emotions other than those associated with music as entertainment. Battle cries evoke enthusiasms that “cause the regiments to go to the battlefield with gusto because war-songs touch the nation’s historical events” (Donda, 1999: xvi). In the later chapters I will discuss the lyrical and musical content of the song “*Impi Yemikhonto*” (The Battle of Spears).

Though it is a common feature to form *isicathamiya* groups in hostels and compounds around “home boys” networks in cities, Robert started singing *isicathamiya* with his neighbours at Dubelenkunzi region in Mtubatuba. In 1981 his late elder brother

Mehlokadeli, cousins Godlelakhe Buthelezi and the late Mesatshwa Xaba had joined the local choir from the Dladla neighbours. They called themselves Mgabadeli Brothers. Mgabadeli is a praise name for the Dladla clan. Robert joined the choir and later became the composer and arranger for the choir. The elder brothers from the Dladla family worked in Johannesburg and were veterans who were already involved in the *isicathamiya* competitions in Johannesburg. The choir was named after the Mkhwanazi chief Somkhele and father of chief Mtubatuba, namely, The Somkhele Brothers. During Christmas holidays they would participate in local performances and showcase the new singing and dance styles learned in Johannesburg.

From the point of view of households that are experiencing economic difficulties, migration is a process that offers hope for the future. Migration of rural men to the new industrial and mining cities led families like the Dladlas and the Ndimas from Dubelenkunzi district of Msinga to move to Johannesburg. In 1983 Robert moved to Johannesburg and settled in the Germiston area. Germiston is a small city in the present-day East Rand region of the Gauteng Province in South Africa. Robert went to stay with his cousin Godleyakhe Buthelezi in Natalspruit in Germiston and worked at Eskom as a labourer. It was at this time that he joined the Somkhele Brothers in 1983. This bond was also created by common geographical location or what Ndlovu terms “home-boy structure” of men from the same rural district (1996: 40). They participated in *isicathamiya* competitions and performed around the East Rand townships and hostels. *Isicathamiya* competitions are the lifeblood of the genre. They begin late on Saturday nights and conclude early the next day. Ndlovu (1996: vii) compares the night vigil ritual of Zionists (African Zionist Church) to that of *isicathamiya* performers, who compete from Saturday evening until the next day. Another reason for the late-night gatherings is because apartheid curfew regulations forbade blacks from being on city streets after 10 p.m. and commanded them to stay off the streets until the next morning.

Associations such as the South African Music Traditional Music Association (S.A.T.M.A.) organise these competitions in collaboration with the groups (Ndlovu, 1996: 215). A joining fee is paid by all competing groups who compete for a prize that could include either money or a live sheep, goat or ox. I inquired of Ndima about what occurs when they win a live goat or sheep. He informed me that the animal is

slaughtered and the meat is shared among the participants (Ndima interview, 2018). He went on to explain that competition is a friendly rivalry, not a quarrel, saying: *phela ubokhumbula ukuthi asixabananga* (there is no quarrel between us). This is both a sign of humanity and compassion, as well as a reflection of the ideals of the brotherhood spirit.

2.5 Leave Those People Alone!

In 1985 Robert, his elder brother Mehlokadeli, cousins Godleyakhe Buthelezi and the late Mesatshwa Xaba formed the choir Mtuba Thulisa Brothers after a dispute with some members of the Somkhele Brothers. It was also during this time that political relations between the ANC and IFP had been characterised by hostilities and violence.

These tensions predominantly affected black South Africans from KwaZulu-Natal and the present-day Gauteng Province, including the East Rand townships. In 1970 the Bantu Homelands Citizenship Act was passed. Through this act the National Party government created independent homelands of Bophuthatswana, Ciskei, Gazankulu, Transkei, Venda and Qwaqwa, but the stumbling block was the refusal of Prince Mangosuthu Buthelezi to accept “independence”. Prince Mangosuthu is a veteran South African Zulu politician and a leader of the Inkatha Freedom Party (IFP) that was founded in 1975. This presented a problem since the Zulus are the largest ethnic group in South Africa. In discussing the confusing state of KwaZulu, Maninger writes:

The policy of “Separate development”, envisaged the eventual establishment of an Independent Zulu state. The foundation for this was laid through the creation of KwaZulu, in so far as the territory was granted legislative powers. Despite pressure from the South African government, the Chief Minister of KwaZulu, Mangosuthu Buthelezi refused to accept total independence (1994: 62).

Prince Mangosuthu Buthelezi was advocating for a federal Zulu state “to safeguard the future of Zulu culture and language” (Mzala, 1988: 220). According to Ntuli (2016: 1) the stormy relationship between the ANC and IFP was a struggle that lasted more than a quarter of the century. Kane-Berman in Ellis (1998: 285) writes:

Both the Police and Military Intelligence operated programmes of military and financial aid to Inkatha and key Inkatha personnel were on the security forces’ payroll. While leaders of the ANC were now frequenting ministerial suites and conference rooms, middle-ranking ANC officials were extremely vulnerable, and many were killed in the burgeoning violence, in some cases victims of planned assassinations. At the same time, the ANC was inflicting casualties on its own enemies, most notably in Inkatha, which lost almost 300 office holders

to violent attacks between 1985 and 1993.

Since July 1990 there had been a resurgence of violence in townships on the Reef, in particular in the East Rand townships of Thokoza and Katlehong (Segal, 1991: 2).

Robert and his group lived at the Lindela Hostel room 10A, in Katlehong from 1983 to 1993. It was during these turbulent times that one evening after rehearsals Robert and his group were approached by a group of men brandishing guns and other dangerous weapons. They immediately identified Robert and his group as Zulus and therefore IFP members or sympathizers. According to Robert, a gentleman appeared from no where and started shouting:

Hey! Hey! Bayekeleni labo Bantu, abahlanganisanga lutho nalento eyenzeka lapha. Labantu bangabaculi, bayekeleni! (Ndima interview, 2018).

[Hey! Hey! Leave those people alone, they have nothing to do with these killings going on here. These people are musicians. Leave them alone!]

Following this incident Robert and his group started looking for alternative accommodation in search of peace. They found it at room 64 Jeppe Hostel, Johannesburg.

This is where the group is based today. Rehearsals and meetings are held in this room. Some of the interviews for this study were conducted in this room at Jeppe Hostel (see Figure 2.1). "Interviews and direct observation are important sources of case study evidence" (Yin, 2018: 165). In room 64, the real-world setting offered me empirical evidence and the opportunity to note the respectability phenomenon discussed in the subsequent subtitle. The observations also added new dimensions for understanding the commonalities between the respectability phenomenon and also the Zulu culture embedded in *isicathamiya* practice.



Figure 2.1 Rehearsals in Room 64 Jeppe Hostel, 28 May 2017 (photograph by author)

2.6 Respectability in Zulu Culture and *Isicathamiya* Practice

The following discussion seeks to outline commonalities shared between Zulu cultural practices and *isicathamiya* practitioners. In this discussion, I reflect on my experience and observations of Mtuba Thulisa Brothers' rehearsal and how they serve as a case for respectability. Sylvia Bruinders (2012: ii) tells her readers "Even though the notion of subjectivity is more concerned with the inner thoughts and experiences and their concern with respectability, it is an outward manifestation of a social ideal". In my view, respectability provides an environment that is conducive to circumstances where a repertory is transmitted orally through imitation rather than notation.

To try and fathom how the composers of *isicathamiya* teach and learn music, I attended the group's rehearsals to gain knowledge and empirical information. I was invited to room 64, at Jeppe Hostel in Johannesburg on 28 May 2017 for the rehearsal that took place at 11:00 am. I was told that all rehearsals and meetings start with a prayer. Today, Simphiwe Mkhwanazi,¹⁰ the bass singer, starts by requesting we all close our eyes as he starts:

¹⁰ Simphiwe Mkhwanazi is an avid congregant of the Anglican Church while the majority of members of the choir are congregants of the African Nazareth Church.

Nkulunkulu baba siyanxusa ukuthi ubenathi njengoba manje sesizowuqala umsebenzi wethu. Sibika no Khabazela onathi namhlanje lapha phakathi kwethu ngawo umsebenzi womculo. Siyacela ukuthi konke kuhambe kahle, amen.

[We implore you, Oh Almighty God, to bless us with your presence as we begin our work. We also report that today we have a visitor, Khabazela (researcher's clan name) who also works in the music fraternity. We beseech you to guide us, amen].

The group is about to start and some of the members take off their jackets. Siyabonga Ngcobo, who is singing *i alitha* today, is already bare-chested in a basement room that has one ventilation window. Leader, Ndimba says *ake sicenge* (let us try), and bursts into the opening line of the song "*Enhla enhlamba masoka*" (The Place Where Boyfriends Bath). The group joins and sings the entire song, complete with choreography, for six minutes. The new members, Menzi Ndebele and Bonginhlanhla Ngcobo, are learning the choreography of this song. Ndimba explains: "After we've sung the whole song, we'll go back and discuss the moves, *sithi la senza nje, la senze nje*" (these moves are for different sections of the songs). I ask Ndimba if he has a note for the new members. Sakhiseni Ndebele, bass singer and one of the eldest members suggests the apprentices are lucky because I (the researcher) have been video recording the whole performance, including the moves. However, he bemoans the fact that it takes away from the human element or experience of music-making. Ndimba recommends that I should send them video clips so that they can practice on their own.

The next song that the group practices is titled "*Yiwo Lamadoda Amabili*" (These are the two men). This song appeared on the cassette *Impi Yemikhonto* (Vala Music 1989) and was song number three on side one (see Chapter Three for a discussion of the song's lyrical content). Ndimba requests that the apprentices pay attention to the bass parts and asks Mkhwanazi, the captain of the bass section, to assist them with the phrasing.¹¹ The group practices this song in its entirety with choreography, as with the previous song.

The next song the group practices is titled "*Intando Yeningi*" (Majority Rule).

¹¹ New members sing bass in the *Isicathamiya* practice as the alto and tenor parts are reserved for special members known as *amagagu* (plural). Xulu (1992: 381) defines *igagu* (singular) as a word that describes a highly musical individual.

This composition was inspired by the event that took place in 1994 when Nelson Mandela was inaugurated as the first black president of South Africa. *Isicathamiya* groups, in their role as social commentators, did not miss the opportunity to write about the iconic event. By rehearsing this song, Mtuba Thulisa Brothers brings us to 27 April 1994, the day that marks the first day that all the citizens of the country cast their vote for a democratic government (see Figure 2.2).

The lyrics are as follows:

Intando Yeningi

*Ake sibongeni thina madoda
Ake sibongeni leyondoda eyathi*

*Hayibuy'I Africa
Manje, sizwile, bonke bakhala
Ngokuyovota
Asazi ukuthi iyosiphatha kanjani
Sisho phela ngoba igcwelwe izinkinga*

Igcwele ukuphambana kwem'bono

*Ungeke wenze lutho abantu
into uma beyithanda
Bayehla bayenyuka bayale*

Abantu bephithizela, bebheke votini

Mawuth'ubheka ngapha nanga le

Ubona klwi klwi, ipensela ephepheni

Yabuya, yabuya kanjal'iAfrica

Yabuya, angekuphikisane nabantu

Yabuya, yabuya kanjal'iAfrica

*Yabuya, angeke wenze lutho ngabantu
into uma beyithanda*

Let us thank, we men
Let us thank the man
(Mandela) who said
Come back Africa
Now, we heard that
Everyone wants to vote
We do not know
We do not know what the
new dispensation will
bring
As there is a crossroads
of political ideas
The will of the people
must be granted
They are going up and
down
People in chaos going to
vote
When you look this way
and that way
You see (hear) the sound
of the pen on paper going
klwi, klwi
It came back, that is how
Africa came back
It came back, you can
never go against the will
of the people
It came back, that is how
Africa came back
It came back,

Yona yathi izobuya ibuyil'iAfrica ----

The man said it is going
to come back¹²

Figure 2.2 *Intando Yeningi* (Majority Rule) translation

As with the previous songs, the group practices this song in its entirety, but this time around, everybody takes a turn doing *indlamu* (solo dances).¹³ The apprentices get to show their best moves as they take a minute or so doing *indlamu*. A member of the audience is always part of the oral performance and cannot remain immobile during the performance. Participation may be expressed in the form of dances or interjections. Though I (the researcher) am the only member of the audience, I am also invited to partake. This serves as a reminder that music is a social experience and audience participation, a type of communal sharing, has great importance in African music. Titon (2009: 143) states that “African music-cultures are strongly humanistic” and continues to state that “several kinds of African music foster group participation”. This song is about nine minutes in duration and the dances approximately six and a half minutes long.

Everyone is now exhausted and Ndimba suggests that we take a break. Masoka Nene, the youngest member at the time, is sent to buy cold beverages. There are only three drinking cups in the room, not enough to serve all eight of us. Respect plays a significant role in the lives of Zulu people. This is evident in the way young singers behave in front of their elders. They are waiting for their turn as the three of us, Ndimba, Ndebele and myself start drinking first. The young singers only start to drink after Mkhwanazi, the captain of the bass section, and the second eldest has finished. Throughout the rehearsals, I have noticed this behavior. For example, for many traditionally-raised Zulus, direct eye contact is disrespectful to the elderly, whereas most people of European descent consider it rude if someone does not make eye contact. *Ubaba* (the father)—in this case, Ndimba, as the head of this musical family, is “feared and respected and his commands obeyed” according to Ndlovu (1996: 191).

¹² Carol Ann Muller (1999: 122) translates this text as follows: Let us thank the man (Mandela) who said that South Africa should return to the international arena. We were called to cast our votes not realizing that this was the way of bringing South Africa back. South Africa re-entered the international scene when a pen was put to paper for democracy. Black and white people jointly brought South Africa back to the people.

¹³ According to Ndlovu, “*Indlamu* is a solo display where any ‘dancer’ is allowed to display his creative genius and gyrations” (1996: 65).

Ndlovu goes on to state, “Similarly in *isicathamiya*, the leader of the group is the only one responsible for starting the song introductions. He is also responsible for initiating choreography, except when taken over by more spirited members. He is also the mentor of the group” (230). As a form of respect and admiration, Zulu people will address each other with clan names. In this rehearsal space, Ndima is addressed as Lembede. I am addressed as Khabazela and Mkhwanazi is addressed as Shamase. These praise names originate from a list of first names in the family line, of some of the late forefathers.

The act of paying respect (*ukuhlonipha*) takes many ritual forms in the family. The rituals are part of the Zulu way of life and are a reflection of the store set by the traditional Zulu on order and discipline (Dalrymple, 1983: 79-80).

Much of what we do when we interact with others is based on our cultural values and background (Ntuli, 2012: 20). Respect, *ukuhlonipha*, as a form of an educational institution, is practiced in most Zulu households. Generally, the children look to the parents for orders. The absence or lack of *ukuhlonipha* behaviour towards the elderly can be disciplined by any adult person who may find any form of wrongdoing. Joseph Shabalala, leader of Ladysmith Black Mambazo in Ndlovu (1996: 51) says his group “[knows] him to be their leader, spiritual leader and mentor”. Ndlovu goes on to describe the importance of respectability in the practice of *isicathamiya* (ibid):

The blood relationship in his [Shabalala] group paid dividends especially in the matter of discipline. His group respects him because he is the eldest and they take orders and reprimands without flinching or raising eyebrows. Secondly, they listen to him when he suggests vocal arrangements of songs.

Shabalala’s last statement speaks directly to the subject under investigation—how *isicathamiya* practitioners teach and learn music. Traditionally, *isicathamiya* groups are composed of a deep family and community base where respect is a form of educational institution. During rehearsals, I observed how important it is to display respectfulness and discipline to other members of the choir. Malinga, the original alto singer will not join the choir today, therefore, one of the young members, Siyabonga Ngcobo is sitting in for the old man. He humbly asks Ndima, the leader, to teach him the alto part of a song called “*Phezu Komkhono*” (It is time to plough) or “Get your hoes and work”.¹⁴ The legend has it that a bird known as *uKholwane* (cuckoo) always

¹⁴ This song does not form part of the songs discussed in the transcription section of this dissertation. It was recorded in 2015 on the album *Ubaba Wendoda*.

announces spring's arrival by singing to those who plough: "*Phezu Komkhono, Phezu Komkhono*"

Ndima says:

Oh! ake sihlaleni phansi. Ngizokuculela i alitha. Sizoyithatha ngezigaba ezimfishane kancane, kancane.

[Oh, let's sit down, please. I am going to sing the alto part for you. We are going to do this section by section].

Young Ngcobo listens attentively and mimics his leader. This is accomplished with the utmost respect and embraced by the whole group, happily starting and stopping the song until the end. Ngcobo asks for permission to record the whole song now without the help of the leader. Ndima grants permission to the young man to do so but not without Ndebele pointing out how lucky the young stars are to have the recording phone technology at their disposal. As is traditional in Zulu settings, younger men are expected to squat when talking to their elders. The young Ngcobo is squatting and does not make eye contact with his leader as a sign of respect. The leader, who is also a composer and choreographer is the most authoritative member in this hierarchical organisational structure. Members constitute their individual and collective subjectivity in the same way as is practiced in most Zulu households. The philosophy of individual and collective subjectivity is not meant to be oppressive, but indicates a respectful acceptance of one another's self-worth and a willingness to allow space and to let the leader guide and teach music. Respectfulness and discipline are some of the characteristics that differentiate music making in *isicathamiya* groups from other ensemble forms. This is exemplified in the work undertaken by Gunner (2014: 354) who suggests that "a reconstitution of the strong strands of respect within the Zulu archive can be seen as the kind of respect that goes with the practice of *isicathamiya*".

Chapter Three

The Musical Characteristics of *Isicathamiya*

In this section, I discuss musical key characteristics of *isicathamiya* contained in the Mtuba Thulisa Brothers transcriptions. I also draw parallels between stylistic elements found in *isicathamiya* and other traditional and neo-traditional South African musical styles and provide examples from the transcriptions. This section also addresses the challenges encountered in transcribing some elements of South African choral music, such as glides in the Zulu languages that are also found in indigenous Zulu music, including *isicathamiya*.

3.1 Song Structure

Popular music songs are divided into sections. These sections are classified as an introduction (intro), verse, bridge, pre-chorus and chorus. Mtuba Thulisa Brothers (Focus group interview, 2020) told me that their *isicathamiya* compositions will usually have four sections namely: *Isihloko* (the title), *Kwesiphakathi* (the middle section), *Kwesikhulu* (the big section), and *Isivalo* (the closing section). *Isicathamiya* songs—like songs from across the world, have shape, form and compositional structure.

Formal structures in *isicathamiya* compositions may not necessarily lean on Western structures because they are informed by the concepts from which they originate (African). For example, consider the case of a typical call and response or antiphonal structure that has been particularly strong in African music, in which a song leader sings a passage, which is then answered by a group. A Zulu *impi* (regiment) advancing on the enemy in a battle, led by the *induna* (commander of a group of warriors), would call and the warriors would respond. The phenomenon of call-and-answer is similar to the conventional question and answer found in melodies worldwide. In the Zulu *ingoma* tradition, the caller is known as *umvumisi* (the caller) and the group responds (*bayavuma*). This call and response aesthetic is also found in *izaga*, war-cries performed by warriors and young men.

Reverend Myaka in Detterbeck (2002: 136) corroborates this:

I think the traditional music was more of antiphons. A leader would start and the group will respond using maybe the same words, or the same melody, or a leader will make a statement and people affirm that.

These war-cries are not sung, but they are yelled half-sung/half-spoken. Donda (1999: xvii) states: “The war-cries encourage people to lift the heavy loads. They give the young men the zeal and inherent desire to court or propose for love from the ladies. War-cries give the regiments the prowess to fight”. Examples 1 and 2 are war-cries demonstrating the concept wherein the leader calls lines and the group responds with the same line (Donda, 1999: xi):

Example 1: Caller: <i>Wawuyaphi?</i>	Why did you go?
Response: <i>Wawuyaphi kwesensimbi?</i>	Why did you attack the Nsimbini people?
Example 2: Caller: <i>Sadlani zinsizwa na?</i>	What did we eat, men?
Response: <i>Sadl' inkawu,</i>	We ate monkey meat ¹⁵
<i>Isilwan'esikhulu,</i>	The big animal
<i>Esindiza phezulu,</i>	That floats in the air
<i>Sadl'inkawu.</i>	We ate monkey meat

3.1.1 *Isihloko* (the title)

The call and response phenomenon is also found in the first section or segment of the *isicathamiya* song structure, called *isihloko*. It is preferred for a variety of reasons in the *isicathamiya* practice. Generally, *isicathamiya* choirs do not employ the use of instruments such as pianos, harmonicas or tuning forks, for giving starting notes to the choirs. This responsibility lies with the leader, who is usually the composer, choreographer and choirmaster. He is the one responsible for starting introductions to the song. He has to master the art of keeping the choir within a comfortable tessitura, making sure that the highest part *alitha* (alto) is not too high (*ayimklinyi* – the part is not choking him), and *amabhesi* (basses) *awandondi* (too low, producing breath with a wheezing sound). In my interview with Ndima for the Honours project (22 August 2018), he shared this information on how vital it is for a leader to know the choir's vocal range:

¹⁵ The consumption of monkey meat by humans has been reported in the province of KwaZulu-Natal in South Africa (Shackleton, 2019: 3). Zulus indulge in monkey meat consumption as a delicacy. It is also known in this part of the world as *umnandi epholile* (delicious cold meat).

Kumele akwazi ukunemba. Uma eqala ingoma, kumele ayizwe ukuthi i alitha yakhe ngeke iklinyeke. Kodwa unalo ithuba lokulungisa uma eqale kabi ngoba kuma competitions unikezwa amathuba amabili okulungisa loku.

[He (the leader) must be a “sharpshooter”. As he starts the tune, he must predict that the alto part will not be too high for the singer. If this happens, he has two opportunities to correct this as provided for by the *isicathamiya* competition convention].

The call and response practice enables a good leader to give the whole performance its character, identity and uniqueness. A good leader can also evoke or excite the emotions of music and song lyrics. The elements discussed above are what make a good leader.

“*Impi Yemikhonto*” (the battle of spears) is a title song of the album *Impi Yemikhonto* (Vala Music 1989). As discussed in the biography of Mtuba Thulisa Brothers, the pacifists and emissaries of peace composed this song in an attempt to curb faction fighting in KwaZulu-Natal. The song laments the sufferings and sorrows endured by scores of people in this battle fought by *umagazini* (guns), while in ancient times these battles were fought by *imikhonto* (spears). This song was inspired by Zulu war songs. Xulu (1992: 402) suggests that “*isicathamiya* is born out of *amahubo* and related styles, such as *indlamu*, wedding songs and war songs”.

Igoso lezinsizwa (leader of young men or captain of young men) is responsible for the training, song selection, choreography and leadership of the *ingoma* team (Meintjes, 2004: 178). As in most *isicathamiya* songs, this song is characterised by the leader giving the call. The response is given by the group singing the same phrase in three-part harmony. This antiphonal exchange is ubiquitous in almost all *isicathamiya* songs. It is, however, noteworthy that one of the most famous *isicathamiya* songs, Solomon Linda’s *Mbube*, is called by the basses instead of the leader, and the group responds antiphonally.

Storytelling plays a major part in *isicathamiya* songs and is one of the hallmarks of the *isicathamiya* repertoire. These songs could be about anything; from people, animals, natural phenomena, important events, life and death, and love. Sithole (2020: 2) suggests that the reluctant migrant workers’ music tells “village stories of triumph, love and occasionally dabbling into politics, with hidden transcripts”. When asked

about the lyrical content of *isicathamiya* compositions, bass singer Simphiwe

Mkhwanazi's reply was as follows:

Sibhala nganoma yini esiyibonayo. Uma umfoka Ndima engithathele intombi yami, uyozwa ngo khisimuzi sengibhale ingoma ngalesehlakalo. Naye oyoyizwa indaba sengikhande ngayo ingoma laphaya eholweni.

[We write about almost everything. If Ndima, for example, takes my girlfriend from me, he will hear this complaint in the form of a song during Christmas time at performances that take place in local halls].

The composers of *isicathamiya* music are storytellers and poets who, through music, present their stories and experiences. Sometimes their lyrics might be more involved and display the harshness of life in the situations in which they find themselves. This tradition of storytelling is also embedded in art forms such as *izinkondlo*,¹⁶ poems, praise poems and *amahubo*. In this introductory section of an *isicathamiya* song, *isihloko*, musical rhythm appears to be strongly influenced by the speech rhythm and poetic meters of the language used (Clayton, 1996: 324). This section is composed of stanzas of varying line lengths. The speech rhythm and poetic meters of the Zulu language heavily influence the musical rhythm in these stanzas. This section is usually performed at a slow tempo and has a free, loose-sounding effect. Nketia (1974: 168) suggests that there is no feeling of regular pulse in some African songs. The discussion above seeks to demonstrate that there is a need to notate the musical phrases of the *isihloko* section using mixed meters.

As discussed above, the *isihloko* section of the *isicathamiya* composition has a call and response structure that is an essential aspect of *isicathamiya* practice. This concept is also expressed even in the structure of most *ingoma* music, where *umvumisi* the leader of the group calls and the group responds (*bayavuma*).¹⁷

“*Yiwo Lamadoda Amabili*” (These are the two men) is an example of a song wherein the leader starts the introduction and members respond likewise singing the word “yiwo” (it is them) in the first two bars of the group’s composition (see Figure 3.1.1).

¹⁶ *Izinkondlo* is the Zulu word for praise poems. According to Doke and Vilakazi (1972: 578) *izinkondlo* also refers to dignified dances used on important occasions such as weddings, funerals and coronations.

¹⁷ *Vuma* is a Zulu verb that means agreeing. In music, *ukuvuma* refers to the singing of a chorus in a call and response structure. The response of the chorus singers reflects their agreement with the leader (the caller).

rubato ♩ = 88 **Isihloko** D. R. Ndimma & M. Malinga 1989

Lead: Yi - wo la ma-do-da ma-bi-li *mp*

Alto: Yi - wo *mp* yi-wo la ma-do-da ma - bi - li

Tenor: Yi - wo *mp* yi-wo la ma-do-da ma - bi - li

Baritone: Yi - wo *mp* yi-wo la ma-do-da ma - bi - li

Bass: Yi - wo *mp* yi-wo la ma-do-da ma - bi - li

Figure 3.1.1 “Yiwo Lamadoda Amabili” (These are the two men) displaying members responding with the same line as the leader’s call

The same structure is displayed in the first three bars of “*Impi Yemikhonto*” (The Battle of Spears) (see Figure 3.1.2).

Impi Yemikhonto 1
D R Ndimma & M Malinga 1989

Isihloko

Lead: I mpi yem'kho nto...

Alto: i mpi yem'kho nto ay' lwa nga ye sa ba na ma ma

Tenor: i mpi yem'kho nto ay' lwa nga ye sa ba na ma ma

Baritone/Lead: i mpi yem'kho nto ay' lwa nga ye sa ba na ma ma

Bass: i mpi yem'kho nto ay' lwa nga ye sa ba na ma ma

Figure 3.1.2: “*Impi Yemikhonto*” (The Battle of Spears) displaying the call and response structure

The performance of the *isihloko* section is at the behest of the leader/conductor. Some of the characteristics of the *isihloko* section are looseness, flexibility and elasticity. This elasticity is achieved by disregarding the strict tempo while following instructions from the conductor. The mixed meters in the *isihloko* sections are approximate and do not necessarily represent the actual meter in the transcriptions. They serve to help achieve the looseness and elasticity common in almost all *isihloko* sections of *isicathamiya* compositions. The mixed meter phenomenon also contributes towards achieving the speech rhythm effect. It also creates a sense of elasticity, making the *isihloko* section complex and interesting. The elasticity demands that the singers listen closely to each other during rehearsals and follow the instructions given by the conductor. Blacking in Erlmann (1992: 692) refers to this phenomenon as “another world of virtual time” suggesting that there are “no metrical reference points” in some sections of *isicathamiya* music. John Stainer and William Barrett (2009: 39) in *A Dictionary of Musical Terms* define *rubato* as “time made slightly irregular for the sake of expression”. It is for this reason that *rubato* is indicated on all *isihloko* sections.¹⁸

The aim of the subsequent discussion is to explain why the *isihloko* section of an *isicathamiya* composition is written in mixed meter. This is informed by the discussion I had with Malinga (11 March 2020), co-composer of Mtuba Thulisa Brothers songs. I began by asking Malinga how he composes the music—what comes first, the text or the melodies? He responded by saying:

Mina anginayo inhlanhla yoku phupha izingoma. Ngike ngezwa kuthiwa u Mshengu (the late leader of Ladysmith Black Mambazo) izingoma uziphupha elele ebusuku. Mina ingoma ingifikela uma ngisebenza esibayeni noma ngiyogawula ehlathini. Kufika kuqala udaba noma isihloko engifuna ukukhuluma noma ukwexwayisa ngaso. Ngibe sengihlela lapha ekhanda ukuthi loludaba ngizolubeka kanjani. Bese ngifuna amagama engizowasebenzisa azokwenza ukuthi udaba luzwakale kahle. Umculo ke wona ube usuyalandela. Emveni kwalokhu, ngiyawacula njalo lamagama esingawakhile ukuze ngingakhohlwa.

¹⁸ I am aware that the Italian term *rubato* literally means “stolen time” referring to expressive and rhythmic flexibility achieved by a slight speeding up and then slowing down of the tempo, but I am using it in the transcriptions in the sense of Stainer and Barrett’s definition of the word.

[I'm not lucky enough to hear music in my dreams. I have heard that in his dreams,¹⁹ Joseph Shabalala has a gift of receiving the songs of a choir from above. However, I get inspiration when I am fixing the kraal or cutting down trees for firewood. First comes the text, in the form of a subject or warning I would like to write about. Then I find the words that will help me to interpret this story in a narrative way. Melodies come at the later stage of this process. I constantly sing these melodies in order to commit them to memory].

The interview appears to imply that because the lyrics come before the melody, they are an important element of the *isihloko* structure. According to Rycroft (1962: 81), “The pitches of the speaking voice, indeed, appear to determine the melodic nucleus”. The bar lines in the intro’s calls and responses sections might have been removed, but because the transcriptions are for choral use, metre is thought to be useful for choristers and conductors to make sense of the music.

In the stanzas that form the *isihloko* structure, the musical rhythms are not written with a meter in mind, because the composition begins with the words, and then the music emerges from the tonal patterns of those words. It is for this reason that I have decided to write *isihloko* sections with mixed meters, as determined by the words (see Figure 3.1.3).

¹⁹ On how Joseph Shabalala leader of Ladysmith Black Mambazo learned his craft as a composer he told Ballantine “I learned this music from my dreams in 1964” (1996: 37).

rubato ♩ = 88 **Isihloko** D. R. Ndimba & M. Malinga 1989

Lead *mf* Yi - wo la ma-do-da ma-bi-li

Alto Yi - wo yi-wo la ma-do-da ma - bi - li

Tenor Yi - wo

Baritone Yi - wo yi-wo la ma-do-da ma - bi - li

Bass Yi - wo yi-wo la ma-do-da ma - bi - li

4

Lead ko dwa a ye thi ni

A. a ye khu-lu-ma nga-thi a ye nga-khu-lu-mi na-thi

T. a ye nga-khu-lu-mi na-thi

Bar. a ye khu-lu-ma nga-thi a ye nga-khu-lu-mi na-thi

B. a ye khu-lu-ma nga-thi a ye nga-khu-lu-mi na-thi

Figure 3.1.3: First six bars of the song “Yiwo Lamadoda Amabili” (These are the two men) displaying mixed meters in the *Isihloko* section

All Mtuba Thulisa Brothers songs feature the mixed meter structure in their *isihloko* sections. Another mixed meter structure is seen in the first seven bars of the song “Kazi Siyokwenze Njani?” (What shall we do?) (see Figure 3.1.4).

rubato ♩ = 100 **Isihloko** R D Ndimma & M Malinga 1987

Lead: Ka zi s'yo kwe nze nja ni thi na ka zi s'yo

Alto: ka zi s'yo

Tenor: ka zi s'yo

Baritone: ka zi s'yo

Bass: ka zi s'yo

5

Lead: kwe nze... nja ni thi na Thu li sa bro ther si ka

A.: kwe nze... nja ni thi na Thu li sa bro ther si ka

T.: kwe nze... nja ni thi na Thu li sa bro ther si ka

Bar.: kwe nze... nja ni thi na Thu li sa bro ther si ka

B.: kwe nze... nja ni thi na Thu li sa bro ther si ka

Figure 3.1.4: First seven bars of the song “Kazi Siyokwenze Njani?” (What shall we do?) displaying mixed meters in the *Isihloko* section

3.1.2 *Kwesiphakathi* and *Kwesikhulu* (the middle and big sections)

In South Africa, as in other parts of the continent, the functions of music and dance are interwoven. Detterbeck (2002: 127) states the following:

In southern Africa, music making has always been closely linked to bodily movement; therefore a distinction between music and dance seems meaningless. The term *ngoma*, over a wide Bantu speaking area, has a double meaning as it may describe both a song and a dance.

Traditional African musical forms, despite their diversity, share certain common traits. Repetition is one of the common features of the musical traditions in Africa. Songs that accompany *ingoma* (Zulu dances) and other songs including wedding songs, involve cyclic repetition. The cyclical repetition of a short, two or four-bar structures characterise these songs. The definition of the term *ingoma* is provided by Erlmann (1989: 259) as a word that covers a broad range of group dances like *isikhuze*, *isicathulo*, *ukukomika*, *isiZulu*, *isiBhaca*, *umzansi* and *isishameni* (as mentioned in the aim section of this dissertation, the Mtuba Thulisa Brothers choir sing in *isishameni*). Erlmann goes on to say:

The kinesic patterns of *ingoma* are inseparably linked to choral songs in call-and-response structure and, as such, constitute a complex statement of the unity of dance and song in Zulu performance culture.

The *kwesiphakathi* section might be considered a continuation of the *isihloko* segment. Lyrically, it develops the concept initially presented in the *isihloko* section. The group dances are not performed yet, so the group is still using hand gestures only at this point in the music. Whereas the choreography in the *isihloko* and *kwesiphakathi* sections is characterised by hand gesticulations depicting and supporting the lyrics of the song, in the *kwesikhulu* section, the group dances and displays the steps linked with numerous dance styles mentioned above. These dance styles are also ubiquitous in the *isicathamiya* genre. Because the *kwesikhulu* section accounts for the larger portion of the song, it is referred to as the big section.

The dances in Zulu performance have largely inspired the naming of various musical genres. For example, according to Nkabinde (1997: 42), “Initially the name of the Mahotella Queens was, ‘*Izintombi zomgqashiyo*’ literally meaning the girls full of dances.”²⁰ The Zulu term for their kind of dance is ‘*Umgqashiyo*’, referring to their

²⁰ Mahotella Queens was a popular South African girl group of the seventies.

choreography”. Similarly, *isishameni* dance has inspired sub-genres of *isicathamiya* such as *isiBhaca* and *isikhuze* among others. Thus, we find the cyclical patterns in the *Kwesiphakathi* and *Kwesikhulu* sections of the *isicathamiya* composition. These sections use short, frequently repeated musical phrases to create a distinctly cyclical formal structure and provide the rhythm for dancing.

The rhythm in Zimbabwe and West African countries is often marked by a twelve-eight or six eight-time signatures and other complex rhythmic structures. Below is a transcription of a song called *Taireva* by Fradreck Mujuru in a six eight-time signature (see Figure 3.1.5):



Figure 3.1.5 *Taireva* performed by Zimbabwean artist Fradreck Mujuru
(Transcription by V. Chamisa, 2014: 46)

However, in most neo-traditional compositions from South Africa, the groove is written in a four-four meter structure. Figure 3.1.6 illustrates bars 13 to 17 from the *kwesiphakathi* section of the song “*Ngangiyeshela*” (I courted this girl).

2 *strict tempo* ♩ = 110 **Kwesiphakathi**

8

Lead

mf zi yo yam' i bu ngu nge mpe la

A.

mf i nhli zi yo ya mi i nhli zi yo ya mi i

T.

mf i nhli zi yo ya mi i nhli zi yo ya mi i

Bar.

mf i nhli zi yo ya mi i nhli zi yo ya mi i

B.

mf i nhli zi yo ya mi i nhli zi yo ya mi i

11

Lead

u

A.

nhli zi yo ya mi bu ngu nge se nzo sa le nto mbi

T.

nhli zi yo ya mi bu ngu nge se nzo sa le nto mbi

Bar.

nhli zi yo ya mi bu ngu nge se nzo sa le nto mbi

B.

nhli zi yo ya mi bu ngu nge se nzo sa le nto mbi

Figure 3.1.6: “Ngangiyeshela” (I courted this girl) in a four-four meter structure

The most striking characteristic of neo-traditional songs is their cyclical form. They employ *ostinatos* or riffs, and musical patterns that are repeated in succession several times. The *ostinatos* provide the rhythmic pattern or continuous texture for movement and dance. Repeating a single pattern per part, performed with slight variations, is of fundamental importance to most neo-traditional Southern African music. Like many South African choral dance-songs, these sections are written in four-four or two-four meter. The *kwesiphakathi* and *kwesikhulu* sections of the *isicathamiya* compositions involve cyclic repetition.

The repetitive four-bar chord progression I-IV-1^{6/4}-V is predominant in almost all neo-traditional styles including *marabi*, *kwela*, *mbhaqanga*, *umgxoba nyawo*, *umgqashiyo*, *bubble gum*, traditional South African gospel, *umaskanda* and *isicathamiya*.²¹ The I-IV-1^{6/4}-V-I progression can also be used for wedding songs and for political mobilization songs that accompany *toyi toyi* dance.²² Nkabinde (1997: 46) states, “Most *marabi* songs use a simple I-IV-I-V progression that has persisted as the basis for successive South African genres like *scathamiya*, *mbaqanga* and Township jazz”.

Erlmann (1990: 212) supports the above assertion by Nkabinde in noting that Solomon Linda, the composer of *Imbube*,

...codified the harmonic texture of *imbube* music in using a simple I, IV, I, V7 pattern for all his songs. Almost as a counterweight to the traditional emphasis on bass parts, this basic chord sequence linked early *isicathamiya* music to the more Westernized genres popular among the upper strata of South Africa's urban black society, because it formed one of the lowest common denominators of all early urban African music regardless of class origin and specific ideological functions.

The I-IV-V chord progression appears in different combinations in *isicathamiya* compositions as demonstrated below:

1. I - IV - V - I
2. I⁷ - IV - V - I

²¹ Please see appendix D for a glossary of South African music styles.

²² The *toyi-toyi* is a militant dance that the African National Congress (ANC) exiles probably learned from Zimbabwean guerrillas when they joined forces with the Zimbabwe African People's Union (ZAPU) in the late 1960s (Gilbert, 2007: 434).

3. I - IV - I - V
4. I - IV - V - V⁷
5. IV - 1^{6/4} - V⁷ - I

Below is the example of the ostinato bass line from bar 55 - 66 of the song “*Impi Yemikhonto*” (The Battle of Spears) (see Figure 3.1.7):



Figure 3.1.7: Ostinato bass line repeated over the *kwesikhulu* section of song “*Impi Yemikhonto*” (The Battle of Spears)

Figure 3.1.8 illustrates the same progression with chord I as the dominant seventh chord (taken from the *kwesikhulu* section of song “*Impi Yemkhonto*”) (The Battle of Spears):

Figure 3.1.8: Dominant 7th chords taken from the *kwesikhulu* section of song “*Impi Yemikhonto*” (The Battle of Spears)

The chord structure of *isicathamiya* in the *kwesikhulu* section is also derived from African Christian hymns, as demonstrated in the last four bars of the South African national anthem “*Nkosi Sikelela iAfrika*” Lord Bless Africa (see Figure 3.1.9).²³

²³ “Nkosi Sikelela iAfrika, a hymn-like tune, was composed in 1897 and subsequently adopted throughout virtually the whole of southern Africa as an unofficial national anthem” (Detterbeck, 2002: 316).

IV I/V V I IV I/V V I

SOPRANO
Nko si si ke le la thi na lu sa pho lwa yo

ALTO
Nko si si ke le la thi na lu sa pho lwa yo

TENOR
Nko si si ke le la thi na lu sa pho lwa yo

BASS
Nko si si ke le la thi na lu sa pho lwa yo

Figure 3.1.9: “Nkosi Sikelela iAfrika” by Enoch Sontonga

3.1.3 *Isivalo* (the closing section)

I acquired a commendable knowledge of *isicathamiya* terminology from my interviews (11 March 2020) with Malinga the co-composer. The below response reveals the reason the coda was given the *isivalo* name:

Isigaba sokugcina sisibiza ngokuthi isivalo, ngoba sisuke sesiyivala ingoma.

[The last part of the song we call *isivalo*, the door, as in (close the song)].

Isivalo, refers to the coda of an *isicathamiya* composition. Erlmann (1996: 160) suggests that one of the most famous of these tags is the following Ladysmith Black Mambazo *isivalo*: *Hayi, He! Kumnandi kwelakithi eMnambithi*. [Hey! Ladysmith is a sweet place]. It is worth noting that the call and response structure is used in the *isivalo* section. The leader calls *Hayi!* And the group responds *He!* The first two *isivalo* bars are almost similar in all *isicathamiya* groups (see Figure 3.1.10 for a transcription of the aforementioned famous Ladysmith Black Mambazo *isivalo*).

Isivalo

Lead: Ha yi ku mna ndi ku mna ndi kwe la ki the Mna mbi thi

Alto: he ku mna ndi kwe la ki the Mna mbi thi

Tenor: he ku mna ndi kwe la ki the Mna mbi thi

Baritone: he ku mna ndi kwe la ki the Mna mbi thi

Bass: he ku mna ndi kwe la ki the Mna mbi thi

Figure 3.1.10: Famous Ladysmith Black Mambazo *isivalo* (tag)

The Mtuba Thulisa Brothers choir employs a similar approach in the first two bars of the *isivalo* in their secular repertoire. Although other choirs such as Ladysmith Black Mambazo chose to make a direct reference to their home, Mtuba Thulisa Brothers chose not to use their home area in the tag and instead preferred to emphasise the name of the choir (see Figure 3.1.10). These tags bear messages that the choirs want to communicate to listeners, fans and judges. They have to leave a lasting impression on the listener because they are performed last and help market the choir. This Mtuba Thulisa Brothers' *isivalo* is particularly aimed towards communicating with the competition judge (*umehluleli*). Its lyrics and translation go as follows:

Hayi, He! Ukwenza akufani madoda, kuyodela umahluleli.

[Hey, Heh! Everybody does things differently/performance is not the same
We have given the judge a difficult time].

Note that the first two bars are similar to the *isivalo* of Ladysmith Black Mambazo and in the second bar both choirs use chord V (see Figure 3.11).

rubato Isivalo

Lead: ha yi (mp) u kwe nzak' fa ni ma dod' (3) ku yo de lu ma hlu le li

Alto: he (mp) ku yo de lu ma hlu le li

Tenor: he (mp) ku yo de lu ma hlu le li

Baritone: he (mp) ku yo de lu ma hlu le li

Bass: he (mp) ku yo de lu ma hlu le li

Figure 3.1.11: Mtuba Thulisa Brothers' tag

In an interview with Mkhwanazi regarding the Mtuba Thulisa Brothers' *isivalo*, (see Figure 3.1.12), the bass singer (8 March 2020) stated:

Ngokubona ukuthi asemaningi amaqembu aphuma eMtubatuba asebenzisa uMtuba ezivalweni zabo, sabona ukuthi asisebenzise lona igama leqembu i Thulisa. Sase si sebenzisa isivalo esithi "abafana be Thulisa, sebecela ukuthula kulomhlaba".

[After realizing that several choirs from the town of Mtubatuba used the name of the town in their tags, we decided to promote the group by using the name of the group. We opted for the tag that goes: "Thulisa boys call for peace in this universe"].

rubato Isivalo

Lead: a ba (mp) fa na be Thu li sa

Alto: se (mp) be ce lu ku thu la kulo mhla ba

Tenor: se (mp) be ce lu ku thu la kulo mhla ba

Baritone: se (mp) be ce lu ku thu la kulo mhla ba

Bass: se (mp) be ce lu ku thu la kulo mhla ba

Figure 3.1.12: Mtuba Thulisa Brothers peace tag

In this particular *isivalo*, the statement is the inspiration for a nonviolent world. By choosing not to use their hometown of Mtubatuba in this tag, the choir has been able to identify itself as global citizens by using the words *ukuthula kulomhlaba*, peace in the world. The statement in this *isivalo* demonstrates that music can be an instrument of unity and a force for social change in the universe. *Isicathamiya* choirs sometimes have more than one *izivalo*. In addition to the aforementioned famous *isivalo*, the Ladysmith Black Mambazo choir would normally end their religious songs with:

Khanyisa nkosi kwelakithi eMnambithi.

[Lord, shine the light on the town of Ladysmith].

3.2 Harmony

Harmony is a sound that occurs when two or more pitches are played or sung concurrently. Melodies, when sung, or single notes played on instruments, imply harmonies or chords. In Western choral music, the highest part, the melody line, is usually assigned to the soprano. The alto and tenor parts follow its contour. The lowest part, the bass line, is independent and less melodic. It is, however, common in African music to assign the melody line to middle parts such as alto, tenor or baritone. Kubik (1975: 42) informs us: "The evolution of African harmonic systems has taken place independent of European part-singing".

3.2.1 Amahubo Harmony

Amahubo songs are at the centre of the traditional Zulu cultural, religious and political lives. Their age is often associated with the very "beginning" of things, when the very first Zulu people emerged from the bed of reeds. (Xulu, 1992: abstract)

Whereas music making in West Africa is predominantly associated with drumming and complex rhythm structures, South African Nguni people generally prefer communal singing. The Nguni people include the Ndebeles, Swazis, Xhosas, and Zulus. Their cultures, including the music, are related. South African indigenous music has always been primarily vocal, as opposed to the instrumental and percussion-based music of more northern Africans according to Detterbeck (2002: 111). The Zulus make up the group's majority. David Rycroft (1967: 89) explains the

main characteristics of traditional Nguni music as follows:

Multi-part organization of voices is common in the traditional music of all the Nguni peoples. In any choral song there are at least two voice-parts, singing non-identical texts. The temporal relationship between these parts observes the principle of non-simultaneous entry. In a few songs this is realized through simple 'call and (then) response' antiphony. But overlapping phrases are more common, and this technique gives rise to some fairly complex forms of polyphony.

As mentioned earlier, there are parallels between the musical structures of Nguni music but this research is concerned with the harmony in Zulu music, to which the *isicathamiya* genre belongs. Firstly, the harmony in *amahubo* songs will be discussed. *Umakhweyana* and *ugubhu* are traditional Zulu musical bows that are known to have inspired the harmony of early Nguni music, including *amahubo*. The following quotation illustrates this point of view:

Ugubhu is clearly considered the most important Zulu musical bow. It is an ancient instrument, the songs sung with it are among the most important Zulu songs, including the royal songs called *amahubo* (Dargie, 2007: 79).

Players of *Umakhweyana* or *ugubhu* sing melodies whose tones match the tones of the instrument's harmonic series. In Nguni music the use of harmony and scale has been largely influenced by *umakhweyane* and *ugubhu* harmonic techniques. *Amahubo* are associated with the old pre-colonial times when the Zulus had not encountered Western music via missionisation. According to Rycroft (1967: 91) vocal polyphony and non-simultaneous entry of parts underline harmony in most traditional Zulu music including *amahubo* (see Figure 3.2.1). The entries of the different parts are spaced, and neither start or finish at the same time. For most *amahubo* songs the harmony is characterised by parallel fourths, parallel fifths, (which is a practice often avoided in Western music theory), parallel octaves and unison. Parts (in fourths or fifths) may be added above or below the melody line.

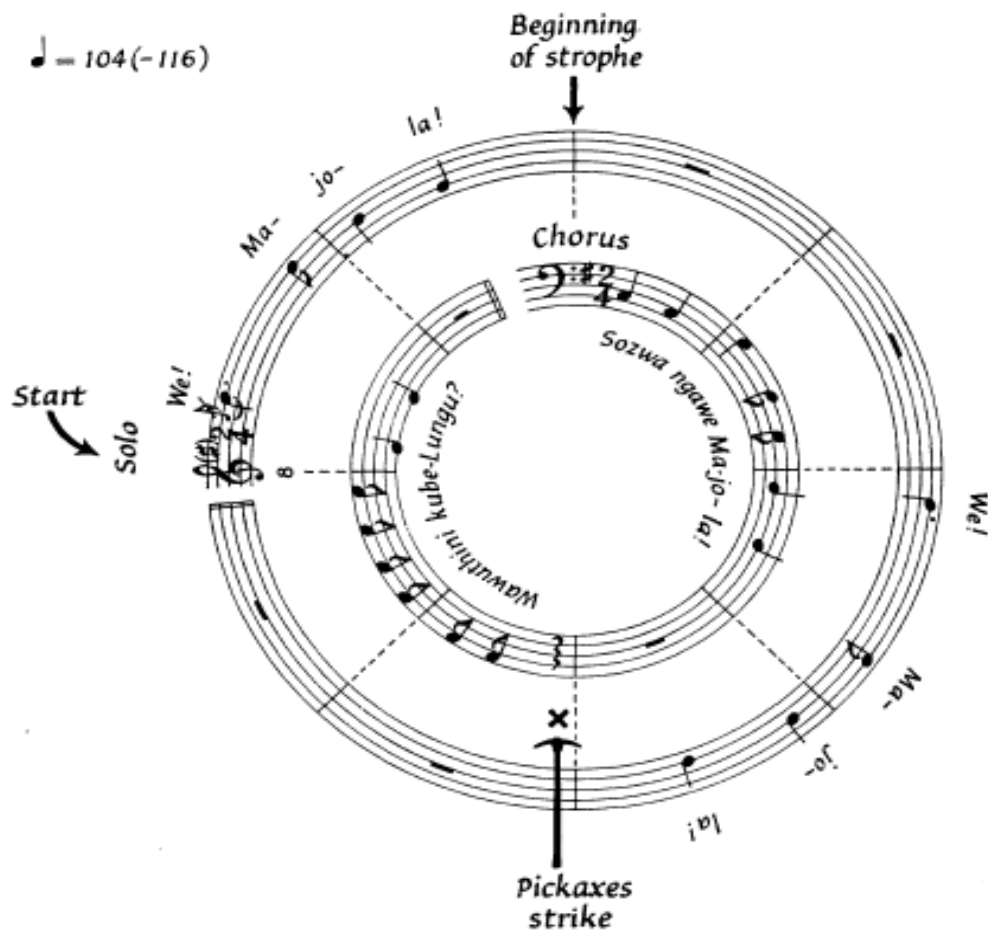


Figure 3.2.1: Non-simultaneous entry in *amahubo* (Rycroft, 1967: 91)

Some tone-systems of Nguni music with corresponding forms of harmonic part-singing are also derived from the natural harmonic series or overtones produced by the *umakhweyana* instrument. In the harmonic series the first three intervals created by successive pitches are an octave, a perfect fifth, and a perfect fourth. A seminal study on part-singing in Africa is the work of Kubik (1975: 42), which suggests that there are two main streams of African harmony. The first stream, he points out, sings in thirds (third tribes) and second stream sings in octaves, fifths and fourths (8-5-4 tribes). According to Kubik (ibid.) “Harmony in fourths and fifths (with structurally determined isolated thirds in the musical practices of some tribes) is concentrated on the other hand in Central Tanzania, in much of Zambia, Rhodesia [Zimbabwe] and South Africa”.

Mzilikazi Khumalo’s composition *Izibongo ZikaShaka* composed in 1981 is derived from *amahubo* and is written in unison format (see Figure 3.2.2).

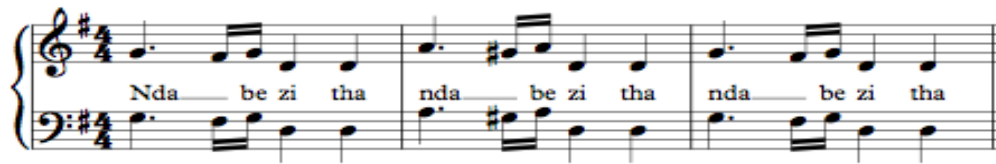


Figure 3.2.2: *Izibongo ZikaShaka* by Mzilikazi Khumalo

Amahubo songs are sung mostly in octaves in polyphonic two-part structures and use a free *rubato* style typical of Zulu ceremonial songs. The singing of octaves in *amahubo* songs could be attributed to the fact that the octave is the most consonant interval in the harmonic series and the first overtone. Harmonization involves the addition of the inner voice part in fourths or fifths. This could be explained by the fact that the most audible overtones are the octave and the fifth of the open sections of the *umakhweyana* string. *Ihubo* “*Amathole Ensizwa*” by the KZN Heritage Ensemble uses parallel fifths or inverted fourths from bar 7, provided by the background voices (see Figure 3.2.3). Also note the distinct antiphonal structure of call and response.

Largo ♩ = 65

Lead: A ye za ma tho le nsi zwa xha ka xha ka lwem' kho_ nto

Females: (rest)

Males: (rest)

4

Lead: sa si thi siyo fe li nkos'ya kwa Zu lu a ye za ma thol' om' ba ngo

Females: (rest)

Males: (rest)

7

Lead: la le la msho ko be zi

Females: i zaw' vuka hi hi si

Males: (rest)

12

Lead: (rest)

Females: yay' kha le li nya ma za ni file

Males: (rest)

Figure 3.2.3: Amathole Ensizwa by the KZN Heritage Ensemble (2016)

Ndima, leader of the Mtuba Thulisa Brothers choir served as *igoso lezinsizwa*, a leader in *ingoma* dance and music performed by young men. *Ingoma* repertoire includes *amahubo* songs among others. The *igoso* is responsible for discipline, choreography and song selection of the troupe. Thus, the choir's repertoire includes *amahubo*-inspired songs such as the title song “*Impi Yemikhonto's*” (The Battle of

Spears) lyrical content. The background on the group's song "*Basibizela Odongeni*" (they are calling us to the ravine,²⁴ where the army lies hiding) illustrates the use of the previously discussed parallel fourths and fifths (see Figure 3.2.4).

Lead

Tenor 1

Tenor 2

Bass

4

Lead

Tenor 1

Tenor 2

Bass

Lyrics: Ba si bi ze lo do ngen' ba si, Lwa dlu su thu lwa so khe lum' li, bi ze lo do ngen', lo lwa dlu su thu sa gwa zumnt' wa fa, lo lwa dlu su thu sa gwa zumnt' wa fa

Figure 3.2.4: *Basibizela Odongeni*

3.2.2 Polyphony and Diatonicism in South African Music

References in early writings to African music in pre-European times often indicate the existence of harmony. On entering Mossell Bay in December 1497, Vasco da Gama's men heard four or five flutes played by Negroes, 'some producing high notes and some producing low ones, thus making a pretty melody' (Mensah, 1967: 75).

Contrary to the view that harmony came to Africa through acculturation, the above quotation seems to suggest that harmony is rather indigenous to some parts of the

²⁴ The song "*Basibizela Odongeni*" is not part of the Mtuba Thulisa Brothers transcriptions in this dissertation. It appears on the group's album *Ubaba Wendoda* (independent) recorded in 2015.

continent. For example, the San communities' vocal music in southern Africa is predominantly polyphonic. Polyphonic singing forms have almost certainly been used by early hunters in central and southern Africa. The polyphonic singing is derived from the harmonics produced by the hunting musical bow. Kubik (1975: 41) corroborates this view:

Harmonic sounds, arising from a plucked string have been recognized by members of the Khoisan race perhaps as early as this race existed. The playing of the mouth-bow gave rise to both tone systems and harmonic counterpoint. Some tone-systems of Bantu tribes in East and Central Africa with correspondent forms of harmonic part-singing were also derived from the natural harmonic series.

Polyphony, the simultaneous singing of different melody lines, can be found in the music of the Ituri, Central African Forest People, in which "The singing takes the form of polyphony of two, three, or four parts depending on circumstances, with each part repeated more or fewer times depending on whether there are more or fewer participants" (Rouget and Buckner, 2011: 110). Arom (1991: 80) quotes Rouget as saying, "When two or three Pygmies are gathered together, they always sing polyphonically; I have never heard Pygmy choral singing in unison". According to Rycroft (1967: 88) "Multi-part organization of voices is common in the traditional music of all the Nguni peoples". Detterbeck (2002: 318) suggests that "polyphony is achieved in overlapping call-and response structures or by interlocking melody and countermelody, often improvised".

Harmonic progression in South African neo-traditional music has one thing in common, and that is diatonicism. In the *New Grove Dictionary* (2009: 442) "diatonic is defined as the name given to music which is confined to notes proper to the signature of the key in which they occur". In most neo-traditional South African music, the diatonic major scale is preferred to the diatonic minor scale. In these musics, chords and melodies are made up of notes only from the scale of the key they occur in. The diatonic scale is also derived from the harmonic series discussed above. The strongest note in the harmonic series is the note that is sung or played as the fundamental note. The next strongest note is the fifth. In the key of C, the harmonic series of fifths will be as follows: C - G - D - A - E - B and so forth. Note that the first five notes arranged in successive order will be C - D - E - G - A, resulting in the pentatonic scale that is ubiquitous in almost all of the world's folk music.

C, the home key, depends on a tone a fifth below that of F. The notes in their successive order will be our diatonic major scale, C - D - E - F - G - A - B. C. The tonic chord I, is dependent upon a subdominant F, a fifth below and chord IV. G, the dominant and chord V, is dependent upon C, a fifth below (see Figure 3.2.5).

F → C ← G or IV → I ← V

Figure 3.2.5: The I-IV-V in the key of C major.

The I-IV-V progression could have been brought to South Africa and the rest of the world via blues music. Musicians such as South African Abdullah Ibrahim, a well-known pianist in international jazz circles, have used the progression in their compositions as well. According to Lucia (2002: 133) Ibrahim explains the relationship between the three chords as follows: “chords I (Heaven), V (Earth) - V7-Mother pregnant with Child, IV (The Child)”.

The I-IV-V progression, steeped in diatonicism, is the foundation of harmony in South African neo-traditional harmony, as stated by Detterbeck (2002: 292):

It is interesting to note that this harmonic formula is to be found not only in neo-traditional songs performed by contemporary *amakwaya* groups, but is also used in almost all forms of South African neo-traditional music, including vocal pieces in the *isicathamiya* tradition and instrumental forms like *mbhaqanga*.

To spread the Christian faith and transform African societies, Christian missions of different denominations opened schools and disseminated education in South Africa. Christian missionaries spent years exploring, learning local African languages and compiling dictionaries and translating hymns into African languages. African music, including the musical evolution of Zulu music, naturally borrowed from Western music that was taught by the missionaries. *Amagama Okuhlabelela*, a Zulu hymnal that was first published in 1887 and discussed in this dissertation's literature review section, is an example of the formative influence that Christian missions had on South African choral practice. Notably the repertoire of 325 songs contained in the hymnal is based on diatonic, triadic progression in block chords.²⁵

²⁵ Block chords are chords produced by voices or parts which are played or sung simultaneously as opposed to being sung or played one at a time.

Erlmann (1996: 56) points to the sonic dimensions of *isicathamiya* that are indebted to Christian hymnody and the missionary education system as stolid, four-square phrasing in *isicathamiya* compositions. The staggered, non-simultaneous entry between the leader and background is markedly absent in the Christian hymnody. Vertical harmony substitutes the hallmark of non-simultaneous entry ever present in most Zulu music. Below are the first four bars of “*Impi Yemikhonto*” (Battle of Spears) showing the principle of simultaneous entry vertical harmony borrowed from Christian hymnody (see Figure 3.2.6).



Figure 3.2.6: Vertical harmony indicated in “*Impi Yemikhonto*” (The Battle of Spears), by dashed arrows pointing down

All of the Mtuba Thulisa Brothers songs transcribed in this dissertation are in vertical harmony/block chord format.

3.2.3 Harmony in the *Isihloko* Section

In general, the introductions (calls) are based on the diatonic major scale. Most songs use the tonic (first note of the scale) as the opening note and the dominant (fifth scale degree) is the second preferred opening note. Notably, the introductions observe the principle of the falling melody line “echoing the falling speech tone patterns of Nguni languages” (Detterbeck, 2002: 292). The introductions are generally short phrases no more than two bars in the sub-genre *isishemeni* (see Figure 3.2.7). Notably, the introductions in the subgenre of *isicathamiya* known as *isikwela*-Joe are considerably longer.



Figure 3.2.7: “Yiwo Lamadoda Amabili” (These are the two men)

The length of the *isihloko* segment is not definite. The phrases and stanzas determine the length of this section. Usually, the section is repeated before the next section which is either *kwesiphakathi* (middle section) and *kwesikhulu* (big section), as discussed in the foregoing section on song structure. No particular chord progression is maintained as being harmonically definitive of transcribed sections of *isihloko* analysed for this study. Harmonic progressions always end on the diatonic (chord I) as the last chord of the phrase and/or section (see Figure 3.2.8 and Figure 3.2.9).

Figure 3.2.8: “Impi Yemkhonto” (The battle of the spears) phrase ending on tonic chord I (E)



Figure 3.2.9: “Yiwo Lamadoda Amabili” (These are the two men) end of isihloko section

Isicathamiya, as in most popular music, uses triads found in both the major and minor scales. Normal use of the term triad indicates a sonority that has a third and a fifth pitch above the root pitch. The inversion phenomenon, also known as slash chords, is common practice in the *isihloko* harmony where the bass or root is placed on either the third or fifth of the chord (see Figure 3.2.10) in bars 3 and 4. Bars 10 and 11 of the song “Yiwo Lamadoda Amabili” (These are the two men) display the same phenomenon (see Figure 3.2.12).

Figure 3.2.10: Slash chords on bars 3 and 4 on title song “Impi Yemikhonto” (The Battle of Spears)



Figure 3.2.11: Slash chords on bars 9 and 10 on song “*Yiwo Lamadoda Amabili*”
(These are the two men)

3.2.4 Triads

The three-note chords, known as triads, are the building blocks for most popular music around the world. Major triads are chords of three notes, consisting of the tonic (root), third and fifth of the major scale. One important aspect of these triads is their invertibility which gives them greater interest and use. The various inversions of triads create different sounds as well as different uses within the harmonic structure of popular music compositions, including *isicathamiya* compositions. Figure 3.2.12 demonstrates the use of the inversions in bars 2 to 3 in the composition “*Umuse Mhlabeni*” (As long as you still walk this earth) of the Mtuba Thulisa Brothers:



Figure 3.2.12: Root position and first inversion of F triads on bars 3 to 5

American minstrel troops visiting Cape Town in the late 1800s had a significant influence on the South African native people. Initially these minstrels were white performers in ‘blackface’ who would impersonate African American slaves. They blackened their skins with burnt cork, making them appear like a raccoon. An African American entertainer, Orpheus McAdoo, visited South Africa and opened at the Vaudeville Theatre in Cape Town on the evening of June 30, 1890 (Erlmann, 1991:

27). They became an overnight sensation and are credited with defining the performance style embraced by *isicathamiya* tradition among others. According to Erlmann (1996: 48) mission school graduates in black South Africa formed minstrel troupes modeled on McAdoo's minstrels.

African American music, such as blues, funk, rhythm and blues, soul music, is parallel to black South African music (Nkabinde (1997: 32). In the music mentioned above and almost all of the neo-traditional South African music, the basic triads of the key appear to be the backbone of the harmonic structure. The chordal harmonies of the Western traditional hymn had a major influence on the rural population and the Christian converts in South Africa. Commenting on the influence of hymns on *ingoma* songs, Nkabinde (1997: 74) states: "Most of the songs use triadic harmonies which factor is a Western influence particularly from the Western traditional hymns". *Isicathamiya* compositions too could not resist the influence of African American spirituals, hymns and triads with their inversions. It is worth noting that while some African American spirituals use the tonality of the minor mode, it is totally absent in all the compositions of *isicathamiya* compositions I have heard. Instead, the minor diatonic chords are used as passing chords targeting either the chord I (the diatonic and home key), chord IV (the subdominant), or chord V (the dominant).

Figure 3.2.13 indicates the highlighted minor chords leading to chord IV in bar three, the minor chord leading to chord V in bar four and the minor chord leading to chord I in bar five to six of the group's composition called "*Ngangiyeshela*" (I courted this girl). Note that in bar four the bass note is placed on the third of a minor chord (slash chord Dm/F or inversion). The same inversion appears in bar three (Am/C). The major chord in first inversion (F/A) is also found in bars three and five.



Figure 3.2.13: Passing minor chords in “Ngangiyeshela” (I courted this girl)

The influence of blues music is prevalent in most popular music including jazz, rock and roll, rhythm and blues, and various neo-traditional genres of South Africa including *isicathamiya*. The blues music was introduced to South Africa through the minstrelsy and spirituals in the late 1900s (Erlmann, 1991). *Isicathamiya*, much like most neo-traditional South African music, resembles the blues in an endlessly repeated I-IV-V chord progression. In a major scale, the flattened third, flattened seventh and sometimes the sharpened fourth are referred to as blue notes. It is however the flattened seventh of the major scale that is commonly used in various neo-traditional South African music including *isicathamiya*. Mensah in Tallmadge (1984: 158) tells his readers “the seventh-note scale with the so-called ‘blue’ notes is used by the Bemba of Zambezi, the Luvale of Angola, the Baule of Ivory Coast, the Chokosi of north Togo and groups in other areas”. The blue tonality is also common in the I-IV-V chordal structure discussed earlier in this chapter, but it is noteworthy that while South African neo-traditional idioms such as *kwela* use the dominant-seventh chord V, compositions of *isicathamiya* tend to use the V dominant chords as triads with their inversions. While the flattened seventh note is not part of the diatonic scale, it is a widely recognised component of the scale that populates the neo-traditional South African music, including *isicathamiya*. Mtuba Thulisa Brothers choir uses the flattened seventh sung by alto and tenor on bars highlighted below in their “*Impi Yemikhonto*” (The Battle of Spears) (The Battle of Spears) composition (see Figure 3.2.14).



Figure 3.2.14: “*Impi Yemikhonto*” (The Battle of Spears) showing flattened seventh (D natural) notes from bars 74-76

The introduction of the choir’s song “*Ngangiyeshela*” (I courted this girl) uses a flattened seventh note in the opening bar (see Figure 3.2.15).



Figure 3.2.15: “*Ngangiyeshela*” (I courted this girl) introduction with a flattened seventh note

The notes used to harmonise all the compositions of Mtuba Thulisa Brothers are diatonic with the pentatonic scale always a common feature of the melodies (see Figure 3.2.16 and Figure 3.2.18). However, in both the background and the lead passages, the flattened seventh note is always noticeable.



Figure 3.2.16: “*Umuse Mhlabeni*” (As long as you still walk this earth) introduction displaying use of pentatonic scale

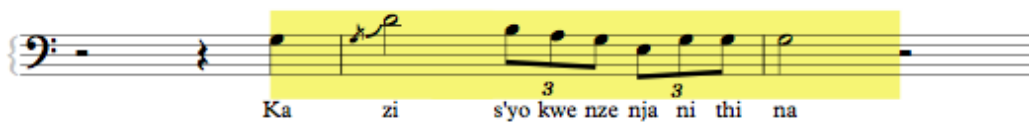


Figure 3.2.17: “*Kazi Siyokwenze Njani?*” (What shall we do?) introduction displaying use of pentatonic scale

3.2.5 The Plagal (amen) Cadence

Terry (2016: VI) cites the music of British composer Thomas Tallis as having brought the plagal (amen) cadence to popularity. A familiar instance of the plagal cadence is the amen sung at the end of the hymns. Many hymns end with the IV-I progression, which is often known as the amen cadence, otherwise known as the church cadence. I suggest that the blending of traditional music with Western hymnody elements resulted in the plagal-amen cadence of IV I found in most *isicathamiya* final bars. *Isicathamiya* cadences commonly use the second inversion of the subdominant chord before settling on the final tonic chord I (see Figure 3.2.18).



Figure 3.2.18: The last three bars of “*Impi Yemikhonto*” (The Battle of Spears) show the plagal-amen cadence on the final bar.

3.3 *Isicathamiya* Vocal Ranges

In Zulu traditional music, vocal parts are differentiated by high and low registers. In *isicathamiya* practice, parts are modeled on the ATTB format borrowed from the choral practice. *Isicathamiya* musicians provide Zulu words to missionary terms for denoting the ATTB format. The distribution of parts is: first part (leader), one voice; *alitha* – second part (alto), one voice; *thena* – third part (tenor), one voice; and *ibhesi* – fourth part (bass), five or more voices. The first part (*indlela yokuqala*), sometimes known as the soprano (Erlmann, 1996: 151), is not necessarily the highest part, but the part assigned to the leader who is also in charge of starting (*ukuqala*) the introductions. This part's vocal range is between the bass and the tenor (baritone) (see Figure 3.3.1). From highest to lowest, the voice parts in Mtuba Thulisa Brothers album *Impi Yemikhonto* are alto, tenor, baritone and bass.



Figure 3.3.1: The vocal ranges of the four parts used in the aforementioned album

3.3.1 Alto (*alitha*)

According to the *New Grove Dictionary* (2009: 57), the alto is defined as the male voice of the highest pitch. The alto voice is the highest male voice in the *isicathamiya* practice and has a vocal range equivalent to that of the female contralto voice, the lowest of the female voice types. Usually, one member sings the alto part. The alto is the highest of the four voices in the *isicathamiya* practice and sits above the tenor. In classical music, the standard soprano voice (female) is between C4 (middle C) and C6 (high C). Since there are no female singers in the *isicathamiya* practice and Mtuba Thulisa Brothers' repertoire, the soprano part is absent. Therefore, the highest part is the alto part and I have written this part in the treble clef. Figure 3.3.2 indicates the

Mtuba Thulisa Brothers' alto range on the piano keyboard and Table 3.1 shows the alto ranges of songs from the *Impi Yemikhonto* album.

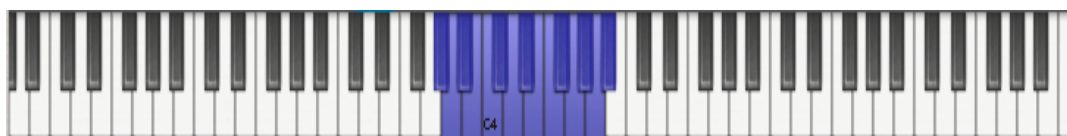


Figure 3.3.2: Alto voice range (G#3–Bb4) indicated on piano keyboard in purple with middle C marked as C4

Song	Low	High
“Dlanini Masoka”	B3	A4
“Heyi Wena!”	G#3	G#4
“Impi Yemikhonto”	G#3	A4
“Kazi Siyokwenze Njani”	G3	B4
“Mama Uyozisola”	C4	Bb4
“Ngangiyeshela”	C4	A4
“Okwa Velela Thina”	C4	B4
“Wawuyaphi Wensizwa?”	G#3	A4
“Umuse Mhlabenī”	C4	Bb4
“Yiwo Lamadoda Amabili”	C4	Bb4

Table 3.1 Tabular presentation of the alto range of songs from the *Impi Yemkhonto* album.

3.3.2 Tenor (*thena*)

A tenor is a type of *isicathamiya* voice whose range lies between the alto and the baritone. The tenor is the second highest of the four voices in the *isicathamiya* practice. Usually, one member sings the tenor part. Mostly, tenor parts are written using the treble clef with an 8 below it, indicating that it should be sang an octave lower than written. I have written this part with subscript 8 under the second treble clef. Figure 3.3.3 indicates the Mtuba Thulisa Brothers tenor range on piano keyboard and Table 3.2 shows the tenor ranges of songs from the *Impi Yemikhonto* album.

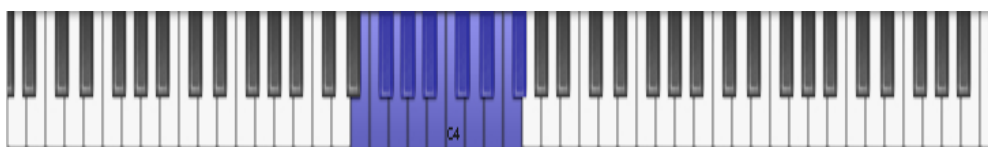


Figure 3.3.3: Tenor voice range (F3–G4) indicated on piano keyboard in purple with middle C marked as C4

Song	Low	High
“Dlanini Masoka”	E3	E4
“Heyi Wena!”	E3	E4
“Impi Yemikhonto”	E3	E4
“Kazi Siyokwenze Njani”	G3	G4
“Mama Uyozisola”	F3	G4
“Ngangiyeshela”	F3	F4
“Okwa Velela Thina”	F3	F4
“Wawuyaphi Wensizwa?”	E3	F#4
“Umuse mhlabeni”	G3	G4
“Yiwo Lamadoda Amabili”	F3	G4

Table 3.2 Tabular presentation of the tenor range of songs from the *Impi Yemkhonto* album.

3.3.3 Lead/Baritone (*thena-bhesi*)

The choir relies on the lead to start introductions in the comfortable tessitura of all the voices. The lead range is equivalent to a baritone and ranges from B2 and G4. The lead functions as a choir conductor and enjoys a significant amount of improvisational freedom as he directs and guides the different sections of the song. The practice of *isicathamiya* essentially consists of three parts: alto, tenor, and bass. The baritone part is sung by the lead *ad libitum* style. Therefore, the lead navigates between his lead parts and joins in singing the part between the tenor and the bass parts, thus the word *thena-bhesi*. The baritone is usually notated in the bass clef. Figure 3.3.4 indicates the Mtuba Thulisa Brothers’ baritone range on piano keyboard and Table 3.3 shows the baritone ranges of songs from the *Impi Yemikhonto* album.



Figure 3.3.4: Baritone voice range (B2–F#4) indicated on piano keyboard in purple with middle C marked as C4

Song	Low	High
“Dlanini Masoka”	D#3	C#4
“Heyi Wena!”	B2	D4
“Impi Yemikhonto”	B2	F#4
“Kazi Siyokwenze Njani?”	G2	G4
“Mama Uyozisola”	F3	Eb4
“Ngangiyeshela”	F2	F4
“Okwa Velela Thina”	F2	C4
“Wawuyaphi Wensizwa?”	B2	C#4
“Umuse mhlabeni”	F3	F4
“Yiwo Lamadoda Amabili”	F3	D4

Table 3.3 Tabular presentation of the lead/baritone range of songs from the *Impi Yemkhonto* album.

3.3.4 Bass (*bhesi*)

The bass voice is the lowest of type of male voice and the main body of the choir. For the performances, the Mtuba Thulisa Brothers use five to seven bass singers.

Bass singers are in demand in *isicathamiya* choirs and they make up the majority of the parts. Bass singers would be strongest in their low voice, with a deep and dark booming quality to their voice. The bass voice would also have a tessitura or most comfortable voice range that is lower than the baritone’s. Figure 3.3.5 indicates the Mtuba Thulisa Brothers bass range on piano keyboard and Table 3.4 shows the bass ranges of songs from the *Impi Yemikhonto* album.



Figure 3.3.5: Bass voice range (E2–C4) indicated on piano keyboard in purple with middle C marked as C4

Bass range table

Song	Low	High
“ <i>Dlanini Masoka</i> ”	E2	A3
“ <i>Heyi Wena!</i> ”	E2	G#3
“ <i>Impi Yemikhonto</i> ”	E2	B3
“ <i>Kazi Siyokwenze Njani?</i> ”	G2	B3
“ <i>Mama Uyozisola</i> ”	F2	C4
“ <i>Ngangiyeshela</i> ”	F2	A3
“ <i>Okwa Velela Thina</i> ”	F2	C4
“ <i>Wawuyaphi Wensizwa?</i> ”	E2	B3
“ <i>Umuse mhlaben!</i> ”	F2	C4
“ <i>Yiwo Lamadoda Amabili</i> ”	F2	C4

Table 3.4 Tabular presentation of the bass range of songs from the *Impi Yemkhonto* album.

3.4 Phrasing

Similar to most South African Bantu languages, Zulu is a tonal language. Zulu music, including music from other Nguni musics such as Xhosa, Swati and Ndebele, is derived from language. Speech melodies in Zulu, dictate song melodies. The tonal patterns follow the contours of linguistic dimensions. According to Rycroft in Detterbeck (2002: 292) “the use of falling melody lines, echoing the falling tone patterns of speech Nguni languages is the norm of South African traditional music”. Malinga’s interview in Chapter Three (section 3.1) of this dissertation suggests that

the construction of melody is related to the idea of text, that is, words come before the melody.

3.4.1 Falling Melody Line

Traditional music, including *amahubo* and *isicathamiya*, shows a significant correspondence between tone and melody. Melodies in Zulu music generally begin in high registers and descend into the lower registers. Rycroft (1962: 80) suggests that “sentence intonation in most types of utterance in Zulu, confers progressive dropping of pitch, or downdrift”. *Isicathamiya* composers seem to follow the speech melody when they write their music. Melodies reflect the text’s contour as shown in the examples below. Note the parallel between the melody of the speech and the melody of the song in the following examples—the melody of the song goes down and so does the speech melody. The arrows indicate a progressive drop in pitch. The melodies on the staff are taken from the Mtuba Thulisa Brothers transcriptions.

Speech melodies from the choir’s repertoire were recorded in note-based music software called Melodyne by Vusi Mdlalose (a Zulu speaker) reading the text. Melodyne is used for tuning and manipulating audio signals such as the vocals of a singer. Melodyne identifies the notes and the relationship between them, using blobs that represent notes. It therefore identifies notes in speech melodies of tone languages such as Zulu.

Below are Figures 3.4.1 and 3.4.2 displaying falling melody lines from song “*Heyi Wena!*” (Hey you!):



Figure 3.4.1: “*Heyi Wena!*” opening bar displaying falling melody line

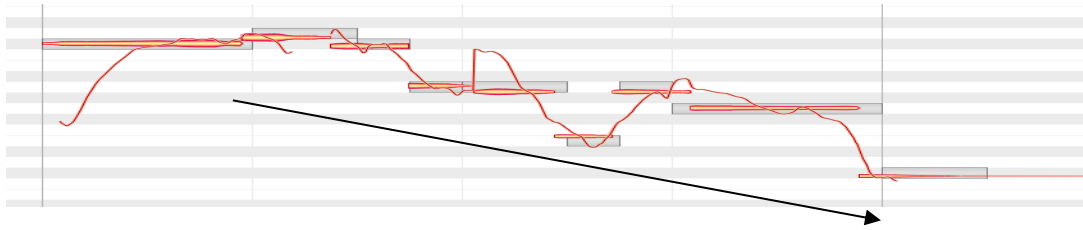


Figure 3.4.2: A recorded speech melody of *Heyi weno 'sheliy'ntombi zabanye*

Below are Figures 3.4.3 3.4.4 displaying falling melody lines from song “*Dlanini Masoka*”:

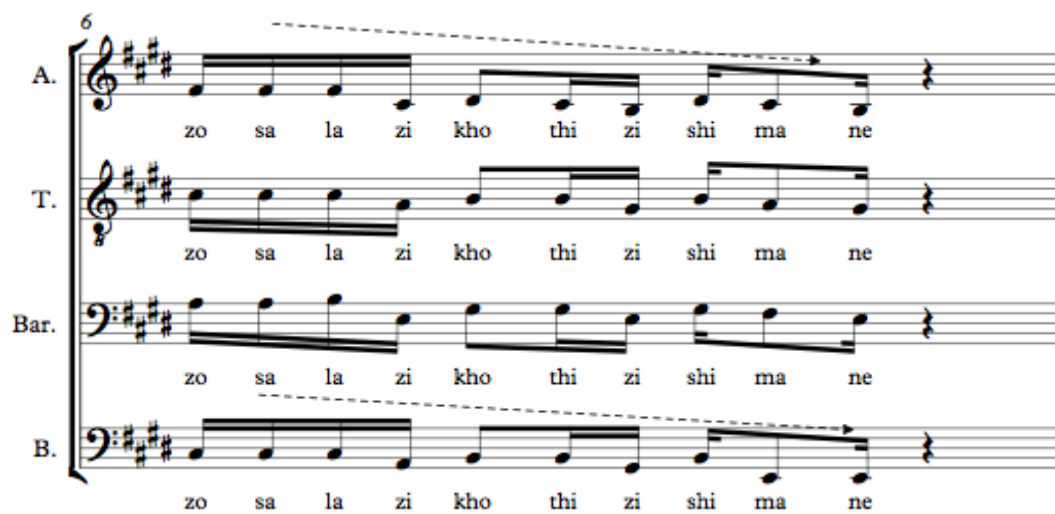


Figure 3.4.3: a melody taken from the song “*Dlanini Masoka*” displaying falling melody line

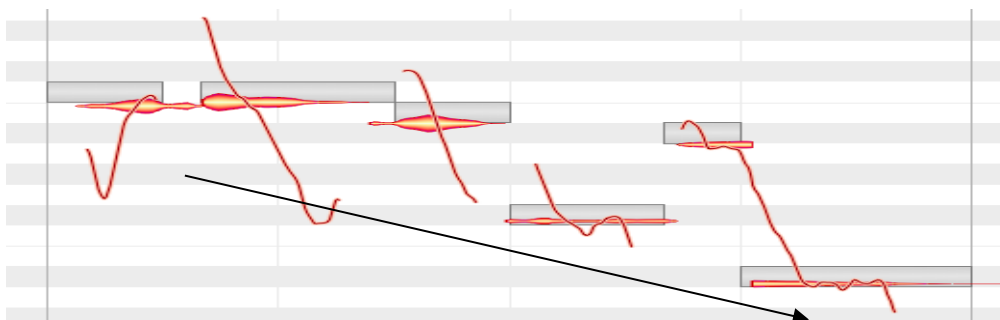


Figure 3.4.4: A recorded speech melody of *zosala zikhotha izishimane* from the song “*Dlanini Masoka*”

The progressive drop in pitch is also apparent in responsorial singing (see Figures 3.4.5 and Figure 3.4.6).

The image displays two systems of musical notation for the song "Kazi Siyokwenze Njani?". The first system shows five vocal parts: Lead, Alto, Tenor, Baritone, and Bass. The second system shows four vocal parts: Lead, Alto (A.), Tenor (T.), and Baritone (Bar.). The music is written in 4/4 time with a key signature of one sharp (F#). The lyrics are: "Ka zi s'yo kwe nze nja ni thi na". The first system shows a progressive drop in pitch across the vocal parts, with the Lead part starting on a higher note and the Bass part on a lower note. The second system shows a similar pattern, with the Lead part starting on a higher note and the Baritone part on a lower note. The lyrics are: "zi s'yo kwe nze nja ni thi na Thu li sa bro ther si".

Lead: Ka zi s'yo kwe nze nja ni thi na

Alto: ka

Tenor: ka

Baritone: ka

Bass: ka

4

Lead: - - - - -

A.: zi s'yo kwe nze nja ni thi na Thu li sa bro ther si

T.: zi s'yo kwe nze nja ni thi na Thu li sa bro ther si

Bar.: zi s'yo kwe nze nja ni thi na Thu li sa bro ther si

B.: zi s'yo kwe nze nja ni thi na Thu li sa bro ther si

Figure 3.4.5: The first six bars of “*Kazi Siyokwenze Njani?*” (What shall we do?) showing the falling melody line in responsorial form

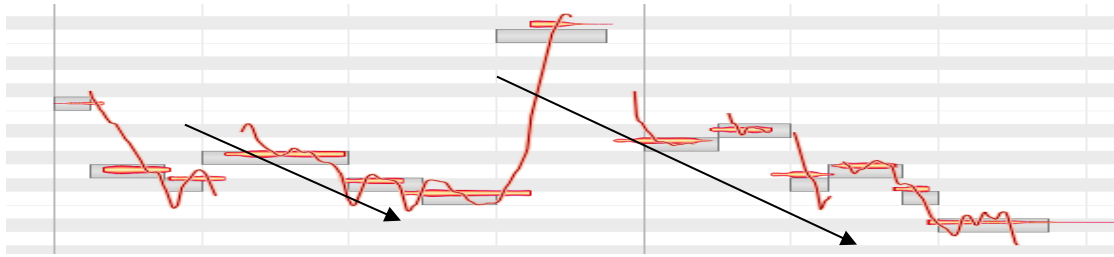


Figure 3.4.6: A recorded speech melody of “*Kazi Siyokwenze Njani?*” (What shall we do?)

Isicathamiya tags or the closing sections (*izivalo*) discussed in Chapter 3.1.3 also adopt the falling line patterns. Below is the famous Ladysmith Black Mambazo tag discussed in the same section, which also adopts the falling line pattern (see Figure 3.4.7 below:

Isivalo

Lead Ha yi ku mna ndi ku mna ndi kwe la ki the Mna mbi thi

Alto he ku mna ndi kwe la ki the Mna mbi thi

Tenor he ku mna ndi kwe la ki the Mna mbi thi

Baritone he ku mna ndi kwe la ki the Mna mbi thi

Bass he ku mna ndi kwe la ki the Mna mbi thi

Figure 3.4.7: showing the falling melody line on the famous Ladysmith Black Mambazo tag

Figure 3.4.8 below reflects a recorded speech melody of the famous *Ladysmith Black Mambazo* tag.



Figure 3.4.8: A recorded speech melody of the famous *Ladysmith Black Mambazo* tag

Several scholars have been fascinated by the interrelationship of speech melody and song melody in tone languages. As explained in the introduction, these include scholar and composer Mzilikazi Khumalo, who points out in Detterbeck (2002: 379) that “musical slides are used in traditional singing to highlight the tonal slides of the text”. In Zulu, there are two types of tonal glides, up-glides or rising tones and down-glides or falling tones. Khumalo uses grace notes when notating the two types of glides. As in other traditions such as jazz and blues music, the word glide can be used interchangeably with word slide. In this dissertation I shall use the terms up-glides and down-glides. C. M. Doke and B. W. Vilakazi (1972) state that the up-glide begins at a certain musical note and glides to a higher note while the down-glide begins at a certain musical note and glides to a lower note. They go on to say, “the whole range is generally slightly above an octave, with a man much lower in the scale than with a woman” (1972: XI). For these glides, I have decided to use a combination of the grace note, followed by the scoop and the target note.

3.4.2 Up-glides

A single grace note looks like a small eighth note with a slash through it (see Figure 3.4.9). On instruments, they are played quickly, just slightly before a target note and sometimes simultaneously. In this study the starting pitch is approximate, not exact.



Figure 3.4.9: A grace note with a slash through it

The slash through the eighth note means that the rhythm value is cancelled—it does not add or subtract time from the notes around it and is part of a target note’s total time value, so the target note retains its value.

I have used a scoop—a slight upward curve (see Figure 3.4.10) to define a technique of singing in which the vocalist approaches the note from below—just below the target pitch before sliding to it.



Figure 3.4.10: A scoop (small upward curve)

These two ornaments are joined together with the target note (see Figure 3.4.11).

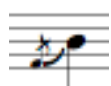


Figure 3.4.11: Up-glide with target note

For glides, Khumalo uses grace notes, which are representations in music of some of the tonal glides found in Nguni speech (Detterbeck, 2002: 335). I have borrowed from Khumalo’s use of grace notes in notating up-glides (see Figure 3.4.12).

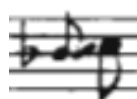


Figure 3.4.12: Khumalo’s grace note (*appoggiatura*) without a slash through the eighth note (Khumalo in Detterbeck, 2002: 335)

I have decided to use the grace note with a slash through it because as explained above, the slash through the eighth note should be taken to mean that the rhythm value is cancelled. I have opted for the scoop instead of a slide beam because, in my opinion, the voice starts on a lower note and scoops up to the target note. It is important to note that the effect of the up-glides and down-glides varies depending on the tempo of the song. Moreover, that the volume of the grace note is the same as that of the target note. Below are examples of up-glides taken from the Mtuba Thulisa Brothers transcriptions. Figure 3.4.13 shows up-glides taken from the song “*Umuse Mhlabeni*” (As long as you still walk this earth)



Figure 3.4.13: Bar 3 of the song “Umuse Mhlabeni” (As long as you still walk this earth) displaying up-glides sung by the choir

Figure 3.4.14 is an example of the introduction for the song “Ngangiyeshela” (I courted this girl) displaying up-glides



Figure 3.4.14: shows up-glide examples taken from the song “Ngangiyeshela” (I courted this girl) introduction

3.4.3 Down-glides

New Grove Dictionary (2009: 43) defines *portamento* as the “carrying of the voice with extreme smoothness from one note to another”. A *portamento* on string instruments such as the violin would be a note played on the same string over two notes, played with the same finger but shifting position. In vocal music this could be equated to moving seamlessly from one tone to another. I have decided to use the *portamento* ornament for the down-glide in this dissertation. Figure 3.4.15 shows the *portamento* sung as a smooth down-glide between two notes C and G.



Figure 3.4.15: *Portamento* sung as a smooth down-glide between two notes C and G.

In Zulu music it is common to encounter down-glides that slide down to no specific pitch. These end on a note that can be considered half-sung/half-spoken.

This *portamento* is shown in the Figure 3.4.16 below:



Figure 3.4.16: *portamento* sung as a smooth down-glide to no specific pitch

Below are examples of down-glides taken from the Mtuba Thulisa Brothers transcriptions. Figure 3.4.17 shows down-glides taken from the song “*Umuse Mhlabeni*” (As long as you still walk this earth)

Isihloko

The musical score is for the song "Umuse Mhlabeni" (As long as you still walk this earth). It features five vocal parts: Lead, Alto, Tenor, Baritone, and Bass. The Lead part begins with the lyrics "U mu sem hla be ni zi nsi zwa." and includes a triplet of eighth notes. The other four parts (Alto, Tenor, Baritone, and Bass) enter later with the lyrics "khu mbu la". The down-glides are highlighted in yellow in the original image, showing a smooth transition from a specific note to a lower, less defined pitch.

Figure 3.4.17: Bar of the song “*Umuse Mhlabeni*” (As long as you still walk this earth) displaying down-glides sung by the choir

Down-glides that slide down to no specific pitch are shown on Figure 3.4.18:

Isihloko

Lead

Alto

Tenor

Baritone

Bass

ngay' she la ya nga la

ngay' she la ya nga la

ngay' she la ya nga la

ngay' she la ya nga la

ngay' she la ya nga la

Figure 3.4.18: Indicates down-glides on the last note of bar 3 of the song “*Ngangiyeshela*” (I courted this girl) that slide to no specific pitch

3.4.4 Up and Down Glides

The following examples show the up and down glides represented by the above-mentioned ornaments. The second bar of the song *Yiwo Lamadoda* (These are the two men) (see Figure 3.4.19) shows the up-glide–grace note, followed by the scoop and the target note on the first beat. It also shows the down-glide on the third note of bar 2:

Isihloko

Lead

Alto

Tenor

Baritone

Bass

Yi - wo la ma-do - da ma-bi - li

Yi - wo

Yi - wo

Yi - wo

Yi - wo

Yi - wo

Figure 3.4.19: Up and down glides in bar 2

Figure 3.4.20 shows up and down-glides in bar 12 of the song *Okwa Velelela Thina*

The image shows a musical score for four voices: Alto, Tenor, Baritone, and Bass. The score is in 4/4 time and B-flat major. Bar 12 is highlighted in yellow. The lyrics are 'hum', 'ku yi nqa', and 'ba'. The Alto and Tenor parts have up-glides in bar 12, while the Bass part has a down-glide. The Baritone part is silent in bar 12.

Figure 3.4.20: Up and down glides on bar 12 of the song “*Okwa Velelela Thina*” (What befell us)

3.5 Balance in *Isicathamiya* Acoustics

In my interview with the late Ndima for my Honours project (22 August 2018), I asked him how he deals with the issue of balancing the alto and tenor parts (often sung by one member per part) versus the bass section of seven singers. He told me that the first thing to note is that their style is distinguished by gentle singing, as opposed to the yelling and aggressive *iskwela*-Joe style. During rehearsals, he regularly reminds the bass singers to make sure they can hear the alto and tenor parts. To quote Ndima:

Uma siphraktisa, ngizwa ukuthi baculela phezulu laba bama bass, ngizothi “shi, ningamemezi, ningabangi umsindo! Nisabezwa nje laba bezindlela ezincane”? Uma sesise holweni, angisakwazi manje ukusho kanjalo ngoba nami ngibhizi ngiya phefoma lana. Ngakhoke ngiye ngisebenzise ihlombe lakwesokunxele, ngilehlise kancane, sebeyazike bona ukuthi ngithi abehlise umsindo. Izibukeli ke zona, aziboni lutho, zizibonela umuntu obhizi ne choreography yakhe nje.

[During rehearsals, when the bass singers sound loud, I normally say to the bass singers “shi, do not shout, do not make noise! Are you able to hear the alto and tenor parts”? However, I can’t give these comments during the performance. Therefore, I lower my left shoulder to signal to the bass section that that they need to sing a bit more softly. The audience does not see this as conducting, but rather as a component of the choreography.]

Isicathamiya groups use five to seven or more bass singers. The above conversation explicitly distinguishes between the annoying loud noise and the weightiness created by many voices. While the loudness could be a result of not paying attention to the balance in voices, the weightiness in the bass section contributes towards retaining musicality. That is to say, the bass section is expected to bring richness, warmth, weightiness, and gravitas to music rather than the loudness. This weightiness and the grounded-ness of sound are a characteristic that is shared in other Zulu traditional musics such as *amahubo* village music and wedding songs among community singing traditions. In essence, the use of seven bass singers provides the richness in sound emanating from variety of timbres and textures performed by each singer.

Robert Hollingworth made the following comment upon listening to the group's recording (2020, pers. comm.):

The bass parts are meant to predominate in *isicathamiya*, I understand - you hear that in the recording here too. Should that be reflected in the dynamics (basses mf, others mp) or is that something to be written in a preface?

In a conventional sense, transcribers use dynamic markings to denote the volume at which a piece of music can be played or sung to achieve a specific loudness or softness. Italian terminologies such as *mezzo forte* (medium loud) and *mezzo piano* (medium soft) are common in our musical vocabulary, but they do not speak to the weightiness mentioned above. This, in my view, is more of a 'feel' issue that can be resolved by suggesting that choirs use more singers in the bass section. The *isicathamiya* bass section's weightiness and sound intensity speak to the aesthetic of the genre's music-culture that music signs and symbols cannot fully represent. The afore-mentioned music signs and symbols are compromised solutions to the problem of notating oral tradition, however it remains important to attempt to describe these so that they can be conveyed as clearly as possible in the context of understanding the transcriptions.

Chapter Four

Towards a Conclusion and Recommendations

4.1 Introduction

The principal purpose of this dissertation was to transcribe and notate an *isicathamiya* album “*Impi Yemikhonto*” (The Battle of Spears) by Mtuba Thulisa Brothers. The transcription followed a comprehensive analysis of the tracks on the album. This was achieved through conducting interviews with primary sources that included the leader of the group as well as individual members to obtain further information on the background of the music including that of the composers. Ten songs were identified for analysis and were subsequently transcribed and notated. To access the multi-layers of the compositions, I requested the leader singer, Ndimma and his co-composer Malinga to sing the individual parts to me. This way, I was exposed to the practitioners’ perspective; and thus developed a deeper understanding of what informs their music.

Although the process was challenging, the objectives of transcribing and notating an *isicathamiya* album “*Impi Yemikhonto*” (The Battle of Spears) by Mtuba Thulisa Brothers was nonetheless, met. More about the complexities of transcribing indigenous choral music is discussed in Chapter Three.

The introductory chapter provides the background and context for the study. It also highlights the settings in which the Mtuba Thulisa Brothers acquired their musical skills as well as illustrating the impact of the environment on the growth and development of my case study. In locating context for the study, I have shown the connections between the choir and their environment to gain a deeper understanding of their music. Community songs taught to the practitioners as herd boys have been found to have a great formative influence. In the study’s literature review section, reviewing the history and development of *isicathamiya* provided a deeper understanding of the practice. I have pursued a nuanced analysis that considers the work of the past, but also the role that *isicathamiya* can play in the contemporary South African context.

The complexities of transcribing indigenous African music and the challenges of putting sound on paper were also discussed in the literature review section. The study shows that capturing all aspects of orally transmitted music is almost impossible, because transcribers are likely to be subjective when notating music. Since there are so many ways to notate a musical sound, the Zulu language and the rhythm of the words were considered and informed the transcription and notation.

The second chapter deals with three main points. First, it situates me as a musician in relation to the genre under investigation. My anecdotal and musical experiences that cultivated my affinity with diverse types of music are presented in brief. Secondly, the chapter presents Ndima's musical journey from his adolescent recollections through numerous musical settings that shape his musical prowess up to his current work. Thirdly, the chapter discusses the phenomenon of respectability, which presents the atmosphere conducive for rote learning. This atmosphere is responsible for commonalities shared between Zulu cultural practices and *isicathamiya*.

The third chapter discussed challenges encountered in transcribing some aspects of indigenous South African choral music (see Research Questions below). It also explored musical key characteristics of *isicathamiya* contained in the Mtuba Thulisa Brothers transcriptions and drew parallels between stylistic elements found in *isicathamiya* and other traditional and neo-traditional South African musical styles while providing examples from the transcriptions. Attending the group's rehearsals helped the author acquire useful understanding of the terminology used in the *isicathamiya* genre. This is addressed and forms part of the transcriptions.

4.2 Research Questions:

The study sought to answer the following research questions:

Primary question:

- How might an unscripted, oral genre of indigenous choral musicking be represented in notation?

Secondary questions:

- What are the challenges encountered in transcribing indigenous choral music?
- What are the constituent elements of *isicathamiya*?

As a way of answering these and other pertinent musicological questions, I sought to understand how the *isicathamiya* oral tradition can be notated in such a way that another community, which is not rooted in oral cultures but is characterised fundamentally by the practice of reading scripted music, can be introduced to the *isicathamiya* repertoire. Hopefully, this quest was accomplished in this study. Furthermore, I used my analytical knowledge of music to try to interpret the *isicathamiya* compositional intricacies using Western notation theory, which includes aspects such as finding the key of the songs, discerning common harmonic materials, rhythms, and many other features. As a result, it emerged that in this oral culture, musical symbols, as they exist, cannot accurately express what is going on in the culture. It also became clear that my understanding of the Zulu language as well as my appreciation of the lives of the practitioners of *isicathamiya* were critical in nuancing the issues that are not really musical, but shape the music and performance.

When it comes to notation, there are certain aspects of *isicathamiya* that are accentuated, that are present in the music that cannot be symbolically represented in the conventional notation. Transcribing and notating orally-based Zulu indigenous practices, such as *isicathamiya*, entails more than just putting sound on paper. It also entails attempting to understand the motivations and thinking behind the performance that results in the type of sounds typical of *isicathamiya*. These are the subjects for a kind of transcription informed by the practice and the singers' nuances.

When *isicathamiya* groups perform, they are not only performing music, but they are also performing a culture in and of itself. Through this culture they are expressing ideas in terms of language. This dissertation analysed *isicathamiya* while keeping its cultural context in mind because the music is rooted in a culture but is also in a conversation with the culture. The sounds that we hear are a representation and a conglomeration of musical ideas, linguistic ideas, performing abilities, meanings and understandings of the performers.

The study has shown that the lyrics in *isicathamiya* songs reflect the elegance and beauty of the Zulu language. It is critical to understand the relationship between performance, musical structures, and language. The intention in *isicathamiya* practice is to use music to express certain ideas.

Whilst the challenge has been that, in transcribing the music I represent as honestly and truthfully the *isicathamiya* style, the challenge in transcribing orally-transmitted music with Western tools is that the will of African indigenous music is bent in order to fit within Western frames. As a result, the viability of *isicathamiya* as a choral culture becomes compromised. In transcribing and notating the Mtuba Thulisa Brothers' music, I have tried to retain the integrity of *isicathamiya* while also ensuring that it is in a format that is readable by the notation-based choral communities. The study proves that to accomplish the task of understanding the multiple elements of music and how they relate, a comprehensive approach to popular music analysis is required, and transcriptions help make this task a little easier. Furthermore, other choral communities, such as *amakwaya* can benefit from the Mtuba Thulisa Brothers transcriptions by having access to repertoire that was previously unavailable to them.

The challenges encountered in transcribing indigenous choral music were found to be musical elements of speech that were observed to have a significant influence on the melodies of *isicathamiya* music. One of the greatest challenges was notating the phenomenon of speech melody, which is also present in Zulu indigenous melodies including *isicathamiya* melodies. This was resolved by using grace notes (*acciaccatura*) and ornamental expressions such as the *portamento* to represent the tonal glides that are part of the Zulu language's speech melody.

It proved to be difficult to notate stanzas of varying line lengths that are strongly inspired by musical rhythm in the *isihloko* section of *isicathamiya* compositions. This was achieved by using mixed meters while keeping the flow of the Zulu language in mind.

This study discovered that certain musical elements, such as volume, are not necessarily interpreted in the same way in various cultures. In an *isicathamiya* culture,

loud can be strong without actually being loud, while in Western culture, loud can arguably be said to equate to volume. This indicates that a challenge in scripting *isicathamiya* is that not all musical aspects can be represented in notation using Western methods.

Here, we are engaging with one specific oral culture while attempting to articulate it through a different cultural lens. These two musical traditions are rooted in different cultures, and the present notational difficulty reflects the complexities that exist in the uniqueness of these cultures, as well as the fact that certain aspects of these notational cultures are unable to articulate aspects of this oral culture. This raises the question of how to find ways to articulate what is happening in oral culture and theoretically develop symbolic representation.

Hollingworth commented on the notation in the *isihloko* section, saying that “notating the form in regular 4/4 meter makes some rhythms seem more complex than they are, while notating them easier results in slightly more complicated bar lengths”. He suggested that certain bars should be notated in 2/4 meter then a 3/8 meter (Hollingworth, 2020, pers. comm.). Multiple denominators, in my opinion, make reading even more complicated. This, I believe, necessitates further investigation.

On the question about the constituent elements of *isicathamiya*, the study shows that many indigenous music communities, including *isicathamiya*, use call and response singing. This study reveals the presence of this phenomenon in almost all different structures of the *isicathamiya* compositions. This study also revealed that *isicathamiya* follows a musical form or song structure design that employs a formal scheme, which includes a introduction, middle section, big section, and tag.

The relationship between speech melody and musical melody line in the Mtuba Thulisa Brothers’ songs was investigated, and the findings support Rycroft’s (1962; 80) theory that the pitch of the spoken word determines the melodic nucleus. This was demonstrated by capturing a Zulu speaker reciting lines from Mtuba Thulisa Brothers songs in a computer program that tunes and manipulates audio signals such as a singer’s vocals. The results of this experiment revealed that when the song’s melody goes down (falling line patterns), so does the speech melody.

The study has found that generally the distinctive African pentatonic scale that is used in the traditional music and is typically played on *marimba* and *mbira* instruments, is also featured in the Mtuba Thulisa Brothers' compositions. The study also noted the significant influence of music taught by missionaries on characteristics such as harmony in the development of *isicathamiya*. New practices introduced by *isicathamiya* composers, such as the use of triads, were explored using examples from the Mtuba Thulisa Brothers transcriptions. The research also showed similarities in harmony between *isicathamiya* music and other South African neo-traditional musics.

In response to the question of what *isicathamiya* transcriptions should entail, the study suggests that because *isicathamiya* shares numerous characteristics with Western choral music, such as part distribution and simultaneous entry, it can be transcribed in the conventional Western ATBB format. Because ornaments in Western notation were designed to suit the purpose of Western music, there is need to invent new ornaments specially crafted for the genre of indigenous music including *isicathamiya*. The significance of inscribing the vocabulary used in *isicathamiya* practice on the scores should be included in the transcriptions. Zulu terminology should be reflected in *isicathamiya* scores in the same way as Italian musical terms such as *accelerando*, *a cappella*, and *crescendo* have become part of our everyday musical vocabulary. The transcriptions contain a commendable knowledge of *isicathamiya* terminology sourced from my interviews.

In my conversation with Hollingworth concerning non-Zulu speakers interpreting the transcriptions, he mentioned that “the difficulties of singing Zulu would get in the way of knowing whether the rest of the transcriptions (harmony and rhythm) work well” (Hollingworth, 2020, pers. comm.). When notating the rhythmical aspect of *isicathamiya* music, the influence of language as well as the rhythm of the speech melody should be reflected, otherwise, the meaning of Zulu words, the tone language, can be lost, resulting in what might sound like pidgin Zulu. Those who are interested in learning *isicathamiya* music should also learn the Zulu language just like how black people in Africa have learned foreign Western languages in which they want to sing.

Transcribing some of the songs prior to attending the rehearsals resulted in me incorrectly notating the rhythm of one particular song before I was able to observe and see how the music interacts with the dance. Therefore, the score should strive to represent other aspects of the genre, such as dancing, as accurately as possible of what occurs in *isicathamiya* practice.

I suggest that the answer to the development of indigenous music lies somewhere between oral and written traditions, and that *isicathamiya* be studied and analysed from a musical, historical and contemporary perspective and transcriptions, as study aids could help to achieve this.

4.3 Recommendations

The arts and culture space needs to establish a holistic approach that will involve all of its key players in the choral world, composers, choir conductors, music schools, and students to take an active role in bringing about the required transformation. The Curriculum and Assessment Policy Statement (CAPS) is a policy statement for learning and teaching in South African schools. As a policy paper, it provides for versatility in the classroom when it comes to teaching various music genres, including African indigenous music. Integrating indigenous South African music into the educational system is critical for improving the implementation of the current music curriculum in South African government schools (McConnachie, 2016: ii). Teachers may find *isicathamiya* transcriptions useful as teaching aids to fulfill the outcomes presented in the national CAPS music curriculum. I propose that by doing the following, the transition and shift in mindset towards marginalised traditions such as *isicathamiya* can be achieved:

- *Isicathamiya* music to be analysed and studied as a serious genre of music in its own right to bridge the gap that associates formality with Western music and informality with African music. Mapaya (2016: 47) tells his readers that “The transition from the so-called ‘traditional’ or ‘informal’ to the supposed ‘formal’ music training paradigms, especially at university level, has, for most black South Africans, been a relatively new experience, fraught with challenges”. This notion is supported by music teacher Ngonelo’s comment, which is stated on page 2 of this dissertation: It is concerning that indigenous

African music has not received as much attention as mainstream music, thus becoming marginalised. South African music educators have come to realise that indigenous music is as valuable as Western music, which is still dominant in South African music curricula (Ngonelo, 2020, pers. comm.).

- Adequate resources, including the publication of African music, and expert practical tuition and *isicathamiya* vocal exercises should be provided to music learners.
- *Isicathamiya* Zulu vocabulary and key elements of a musical performance, such as tempo markings, expressions, and many others, could have Zulu names.
- Cultural diversity can be encouraged by participating in the singing of music from different indigenous music, including *isicathamiya*, in schools.
- Music teachers need to be encouraged to learn music from various indigenous musical traditions and to be trained in the singing of a number of indigenous choral forms, such as *amahubo* (the old Zulu songs of the pre-colonial era), *imibholoho* (wedding songs) and *isicathamiya*.
- More music teachers should be trained to teach African music. This can be achieved by inviting local indigenous musicians to teach students and mentor educators.
- Indigenous music enthusiasts, such as radio and television hosts for indigenous music radio and television shows, may be invited to shed light on other aspects of music such as the history of a specific genre.

4.4 Delimitations of the study

Isicathamiya is an extensive field encompassing several various genres, styles, and numerous performing groups. I have chosen one group in particular for this study. I chose this group for their position of influence and leadership in the field of *isicathamiya*. Despite the fact that they have a large body of work, I have picked one album for analysis and transcription. Having observed that *isicathamiya* has various styles; this particular study focuses on one the *isishemeni* style.

As a performance practice, *isicathamiya* integrates not only sound, but also music that is accentuated by dances and dances that are accentuated by music. There are several various styles, some of which are distinguished by vocal register and others by bodily gestures, but this study focuses on the *isishemeni* style, which informs the transcriptions in the dance section of the practice. Other aspects of *isicathamiya*, such as dress code, various tonalities and sub-genres, religious and secular groups, and many more, are not included in this study, and all of these leave room for future research.

Recognising the value of various approaches to the creation and the reading of music, this study aimed to learn and develop how an oral tradition of *isicathamiya* music can be notated in order to overcome the divide between oral and written forms. The study revealed that while the notation simply instructs you what to do, the oral exercise both instructs and demonstrates how to do so. As a result, I strongly recommend that the practices benefit from one another and co-exist.

I hope that this research has contributed to answer some questions about the challenges of notating indigenous choral music. Austin Emielu (2011: 371) informs us “academic study of popular music is still in its infancy in most of Africa”. This study opened my eyes to what lies ahead in contributing to the advancement of music theory concepts and musical analysis that can be developed for popular African music and South African music, including *isicathamiya*. It is my hope that this study and Mtuba Thulisa Brothers transcriptions can provide musicologists and African music scholars with ideas for future musical analysis and transcription projects.

Part Two

Transcriptions

Preface

Amagama Abantu (Black Community Songs) was written and published in 1911 by Dr. John Langalibalele Dube and his wife Nokuthela, making it the first secular Zulu songbook. Prior to that, the American Zulu Mission of Natal, South Africa, published the Zulu hymnal *Amagama Okuhlabelela* in 1887. A collection of choral songs *South Africa Sings, Volume 1* was released in 1998 as a songbook compilation of choral works by the Southern African Music Rights Organisation (SAMRO). However, *isicathamiya*, an indigenous choral practice, was left out for unknown reasons, rendering it insignificant compared to other South African choral music forms.

This necessitated the need to transcribe and notate music for this genre, which has existed since the late nineteenth century. It is hoped that the transcriptions will help to make the *isicathamiya* repertoire more accessible and contribute to the growth of the indigenous African music repertoire.

The transcriptions section contains the music of the Mtuba Thulisa Brothers, an *isicathamiya* choir founded in Johannesburg in 1985 by Robert Dlubheka Ndimba. Some of the other songs in these transcriptions have appeared on other recordings, but the Mtuba Thulisa Brothers transcriptions only includes songs from the 1987 album *Impi Yemikhonto* (The Battle of Spears). The songs are all written in their original keys, according to what is heard on the album. Titles correspond to the track listing as it appears on the cassette sleeve. Music was obtained from composer Ndimba and co-composer Malinga via various methods, including attendance at rehearsals and by transcribing and notating songs from this album as sung to the transcriber.

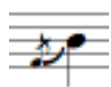
Since the Western choral practice also influences the *isicathamiya* style, these compositions are written in a choir sheet music format showing parts as sung by the Mtuba Thulisa Brothers choir in a double stave ATBB format. A baritone stave has been introduced at the top of the ATBB format for the lead; this vocal part alternates between the lead parts and the baritone part *ad libitum*.

Although *isicathamiya* choirs use more singers in the bass section, this does not necessitate different dynamic markings for the bass section. In other words, if the section's dynamic marking is *mezzo piano*, that applies to the entire choir, and therefore all staves receive the same marking unless otherwise indicated. More bass section members are used to achieve the weightiness, richness, warmth and gravitas synonymous with *amahubo*-style community singing and other indigenous choral practices.

The glides that match the glides used in the Zulu language are one of the distinguishing features of indigenous Zulu music. The glides phenomena in the Mtuba Thulisa Brothers transcriptions are inspired by the practice of scholar Mazilikazi Khumalo, who suggests specific ornaments to explain glides in Zulu languages, which are also present in Zulu indigenous musics such as *isicathamiya*.

Tonal glides in Zulu are classified into two types: up-glides or rising tones and down-glides or falling tones. I have opted to use a variation of the grace note, scoop, and target note for the up-glides. Grace notes are commonly used for embellishment, as well as to decorate music and add interest and character.

For up-glides, a single grace note that looks like a small eighth note with a slash through it followed by a scoop that slides to the target note has been used, e.g.



For down-glides, a portamento ornament—carrying of the voice/note with extreme smoothness from one note to another has been used, e.g.



It is common in Zulu music to encounter down-glides that slide down to no specific pitch. These end on a note that can be considered half-sung/half-spoken. In such instances the following figure has been used:



Many African cultures have a strong affinity for language, imagery, and abstract concepts through short phraseology, which is especially evident in proverbs. Many African communities, including the Zulus, view proverbs as reservoirs of traditional wisdom. Proverbs reflect a people's culture at a specific moment in time. They indicate what people revere, cherish, appreciate, loathe, and hate. Proverbs are also thought to be educational, as they convey a moral message. It is common for *isicathamiya* composers to connect stories and sayings where a moralising story (composition) may end with, or imply, a proverb to drive home its point.

In numerous songs from Africa, human behaviour is the common lyrical feature. Some of the themes contained in these songs include adolescence issues, teaching good manners, social disciplines, and love. Functionality and attempts to characterise societies through words have always been a key purpose of music produced by people of African descent. Words in metaphorical expressions are used as an effective form of social commentary and as an artistic commentary on everyday life. *Isicathamiya* musicians argue that not only do they entertain society with their songs, but that through their art they hope to achieve social responsibility. *Isicathamiya* songs also comment on various issues including courtship, social responsibility, warfare and real-life experiences.

The Mtuba Thulisa Brothers Choir has over 150 copyrighted songs, mostly written in collaboration with late leader Ndimma and co-composer Malinga. Songs mostly evolve around themes such as courtship, love, battle, warfare, real-life experiences and social responsibility.

As every language comes with a particular way of looking at the world, it is a significant challenge to find English equivalents of Zulu proverbs. It can be argued that to talk about language is to talk about the people, their history and their culture. For example, the Zulu proverb *Kuyo del' umakhasana mhla zibulalana* (Lucky you Makhasana who will see them fighting) is derived from Zulu history and the battle of *Ndondakusuka*. This battle was fought between two half-brothers Cetshwayo and Mbuyazi. It positioned Cetshwayo as the heir to the Zulu throne. In my view, foreign languages cannot interpret the imagination of an indigenous culture adequately. In

some instances, translations struggle to reproduce the elegance, the beauty and the aesthetics of the original.

As a Zulu person who speaks Zulu as his native language, I would like to reiterate and clarify my positionality in engaging with the linguistic text. My understanding of Zulu culture and language, as embodied and expressed in the lyrics of Mtuba Thulisa Brothers, helps me draw meaning and provide these translations for non-Zulu speaking readers. I have provided more than mere direct translations by considering the issues of meaning, concepts, symbolism, and culture in the hope that non-Zulu speaking readers can better understand the lyrical content of the following songs.

Songs

“*Dlanini Masoka*”

The word *isoka* is defined by Bryant as “an unmarried man of whatever age, a bachelor or sweetheart of a particular girl or general favourite among girls” (1905: 595). *Isoka* can also refer to a man with a great sense of fashion and a smooth operator who can get along with many ladies, or a “*casanova*” in colloquial English. Men’s popularity with women is praised in rural and certain urban areas of South Africa. Polygamy has a connection to the concept of *isoka* masculinity, which links manhood with numerous partners. The word *isoka* is used in contrast to *izishimane* or *isigwadi*, which refer to a man who is unlucky in courting and cannot find a single girlfriend.

Dlanini masoka (*isoka* singular, *masoka* plural) is a Zulu proverb that loosely translates as “Go on! Enjoy yourselves, you womanisers”. This proverb is used with sarcasm by *izishimane* in this song. They say, “Go ahead, enjoy yourselves”, yet what one eats kills one thus linking *amasoka* to the spread of STD (sexually transmitted diseases). In the song, the Mtuba Thulisa Brothers are portrayed as proud *amasoka* who also offer to assist the *izishimane* with the medicinal charms used by young men while courting ladies. The chorus *Ak'kho ntombi Enga gan'inyamazane thina sikhona* (no lady can fall in love with a buck when we are still eligible) alludes to a proud *isoka* who dismisses all other suitors and refers to them as bucks, implying that they cannot compete with him in courtship.

Dlanini (lead)

Dlanini, dlanini masoka,

Dlanini ma Thulis' amahle

Ningaqedi, shiyani!

Zosala zikh'izishimane (choir)

Indulge yourselves

Go ahead! indulge yourselves
you womanisers

Go ahead, indulge yourselves
Thulisa Brothers,

But leave some!

Unsuccessful men in courtship
will eat of the crumbs, which fall
from the Thulisa Brothers' table

<i>Zisho njalo zona</i> (lead)	So say unsuccessful men in courtship
<i>Zisho njal'izishimane</i>	So say unsuccessful men in courtship
<i>Uma zizehlulela ngokwazo</i>	as they judge themselves and
<i>Sezililahl'ithemba</i>	continue to lose hope
<i>Zithi, Dlanini masoka kuyobola</i> (choir)	They say "go ahead", indulge yourselves, but what one eats kills one/one suffers from over-indulgence
<i>Uma unenkinga mfowethu</i> (lead)	If you have a problem in courtship, brother
<i>Uma unenkinga mfowethu</i>	If you have a problem in courtship, brother
<i>Sondel'ungesabi</i>	Come near
<i>Musuku hambel'ek'deni</i>	get closer
<i>IThulisa izokusiza</i>	Thulisa Brothers will help you
<i>Ngisho ngoba mina</i> (lead)	This I'm saying, because
<i>Impheth'umazul'azayithole</i> (choir)	Thulisa Brothers have medicinal charms for ladies (<i>umazula aze ayithole</i>) ²⁶
<i>Ak'kho ntombi</i>	No lady
<i>Enga gan'inyamazane thina sikhona</i>	No lady can fall in love with a buck when we're still eligible
<i>Ak'kho ntombi</i>	No lady
<i>Zala bantu i'ntombi ziyebantwini</i>	Girls turn down one suitor and still get lured by another suitor
<i>Ak'kho ntombi</i>	No lady
<i>Enga gan'inyamazane thina sikhona</i> (choir)	No lady can fall in love with an animal when we're still eligible

²⁶ "Umazula aze ayithole" is the name of the medicinal charms administered by young men when they go to court ladies.

Hayi (lead)

He (choir)

Ukwenz'akufani madoda (lead)

Kuyawu del'umehluleli (choir)

No!

He!

Everybody does things
differently/performance is not the
same

We have given the judge a
difficult time

Dlanini Masoka

R D Ndimma & M Malinga 1987

rubato ♩ = 80 Isihloko

Lead

mp Dla ni__ ni dla ni ni ni na__

Alto

mp dla ni__ ni dla ni ni ma so ka

Tenor

mp dla ni__ ni dla ni ni ma so ka

Baritone

mp dla ni__ ni dla ni ni ma so ka

Bass

mp dla ni__ ni dla ni ni ma so ka

4

Lead

A.

dla ni ni ma thu li sa ma hle ni nga qe di shi ya ni

T.

dla ni ni ma thu li sa ma hle ni nga qe di shi ya ni

Bar.

dla ni ni ma thu li sa ma hle ni nga qe di shi ya ni

B.

dla ni ni ma thu li sa ma hle ni nga qe di shi ya ni

2

6

Lead

zi sho nja lo zo na—

A.

zo sa la zi kho thi zi shi ma ne

T.

zo sa la zi kho thi zi shi ma ne

Bar.

zo sa la zi kho thi zi shi ma ne

B.

zo sa la zi kho thi zi shi ma ne

8

Lead

zi sho nja— li zi shi ma ne u ma zi ze hlu le la ngo kwa zo—

A.

zi sho nja— li zi shi ma ne u ma zi ze hlu le la ngo kwa zo—

T.

zi sho nja— li zi shi ma ne u ma zi ze hlu le la ngo kwa zo—

Bar.

zi sho nja— li zi shi ma ne u ma zi ze hlu le la ngo kwa zo—

B.

zi sho nja— li zi shi ma ne u ma zi ze hlu le la ngo kwa zo—

Lead

A.

T.

Bar.

B.

se zi li la hli the mba zi thi dla ni__ ni ma so ka ky'o bo la

se zi li la hli the mba zi thi dla ni__ ni ma so ka ky'o bo la

se zi li la hli the mba zi thi dla ni__ ni ma so ka ky'o bo la

se zi li la hli the mba zi thi dla ni__ ni ma so ka ky'o bo la

Lead

A.

T.

Bar.

B.

u ma u ne nki nga m'fwe thu

u ma u ne nki__ nga mfo we thu__

u ma u ne nki__ nga mfo we thu__

u ma u ne nki__ nga mfo we thu__

u ma u ne nki__ nga mfo we thu__

Lead

A.

T.

Bar.

B.

so nde lu nge sa bi mu su ku ha mbe le k'de. ni i thu

so nde lu nge sa bi mu su ku ha mbe le k'de. ni i thu

so nde lu nge sa bi mu su ku ha mbe le k'de. ni i thu

so nde lu nge sa bi mu su ku ha mbe le k'de. ni i thu

Lead

A.

T.

Bar.

B.

ngi sho ngo ba mi na

li si zo ku si za i mphe

li si zo ku si za i mphe

li si zo ku si za i mphe

li si zo ku si za i mphe

21

Lead *mf* ak'kho nto mbi e nga ga ni nya ma

A. — thu ma zu la zay' tho... le

T. — thu ma zu la zay' tho... le

Bar. — thu ma zu la zay' tho... le

B. — thu ma zu la zay' tho... le

24

Lead —za ne thi na si kho na

A.

T.

Bar.

B. a kho nto mbi za la...ba i ntomb'z'ye ba...ntwi ni a kho
mf

Lead

A.

T.

Bar.

B.

ento mbi e nga ga ni nya ma za ne thi na si kho na a kho

mf

mf

mf

Lead

A.

T.

Bar.

B.

ento mbi za la ba i ntomb' z'ye ba ntwi ni a kho

mf

mf

mf

Lead

A.

T.

Bar.

B.

nto mbi e nga ga ni nya ma za ne thi na si kho na a kho

nto mbi e nga ga ni nya ma za ne thi na si kho na a kho

nto mbi e nga ga ni nya ma za ne thi na si kho na a kho

nto mbi e nga ga ni nya ma za ne thi na si kho na a kho

Lead

A.

T.

Bar.

B.

nto mbi za la ba i ntomb'z'ye ba ntwi ni a kho nto mbi e nga ga ni nya ma

nto mbi za la ba i ntomb'z'ye ba ntwi ni a kho nto mbi e nga ga ni nya ma

nto mbi za la ba i ntomb'z'ye ba ntwi ni a kho nto mbi e nga ga ni nya ma

nto mbi za la ba i ntomb'z'ye ba ntwi ni a kho nto mbi e nga ga ni nya ma

Sing 6 times

Lead

A.

T.

Bar.

B.

za nethi na si kho na a kho ntombi za la ba i ntomb'z'ye ba ntwinini

za nethi na si kho na a kho ntombi za la ba i ntomb'z'ye ba ntwinini

za nethi na si kho na a kho ntombi za la ba i ntomb'z'ye ba ntwinini

za nethi na si kho na a kho ntombi za la ba i ntomb'z'ye ba ntwinini

rubato **Isivalo**

Lead

A.

T.

Bar.

B.

ha yi
mp

a kho nto mbi e nga ga ni nya ma za ne thi na si kho na *mp*

a kho nto mbi e nga ga ni nya ma za ne thi na si kho na *mp*

a kho nto mbi e nga ga ni nya ma za ne thi na si kho na *mp*

a kho nto mbi e nga ga ni nya ma za ne thi na si kho na *mp*

43

Lead

u kwe nza³k' fa ni ma dod' ku yaw' de lu ma hlu le li

A.

he _____ ku yaw' de lu ma hlu le li

T.

he _____ ku yaw' de lu ma hlu le li

Bar.

he _____ ku yaw' de lu ma hlu le li

B.

he _____ ku yaw' de lu ma hlu le li

“Heyi Wena!”

When young Zulu people start dating in traditional Zulu settings, their parents encourage them to notify their elders. This enhances the trust between parents and their children by making it simpler for them to know what is going on in their child’s life. When a young man begins dating, he goes to inform his father that he now has a girlfriend. He proves this by showing *ucu olumhlophe* (a necklace of white beads strung on a string otherwise known as white love letter) from his girlfriend. Beads are historically used as a language between men and women, to express their feelings or relationship status. On the other hand, the girl must affirm their relationship by doing *ukumisa iduku* (hoisting a white handkerchief, (*iduku*) at the end of a long stick). The stick is planted on the ground or anywhere where it will be noticeable. This is a public indicator that the young man from the neighborhood has been accepted as a lover as well as an indication of his desire to marry his sweetheart.

The entire neighborhood, including the young lovers’ friends, family, relatives and parents, is now aware of their love affair. In this song, “*Heyi Wena!*” (Hey You!), Mtuba Thulisa Brothers condemns fellow neighbours courting other people’s girlfriends.

Heyi wen’osheliy’ntombi zabanye (lead)

Hey you, the one who courts
other people’s girlfriends,

Heyi wen’osheliy’ntombi zabanye (choir)

Hey you, the one who courts
other people’s girlfriends,

Heyi wen’osheliy’ntombi zabanye

Hey you, the one who courts
other people’s girlfriends,

Sisho kuwe wen’osheliy’ntombi zabanye

We mean you neighbour, who
courts other people’s girlfriends

*Sakhelene siyabuza mashinga*²⁷

We ask you evildoer

Uqondeni kanti?

Why are you acting in this
manner?

Repeat section

²⁷ Doke and Vilakazi define the word *mashinga* as “one given to evil practices, evil-doer” in their *Zulu-English Dictionary* (1972: 247).

Ziyokhala ziphuk'izinduku (lead)

The sticks will clash and break as
stick fighting ensues

Laphe sohlangana khona

Wherever we meet, sticks will
clash and break as stick fighting
ensues

zokhala ziphuke

Repeat 3 times

Kuyo del' umakhasana mfana

Lucky you Makhasana who will
see (us) them fight²⁸

Mhla sibulalana (lead)

Kuyo del' umakhasana (basses)

Lucky you Makhasana (*basses*)

Kuyo del' umakhasana mfana

Lucky you Makhasana who will
see them fight

Mhla sibulalana

Kuyo del' oyo 'sbona (lead)

Lucky are those who will witness
the fight

Kuyo del' umakhasana (basses)

Lucky you Makhasana (*basses*)

Kuyo del' umakhasana mfana

Lucky you Makhasana who will
see them fight

Mhla sibulalana

Webaba ng'zokhala ngithini mina (lead)

Hey father, (I, the cause of this
trouble) what shall I say in my
anguish and in my sorrow?

Webaba (basses)

Father, what shall I say in my
anguish and pain?

webaba ng'zokhala ngithini

Right now

Khona manje nje nje (basses)

Right now, what shall I say?

Nje nje nje ng'zokhala ngithini mina

Right now

Nje nje nje (basses)

Right now

Awu khona manje nje

what shall I say?

Ng'zokhala ngithini mina

²⁸ In Zululand pre-colonial times it was customary for the king to stay behind when his regiments went to war, except during the reign of King Shaka, who frequently led his armies. Makhasana Tembe, a war commander-in-chief for Zulu king Mpande, was sent to witness the battle between the two half-brothers Cetshwayo and Mbulazi in a battle known as The Battle of Ndongabusuku. Makhasana returned from the battle and recounted to the King and other council members who remained behind everything that had actually transpired in the battle. Therefore, the saying "Lucky you (Makhasana) who will see them fight".

Awu webaba ng'zokhala ngithini mina

Kuwebaba ng'zokhala ngithini mina

Webaba ng'zokhala ngithini

Webaba ng'zokhala ngithini mina

Hayi (lead)

He (choir)

Ukwenz'akufani madoda (lead)

Kuyawu del'umehluleli (choir)

Ouch! Father, what shall I say in
my anguish and pain

To you father, what shall I say in
my anguish and pain

Father, what shall I say in
in my anguish and pain

No!

He!

Everybody does things
differently/performance is not the
same

We have given the judge a
difficult time

Heyi Wena!

R D Ndimba & M Malinga 1987

rubato ♩ = 80 **Isihloko**

Lead

Hey' we no___ she liy'___ ntomb' za ba nye

mp

Alto

Tenor

Baritone

Bass

2

Lead

A.

hey' we no___ she li___ ntomb' za ba nye

T.

hey' we no___ she li___ ntomb' za ba nye

Bar.

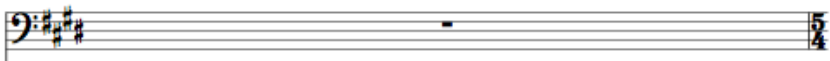
hey' we no___ she li___ ntomb' za ba nye

B.

hey' we no___ she li___ ntomb' za ba nye

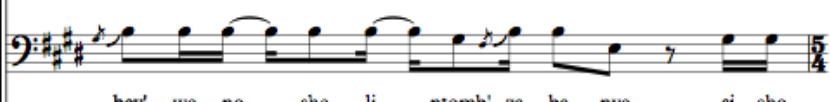
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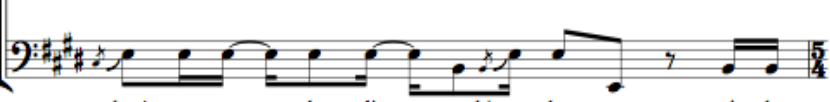
3

Lead 

A. 
hey' we no she li ntomb' za ba nye si sho

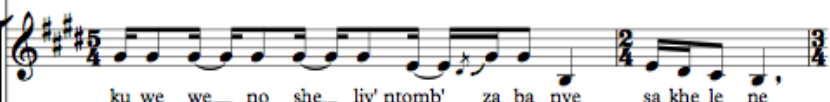
T. 
hey' we no she li ntomb' za ba nye si sho

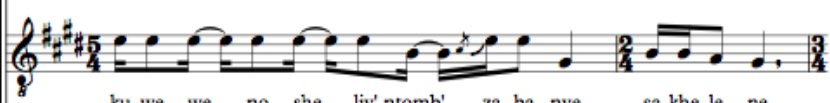
Bar. 
hey' we no she li ntomb' za ba nye si sho

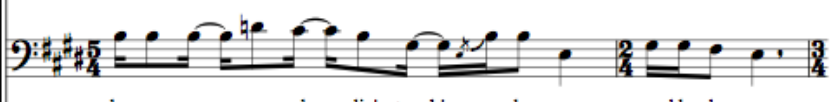
B. 
hey' we no she li ntomb' za ba nye si sho

4

Lead 

A. 
ku we we no she liy' ntomb' za ba nye sa khe le ne'

T. 
ku we we no she liy' ntomb' za ba nye sa khe le ne'

Bar. 
ku we we no she liy' ntomb' za ba nye sa khe le ne'

B. 
ku we we no she liy' ntomb' za ba nye sa khe le ne'

6

Lead

so kha la zi phu ki zi nduk'
mf

A.

s'ya bu za ma shi nga u qo nde ni ka nti

T.

s'ya bu za ma shi nga u qo nde ni ka nti

Bar.

s'ya bu za ma shi nga u qo nde ni ka nti

B.

s'ya bu za ma shi nga u qo nde ni ka nti

9

Lead

A.

la phe so hla nga na kho na zo kha la zi phu ke la phe so hla nga na kho na
mf

T.

la phe so hla nga na kho na zo kha la zi phu ke la phe so hla nga na kho na
mf

Bar.

la phe so hla nga na kho na zo kha la zi phu ke la phe so hla nga na kho na
mf

B.

la phe so hla nga na kho na zo kha la zi phu ke la phe so hla nga na kho na
mf

Lead

A.

T.

Bar.

B.

zo kha la zi phu ke— la phe— so hla nga na kho na

zo kha la zi phu ke— la phe— so hla nga na kho na

zo kha la zi phu ke— la phe— so hla nga na kho na

zo kha la zi phu ke— la phe— so hla nga na kho na

14

♩ = 120 Kwesiphakathi 2

Lead

A.

T.

Bar.

B.

k'yo de lu ma kha sa nsa mfa na mhla

zo kha la zi phu ke—

zo kha la zi phu ke—

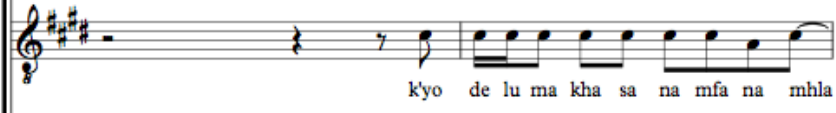
zo kha la zi phu ke—

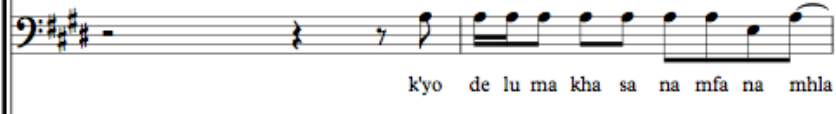
zo kha la zi phu ke—

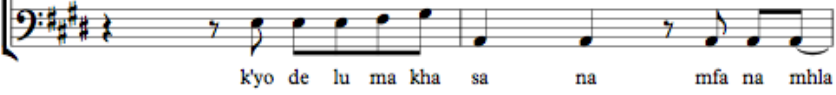
16

Lead 

A. 

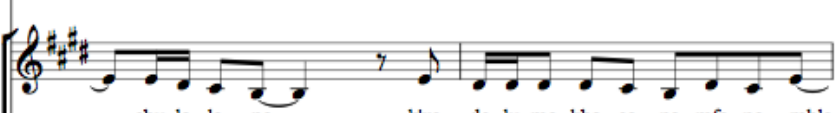
T. 

Bar. 

B. 

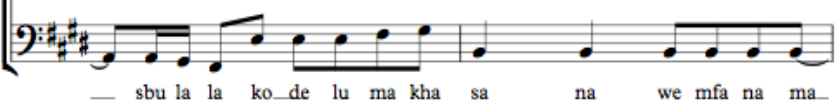
18

Lead 

A. 

T. 

Bar. 

B. 

Lead

A.

T.

Bar.

B.

— sbu la la na — k'yo de lo yo sbo na mhla — sbu la la na — k'yo

— sbu la la na — k'yo de lo yo sbo na mhla — sbu la la na — k'yo

— sbu la la na — k'yo de lo yo sbo na mhla — sbu la la na — k'yo

— bu la la ko de lu ma kha sa na mfa na mhla — sbu la la ko de lu ma kha

Lead

A.

T.

Bar.

B.

de lo yo sbo na mhla — sbu la la na k'yo de lu ma kha sa na mfa na ma.

de lo yo sbo na mhla — sbu la la na k'yo de lu ma kha sa na mfa na ma.

de lo yo sbo na mhla — sbu la la na k'yo de lu ma kha sa na mfa na ma.

sa na we mfa na ma — bu la la ko de lu ma kha sa na mfa na mhla

Lead

A.

T.

Bar.

B.

sbu la la na k'yo de lu ma kha sa na mfa na mhla sbu la la na

sbu la la na k'yo de lu ma kha sa na mfa na mhla sbu la la na

sbu la la na k'yo de lu ma kha sa na mfa na mhla sbu la la na

sbu la la ko de lu ma kha sa na we mfa na ma sbu la la na

♩ = 120

Kwesikhulu

29

Lead

A.

T.

Bar.

B.

we ba ba ng'zo kha la ngi thi ni mi na

we ba ba

we ba ba

we ba ba

we ba ba ngi

Lead

A.

T.

Bar.

B.

ng'zo kha la ng'thi ni we ba ba ng'zo kha la ng'thi ni

ng'zo kha la ng'thi ni we ba ba ng'zo kha la ng'thi ni

ng'zo kha la ng'thi ni we ba ba ng'zo kha la ng'thi ni

zo kha la ngi thi ni we ba ba ngi zo kha la ngi thi ni

Lead

A.

T.

Bar.

B.

we ba ba ngi zo kha la ngi thi ni mi na we ba ba ngi

we ba ba ngi zo kha la ngi thi ni mi na we ba ba ngi

we ba ba ngi zo kha la ngi thi ni mi na we ba ba ngi

we ba ba ngi zo kha la ngi thi ni we ba ba ngi

38

Sing 7 Times

Lead

A.

T.

Bar.

B.

zo kha la ngi thi ni mi na we ba ba ngi zo kha la ngi thi ni mi na

zo kha la ngi thi ni mi na we ba ba ngi zo kha la ngi thi ni mi na

zo kha la ngi thi ni mi na we ba ba ngi zo kha la ngi thi ni mi na

zo kha la ngi thi ni we ba ba we ba ba ngi zo kha la ngi thi ni

41

Lead

A.

T.

Bar.

B.

nje nje nje ngi zo kha la ngi thi ni mi na nje nje nje ngi

nje nje nje ngi zo kha la ngi thi ni mi na nje nje nje ngi

nje nje nje ngi zo kha la ngi thi ni mi na nje nje nje ngi

kho na ma nje nje ngi zo kha la ngi thi ni kho na ma nje nje ngi

Lead

A.

T.

Bar.

B.

zo kha la ngi thi ni mi na kho na.ma nje nje ngi zo kha la ngi thi ni mi na

zo kha la ngi thi ni mi na kho na.ma nje nje ngi zo kha la ngi thi ni mi na

zo kha la ngi thi ni mi na kho na.ma nje nje ngi zo kha la ngi thi ni mi na

zo kha la ngi thi ni nje nje nje ngi zo kha la ngi thi ni

Lead

A.

T.

Bar.

B.

kho na.ma nje nje ngi zo kha la ngi thi ni mi na a wu we..ba ba ngi

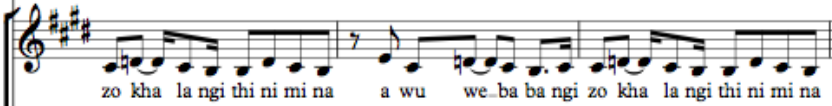
kho na.ma nje nje ngi zo kha la ngi thi ni mi na a wu we..ba ba ngi

kho na.ma nje nje ngi zo kha la ngi thi ni mi na a wu we..ba ba ngi

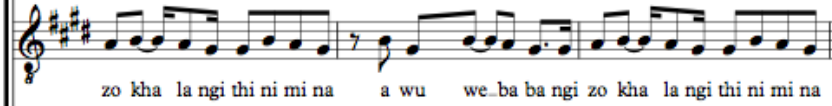
nje nje nje ngi zo kha la ngi thi ni we ba ba we..ba ba ngi

50

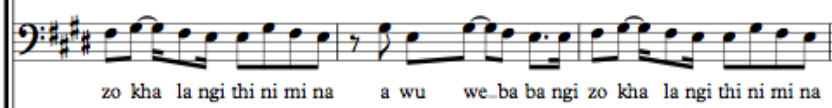
Lead 

A. 

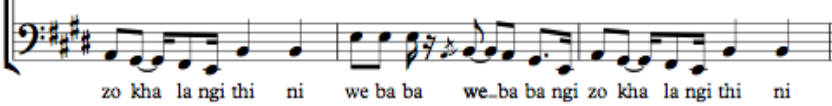
zo kha la ngi thi ni mi na a wu we...ba ba ngi zo kha la ngi thi ni mi na

T. 

zo kha la ngi thi ni mi na a wu we...ba ba ngi zo kha la ngi thi ni mi na

Bar. 

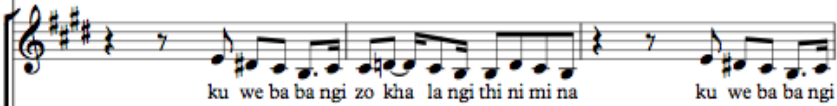
zo kha la ngi thi ni mi na a wu we...ba ba ngi zo kha la ngi thi ni mi na

B. 

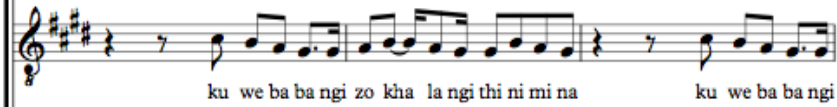
zo kha la ngi thi ni we ba ba we...ba ba ngi zo kha la ngi thi ni

53

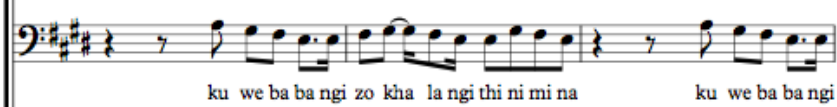
Lead 

A. 

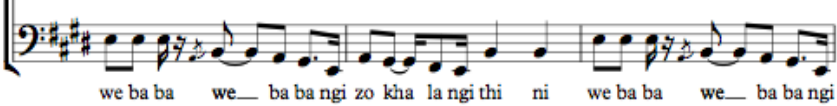
ku we ba ba ngi zo kha la ngi thi ni mi na ku we ba ba ngi

T. 

ku we ba ba ngi zo kha la ngi thi ni mi na ku we ba ba ngi

Bar. 

ku we ba ba ngi zo kha la ngi thi ni mi na ku we ba ba ngi

B. 

we ba ba we... ba ba ngi zo kha la ngi thi ni we ba ba we... ba ba ngi

Lead

A.

T.

Bar.

B.

zo kha la ngi thi ni mi na we_ba ba ngi zo kha la ngi thi ni mi na

zo kha la ngi thi ni mi na we_ba ba ngi zo kha la ngi thi ni mi na

zo kha la ngi thi ni mi na we_ba ba ngi zo kha la ngi thi ni mi na

zo kha la ngi thi ni we ba ba we_ba ba ngi zo kha la ngi thi ni

Lead

A.

T.

Bar.

B.

we_ba ba ngi zo kha la ngi thi ni mi na we_ ba ba ngi

we_ba ba ngi zo kha la ngi thi ni mi na we ba ba ngi

we_ba ba ngi zo kha la ngi thi ni mi na we ba ba ngi

we ba ba we_ba ba ngi zo kha la ngi thi ni we ba ba we ba ba ngi

rubato Isivalo 13

62

Lead

ha yi
mp

A.

zo kha la ngi thi ni mi na

T.

zo kha la ngi thi ni mi na

Bar.

zo kha la ngi thi ni mi na

B.

zo kha la ngi thi ni mi na

65

Lead

u kwe nzak' fa ni ma dod' ³ ku yo de lu ma hlu le li

A.

he
mp ku yo de lu ma hlu le li

T.

he
mp ku yo de lu ma hlu le li

Bar.

he
mp ku yo de lu ma hlu le li

B.

he
mp ku yo de lu ma hlu le li

“Impi Yemkhonto”

South Africa has a long and troubled history of political violence. It dates back to indigenous peoples’ resistance to colonial settlement, and conflicts between *Boers* (members of the Dutch and Huguenot population who settled in southern Africa in the late 17th century) and Xhosas in the Eastern Cape. This also includes Afrikaner resistance to British imperial rule, which culminated in the South African War (1899-1902). An endemic culture of faction warfare persisted for generations in certain rural regions of Natal, such as Msinga, and erupted with renewed intensity in the 1980s. The rise of a new crisis of political violence was defined by persistent factional feuds that seemed to be beyond the control of any political leadership or public law and order forces. Events that occurred in the community during these times impacted the Mtuba Thulisa Brothers and their music explored these issues, as evidenced in their *“Impi Yemikhonto”* (The Battle of Spears) song.

Mtuba Thulisa Brothers inform us that *isaga* (*isaga*-singular; *izaga*-plural), a war-chant, is performed before the singing of the war song *“Impi Yemikhonto”* (The Battle of Spears). This allows the audience to better grasp the underlying meaning of *izaga*, the battle cries that evoke enthusiasm and motivate warriors to go to the battlefield with determination. Mtuba Thulisa Brothers address the subject of peace and harmony in the refrain *“Ayiphume maweni, ayiphume sixolelane”* (Come out of the cliff tops and make peace with each other), emphasising that the world owes it to all of its people to find peace—*Abafana beThulisa, sebecela ukuthula kulomhlaba* (Thulisa boys call for peace in this universe).

Impi yem'khonto (lead)

The battle of the spears

Impi yem'khonto (choir)

The battle of the spears

Ayilwanga yesabana mama

They did not fight; they feared
one another

Yalwa ngomagazini (basses)

They fought with guns

Yalwa nje yalwa ngomagazini (choir)

They fought; they fought with
guns

Repeat section

Abalek'amagwala (basses)
Ashona kuleyontaba ma (choir)

*Nans'imp*i (lead)
Impi isemaweni (choir)
Repeat section

Zay'bambe hlathini (lead)
Kwakha lizinsizwa ma (choir)
Iya wema (bass)
Izulu selizoduma (choir)
Repeat section

Awu shiya wema (lead)

Sayibheka kaze kwasa (choir)

Hawu kwaze kwasa (lead)
Kwaze kwasa singalele ma

*Sigad'imp*i esith'izobuya wema (choir)

Nans'impewani ayiphume sixolelane (lead)

Ayiphume maweni, ayiphume sixolelane

Hayi (lead)
He (choir)
Abafana beThulisa (lead)
Sebecel'ukuthula kulomhlaba (choir)

Cowards ran away
Cowards ran down to the
mountain
Here it is, the battle
The battle on the cliff tops

In the forest the battle waged
The men cried
Oh yes!
The thunder's about to strike

Awu shiya wema! (Zulu
interjection that expresses
sadness and sorrow)
We waited until the crack of
dawn
Indeed, until the crack of dawn
We never winked an eye until the
crack of dawn
Waiting for the return of that war

Come out of the cliff tops and
make peace with each other
Come out of the cliff tops and
make peace with each other
No!
He!
Thulisa boys
Thulisa boys call for peace in this
universe

Impi Yemikhonto

R D Ndimba & M Malinga 1987

rubato ♩ = 100 **Isihloko**

Lead

I mpi yem'kho nto—

Alto *mf*

i mpi yem'kho nto ay' lwa nga

Tenor *mf*

i mpi yem'kho nto ay' lwa nga

Baritone *mf*

i mpi yem'kho nto ay' lwa nga

Bass *mf*

i mpi yem'kho nto ay' lwa nga

4

Lead

Alto

ye sa bana ma ma i ya lwa nje i

Tenor

ye sa bana ma ma i ya lwa nje i

Baritone

ye sa bana ma ma i ya lwa nje i

Bass

ye sa bana ma ma ya lwa ngo ma ga zi ni i ya lwa nje i

7

1. 2.

Lead

Alto

ya lwa_ngo ma ga zi ni ni

Tenor

ya lwa_ngo ma ga zi ni ni

Baritone

ya lwa_ngo ma ga zi ni ni

Bass

ya lwa_ngo ma ga zi ni ni a ba le ka ma gwa la

11

Lead

Alto

a sho_na kule yo nta ba ma_ i mpi se ma we ni

Tenor

a sho_na kule yo nta ba ma_ i mpi se ma we ni

Baritone

a sho_na kule yo nta ba ma_ i mpi se ma we ni

Bass

a sho_na kule yo nta ba ma_ na nsi mpi_ i mpi se ma we ni a ba

15

Lead

Alto

Tenor

Baritone

Bass

a sho__na kule yo nta ba ma__

a sho__na kule yo nta ba ma__

a sho__na kule yo nta ba ma__

le ka ma gwa la a sho__na kule yo nta ba ma__ na nsi mpi

18

Lead

Alto

Tenor

Baritone

Bass

i mpi se ma we ni kwa kha le zi nsi zwa ma

i mpi se ma we ni kwa kha le zi nsi zwa ma

i mpi se ma we ni kwa kha le zi nsi zwa ma

i mpi se ma we ni say'ba mbe hla thi ni kwa kha le zi nsi zwa ma

Lead

Alto

Tenor

Baritone

Bass

i zu lu se li zo du ma

i zu lu se li zo du ma

i zu lu se li zo du ma

i ya we ma. i zu lu se li zo du ma say' ba mbe hla thi ni

Lead

Alto

Tenor

Baritone

Bass

kwa kha le zi nsi zwa ma i zu lu

kwa kha le zi nsi zwa ma i zu lu

kwa kha le zi nsi zwa ma i zu lu

kwa kha le zi nsi zwa ma shi ya we ma. i zu lu

28

Lead

Alto

Tenor

Baritone

Bass

se li zo du ma say' bhe ka_ kwa ze kwa sa_

se li zo du ma say' bhe ka_ kwa ze kwa sa_

se li zo du ma say' bhe ka_ kwa ze kwa sa_

se li zo du ma *AWU* shi ya we ma_ say' bhe ka_ kwa ze kwa sa_ awu

32

Lead

Alto

Tenor

Baritone

Bass

kwa ze kwa sa si nga_ le le we ma

kwa ze kwa sa si nga_ le le we ma

kwa ze kwa sa si nga_ le le we ma

kwa ze kwa sa si nga_ le le we ma bes'

Lead

Alto

Tenor

Baritone

Bass

mpe si thi zaw'bu ya we... ma say'bhe ka...kwa ze

mpe si thi zaw'bu ya we... ma say'bhe ka...kwa ze

mpe si thi zaw'bu ya we... ma say'bhe ka...kwa ze

ga di mpe si thi zaw'bu ya we... ma *AWU* shi ya we ma. say'bhe ka...kwa ze

Lead

Alto

Tenor

Baritone

Bass

kwa sa... kwa ze kwa sa si nga... le le we ma

kwa sa... kwa ze kwa sa si nga... le le we ma

kwa sa... kwa ze kwa sa si nga... le le we ma

kwa sa... kwa ze kwa sa si nga... le le we ma bes'

43 7

Ululating

Lead

Alto

Tenor
mpi si thi zaw' bu ya we__ ma

Baritone
mpi si thi zaw' bu ya we__ ma

Bass
mpi si thi zaw' bu ya we__ ma

ga di mpe si thi zaw' bu ya we__ ma

strict tempo ♩ = 118 Kwesikhulu

46

Lead
na nsi mpe ma we__ ni hay' phu me si xo le la ni
mf

Alto

Tenor

Baritone

Bass
ayi phu me ma wen'
mf

49

Lead

Alto

Tenor

Baritone

Bass

ayi phu me ma wen' ayi phu. me si xo le lan' ayi

mf

ayi phu me ma wen' ayi phu. me si xo le lan' ayi

mf

ayi phu me si xo le la ne ayi phu me ma wen' ayi phu. me si xo le la ne

52

Lead

Alto

Tenor

Baritone

Bass

phu me ma weni ayi phu me si xo le lan' ayi

phu me ma weni ayi phu me si xo le lan' ayi

ayi phu me ma wen' ayi phu me si xo le la ne

54

Lead

Alto

Tenor

Baritone

Bass

mf
phu ma ne ma wen' ayi phu me si xo le la ne

phu me phu ma ne ma wen' ayi phu me si xo le la ne

phu me phu ma ne ma wen' ayi phu me si xo le la ne

ayi phu me ma wen' ayi phu me si xo le la ne

56

Lead

Alto

Tenor

Baritone

Bass

phu ma ne ma wen' ayi phu me si xo le la ne

phu ma ne ma wen' ayi phu me si xo le la ne

phu ma ne ma wen' ayi phu me si xo le la ne

ayi phu me ma wen' ayi phu me si xo le la ne

Lead

Alto

Tenor

Baritone

Bass

phu ma ne ma wen' ayi phu me si xo le la ne ayi phu me ma we ni

phu ma ne ma wen' ayi phu me si xo le la ne ayi phu me ma we ni

phu ma ne ma wen' ayi phu me si xo le la ne ayi phu me ma we ni

ayi phu me ma wen' ayi phu me si xo le la ne ayi phu me _____

Lead

Alto

Tenor

Baritone

Bass

ayi phu me si xo le la ne ayi phu me ma we ni ayi phu me si xo le la ne

ayi phu me si xo le la ne ayi phu me ma we ni ayi phu me si xo le la ne

ayi phu me si xo le la ne ayi phu me ma we ni ayi phu me si xo le la ne

ayi phu me si xo le la ne ayi phu me ma wen' ayi phu me si xo le la ne

64

Lead

Alto

Tenor

Baritone

Bass

ayi phu me ma we ni ayi phu me si xo le la ne zi nsi zwa

ayi phu me ma we ni ayi phu me si xo le la ne zi nsi zwa

ayi phu me ma we ni ayi phu me si xo le la ne zi nsi zwa

ayi phu me ma wen' ayi phu me si xo le la ne ayi phu me ma wen'

67

Lead

Alto

Tenor

Baritone

Bass

ayi phu me si xo le lan' ayi phu me ma wen' ayi phu me si xo le lan' ayi

ayi phu me si xo le lan' ayi phu me ma wen' ayi phu me si xo le lan' ayi

ayi phu me si xo le lan' ayi phu me ma wen' ayi phu me si xo le lan' ayi

ayi phu me si xo le la ne ayi phu me ma wen' ayi phu me si xo le la ne

Lead

Alto

— phu me ma wen' ayi phu me si xo le lan' ayi phu me ma wen'

Tenor

— phu me ma wen' ayi phu me si xo le lan' ayi phu me ma wen'

Baritone

— phu me ma wen' ayi phu me si xo le lan' ayi phu me ma wen'

Bass

ayi phu me ma wen' ayi phu me si xo le la ne ayi phu me ma wen'

Lead

Alto

ayi phu me si xo le lan' ayi phu me ma wen' ayi phu me si xo le lan' ayi

Tenor

ayi phu me si xo le lan' ayi phu me ma wen' ayi phu me si xo le lan' ayi

Baritone

ayi phu me si xo le lan' ayi phu me ma wen' ayi phu me si xo le lan' ayi

Bass

ayi phu me si xo le la ne ayi phu me ma wen' ayi phu me si xo le la ne

76

Lead

Alto

Tenor

Baritone

Bass

— phu me ma wen' ayi phu me si xo le lan' ayi — phu me ma wen'

— phu me ma wen' ayi phu me si xo le lan' ayi — phu me ma wen'

— phu me ma wen' ayi phu me si xo le lan' ayi — phu me ma wen'

ayi phu me ma wen' ayi phu me si xo le la ne ayi phu me ma wen'

79

rubato **Isivalo**

Lead

Alto

Tenor

Baritone

Bass

mp ha yi a ba

ayi phu. me si xo le la ne he *mp*

ayi phu. me si xo le la ne he *mp*

ayi phu. me si xo le la ne he *mp*

ayi phu. me si xo le la ne he *mp*

ayi phu. me si xo le la ne he *mp*

83

Lead

Alto

Tenor

Baritone

Bass

fa na be Thu li sa

se___ be ce luk' thu la ku lom' hla ba___

se___ be ce luk' thu la ku lom' hla ba___

se___ be ce luk' thu la ku lom' hla ba___

se___ be ce luk' thu la ku lom' hla ba___

se___ be ce luk' thu la ku lom' hla ba___

“Kazi Siyokwenze Njani?” (What shall we do?)

Isicathamiya group Ladysmith Black Mambazo initially gained international attention when they were included on Paul Simon’s (an American musician, singer, songwriter, actor and producer) immensely popular 1986 album *Graceland* and subsequent world tour. Contrary to popular belief, Simon was chastised by anti-apartheid activists for visiting South Africa to see Shabalala (and other African musicians) and so breaching the cultural boycott (Greer, 2006: 54).

A brief history of Joseph Shabalala, the founder of Blacksmith Mambazo:

Joseph Shabalala was born 28 August 1941 on a white-owned farm called Tugela near Ladysmith. His father, Mluwane Jonathan Shabalala, called his son Bhekizizwe, (look-after-the-nation). He and his wife Nomandla, were born on the same farm. Jonathan Shabalala purchased a farm near Kikontalok. But before he could reap the benefits of his new property, Jonathan Shabalala died and the whole family moved back to Tugela. His father’s death when he was 12 forced Shabalala to leave school and go to work on the farm. Shabalala began singing in choirs and vocal groups after moving to Durban in 1958 to work in industries. In 1960, he formed a choir, and they began performing *isicathamiya* music—the Zulu [a cappella] tradition—at local weddings and competing. By 1964 Shabalala’s choir was considered the best in the region and, after a series of dreams, he came upon the name of Ladysmith Black Mambazo (Erlmann, 1996).

Ndima’s mother, Khaselephi Shabalala, shared the same surname as Joseph Shabalala, thus Ndima referred to Joseph Shabalala as uncle, as is customary in Zulu culture. Ndima and his group had a favorable connection with Shabalala, who occasionally mentored the youthful group. This mentorship assisted Ndima’s ensemble in winning a number of *isicathamiya* competitions.

“Kazi Siyokwenze Njani?” (What shall we do?) is a wish and prophecy that came true in 1988 when the great one (Joseph Shabalala) was anointed and put on the throne, receiving the Grammy Award for Best Traditional Folk Recording for the album *Shaka Zulu*. According to Masango (1996: 4) “*Ukubonga* means to give thanks to anybody who has done something good or recognisable as genuine and valid”. The choir expresses gratitude to Shabalala and his colleagues for their guidance, which has helped them become a feared and respected group in the *isicathamiya* sector.

Kazi siyokwenze njani thina (lead)

What shall we do?

Kazi siyokwenze njani (choir)

What shall we do?

Thina Thulisa brother[si]

We the Thulisa Brothers

Kazi siyoshona ngaphi na
Thina MaThulisa amahle
Kazi siyothathani sihlanganise nani

Sizimpofana nje
Uma kuqhamuka izw'elimemezayo lithi
Sibizwe ngaphesheya kwezilwandle (choir)

Gijima ndoda (lead)
Sesiyawu thuma wena mfoka Ndim
Gijima ndoda uyosiqashela ihashi lalomculo

Lon'elinamaphiko okundiza
Lisithathe lisibeke cababa
Ngaphesheya kwezilwandle (choir)
Wo simenyiwe
mabhungu namatshitshi madoda (lead)
Sobe sikhona thina sobe sikhona thina
Ngaphesheya kwezilwandle
Mhla ingqungqulu
beyibek'esihlalweni sobukhosi (choir)
 Repeat section

Yobikhoni Thulisa (lead)
Sobe sishayizandla ngaphesheya kwezilwandle

Sithi halala! mfoka Mshengu

Mhla ingqungqulu
beyithwes'umqhele wegolide (choir)
 Repeat section

Sobe sikhona thina sobe sikhona thina
Ngaphesheya kwezilwandle

Where shall we run to
 We the Thulisa Brothers
 What preparedness shall we
 make
 Being so poor
 When a loud voice calls and says
 "You have been invited to visit
 overseas"
 Hurry up, man!
 We'll send you, Ndim
 Go and get us a music horse
 (airplane)
 A horse that has wings to fly
 That would carry us over the seas
 to the country
 We have been invited
 young men and young women
 We will be there; we will be there
 we will be there overseas
 When the great one
 is anointed and put on the throne

Thulisa (Brothers) will be there
 We'll be clapping our hands
 saying
 "Bravo, Congratulations!
 Mshengu"
 When the great one
 is anointed and put on the throne

We will be there; we will be there
 we will be there overseas

Mhla ingqungqulu
beyibek'esihlalweni sobukhosi (choir)

When the great one
is anointed and put on the throne

Siyabonga thina (lead)
Thina siyabonga madoda

We give thanks
We thank you men [Ladysmith
Black Mambazo]

Thina siyabonga zinsizwa
Ngaphesheya kwezilwandle
Basonqobelizwe lonke

We give thanks
Overseas,
you have conquered for the
whole country

Thina siyabonga madoda
Thina siyabonga zinsizwa
Basesaba njenge zulu thina

We give thanks
We give thanks to you men
They fear us (the rivals)
just like they fear the thunder
Due to the help from Black
Mambazo

Ngenxa yama Mbazo amanyama

Siyabonga zinsizwa
Thina siyabonga madoda (choir)
Hayi (lead)
He (choir)
Ukwenz'akufani madoda (lead)

We give thanks to you men
We give thanks to you men
No!
He!
Everybody does things
differently/performance is not the
same
We have given the judge a
difficult time

Kuyawu del'umehluleli (choir)

Kazi Siyokwenza Njani?

rubato ♩ = 100 **Isihloko**

R D Ndimba & M Malinga 1987

Lead

Ka *mp* zi s'yo kwe nze nja ni thi na

Alto

ka *mp* zi s'yo

Tenor

ka *mp* zi s'yo

Baritone

ka *mp* zi s'yo

Bass

ka *mp* zi s'yo

5

Lead

A.

kwe nze_ nja ni thi na Thu li sa bro ther si ka

T.

kwe nze_ nja ni thi na Thu li sa bro ther si ka

Bar.

kwe nze_ nja ni thi na Thu li sa bro ther si ka

B.

kwe nze_ nja ni thi na Thu li sa bro ther si ka

Lead

A.

T.

Bar.

B.

zi s'yo sho na nga phi na thi na ma thu li sa ma hle ka

zi s'yo sho na nga phi na thi na ma thu li sa ma hle ka

zi s'yo sho na nga phi na thi na ma thu li sa ma hle ka

zi s'yo sho na nga phi na thi na ma thu li sa ma hle ka

Lead

A.

T.

Bar.

B.

zi s'yo tha tha ni s'hla nga ni se na ni si zi mpo fa na nje u'ma

zi s'yo tha tha ni s'hla nga ni se na ni si zi mpo fa na nje u'ma

zi s'yo tha tha ni s'hla nga ni se na ni si zi mpo fa na nje u'ma

zi s'yo tha tha ni s'hla nga ni se na ni si zi mpo fa na nje u'ma

15

Lead

A.

T.

Bar.

B.

k'qham' ki zwel me me za yo lith' si bi zwe... nga phe she ya kwe zi

k'qham' ki zwel me me za yo lith' si bi zwe... nga phe she ya kwe zi

k'qham' ki zwel me me za yo lith' si bi zwe... nga phe she ya kwe zi

k'qham' ki zwel me me za yo lith' si bi zwe... nga phe she ya kwe zi

17

Lead

A.

T.

Bar.

B.

gi ji ma ndo da—

lwa ndle ses' ya thu ma we na mfo ka Ndi

lwa ndle ses' ya thu ma we na mfo ka Ndi

lwa ndle ses' ya thu ma we na mfo ka Ndi

lwa ndle ses' ya thu ma we na mfo ka Ndi

Lead

A.

T.

Bar.

B.

ma gi ji ma ndo u'yo sqa she li ha shi la lo mchu lo lo nel' na ma phi ko ku

ma gi ji ma ndo u'yo sqa she li ha shi la lo mchu lo lo nel' na ma phi ko ku

ma gi ji ma ndo u'yo sqa she li ha shi la lo mchu lo lo nel' na ma phi ko ku

ma gi ji ma ndo u'yo sqa she li ha shi la lo mchu lo lo nel' na ma phi ko ku

Lead

A.

T.

Bar.

B.

ndi za lis' tha the lis' be ke ca ba ba nga

ndi za lis' tha the lis' be ke ca ba ba nga

ndi za lis' tha the lis' be ke ca ba ba nga

ndi za lis' tha the lis' be ke ca ba ba nga

strict tempo ♩ = 104 Kwesiphakathi

5

25

Lead

wos' me nyi we ma bhung' na ma
mf

A.

phe she ya kwe zi lwa ndle

T.

phe she ya kwe zi lwa ndle

Bar.

phe she ya kwe zi lwa ndle

B.

phe she ya kwe zi lwa ndle

27

Lead

tshi tshi mo do da

A.

s'yo be si kho. na thi na s'yo be si kho. na thi na nga
mf

T.

s'yo be si kho. na thi na s'yo be si kho. na thi na nga
mf

Bar.

s'yo be si kho. na thi na s'yo be si kho. na thi na nga
mf

B.

s'yo be si kho. na thi na s'yo be si kho. na thi na nga
mf

Lead

A.

T.

Bar.

B.

phe she ya kwe zi lwa ndle

phe she ya kwe zi lwa ndle

phe she ya kwe zi lwa ndle

phe she ya kwe zi lwa ndle

Lead

A.

T.

Bar.

B.

mhla i ngqu ngqu lu bey' be ke si hla lwe ni so bu kho si s'yo be si kho na thi na

mhla i ngqu ngqu lu bey' be ke si hla lwe ni so bu kho si s'yo be si kho na thi na

mhla i ngqu ngqu lu bey' be ke si hla lwe ni so bu kho si s'yo be si kho na thi na

mhla i ngqu ngqu lu bey' be ke si hla lwe ni so bu kho si s'yo be si kho na thi na

Lead

A.

T.

Bar.

B.

s'yo be si kho na thi na nga phe she ya kwe zi lwa ndle

s'yo be si kho na thi na nga phe she ya kwe zi lwa ndle

s'yo be si kho na thi na nga phe she ya kwe zi lwa ndle

s'yo be si kho na thi na nga phe she ya kwe zi lwa ndle

Lead

A.

T.

Bar.

B.

yo bi kho ni thu li sa ma

mhla i ngqu ngqu lu bey' be ke si hla lwe ni so bu kho si

mhla i ngqu ngqu lu bey' be ke si hla lwe ni so bu kho si

mhla i ngqu ngqu lu bey' be ke si hla lwe ni so bu kho si

mhla i ngqu ngqu lu bey' be ke si hla lwe ni so bu kho si

Lead

A.

T.

Bar.

B.

so bes' sha i — za ndla nga phe she ya kwe zi lwa ndle si thi

so bes' sha i — za ndla nga phe she ya kwe zi lwa ndle si thi

so bes' sha i — za ndla nga phe she ya kwe zi lwa ndle si thi

so bes' sha i — za ndla nga phe she ya kwe zi lwa ndle si thi

Lead

A.

T.

Bar.

B.

ha la la mfo ka Mshe ngu mhla i ngqu ngqul bey' be kum' qhe le we go li de

ha la la mfo ka Mshe ngu mhla i ngqu ngqul bey' be kum' qhe le we go li de

ha la la mfo ka Mshe ngu mhla i ngqu ngqul bey' be kum' qhe le we go li de

ha la la mfo ka Mshe ngu mhla i ngqu ngqul bey' be kum' qhe le we go li de

41

Lead

A.

T.

Bar.

B.

so bes' sha i — za ndla nga phe she ya kwe zi lwa ndle si thi

so bes' sha i — za ndla nga phe she ya kwe zi lwa ndle si thi

so bes' sha i — za ndla nga phe she ya kwe zi lwa ndle si thi

so bes' sha i — za ndla nga phe she ya kwe zi lwa ndle si thi

43

Lead

A.

T.

Bar.

B.

ha la la mfo ka Mshe ngu mhla i ngqu ngqul bey' be kum' qhe le we go li de

ha la la mfo ka Mshe ngu mhla i ngqu ngqul bey' be kum' qhe le we go li de

ha la la mfo ka Mshe ngu mhla i ngqu ngqul bey' be kum' qhe le we go li de

ha la la mfo ka Mshe ngu mhla i ngqu ngqul bey' be kum' qhe le we go li de

Lead

A.

T.

Bar.

B.

s'yo be si kho__ na thi na s'yo be si kho__ na thi na nga

s'yo be si kho__ na thi na s'yo be si kho__ na thi na nga

s'yo be si kho__ na thi na s'yo be si kho__ na thi na nga

s'yo be si kho__ na thi na s'yo be si kho__ na thi na nga

Lead

A.

T.

Bar.

B.

phe she ya kwe zi lwa ndle mhla i ngqu ngqu lu bey' be ke si hla lwe ni so bu kho

phe she ya kwe zi lwa ndle mhla i ngqu ngqu lu bey' be ke si hla lwe ni so bu kho

phe she ya kwe zi lwa ndle mhla i ngqu ngqu lu bey' be ke si hla lwe ni so bu kho

phe she ya kwe zi lwa ndle mhla i ngqu ngqu lu bey' be ke si hla lwe ni so bu kho

49 $\text{♩} = 108$ Kwesikhulu 11

Lead $\text{B}\flat$ 4/4

si ya bo nga thi na

A. C 4/4

si thi na si ya bo nga ma do da si ya

T. C 4/4

si thi na si ya bo nga ma do da si ya

Bar. $\text{B}\flat$ 4/4

si thi na si ya bo nga ma do da si ya

B. $\text{B}\flat$ 4/4

si thi na si ya bo nga ma do da thi na si ya

52

Lead $\text{B}\flat$

A. C

— bo nga thi na si ya bo nga ma do da si ya.

T. C

— bo nga thi na si ya bo nga ma do da si ya.

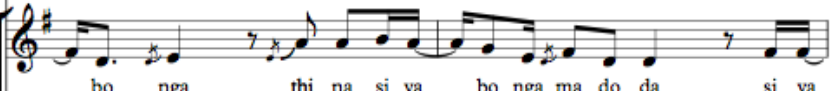
Bar. $\text{B}\flat$

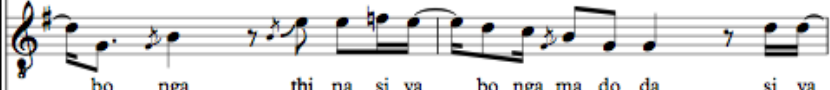
— bo nga thi na si ya bo nga ma do da si ya.

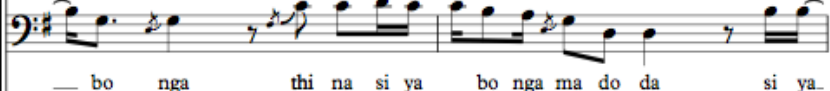
B. $\text{B}\flat$

— bo nga zi nsi zwa thi na si ya bo nga ma do da thi na si ya.

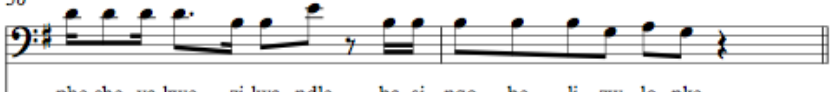
Lead  na nga

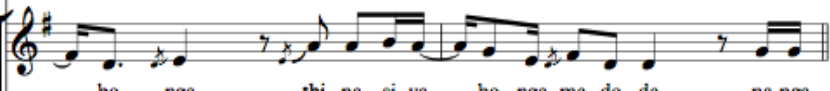
A.  — bo nga thi na si ya bo nga ma do da si ya.

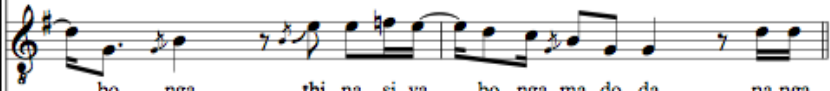
T.  — bo nga thi na si ya bo nga ma do da si ya.

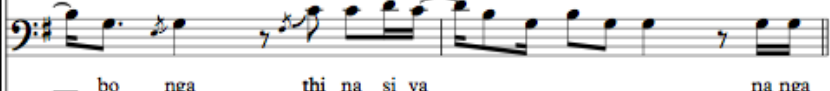
Bar.  — bo nga thi na si ya bo nga ma do da si ya.

B.  — bo nga zi nsi zwa thi na si ya bo nga ma do da thi na si ya.

Lead  phe she ya kwe zi lwa ndle ba si nqo be li zw lo nke

A.  — bo nga thi na si ya bo nga ma do da na nga

T.  — bo nga thi na si ya bo nga ma do da na nga

Bar.  — bo nga thi na si ya na nga

B.  — bo nga zi nsi zwa thi na si ya bo nga ma do da thi na si ya.

58

Lead

A.

T.

Bar.

B.

phe she ya kwe zi lwa ndle ba si nqo be li zwe lo nke na nga

— bo nga zi nsi zwa thi na si ya bo nga ma do da thi na si ya.

60

Lead

A.

T.

Bar.

B.

phe she ya kwe zi lwa ndle ba si nqo be li zwe lo nke si ya.

— bo nga zi nsi zwa thi na si ya bo nga ma do da thi na si ya.

Lead

A.

T.

Bar.

B.

— bo nga zi nsi zwa thi na si ya bo nga ma do da si ya.

— bo nga zi nsi zwa thi na si ya bo nga ma do da si ya.

— bo nga zi nsi zwa thi na si ya bo nga ma do da si ya.

— bo nga zi nsi zwa thi na si ya bo nga ma do da thi na si ya.

Lead

A.

T.

Bar.

B.

— bo nga zi nsi zwa thi na si ya bo nga ma do da si ya.

— bo nga zi nsi zwa thi na si ya bo nga ma do da si ya.

— bo nga zi nsi zwa thi na si ya bo nga ma do da si ya.

— bo nga zi nsi zwa thi na si ya bo nga ma do da thi na si ya.

66

Lead

ba se

A.

— bo nga zi nsi zwa thi na si ya bo nga ma do da si ya.

T.

— bo nga zi nsi zwa thi na si ya bo nga ma do da si ya.

Bar.

— bo nga zi nsi zwa thi na si ya bo nga ma do da si ya.

B.

— bo nga zi nsi zwa thi na si ya bo nga ma do da thi na si ya.

68

Lead

sa ba nje nge zul' thi na ngenx' ya ma mba za mnya ma

A.

— bo nga zi nsi zwa thi na si ya bo nga ma do da ba se

T.

— bo nga zi nsi zwa thi na si ya bo nga ma do da ba se

Bar.

— bo nga zi nsi zwa thi na si ya bo nga ma do da ba se

B.

— bo nga zi nsi zwa thi na si ya bo nga ma do da thi na si ya.

Lead

A.

T.

Bar.

B.

sa ba nje nge zu lu thi na nge nxa ya Ma mba zam' nya ma ba se

sa ba nje nge zu lu thi na nge nxa ya Ma mba zam' nya ma ba se

sa ba nje nge zu lu thi na nge nxa ya Ma mba zam' nya ma ba se

— bo nga zi nsi zwa thi na si ya bo nga ma do da thi na si ya

Lead

A.

T.

Bar.

B.

sa ba nje nge zu lu thi na nge nxa ya Ma mba zam' nya ma si ya

sa ba nje nge zu lu thi na nge nxa ya Ma mba zam' nya ma si ya

sa ba nje nge zu lu thi na nge nxa ya Ma mba zam' nya ma si ya

— bo nga zi nsi zwa thi na si ya bo nga ma do da thi na si ya

74

Lead

A.

T.

Bar.

B.

— bo nga zi nsi zwa thi na si ya bo nga ma do da si ya.

— bo nga zi nsi zwa thi na si ya bo nga ma do da si ya.

— bo nga zi nsi zwa thi na si ya bo nga ma do da si ya.

— bo nga zi nsi zwa thi na si ya bo nga ma do da thi na si ya.

76

Lead

A.

T.

Bar.

B.

— bo nga zi nsi zwa thi na si ya bo nga ma do da si ya.

— bo nga zi nsi zwa thi na si ya bo nga ma do da si ya.

— bo nga zi nsi zwa thi na si ya bo nga ma do da si ya.

— bo nga zi nsi zwa thi na si ya bo nga ma do da thi na si

78

Lead *mp* ha yi

A. — bo nga zi nsi zwa thi na si ya bo nga

T. — bo nga zi nsi zwa thi na si ya bo nga

Bar. — bo nga zi nsi zwa thi na si ya bo nga

B. bo nga zi nsi zwa thi na si ya bo nga

81

Lead *mp* u kwe nza! fa ni ma doda ³ ku yo de lu ma hlu le li

A. *port.* he *mp* ku yo de lu ma hlu le li

T. *port.* he *mp* ku yo de lu ma hlu le li

Bar. *port.* he *mp* ku yo de lu ma hlu le li

B. *port.* he *mp* ku yo de lu ma hlu le li

“Mama Uyozisola”

The discovery of gold on the Witwatersrand began a period of economic, social, and political transformation in South Africa from June 1886. Many African males were compelled to leave their homes in order to support their families by working in metropolitan places. As a result, the women were left with the responsibility of caring for children. The song “*Mama Uyozisola*” speaks of a mother who has neglected to take the little one to school. The song’s theme appears to be linked to the patriarchal system’s ideological standing, with the mother being blamed for neglecting to take the child to school. A rather short section of the song instructs fathers to erect wooden structures (*izinkambo*) for storing cattle while their young boys attend school.

This is the only song in the entire album that does not include any of the choirs’ tags. It is worth noting that the intro “*Mama uyozisola ngalento oyenzayo*” (Mother, you’ll regret not sending your child to school) is also utilised as the tag. I inquired as to why the group felt the need to utilise this line as both an intro and an outro. They told me they thought it was a strong message that deserved its specific and repeated musical positions (Malinga interview 2018).

<i>Mama</i> (lead)	Mother!
<i>Mama mama</i> (choir)	Mother, mother
<i>Mama buyis ’umntwana eskoleni</i>	Mother, mother take your child to school
Repeat section	
<i>Heyi mama</i> (lead)	Hey mother!
<i>Mama mam ’uyozisola ngalento oyenzayo</i> (choir)	Mother, mother, you will regret what you are doing
Repeat section	
<i>Awubhek ’omam ’abanye bona</i> (lead)	Look around at the other mothers
<i>Awubheke omame</i>	Look around at the other mothers
<i>Ezabo ziyafunda</i>	Their children are in school.
<i>Awubheke omame</i>	Look around at the other mothers
<i>Ezabo ziyafunda eskoleni</i> (choir)	Their children are in school.

<i>Wen'eyakho</i> (lead)	But your child
<i>Awubhek'ayifundi</i> (choir)	Your child, it is not in school
<i>Wen'eyakho</i> (lead)	But your child
<i>Engani way'tetisumntwana</i> (choir)	You forced him/her to look after the newborn.
Repeat section	
<i>Akenisukumeni bobaba</i> (lead)	Stand up, ye men
<i>Akenisukumeni bobaba</i>	Stand up, ye men
<i>Akenisukumeni bobaba nakhizinkambo</i>	Stand up ye men and build cattle enclosures, <i>izinkambo</i> ²⁹
<i>Musan'ukwethwes'izingane ubunzima</i> (choir)	Do not overburden the children
<i>Wayiyekelela</i> (lead)	You have been negligent
<i>Wayiyekelela</i> (choir)	You have been negligent
Repeat section	
<i>Wayiyekelela</i> (lead)	You have been negligent
<i>Uye wayiyekelela lengane wayiyekelela</i> (choir)	You have been negligent with the child
<i>Awubheke</i> (lead)	Now have a look at the child
<i>Idlalama daysi ibulal'bantu</i>	He/she is gambling and murdering people.
<i>Wayiyekelela lengane wayiyekelela</i>	You have been negligent with the child
Repeat section	
<i>Ukukhala kwalengane kungizwisa ubuhlungu</i>	The child's cries cause me pain
<i>Uye wayiyekelela lengane wayiyekelela</i> (choir)	You have been negligent with the child

²⁹ *Inkambo* is a wooden enclosure. *Izinkambo* (plural) are structures erected in rural South Africa by men from a certain community to offer a common area for storing cattle while their young boys attend school.

<i>Wayiyekelela</i> (lead)	You have been negligent
<i>Wayincish'amathalente</i>	You deprived the child of his talents
<i>Wayincish'ikusas'elihle</i>	You have deprived this child of its future
<i>Uye wayiyekelela lengane wayiyekela</i> (choir)	You have been negligent with the child
<i>Wayiyekelela</i> (lead)	You have been negligent
<i>Wayincish'ifa laphakade</i>	You have deprived this child of its future
<i>Wayincish'imfundo</i>	You deprived this child of his education.
<i>Uye wayiyekelela lengane wayiyekela</i> (choir)	You have been negligent with the child
<i>Wayiyekelela</i> (lead)	You have been negligent
<i>Uye wayiyekelela lengane wayiyekelela</i> (choir)	You have been negligent with the child
<i>Heyi mama</i> (lead)	Hey mother!
<i>Mama mam'uyozisola ngalento oyenzayo</i> (choir)	Consequently, you will regret not taking your child to school

Mama Uyozisola

rubato ♩ = 100 **Isihloko**

D. R. Ndimba & M. Malinga 1989

Lead *mp* Ma ma we na ma ma ma wa

Alto *mp* ma ma ma ma

Tenor *mp* ma ma ma ma

Baritone *mp* ma ma ma ma

Bass *mp* ma ma ma ma

4

Lead mi ma ma we na ma

A. ma ma buy' sum' ntwana es' ko le ni ma ma

T. ma ma buy' sum' ntwana es' ko le ni ma ma

Bar. ma ma buy' sum' ntwana es' ko le ni ma ma

B. ma ma buy' sum' ntwana es' ko le ni ma ma

Lead

ma ma wa mi... hey

A.

ma ma ma ma buy' sum' ntwana es' ko le ni

T.

ma ma ma ma buy' sum' ntwana es' ko le ni

Bar.

ma ma ma ma buy' sum' ntwana es' ko le ni

B.

ma ma ma ma buy' sum' ntwana es' ko le ni

Lead

ma ma hey

A.

ma mu u yo so la nga le nto o ye nza yo

T.

ma mu u yo so la nga le nto o ye nza yo

Bar.

ma mu u yo so la nga le nto o ye nza yo

B.

ma mu u yo so la nga le nto o ye nza yo

16

Lead

ma — ma —

A.

ma mu u yo so la nga le nto o ye nza yo —

T.

ma mu u yo so la nga le nto o ye nza yo —

Bar.

ma mu u yo so la nga le nto o ye nza yo —

B.

ma mu u yo so la nga le nto o ye nza yo —

21

Lead

aw' bhe ko ma ma ba nye bo na —

A.

aw' bhe ke o ma me e za bo z'ya

T.

aw' bhe ke o ma me e za bo z'ya

Bar.

aw' bhe ke o ma me e za bo z'ya

B.

aw' bhe ke o ma me e za bo z'ya

Lead

A.

T.

Bar.

B.

fu nda aw' bhe ke o ma me e za bo z'ya fu ndes' ko le ni

fu nda aw' bhe ke o ma me e za bo z'ya fu ndes' ko le ni

fu nda aw' bhe ke o ma me e za bo z'ya fu ndes' ko le ni

fu nda aw' bhe ke o ma me e za bo z'ya fu ndes' ko le ni

Lead

A.

T.

Bar.

B.

aw' bhek' ay' fu ndi e ngani way' te ti sum'ntwa

aw' bhek' ay' fu ndi e ngani way' te ti sum'ntwa

aw' bhek' ay' fu ndi e ngani way' te ti sum'ntwa

we ne ya kho aw' bhek' ay' fu ndi we ne ya kho e ngani way' te ti sum'ntwa

30

Lead

aw' bhe ko ma ma ba nye bo na_

mf

A.

na *mf* aw' bhe ke o ma me e za bo z'ya

T.

na *mf* aw' bhe ke o ma me e za bo z'ya

Bar.

na *mf* aw' bhe ke o ma me e za bo z'ya

B.

na_ *mf* aw' bhe ke o ma me e za bo z'ya

34

Lead

A.

fu nda aw' bhe ke o ma me e za bo z'ya fu ndes' ko le ni

T.

fu nda aw' bhe ke o ma me e za bo z'ya fu ndes' ko le ni

Bar.

fu nda aw' bhe ke o ma me e za bo z'ya fu ndes' ko le ni

B.

fu nda aw' bhe ke o ma me e za bo z'ya fu ndes' ko le ni

Lead

A.

T.

Bar.

B.

aw' bhek' ay' fu ndi e nga ni way' te ti sum' ntwā

aw' bhek' ay' fu ndi e nga ni way' te ti sum' ntwā

aw' bhek' ay' fu ndi e nga ni way' te ti sum' ntwā

we ne ya kho aw' bhek' ay' fu ndi we ne ya kho e nga ni way' te ti sum' ntwā

40

Lead

A.

T.

Bar.

B.

a ken' su ku me ni bo ba ba

na

na

na

na

44

Lead

A.

T.

Bar.

B.

a ken' su ku me ni bo ba ba a ken' su ku

a ken' su ku me ni bo ba ba a ken' su ku

a ken' su ku me ni bo ba ba a ken' su ku

a ken' su ku me ni bo ba ba a ken' su ku

48

Lead

A.

T.

Bar.

B.

me ni bo ba ba na khi zi nka mbo mu

me ni bo ba ba na khi zi nka mbo mu

me ni bo ba ba na khi zi nka mbo mu

na khi zi nka mbo mu

Lead

A.

T.

Bar.

B.

sa nu kwe thwe si zi nga nu bu nzi ma way' ye ke le

sa nu kwe thwe si zi nga nu bu nzi ma way' ye ke le

sa nu kwe thwe si zi nga nu bu nzi ma way' ye ke le

sa nu kwe thwe si zi nga nu bu nzi ma way' ye ke le la

Lead

A.

T.

Bar.

B.

la way' ye ke le la u ye wa ye ke le la

la way' ye ke le la u ye wa ye ke le la

la way' ye ke le la u ye wa ye ke le la

way' ye ke le la way' ye ke le la

Lead

A.

T.

Bar.

B.

le nga ne way' ye ke lel' i dla la ma days' i bu la la ba

le nga ne way' ye ke lel' i dla la ma days' i bu la la ba

le nga ne way' ye ke lel' i dla la ma days' i bu la la ba

le nga ne way' ye ke lel' aw' bhe ke aw' bhe ke

Lead

A.

T.

Bar.

B.

ntu way'. ye ke... le la le nga ne way' ye ke lel' i dla la ma days'

ntu way'. ye ke... le la le nga ne way' ye ke lel' i dla la ma days'

ntu way'. ye ke... le la le nga ne way' ye ke lel' i dla la ma days'

aw' bhe ke le nga ne way' ye ke lel' aw' bhe ke

Lead

A.

T.

Bar.

B.

i bu la la ba ntu way' ye ke le la le ngane way' ye ke le'

i bu la la ba ntu way' ye ke le la le ngane way' ye ke le'

i bu la la ba ntu way' ye ke le la le ngane way' ye ke le'

aw' bhe ke aw' bhe ke le ngane way' ye ke le'

Lead

A.

T.

Bar.

B.

way' ye ke le la way' ye ke le

way' ye ke le la way' ye ke le

way' ye ke le la way' ye ke le

way' ye ke le la way' ye ke le la

67

Lead

A.

T.

Bar.

B.

la u ye wa_ ye ke_ le la le nga ne way' ye ke lel' way'_ ye ke le

la u ye wa_ ye ke_ le la le nga ne way' ye ke lel' way'_ ye ke le

la u ye wa_ ye ke_ le la le nga ne way' ye ke lel' way'_ ye ke le

way' ye ke le la le nga ne way' ye ke lel' way' ye ke le la

70

Lead

A.

T.

Bar.

B.

la way'_ ye ke le la u ye wa_ ye ke_ le la

la way'_ ye ke le la u ye wa_ ye ke_ le la

la way'_ ye ke le la u ye wa_ ye ke_ le la

way' ye ke le la way' ye ke le la

72

Lead

i ya kha — la nga we mam —

A.

le nga ne way' — ye ke lel' u ku kha la kwa le ngan'

T.

le nga ne way' — ye ke lel' u ku kha la kwa le ngan'

Bar.

le nga ne way' — ye ke lel' u ku kha la kwa le ngan'

B.

le nga ne way' — ye ke lel' way' ye ke le la

74

Lead

ku ngi zwis' ub' hlu ngu u ye wa — ye ke — le la

A.

ku ngi zwis' ub' hlu ngu u ye wa — ye ke — le la

T.

ku ngi zwis' ub' hlu ngu u ye wa — ye ke — le la

Bar.

ku ngi zwis' ub' hlu ngu u ye wa — ye ke — le la

B.

way' ye ke le la way' ye ke le la

76

Lead

i ya kha — la nga we mam —

A.

le nga ne way' — ye ke lel' u ku kha la kwa le ngan'

T.

le nga ne way' — ye ke lel' u ku kha la kwa le ngan'

Bar.

le nga ne way' — ye ke lel' u ku kha la kwa le ngan'

B.

le nga ne way' — ye ke lel' way' ye ke le la

78

Lead

ku ngi zwis' ub' hlu ngu u ye wa — ye ke — le la

A.

ku ngi zwis' ub' hlu ngu u ye wa — ye ke — le la

T.

ku ngi zwis' ub' hlu ngu u ye wa — ye ke — le la

Bar.

ku ngi zwis' ub' hlu ngu u ye wa — ye ke — le la

B.

way' ye ke le la way' ye ke le la

80

Lead

way' nci sha ma tha le nte le nga ne

A.

le nga ne way' ye ke lel' way' nci sha ma tha lent'

T.

le nga ne way' ye ke lel' way' nci sha ma tha lent'

Bar.

le nga ne way' ye ke lel' way' nci sha ma tha lent'

B.

le nga ne way' ye ke lel' way' ye ke le la

82

Lead

A.

way' nci shik' sa se li hle way' ye ke le la

T.

way' nci shik' sa se li hle way' ye ke le la

Bar.

way' nci shik' sa se li hle way' ye ke le la

B.

way' ye ke le la way' ye ke le la

84

Lead

way' nci sha ma tha le nte le nga ne

A.

le nga ne way' ye ke lel' way' nci sha ma tha lent'

T.

le nga ne way' ye ke lel' way' nci sha ma tha lent'

Bar.

le nga ne way' ye ke lel' way' nci sha ma tha lent'

B.

le nga ne way' ye ke lel' way' ye ke le la

86

Lead

way' nci shik' sa se li hle way' ye ke le la

A.

way' nci shik' sa se li hle way' ye ke le la

T.

way' nci shik' sa se li hle way' ye ke le la

Bar.

way' nci shik' sa se li hle way' ye ke le la

B.

way' ye ke le la way' ye ke le la

88

Lead

way' nci shi — fa la pha ka de

A.

le nga ne way' — ye ke lel' way' nci shi fa la pha

T.

le nga ne way' — ye ke lel' way' nci shi fa la pha

Bar.

le nga ne way' — ye ke lel' way' nci shi fa la pha

B.

le nga ne way' — ye ke lel' way' ye ke le la

90

Lead

A.

ka de way' nci shi mfund' u ye wa — ye ke — le la

T.

ka de way' nci shi mfund' u ye wa — ye ke — le la

Bar.

ka de way' nci shi mfund' u ye wa — ye ke — le la

B.

way' ye ke le la way' ye ke le la

92

Lead

way' ye ke le la wena ma

A.

le nga ne way' ye ke lel' way' ye ke le la way' ye ke le

T.

le nga ne way' ye ke lel' way' ye ke le la way' ye ke le

Bar.

le nga ne way' ye ke lel' way' ye ke le la way' ye ke le

B.

le nga ne way' ye ke lel' way' ye ke le la way' ye ke le la

95

Lead

A.

la u ye wa ye ke le la le nga ne way' ye ke lel' way' ye ke le

T.

la u ye wa ye ke le la le nga ne way' ye ke lel' way' ye ke le

Bar.

la u ye wa ye ke le la le nga ne way' ye ke lel' way' ye ke le

B.

way' ye ke le la le nga ne way' ye ke lel' way' ye ke le la

Lead

A.

T.

Bar.

B.

la way' ye ke le la u ye wa_ ye ke_ le la le nga ne way' ye ke lel'

la way' ye ke le la u ye wa_ ye ke_ le la le nga ne way' ye ke lrl'

la way' ye ke le la u ye wa_ ye ke_ le la le nga ne way' ye ke lel'

way' ye ke le la way' ye ke le la le nga ne way' ye ke lel'

101

rubato

Isivalo

Lead

A.

T.

Bar.

B.

hey ma ma

mp

ma mu u yo so

ma mu u yo so

ma mu u yo so

ma mu u yo so

Lead

A.

T.

Bar.

B.

la nga le nto o ye nza yo

The musical score consists of five staves. The top staff is labeled 'Lead' and contains a whole rest. The next four staves are labeled 'A.', 'T.', 'Bar.', and 'B.' respectively. Each of these four staves contains the same melodic line: a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter rest, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a half note G4, and a whole note G4. The lyrics 'la nga le nto o ye nza yo' are written below the notes, with a long horizontal line under the final 'yo'.

“Ngangiyeshela”

An unlucky suitor laments his failure to capture the heart of the girl he loves. He has conjured up poetic expressions to compliment her beauty but they have all been in vain. His heart is broken by the empty promises she had given him.

Ngangiyeshela mina lentombi (lead)

Ngay'shela yangala

Ngay'shela yangala sengath'ibing'khohlisa

I courted this girl

I courted her but she jilted me

She was perhaps playing games
with me

Repeat section

Inhliziyo yami ibuhlungu ngempela (lead)

Inhliziyo yami Inhliziyo yami (choir)

Inhliziyo yami ibuhlungu ngesenzo salentombi

My heart is broken

My heart, oh my heart

My heart is broken for she gave
me empty promises

Uma ngiy'bheka mina (lead)

Uma ngiy'bheka uma ngiy'buka

When I look at her

When I look at her, and when I
see her

Uma ngiy'bheka lentombi kuthi mang'khale

When I see this girl, all I want to
do is cry

Uma ngiy'bheka uma ngiy'buka

When I look at her, and when I
see her

Uma ngiy'bheka ngizwa kwehlizinyembezi

When I look at her or see her,
tears stream down my face.

Uma ngiy'bheka lentombi kuthi mang'khale

When I see this girl, all I want to
do is cry

Uma ngiy'bheka uma ngiy'buka

When I look at her, and when I
see her

Uma ngiy'bheka ngizwa kwehlizinyembezi

When I look at her or see her,
tears stream down my face.

Wozulibambe msheli wami (lead)

Do not let the sun go down³⁰

³⁰ In this scenario, the English saying, "Do not let the sun go down" alludes to a retribution against the girl who seemed to promise to fall in love with the suitor and later changed her mind.

Wolibamba lingashoni wemsheli wami
Wozulibambe msheli wami (lead)
Wolibamba lingashoni wemsheli wami
Repeat last two line till cue

Do not let the sun go down
Do not let the sun go down
Do not let the sun go down

La la la la....
Wozulibambe msheli wami (lead)
Wolibamba lingashoni wemsheli wami

La la la la...
Do not let the sun go down
Do not let the sun go down

Hayi (lead)
He (choir)
Ukwenz'akufani madoda (lead)

No!
He!
Everybody does things
differently/performance is not the
same
We have given the judge a
difficult time

Kuyawu del'umehluleli (choir)

Ngangiyeshela

R D Ndimma & M Malinga 1987

rubato ♩ = 85 **Isihloko**

Lead

Nga ng'ye she... la mi na le nto mbi
mp

Alto

ngay' she la ya nga la
mp

Tenor

ngay' she la ya nga la
mp

Baritone

ngay' she la ya nga la
mp

Bass

ngay' she la ya nga la
mp

4

Lead

1. 2.
i nhli

A.

ngay' she la ya nga la se nga thi bi ngi kho hli sa sa
mp

T.

ngay' she la ya nga la se nga thi bi ngi kho hli sa sa
mp

Bar.

ngay' she la ya nga la se nga thi bi ngi kho hli sa sa
mp

B.

ngay' she la ya nga la se nga thi bi ngi kho hli sa sa
mp

2 *strict tempo* ♩ = 110 **Kwesiphakathi**

8

Lead *mf* zi yo yam' i bu ngu nge mpe— la

A. *mf* i nhli zi yo ya— mi i nhli zi yo ya— mi i

T. *mf* i nhli zi yo ya— mi i nhli zi yo ya— mi i

Bar. *mf* i nhli zi yo ya— mi i nhli zi yo ya— mi i

B. *mf* i nhli zi yo ya— mi i nhli zi yo ya— mi i

11

Lead u

A. nhli zi— yo ya mi bu— ngu nge se nzo sa le— nto mbi—

T. nhli zi— yo ya mi bu— ngu nge se nzo sa le— nto mbi—

Bar. nhli zi— yo ya mi bu— ngu nge se nzo sa le— nto mbi—

B. nhli zi— yo ya mi bu— ngu nge se nzo sa le— nto mbi—

Lead

ma. ngiy' bhe ka mi na

A.

u ma ngiy' bhe—ka u ma— ngiy' bu— ka— u

T.

u ma ngiy' bhe—ka u ma— ngiy' bu— ka— u

Bar.

u ma ngiy' bhe—ka u ma— ngiy' bu— ka— u

B.

u ma ngiy' bhe—ka u ma— ngiy' bu— ka— u

Lead

ma ngiy' bhe ka le nto mbi ku thi mang' kha... le u ma ngiy' bhe—ka u

A.

ma ngiy' bhe ka le nto mbi ku thi mang' kha... le u ma ngiy' bhe—ka u

T.

ma ngiy' bhe ka le nto mbi ku thi mang' kha... le u ma ngiy' bhe—ka u

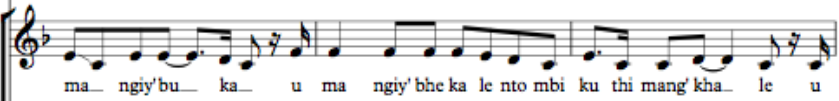
Bar.

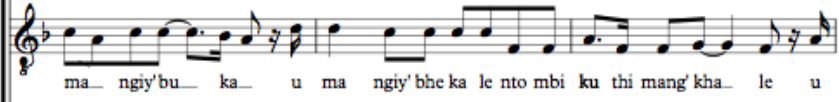
ma ngiy' bhe ka le nto mbi ku thi mang' kha... le u ma ngiy' bhe—ka u

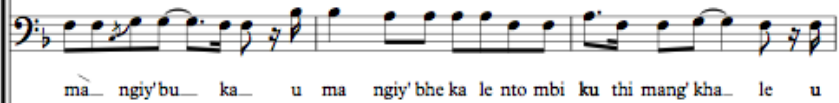
B.

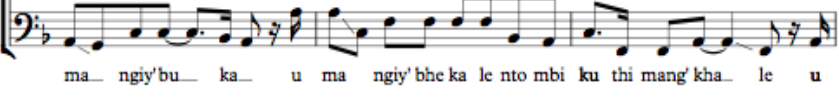
ma ngiy' bhe ka le nto mbi ku thi mang' kha... le u ma ngiy' bhe—ka u

Lead 

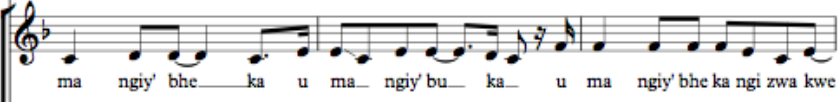
A. 

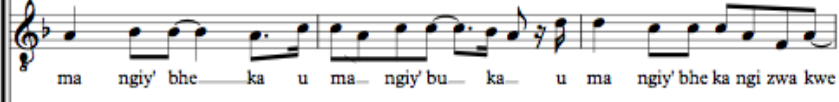
T. 

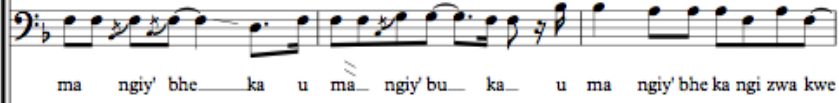
Bar. 

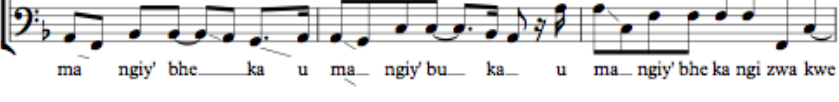
B. 

Lead 

A. 

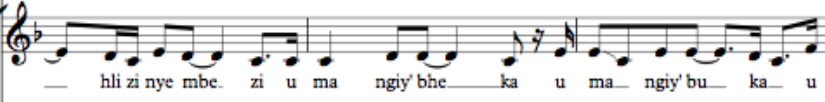
T. 

Bar. 

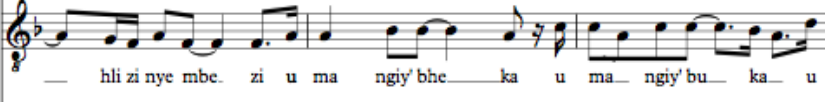
B. 

26

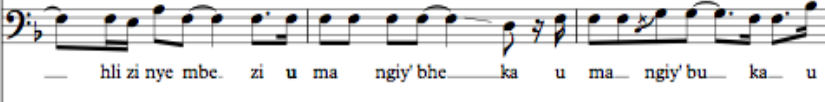
Lead 

A. 

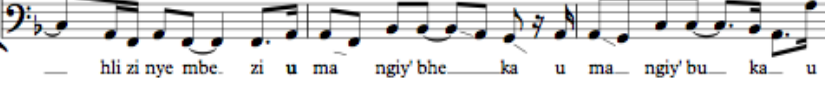
— hli zi nye mbe. zi u ma ngiy' bhe ka u ma ngiy' bu ka u

T. 

— hli zi nye mbe. zi u ma ngiy' bhe ka u ma ngiy' bu ka u

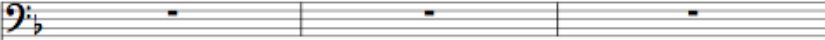
Bar. 

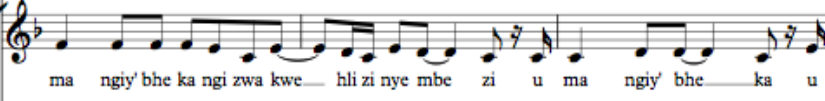
— hli zi nye mbe. zi u ma ngiy' bhe ka u ma ngiy' bu ka u

B. 

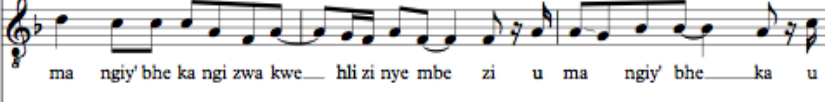
— hli zi nye mbe. zi u ma ngiy' bhe ka u ma ngiy' bu ka u

29

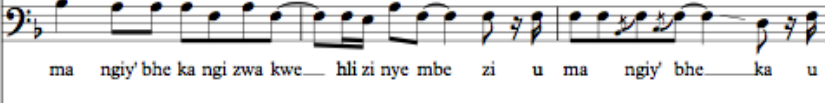
Lead 

A. 

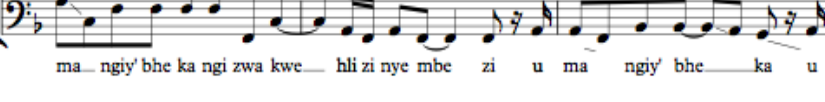
ma ngiy' bhe ka ngi zwa kwe hli zi nye mbe zi u ma ngiy' bhe ka u

T. 

ma ngiy' bhe ka ngi zwa kwe hli zi nye mbe zi u ma ngiy' bhe ka u

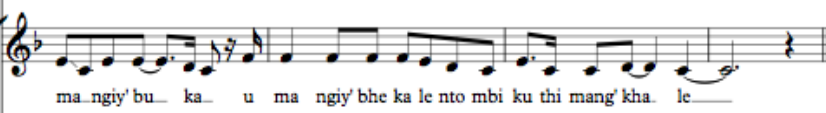
Bar. 

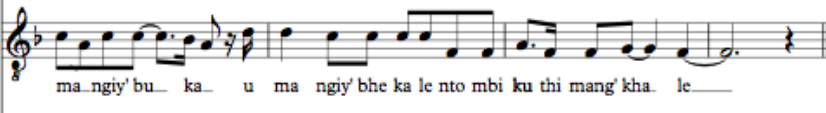
ma ngiy' bhe ka ngi zwa kwe hli zi nye mbe zi u ma ngiy' bhe ka u

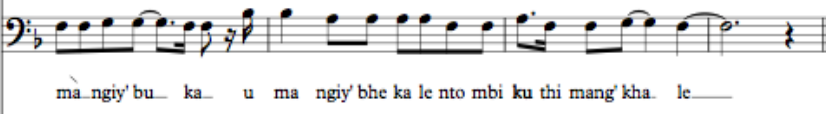
B. 

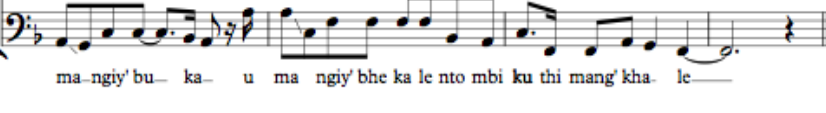
ma ngiy' bhe ka ngi zwa kwe hli zi nye mbe zi u ma ngiy' bhe ka u

Lead 

A. 
ma_ngiy' bu_ ka_ u ma ngiy' bhe ka le nto mbi ku thi mang' kha. le_

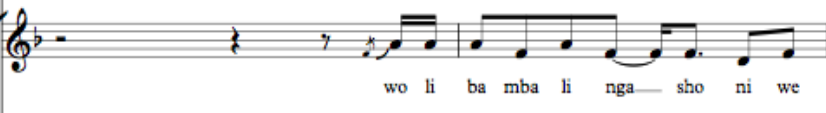
T. 
ma_ngiy' bu_ ka_ u ma ngiy' bhe ka le nto mbi ku thi mang' kha. le_

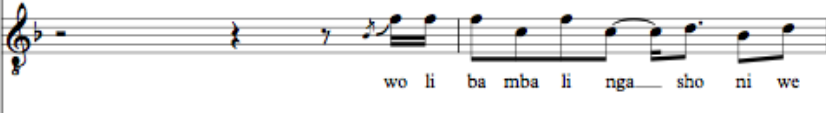
Bar. 
ma_ngiy' bu_ ka_ u ma ngiy' bhe ka le nto mbi ku thi mang' kha. le_

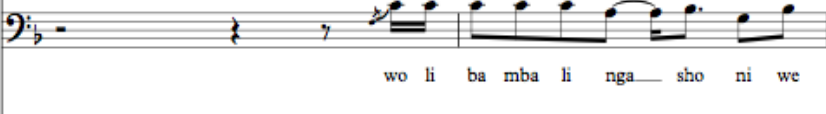
B. 
ma_ngiy' bu_ ka_ u ma ngiy' bhe ka le nto mbi ku thi mang' kha. le_

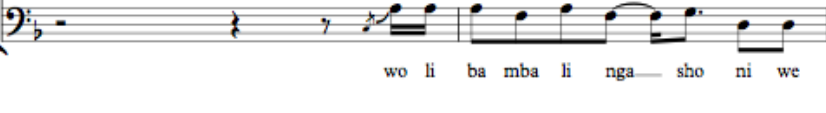
$\text{♩} = 108$ **Kwesikhulu**

Lead 
wo zu li ba mbe mhse li wam'

A. 
wo li ba mba li nga_ sho ni we

T. 
wo li ba mba li nga_ sho ni we

Bar. 
wo li ba mba li nga_ sho ni we

B. 
wo li ba mba li nga_ sho ni we

38

Lead

wo zu li ba mbe mhse li wam'

A.

mshe li wa mi wo li ba mba li nga sho ni we

T.

mshe li wa mi wo li ba mba li nga sho ni we

Bar.

mshe li wa mi wo li ba mba li nga sho ni we

B.

mshe li wa mi wo li ba mba li nga sho ni we

40

Lead

u zu li ba mbe

A.

mshe li wa mi

T.

mshe li wa mi

Bar.

mshe li wa mi

B.

mshe li wa mi wo li ba mba li nga sho ni we

Lead

A.

T.

Bar.

B.

we mshe li wa mi wo li

we mshe li wa mi wo li

we mshe li wa mi wo li

mshe li wam' mshe li wa mi wo li

Lead

A.

T.

Bar.

B.

ba mba li nga sho ni awu we mshe li wa mi wo li ba mba li nga sho ni

ba mba li nga sho ni awu we mshe li wa mi wo li ba mba li nga sho ni

ba mba li nga sho ni awu we mshe li wa mi wo li ba mba li nga sho ni

ba mba li nga sho ni wemshel' wam mshe li wa mi wo li ba mba li nga sho ni we

46

Lead

A.

T.

Bar.

B.

awu we mshe li wa mi wo li ba mba li nga sho ni

awu we mshe li wa mi wo li ba mba li nga sho ni

awu we mshe li wa mi wo li ba mba li nga sho ni

mshe li wam' mshe li wa mi wo li ba mba li nga sho ni we

48

Lead

A.

T.

Bar.

B.

awu we mshe li wam' seng' kha le la ma ga ma mi

awu we mshe li wam' seng' kha le la ma ga ma mi

awu we mshe li wa mi seng' kha le la ma ga ma mi

mshe' wam mshe li wa mi wo li ba mba li nga sho ni we

10

50

Lead

A.

T.

Bar.

B.

awu we mshe li wam' seng' kha le la ma ga ma mi

awu we mshe li wam' seng' kha le la ma ga ma mi

awu we mshe li wam' seng' kha le la ma ga ma mi

mshe li wam' mshe li wa mi wo li ba mba li nga sho ni we

52

Lead

A.

T.

Bar.

B.

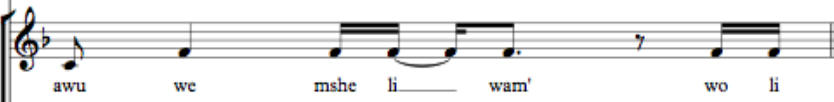
awu we mshe li wam' seng' kha le la ma ga ma mi

awu we mshe li wam' seng' kha le la ma ga ma mi

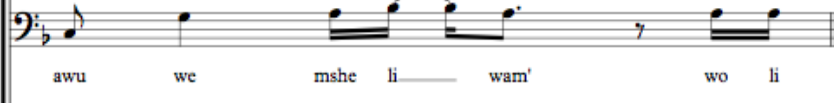
awu we mshe li wam' seng' kha le la ma ga ma mi

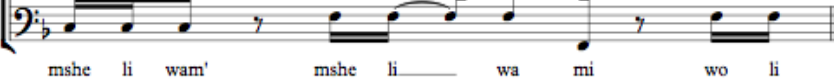
mshel' wam mshe li wa mi wo li ba mba li nga sho ni we

Lead 

A.  awu we mshe li wam' wo li

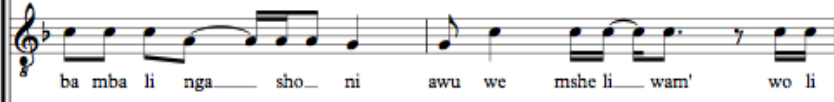
T.  awu we mshe li wam' wo li

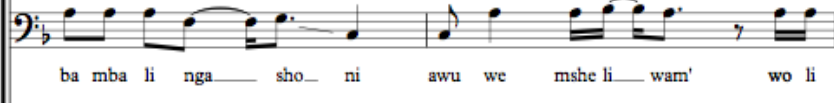
Bar.  awu we mshe li wam' wo li

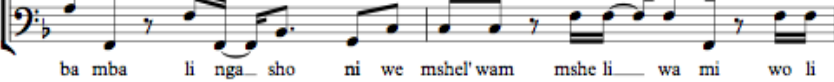
B.  mshe li wam' mshe li wa mi wo li

Lead 

A.  ba mba li nga sho ni awu we mshe li wam' wo li

T.  ba mba li nga sho ni awu we mshe li wam' wo li

Bar.  ba mba li nga sho ni awu we mshe li wam' wo li

B.  ba mba li nga sho ni we mshel'wam mshe li wa mi wo li

Lead

A.

T.

Bar.

B.

ba mba li nga sho ni awu we mshe li wa mi u zu li ba mbe

ba mba li nga sho ni awu we mshe li wa mi u zu li ba mbe

ba mba li nga sho ni awu we mshe li wam' mi u zu li ba mbe

ba mba li nga sho ni we mshe li wam' mshe li wa mi li ze li nga sho ni

Lead

A.

T.

Bar.

B.

wo li

we mshe li wa mi u zu li ba mbe we mshe li wa mi

we mshe li wa mi u zu li ba mbe we mshe li wa mi

we mshe li wa mi u zu li ba mbe we mshe li wa mi

we mshe li wa mi li ze li nga sho ni we mshe li wa mi

63

Lead

ba mba li nga sho ni wem' she li wa mi

A.

u zu li ba mbe we mshe li wa mi wo li

T.

u zu li ba mbe we mshe li wa mi wo li

Bar.

u zu li ba mbe we mshe li wa mi wo li

B.

li ze li nga sho ni we mshe li wa mi wo li

65

Lead

ba mba li nga sho ni awu we mshe li wa mi wo li

A.

ba mba li nga sho ni awu we mshe li wa mi wo li

T.

ba mba li nga sho ni awu we mshe li wa mi wo li

Bar.

ba mba li nga sho ni awu we mshe li wa mi wo li

B.

ba mba li nga sho ni we mshe li wam' mshe li wa mi wo li

67

Lead

tha la la la la la la la

A.

ba mba li nga sho ni awu we mshe li wa mi la la

T.

ba mba li nga sho ni awu we mshe li wa mi la la

Bar.

ba mba li nga sho ni awu we mshe li wa mi la la

B.

ba mba li nga sho ni we mshel' wam mshe li wa mi la la

69

Sing 5 Times

Lead

A.

la la la la la la la la la la la la

T.

la la la la la la la la la la la la

Bar.

la la la la la la la la la la la la

B.

la la la la la la la la la la la la

“Okwa Velela Thina” (What befell us)

Rural farmers from South Africa including Mtubatuba and other areas like Bergville chose to cultivate marijuana (*cannabis*) over traditional crops because of its higher market price on the black market. The buying and selling of marijuana was illegal in South Africa during the 1980s. However, numerous rural families relied on marijuana to supplement their meagre earnings and this act was usually accompanied by many arrests for possession and trade.

Ndimba would bring a supply of the plant to Johannesburg each time he visited his home. He would prepare the marijuana by removing lumps or woody bits and roll it into two sizes, a *pokie*, a small joint and *alamu*, (arm) and take them to Lindela hostel ready to hit the streets. The revenues from marijuana sales enabled Ndimba to meet his group’s financial needs.

It was during this time that Ndimba had secured the service of the legendary Joseph Shabalala to produce their albums. Joseph Shabalala had been impressed with the choir’s work on their first album *Wayedaliwe* (1985 Sonovision) and promised to render his services as a producer. The recording date was set for Saturday 11 July 1987 at RPM studios in downtown Johannesburg (Ndimba interview, 2018).

On Friday 10 July 1987 Ndimba was arrested for possession of marijuana and spent the weekend at the infamous Johannesburg Central Prison, otherwise known as John Vorster Square and thus missed the opportunity to work with his hero, Joseph Shabalala.

Ndimba wrote the song “Okwa Velela Thina” (What befell us) to cope with missed opportunities while remaining hopeful. It was only four years later that the choir was able to work with their hero Joseph Shabalala on the album *Cothoza Maskanda* (1991 Gallo Music). Shabalala remained the choir’s mentor and friend and the group shared the stage with the great Ladysmith Black Mambazo on numerous occasions.

Okwa velela thina (lead)

Oh! What befell us

Okwa velela thina madoda

Oh! What befell us, men

Okwa velela thina zinsizwa

Oh! What befell us, young men

Hum! kuyinqaba (choir)

Hum! What befell us is tough

Repeat section

Sibuthwel'ubunzima (lead)

Hum! kuyinqaba (choir)

Sibuthwel'ezinsizwa (lead)

Hum! kuyinqaba (choir)

Ithemba kal'bulal'izinsizwa (lead)

Ithemba kal'bulal'izinsizwa kal'bulali

Ithemba kal'bulal'izinsizwa kal'bulali

Ukube liyabulala ngabe sesafa thina (choir)

Kudala besho bonke (lead)

Bethi bambelel'ethembeni

Bambelel'ethembeni x 4 (choir)

Kunzima (lead)

Kunzim'emhlabeni ma

Bambelel'ethembeni

Kunzima kuyitshe bambelel'ethembeni (basses)

Bambelel'ethembeni (choir)

Hayi (lead)

He (choir)

Ukwenz'akufani madoda (lead)

Kuyawu del'umehluleli (choir)

We are having a hard time

Hum! What befell us is tough

Hum! What befell us is tough

Hope does not kill young men

Hope does not kill young men

Hope does not kill young men

If it was so, we would have long
been dead

It has been said (by wise men)

It has been said "hold
unswervingly to the hope"

It has been said "hold
unswervingly to the hope"

It's tough

The world is a tough place,
hold unswervingly to the hope

It's tough hold unswervingly to
the hope

The world is a tough place, hold
unswervingly to the hope

No!

He!

Everybody does things
differently/performance is not the
same

We have given the judge a
difficult time

Okwavelela Thina

rubato ♩ = 100 **Isihloko**

R D Ndimba & M Malinga 1987

Lead

mf o kwa ³ve le la thi na

Alto

mf o kwa ³ve le la

Tenor

mf o kwa ³ve le la

Baritone

mf o kwa ³ve le la

Bass

mf o kwa ³ve le la

6

Lead

A.

thi na ma do da o kwa ³ve le la thi na zi nsi

T.

thi na ma do da o kwa ³ve le la thi na zi nsi

Bar.

thi na ma do da o kwa ³ve le la thi na zi nsi

B.

thi na ma do da o kwa ³ve le la thi na zi nsi

11

1. 2.

Lead

A.

T.

Bar.

B.

zwa *mp* hum— ku yi nqa— ba *mp* hum—

zwa *mp* hum— ku yi nqa— ba *mp* hum—

zwa *mp* hum— ku yi nqa— ba *mp* hum—

zwa *mp* hum— ku yi nqa— ba *mp* hum—

16

Lead

A.

T.

Bar.

B.

si bu thwe lu bu nzi ma

ku yi nqa— ba hum—

ku yi nqa— ba hum—

ku yi nqa— ba hum—

ku yi nqa— ba hum—

19

Lead

si bu thwe le zi nsi zwa

A.

ku yi nqa — ba hum —

T.

ku yi nqa — ba hum —

Bar.

ku yi nqa — ba hum —

B.

ku yi nqa — ba hum —

22

Lead

i the mba kal' bu la li zi nsezw'

A.

ku yi nqa — ba i

T.

ku yi nqa — ba i

Bar.

ku yi nqa — ba i

B.

ku yi nqa — ba i

Lead

A.

T.

Bar.

B.

the mba kal' bu la li zi nsi zwa kal' bu la li i the mba kal' bu la li zi

the mba kal' bu la li zi nsi zwa kal' bu la li i the mba kal' bu la li zi

the mba kal' bu la li zi nsi zwa kal' bu la li i the mba kal' bu la li zi

the mba kal' bu la li zi nsi zwa kal' bu la li i the mba kal' bu la li zi

Lead

A.

T.

Bar.

B.

nsi zwa kal' bu la li u ku be kuya bu la la nga be se sa fa thi na

nsi zwa kal' bu la li u ku be kuya bu la la nga be se sa fa thi na

nsi zwa kal' bu la li u ku be kuya bu la la nga be se sa fa thi na

nsi zwa kal' bu la li u ku be kuya bu la la nga be se sa fa thi na

ku
mf

strict tempo ♩ = 108 **Kwesikhulu**

5

31

Lead

da la be sho bonk'

A.

ba mbe le le the mbe ni ba—mbe le le the mbe ni
mf

T.

ba mbe le le the mbe ni ba—mbe le le the mbe ni
mf

Bar.

ba mbe le le the mbe ni ba—mbe le le the mbe ni
mf

B.

be thi ba mbe le le the mbe ni ba—mbe le le the mbe ni
mf

34

Lead

A.

ba mbe le le the mbe ni ba—mbe le le the mbe ni ba mbe le le the mbe ni ba

T.

ba mbe le le the mbe ni ba—mbe le le the mbe ni ba mbe le le the mbe ni ba

Bar.

ba mbe le le the mbe ni ba—mbe le le the mbe ni ba mbe le le the mbe ni ba

B.

ba mbe le le the mbe ni ba—mbe le le the mbe ni ba mbe le le the mbe ni ba

Lead

A.

T.

Bar.

B.

— mbe le le the mbe ni ba mbe le le the mbe ni ba — mbe le le the mbe ni

— mbe le le the mbe ni ba mbe le le the mbe ni ba — mbe le le the mbe ni

— mbe le le the mbe ni ba mbe le le the mbe ni ba — mbe le le the mbe ni

— mbe le le the mbe ni ba mbe le le the mbe ni ba — mbe le le the mbe ni

Lead

A.

T.

Bar.

B.

ku nzi ma —

ba mbe le le the mbe ni ba — mbe le le the mbe ni ku nzi me mhla be ni ma ba

ba mbe le le the mbe ni ba — mbe le le the mbe ni ku nzi me mhla be ni ma ba

ba mbe le le the mbe ni ba — mbe le le the mbe ni ku nzi me mhla be ni ma ba

ba mbe le le the mbe ni ba — mbe le le the mbe ni ku nzi ma ku yi tshe ba

7

43

Lead

ku nzi ma — ku nzi ma

A.

— mbe le le the mbe ni ku nzi me mhla be ni ma ba — mbe le le the mbe ni

T.

— mbe le le the mbe ni ku nzi me mhla be ni ma ba — mbe le le the mbe ni

Bar.

— mbe le le the mbe ni ku nzi me mhla be ni ma ba — mbe le le the mbe ni

B.

— mbe le le the mbe ni ku nzi ma ku yi tshe ba — mbe le le the mbe ni

46

Lead

— ba mbe le —

A.

ku nzi me mhla be ni ma ba — mbe le le the mbe ni ba mbe le le the mbe ni ba

T.

ku nzi me mhla be ni ma ba — mbe le le the mbe ni ba mbe le le the mbe ni ba

Bar.

ku nzi me mhla be ni ma ba — mbe le le the mbe ni ba mbe le le the mbe ni ba

B.

ku nzi ma ku yi tshe ba — mbe le le the mbe ni ba mbe le le the mbe ni ba

Lead

A.

T.

Bar.

B.

—mbe le le the mbe ni ba mbe le le the mbe ni ba—mbe le le the mbe ni

—mbe le le the mbe ni ba mbe le le the mbe ni ba—mbe le le the mbe ni

—mbe le le the mbe ni ba mbe le le the mbe ni ba—mbe le le the mbe ni

—mbe le le the mbe ni ba mbe le le the mbe ni ba—mbe le le the mbe ni

Lead

A.

T.

Bar.

B.

ha yi—
mp

ba mbe le le the mbe ni ba—mbe le le the mbe ni

ba mbe le le the mbe ni ba—mbe le le the mbe ni

ba mbe le le the mbe ni ba—mbe le le the mbe ni

ba mbe le le the mbe ni ba—mbe le le the mbe ni

Lead

u kwe nza³k' fa ni ma do da ku yo de lu me hlu le li li

A.

he
mp

ku yo de lu me hlu le li li

T.

he
mp

ku yo de lu me hlu le li li

Bar.

he
mp

ku yo de lu me hlu le li li

B.

he
mp

ku yo de lu me hlu le li li

“*Umuse Mhlabeni*” (As long as you still walk this earth)

As long as you still walk this earth, always keep in mind your parents’ guidance is a line borrowed from the Bible (Exodus 20: 12): “Honor your father and your mother, so that you may live long in the land the Lord your God is giving you”. In the song “*Umuse Mhlabeni*” (As long as you still walk this earth) the group promotes the phenomenon of respect. Respect has existed as a foundation of African humanity since the dawn of time and is passed down from generation to generation. From guidance on the customs and rituals connected with ancestor worship to regular everyday living patterns, respect may be a part of African people’s lives in a variety of ways.

Ibhunguka is a Zulu term that describes someone who has cut ties with their family in the rural homestead and is now living in the city. It is believed that a non-*bhunguka* son is a good son if he sends money home on a regular basis and visits whenever possible. This is also regarded as a sign of respect and demonstrates that he has not defied his parents’ guidance.

The song is narrated from the perspective of a delinquent *bhunguka* who has long since left home and reflects on his parents’ guidance, which he has disobeyed.

<i>Umuse mhlabeni zinsizwa</i> (lead)	As long as you still walk this earth, young men
<i>Khumbula imiyalo yaba zali bakho</i>	Always keep in mind your parents’ guidance
<i>Ngob’amandla obusha</i>	Because the power of youth will diminish
<i>Azoncipha nezinsuku emhlabeni zizoncipha</i>	and so your days on earth
Repeat section	
<i>Wobuza nsizwa</i> (lead)	Do ask, young man
<i>Wobuza wobuza wobuza indlela</i>	Do ask, do ask
<i>Indlela ibuzwa kwaba phambili</i>	Do ask way from those who have gone through it

<i>Uma ungathath'imyalo yabazali bakho</i>	If you listen to your parents' advice
<i>Izinto ziyokulungela</i> (choir)	life (for you) will be good
Repeat section	
<i>Kudala ngahamba kudala we mfana ma</i> (lead)	I left home long ago, young man
<i>Kudala ngahamba kudala we mfana</i> (basses)	I left home long ago, young man
<i>Kudala ngahamba kudala we mfana</i> (choir) X 5	I left home long ago, young man
<i>Ekhaya lena sebefunga mina</i> x 4	There at home, they swear by my name (<i>Ekhaya lena sebefunga mina</i>) ³¹
<i>Kudala ngahamba kudala we mfana</i>	I left home long ago, young man
<i>Hayi</i> (lead)	No!
<i>He</i> (choir)	He!
<i>Ukwenz'akufani madoda</i> (lead)	Everybody does things differently/performance is not the same
<i>Kuyawu del'umehluleli</i> (choir)	We have given the judge a difficult time

³¹ *Ukufunga* is a Zulu word that means to take an oath or to swear. It can be used to take an oath by calling the family member's name, particularly a family's first-born daughter or some departed family member. In this scenario the word is used to swear by the name of the author/composer who is believed to have passed on because he left home a long time ago.

Umuse Mhlabeni

rubato ♩ = 117 **Isihloko**

R D Ndimba & M Malinga 1987

Doh is F | l_i : s_i , s_i | l_i , m_i r_i d_i | m_i , d_i : | : | : | : | : | :

Lead U — mu sem hla be ni zi nsi zwa
mp

Alto khu mbu la
mp

Tenor khu mbu la
mp

Baritone khu mbu la
mp

Bass khu mbu la
mp

S | : | : | : | : | : | : | : | :

Lead

A.
f : f : f : f : f₃ r : | m : m₃ m : | s_i : | : | t_i , t_i : t_i , s_i : t_i , l_i : s_i :
i mi ya lo ya ba— za li ba— kho ngo ba ma ndia o bu sha

T.
r : r : r : r : r₃ l : | d : g : d : | m_i : | : | s_i , s_i : s_i , m_i : s_i , f_i : m_i :
i mi ya lo ya ba— za li ba— kho ngo ba ma ndia o bu sha

Bar.
l : h : h : h : h : f₃ : | s_i : s_i : s_i : | s_i , d_i : | : | m_i , m_i m_i , d_i : m_i , r_i : d_i :
i mi ya lo ya ba— za li ba— kho ngo ba ma ndia o bu sha

B.
r : r : r : r : r₃ l : | d : d : d : | d_i : | : | s_i , s_i : s_i , m_i : s_i , d_i : d_i :
i mi ya lo ya ba— za li ba— kho ngo ba ma ndia o bu sha

2

9 | : | : | : : | : | : | : : | : : | : : |

Lead

A.

T.

Bar.

B.

a zo nci pha ne zi nsu ku em' hla ben' zi zo phe la

r . l : , d : | d , m : : | s : , m : s : , s : | s : , s : s : | s : , f : s : , m : : | : : |

l . f : , s : | s : , d : : | m : , d : m : , m : m : , m : m : | m : , r : m : , d : | : : |

r . l : , d : | d : : : | s : , f : s : , s : | s : , s : s : | s : , f : s : , d : | : : |

Kwesiphakathi

13 | d . , d . : | s : , l : | s : | : | : | : : | : : | : : |

Lead

A.

T.

Bar.

B.

wo bu za nsi zwa

wo bu za wo bu za

wo bu za wo bu za

wo bu za wo bu za

wo bu za wo bu za

wo bu za wo bu za

wo bu za wo bu za

4

27

Lead

ku da la nga ha mba ku da la we mka na ma

A.

ziyok' lu nge la

T.

ziyok' lu nge la

Bar.

ziyok' lu nge la

B.

ziyok' lu nge la

ku da

mf

32

Lead

ku da la nga ha mba ku da la we mfan' ku da

A.

ku da la nga ha mba ku da la we mfan' ku da

T.

ku da la nga ha mba ku da la we mfan' ku da

Bar.

ku da la nga ha mba ku da la we mfan' ku da

B.

la nga ha mba ku da la we mfan' ku da la nga ha mba ku da la we mfan' ku da

Lead

A.

T.

Bar.

B.

la nga ha_mba ku da la we_mfan' ku da la nga ha_mba ku da la we_mfan' ku da
ta_i . l_i : s_i | m_i : s_i . l_i | s_i . f_i : , m_i | ta_i . l_i | ta_i . l_i : s_i | m_i : s_i . l_i | s_i . f_i : , m_i | l_i . l_i

la nga ha_mba ku da la we_mfan' ku da la nga ha_mba ku da la we_mfan' ku da
s_i . f_i : m_i | d_i : m_i . f_i | m_i . r_i : , d_i | s_i . f_i | s_i . f_i : m_i | d_i : m_i . f_i | m_i . r_i : , d_i | s_i . f_i

la nga ha_mba ku da la we_mfan' ku da la nga ha_mba ku da la we_mfan' ku da
l_i . d_i : d_i | d_i : s_i . l_i | s_i . f_i : , d_i | d_i . m_i | l_i . d_i : d_i | d_i : s_i . l_i | s_i . f_i : , d_i | d_i . m_i

40 | : | : | .s : | .s, s | s : d | .m m : r | .d | d, d : |

Lead

e — kha ya le na se be — fu nga mi na

A. | m . d : . d | .s : t | .d | t | .l : | , s | : r . m | m . d : . d | .s : t | .d

la nga ha mba ku da la we — mfan' ku da la nga ha mba ku da

ta | .l : | .s | .m : s | .l | s | .f : | , m | : l | .l | ta | .l : | .s | .m : s | .l

T. | la nga ha mba ku da la we — mfan' ku da la nga ha mba ku da

s | .f : | .m | .d : m | .f | m | .r : | , d | : s | .f | s | .f : | .m | .d : m | .f

Bar. | la nga ha mba ku da la we — mfan' ku da la nga ha mba ku da

l | .d : | .d | .d : s | .l | s | .f : | , d | : d . m | l | .d : | .d | .d : s | .l

B. | la nga ha mba ku da la we — mfan' ku da la nga ha mba ku da

6

43 | . s₁ : , s₁ , s₁ | s₁ : d₁ | . m₁ m₁ : , r₁ , d₁ | d₁ d₁ : | : | :

Lead

e kha ya le na se be fu nga mi na

A.

la e kha ya le na se be fu nga we na e kha ya le na

T.

la e kha ya le na se be fu nga we na e kha ya le na

Bar.

la we mfan' ku da la nga ha mba ku da la we mfan' ku da

B.

la we mfan' ku da la nga ha mba ku da la we mfan' ku da

46 | : | : | : | : | : | :

Lead

se be fu nga we na e kha ya le na se be fu nga we na

A.

se be fu nga we na e kha ya le na se be fu nga we na

T.

se be fu nga we na e kha ya le na se be fu nga we na

Bar.

la ku da la ku da la we mfan' ku da la ku da la ku da

B.

la ku da la ku da la we mfan' ku da la ku da la ku da

rubato **Isivalo**

8

57 | : : : : | m₁ . r₁ : | : : : : , m₁ |

Lead

ha yi— u

mp

A. | t₁ . l₁ : . s₁ | : | s₁ : | : : | t₁ : | l₁ : |

la we mfan' he—

mp

T. | s₁ . f₁ : . m₁ | : | m₁ : | : : | s₁ : | r₁ : |

la we mfan' he—

mp

Bar. | m₁ . r₁ : . d₁ | : | d₁ : | : : | m₁ : | r₁ : |

mp

B. | s₁ . f₁ : . d₁ | : | d₁ : | : : | s₁ : | r₁ : |

he—

mp

6f | m₁ . , r₁ : m₁ : r₁ : m₁ | d₁ : | f₁ , s₁ . : m₁ , m₁ . m₁ , m₁ | d₁ . d₁ : |

Lead

kwenz' ak' fa³ ni ma dod' ku yo de lu ma hlu le li

A. | : : | r , r . : d , d . d , d | l₁ . s₁ : |

ku yo de lu ma hlu le li

T. | : : | l₁ , l₁ . : s₁ , s₁ . s₁ , s₁ | m₁ . p₁ : |

ku yo de lu ma hlu le li

Bar. | : : | f₁ , s₁ . : m₁ , m₁ . m₁ , m₁ | d₁ . d₁ : |

ku yo de lu ma hlu le li

B. | : : | l₁ , l₁ . : s₁ , s₁ . s₁ , s₁ | d₁ . d₁ : |

ku yo de lu ma hlu le li

“Wawuyaphi Wensizwa?” (Where were you going without a stick?)

Ndlovu (1996: 150) argues that competitions are more than just a form of entertainment; they are an expression of Zulu custom and tradition. Ndlovu (ibid.) goes on to say in *isicathamiya* competitions “groups are composed of adult males who organise themselves into ‘quasi territorial military units’ and take up the stage in ‘mock war’ to defend themselves against opposing ‘military units’. The performers come into the contest armed in weaponry, which is music and neat dandified finery”.

Ukungweka (stick sparring) is a traditional South African martial art performed by teenage Zulu herdboys. Each fighter is equipped with two long sticks, one for protection and the other for attack. In Zulu society, sticks are used for a variety of purposes. They can be used as a walking stick by the elderly and as protection against wild animals and snakes. Zionists (Christian African church congregants), according to Ndlovu (134), “do not have doubts that the rod has mystical powers and strengthens their faith”.

The song “*Wawuyaphi Wensizwa?*” (Where are you going without a stick?), tells the story of a young man who went to war without a weapon (a stick). In 1987, the Mtuba Thulisa Brothers participated in a competition held at a local hall called KwaSomkhele in Mtubatuba. Because they were competing against more experienced groups, they were not expected to win. Several members of the experienced groups assumed they had already won the tournament because they were competing against novices. The youthful group was chosen as winners by the adjudicator on the day, Mr Mgutshwa (praise name for Mdletshe). In this song the group is portrayed as a well-trained military unit with a strong musical weapon (*induku*), and Ndima is lauded for his superb musical arrangements.

Wawuyaphi wensizwa (lead)

Where were you going,

Wawuyaphi wensizwa ungaphethe nduku (choir)

Where were you going, young
man

Repeat Section

Uzwil’unozindaba (basses)

Did you hear the news?

<i>Besho bethi</i> (choir)	The news reports say
<i>Ukhon'umfoka Ndim</i> (basses)	There's a man (great musician) called, Ndim
<i>Awu ukhona kwaSomkhele</i> (choir)	He is from a place called Somkhele
Repeat 3 times	
<i>Thina siyamazi nang'umfoka Ndim</i>	We do know Ndim, but we do not know
<i>Kodwa asimbonanga la ethaka khona</i> (basses)	Where he concocts medicinal mixtures ³²
<i>Siyamazi siyamazi</i>	Yes we know him, we know him
<i>Kodwa asimbonanga la ethaka khona</i> (choir)	But we do not know where he concocts medicinal mixtures
Repeat 3 times	
<i>Ngempel'uyayijik'ingoma</i> (basses)	He comes up with great musical arrangements
<i>Uyayijika ho nangu uyayijika</i>	He comes up with great musical arrangements
<i>Sibuza kuwe Ngomane</i>	We are asking you Ngomane
<i>Wabonani le Thekwini</i> (choir)	Is that not what you witnessed as a judge in the Durban competition

³² "From time immemorial Zulus have held to their belief in traditional herbs for strengthening against witchcraft/sorcery and evil spirits (Ndlovu, 1996: 91). [*Isicathamiya*] groups even swallow *izintelezi zempi* [war herbs], for building *amandla*" [power] [ibid]. "They call the competition a revival because even in Zulu tradition you are not just called in the morning to go to war [*Isicathamiya* contest]. You prepare for it. You do not sleep at home when preparing for war" (Ndlovu, 1996: 155). In this song, the choir informs us that Ndim does not win competitions by concocting medicinal concoctions, but rather by using his musical brilliance to produce amazing musical arrangements that win competitions.

<i>Uyayijika ho nangu uyayijika</i>	He comes up with great musical arrangements
<i>Sibuza kuwe ngoma le</i>	We are asking you Ngomane
<i>Wabonani kwa Somkhele</i> (choir)	Is that not what you saw as a judge in the Somkhele competition?
<i>Uyayijika ho nangu uyayijika</i>	He comes up with great musical arrangements
<i>Sabashaya bengalindelanga</i>	We won the contest
<i>Babethi bazothath'into yabo kwa Somkhele</i> (choir)	The competitors were full of confidence and believed they had won the contest
<i>Uyayijika ho nangu uyayijika</i>	He comes up with great musical arrangements
<i>Sibuza kumfoka Magutshwa</i>	We are asking you Magutshwa
<i>Wabonani le Thekwini</i> (choir)	Is that not what you saw as a judge in the Durban competition?
Repeat section	
<i>Uyayijika ho nangu uyayijika</i>	He comes up with great musical arrangements
<i>Sabashaya bengalindelanga</i>	We won the contest
<i>Babethi bazothath'into yabo kwa Somkhele</i> (choir)	The competitors were full of confidence and believed they had won the contest
<i>Uyayijika ho nangu uyayijika</i>	He comes up with great musical arrangements
<i>Sibuza kini balaleli</i>	We are asking you members of the audience
<i>Nabonani le Thekwini</i> (choir)	Is that not what you saw in the Durban competition

Hayi (lead)

He (choir)

Ukwenz'akufani madoda (lead)

Kuyawu del'umehluleli (choir)

No!

He!

Everybody does things
differently/performance is not the
same

We have given the judge a
difficult time

Wawuyaphi?

rubato ♩ = 110 **Isihloko**

R D Ndimma & M Malinga

Lead *mp* Wa... wu ya phi we nsi zwa...

Alto *mp* waw' yap' we nsi... awz u nga phe the ndu ku.

Tenor *mp* waw' yap' we nsi... awz u nga phe the ndu ku.

Baritone *mp* waw' yap' we nsi... awz u nga phe the ndu ku.

Bass *mp* waw' yap' we nsi... awz u nga phe the ndu ku.

4

Lead Wa... wu ya phi we nsi zwa...

A. waw' yap' we nsi... awz

T. waw' yap' we nsi... awz

Bar. waw' yap' we nsi... awz

B. waw' yap' we nsi... awz

Lead

A.

T.

Bar.

B.

u nga phe the_ ndu ku_____ awu be sho be
mf

u nga phe the_ ndu ku_____ awu be sho be
mf

u nga phe the_ ndu ku_____ awu be sho be
mf

u nga phe the_ ndu ku_____ *mf* u zwil' u no zi nda ba

Lead

A.

T.

Bar.

B.

thi awu u kho na kwa Som' khe le awu be sho be

thi awu u kho na kwa Som' khe le awu be sho be

thi awu u kho na kwa Som' khe le awu be sho be

u khon' umfo ka Ndi ma u zwil' uno zi nda ba

12

Lead

A.

T.

Bar.

B.

thi awu u kho na kwa Som' khe le awu be sho be

thi awu u kho na kwa Som' khe le awu be sho be

thi awu u kho na kwa Som' khe le awu be sho be

u khon' umfo ka Ndi ma u zwil' uno zi nda ba

♩ = 135 **Kwesiphakathi 2**

14

Lead

A.

T.

Bar.

B.

thi awu u kho na kwa Som' khe le

thi awu u kho na kwa Som' khe le

thi awu u kho na kwa Som' khe le

u khon' u mfo ka Ndi ma kwa Som' khe le thi na si ya ma zi

Lead

A.

T.

Bar.

B.

na ngum' fo ka Ndimma ko dwa sim' bo na nga la e tha ka kho na

Lead

A.

T.

Bar.

B.

si ya ma zi si ya ma zi ko dwa sim' bo na nga

si ya ma zi si ya ma zi ko dwa sim' bo na nga

si ya ma zi si ya ma zi ko dwa sim' bo na nga

thi na si ya ma zi na ngum' fo ka Ndimma ko dwa sim' bo na nga

23

Lead

A.

T.

Bar.

B.

la e tha ka kho na si ya ma zi si ya ma zi

la e tha ka kho na si ya ma zi si ya ma zi

la e tha ka kho na si ya ma zi si ya ma zi

la e tha ka kho na thi na si ya ma zi na ngum' fo ka Ndim

26

Lead

A.

T.

Bar.

B.

ko dwa sim' bo na nga la e tha ka kho na si ya ma

ko dwa sim' bo na nga la e tha ka kho na si ya ma

ko dwa sim' bo na nga la e tha ka kho na si ya ma

ko dwa sim' bo na nga la e tha ka kho na thi na si ya ma zi

Lead

A.

T.

Bar.

B.

zi si ya ma zi ko dwa sim'bo na nga la e tha ka kho na

zi si ya ma zi ko dwa sim'bo na nga la e tha ka kho na

zi si ya ma zi ko dwa sim'bo na nga la e tha ka kho na

na ngum'fo ka Ndima ko dwa sim'bo na nga la e tha ka kho na

strict tempo ♩ = 96 **Kwesikhulu**

Lead

A.

T.

Bar.

B.

u yay'ji ka...

u yay'ji ka...

u yay'ji ka...

nge mpe lu yay'ji ki ngo... ma nge mpe u yay'

35

Lead

A.

T.

Bar.

B.

na ngu yay' jo ka si bu za ku we Ngo ma ne

na ngu yay' jo ka si bu za ku we Ngo ma ne

na ngu yay' jo ka si bu za ku we Ngo ma ne

ji ki ngo ma nge mpe u yay' ji ka ji ka nge mpe lu yay'

37

Lead

A.

T.

Bar.

B.

wa bo nan le The kwin' u yay' ji ka

wa bo nan le The kwin' u yay' ji ka

wa bo nan le The kwin' u yay' ji ka

ji ki ngo ma nge mpe lu yay' ji ki ngo ma nge mpe u yay'

Lead

A.

T.

Bar.

B.

na ngu yay' jo ka si bu za ku we Ngo ma ne

na ngu yay' jo ka si bu za ku we Ngo ma ne

na ngu yay' jo ka si bu za ku we Ngo ma ne

ji ki ngo ma nge mpe u yay' ji ka ji ka nge mpe lu yay'

Lead

A.

T.

Bar.

B.

wa bonan le The kwin' u yay ji ka wo

wa bonan le The kwin' u yay ji ka wo

wa bonan le The kwin' u yay ji ka wo

ji ki ngo ma nge mpe lu yay' ji ki ngo ma nge mpe u yay'

43

Lead

A.

T.

Bar.

B.

na ngu yay'ji— ka— sa ba sha ya be nga li nde lang' ba be thi ba zo

na ngu yay'ji— ka— sa ba sha ya be nga li nde lang' ba be thi ba zo

na ngu yay'ji— ka— sa ba sha ya be nga li nde lang' ba be thi ba zo

ji ki ngo— ma nge mpe u yay' ji ka ji— ka nge mpe lu yay'

45

Lead

A.

T.

Bar.

B.

tha thi nto ya— bo kwam Som khe le u yay ji— ka— wo

tha thi nto ya— bo kwam Som khe le u yay'ji ka— wo

tha thi nto ya— bo kwam Som khe le u yay'ji ka— wo

ji ki ngo— ma nge mpelu yay' ji ki ngo— ma nge mpe u yay'

Lead

A.

T.

Bar.

B.

na ngu yay'ji— ka— sa ba sha ya be nga li nde lang' ba be thi ba zo

na ngu yay'ji— ka— sa ba sha ya be nga li nde lang' ba be thi ba zo

na ngu yay'ji— ka— sa ba sha ya be nga li nde lang' ba be thi ba zo

ji ki ngo— ma nge mpe u yay' ji ka ji— ka nge mpe lu yay'

Lead

A.

T.

Bar.

B.

tha thi nto ya— bo kwam Som khe le u yay ji— ka— wo

tha thi nto ya— bo kwam Som khe le u yay'ji ka— wo

tha thi nto ya— bo kwam Som khe le u yay'ji ka— wo

ji ki ngo— ma nge mpe lu yay' ji ki ngo— ma nge mpe u yay'

51

Lead

A.

T.

Bar.

B.

na ngu yay' ji ka si bu za kum' fo ka Ma gu

na ngu yay' ji ka si bu za kum' fo ka Ma gu

na ngu yay' ji ka si bu za kum' fo ka Ma gu

ji ki ngo ma nge mpe u yay' ji ka ji ka nge mpe lu yay'

53

Lead

A.

T.

Bar.

B.

tshwa wa bo nan le The kwin u yay ji ka wo

tshwa wa bo nan le The kwin u yay' ji ka wo

tshwa wa bo nan le The kwin u yay' ji ka wo

ji ki ngo ma nge mpe lu yay' ji ki ngo ma nge mpe u yay'

Lead

A.

T.

Bar.

B.

na ngu yay' ji ka si bu za kum' fo ka Ma gu

na ngu yay' ji ka si bu za kum' fo ka Ma gu

na ngu yay' ji ka si bu za kum' fo ka Ma gu

ji ki ngo ma nge mpe u yay' ji ka ji ka nge mpe lu yay'

Lead

A.

T.

Bar.

B.

tshwa wa bo nan le The kwin u yay ji ka wo

tshwa wa bo nan le The kwin u yay' ji ka wo

tshwa wa bo nan le The kwin u yay' ji ka wo

ji ki ngo ma nge mpe lu yay' ji ki ngo ma nge mpe u yay'

59

Lead

A.

T.

Bar.

B.

na ngu yay'ji— ka— sa ba sha ya be nga li nde lang' ba be thi ba zo

na ngu yay'ji— ka— sha ya be nga li nde lang' ba be thi ba zo

na ngu yay'ji— ka— sha ya be nga li nde lang' ba be thi ba zo

ji ki ngo— ma nge mpe u yay' ji ka ji— ka nge mpe lu yay'

61

Lead

A.

T.

Bar.

B.

tha thi nto ya— bole 'The kwin' u yay ji— ka— wo

tha thi nto ya— bole 'The kwin' u yay'ji ka— wo

tha thi nto ya— bole 'The kwin' u yay'ji ka— wo

ji ki ngo. ma nge mpelu yay' ji ki ngo. ma nge mpe u yay'

Lead

A.

T.

Bar.

B.

na ngu yay'ji— ka— sa ba sha ya be nga li nde lang' ba be thi ba zo

na ngu yay'ji— ka— sha ya be nga li nde lang' ba be thi ba zo

na ngu yay'ji— ka— sha ya be nga li nde lang' ba be thi ba zo

ji ki ngo— ma nge mpe u yay' ji ka ji— ka nge mpe lu yay'

Lead

A.

T.

Bar.

B.

tha thi nto ya—bo le 'The kwin' u yay ji— ka—wo

tha thi nto ya—bo le 'The kwin' u yay'ji ka— wo

tha thi nto ya—bo le 'The kwin' u yay'ji ka— wo

ji ki ngo— ma nge mpe lu yay' ji ki ngo— ma nge mpe u yay'

67

Lead

A.

T.

Bar.

B.

na ngu yay' ji ka si bu za ku ni ba la le

na ngu yay' ji ka si bu za ku ni ba la le

na ngu yay' ji ka si bu za ku ni ba la le

ji ki ngo ma nge mpe u yay' ji ka ji ka nge mpe lu yay'

69

Lead

A.

T.

Bar.

B.

li na bo na ni la The kwin' u yay ji ka wo

li na bo na ni la The kwin' u yay' ji ka wo

li na bo na ni la The kwin' u yay' ji ka wo

ji ki ngo ma nge mpe lu yay' ji ki ngo ma nge mpe u yay'

Lead

A.

T.

Bar.

B.

na ngu yay' ji ka si bu za ku ni ba la le

na ngu yay' ji ka si bu za ku ni ba la le

na ngu yay' ji ka si bu za ku ni ba la le

ji ki ngo ma nge mpe u yay' ji ka ji ka nge mpe lu yay'

Lead

A.

T.

Bar.

B.

li na bo na ni la The kwin' u yay ji ka wo

li na bo na ni la The kwin' u yay' ji ka wo

li na bo na ni la The kwin' u yay' ji ka wo

ji ki ngo ma nge mpe lu yay' ji ki ngo ma nge mpe u yay'

75

Lead

A.

T.

Bar.

B.

na ngu yay' ji ka si bu za ku ni ba la le

na ngu yay' ji ka si bu za ku ni ba la le

na ngu yay' ji ka si bu za ku ni ba la le

ji ki ngo ma nge mpe u yay' ji ka ji ka nge mpe lu yay'

77

rubato **Isivalo**

Lead

A.

T.

Bar.

B.

ha yi
mp

li na bona ni la The kwin' *mp*

li na bona ni la The kwin' *mp*

li na bona ni la The kwin' *mp*

ji ki ngo ma le The kwin' *mp*

Lead

u kwe nza³k' fa ni ma dod' ku yaw' de lu ma hlu le li

A.

he _____ ku yaw' de lu ma hlu le li

T.

he _____ ku yaw' de lu ma hlu le li

Bar.

he _____ ku yaw' de lu ma hlu le li

B.

he _____ ku yaw' de lu ma hlu le li

“Yiwo Lamadoda Amabili” (These are the two men)

In this song, the usage of *isagile* (a short stick with a knob at the top that is often used as a weapon) is contrasted with *umlomo* (mouth), which represents dialogue. The shield (*isihlangu*) is also depicted as a defensive device or as a protective guard. The choir promotes dialogue as a means of reforming society and finding solutions to violent conflict, as well as constituting an essential tool for maintaining peace.

Yiwo lamadod'amabili (lead)	These are the two men!
Yiwo yiwo lamadod'amabili	These are the two men!
Ayekhuluma ngathi (choir)	who were talking about us
Kodwa (lead)	But
Ayengakhulumi nathi	They were not talking to us
Ayethini (lead)	What did they say
Ethi sisho bona laba	They said you
Omakhonjwa ngekhandu (choir)	They said, "We're talking about you, you who, when we speak of, we only gesticulate with the head." [choir]

Repeat section

<i>Bashayeni bafana (lead)</i>	Should we beat them up, boys?
<i>Hayi bo hayi bo hayi bo</i>	No! No! No!
<i>Musan'ukubashaya ngezagile (choir)</i>	Do not beat them up with clubs
<i>Ng'bona bekungcono mina (lead)</i>	I believe it could be better
<i>Ng'bona bekungcono ukushaya ngemilomo</i>	It is better I think, to give them a tongue lashing
<i>Kunok'shaya ngezagile (choir)</i>	than to beat them with clubs
<i>Esokuvika bafana madoda (lead)</i>	A good shield men
<i>Esokuvik'izagile</i>	A shield that protects against being beaten with a club
<i>Ngatholisihlangu sokuvika mina</i>	I have found a shield
<i>Ngatholisihlangu sokuvikizagile (basses)</i>	I have found a shield to protect myself from being clubbed

Esokuvika ngatholisihlangu esok'vika x2

I have found a shield to protect
myself from being clubbed

Maye maye esok'vika x 2

Maye! Maye! a shield to protect
to protect myself

Esokuvika ngatholisihlangu esok'vika x2

I have found a shield to protect
myself from being clubbed

Ngiyovika ngaso ngiyovika x2

I am going to use the shield, I am
going to use the shield

Ngiyovika ngatholisihlangu esok'vika

I have found a shield to protect
myself from being clubbed

Esokuvika ngatholisihlangu esok'vika

I have found a shield to protect
myself from being clubbed

Hayi (lead)

No!

He (choir)

He!

Ukwenz'akufani madoda (lead)

Everybody does things
differently/performance is not the
same

Kuyawu del'umehluleli (choir)

We have given the judge a
difficult time

Yiwo Lamadoda Amabili

rubato ♩ = 88 **Isihloko** D. R. Ndima & M. Malinga 1989

Lead *mp* Yi - wo la ma-do-da ma-bi-li

Alto *mp* Yi - wo yi-wo la ma-do-da ma - bi - li

Tenor *mp* Yi - wo

Baritone *mp* Yi - wo yi-wo la ma-do-da ma - bi - li

Bass *mp* Yi - wo yi-wo la ma-do-da ma - bi - li

4

Lead ko dwa a ye thi ni

A. a ye khu-lu-ma nga-thi a ye nga-khu-lu-mi na-thi

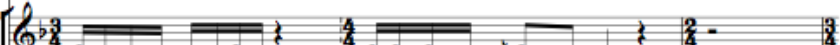
T. a ye nga-khu-lu-mi na-thi

Bar. a ye khu-lu-ma nga-thi a ye nga-khu-lu-mi na-thi

B. a ye khu-lu-ma nga-thi a ye nga-khu-lu-mi na-thi

7

Lead  a ye thi ni

A.  e-thi si-sho-bo-na la-ba o ma-kho-njwa nge - kha-nda

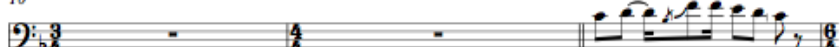
T.  e-thi si-sho-bo-na la-ba o ma-kho-njwa nge - kha-nda

Bar.  e-thi si-sho-bo-na la-ba o ma-kho-njwa nge - kha-nda

B.  e-thi si-sho-bo-na la-ba o ma-kho-njwa nge - kha-nda

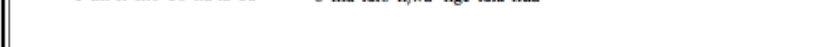
strict tempo ♩ = 96 **Kwesiphakathi**

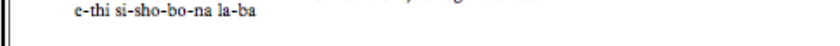
10

Lead  ba sha ye ni ba fa na
mf

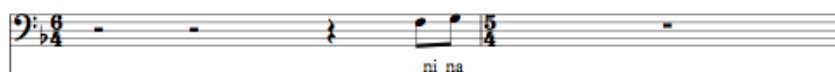
A.  e-thi si-sho-bo-na la-ba o-ma-kho-njwa nge-kha-nda

T.  e-thi si-sho-bo-na la-ba o-ma-kho-njwa nge-kha-nda

Bar.  e-thi si-sho-bo-na la-ba o-ma-kho-njwa nge-kha-nda

B.  e-thi si-sho-bo-na la-ba o-ma-kho-njwa nge-kha-nda

13

Lead  ni na

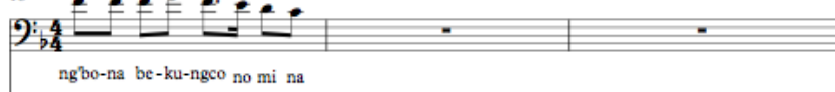
A.  hayi *mf* bo hayi bo hayi bo m'san'k ba-sha-ya nge-za-gi-le

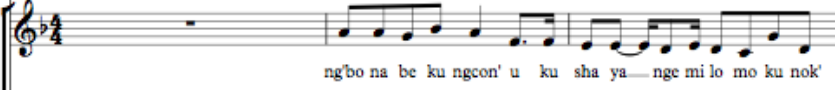
T.  hayi *mf* bo hayi bo hayi bo m'san'k ba-sha-ya nge-za-gi-le

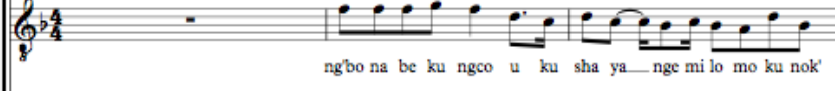
Bar.  hayi *mf* bo hayi bo hayi bo m'san'k ba-sha-ya nge-za-gi-le

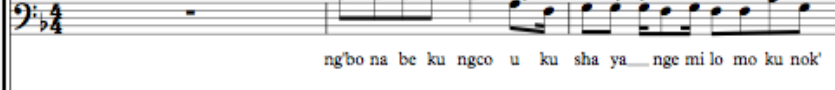
B.  hayi *mf* bo hayi bo hayi bo m'san'k ba-sha-ya nge-za-gi-le

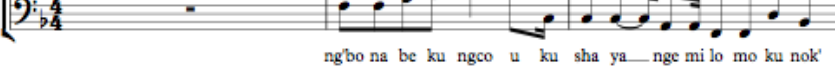
15

Lead  ng'bo-na be-ku-ngco no mi na

A.  ng'bo na be ku ngcon' u ku sha ya nge mi lo mo ku nok'

T.  ng'bo na be ku ngco u ku sha ya nge mi lo mo ku nok'

Bar.  ng'bo na be ku ngco u ku sha ya nge mi lo mo ku nok'

B.  ng'bo na be ku ngco u ku sha ya nge mi lo mo ku nok'

4 $\text{♩} = 88$ Kwesikhulu

18

Lead $\text{B}\flat$ e so'k... vi kaba fa na ma dod'e sok'vi ki za gi le

A. F *p* sha ya... nge za gi le

T. F sha ya... nge za gi le

Bar. $\text{B}\flat$ sha ya... nge za gi le

B. $\text{B}\flat$ sha ya... nge za gi le

21

Lead $\text{B}\flat$

A. F

T. F

Bar. $\text{B}\flat$

B. $\text{B}\flat$ nga tho li si hlang'e sok'... vi ka mi na nga tho li si hlang'e sok'... vi ki za gi le

23

Lead

e so'k... vi kaba fa na ma dod' e sok'vi ki za gi le

A.

e sok'... vi ka nga tho li si hla e sok'... vi ka

T.

e sok'... vi ka nga tho li si hla e sok'... vi ka

Bar.

e sok'... vi ka nga tho li si hla e sok'... vi ka

B.

nga tho li si hlang'e sok'... vi ka mi na nga tho li si hlang'e sok'... vi ki za gi le

25

Lead

A.

e sok'... vi ka nga tho li si hla e sok'... vi ka

T.

e sok'... vi ka nga tho li si hla e sok'... vi ka

Bar.

e sok'... vi ka nga tho li si hla e sok'... vi ka

B.

nga tho li si hlang'e sok'... vi ka mi na nga tho li si hlang'e sok'... vi ki za gi le

27

Lead

ma ye ma ye e sok' vi ka

A.

e sok' vi ka nga tho li si hla e sok' vi ka

T.

e sok' vi ka nga tho li si hla e sok' vi ka

Bar.

e sok' vi ka nga tho li si hla e sok' vi ka

B.

nga tho li si hlang'e sok' vi ka mi na nga tho li si hlang'e sok' vi ki za gi le

29

Lead

ma ye ma ye e sok' vi ka

A.

ma ye ma ye e sok' vi ka

T.

ma ye ma ye e sok' vi ka

Bar.

ma ye ma ye e sok' vi ka

B.

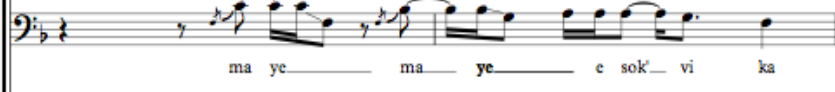
nga tho li si hlang'e sok' vi ka mi na nga tho li si hlang'e sok' vi ki za gi le

31

Lead 

A. 
ma ye ma ye e sok' vi ka

T. 
ma ye ma ye e sok' vi ka

Bar. 
ma ye ma ye e sok' vi ka

B. 
nga tho li si hlang'e sok' vi ka mi na nga tho li si hlang'e sok' vi ki za gi le

33

Lead 

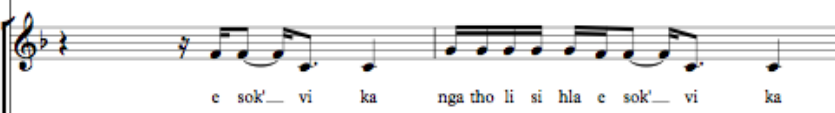
A. 
e sok' vi ka nga tho li si hla e sok' vi ka

T. 
e sok' vi ka nga tho li si hla e sok' vi ka

Bar. 
e sok' vi ka nga tho li si hla e sok' vi ka

B. 
nga tho li si hlang'e sok' vi ka mi na nga tho li si hlang'e sok' vi ki za gi le

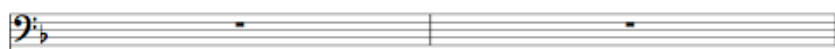
Lead 

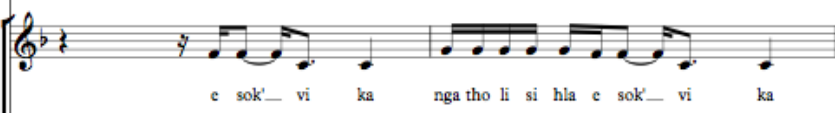
A. 
e sok' vi ka nga tho li si hla e sok' vi ka

T. 

Bar. 

B. 
nga tho li si hlang'e sok' vi ka mi na nga tho li si hlang'e sok' vi ki za gi le

Lead 

A. 
e sok' vi ka nga tho li si hla e sok' vi ka

T. 

Bar. 

B. 
nga tho li si hlang'e sok' vi ka mi na nga tho li si hlang'e sok' vi ki za gi le

39

Lead

e ng'yo. vi ka nga — so mi na ng'yo. vi ka

A.

e sok' — vi ka nga tho li si hla e sok' — vi ka

T.

Bar.

B.

nga tho li si hlang'e sok' — vi ka mi na nga tho li si hlang'e sok' — vi ki za gi le

41

Lead

ngiyo. vi ka nga — so — ngiyo. vi ka

A.

ngiyo. vi ka nga — so — ngiyo. vi ka

T.

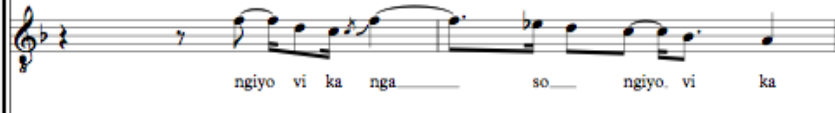
Bar.

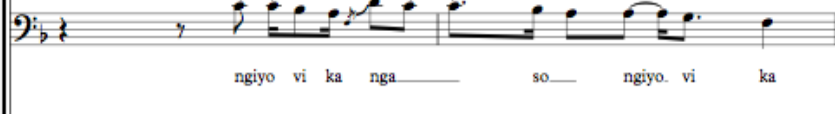
B.

nga tho li si hlang'e sok' — vi ka mi na nga tho li si hlang'e sok' — vi ki za gi le

Lead 

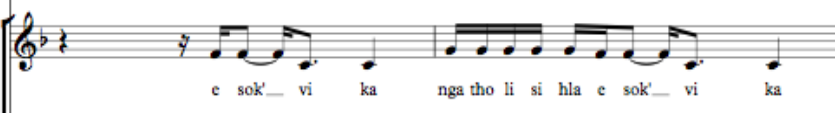
A. 
ngiyo vi ka nga so ngiyo. vi ka

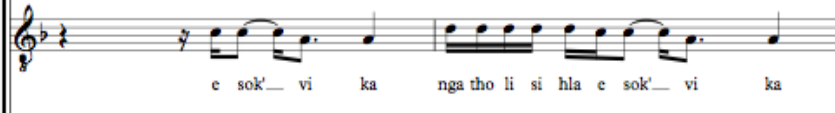
T. 
ngiyo vi ka nga so ngiyo. vi ka

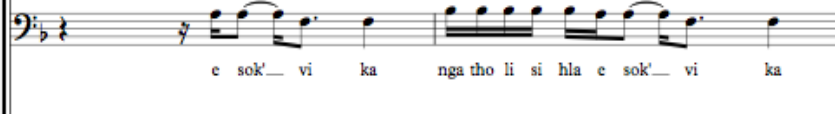
Bar. 
ngiyo vi ka nga so ngiyo. vi ka

B. 
nga tho li si hlang'e sok' vi ka mi na nga tho li si hlang'e sok' vi ki za gi le

Lead 

A. 
e sok' vi ka nga tho li si hla e sok' vi ka

T. 
e sok' vi ka nga tho li si hla e sok' vi ka

Bar. 
e sok' vi ka nga tho li si hla e sok' vi ka

B. 
nga tho li si hlang'e sok' vi ka mi na nga tho li si hlang'e sok' vi ki za gi le

49

274

Lead

A.

T.

Bar.

B.

e sok' vi ka nga tho li si hla e sok' vi ka

e sok' vi ka nga tho li si hla e sok' vi ka

e sok' vi ka nga tho li si hla e sok' vi ka

nga tho li si hlang'e sok' vi ka mi na nga tho li si hlang'e sok' vi ki za gi le

Lead

A.

T.

Bar.

B.

e sok' vi ka nga tho li si hla e sok' vi ka

e sok' vi ka nga tho li si hla e sok' vi ka

e sok' vi ka nga tho li si hla e sok' vi ka

nga tho li si hlang'e sok' vi ka mi na nga tho li si hlang'e sok' vi ki za gi le

55

Lead

A.

T.

Bar.

B.

e sok' vi ka nga tho li si hla e sok' vi ka

e sok' vi ka nga tho li si hlang' sok' vi ka

e sok' vi ka nga tho li si hlang' sok' vi ka

nga tho li si hlang' e sok' vi ka mi na nga tho li si hlang' sok' vi ka

rubato **Isivalo**

58

Lead

A.

T.

Bar.

B.

ha yi — u kwe nzak' fa ni ma dod' ku yo de lu ma hlu le li

he — ku yo de lu ma hlu le li

he — ku yo de lu ma hlu le li

he — ku yo de lu ma hlu le li

he — ku yo de lu ma hlu le li

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Appendix A: Glossary of Zulu Words

<i>Ingoma</i>	traditional Zulu dance
<i>Umbholoho</i>	traditional wedding song
<i>Amahubo</i>	clan anthems or songs associated with the old
<i>Indlamu</i>	Zulu dance
<i>Ukulusa</i>	herding cattle or livestock
<i>Zibuya inhlazane</i>	mid-morning (around 11 a.m.)
<i>Emadlelweni</i>	grazing land
<i>Izingqwele</i>	champions (in stick fighting) and music teachers
<i>Igoso</i>	a leader of a singing/dance group
<i>Igagu</i>	a good dancer or singer
<i>Isishemeni</i>	a Zulu dance commonly found at Shemeni district in the region of Mhlumayo Mountain, East of Ladysmith in KwaZulu-Natal
<i>Isiphethu</i>	the source
<i>Isikhunzi</i>	a Zulu word coined from coon
<i>Ithuba</i>	opportunity
<i>Isaga</i>	battle cry or proverb
<i>Ukuthula</i>	peace
<i>Maskanda</i>	Zulu guitar-driven folk music developed mainly by Zulu migrant workers
<i>Mbube</i>	a generic name for <i>isicathamiya</i> practice, because of the popularity of Solomon Linda and his Evening Birds' composition in the 1940s
<i>Isicathamiya</i>	a <i>cappella</i> singing style that was developed by migrant workers in mines and compounds during the industrialization of South Africa
<i>Isibhaca</i>	dance developed by the Bhaca tribe

Appendix B: List of albums

Wayedaliwe 1985 Sonovision (SONO R022)

Siyabonga Baba 1988 Vala Music (Gmp)

Impi Yemikhonto 1989 Vala Music (Gmp)

Cothoza Maskandi 1991 Gallo Music (produced by the legendary Joseph Shabalala)

Intando Yeningi 1994 Ria Music

Zafa Izinsizwa 1996 Gallo Music (Gmp)

Amabandla 1997 Gallo (Gmp)

Izinyembezi 1998 Gallo (Gmp)

Umgoqo Ovimbe Esangweni 1999 Gallo Record Company

Live in New York 2001 (independent)

Insingizi 2004 (company unknown)

Uthando Lwabantu 2007 Native Rhythms

Ubaba Wendoda 2015 (independent)

Appendix C: The Celestial Choir

Robert Dlubheka Ndimba (leader)

Hlabeyakhe Ngcobo

Funokwakhe Ndebele

Mehlokadeli Ndimba

Bonginkosi Xaba

Elliot Ngcobo

Mvumeni Khoza

Bongani Malinga

Sabelo Malinga

Bhekinkosi Mkhwanazi

Bonginkosi Nyoka

Fana Manana

Amon Langa

Appendix D: South African Music Styles

<i>Bubble gum</i>	a form of South African pop music that arose in the middle of the 1980s. It is characterised by the use of electronic keyboards and synthesizers. The genre's proponents are South African musicians, such as Chicco Thwala, Brenda Fasie and Yvonne Chaka Chaka.
<i>Isicathamiya</i>	an <i>a cappella</i> choral neo-traditional singing developed by migrant Zulu communities in South Africa. " <i>Cathama</i> " is a Zulu verb for tiptoeing or crawling.
<i>Imbube</i>	a generic name for <i>isicathamiya</i> practice, because of the popularity of Solomon Linda and his Evening Birds' composition in the 1940s
<i>Kwaito</i>	South Africanised style of hip-hop
<i>Kwela</i>	Pennywhistle-based street music with jazz underpinnings
<i>Maskanda</i>	Zulu guitar-driven folk music developed mainly by Zulu migrant workers
<i>Marabi</i>	a musical style rooted in jazz fused with African Groove sounds from the slums of Johannesburg, was the early popular music of the townships and urban centers of South Africa.
<i>Mbhaqanga</i>	a guitar-driven style of South African music developed during the 1960s. <i>Umbhaqanga</i> is a Zulu word for steamed bread or dumpling.
<i>Umgxoba nyawo</i>	<i>Umgxoba nyawo</i> means stamp your feet. The genre is an offshoot of <i>Mbhaqanga</i> music that was developed by the Soul Brothers group in the late 1970s. The genre is characterised by the use of the Hammond organ and synthesizers
<i>Umgqashiyo</i>	an urbanised fusion of Zulu traditional musical styles popularized by Simon "Mahlathini" Nkabinde and the Mahotella Queens backed by the Makgona Tsohle Band in the 1960s. The Zulu term for their kind of dance is " <i>Umgqashiyo</i> " referring to their choreography (Nkabinde, 1997: 42).

Appendix E: List of tracks (mp3s) accompanying this dissertation

1. Dlanini
2. Impi Yemikhonto
3. Heyi Wena!
4. Kazi Siyokwenza Njani?
5. Mama Uyozisola
6. Ngangiyeshela
7. Okwa Velela Thina
8. Umuse Mhlabeni
9. Wawuyaphi?
10. Yiwo Lamadoda Amabili