UNIVERSITY OF KWAZULU-NATAL

A study on the creative processes of ngalanga traditional music and dance from Mozambique: Expressions of the Mozambican Chipi immigrant community of Clermont Township in Durban.

A dissertation submitted in fulfilment of the requirements for the degree of Master of Arts-Applied Ethnomusicology

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Abstract

This study is an ethnographic enquiry on the creative processes engaged in ngalanga by a migrant community of Mozambicans in Clermont Township in Durban. It discusses how creative actions are conceived and applied to indigenous dance traditions of a migrant community and how these traditions find expressions within the context of their new environment. Ngalanga is one of the indigenous music traditions that is found among the Chopi from Mozambique, and whose studies within ethnomusicological circles is scanty. Literature available on Chopi musical tradition largely focuses on the timbila tradition although other musical traditions such as ngalanga find equal space within the performance repertoire of the Chopi. This research draws on the theoretical formulations as grounded in interpretative innovation, socio-musical practice and system model of creativity to understand how creative processes are engaged within the creation and performances of ngalanga and how these serve as a tool to negotiate space for self-expression, recognition, cultural dialogue and a means of sustenance within this migrant community. Data for the study was collected through interviews and participant observations of musical activities of the Mozambican migrant community in Clermont Township in Durban that performs ngalanga in addition to available literature on the music and dance traditions of the Chopi. The study is organized in six chapters - chapter one is an introduction to the study, chapter two discusses the body of literature on Chopi music and dance traditions. Chapter three examines migration issues as related to Mozambique and ngalanga performance analysis, chapter four discusses the creative conventions in ngalanga, chapter five focuses on ngalanga dance analysis, and chapter six summarizes and concludes the study.
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List of Abbreviations

**DAC**: Department of Arts and Culture

**DHA**: Department of Home-affairs

**FRELIMO**: Mozambique Front Liberation

**NGO**: Non-Government Organization

**PV**: Pattern Variation

**RENAMO**: Mozambique National Resistance

**UNHCR**: United Nations High Commission for Refugees
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To my family and friends across the globe, I will forever be grateful.

My gratitude is extensive to everyone who direct or indirectly supported me through this journey.
Dedication

To my father Mr. Daniel Chemane,
Declaration

I, José Alberto Daniel Chemane declare that the content of this research report is my original work. This research report has not been submitted for any degree or examination at any other tertiary institution. All data contained in this report document was produced specifically for the purposes of this research. Otherwise, where sources have quoted or used, full acknowledgement has been made.

Signed

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CHAPTER ONE
INTRODUCTION

1.1 Background
In post-independence Mozambique, culture was adopted by the state as the key pillar for nation-building.¹ According to Laranjeira (2018) as a first step toward the implementation of that goal by the government, in 1978 the first “Festival National de Dança Popular” (National Festival of Popular Dance) was established. By this period the Chopi had already set a legacy with their performance practices as well as their creative compositions which had been framed within their musical knowledge systems and culture. One of the musical traditions which exemplifies Chopi artistry and versatility is *timbila*, whose history and significance appear to have had wide scholarly discussion across disciplines (see Tracey, 1948, 1970, Wane, 2010, Lichuge, 2016).² Although the *timbila* is a well-known music tradition of the Chopi, it emerges however that other styles such as *ngalanga* which is also widespread among the Tswa has been less explored within scholarly circles even though it also upholds a distinct musical aesthetics and significance within the Chopi socio-musical milieu. *Ngalanga* is a step dance which is largely found around the Inhambane and Gaza, in the southern part of Mozambique. It is performed in a semi-circle with *vasinhyi* (dancers) moving in swift steps. Matchume Zango has posited on the aesthetics and significance that

“A música da orquestra a timbila do som Migodo é tocada e dançada pelos homens, mas, existem outros tipos de músicas que são dançadas pelas mulheres como a Ngalanga, a Chingomana, a Mancala.” (2009, p. 2).

“*Timbila Migodo* orchestral sound is played and danced by men, however, there are other styles which are danced by women such as *Ngalanga, Chingomana, Mancala*”

During the late 1970s, political instability in Mozambique led to the decline of the performance practice of many traditional musical forms. Directly linked to this state of instability was the fact that many people left the country which included musicians. Many of these people migrated to

¹ Frelimo was the newly formed government of Mozambique post-independence after defeating the Portuguese colonial regime.
² In 2005, *timbila* was proclaimed Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO.
South Africa with KwaZulu-Natal as one of their destinations. It must be mentioned here that, besides the effects of the state of instability in Mozambique in the 1970s, Mozambicans are known to have traveled into South African as mine workers. Ngalanga traces the history of the Chopi in relation to their links with the Mucarangas from the Great Zimbabwe Empire. Tracey (2011) has noted that although timbila appear to be the most popular Chopi musical tradition, ngalanga has emerged as a tradition that seem to build a sense of identity among the Chopi (p. 15). This appears to have been the case with migrant communities which were formed during the period of unrest in Mozambique. According to Ramos Muanamoha (2008), the music tradition acted as an avenue that built a sense of identity and belonging away from home in these migrant communities. The Chopi immigrants who are based in the Clermont Township in South Africa is one of such examples. They have embraced ngalanga as their common identifier which brings them together as their practice of the music tradition in the Clermont community highlights the significance it plays in their everyday activities away from home. Their practice provides a platform within scholarly circles to think about the musical traditions besides timbila. This study therefore aims to explore the creative processes the Mozambican migrant community in Clermont Township engages with the performance of ngalanga.

1.2 Problem Statement
The studies conducted on Chopi music and dance within ethnomusicological circles has largely focused on timbila music often framed in western musicological terms (Lichuge, 2016). This is evidence in the literature across many disciplines and which have situated the timbila music tradition as the only representation and interpretation of Chopi musical traditions. Available literature on Chopi music and dance as already noted reveal a paucity of information on other musical traditions found among the Chopi such as ngalanga. Although ngalanga has been instrumental in the unification of both Chopi and Tswa people upon their settlement and the invasion of the Nguni, very little is known of the music tradition. Furthermore, the significance of ngalanga cannot be underestimated as it served to socialize the Chopi in the period of political unrest. Thus, there is the need for an ethnomusicological study on ngalanga to understand the music tradition within the broader context of Chopi musical practices. More importantly, this research explores in details the creative processes of the music tradition as engaged with by a
migrant community. As a result of the paucity of extensive literature on ngalanga, the study examined in-depth, the socio-musical and historical development of the music tradition and its impact within the Clermont community.

1.3 Research objectives
The study seeks to

- Examine steps taken in the creation and performance of ngalanga within the Clermont Township community;
- Examine how the context of ngalanga performance impacts on its creative processes and performance;
- Study the generative process of new ideas, innovations and/or changes based on old ngalanga repertoire as introduced by the group.

Key questions

- What strategies are applied by the Mozambican Chopi immigrants to create/recreate or adapt ngalanga during their performances in the Clermont Township?
- How do they use their creativity to frame their performances within the Clermont community?
- How does the Clermont community inform their creativity during performances?
- How do ngalanga performers recreate their performances to fit in the socio-political and economic dynamics of the Clermont community?

1.4 Significance of the study
The study of indigenous music and dance traditions of Mozambique is fading which raises concern. The emergence of urban-popular forms has gained momentum within a globally driven society with the introduction of advanced networking systems and the actions of commercially driven media which enhances the artistic works of performers today. It is argued that the development of music technology has brought changes on the place and how individuals perceive music in the society today (Carvalho as cited in Barros, 2013, p. 1). It is important to understand how Chopi
migrants utilize popular means of communication such as the internet, mobile phones, and digital recording devices to record memories and connect with their roots while promoting their culture considering that knowledge has been passed either orally or aurally through generations. These mechanism impact profoundly in the processes and construction of memory as well as identity among the Chopi (Barros, ibid, p. 2). Despite timbila being awarded as a masterpiece of the Oral and Intangible Heritage of Humanity by the UNESCO in 2005, the Mozambican government has not succeeded in enhancing the work of artists on the ground as such basic support continues to plague the sustenance of Chopi music practices (Tracey, 2011, p. 8). This study serves as a platform for the revitalization and promotion of Chopi musical tradition as it examines the work of Mozambican migrants in the Clermont Township community in South Africa. It contributes to ethnomusicological literature on Chopi musical traditions in general and on ngalanga in particular, beginning a new discourse on other musical traditions found among the Chopi. The study ultimately contributes in broadening the discussions of the creative processes on African indigenous performance traditions as well as migration issues and its impact on the performing arts in southern Africa.

1.5 Location of the study
This study was carried out in the Clermont Township which is located on the western part of Durban in the eThekwini municipality of the KwaZulu-Natal province. The Township emerged around 1931 through a concession to establish a native settlement by the Christiannenburg Berlin Missionary Society in South Africa. It shares boarders with Westville, Kloof, Inanda, Pinetown and New Germany. Clermont comprises of seven suburbs namely: Central, Fannin, Indunduma, Shembe, Umgeni, Christiannenburg and KwaDabeka. According to the 2011 census, the Township has a total population of about 52,075 people with an estimated percentage of 99.52% Black African inhabitants. It is difficult to establish precise figures of migrants due to the fact that

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3 Data on Clermont Township was assessed from Durban Museums’ archives on townships, file number 47991/2 labeled ‘Clermont township,’ accession number 00/40053.
majority of them reside in the country illegally. The Clermont Township attracts migrant workers as it is positioned between semi-industrial areas. It is mainly a black community which provides a welcoming environment for the migrants who channel their daily struggles into creative actions that helps sustain their cultural heritage.

Figure 1.1 Map of Clermont with nearest suburbs and Townships.
1.6 Research Methodology
The study is framed as a qualitative research. Qualitative research entails an investigation into the real-life situation of the people who are studied (Sidzatane, 2011). It allows a certain degree of flexibility and interaction as it gives an opportunity for the researcher to gather rich information through in-depth interviews and participant observation (Hlabe, 2017, p. 19). This research investigated the creative processes of *ngalanga* based on real-life performances by Mozambican migrants in the Clermont Township. Data was gathered through participant observation, in-depth interviews which were framed as conversations. Data captured through audio and video recordings.

The participant-observer technique allowed the researcher to capture the various performative moments engaged by the Mozambican migrants to realize how the Chopi identity has been reconstructed outside its natural context through the medium of traditional dance. The data was
collected during fieldwork which lasted for six months by means of interview and attending rehearsals. Subsequently, the data was analyzed and presented in the form of this dissertation report.

Johnson (2012) has posited that “critical ethnography can be described as a self-reflexive mode of traditional ethnography, one that is constantly invested in laying bare the ethnographer's biases, investments and failed attempts at cultural translation” (p. 9). He further notes that critical ethnography is concerned with ethics, the short and long-term effects that the ethnographer's presence and project have on her community, as well as about respecting participants’ rights. Hence, fieldwork for the study was conducted in adherence to ethical considerations that safeguarded the interest and integrity of the participants and the researcher while conscious about how the researcher’s actions could have impacted change within the Clermont community.

1.6.1 Research participants
The participants for the study were Mozambican migrants who perform ngalanga within the Clermont Township community. In this section, I provide a brief profile of the main participants of the study.

Antonio Zango

Antonio Zango grew up in the ngalanga music culture however in 2005, his grandfather (Mestre Zango) got him to join his group and was initiated as a percussionist. As he describes, his apprenticeship was carried out along with another prominent Chopi artist, Matchume Zango being one of them. Mestre Zango although retired from performing played an important instructive role throughout Antonio’s early artistic age. Antonio observes that his grandfather used to host and coach young apprentices of ngalanga recalling that grandfather’s crucial instructing sessions during important contests in their village. He notes

“I remember during some contests my grandfather would advise us. For instance, if the contestants were two ngalanga groups he would advise us to be the last ones
and he would tell us how to approach our performance and, it always worked in our favor.”

Antonio plays the *ntshinga* which is the lead drum in the *ngalanga* ensemble. He is the main instrumental soloist and leads both the rhythm and dance sections in the Clermont ensemble. His experience and discipline set him apart in *ngalanga* practice. He is also the dance instructor as well as the repository of the repertoire in the ensemble.

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5Interview was conducted, on 12th July, 2017.
Arlindo Massangaio

Arlindo Massangaio, who is also known as DJ, is a *timbila* player and a prominent dancer who started performing *ngalanga* since 1988 when he was only 15 years of age. He has performed extensively in and around Zavala, Mizave, Inhambane ad Maputo. DJ later joined Unidade-7, a group which was found by his uncle in the vicinity of Maputo city. His involvement was unavoidable in this group being that it was a family ensemble. He explains, “When I started playing *timbila*, I didn’t go through a learning process, I went straight to play and dance, till today. It was a straight forward process.” DJ points out that when his seniors abandoned *ngalanga* performances he did not follow their path but continued with the tradition as he believed it was their mission to not allow the tradition to die. His apprenticeship was mostly done through imitation of his brothers and uncles while in performance. DJ plays the *timbila* as well as dance in the Clermont ensemble.

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*Figure 1.4 Arlindo Massangaio (DJ). Picture by author on September 20, 2017 in Clermont*

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6 Interview was conducted, on 26th June, 2017.
Tualufo Massianhane

Tualufo Massianhane was born in Chissibuca in the Inhambane province in Mozambique. He was introduced to *ngalanga* by his father who was a prominent *timbila* performer. Tualufo’s family used to host *msaho* events at their home which featured *ngalanga* dance. He was influenced by other experienced artists such as Venancio Mbande besides his father. Tualufo also joined Unidade-7 when his family relocated to Maputo. He points out that the suburban area became known for hosting Chopi musicians who had fled their area due to the civil war. According to Tualufo, the *ngalanga* dance has a strong tradition which he is privileged to have inherited from his family. He observes that in Clermont, the ensemble does not observe most of the initiation aspect of the dance tradition. Tualufo plays all three drums used in the dance performance and has been influential in the establishment of the ensemble in Clermont. Even though he is an active member of the ensemble, Tualufo works in construction.\(^7\)

\[\text{Figure 1.5 Tualufo Massianhane. Picture by author on December 17, 2017}\]

\(^7\) Interview was conducted on 17\(^{\text{th}}\) December, 2017.
Arsénio Calisto Khau

Arsénio Calisto Khau otherwise called Buster was born in 1989 in Ndengwini in the Gaza province in Mozambique. He comes from a family without any musical background hence he is the first to have such a background. He was introduced to ngalanga in Dassenhoek, a suburb of Pinetown, following the migrant’s occasional gathering before moving to Clermont. Buster was taught how to play the drum by DJ and through observation. He observes that being the first person to perform, any time he sends videos of his performances back home, he receives positive feedback from his family.⁸ Buster plays the tshindzomana drum in the ensemble.

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⁸Interview was conducted on 10th May, 2018.
Paulo Gune

Paulo Gune was born in 1976 in Guine, a village located in the Zavala district of the Inhambane province in Mozambique. He grew up in a family with strong Chopi musical background hence, his introduction with *ngalanga* was a smooth one. He was mentored by Durão, Musa, Eleque, Cheny wa Gune who were all custodians of the dance tradition. Paulo observes that he was initiated as a dancer in 1992 with the influence of his siblings but also focused on *ngalanga* drumming. He is a versatile performer of the tradition and this allows him to switch roles when he’s required to do so in the ensemble. He is one of the senior members of the ensemble and very crucial in promoting unity within the group. Paulo is a mechanic by profession.\(^9\)

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\(^9\) Interview was conducted on 19\(^{th}\) May, 2018.
Adelino Nhamunesse

Adelino Nhamunesse affectionately called Denis was born in Chissibuka also in the Zavala district and started performing *ngalanga* when he was 15 years of age. He learnt by observing people around his community perform the numerous Chopi music and dance. He notes that he started a group called *ngalanga makhatani* with a friend who had then migrated to South Africa to work in the mines. He performed extensively with the *ngalanga makhatani* ensemble in most of the districts in the Inhambane province. Denis joined the Clermont ensemble a few years after its formation as prior to that he occasionally featured in as guest in their performances. He is a versatile musician capable of playing most of the instruments featured in the ensemble. In the Clermont ensemble he plays the *tshindzomena*. Also a senior member of the ensemble, he serves to train and mentor newcomers, plan events and liaise with event organizers whenever needed.10

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10 Interview was conducted on 17th December, 2017.
1.6.2 Data Collection Instruments
Ampene (2005) has posited that a major technique for acquiring ethnomusicological data requires the researcher to record musical events either as a passive observer or ideally as an active participant (p. 3). In this regard, I attended and participated in rehearsals of the *ngalanga* ensemble multitasking as a photographer, a videographer and occasionally playing drums. Aware of how intrusive and influential the presence of a camera and taking notes could be, I first attended their rehearsal without any of these equipment introducing them subsequently. The purpose for this was to develop a good rapport with member so they would be comfortable to express themselves while performing or in conversation. The focus of my observation was on the structure of the *ngalanga* music and the dance paying particular attention on the rhythms, dance routines, songs, choreography, and costumes as well as how the group inter-related with the community. I also observed how new members were initiated, trained and integrated in the ensemble. The process of creating and or recreating *ngalanga* starts from an individual level and then it progresses into the rehearsal space where members of the ensemble get the opportunity to contribute toward the refinement of the piece of work. The rehearsal was always conducted with a leader although everyone had a say in their activities. In order to capture the moments in rehearsals and performances, I used an audio recorder, a video camera and a notebook.

1.6.3 Sampling Technique
A study of the creative processes of *ngalanga* entailed the use of varied approaches in the collection of data and its analysis. Fieldwork for this study was conducted in Clermont Township in Durban, South Africa after a preliminary study was conducted for a period of eight weeks. Participants were chosen through a purposive sampling technique, largely drawn from the *ngalanga* ensemble based in the Township. Members of this ensemble are Mozambican migrants who perform *ngalanga* thus well positioned to address the research objectives. This ensemble based in Clermont is the only group that currently identifies itself as performer of the tradition in Durban. The sample size had a total of ten men all selected on the basis of their roles in the ensemble, senior instrumentalists and dance performers. From the sample, the gender imbalance was due to a lack of female presence in the ensemble although *ngalanga* is traditionally performed by both men and women. Nonetheless, the researcher noted the presence of women in a few of the ensemble’s rehearsals. The languages of communication during these rehearsals were tchiChopi,
isiZulu, siTsonga and Portuguese depending of the level of challenge faced as the researcher and participants were comfortable in expressing themselves in these languages.

1.6.4 Data Analysis
According to Beck (1995), the process of data analysis entails the inspection, cleaning, transformation and modeling of valuable data to be used as concluding remarks which enhances decision-making. The used an interpretive approach for the analysis of the data gathered. The rhythmic structures that underline the core of ngalanga tradition was examined and transcribed. The rhythmic patterns performed at the introductory stage were emphasized. The dance routines were also examined to identify the body aesthetics that set ngalanga apart from the other Chopi dance styles and to understand to what extent dance routines are composed and improvised. Interviews, rehearsals and performances were transcribed subsequently and contrasted with readings from observations to ensure a well-informed conclusion.

1.6.5 Validity and Reliability
The findings of this research reflect the aims and objectives as set forth. Participants as well as respondents were carefully selected based on their experience with the performance tradition and Chopi music traditions in general. Key among them were the ngalanga group which is based in Clermont. To ensure the reliability the researcher examined consistency and the coherence of data collected. This was achieved through the use of the purposive sampling technique in the selection of the participants. Elliot & Timulak (2005) has noted that validity of any research is enhanced by presenting the results first to the original informants in order to obtain feedback and correction. To this end, the findings of the study was presented to the ensemble and their feedback has resulted in the final presentation.

1.6.6 Research Design & Outline
This study is an ethnographic enquiry on the creative conventions applied in *ngalanga* by a migrant community of Mozambicans in Clermont Township in Durban. It’s built on empirical evidence of the creative conventions as applied to indigenous dance traditions of a migrant community and how these traditions effect change that finds expression within the environment they find themselves. The study is organized in six chapters - chapter one is an introduction to the study; chapter two reviews the literature and the theories underlying the study; chapter three is divided in two parts - the first part discusses the historical background of the Chopi within the context of four dance styles, and the second part examines the historical context of the emergence of *ngalanga*; chapter four analyzes and discusses *ngalanga* music; chapter five provides an analysis and discussion of *ngalanga* dance within the Clermont Township, and chapter six summarizes and concludes the study.

1.7 Chapter Summary
In this chapter, the rational for the study of the creative processes of *ngalanga* among the Mozambican migrant community has been provided. It has presented the aims and objectives that underlined the research, clearly introducing the participants as well as the method for data collection for the study.
CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Introduction
This chapter generally reviews literature and presents the theoretical framework which underlies the study. It is presented in two parts – the first part reviews literature on Chopi music cultures as well as ngalanga. It also discusses ideas on creative processes, indigenous knowledge systems, drumming and dancing as well as representation in African traditional music. In the second part, the theoretical notions of interpretative innovation, socio-musical practice, creativity are discussed as frameworks underlying the study.

2.2 Chopi Music
Most literature that discusses the Chopi musical traditions largely places emphasis on the timbila and ngodo dance. The term timbila (mbila sing.) besides its reference to an orchestra that comprises of xylophones of different tones, sizes and function, the music, dance, theatrical and poetry are all subsumed under the term. The xylophones in timbila were organized to perform in a group. Timbila has been featured in many national symbols such as the currency, commercial souvenirs and in most icons symbolizing Mozambican culture following UNESCO’s award in 2005 (Wane, 2010, pp. 14-15). The term ngodo (migodo plural.), literally means ‘trunk’ of a tree. In Chopi musical context the term refers to a set of songs featured in a traditional exhibition (ibid, p. 43). It also labels the set of instruments used in timbila performances.

During the late 15th and early 16th centuries, literature on Chopi timbila music was written by missionaries and soldiers. For example, João dos Santos describes the making and acoustics of the mbila and its uses in comparison to a piano. He situates timbila as unique in construct and complex in execution, in particular when mbila of different ranges are performed together (Lichuge, 2016, pp. 42-43). Similarly, the 18th and 19th centuries Chopi performative practices and timbila music in particular, were used as discerning factors between the Chopi and other Bantu speaking peoples of Southern Africa (Hogan, 2006). The preliminary writings about the Chopi music were focused on reporting the socio-historical features of their music as an aspect which best characterized them. However, these sources lack informed analysis on all the music and the dance tradition to be able to arrive at the conclusions they may. Chopi performance traditions such as ngalanga for instance,
were not included in their analysis. This study fills these existing gaps in the literature on Chopi music.

2.3 Ngalanga
One example of a genre that reflects the rich and diverse corpus of musical styles found within the Chopi music tradition is ngalanga. Tracey (1970) presents an inventory or an encyclopedic study on the different dances practiced by migrant communities within the Witwatersrand mind compounds in South Africa. He provides a historical account on ngalanga while reflecting on the music of the Chopi. He mentions how influential this style was in the Chopi and Tswana alliances following the nineteenth century’s Nguni invasions. Tracey notes that ngalanga, or inzumba is a dance practiced by both men and women in various ceremonial occasions. In this book, Tracey briefly narrates the history, significance and aesthetics of ngalanga dance hence lacking an in-depth examination of its creative processes. This could be as a result of the fact that, Tracey’s focus was not to discuss in details, the specific characteristics of all the migrant’s music traditions he examines in the book. This study further provides details of the nuances he may have omitted in his discussion.

In the discussion of the creative processes of timbila music, Tracey (2011) briefly refers to ngalanga noting that it is former to timbila and dominated by hand drumming and dance. The entertaining popularity of ngalanga is evident in ceremonial events common among the Chopi such as the wukwera boys initiation, tchidilo remembrance ceremonies, and weddings. Tracey points out that ngalanga retained its relevance during the civil war in the country when timbila ensembles and other art forms were on the decline. In this article, Tracey focuses is on timbila music without providing a detail examination of ngalanga music. Likewise, Wane (2010) examines contemporaneous practices of Chopi music within the context of Msaho festivals dedicating a section on the participatory and celebratory aspect of ngalanga, a style he argues is enhanced by the intense spontaneity and performer-audience interaction. Wane’s study despite mentioning ngalanga focuses on the general contemporaneous practices of Chopi music traditions

than on the specific nuances of each of these traditions. This study uses Wane’s study as a platform to examine the creative processes of ngalanga, paying particular attention to how migrants interpret these existing performance practices to create new models that fit their current experiences.

2.4 Creative Processes in African Musical Traditions
An analytical approach to the creative processes of African indigenous music that focuses on the performance-composition tradition concept has been proposed by Anyahuru et al (2008). This concept is grounded in the philosophies, intellect and extra-cultural variables which are meaningful as well as considering the process of making music in African societies. The core of the performance-composition concept is therefore informed by what qualifies as an attribute to musical meaning. According to Nzewi (2008), the concept of musical meaning should be analyzed within three frames – stimulus or music sense which establishes that musical meaning differs from society to society informed by sonoric references and preferences, receptivity or physical tolerance which establishes that a given society receives the outcome of music making activity between the frame and its sonic landscape, and response or musical intention as the sum of the contextual determinants that link sonic configurations with usage at the decision-making moments of conception and performance-composition.

These frames are the core of systematic foundations of the creative process in indigenous African contexts. Artists that engage in performance-composition processes within African musical traditions rely on the culturally intrinsic habits and costumes as well as philosophies which are summed in their indigenous systems of knowledge in addition to other variables (ibid). This research investigates the musical processes applied to a style that hails from the Chopi musical traditions but practiced in a different context which conveys different meanings. The Chopi sonic references are distinct from their host and this conveys different meaning to ngalanga performance within the Clermont community. This might have a significant impact on the level of receptivity and/or tolerance by the host community who are mainly Zulu as their hearing of the cultural “sonic

13Although a dance like xigubo of the Tsonga/Shangane ethnic group from Mozambique has similarities with indlamu of the Zulu tribe in instrumentation, dance aesthetics and context of performance.
frame” is different to that of the migrants. This aspect is tested by analyzing the instrumentation employed in both cultures. For instance, Chopi music makes use of diverse set of instruments such as the hand drum, rattles and timbila xylophones whereas Zulu traditional dances employ one isghubu bass drum, whistles etc. The attributes of the Chopi instrumentation present a distinct sound aesthetic which is different from the Zulu. Hence, the study examines the ngalanga ensemble’s performance-composition processes to understand whether their sound mediate with available musical sensibilities in Clermont.

2.5 Indigenous Knowledge and Creativity

Ngalanga like many other African traditional styles is founded on systems of knowledge of the Chopi and which continue to sustain the culture through generations. In this section the concept of indigenous systems of knowledge as applied to music creativity is discussed.

Indigenous Knowledge Systems has been described by Green (1994) as a corpus of “accumulated wisdom that has evolved from years of experience, trial and error as well as problem solving by groups of people working together to meet the challenges they face in their local environments and drawing upon the resources they have at hand.” On the other hand, Laws et al (1995) and Springfield et al (2005) has argued that the corpus of indigenous knowledge has been passed orally through generations through life experiences, social mind-set and behaviors and moral principles. Indigenous knowledge draws from people’s perception of a context. Its information is also framed by creativity, experimentation and other sources which are drawn from other systems. The deconstruction of the concept of indigenous suggests a notion that is politically oriented in that it is used to establish rights and protect interests.

In traditional contexts, the term indigenous is framed by the community’s creativity which is passed on from one generation to the other. Thus, indigenous knowledge can be described as local knowledge with roots to a particular place, set of experiences generated by people living in those places or an orally transmitted process from one generation to the other or transmitted through imitation and demonstration, as well as the consequence of practical engagement in everyday life which is constantly reinforced by experience, trial and error. This study is framed to understand
creative processes of *ngalanga* by a migrant community as well as how they articulate their contemporaneous creative processes based on the Chopi musical knowledge systems.

Indigenous systems of knowledge can be fragmented based on the fact that they are not constructed in one place or individual although they manifest in rituals and symbolic constructs (Warren, Fujisaka, & Prain, 1991). They can be inferred during individual’s practices and interactions (Andoh & Amuah, 2014, p. 56). Andoh and Amuah posit that “indigenous information systems are dynamic and are continually influenced by internal creativity and experimentation as well as by contact with external systems” (2014, p. 2). This study argues that Chopi music dance has evolved over time and that for example their former compositional techniques has also evolved. Hence, an analysis of new creative trends as applied to *ngalanga* music is relevant.

Agordoh and Agawu discuss repetition as an effective creative tool. According to Agordoh (2004, p. 110) repetition is a “defining characteristic of tradition and it aids retention and reinforces ideas” (Andoh & Amuah, 2014, p. 55). Repetition is for example one of the fundamental strategies used by Ana to frame her musical ideas. She will repeat new compositional ideas that came to her knowledge to ensure consistency when sharing them with other group members (ibid.). The value of repetition in African music is further reiterated by Kofi Agawu who argues that it is “inherent to African traditional music [where] repeating the same word, phrase and sentence many times” are common traditional techniques in mastering something (1995, p. 23). On the other hand, Agawu stretches his statement by observing that “order emanates through repetition from doing the same thing over and over that life discloses meaning of certain phenomenon” hence, assisting to create interpretations and reinterpretations of culture (Andoh & Amuah, 2014, p. 55).

Flavier is of the opinion that creativity in composition and performance in African contexts is sourced extensively by the African indigenous knowledge systems. This is through locally and externally acquired body of information that influences the choices society makes (Andoh & Amuah, 2014, p. 2). Andoh & Amuah observe how indigenous knowledge systems inform scholarly discourse of African indigenous music by examining the creative-composition style of Afua Abasa. Abasa played an influential role in the establishment and promotion of *nnwonkoro* traditional and neo-traditional styles of music. She is particularly important because of the manner in which she articulates her compositions based on indigenous knowledge. Her compositions are framed to fit into contemporaneous music-making techniques.
Insights drawn from works on indigenous knowledge systems inform this study’s discussions of the creative processes in ngalanga. This study thus examines how indigenous knowledge informs creativity and innovation in a context which is foreign to ngalanga. Contemporary ethnomusicology and scholarship in general should strive to draw informed theories of creativity within African indigenous arts to understand how African musicians apply their system of knowledge to create music.

2.6 Dance Drumming
Patricia Tang’s 2008 monograph on sabar drumming in Senegal is a good comparative study as sabar drumming and ngalanga dance incorporate systematic rhythms and dances within their individual performance practices. Drums have been used as a communicative tool not only in Africa but also in the Caribbean and South Asia. However, discussions around talking drums emphasize specific drums that emulate rhythms close to “speech sending message through sonic representation of verbal texts” (2008, p. pp. 85-86). Due to the oral nature of these traditions there is a body of text that has been lost thus a loss on drum phrases. The roles of sabar drum and dance evolved from being used in the traditional context as conveying spoken words to an extent of being used in popular contemporary music to frame “griot’s creativity of singing praises through drumming” (ibid, p. 86). It is important to rephrase that ngalanga dance and music performed by the Mozambican migrants has a strong drumming characteristic. It contrasts with other Chopi musical traditions due to its use of drumming as the main support of a performance. Ngalanga from Clermont is in a good stand to draw from the sabar drumming tradition’s use and sources of creativity to discuss comparatively the ways in which drumming is approached in ngalanga. Tang’s work thus becomes framework to understand how ngalanga dance inspires the musician’s creative processes without losing its aesthetic values and meaning.

John M. Chernoff (1979) discusses the importance of rhythm within African musical contexts. According to him, the roles, functions and importance of rhythm in conceptualizing music in African societies are fondly rooted in the indigenous knowledge systems. Ngalanga ascribes to Chernoff’s idea of African music working in interplay of crossed rhythms (ibid, p. 93). However, it explores other extra-musical aspects drawn from the environment in which ngalanga dance is performed. Thus, this thesis examines technical aspects of the drumming tradition which emanated
to this style of music and dance following Chernoff’s observation that “the study of African music and dance should account to its social and cultural context” (ibid, p. 9).

2.7 Representation of African music
Ethnomusicology implies the study of music in close relation with its cultural context. Alan Merriam posits that “western musicology has been preoccupied with the study of the history of western music and there has been little room either for other music of the world or for the investigation of broadly-based problems which might lead to the better understanding of music as a worldwide human phenomenon” (1964, p. 17). His views conscientize scholarship discourses striving to theorize African indigenous music and dance (and other styles framed outside western musicology) based on western classical music (and dance) analytical approaches. This attempt has proven to be misleading in a couple of reasons, one being the fact that western music theory favors musical descriptions and theorization framed among the western based music reality and culture. This approach contradicts, and to some extent undermines, African theories which find meaning in their socio-cultural context. These observations, I argue, at some point cannot be overlooked given that western ideologies have been inculcated, not excluding the hostility in which these theories were indoctrinated, predating back to the 15th century when Africa was ‘invaded’ by western settlers.

Agawu (2003) experienced challenges in developing a suitable theoretical paradigm to represent African music in reference to aesthetic meaning. Agawu is critical to opposed views towards the incorporation of analytical frameworks drawn from contexts outside African context. Although acknowledging the functional role played by music amongst Africa. Agawu argues that there are other aspects that need careful analysis “in order to understand the creative ways of musicians, we need to understand/pursue in technical detail the process of composition’ (ibid, p. 181). He further states that by not pondering the “western system” we miss the opportunity of laying a foundation to an enquiry of a theoretical frame inclusive of African philosophical modes of knowledge (ibid, p. 11).

Nzewi (2008) argues that a thorough study of folk-African is enhanced by the African traditional philosophy and knowledge. He observes that performance-composition processes in African
contexts draw from both musical and non-musical variables. In this study, due to the special attention because of their relevance during the analysis phase, this notion is embraced. He further adds that creativity within African music although “spontaneous [is a] systematic compositional technique creatively informed by what communicates musical meaning in a given cultural context” (ibid, p. 1). In that perspective, he suggests that an attempted analysis approach should take into consideration besides musical, extra variables that inform the defining criterion of music meaning in the given society in study.

2.8 Theoretical Framework
The discourse within popular arts circles suggests that structural features of a cultural product and the context within which it is produced interrelates. Hence, features important to that society can be discovered by examining those relationships (Barber, 1985, p. 1). Barber views popular arts such as music, dance, and literature as channels from which we can understand behavioral patterns in terms of practices, beliefs, trends and challenges of a given society. As by tradition, popular artists use their music-making processes to reflect the aspirations and challenges of the society they live in.

Traditional forms of music and dance can also be used innovatively as agents of change, or as mechanisms to replicate society’s ways of living and aspirations. For instance, to express an ideal, to protest, to celebrate a cultural art form, achievement or to promote a new product within a given social context. The study on ngalanga is situated within popular patterns of culture hence, serves as a good example from which to examine how its current context is reflected in its performative practices, or impacts its creative processes and performance. Drawing from the popular culture insights, ngalanga practices therefore mirror trends of the society/context within which it’s performed i.e. the Chopi and Clermont contexts. The task of this study is thus i) to investigate how ngalanga incorporates in its creative processes and practices features from the Clermont community’s popular culture; and ii) identify theories through to which to frame an investigation on how change and innovation are being framed towards the creative processes of ngalanga as well as its use to impact change within the Clermont community.
2.8.1 The Interpretative Innovation Theory

Meyer’s (1989) theory suggests that when a performance of a piece of music does not fully resemble another one, that composition is not a replication of another, that means the composition is the result of a creative work of art. Meanwhile, the theory suggests that the skills of a creative individual are grounded on the nature and origins of individual difference. Meyer explains individual difference drawing from the science of differential psychology which forms the core of his theory. What does differential psychology mean? Beeko (2005) argues that individual difference influences the creative abilities of individuals hailing from the same cultural context. Its origins are premised on the interactions between an individual’s heredity and his/her environment. Given that each culture aims to pursue and develop a set of standardized aptitudes, aesthetics and personality characteristics, the environment, besides the inherited qualities is crucial in influencing individual difference. Beeko formulates that the environment catalyzes an individual’s aptitude to bring change. Understanding how an individual manipulates creatively his/her innate abilities within his/her cultural environment towards its development is fundamental to determine why in the same cultural environment, some individual creators are inclined towards innovation while others, to elaboration. Individual innovators create new ideas while individual elaborators ‘replicate’ already existing materials (ibid, p. 22).

The interpretative innovation theory suggests that individual creators in a given cultural context play an important role in the making of that particular culture. They bring progress, innovation and change through their introduction of new creative ideas into the culture. Through the impact of their work, creative individuals become role models and culture bearers of change within the context in which they live. In view of this theory, creators are individuals that express discomfort with the current state of affairs of their environment. In the case of music, they use their skills to, in some cases, transform creative concepts i.e. the ways in which music has been approached, its uses and roles; they revive behaviors, habits and customs. They use music as a channel to address certain behavioral issues, or they make society around them aware of the endless possibilities to bring change through introducing new and improved approaches of doing things in the various societal extracts. Through the lenses of the interpretative innovation theory, this study will be in an advantaged stand to investigate how the Chopi migrant artists in Clermont apply their creativity towards innovation within their performance. This theory is also significant as it will clarify how the creative processes of ngalanga are influential in bringing change within the Clermont
Township. It discovers how the Clermont environment catalyzes the migrants’ musical practices towards the preservation and promotion of continuity in *ngalanga* dance and Ch opi musical practices.

2.8.2 The Socio-Musical Practice Theory
According to Waterman “cultural continuity is not best thought of as static but as a recursive process. The reproduction of individual representations of culture patterns is grounded in a flow of activity continually shaped by actor’s interpretations of and reactions to constraints and incentives encountered in the world” (Waterman as cited in Beeko, 1984, p. 23). Waterman’s theory implies that firstly, culture is the result of society’s network of relations. Secondly, that cultural continuity and sustainability are dependent on its member’s actions and thirdly, that each and every artist endorsing an aspect of a culture is an agent of its sustainability and promotion. Fourthly, he suggests that artists are the culture bearers of a particular aspect of a culture and that their actions are vital to prevent its decline. Through the lenses of this theory, this study will investigate how Chop i artists frame their creative work within the mixed social relations where they live and examined how their creative actions towards the performance of *ngalanga* impact the continuity as well as the sustainability of Chop i musical culture. Waterman’s socio-musical practices theory draw insights on the significance of music within culture.

McLeod and Herndon opine that “it has long been asserted that music is an integral part of culture and that there is a relationship between musical traditions and the society which produces them” (1980, p. 3). Music as an expression of culture happens to be performed in a web of social relations. When composers create music or dance, their creative decisions draw inspiration from incentives and constraints ascribed from their social context (Seeger, 1980 p. 9). The music-making result finds expression and significance among the social context where the music or dance pieces are produced. Its continuity and sustenance will be in the hands of its culture bearers i.e. the creative artists themselves. Cultural continuity therefore should be understood as a dynamic process continuously informed by the actions of its bearers towards its sustenance as Watermanformulates. Meanwhile, continuity is retained through reference to environmental transformations (Seeger, 1984, p. 24).
The sustainability of *ngalanga* framed within Waterman’s theory has been recurrent given that *ngalanga* has been a continued reference in performance contexts and discussions within Chopi musical traditions (as the review of literature also shows). For example, Chopi artists engaged in *ngalanga* performance practice within the Clermont Township act as agents of the sustainability, continuity and promotion of *ngalanga* musical practices through their recursive actions towards *ngalanga*’s creative composition and performance. Furthermore, the migrants’ actions contribute to bring change in musical practices in Clermont as they are active cultural bearers of *ngalanga*. The impact of their music and dance aesthetics, attire and choreographic approaches serve to introduce change in performative patterns in Clermont. In light of Waterman’s ideas, the continuity of *ngalanga* performance rests upon the creative work of such culture bearers as the Chopi migrants in Clermont. Meanwhile, the migrants’ creative actions towards new song forms, reinterpretation of old *ngalanga* repertoire and their creative processes that challenge established norms contributes toward the continuity of Chopi music (Waterman as cited in Beeko, 1984, p. 23).

Through the socio-musical practice theory this study will examine how the Mozambican migrants based in the Clermont Township find alternative ways to adjust their dance and musical practices to fit in and impact change in their environment. The study also examined how the structure of *ngalanga* performance reflects the artists’ reinterpretations and intentions to revive it while ensuring its continuity.

### 2.8.3 Models of Creativity

From the onset an investigation of the creative paradigms of *ngalanga* by Chopi migrants in Clermont was not going to be an easy task. It entailed understanding what informs their creativity and how this is laid out as well as why composers are drawn to certain styles and not others. In the following discussions an overview of creative models and how they impact the investigations of the creative processes of a performative practice like *ngalanga* is presented.

The study of creativity has increased since the late 20th century with studies carried out across disciplines which aims to formulate paradigms of creative work. Helmholtz (1896) and Poincaré (1908) pioneered discussions on creative works in mathematics and science which would later be
complemented with narratives of such theorists as Graham Wallas (1926) and Max Wertheimer (1945). Wertheimer’s work drew remarkable insights on the fundamentals in the development of the Gestalt psychology, more particularly in the fields of perception, thinking and problem solving. Likewise, Wallas’ model described creative processes in five stages e.g. i) preparation, where the foundations for an action are laid, ii) incubation or internalization of a problem into the subconscious, iii) intimation e.g. the preliminary realization of a creative idea or solution towards an idea, iv) illumination or insight e.g. the stage bridging realization into consciousness of an idea and lastly, v) verification, the stage where the idea has been realized thus testing its applicability.

Guilford’s (1950) studies of creativity drew from the orthodox psychological literature and were discussed in his famous paper “Creativity & Culture”. His findings dominated most scholarship that drove the scientific conceptualization and measurement of creativity in particular through psychometric testing (Kelley, 2007). At a later stage, approaches to creativity evolved with new conceptual approaches being developed such as “brainstorming” by Alex Osborn (1950), whose discussions were focused on the development of new ideas randomly. The “theory of inventive problem solving” by Genrikh Altshuller (1946) was also based in an algorithmic framework to understand the invention of new systems and, the “lateral thinking” by Edward de Bono (1960) which focused on a multidimensional analysis of situations and not just problems to the detriment of a straightforward approach from different angles in order to change perceptions and concepts. The concept was a creative paradigm that serves to narrow thinking in the notions of creativity in the 20th century.

2.8.4 Systems Model of Creativity Theory
The study of the creative processes of ngalanga traditional music and dance is also framed through the theoretical lens of systems model theory as suggested by Csikszentmihalyi (1999). This theory posits that creativity cannot be measured as a sole action of an individual but rather a socio-cultural event. It further states that the validation of creative products is achieved through the intervention of gatekeepers from the social context and systems where creativity takes place. The gatekeepers have a decisive mandate on the individual creator’s final product as they are entrusted with the task of validating or not the work of a creator hence their importance in the creative processes.
which is similarly to the creative person (1999, p. 3). The systems model can be translated graphically in a diagram as illustrated in figure 2.1.

![Figure 2.1 Systems model of creativity](image)

Csikszentmihalyi’s concept suggests that creative processes of music are systematic. They take place when the actions of a person, his cultural domain and the field where they operate, intersect. The domain (culture) and the field (society) are elements of the environment supplying socio-cultural and symbolic inputs that stimulate an individual’s creative actions. The model also establishes that the creative actions of an individual are framed systematically under set rules and practices that they draw from society. The domain e.g. the culture, acts as a catalyst for the transformative actions of a creative person towards the production of a novelty to be introduced into the domain. The feedback from the field i.e. the society within which the gatekeepers hail from towards the introduction of a novelty into the domain will determine its acceptance or decline. So the field’s role is to judge the outcomes of the creative person.

An interpretation of Csikszentmihalyi’s model into the case of the creative conventions of *ngalanga* presents a case where the field the creative actions of *ngalanga* are framed and it’s the location where its actions take place is Clermont Township. Clermont in the model represents the society hosting what Csikszentmihalyi refers to as “the gatekeepers” i.e. the individuals with the power to either validate or decline their creative products i.e. *ngalanga* performance. The gatekeeper can be event organizers as well. The field has an implied judgmental authority on
whether *ngalanga* can be included in the domain or not. The Chopi migrants are immersed in a dual source of domains, Clermont and Zavala which in this case presents a cross-cultural context.

From the systems model theory, both domains account for distinct socio-cultural and symbolic features e.g. specific principles, practices, beliefs and practices which direct or indirectly impact on *ngalanga* creative actions and performance. Being that *ngalanga* is a cultural manifestation drawn from the Chopi cultural domain, to some extent its creative conventions and performative practices might overlap or differ with the Clermont/South African mainly Zulu cultural domain. Hence this study examined how the Chopi migrants managed both domains and in what ways the domain’s feedback impacts the creative processes and performance of *ngalanga*.

### 2.9 Chapter Summary

*Timbila* music dominates studies on Chopi music. Early accounts on Chopi performative practices were also used as comparative paradigms between the Chopi and other Bantu speaking peoples of Southern Africa (Hogan, 2006). However, Tracey’s (1943, 1948, and 1970) seminal works pioneered the ethnomusicological studies of Chopi music, despite paying little attention to *ngalanga*. *Ngalanga*, or *inzumba*, significance within the Chopi and Tswana was evident following the *Mfecane* upheavals and thrived during the years of civil unrest in Mozambique as it was the Chopi sole source of entertainment in social gatherings (Tracey, 1970, p. 19, 2011, p. 15). *Ngalanga* dance as described is a step dance performed by men and women. It is performed in various gatherings however, it has become popular within the context of Msaho festivals (Wane). The study of the creative processes of *ngalanga* has not been extensively engaged with in scholarship. Yet, literature shows that music within Chopi tradition thrives due to its symbolic value and functions among the Chopi (Hogan, 2006, p.1). John M. Chernoff asserts that the uses of music are a healthy social catalyst through which one can criticize, praise, lament and/or promote cultural dialogue, it is an aspect common among African societies and an essential element of life due to its mediating role within many African communities (1979, p. 154). This study on the creative processes of *ngalanga* is firmly framed within the performance-composition and musical meaning informed by the African indigenous systems of knowledge Nzewi (2008). This study thus assessed the uses and significance of *ngalanga* in Clermont.
CHAPTER THREE
HISTORICAL BACKGROUND AND PERFORMANCE ANALYSIS

3.1 Introduction
In this chapter, the historical background and performance traditions of the Chopi were examined in order to contextualize the discussion of the creative process of ngalanga in the subsequent chapters. This chapter is divided in two parts. In the first part, the historical background of the Chopi is discussed within the context of four dance styles, and then in the second part the historical context of the emergence of ngalanga is examined. A comparative account of the ngalanga and migodo as well as the main instruments and their context of performances are thus provided as these styles are often discussed interchangeably. This should lead to our understanding of the different contexts of ngalanga performance among the migrants in the Clermont Township community.

3.2 Issues of Migration in Southern African
Migrations within African societies can be traced as far back as the Stone Age, hinged by various reasons. The South African yearbook observes that during the Stone Age “small, mobile bands of hunter-gatherers adopted pastoralist lifestyle herding sheep and later, cattle”, meanwhile, “Bantu-speaking agro-pastoralists began arriving in southern Africa (…) establishing themselves in the well-watered eastern coastal region of southern Africa, spreading across the interior plateau, where they adopted a more extensive cattle farming culture” which explains the migrant societies’ tendencies to settle, giving rise to established chiefdoms ‘based on control over cattle,’ subsequently leading into the establishment of systems of patronage and hierarchies of authority with communities” (2013/2014, p. 31). Early nineteenth century saw the emergence of the Zulu kingdom and the Mfecane upheaval, characterized by wars and exacerbated exodus of people in the region which resulted “in the emergence of centralized and militarized states controlling vast regions” (Cruz, 2006, pp. 383-384).

During Mfecane, around the 1870s, the Chopilands were invaded by different migrant societies such as the Ndebele, Tsonga etc., attracted by the Chopilands’ good weather conditions and farming expertise and advancements. As Rita Ferreira indicates, the Chopi took advantage of their soils’ fertility to “develop an economy largely self-sufficient and of noticeable dynamism (…) and of creative power explored in manufacture, farming, entertainment and cultural aesthetics” (Ferreira, 1982, p. 171). Reflecting on the Chopi early creative achievements are the invention of
the timbila xylophone; their artists’ virtuosic skills in performance and composition, and poetry. Meanwhile, between 1895 and 1907, Mozambicans’ migrations beyond borders, more precisely in the southeast, to such destinations as Niassaland and South Rhodesia, although clandestine, were frequently hinged by dissatisfaction hence, used as a way to persuade colonial settlers. This strategy was used by peoples sharing identities and ethnic group in both sides of the borders (2010, p. 205).

Still in the fall of the nineteenth century, the Chopi were engaged in resistance wars to the Shangane, Shona, and Portuguese dominations. Around 1889 they were attacked by the Angune and later, by Gungunhane, the Gaza Emperor (Isaac & Vansina, 2010, African Heritage, 2013). A fraction of Chopi men immigrated internally fleeing these incursions although with some resistance under the leadership of its king Mbinguana, up to the last days of Gungunhane’s reign (ibid). Also, Mozambicans migrations, and the Chopi in particular, to South Africa gained impetus following the 1876 and 1896’s discovery of gold and diamonds in Transvaal. The gold and diamond mine industry established and developed a mine labor system framed under the South African domestic and foreign labor regulations. According to Harington, McGashan & Chelkowska (2004), the main mine labor forces were men from within South Africa; men from the former High commission; and men recruited from Mozambique, Angola, Zambia and Tanzania.

The mine labor operation system was further strengthen by the establishment of recruiting entities such as The Witwatersrand Labor Organization (WNLA) which was then replaced by The Employment Bureau of Africa (TEBA) till today. This entity had a sole mandate to recruit labor from the southern region of Africa (2004:65). Mozambique has been the main supplier of labor consisting of young rural men from Gaza, Maputo and Inhambane provinces. Gaza and Inhambane provinces are the homelands of the Chopi tribal people. Pre-requirements to mine-labor recruitment such as health status enhanced the contingency in setting preferred recruitment zones.

14 South Rhodesia is the modern Zimbabwe.
16 The High Commission referred to Botswana, Lesotho and Swaziland before independence. Their citizens had a South African honorary treatment.
In the case of Mozambique, it prevented men from the north to be deployed into the mine industry due to the north provinces’ prevalence of pneumonia (McGashan & Chelkowska, 2004, p. 65). This indicator justifies the reason why most of the labor force was recruited within southern Mozambique yet reflecting the high prevalence of Chopi men and their musical traditions within the mine compounds and the scarcity and fading of the practice of the Chopi musical traditions within the Chopi land.\(^{17}\) Post-independence Mozambique’s civil war and a weak economy post-war, were also the main hindrances behind people’s dispersion to, mainly, South Africa in search for better life conditions. Deborah James’ observation that “immigration is the Chopi way of life” (2011, p. 3), locates this thesis’ contributions towards a broader discussion of the impact of migrations, its effects and significance on the Chopi socio-musical practices as reflected through *ngalanga* performance practices.

### 3.3 Brief Historical note on the Chopi

The Chopi are believed to have originated from central Africa and settled within the provinces of Inhambane, Gaza, and Maputo on the southern part of Mozambique.\(^{18}\) According to Manuense (2014), the Chopi are made up of a diverse group of people who hail from different areas around what is known today as Zimbabwe. Accounts from oral tradition which supports this assertion indicates that by the 15\(^{th}\) century the Chopi had migrated as a result of the collapse of the Great Zimbabwe to the region known today as Zavala (Lichuge, 2016). Before their arrival they were known as *Mucarangas* and spoke the *tchiChopi* language. However, upon their settlement and invasion of the area by the Nguni they assumed the name Chopi, derived from the word *kuchopa* (to fly a spear), an ability they are known for and which set them apart from the other ethnic groups in the area (Wane, 2011, Hogan, 2011).

The Chopi are socially organized into smaller autonomous groups and do not rely on a supreme leader as common among other ethnic groups in the geographic area (Ferreira, 1982, p. 228). These smaller groups were led by their clan leaders. For instance, when a clan found itself within a particular area and dominated the population, the authority within this area rested in the leader of

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\(^{17}\) See Hugh Tracey (1972) seminal book on African traditional music and dance done by mine workers

\(^{18}\) Zavala district hosts the major annual “Msaho timbila festival”, an event that takes every 1\(^{st}\) week of August.
that clan who assumed the title nkoma. The musical traditions of the Chopi are therefore organized around these small units and associated with the traditional bakoma who served as their main patrons and sponsored their activities (Wane, 2010). Thus, the performance practice of Chopi musical traditions differed per the location of a performance. For instance, ngalanga performance in the Panda district would be different from one in Zavala although their common traits is the timbila xylophone.19

3.4 Chopi Musical Traditions
The Chopi have a rich and diverse traditional music and dance styles each with a unique history and role within their culture. The context of their performances overlap between ceremonial, recreational and entertainment. In order to understand the creative processes of ngalanga as performed by the Mozambican migrant community based in Clermont, it is vital to present a general overview of the diverse music traditions of the Chopi. Hence, in this section the salient features of the four popularly performed styles of their music tradition is discussed.

3.4.1 Tchopo
Tchopo is a game dance performed at night by young men and women. Although the dance is performed by the youth, there are instances when adults to join the performance. For instance, one is likely to find elderly people join a performance in a remembrance ceremony. The dance is more effective on days when the moonlight is very bright as this provides night entertainment for the youth. Performances usually begin with a few performers with loud handclaps in order to alert other member of the community to join. Tchopo is performed in a circle with one end of the circle being males and the other end females. The dancers take turns to improvise in the circle ending the performance with a passing step known as kuningeta. Performers make use of whistles and handclapping as well as singing. Tchopo has over the years served as a grounds for Tchoponi, a form of social interaction among the youth in the evenings.20 The dance became associated with

19Interview with Antony was conducted on 9/10/2017.
20 Mr. Carmona, Personal communication,
the promotion of promiscuity upon the arrival of missionaries thus it led to a decline of its patronage. However in certain ritual ceremonies such as death, *tchopo* has found a new space of expression as it is performed the entire night accompanied by rhythms on the drums or *makhobe* (a canoe made out of a tree plant which the Chopi refer to as *ntondo*).\(^\text{21}\)

**3.4.2 Makhara**

*Makhara* is one of the most widely performed dance styles among the Chopi because it is often directly associated with *timbila* performances.\(^\text{22}\) It is performed by both men and women on numerous social occasions. The aesthetics of the dance reflects a particular dance expression typical to the Chopi. *Makhara* thrives due to its vibrancy, humor and the expression of Chopi identity through *kukavata* (dance movements based on the upper torso movements). It is common practice to incorporate *makhara* dance aesthetics into other styles of the Chopi musical tradition including *timbila* and *ngalanga*. *Makhara* is a common feature in traditional ceremonies such as the *sidilo* remembrance ceremonies and weddings etc.

**3.4.3 Tshingomana\(^\text{23}\)**

Although performed in other parts of southern Mozambique, *tshingomana* is believed to have originated from the Gaza province. It was initially performed by women who were in polygamous marriages as a form of commentary in their marriages with younger wives finding *shingomana* as a platform to express their grievances.\(^\text{24}\) There are two types of *tshingomana* amongst the Chopi – *tshingomana tshatshikale* (old school *tshingomana*) and *tshingomana tshatshikole* (modern

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\(^\text{23}\) *Shingomana* is associated with the struggle for liberation in Mozambique as it thrived during the period. Initiatives have thus been initiated by cultural entities in the country to revitalize the tradition. For instance, a *Xingomana* Festival was launched on June 20, 2015, an event that also heralded the candidacy of the tradition as a masterpiece of the Oral and Intangible Heritage of Humanity of UNESCO.

\(^\text{24}\) Gina Guibunda’s remarks on the *Xingomana* festival in 2015. Data retrieved from: [https://www.youtube.com/watch?v=ItC6Qd_f6f0](https://www.youtube.com/watch?v=ItC6Qd_f6f0) / July 18, 2018.
As can be inferred from the foregoing, *tshingomana tshatshikale* would be the preference of the elderly women whereas the younger ladies prefer the *tshingomana tshatshikole*. *Tshingomana tshatshikale* effectively draws attention to upcoming events in the Chopi communities. The dance was formerly accompanied by an *ntshinga* (drum), an *njwenjwe* (a whistle), singing and handclapping with dancers wearing *disekani* (handmade straw shirts) during performances. The dance is featured during traditional ceremonies such as *sidilo*. *Tshingomana tshatshikole* on the other hand emerged in post-independent Mozambique and became popular amongst students of Mangujuanine Primary School in Zavala. Although the dance draws on the older *tshingomana tshatshikale*, the energetic expressions is what differentiate the two. *Tshingomana tshatshikole* is performed on different occasions particularly as a highlight for dignitaries visiting the vicinity.

### 3.4.4 Ngodo

*Njongo* (*Ngodo* sing, *Migodo* plu.) is performed mainly by men although there are occasions when women join the performance by playing instruments. Depending on performance logistics there are usually between nine to eleven movements. *Ngodo* performance functions as a platform for social commentary, conveying messages of the Chopi tradition (Tracey, 1948, p. 43). *Ngodo* dance gestures are believed to have been inspired by warfare due to the role it played in the past in preparing men for battles. It is performed in different contexts such as inauguration of chiefs, *sidilo* ceremonies etc. Over the last few years, *ngodo* has come to symbolize the Mozambican culture. The Chopi performative practices function as a meaningful mechanism for family cohesion, hence their constant feature in the daily life activities with ceremonial or rituals being the primary context of performance (Lichuge, 2016, p. 53). Rituals such as *sidilo* ceremonies, the evocation of rain, celebration of good harvest, weddings, and moonlight story-telling sessions are environments where Chopi perform (ibid).

3.5 Ngalanga
According to Tracey (1970) ngalanga is a step dance which is largely found around Inhambane and Gaza among the Chopi and Tswa people (p. 18). Also known as inzumba, it is performed in a semi-circle with the vasinity (dancers) moving in swift steps and dressed in mawiso raffia skirts with mitchatcha rattles tied around their legs. On some occasions dancers wear overall pants with a knot on the upper side tied to their waist emphasizing their movements. The instrumentation of ngalanga comprises of timbila and three to four other drums.

3.5.1 Ngalanga Etymology
The term ngalanga has been interpreted differently in literature. For example, Tracey (1970, p. 18) refers to ngalanga as inzumba which is a celebration because the literal meaning of inzumba or ndzumba means celebration in tchiChopi. Around the 19th century, the Chopi were hosted by Tswa and learned their dance following the Shangaans ravages (ibid). Ngalanga functioned as a metaphor for alliance of both ethnicities. It reflected the hospitality of the Tswa towards the Chopi and the gratitude of the Chopi towards the generosity of their host. This interpretation adds that the Chopi incorporated their musical skills and instruments within Tswa musical traditions (Tracey, 1970, p. 18). The oral tradition of the Chopi presents a different perspective on the origins and meaning of the word ngalanga. For instance, Abselino Chissambula observes that the Chopi derived the word ngalanga from the term karanga or kalanga in reference to the Karanga from Zimbabwe as they believed the Karanga people are their ancestors. In my view, this explanation finds resonance within the historical narrative that ties the Chopi with the former Zimbabwe’s Mocaranga kingdom as suggested by Tracey (1943). The name ngalanga also describes a particular way in which the Chopi express their identity through kukavata i.e. a synchronized movement of the upper torso and the pelvic gild while stepping.

The term within the Mozambican migrant community based in Clermont has a different meaning. According to them, the ngalanga refers to a set of drums used in their performance such as the tshindzomana, ntshinga and tshikhulu. Thus, such statements as “let us set the ngalangas” imply

the setting of the drums or, “the ngalangas are ready to be performed” which means the instruments are ready to be played. Likewise “tsula utshiya kangatingalanga” which means go and warm the drums are of commonly used. Ngalanga dance despite making use of musical terminologies common to other styles has distinct characteristics as the next section shows.

3.6 Ngalanga & Migodo – Contrast and Similarities
Ngalanga and Migodo are two distinct styles within the Chopi musical tradition. These two dances are different although they share one common element, the mbila xylophone. They however differ in song repertoire, dance aesthetics and playing approach. In the olden days, ngalanga did not feature timbila as an accompanying instrument. Their merging complemented each other towards the production of a better sound. However, as DJ observed, “ngalanga can stand on its own without the mbila although when included in a performance, it presents a different groove which ‘adds’ value to the overall performance event.”

To further back the difference between ngalanga and migodo, Antony narrates that

“Ngalanga has undergone changes. Not long ago ngalanga performers who were initiated as migodo and/or shingomana performers fused the mbila into ngalanga music repertory. They extracted the mbila from migodo and the ntshinga from shingomana, and added them to ngalanga traditional rhythm section. Ngodo dance does not incorporate mitchatcha rattles. It uses mawiso and ntshela rattles (can rattle) whereas ngalanga does not incorporate ntshela but instead mitchatcha. The use of both mitchatcha and ntshela are similar in terms of sound and role they play i.e. they both keep a steady pulse. Notwithstanding the addition of these exogenous instruments ngalanga can still maintain its aesthetic sound and dance qualities”

Ngalanga has undergone different unsynchronized stages of transformation in terms of its musicianship. The former ngalanga rhythm section comprised one tshikhulu played softly with both hands and without using sticks, a tshindzomana played with two thin sticks and a tshivenka. Then, the rhythm section was transformed with the removal of the tshivenka which was replaced

27 DJ, Personal Communication, June, 26, 2017.
by the *ntshinga* and mainly used to accompany the dance movements and lead the rhythmic patterns at the introduction. The late development entailed an incorporation of the *mbila (sanje)* which according to my informants was borrowed from *migodo*. The dancers in this style used one *tchatcha* (plu. *mitchatcha*) on one leg and *mawiso* tied on the waist.

### 3.7 Unidade-7 *Ngalanga*

An *ngalanga* style emerged within the peripheral neighborhood of *Unidade-7* in Maputo. This style was established within the context of the civil war upon the mass migrations of Chopi into the main cities. It is characterized by an adaptation and a fusion of *ngalanga* repertory with other popular styles performed in the urban and semi-urban areas of the capital city. This fusion led to the emergence of the Unidade-7 *ngalanga* style. Around the same period, Chopi music gained international exposure through local and international collaborations which resulted in the formation of new hybrid ensembles. For example, in 1991 a project was initiated between *timbila* musicians from Zavala and the Family of Percussion (FoP) band led by Peter Giger from Europe. This project was led by Eduardo Durão, a master of *timbila*. Also in 1997, a group of young *timbila* musicians for Unidad-7 created the *Timibila* Muzimba Band which fused *timbila* with modern sounds which featured a bass guitar, drum kit and a saxophone.²⁹

Most of the participants in this study have either family links to, or worked with most of the *timbila* masters from Zavala who relocated to Unidade-7. These included Massangaio, Durão and Rainha as well as a new generation of *timbila* players who created the fusion sound which included Chen Wagune and Matchume Zango. In retrospect, a contextualization of the performance aesthetics of the migrants in Clermont is closely tied to the activities around this period as they all hail from this city. The Clermont ensemble performs a hybrid style of *ngalanga* which is grounded on the different localities in the Chopi area. In the subsequent section, the performance practice of *ngalanga* is discussed.

²⁹ See [https://www.womex.com/virtual/riedel_productions/timbila_muzimba](https://www.womex.com/virtual/riedel_productions/timbila_muzimba) for detail discussion on Timbila Muzimba
3.8 Performance Analysis
This section examines the performance practice of ngalanga focusing ensemble types, set-up and instrumentation, instruments and their tuning techniques, member relationship within ensembles, artist-audience relationship and the music-dance relationship. It also explores the main contexts for the performance of ngalanga, introducing the accompanying instruments and their role in a performance.

3.8.1 Accompanying Instruments
Ngalanga uses three drums, tshindzomana (small), ntshinga (medium lead drum), and tshikhulu (long/bass) as well as mitchatcha rattles, an njwenjwe whistle and an mbila xylophone. The tshindzomana and ntshinga are wooden drums while the tshikhulu is a tin drum. The heads of these drums are single-skinned (goat or cow skin) and open on the lower edge and held by wooden pegs. The skin covering the drumheads is tightened by a skin rope tied around the drum and across the pegs. The pegs besides holding the skin help tune the drums. However, the tuning is primarily done through the exposure of the skin to the sun or fire as illustrated in figure 3.1. The drums are played with handmade sticks with the ntshinga making use of a distinct technique that consists of an application of the palm of one hand to mute the sound from the skin while striking with the other hand. This technique which allows a drummer to lower the pitch of the drum is what can be referred to as the finger-press technique.

Figure 3.1 Drums being warmed by a fire before performance. Picture by Jose Alberto Daniel Chemane, May 28, 2017
The *njwenjwe* whistle is used by the lead-drummer to either announce changes, introduce a call or to create an ambience especially when performances are at their peak. Nonetheless, dancers share whistles if there are more available. The *mitchatcha* rattles (sing. *tchatcha*, plu. *mitchatcha*/*matchatcha*) are used by the dancers with each dancer tying them on the right leg between the knee and the ankle. This causes a percussive effect called the *kutchatcha* among the Chopi. *Mitchatcha* calabashes have *tilambi* (smaller seeds). All the instruments are handmade and are repaired by the musicians themselves. A brief description of each instrument used in *ngalanga* is provided in the subsequent paragraphs.

Instrumentalists were asked if they considered the introducing innovation in the manufacture and tuning of their drums and their responses were pragmatic. They note that they are thinking of venturing into new possibilities however, their main concern is with the repercussions that comes with such innovations. In as much as possible, it is their intention to safeguard the sound aesthetics and identity of *ngalanga*. *Ngalanga* drums have distinct sound which is achieved through a traditional technique of sound production, a sound the ensemble strives not to lose. However, it is their opinion that the process of transformation will take its own course because music is dynamic and evolves in parallel with current socio-economic and technological advancement. They are conscious of their role preservers of their traditional sound aesthetics.

**Tshindzomana**
*Tshindzomana* is a small high pitched single-skin drum which is opened at the lower end. It provides the rhythm reference/timeline i.e., the underlying rhythmic pattern for the ensemble. It also acts as a metronome as it sets the pulse of the music. *Tshindzomana* patterns are either fast or moderate which demands high concentration. The fast nature of *ngalanga* timelines requires that 4 or 5 players take turns in playing the accompaniment as in figure picture 3.3. *Tshindzomana* within the Chopi musical tradition functions as the heart of the rhythm and dance sections. It brings both sections together through the steady rhythm referral played on it. As the next chapter on musical analysis will show, most of the *mutsitso* introductory pieces performed are composed based on the main *ngalanga* timelines which are framed on the *tshindzomana*. A change of
rhythmic pattern and tempo however, only occurs when a *majika*\(^{30}\) style is introduced to accompany the dance.\(^{31}\)

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\(^{30}\) *Majika* refers to the approach of drumming used during the entrance of the dancers (*mngenu/mngeniso wabasinyi*).

\(^{31}\) Interview with Antonio was conducted on July 12th, 2017.
**Ntshinga**

*Ntshinga* is the main solo drum in *ngalanga*. It is a middle single-skinned drum with its make and tuning systems similar to those the other *ngalanga* drums discussed. This drum leads the *mutsitso*, rhythmic patterns in the introductory section as well as the dance section. Besides leading the *mutsitso* instrumentals, it also accompanies solo dances. The *ntshinga* also cues for changes in between sections. It is played by alternatively hitting the drum skin with two sticks or by hitting the drum with one stick while the other interchange with hitting the drum with one stick which is held by the thumb and index finger while the other fingers presses the skin of the drum as illustrated in figure 3.5. This technique allows the drummer to produce different pitches and effects which functions as an additional voice to the normal drum sound. The *tshinga* player is the lead drummer hence responsible for producing the entire performance.
Figure 114 Ntshinga drum. Picture by author, May 28, 2017
**Tshikhulu**

*Tshikhulu* is a low pitch single-skin drum which has a dual support role in an *ngalanga* performance. It supports the *ntshinga* in the rhythm during the *mutsitso* and returns to its accompanying role in the dance.

![Figure 3.5 Three finger press technique. Picture by author, July 16, 2017](image)

![Figure 3.6 Tshikhulu drum. Picture by Author, May 28, 2017](image)
**Mbila**
The *mbila* xylophone used in Clermont is a ten key *sange* which is smaller as compared to the common 16 or 18 keys used for standard *ngalanga* performance. It provides the melodic as well as the harmonic accompaniment in the performance.

![Figure 3.7 A sange mbila xylophone. Picture by Author, May 28, 2017](image)

**Mitchatcha**
*Mitchatcha* rattles are handmade from a fruit called *tchatcha*. The manufacturing processes of a *tchatcha* rattle entails cooking the *tchatcha* fruit in the sun for a couple of days. When the *tchatcha* fruit is dry the inner part is removed and filled with *tilambi* seeds. In the picture, fifteen *mitchatcha* were used with three lines of five *mitchatcha* assembled together in a square metal frame to make-up one rattle. However, their sizes can vary depending on the makers’ creativity. *Mitchatcha* rattles are used by the dancers, each dancer tying it on the right leg between the knee and the ankle as illustrated in the figure 3.9. Occasionally some performers appear with their rattles tied on the left leg. For example, in Clermont the late Minali was an exception who used to tie his *mitchatcha* on the left leg thus producing an interesting choreographic presentation in relation to the rest of the ensemble. *Mitchatcha* are tied on the stamping leg producing a percussive shaker-like sound effect called *kutchatcha*. The sound of *mitchatcha* adds a bold high-pitched percussive effect and pulse to the music.
Figure 3.8 Mitchatcha rattles. Picture by author, May 28, 2017

Figure 3.9 Mitchatcha rattles tied on a dancer’s leg. Picture by author, December 16, 2017
Figure 3.10 A rehearsal of the *ngalanga* ensemble from Clermont. Picture by author, May 28, 2017

Figure 3.11 Lead drummer. Picture by author, May 28, 2017
3.9 Ngalanga Ensemble Setup
In the previous section the main ngalanga support instruments were introduced. In this section however, a detailed examination and interpretation of the setup in both rehearsal and performance contexts is provided. The setup in discussion reflects the migrants’ approach to the performance of the tradition away from home. Perhaps other groups elsewhere might use a different instrumental organization.

3.9.1 Setup Analysis
The mbila player sits slightly ahead of the three drummers opposite the abasinyi. His positioning is strategic as it allows the mbila sound to project back to the rhythm section and forward to the dancers. However, it is important to note that depending on the context of performance, the acoustics can be affected. In an open air context the group has more room to control the dynamics, which in most cases is loud and does not interfere with the overall sound projection. In enclosed venues, the acoustic is affected as the group is not able to keep the same energy levels in an open

3.12 Ngalanga setup.
air performance context. On his right-hand side is the *tshindzomana* with the *ntshinga* the left-hand. Although the *tshindzomana* is set slightly away from the rest of the ensemble, it sound effect is still far-reaching. The *tshikhulu* sets on the lower left of the *ntshinga* as its location allows the player to communicate with the *ntshinga*, the *mbila* player and the dancers. This is also strategic due to the dual role of the *tshikhulu* in providing the groove in the form of solid lower ranged rhythmic downbeats as well as interacts with the lead drummer during the introductory *mutsitso*. The support drums are aligned slightly behind the *mbila*. As the arrows indicate in diagram 3.2, the position allocated to the *mbila* player allows for a good sight of the dancers. The communication with the drummers is more aural although the drummers are able to visualize the *mbila* movements as they play. The only time the *mbila* player turns back to his colleagues is to communicate with the other members of the ensemble.

*Tshindzomana* players stand around the drum to take turns in playing during an *ngalanga* performance. The players face the dancers and the *mbila* to have a better sight of the performance while others stand with their backs to the dancers, the *mbila* and other the drummers. They rely on the cues led by the *ntshinga*. The *ntshinga* player is more mobile as he need a clear view to interact with both sections. I use the term ‘lead drummer’ based on the tasks the *ntshinga* player assumes during rehearsals and/or performances. However, the task of playing the lead drum requires the mastery of peculiar musical skills such as understanding the form, the main cues, and being a good soloist e.g. to have developed the needed language to follow the dancers. The *tshikhulu* drummer stands in a sort of diagonal between the *ntshinga* and the *mbila* strategically to be in a position to communicate with the other players and the dancers. His position in facing the lead drummer is due to his role of backing the lead drummer while playing the riffs during *mutsitso* introductory section. He also supports the whole ensemble by giving a strong bass rhythmic. Lastly, the dancer’s point of entry is indicated by the two arrows set on the lower right-hand side of the dancers. They stand either facing the instrumentalists or form two opposite lines. The audience usually stands behind the dancers and in the gaps in between the rhythm section thus creating an open circle with the musicians. In my view, the instrumental setup points the task of the rhythm section in providing solid rhythmic foundation for the dance. Every member of the ensemble strives to achieve high levels of perfection during performances. The artists are critical about the standard of performance which to some extent brings competition among the group members as everyone wants to excel.
3.11 Performance Context
Bonnie C. Wade defines music performance as a scenario that involves two active participants i.e. the performer or music-maker who is described as an individual who acts with a “self-belief that she/he acquired a respectable amount of knowledge and skills in a practical musical tradition and that she/he should be able to present those materials for listeners in a coherent acceptable fashion. Further, they take that responsibility upon themselves and perform for others” and the listener or audience (1984, p. 14). Wade’s statement resonates with what defines ngalanga performers and their performance practice in this case as expressed by the Mozambican Chopi immigrants based in the Clermont Township. Their creative actions toward the re-composition, adaptation, recreation, and the performance of ngalanga in Clermont underscores a set of belief and trust that they were entrusted by Chopi systems of indigenous musical knowledge. They display this in practical terms during the various performances throughout the Clermont community.

During the fieldwork, I confirmed the fact that the participants for the study are an important repository of the Chopi culture, therefore they carry valuable data through which one can learn the Chopi traditional musical knowledge. Through in-depth observation I also noticed that most of the ngalanga performances held across the various contexts attracted two active participants i.e. the performers themselves and a multifaceted audience. Ngalanga audience in Clermont are mixed between knowledgeable fellow Mozambican Chopi immigrants who despite being equipped with the performance skills are not directly involved in musical activities and an audience that comprises of enthusiasts and people who appreciates traditional music and dance forms. Moreover, my engagement with most of the ngalanga performers and audience was insightful to the extent that I got to see their knowledge beyond ngalanga and to include other aspects of the Chopi musical tradition and cosmology. For example, when I spoke to DJ and Tualufo32 about their training, confirmed that everything they know was learned by doing. However, they added that they had to go through a meticulous approach to assess their progress by means of trial and error, repetition and listening to their elders, in many cases who were their parents and/or older siblings. Thus the participants were able to articulate coherently on many issues related to the processes in composition, instruments construction and initiation. Most of their knowledge was conveyed to

32 Interview was conducted on 5th September, 2018.
them orally. Meanwhile, when Antonio Zango started out as a percussionist, his grandfather had already retired as an artist yet he mentored him as well as other young people in the community on how to approach certain songs and dance movements. He notes that “I remember during some contests my grandfather would advise us for instance, if the contestants were two ngalanga groups he would advise us to be the last ones and tell us how to go about performing which always worked in our favor.”

3.11.1 Ngalanga Performance Contexts
To think about "ngalanga" means to think of a complex and multifaceted musical concept that involves three different types of repertoire namely, a repertoire of instrumental music, a repertoire of instrumental music that accompanies dance and a repertoire of dance that includes different styles each with its own unique instrumental music with specific characteristics and names. These complex features enhance what we perceive as ngalanga performance which can take different expressive shapes depending on the logistics of the context in which it is performed. Anthony Seeger argues that context should not be understood as the place where music is produced or performed but rather as a hybrid mix of factors of time, place, performers, audience and intention (1980, p. 11). For Roderic Knight, performance practice is the social milieu where a performance takes place and the roles of musicians involved in the scene - how the music and its performance are judged and how performers and the audience relate (1984, p. 53).

The Chopi understanding of such concepts as performance practice and performance context is one that carries symbolism, significance and the socio-cultural aesthetics necessary to provide expression and corpus to the culture itself (Lichuge, 2016, p. 14). For example, the Chopi attribute to music and its context of performance to a number of different qualitative interpretations. Such concepts as utxendje, ndzumba, ndando (song) and udokoti (lyrics), or even nyaludhilo, tchidilo and msaho (in this particular case a definition of the music and dance event) are common expressions used to describe the socio-cultural context in which music is occurs and often resumed

33 Interview with Antonio Zango was conducted on 12 July, 2017.
in traditional ceremonies of evocation of rain, harvest (Lichuge, 2016, pp. 27-28), as well as rituals such as *kuphahla* evoking the ancestors (Wane, 2010, p. 28).^{34}

3.11.2 **Sidiloni: The Ceremonial Context**

*Tchidilo* (sing. *Tchidilo*, plu. *sidilo*) defines a traditional ceremony performed by the Chopi in memory of a deceased person or in remembrance of their ancestors. *Ngalanga* is by tradition performed in *sidilo* ceremonies among and it is used as a mechanism to elevate the morale and spirit of the mourners while celebrating the life of the deceased. These functions expand to other commemorative contexts such as marriages, harvest and other rituals or occasions practiced in Chopi customary context. Data collected in was an attempt to understand the role of *ngalanga* in *sidilo* ceremonies. Arlindo Massangaio explains that the use of *ngalanga* within the confines of the tradition serves as a source of spiritual and moral upliftment in the context of funeral ceremonies. He further notes that these contexts are highly principled on the tradition, following culturally grounded protocols thus, the performance of *ngalanga* is presented with these protocols. For example he points out that in mourning situations, the artists would structure their performance as follows - first warm the drums, play two *mutsitso* pieces then introduce themngenu or *kungenisa vasinyi*, then at an appropriate moment take a break to address the mourners. Arlindo uses the term *kulosa vathu* (to greet the people) but the occasion goes beyond a mere salute. In the Chopi culture, greetings are commonly followed by the group leader making remarks with respect to the occasion. He uses the opportunity to speak about the deceased while he concludes the family by wishing the ceremony to run smoothly to the satisfaction of the deceased. Arlindo also pointed out that during the dance break the dancers will drink water e.g. “*vasela mati*”. In reality though, dancers are served traditionally brewed beer. In the end they return to the performance and introduces a song or two then close. After *kuhumesa*, the artists would be served meals. So by tradition, those extra-performance elements are traditionally a meaningful part of the logistics of traditional ceremonies. Hence, *ngalanga* groups will not performances for financial gains. It is part of the artists’ moral

^{34} Wane defines *kuphahla* as a ritual performed among the Chopi society to evoke ancestral spirits pleading for fortune or legitimacy of a given traditional ceremonial (2010:28).
obligation to give moral support through dance as a way of paying their respects to the host family this moment is ultimately aimed at celebrating the life and legacy of the deceased.

Arlindo, also noted however that in traditional marriage ceremonies, the ngalanga musical structure is dynamic therefore, susceptible to being adjusted to meet the needs of the occasion. He points out that in weddings or sidiloni ceremonies, the norm is to play the first mutsitso introductory piece followed by the second one which usually introduces mngenu entry. After the entry, the rhythm section plays tshigaza and then exit with valumeswa. There are many songs that are played to accompany the exit of the dancers. The performers have the freedom to choose from a large song repertory. By tradition, during mhumeso, the dancers perform three songs followed by the last one which in principle is a mutsitso instrumental that is aimed at closing the event thus known as mutsitso wogwita”.

3.11.3 The Catholic Church Scene and Umgqumo weAfrika
The establishment of ngalanga within the Clermont Township community can be traced back some twenty four years ago. It was pioneered within the St. Clement Catholic Church premises in Clermont by Mr. Abselino Chissambula. He notes that


35 Excerpt of an interview with DJ held by author on 26th June, 2017.
I'm a trained teacher and I've been in South Africa since 1994. I left Mozambique in 1990 first to Swaziland where I was recruited by the United Nations High Commissioner for Refugees (UNHCR) to teach Mozambican refugees for two years. With the signing of the peace agreement in Mozambique, I returned home with the intention of continuing with my teaching career. However, political restructuring issues and the economic crisis that plagued the country post-war did not make me realize my intention. It was in this context that in 1994 I ventured to South Africa and to Clermont to be precise. I was invited by my son-in-law to support him as a carpenter. When I left Mozambique I took my timbila with me because I did not want to distance myself from my tradition. Being catholic, I joined the local Catholic Church where my musicianship got appreciated. I began to play western liturgical songs and popular and traditional Chopi adaptations of catholic hymns. Later, I joined a group of artists from Clermont and Durban and together we created a fusion band called Umgqumo weAfrika (Rhythms of Africa).

Mr. Chissambula’s statement is insightful as it provides an indication of ngalanga trajectory toward its immersion in the Clermont community. As already indicated, two contexts became the main scenes of ngalanga and mbila music practice - the St. Clement Catholic Church and the “Umgqumo weAfrika” (Rhythms of Africa) group. For instance, in reference to his contribution as an mbila player at St. Clement Catholic Church, Chissambula pointed that he was responsible for the introduction of Chopi adaptations of Christian catholic hymns played on the mbila. He demonstrated in TchiChopi “Nkoma nkulkunkumba wathu” which is a Chopi adaptation of the hymn “What a Friend We Have in Jesus”.

\[
\begin{align*}
Nkoma nkulkunkumba wathu, 
Hiwone hitsanganiti  
Hitela kutakhozela hawe Nkoma Tate wathu  
Hakukombela weHosi uamukela vanavathu  
Uvaninga tinkateku tawutomi wawunene
\end{align*}
\]

36 Interview with Mr. Abselino Chissambula was conducted on 28th August, 2018.
37 Extract from an interview with Mr. Abselino Chissambula, on 28th August, 2018.
3.11.4 Context and Relevance

The song *Nkoma nkulunkumba wathu* is popular amongst the Christian Catholics in Mozambique. This version is popular among the Chopi speaking people although other ethnic groups also have this hymn translated to their idioms. The analyzes of this Chopi adaptation is relevant as it puts this study into perspective of the processes engaged by the participants to re-contextualize their traditional music and dance to be relevant to the Clermont context. It is to be assumed that this liturgical character of the song played an important role in paving way for the establishment of *ngalanga* dance in Clermont. In the following section I discuss the meaning of the song and its relevance within the migrant community in Clermont.

A SECTION

\[ \text{\textit{Nkoma nkulunkumba wathu, Hiwone hitsanganiti God our savior, we gathered in your presence}} \]

\[ \text{\textit{Hitela kutakhozela hawe Nkoma Tate wathu we’re here to honor and give you praise}} \]

B SECTION

\[ \text{\textit{Hakukombela weHosi uamukela vanavathu we ask you oh! God, to accept our children}} \]

\[ \text{\textit{Uvaninga tinkateku tawutomi wawunene Give them your blessing so they can live a pure life.}} \]
The song is sung as an overture in Masses during the priest’s entrance procession. The song is structured in two sections, A and B. The first section describes the believers coming together to praise and honor to God. B section is the bridge i.e. Kuhambanisa, which literally reads as the believers’ plead for God’s blessings and protection. Mr. Carmona explained that the song was remarkable as it spoke to his and other fellow Mozambican migrants whose daily prayers were directed to ask for God’s blessings and protection for their families. It also strengthened him to endure his daily struggles to make a living, particularly due to his role as a parent. In addition, singing this and other songs in TchiChopi and playing the mbila revived him and was a blessing for the St. Clement Catholic Church congregation as well. He further notes that the priest proposed the use of the mbila as the main accompanying instrument instead of the piano. To the cleric as he further elaborated, the Masses were becoming more vibrant and joyful. In the course of the research, I also took note of the comments that were being made by community members I had interact with. There was consensus that the Chopi songs and the mbila brought light into the St. Clement Church services. The Chopi musical aesthetics arouse the community’s curiosity and interest to learn about the culture. To some extent, members of the community learnt to appreciate the beauty of the music and the physical outlook of the instrument. As my informants described, congregants started to sing vigorously and with high energy, some would stay longer in church after the service to contemplate and immerse in the spirit of the music. The impetus of ngalanga and timbila music within the Clermont Township transcended the St. Clement Catholic Church
circle. It emerged that some artists hailing from the church environs gained interest in the music. It is from this experience that the *Umgqumo weAfrika* was created.

### 3.11.5 *Umgqumo weAfrika*

Initially *Umgqumo weAfrika* was a quartet that featured Mr. Carmona, Sthembiso, Lena and Sazi. The instrumentation of the group comprised of a pan-African mix of instruments such as *timbila*, *jembe*, *atenteben* and *kpanlogo* from Ghana, *isighubu*, shakers and rattles. The group played a wide variety of repertory that reflected the multi-cultural facet of its members. Nonetheless, the core repertory was drawn from *ngalanga* and *timbila*. The group participated in many festivals such as Splashy Fan, Margate festival, Rustlers Valley, Southern Cross, OSAMA Africa. *Umgqumo weAfrika* used to meet in Clermont at the St. Clement church premises and, in some occasions, met at the Bat Centre in Durban. Sthembiso Hlela, co-founder of *Umgqumo* group had this to say about the project:

> Myself and Mr. Abselino Chissambula (known as Carmona) started a group based at the St. Clement Catholic Church premises where Mr. Chissambula lived and worked as a caretaker. Initially we played Chopi music such as the *ngalanga* and *timbila*. Then we fused Chopi and Zulu musical traditions. As a duet we played occasionally for mere entertainment in close social gatherings. Learning *ngalanga* and *mbila* music with Mr. Chissambula was remarkable and an instructive experience. I had the opportunity to expand my musical horizons.”

*Ngalanga* music was introduced as an alternative musical genre in Clermont and in KwaZulu-Natal sometime in 1994. Its insertion took place in the early days following the end of apartheid and subsequent adoption of Democracy in South Africa. The integration of *ngalanga* as an alternative indigenous genre in Clermont was smooth due to the socio-political transformation of the time. The community was in the process of healing from the consequences of apartheid which for so long had denied people hailing from different ethnic backgrounds to live together. It is important to note that the mediation process of *ngalanga* within the church premises and in hymns

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38 Interview with Sthembiso was conducted on 5th September, 2018.
was crucial. Churches were an important scenes where unity and social cohesion were mediated in post-apartheid South Africa. Mr. Carmona should be credited as his will to keep closer to his roots through ngalanga and mbila music led to the establishment and introduction of the tradition in South Africa. The music he played was able to draw attention first to the St. Clement Cleric who then invited him to be part of the Church’s musical team. It also touched the sensitivities of the Church congregants as well as the youth within the community who decided to join him and learn the music. It was through that experience that two groups were created specially to perform ngalanga and other Chopi songs.

3.11.6 Tshitikini Tshangalanga: The Rehearsal Scene
Tshitikini tshangalanga is a Chopi term used by the Chopi immigrants to label the household where they host their ngalanga rehearsals and performances. This is how the Chopi refer to the places hosting ngalanga events which literally means “the place of ngalanga.” Ngalanga rehearsals and most of the performances are held in Clermont Township. The events often take place on Sunday afternoons from around two o’clock to around six o’clock in the evening. The events rely on the weather conditions. For instances, in the advent of rain performances does not take place or in the event of unforeseen circumstances such as death in the community or other private gatherings in the host family, tshitikini can dictate the event goes on or not. There are also some occasions where the group is invited to take participate in such occasions. For instance, the group observed a long break following the passing of two group members who were participants of this research. Tshitikini tshangalanga is a family yard in a neighborhood characterized by a mix of typical Reconstruction and Development Project (RDP)39 and self-built houses. The performance of folk-traditional forms in the community is common despite ngalanga being different. The host household and the members of the neighborhoods are some of the main active audience but are sometimes joined by others passing by.

39The RDP is a policy framework implemented by the government post-apartheid South Africa in which housing and was of the chief challenge to be addressed by the government of national unity.
On some occasions, members from a church congregation located a few meters away from the *tshitikini tshangalanga*, become an active audience as some members stop by and watch or participate in the performance either by clapping hands, ululating or just smiling. Meanwhile, tavern clients also stop by and at times interfere with the normal course of the performance as they force their way in to the dance floor or try to play the drums in a disordered manner. This scenario is contrasted for example by people drinking in taverns, Shebeens along the streets, or in the so called “*shisanyama*.” In most cases the consumption of alcohol is accompanied by loud music not solely from the taverns, shebeens and *shisanyamas*, but also from the public transport system known as ‘taxis’ as well as other privately owned cars. The issue of crime and violence within South African communities is another challenge faced not only by the Mozambican immigrants

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40 *Shisanyama* is a Zulu term which literally means “to burn meat”. Its uses, however, are situated within a culture that emerged in most Black South African Townships where people would gather to grill meat, usually in the vicinities of butcheries (data on *shisanyama* accessed from: https://en.wikipedia.org/wiki/Shisa_nyama /July 21, 2018.)
but by the communities at large. The creative processes in ngalanga are engaged under this mix of social apparatus typical of the Townships.

Despite the described background, the migrants use tshitikini tshangalanga as their ideal place to refine their repertory and performances. For instance, the warming and tuning of instruments takes its course in a very fond manner, the setup is more evident as the group has more space to explore and the structure is treated with more detail. The group can stop at any given instance to make corrections or make general observations. It is during rehearsals that new members are trained. Also, the group uses the rehearsal space to discuss upcoming events or plan for future activities. For example, the group usually does outreach performances around Clermont with the Pinetown bus terminal being their main outing spot for public appearances. From tshitikini the group gets the opportunity to meet with local events organizers and get to be invited to take part in their events thus this opens up new avenues for community engagement and dialogue with peer artists through traditional music and dance. One such occasion was the Clermont Heritage Arts Street Festival, a public event organized by the Clermont Tourism Department and which the group was invited.

3.11.7 Clermont Heritage Arts Street Festival
On the 30th September, 2018, I had the opportunity to accompany the participants to an event held in Clermont in the context of heritage celebrations hosted by KwaDabeka Tourism. The event takes place every September across South Africa. The event was framed as a street festival on the Zazi road which was not far from tshitikini tshangalanga and the Clermont tourism offices around central Clermont. The program comprised of a variety of acts including Omakheda and Uphondo Lukabhenjana (Maskandi groups), Imbale’lenhle (an Imfene Xhosa traditional dance group), a musical production by Love World Productions, Basotho music, Mhlengi, Tick, Tempo, Tebza and Spykos (DJs) and an Archie Gumede lecture which was hosted in the Clermont Auditorium. The Ngalanga group was referred to as “Mozambique Ngalanga group” on the program and was one of the representatives of the Clermont community art groups. There were banners with different slogans such as “Durban the Warmest place to be” etc.
3.11.8 Stage setup
The performances were on a stage with public address systems, lights, sound desk and microphone. The stage was a narrow set from the complex’s yard and a few meters away from the street. The size of the stage somehow limited the dancer’s maneuvers particularly in those large groups with complex choreographies that requires a wider space for freedom to frame their performance. The audience were between the complex yard and the street. However, a good a majority the people watched the performances from the street. The performer-audience split was implicitly reinforced by the stage position.

![Figure 3.14 Audience watching the street festival on Zazi road in Clermont. Picture by author, September 30, 2018](image)

Artist-audience interaction was atypical of traditional music performances where they both participate. For instance, *ngalanga* performances that take place at *tshitikini* are characterized by a mix of music and socialization. People in the audience are free to interact with the artists even if it means to discuss issues not related to the performance. At times the disturbance caused by the informal nature of performances in their natural spaces makes them interesting. However, on the street festival the *ngalanga* ensemble were confined to the stage logistic and creatively set their performance. This was aimed at entertaining the audience despite the border line between them.
The nature of the dance floor was also limiting hence the dance intensity was low as compared to energy levels during rehearsals and performances not held on stage (the Tshitikini tshangalanga). On some occasions the audience are dragged out of the dance floor if their participation disrupts the normal course of a performance. However, the participative aspect of the audience makes the performance interactive.

During the event I also observed that most of the musical acts used backing tracks for their performances thus, miming accompanied by well-structured dance choreographies and enhanced by their well-designed attires which fitted well with the heritage theme. In addition, most of the traditional dance groups who showcased their work on the festival’s main stage were the only groups that presented live acoustic instrumentation. The Zulu dance groups used a marching band bass drum played with two mallets with the ngalanga group using their three traditional drums and sanje mbila. The difference in instrumentations was crucial in setting the acoustic variety of the performance. The ngalanga group performed after a poetry performance and before the Mozambique ngalanga group introduced a short background of the event was given. It was pointed out that one of the aims of the platform was to promote collaborations between Clermont local artists as well as the event serving as an appropriate platform for artists to network besides showcasing their work.

Prior to the performance was the warming of the drums, a crucial ritual for a successful ngalanga performance. When the group was announced the instruments were quickly set on the lower edge of the stage opposite the DJ’s desk. The percussionists stood in line and the mbila sat down. There were twelve performers on stage - four tshindzomana players, one mbila player, one ntshinga, one tshikhulu players, and five dancers. The rhythm section performer occasionally dressed with some wearing sun glasses. The dance section on this occasion wore a hybrid dance attires e.g. red t-shirts with the title “ngalanga dance” at back, diwiso skirt tied on top of a lihiya Swati fabric, and mitchatcha rattles on their right foot. All dancers were bare footed. The ngalanga performance structure was as follows - Mutsitso wokhata (tshiambala madowo), mngenu wawasinyi, tshigaza, mavingwa and mhumeso. The presentation was short as the group had to confine its presentation to the time slot allocated by the host. In my opinion, the performance structure was more informative on the various parts (or songs as the participants usually refer to the various movements/sections of the performance). There was a clear definition of the sections from the start.
to the end. I also observed that the group was well prepared to meet the time limitations of the event. Antonio Zango notes that “the duration and the length of an ngalanga performance will depend on the time the organizers allocate to us. We have prepared, two version of the performance, one short presentation and a longer one when required.” This shows how the group is capable of framing its performances in accordance to the specific demands of event organizers.41

3.12 Cultural Exchange Performance
On December 17, 2017, the ensemble was featured in a cultural exchange event organized by Clermont tourism. It presented an opportunity for the ngalanga ensemble to share with participants their unique performance tradition. The group shared the stage with a traditional dance group from Limpopo as well as a local Maskandi ensemble. It must be noted that the presentation by ngalanga ensemble was remarkable with an energetic performance despite the lack of adequate instrumental resources and dance attire. The mbila xylophone did not meet professional standards with some drums in need of repairs. At a point in the performance, the drums were louder than the mbila, factors which to some extent compromised the presentation of the ensemble. As a result of the time allotted to the ensemble, their performance was choreographed to meet the time specification thus a short form of the muitsi ts, the mngenu, and the dance entry as well as the tshigaza. It is important to point out that the event achieved its goal of bringing together different cultural sensibilities to share their cultural potentialities while promoting social cohesion. This event opened doors for exposing the group which paved way for future collaboration between themselves and other groups in South Africa, more especially in the context of the recent of xenophobic attacks on foreign nationals in the country. Events of such a caliber provides a platform for cultural dialogue within the Clermont community.

3.13 Summary of Chapter
History suggests that the Chopi migrated from central Africa and settled in southern Mozambique. The social organization of the Chopi is based on smaller autonomous groups led by nkoma (a Clan

41 Antonio was interviewed in Clermont by Jose Alberto Daniel Chemane on 30th September, 2018.
Chopi musical traditions are organized and sponsored by these small units and their *bakoma*. Their musical traditions comprise diverse styles whose context of performance overlap between ceremonial, recreational and entertainment. *Tchopo, shingomana, makhara, ngodo* and *ngalanga* are some of their most popular styles. *Ngalanga* is a step dance performed in a semi-circle with the dancers dressed in *mawiso, mitchatcha* and occasionally in overall pants. The term *ngalanga* traces back to Chopi history in relation to *Mucarangas* from Zimbabwe. It uses *tshindzomana, tshikhulu, ntshinga*, a mbila xylophone, a *njwenjwe* and *mitchatcha*. Each instrument plays a specific role within *ngalanga* performance in *sidilo* remembrance ceremonies, harvest and weddings. These traditional ceremonies determine ways in which *ngalanga* is performed. However, the structure of *ngalanga* comprises *mutsitso* (an introduction), *mngenu* (the dancers’ entry), the dancers’ presentation entailing three songs i.e. *tshigaza, mavingwa* and/or *Unidade-7/Pantsula*, and an outro (*kuhumesa*). In Clermont, the migrants perform *ngalanga* in rehearsals and at public events. Their audience is varied from people knowledgeable about the dance and interested people in traditional music and dance in the community.
CHAPTER FOUR
MUSICAL ANALYSIS

4.1 Introduction
This chapter provides detailed analysis of ngalanga music. It examines in detail the processes taken by the Mozambican Chopi migrants in framing ngalanga within the Clermont Township community. The approach used in the transcription process and the main timelines used in ngalanga is discussed. In addition, musical concepts such as time, meter and rhythmic characteristics of ngalanga as well as a detailed analysis of the main musical sub-styles which form the corpus of ngalanga are examined.

4.2 Approach to Transcriptions
For a comprehensive analysis of ngalanga music staff notation was used to provide a pictorial aid to the discussion. Chopi music like other African musical traditions is passed on orally through generations. Therefore the use of a staff notation system to represent music of ngalanga was done mindful of the nature of Chopi musical traditions which are rooted in Chopi musical knowledge systems. Its usage intends to support the analysis in this chapter thus presenting a graphical image of the main musical elements identified thus aiding a musicological discourse. This system works better with and is familiar within the musicological community. All notations in this dissertation are my own interpretations based on the observations and experience, and verified by the artists themselves. For the transcriptions I used Musescore 2 software. I use five lines to show how mbila or vocal melodies develop their pitch and harmonic approach. Due to timbila xylophone’s tuning system which is different from the tempered system, I employed sound approximations between the mbila and the piano as to get a sound representation close enough to represent the music. I use the term ‘close to’ to indicate that sonoric approximation. At the beginning of the charts there is an indication of the approximated tempo and metronomic pulse/meter. The instrumentation is as follows, mbila xylophone (mbil. xyl); ntshinga (ntshi); tshindzomana (tsh. ltshin); tshikhulu: (tshik.).

The mbila xylophone used for the performance of the pieces transcribed in this study has ten keys. Due to limited access to this mbila I used the sound recordings and a sixteen key mbila which has a similar sound. The lowest ‘close to’ C note of this mbila sounded ‘close to’ the note Bb below
the middle C on the piano. From this analogy I obtain the following approximated scale on the timbila xylophone: C D E F G A B C which was equivalent to the following scale on the piano - Bb C D Eb F G A Bb and which is close to a tone apart from each other. Also, the value of the rhythmic figures and structures are my interpretations of the approximated sound values of the music analyzed. That was achieved through manipulating the software’s rhythmic figure choices and possibilities to obtain the value figures which were close to the sounds of the original pieces. The aim was to arrive at a sound closer to the original. These representations are nonetheless open to criticisms and improvement. A one line stave to notate drum patterns with the placement of notes following the pitch criterion. Notes written on top of the line have a linear drum sound. For example, tshindzomana and tshikhulu have a linear rhythmic pitch hence written on top of the line.

Notes allocated on top of the line.

![One line stave example](image)

Rhythmic figures written below the line or on the line represent two different pitches as it’s the case of the ntshinga rhythmic patterns. The note on the line is high in pitch and the note below is low. See figure below.

![Line example](image)

In some cases, the lead drummer play press rhythms producing a different effect close to open or closed sounds. The steam indicates a slap achieved through pressing the drumhead with the three fingers of one hand while striking with a stick with the other (see the picture). This technique is applied by the ntshinga player. See figure below.
In some instances, rhythmic patterns are emphasize through accents. The marcato (^) implies an accent.

4.3 Timeline
The terms timeline, standard pattern, bell rhythm or phrase/rhythm referral are used interchangeably to represent an easy rhythmic pattern played throughout a dance composition (Agawu, 2006). Timelines in ngalanga underscores the main rhythmic pattern that guide the overall performance from the supporting instruments and dance point of view. The timeline is played on tshindzomana and it can be compared to the bell pattern in many African rhythms used.
to keep time. *Ngalanga* timelines vary from piece to piece. One instrumental can make use of two timelines. On the example below I illustrate two different timelines.

**Example 1**

![Example 1](image1)

**Example 2**

![Example 2](image2)

### 4.4 Sense of Time

The *ngalanga* artists in Clermont have good sense of time and rhythm.\(^{42}\) That can be effectively translated through their interpretation of the steady pulse implied in the music. The time used in *ngalanga* music is mainly duple or quadruple and has three sources of reference i.e. the time is sourced from *tshindzomana* through the timeline or rhythmic referral, the *mbila* melodic lines are another good source of time. By listening to the melodic cycles one can get the sense of time and movement applied to the music. The *ntshinga* player also signals the first beat of the circles with his right hand or a through whistling. Time is also provided by the dancers through a strong *mawiso* rattle pattern. The ultimate task of keeping a steady time feel is achieved by the good listening skills of the performers who are able to keep eye contact with each other when the time fluctuates. In some instances, it is common to hear one shout that someone is rushing the song e.g. *kututumisa*.

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\(^{42}\) Time can be looked at in interaction with musical pitch as rhythm (Kostka & Payne cited in Doe, 2011: 67).
The melodic line of the *mbila* and the *wiso* also contribute to the sustenance of a good pace throughout the song pieces.

4.5 Meter
Meter is the sum of numbers or beats or countable steps per cycle. *Ngalanga* pieces are framed in duple or quadruple meter. The meter can be read in a couple of different ways:

i) By following the melodic cycle of the *timbila* from its beginning to end which becomes repetitive despite added extemporization (performance-composition)

ii) By following the time line played by *tshindzomana* which is kept steady

iii) By following the *ntshinga* player who acts as the conductor of the performance. One way is to pay attention his right hand which constantly indicates the beginning of a cycle through a hand gesture on beat one him during the *mutsitso*. You could also pay attention to his whistle which he blows to cue the begging or end of cycles as well as a change in tempo. The other strategy is to observe *ngalanga* dance steps. Agawu (2003) suggests that “many misinterpretations of African rhythms and meter stem from a failure to observe the dance.” For that reason, *ngalanga* steps are an added referral of time especially due to the emphasized rhythmic pattern provided by *mitchatcha* rattles.

4.6 Musical organization
*Ngalanga* performance comprises of four distinct parts - preparation, introductory section, and dance section and an outro or exit. The introductory section, *mutsitso* is instrumental followed by the dance section and then the exit. Each part, from the introduction features a specific set of songs or instrumental pieces. Thus, traditional *ngalanga* form follow -

**Preparation:** *Kukanga tingoma/tingalanga* which literally means to warm (and tune) the drums;

**Introductory section:** *mutsitso*: this section can comprise of two to three different instrumental pieces depending on the occasion i.e. *mutsitso wokhata* (first *mutsitso*), *mutsitso wan’wubidi*
(second mutsitso) and/or mutsitso wawuraru (third mutsitso); and mngenu/mngeniso (also referred to as mutsitso wamngenu or makhara).

**Dance section:** The dance section is comprised the following instrumental pieces: majika (played over mngenu wabasinyi), tshigaza, and mavingwa.

**Exit/end:** mhumeso/kuhumesa (Exit). The end can take a different form i.e. through any last song played for the dancers. On some occasions dances such as pantsula or Unidade-7 are added to the dance repertoire.

During the fieldwork however, all performances attended followed a more condensed form. For instance, mutsitso introduction was short comprising of two instrumental pieces. The dance section comprised of two pieces i.e. mngenu wabasinyi and tshigaza. Mavingwa would be tackled during tshigaza then the dancers would exit (kuhumesa through txigaza).

### 4.6.1 Mutsitso Introductory Section

This is the instrumental section of ngalanga performance which introduces the actual performance. *Mutsitso* does not involve dance. It comprises of two to three instrumental pieces featuring composed rhythmic patterns or riffs\(^{43}\) sequentially organized in blocks and played one after the other in intervals set by the lead drummer. The sequence of *mutsitso* riffs are performed over an instrumental vamp. The ntshinga player cues and executes the riffs in unison with the tshikhulu whenever he is certain of the right atmosphere to do so. He also cues by blowing an njwenjwe whistle.

### 4.3.2.2 Mutsitso Wokhata- The First Mutsitso Piece (#1)

*Mutsitso wokhata* opens the instrumental section of ngalanga. The piece is divided in two parts - the first part is slow and the second part is fast. The meter of this piece is quadruple \(\frac{4}{4}\) with four beats per cycle (bar). The cycle is in reference to the mbila melodic support and the tshindzoman

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\(^{43}\) I deliberately refer to these rhythmic patterns as riff.
rhythm referral (timeline). The tempo in the slow part is approximately 120 bpm and the fast part is around 150 bpm. The piece starts with a two beat melodic pick-up framed as a condensed two sixteen notes placed at the end of beat three, one eighth note and sixteenth note triples introducing the mbila melodic line for 4 cycles as illustrated in the figure below.

The mbila ostinato is a one bar phrase in which the melody (the treble clef e.g. the top melody refers to the mbila player’s right hand, and the bass clef e.g. the bottom melody, refers to the left hand) is built as a descending line taken from the notes Bb A G A F which responds back and forth from the notes G A G A F repeatedly. The bottom line is played in between the top melody by adding two notes A Db and descending in cadence from Db down a step and half to B and a step down to the starting note A. The fifth cycle of the mbila melody is emphasized by the introduction of the njwenjwe whistle on beat one. The aim is to situate the rhythm section of the beginning of the cycle. The following sixth cycles are still held by the unaccompanied mbila ostinato. On the seventh cycle tshindzomana marks its first appearance with a one solid accentuated strike right at the beginning of the cycle on beat one. Then it adds the timeline into the mbila accompanying melody on the eighth cycle as it is illustrated below.

The timeline of this slow section is as follows
The two accompanying ostinato patterns played by the *mbila* xylophone and *tshindzomana* continue for another seven cycles with a slight variation cued by the *njwenjwe* whistle on the 6th cycle leading into the beginning of the riffs on the 8th cycle. Below is an illustration of the accompanying instrumental ostinato played in both the *mbila* xylophone and the *tshindzomana*. This is the instrumental that backs the rhythmic patterns executed on the slow part of *mutsiso wokhata*. The arrangement of instruments on the transcription is as follows - *tshikhulu* (*Tshik*); *tshindzomana* (*Tshin*); and the *mbila* (Right hand and Left hand).

Next is the breakdown and analysis of the riffs executed on the slow section. The sheet music of the whole piece is available on the appendix.

**1st block of riffs**
The first sequence of riffs lasts for four bars. The first bar is framed as a seven stroke motif in which six upbeat strokes are pivoted by a one stroke placed on the third beat of the bar. The first three strokes are slightly delayed giving the sense of syncopation which then settles on the third beat and resolves through a pattern variation (PV) which is introduced from the third beat pivot.
stroke. The first block of riffs becomes stable on the third bar where it is framed as an eighth note five stroke motif and as an eighth note three stroke motif that starts from the second beat of the fourth bar through to its end. The rhythmic structure used on the concluding third and fourth bars are similar except for the addition of a sixteenth note inversion of the rhythmic motif from the fourth bar and the shortening of the same motifs in beats two and three of the third bar as it is shown below.

2nd block
The same four bar phrase principle is applied through the second block of riffs except that the phrasing variation (PV) is on the first beat of the fourth bar and consists of shortening the phrase by removing the middle sixteenth note figure of the previous phrase and keeping to the same ending. The other strategic change is the use of the ‘finger press technique’ by the lead drummer to get a more “lower” sound effect which is denounced by the steams. See the ending variation on the figure below.
On the third block there is a change in terms of rhythmic conceptualization when compared to the first two blocks. Here a new statement is introduced by a sixteenth note pick up. The whole block is rhythmically similar with the *tshindzomana* rhythmic referral although differing in the manner in which the lead drummer and the *tshikhulu* accentuate their phrases. The block ends with a shortened one bar phrase. The rhythmic statement is based on the timeline pattern.
The fourth block of riffs is also principled on the third block except that it has been shortened in two sixteenth notes drawn from the second eighth note triplet of the ending figure which contrasts the previous block that lasts for the entire first beat.
The fifth block is also framed from the third block of riffs although built as shortened five stroke rhythmic phrase. The fifth block gives the impression of an incomplete statement or an unanswered question. It is a “hanging” motif which resolves on the next block.
6th block of riffs
The sixth block of riffs resolves the incompleteness aspect of the fifth block. It starts by referring into the statement taken from the five stroke pattern then resolving by adding a variation that answers perfectly the ‘hanging’ question concluding with the same five stroke phrase idea. Excerpts of the resolving and closing statements are shown in the figure bellow.

7th block
The seventh block of riffs is short with an added contrasting element introduced by the lead drummer’s close sound through the three finger press technique. The sound effect and contrast is identifiable through the steams and the note on the line. The contrast gives the sense of an open statement requiring a conclusion. The eighth block concludes the seventh statement as it is demonstrated next.

8th block

The eighth block is also short and conclusive as in the previous statement introduced on the 7th block. It is strategically introduced right on the upbeat of the first beat of the bar producing a syncopated one bar rhythmic pattern. When the eighth block is concluded the rhythm section plays the accompanying ostinato for a couple of times while the lead drummer blows the whistle to cue the change from the slow section that just ended into the next fast section as it is shown in the next block of riffs.

4.3.2.2 Mutsitso Wokhata - Fast Section

The tempo on the faster section is approximately 150 bpm. The mbila plays the same melodic accompaniment used on the slow section. However, it adds variations to create contrast and to allow the mbila player to take breathers in between due the faster nature of the piece. The patterns in this section are long fast statements structured in a shortened three blocks format compared to the slow section. The length of the riffs shortens as the piece develops toward its end. The mbila melodic accompaniment is as shown below.
The timeline changes as it is shown below. The *tshindzomana* drums changes its timeline to the pattern below.

1st block of riffs
The first block is a 34 beats long and intricate phrase i.e. 8 bars of $\frac{4}{4}$ plus two beats. It comprises of rhythmic figure-clusters of short duration i.e. sixteenth notes and sixteenth notes triples (statement 1). The first statement’s rhythmic figures were drawn from the timeline (the rhythm pattern of tshindzomana) and recreated through their shortening, repetition and variation. Their close and overlapped aspect makes their execution challenging. The complex aspect of the first statement is reflected on the difficulty in their execution which requires the application of specific hand techniques.\textsuperscript{44} The sticking approach used by the lead drummer on the transcription in the discussion makes it easier for him to achieve the riffs’ ideal phrasing, sonority and dynamics effortlessly. The first block is a 34 beats long and complex phrase (e.g. 8 bars of $\frac{4}{4}$ plus two beats) as it comprises rhythmic figure-clusters of short duration i.e. sixteenth notes and sixteenth notes triples (statement 1). The first statement’s rhythmic figures were drawn from the timeline of the rhythm pattern of tshindzomana and recreated through their shortening, repetition and variation. Their close and overlapped aspect makes their execution a challenge. The complex aspect of the first statement is reflected on the difficult aspect of their execution which requires the application of a specific hand technique.\textsuperscript{45} The sticking approach used by the lead drummer on the transcription in discussion makes it easier for him to achieve the riffs’ ideal phrasing, sonority and dynamics effortlessly.

The second statement shown on the excerpt below is a five-stroke motif. The motif is repeated and contrasted through a three stroke motif variation played between a two beat statement repetitions. The statement is repeated twice and contrasted with a one beat motif variation which develops into an extended pattern. The pattern repeats three times leading into the third statement. Excerpts of the five-stroke phrase (statement 2)

\textsuperscript{44} Interview with Antonio was conducted on 16\textsuperscript{th} July, 2017.
\textsuperscript{45} Interview with DJ and Antonio was conducted on 16\textsuperscript{th} July, 2017.
The third statement is built as interlocked eighth, sixteenth and quarter notes which allows the motif to progress throughout the concluding statement that resolves rhythmically as an ending through the last two accentuated sixteenth notes.

2nd block
The second block of riffs is marked by a variation on the *mbila* melody achieved through performance-composition framed repeatedly as a **Bb G F** triad, a descending **Bb A G** (*mbila* variation 2) and a **Bb G F** triad plus a Major second **Bb C** (*mbila* variation 1’). The riff pattern start as a two bar phrase statement (statement 1). The statement repeats notwithstanding the addition of a rhythmic variation (variation of statement 1) in the form of a new motif that develops around the rhythmic fragments of the previous statement. This aspect reflects the composer’s awareness to create rhythmic variations that are framed in the context of the main rhythmic idea i.e. statement 1. The variation is extemporized and extended in the same archetype-line of the variation and arranged to resolve as an ending of the whole rhythmic statement. The third block is a two bar phrase composed strategically as a cue to end the whole *mutsitso wokhata* piece.

**Mutsitso Wan’wubidi - Second Mutsitso Piece (#2)**

*Mutsitso wan’wubidi* is the second instrumental piece which is performed after *mutsitso wokhata*, the first introductory *mutsitso* piece. The tempo of this second piece is approximately 130 bpm. The meter is quadruple as the illustration below show with explanation of how the piece was conceptualized. The piece is opened by the following *mbila* accompanying ostinato.

The *mbila* accompanying melody is built from the pick-up note F on the top melody (treble clef), and it is harmonized by **Bb** on the bottom (bass clef). The melodic motif is a four bar phrase framed...
around the notes F and G and descends chromatically through the notes G A G F G. It concludes with an ascending phrase from F up a perfect fourth to Bb and a major second up to C which resolves back to F. The melodic motif is contrasted through the repetition of the notes G F (Melodic variation). The bottom melody is a two beats motif that moves in a 1 3 4 intervals of Bb D Eb and down a second in between Bb and C in fourths e.g. Bb for F and D for G. The mbila ostinato is played four six cycles. The whistle cues on the fifth cycle followed by tshindzomana that comes in on the seventh cycle.

*Mutsitso wan’wubidi timeline*

This piece is also short mostly improvised by the lead drum after the conclusion of the first block of riffs in preparation for the next piece which introduces the dance section.
The first block is a three bar phrase framed in an eighth note triplets and arranged on the second bar by the change of role of *tsikhulu* playing through a two beat accompanying rhythmic phrase framed in triples and contrasts the accompanying rhythms which is provided by the *timbila* and *tshindzomana* which closes in unison with *ntshinga*. The first block is a three bar phrase framed in eighth note triplets arranged on the second bar by the change of role by *tsikhulu* through playing a two beat accompanying rhythmic phrase and framed in triples that contrasts the accompanying rhythms provide by the *timbila* and *tshindzomana* which closes with *ntshinga* in unison.
The second block is also short in length (4 bar phrase) and the motif develops around an eighth note triples interconnected with the timeline and the *timbila* melody creating a polyrhythmic contrast. The block motif is built around the below pattern.

The riff ends by using the ending phrase which is similar to the previous riffs except the use of eighth notes although produces the same effect.

Lead drummer’s improvisation.
4.6.2 Mngenu/Mngeniso

Mngeniso is introduced by the mbila through a sequenced melodic line which is also the accompanying ostinato of the piece. For instance, in one of the observed performances the melodic ostinato lasted for fifteen unaccompanied cycles. The timeline rhythmic support follows after. The lead drummer on the sixteenth cycle cues the rhythm section for the first riff which is introduced on the eighteenth cycle. Below is the timbila accompanying ostinato.

Most of the solo ideas of the lead drum are drawn from dance steps usually applied during solo improvisations. He also develops ideas derived from the patterns he uses to accompany the dance steps. Example of a statement used to accompany the beginning of a dance solo.
On the second introductory instrumental i.e. mutsitso wan’wubidi, the piece reaches its climax. Hence, the levels of energy and excitement are high. The piece is brief and transitory as it sets the mood for the dancer’s entry. The piece comprises two blocks of rhythmic patterns. The motifs on the first block are arranged in three different statements followed by the lead drummer’s solo. At the end of the solo improvisation the lead drummer whistles to announce the end of the solo and introduces the dances’ piece, mngenulmngeniso.

The mbila accompaniment ostinato continues for another five cycles except that on the sixth and seventh cycles the lead drummer cues the rhythm section for the next group riff (unison riff) this time joined by tshindzomana drum as well. The mbila xylophone cues the rhythm section with a two beats long motif (cue leading into the riff) framed as a call answered by the rhythm section in the form of a unison riff as the figure below demonstrates. The mbila statement is an open melodic phrase which is complemented by the short-elaborated unison rhythmic motif that allows the timbila ostinato to return back into the beginning of the cycle.
The lead drummer cues the rhythm section to join the *timbila* xylophone a bar before the second unison riff which also leads into the rhythm section’s accompaniment of the piece and the dancer’s opening.
4.6.3 Discussion of *Mngenisu Wabasinyi*

The piece is composed in three distinct parts. The first part is introduced by the *mbila* with a melodic motif, the *mbila* cues in the rhythm section with a melodic line in the form of a call which is responded by the ensemble as a unison rhythmic pattern for the second part, and then the second unison rhythmic pattern is cued by the lead drummer and overlaps the *mbila* melodic accompaniment which also signals the dancers’ entry for the last part. The first unison rhythmic
pattern is particularly interesting due to its shortened one bar phrase characteristic. Both the *mbila* and the three drums share two beats each, the *mbila* takes the first half and the drummers the remaining half.

**Call: Mbila pattern**

![Diagram](image)

**Response: Drums’ pattern**

![Diagram](image)

Note that the *tshindzomana* usually does not play the riffs as it joins the instrumental rhythmic pattern after the *mbila*. As the participants explained, in the olden days the *ngalanga* form did not contemplate the *mbila* as an accompanying support to the dance. Thus, *tshindzomana* was the first instrument to be played during *ngalanga* performance. In this particular transcription, it was the *tshindzomana* player’s decision to join in. The author asked the participants if it was customary to feature the *tshindzomana* on the performance of the unison rhythmic pattern. Buster had this to say, ‘It was my own initiative to tackle the phrase because I know it very well although most of the time I do not play. I usually focus on my cue to play my accompanying part’\(^4\). In the transcription below, I illustrate the rhythmic pattern played by the *tshindzomana* player. The pulse is of four beats per cycle.

![Diagram](image)

\(^4\)Interview with Buster was conducted on the 20\(^{th}\) July 2017.
The second riff is built in eighth note triplets starting on beat one then inverted and syncopated on the second and third beats, returning to the downbeat on the fourth triplet and inverted and syncopated again throughout the bar. The motif resolves in the following bar which is also the beginning of the overall rhythm section’s dance accompaniment. The syncopated aspect of the second riff demonstrates the artists’ performative ability to handle cross-rhythms as they overlap two different rhythmic structures without losing metric sense while strategically building tension and climax enabling the dancers’ entry to be dramatic and pleasant to watch. The figure below shows the rhythmic characteristics of the second riff built in triplets. The pulse is four beats per cycle.

4.6.4 Tshigaza & Mavingwa
The piece has two parts. The meter of the piece is quadruple $\frac{4}{4}$ and the tempo is approximately 125 bpm for the first part and approximately 130 bpm at the second half. The first part is moderately slow with the second part being marked with an abrupt change of tempo and approach to dance. The piece starts with a melodic line introduced by the mbila for a few cycles then followed by the dance interaction featuring an accentuated kutchatcha pattern (rhythmic pattern drawn from mitchatcha rattle). The dancers’ kutchatcha main pattern (dance pattern on the transcription) coincides with the mbila melodic pattern which also works as the main dance theme and source of improvisation.
4.6.5 *Tshigaza* Timeline

The timeline of *tshigaza* is a one bar phrase characterized by a one beat four stroke motif derived from an eighth note triplet which gives the timeline a fast forward motion. The timeline is shown on the transcription below.

When the *mbila* accompanying phrase has developed for a few cycles, the dancers join in with a pattern enhanced by *mitchatcha* rattles framed rhythmically beneath the melody as illustrated below. *Mitchatcha* rattles’ pattern is indicated as (*Mitch.*).

Given that *tshigaza* marks the climax of the performance it is highly based on improvisation. The transition into the solos is done through a quick break led by the lead drummer through a two bar
phrase illustrated below. The break leads into a one beat pause by the whole ensemble on beat one of the third bar.

![Ntshin](image)

Next is the shift in dance patterns used as backgrounds to accompany the individual solos. The shift is marked by the introduction of two more dance patterns, one of them being an inversion of the dance pattern shown on the previous excerpt. The dance patterns used to accompany the dance interactively are demonstrated on the excerpts below.

![Mitch](image)

When the solos end the music caries and dancers shift from dancing *tshigaza* and introduce *mavingwa* over *tshigaza* instrumental. *Mavingwa* dance is more theatrical used by the dancers to express their exhaustion from their previous dance activities.

### 4.7 *Ngalanga* Composition: Expressions of Two Participants

One of the goals of this research explores participant’s knowledge which they apply to *ngalanga* instrumental composition and how this tradition is sustained by the migrants in Clermont. *Ngalanga* group members were of the consensus that *ngalanga* instrumental pieces are composed or arranged under specific musical criteria. They rely on these guiding “sonoric” principles to give the tunes a unique sound quality that sets them apart from other *ngalanga* sections. But more
importantly the conceptualization depends on the composer’s musicality, gift and inspiration. Commenting on a question of how instrumental compositions emerge, António notes that “When someone creates mutsitso obviously he is thinking of creating a song with an introduction, body and conclusion as if telling a story. The storyline goes smoothly with spaces in between for the storyteller to breath. The concept is similar. I imagine singing a song leaving spaces to breath, more specially when I have sang many lyrics at once similarly when I have composed a long rhythmic phrase I need to stop and breath. There are moments that you have to stop and take a breath or create color and some tension, you need to have the beginning and the end of a given statement etc. So, in a song you even have to leave space for someone to make the calls and the rest of the group responds. That person is the one stating when the song starts and when it ends.”

António’s explanation suggests how to interpret the conceptualization of the pieces already discussed. For instance, in mutsitso instrumentals I perceive the lead drummer as the story teller supported by the tshikhulu. Traditionally the story is told to an audience who elects someone to be the link between the story teller and the audience. In the case of ngalanga mutsitso pieces, the lead drummer (muveti wantshinga who is also a composer e.g. musiki) and the tshikhulu player (musiki watshikhulu) are supported by rest of the support instruments i.e. the mbila player (muveti wambila) and the tshindzomana players (Vaveti vatsashindzomanana). During the storytelling, the lead drummer is responsible for making the calls while the tshikhulu player answers the calls and/or joins the call. In some instances in the piece, the response to the lead drummer’s call is collective. Likewise, the audience participates by showing appreciation of the storyline hence reacting to the message being conveyed. António’s analogy between creative composition and singing is consistent with the melorhythmic way the rhythmic patterns and dance choreographies are framed.

I perceive the rhythmic phrases as the main melodies/verses of the instrumental pieces framed rhythmically by the lead drummer and the tshikhulu. The ntshinga sometimes doubles the melody with the lead drummer or he just plays in between to add color and tension. Furthermore, the overall song is arranged in a way similar to a conversation. For example, whenever the lead

47 Interview with António was conducted on 12th July, 2017.
drummer blows the whistle he is in a way, informing the rest of the ensemble that they are about to sing in chorus or the dance crew is about to enter or simply to stop.

This explanation resonates with Johnson’s (1987) observation that the ‘tonal’ aspect of African languages and songs where rhythm is presented in different pitched rhythmic instruments is advantageous as ‘African drummers can duplicate the patterns of the language’ and emulate codified messages that are understood and implemented in different socio-musical practices (3). In the case of the instrumental performed in Clermont, the analogy between the rhythmic patterns and language can be interpreted from the tuning of the drums i.e. one high pitched (ntshinga) and the other low pitched (tshikhulu) which add into the voices of the tshindzomana and the mbila. The drum’s high, middle and low pitches respectively presents a portrait soundscape with linguistic properties (Johnson, 1987, p. 3) allowing the percussionists to easily emulate speech derived rhythmic patterns. Madan’ thembweni mutsitso instrumental piece is a good example of an instrumental with rhythmic patterns deriving from speech and used to convey messages that are easily recognizable within Chopi culture. This piece was composed specifically as a call for farmers to stop their activities on the fields and head back to the village to attend traditionally related ceremonies where ngalanga is featured. Thus the title ‘madan thembweni’ which translates “the farmers’ call.” However, madan thembweni role has not shifted as it is still used to call the Clermont community’s attention of ngalanga gatherings. The manner in which madan’ thembweni is re-contextualized within the Clermont context is an example of how traditional music making finds meaning with the society in which it is practiced. This is also true of the saba drumming tradition amongst Senegalese social structures (Tang, 2008).

4.7.1 Madanthembweni: Analysis
The author asked two participants (who have been on the forefront with regards to create new material among the ngalanga group of Clermont) to explain how they come up with songs. I had the privilege to follow a step-by-step explanation of the creative composition of an instrumental piece by the lead drummer, a tune he said still in progress hence not yet performed. According to António Zango, the piece he is currently working on was inspired on an ngalanga piece. The original piece is known as “madan thembweni”. He explained that “I first thought about the type of piece I wanted to compose hence having decided to create a mutsitso piece. I listened to other
mutsitso pieces and other songs sang in other occasions to get some inspiration and added my own interpretations. But the main source was following the ideas I had in awkward moments specially while sleeping.” He also added that he sings the ideas several times in order for him not to forget. When he finishes the composition he shares it with the group. I asked the lead drummer to break down the piece, he was enthusiastic to do so but he emphasized that he would have to sing the lines while I recorded. In the process he asked me to sing the time line while he sang rhythmic patterns. Then he inflected the scatting words in a way to produce different tones resembling low and high pitches of the ntshinga drum. The rhythmic patterns he was scatting were in groups and he explained where he would stop and where the whistle queues are.

I was overwhelmed by the manner in which António memorized and shared his music hence having asked him if he did not need auxiliary devices to record the knowledge he had. He notes that “everything I have learned up to today is stored in my mind. I do not use any auxiliary storing device as a memorizing helper and I am certain none of us in the group does that.”

Figure 4.2 Author with Antonio Zango. Picture by autor, July 16, 2017
Responding to how songs come about Arlindo Massangaio told the author that “everything starts from dreams as to connect with the ancestors because they are the ones who can give guidance. Some people look elsewhere as to be empowered as artists and get recognition. My strength is the gift from the gods hence my ideas are drawn from my ancestors who communicate with during my sleeping time.” On the same question, some members were vocal about the secrecy of the corpus of knowledge while others argued that they absorbed the knowledge from the socio-musical environment.

My reflections on the insights on composing from the participants is that one way of creating ngalanga instrumental pieces is through sampling. The other strategy is through making sense of dreams. Singing and repeating abstract ideas are the most efficient techniques to give them shape. However, technology starts to be part of the migrant’s processes of sharing knowledge and mobile phones are an example of a medium they use to share knowledge. For instance Antonio stated the following “If I need help from some masters in Zavala to clarify something, I call my master in Zavala and sing the particular section I am intending to be advised on. The explanations are verbalized and the information is memorized.”

4.7.2 Interchange and Sampling
In this section I demonstrate how ngalanga music is interchangeable in generating ideas or new arrangements and how replicated songs resemble the archetype/original. Traditionally ngalanga performance-composition allows room for standard compositions to be used as archetypes to generate new songs interchangeably. The generated musical pieces still present traditionally accepted musical aesthetics enhancing ngalanga soundscape. If the principles are observed thoroughly the new piece’s aesthetics will be coherent and consistent with the archetype piece. For example, António Zango and Arlindo Massangaio explained that the introductory instrumental section mutsitsso, comprises of a variety of instrumental repertoire subject to be interchanged to generate new songs. The instrumental pieces can also be used as samples from which to compose new riffs or melodies as long as they fit into the feel of the original piece. So, one same standard

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48 Interview with Arlindo Massangaio (DJ) was conducted on 26th September, 2017.
instrumental piece can accommodate rhythmic patterns devised by different composers. The same set of riffs used in this piece can be played in other instrumental pieces. My informants further observed that interchangeability allows the artists to use standard pieces as models to devise their own songs or incorporate new elements. However, the changes introduced occur without the loss of the aesthetics of the original piece.

I have provided some analysis of the prototype tune performed by the migrants as an adaptation of a classic ngalanga mutsitso instrumental piece. I refer to the piece as “mutsitso wokhata” prototype. This piece is interchangeable with the first mutsitso piece, mutsitso wokhata discussed earlier on the structural analyses section. The prototype piece was effectively performed in one of the ngalanga groups’ rehearsals that to participated in. It featured re-arranged rhythmic patterns drawn from mutsitso wokhata archetype (the first instrumental piece).

### 4.7.3 Mutsitso Wokhata Prototype

The mbila melodic cycle illustrated on the excerpt below can be interpreted as a two bar phrase. The first bar is a form of proposition and the second bar a variation of the proposition. The top stave (treble clef) represents the right hand (RH) of the mbila player (muveti) and the bottom stave (bass clef) the mbila player’s left hand (LH).
I deliberately isolated both melodies as to demonstrate how the melodies in both hands relate. The splitting of the two melodies also gives an idea of how dexterity plays an important role when playing the *mbila*. The melodic line is framed under the same rhythmic pattern idea despite the top melody having been altered on the second cycle. The first note D was replaced from the first cycle with the note G down a fourth. The second note D was replaced by the note B down a minor third; same principle was applied to the note C from the third beat of the first bar having been replaced (on the second cycle) by the note A down a minor third. As I have already indicated the melody is structured as a proposition and variation. The bottom melody does not change.

**Proposition**

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\begin{music}
\includegraphics[width=0.8\textwidth]{proposition.png}
\end{music}
```

**Variation**

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\begin{music}
\includegraphics[width=0.8\textwidth]{variation.png}
\end{music}
```

Perhaps the melodic variation is intended to allow the statement to a form a resolution otherwise the melodic motif would not sound complete. Furthermore, the two bar phrase concept is not followed strictly by the *mbila*. In some instances, he plays randomly then return to the whole cycle consistently. For example, I observed that in one rehearsal the *mbila* executed the proposition six times and the variation for 5 times. The following proposition was repeated 10 times and the variation 8 times. The subsequent sequences were 12 propositions against 15 variations. Likewise, I also observed that the melody followed two cycles of the proposition and another four of the response consistently.
4.7.4 The Timeline
The prototype timeline is the same as the first *mutsitso* piece discussed earlier. The excerpt of the time is illustrated below.

**Instrumental Analysis (1st block of riffs)**
The first and second blocks of the riffs of the prototype piece are built from the first instrumental piece (*mutsitsowokhata*) discussed earlier. The rhythmic patterns of the first two beats of both pieces are the same hence they have been interchanged and adapted to suit the prototype piece.

3rd block
The introductory rhythmic patterns of the third block makes use of the same rhythmic ideas as the ones in *mutsitso wokhata*. Then it introduces a new rhythmic variation to resolve the phrase.

4th block
The first bar of the fourth block is the same as the third although it develops into a new rhythmic paradigm based on sixteen notes which leads into the end of the block. The following blocks were interchanged with the ones played in *mutsitso wokhata* although their phrasing was carefully articulated to accommodate the feel of *mutsitso* prototype. This is where the Chopi migrants bring in their expertise to recreate or sample *ngalanga* classics to fit into their vision of the music. The last section of this piece is illustrated in the transcription below.
4.8 Chapter Summary

Ngalanga musical organization is principled on Chopi musical traditions. The main musical instruments used by the ngalanga group based in Clermont are as follows, an mbila; an ntshinga, a tshindzomana, and a tshikhulu drum. The musical form used by the Chopi immigrants in Durban is an adaptation of the standard ngalanga form which comprises of an introductory section, mutsitso, a dance section and an exit. Ngalanga music is composed through typical Chopi rhythms and melodic aesthetics. The equi-heptatonic scale and makhara rhythm are familiar in the Chopi musical traditions. The instrumental pieces studied followed a set of time referrals played by the tshindzomana. Timelines within African music and dance refer to a steady rhythmic pattern easy

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49 See Tracey, 1948; Tracey, 2011 for more insights on the equi-heptatonic scale
to memorize which can take different names such as bell pattern, time keeper, and rhythm referral as they lay a rhythmic foundation from which the dance gravitates to (Agawu, 2006). The meter applied to ngalanga music is mainly quadruple except in sections such as tshigaza where the meter is duple as prescribed by the dancer’s rhythmic patterns. Time in ngalanga music can be perceived in a couple of different ways i.e. by following the cycle of the mbila melodic accompaniment by listening to the timeline and the dance steps or by watching the cues supplied by the lead drummer. However, keeping time is the responsibility of the whole ensemble maintained through listening to each other in a performance. Ngalanga music is dynamic and rhythmically rich. Rhythmic patterns are supplied by each support instrument and by the dancers creating multi-layered or polyrhythmic rhythmic structures. Improvisation is one of the main features in ngalanga, a task taken by the lead drummer during the instrumental and dance sections and by the dancers as well as by the mbila in both sections. The mbila and lead drum’s improvisations are used as a strategy to add variation and interest in the melodic or dance accompaniment. Ngalanga is a drum instrumental and dance based style. Makhara and majika are the most applied musical and dance approaches of ngalanga as they carry the Chopi musical aesthetics.
CHAPTER FIVE
DANCE ANALYSIS

5.1 Introduction
This chapter discusses ngalanga traditional dance. It explores in detail the creative processes the immigrants’ ensemble employ to frame ngalanga dance practice within the Clermont Township community. The first section basinyi, introduces the dancers. The second section, kumingeta vasinyi, briefly explains transition processes from the instrumental section, mutsitso, to the dance section and provides detailed insights specific to the dance aesthetics, meaning and significance. The third section, tshiyambala madowo, introduces the dance attire used in ngalanga performance and their setting processes and significance. It also discusses preliminary events such as kudana vasinyi i.e. the cue leading to the actual dance presentation. It further analyses the main sub-styles which form the corpus of ngalanga dance. The chapter concludes with a discussion of the rhythmic characteristics of ngalanga.

5.2 Basinyi: The Dancers
Basinyi is a Chopi term that means the dancers (sing. musinyi; plu. basinyi). The ngalanga group from Clermont Township is an entirely a male ensemble as earlier discussed. The dance section is led by the dance leader i.e. muningeti wabasinyi, same as the rhythm section which is led by the lead drummer i.e. mudeti wantshinga. The leading role is shared among the dancers and entails bringing the ensemble together, ushering in the main cues leading to change in accompanying dance steps, although the solos are individual the lead dancer shares his leading tasks with the other dancers. Women participate on some occasions during rehearsals or public presentations. However, in traditional contexts women play active roles during performances as they will play rattles and even take dance solos. I asked Dinís the reason behind the gender imbalance in the group and he noted that “most of us have wives but we cannot bring them along as they have to take care of the households. Sometimes courageous women from the vicinities do join us but others still resist trying the dance choosing to watch.”

Interview with Dinís conducted on the 19th May, 2018.
5.2.1 Kuningeta Vasinyi: Transition Instrumental-Dance

Ngalanga music and dance performance begins with mutsitsi and when the third part of mutsitsi instrumental piece is about to reach its end there is a shift into the dance section. The transition process takes place when the third mutsitsi piece i.e. mutsitsi wamngenu or mngenisu wavasinyi (which literally means the “dancers’ entry”) begins. In principle mutsitsi wamngenu concludes the instrumental presentation, and introduces the dance. Ngalanga dance is by nature complex as it embodies a corpus of inner styles characterized by slight aesthetical differences from each other in terms of body posture, the tempo used and the improvisation approach. Each sub-style though, is discernable through a specific Chopi musical term. For example, majika, makhara, mngenu wabasinyi, tshigaza, mavingwa, pantsula, and Unidade-7.

Traditionally, makhara and kukavata are the most expressive yet applied gestures to ngalanga dance due to their unique aesthetics and significance as the Chopi identify with and expect from a performer. These two features unify all sub-styles referred to earlier enhancing ngalanga dance practice. For that reason, a good ngalanga dance performance within the culture is judged by how
well an individual performer represents these features in either communal dance expressions or formal public presentations. The validation process of these dance aesthetics within the culture can be made by the laymen audience and performers themselves.

Figure 5.2 DJ on the left presents an image of how *kukavata* looks like. Picture by author, December 16, 2017
5.2.3 *Tshiyambala Madowo*: Setting the Attire

![Image](image-url)

_Tshiyambala madowo_ means to dress the skin or setting the dance attire. The _ngalanga_ group from Clermont does not have a self-sufficient wardrobe. However, dance attire used are a result of a fusion of minor Chopi indigenous dance accessories such as _mitchatcha/matchatcha_ rattles and _mawiso_ raffia skirts, which are wrapped around the dance’s waist and leg, and a mix of casual clothes such as jeans/khaki pants, leather jackets, caps, sun spectacles, shorts and t-shirts or undershirts (see picture 5.2). The casual presentation aspect of the dancers draws from the socio-cultural dynamics of their traditional context mainly rural where the dancers would perform _ngalanga_ after having accomplished their daily tasks such as farming or hunting. Dancers would wear the basic rattles and _wiso_ due to their musical effect. The formalization/institutionalization of indigenous art forms can be behind the use of more refined attire besides the traditional accessories.
In public performances around Clermont the group presents itself in a more refined manner. On two occasions that is the two festivals and one taxi-rank presentation, *vasinyi va ngalanga* wore a fusion of a cross-cultural set of attire which comprised the traditional Chopi *mawiso* skirts and *matchatcha* rattles, the Zulu *imbadada* sandals, the Swati *lihiya* material, and modern contemporary clothes such as white sneakers, customized red or dark green t-shirts with the name of the group stamped at the back (see figure 5.3). The participants suggested that in contemporary contexts the approach to dance attire has evolved. For example in Zavala, *ngalanga* performers present them in an overall-pants in which they fold the top part to make a knot strapped around the waist.\(^{51}\) The knot on the waist helps to expand the pelvic gild movements. However, the Clermont groups’ fusion of attire is in itself a manifestation of the tendencies toward change in *ngalanga* dressing customs. The process of setting the attire in both rehearsals and public performances is smooth marked by jokes and conversations about the performance itself or other socially related topics. The setting occurs in parallel to *kukanga ka tingoma*. These are two significant occasions where the artists get together as a collective prior to the performance to meditate on the performance, discuss technical aspects such as choreography, leadership during the performance, share memories from home and assign other tasks crucial for the success of their presentation.

\(^{51}\) Interview with António conducted on the 9\(^{th}\) October, 2017.
5.2.4 *Kudana Vasinyi: The Cue for the Dancers’ Entry*\(^\text{52}\)

![Dancers process to the dance floor. Picture by author, September 30, 2017 at a Street Festival in Clermont](image)

When the dancers (*vasinyi*) finish setting their attire they wait for the conclusion of the *mutsitso wan’wubidi*. When this is done, the dancers align in two rows waiting to enter the performance area on *mngenu wamngenu*. Their procession toward the dance floor is ushered with a, *kudana vasinyi* phrase cue during the performance of *mngenu*. The dancer’s entry is vibrant and highly energetic which sparks collective celebration of loud sound from the drums, whistles, *mitchatcha* rattles, and hand claps by both the artists and the audience. It is important to add that the dancers bring in another rhythmic dimension into the performance.

\(^{52}\) The dancers’ entry has consistently been done from the left-hand side of the rhythm section either behind the *tshikhulu* player or from the lower corner of the rhythm section’s left hand side as it’s illustrated on diagram 4.2 on *ngalanga* setup.
5.2.5 *Mngenu* Aesthetics

*Mngenu* dance is built from a steady unison of the right foot step which is enhanced by the effect of *kutchatcha*. The Chopi refer to the sound effect produced by the rattle as *kutchatcha*, which describes the percussive effect of the *tilambi* seeds placed inside the dry *ntcatcha* resulting from the strong and synchronized stamp (singular *ntcatcha*, plural *mitcatcha*). The rhythmic pattern underlying *mngenu* which also enhances the entry is doubled by the lead drummer interactive conversation between his steady accompaniment and solo statements. He achieves these rich improvised rhythmic layers through performance-composition i.e. the act of composing on spot. His solo ideas are either interpretations of the standard *mngenu* dance pattern or newly devised rhythmic motifs reflecting the kinesthetic representations of the soloist-dancer. For example, on the excerpt below I illustrate a basic rhythmic pattern that draws from the dancer’s right leg dance movement. The pattern is emphasized by the sound of the rattles.

![Rhythm pattern](image)

When the dancers set up on the dance floor, they stand in a straight line in front of the rhythm section and prepare for the individual improvisations that follow. Figure 5.5 below illustrates the line choreography used for the solo improvisations.

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53 Interview with Carmona Chissambula conducted by the author on 7th, August 2018.
The structure of improvisations is random as anyone can take a solo whenever the dance floor is open. During improvisations, the rhythmic motif illustrated above is inverted and a new rhythmic pattern is introduced to support the solos (see excerpt of the inversion below). The soloists take turns during solos creatively devising new ideas from the two rhythmic patterns mentioned earlier (the main dance theme and its inversion). They make use of the movements of their upper trunk characterized by shaking the arms in an opposite movement to the right hand or both hands, which is also contrasted with the alternating feet work. The movements produced are interlocked and consistent to the extent of complementing each other in a call and response manner. The solos develop into new forms and textures depending on the versatility of the soloist.

**Excerpt of the inversion of the main dance step**

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Excerpt of the inversion of the main dance step
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![Figure 5.6 Line choreography during solos. Picture by author during the street festival, September 30, 2017](image)
In the following excerpt I give a snapshot of another rhythmic pattern used by the lead drum to accompany the dance. The middle line represents the ntshinga pattern which is abbreviated as (Ntsh).

The lead drummer expands his accompaniment of mngenu dance through other rhythmic ornaments and dynamics which is achieved through the ‘finger press technique’ encompassing the muting and pressing of the skinhead while striking the drum. Through this technique he is able to get different pitch tones to enrich his accompaniment. After having observed a few rehearsals and public performances, I asked my informants what informed the dancers’ solos. Antonio Zango elaborated that mngenu solos were informed by the aesthetics and vocabulary of makhara which emphasizes the movement of the body upper posture, the abdomen, the pelvis, kukavata and hand movements in a synchronized opposite motion. He further added that this dance aesthetics cannot be missed during a solo as they form the Chopi landmark dance aesthetics and vocabulary across ngalanga sub-styles. These movements contrast with the rattle pattern executed on the leg where the rattle is tied in while the other leg supports the body. The individual improvisations end in the Chopi style which is expressed through a movement between the arms and the pelvic girdle that I refer to as gwinya. However, the gestures marking the completion of a dance improvisation in

54 Interview with Antonio conducted on 22th June, 2018.
55 Gwinya is an interjection commonly used within the Chopi dance tradition which is used along the ending gesture.
general can take different forms and depends on the inspiration or versatility of the dancer. To keep the high energy and spirit of the performance any dancer can take the lead and introduce hand claps which are followed by the whole group in unison. A chorus of handclaps can be featured for two to three cycles. When mngenu wabasinyi is over the dancers take a break. The participants describe the break as having a dual role. For example, during sidilo ceremonies the interval is used by performers usually members from the community, to greet the audience and show appreciation for their presence also they to take soft drinks. After the break, the next dance style tshigaza.

5.2.6 Tshigaza

*Tshigaza* dance is by nature fast and forward consequently requiring a relaxed body in terms of articulation, consistency and expression. It makes use of complex kinesthetic movements of the upper torso, arms, and the waist. The tilting movements of the pelvic gild and the arms are central to this dance. Yet the dance also demand high levels of stamina, strength and breathe control during performance as it can easily lead to exhaustion. Furthermore, *tshigaza* is expressive and sensual, therefore, effective to captivate and capture the audience attention in the subtlest manner. This contrasts the described prerequisites. A good performance of *tshigaza* dance style is rated by the level of consistency and articulation of the central body movements and how these are gentle and relaxed.

*Tshigaza* dance expression features distinct instrumental pieces and songs whose composition paradigm is consistent with the dance and soundscape aesthetics. Therefore a good strategy is to identify *tshigaza* within the context of ngalanga performance structure is to know its location within the hierarchy of movements as they unfold in a coherent sequence across the overall *ngalanga* structure. *Tshigaza* is performed after *mngenu*.

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56 On appendix 3 I have a few selections of pictures illustrating different postures leading to either *gwinya* or *kukavata*.
57 Interview with Arlindo Massangaio (DJ) was conducted by José Alberto Daniel Chemane on 26th July, 2017.
58 Interviews were conducted on 22nd June, 2018.
59 Interviews were conducted on 22nd June, 2018.
5.3 Dance Analysis
The main dance motif of tshigaza builds from the mbila melody’s rhythmic archetype. The rhythmic effect enhanced through the dance pattern resonates as a rhythmic layer added to the mbila melodic accompaniment ostinato besides the rhythm sourced by the timeline played on the tshindzomana. The dance pattern stands out through the strong tchatcha sound effect produced by mitchatcha rattles tied to the dancers’ right foot (see excerpt of dance pattern below). These rhythmic accompaniment layers run for a few cycles before a pause which is cued by the lead drummer through a drum call. The lead drummer’s cue is a two bar phrase that ends on the first beat of the following third bar and followed by a silence starting from the second beat up to the fourth beat of the bar. The cue is expected by the whole ensemble as they all pause briefly in unison for three beats and return into action. The short unison pause is followed by the individual dance improvisations. Each soloist is backed by the rest of the dancers through a chorus enhanced by a
solid dance pattern. The accompanying dance pattern is illustrated on the transcription below. It is enhanced by the right leg step holding the *mitchatcha* rattle.

![Dance pattern transcription](image)

**Drum cue.**

![Drum cue transcription](image)

When the solos start, three dance background patterns are used to intersperse the dance solos. The first background step is the main dance pattern. The remaining two dance backgrounds are illustrated on the excerpts below which consist on a rhythmic pattern by the *tchatcha* rattles and hand claps.

![Dance background 1 for the solos transcription](image)

![Dance background 2-hand claps transcription](image)

During the solos, the dance phrases are framed beneath a binary pulse that allows the solos to be compact, organic and more expressive. The solos evolve between three body gestures which are the solos’ main focal points i.e. (i) the movements of the upper torso, waist and the legs interspersed by (ii) the movement of the arms similar to *kukavata* despite them being firmer and more detailed due to the arms’ role of mediating (iii) the movements of the legs and the pelvic gird. When a soloist concludes his/her solo he/s returns to the line dance to retain the accompanying dance pattern in support of the next soloist. The distinctiveness of each solo is marked by the fact
that each soloist searches for an individualized dance vocabulary and expression informed by the dance aesthetics. To some extent the solos levels of extemporization create a sort of competition among the soloists. At times a soloist can perform consecutive jumps or position him/her (self) in front of the other dancers (positioned in line) to introduce and conduct one of the three background steps for the next soloist. Background steps are performed in unison. Towards the end of the first part of the solo improvisations, dance duets trade and exchange consecutive solos, a moment characterized by the audience’s participatory engagement with the artists. The performance takes a collective celebratory form. Audience members knowledgeable about the dance mainly fellow Chopi immigrants, join the dance floor and express their ‘Chopiness’ thereafter. Most of them base their dance solos on makhara through kukavata and conclude them through gwinya. However, each soloist would end his/her solo in a distinct posture (see figure 5.6).

Figure 5.8 Audience member exhibits his solo concluding posture. Picture by author at Uhuru restaurant in Clermont, December 17, 2018

60The solos are concluded by kukavata and gwinya gestures which are achieved through moving the arms up and down while twisting the pelvis with both legs firm on the ground.
When the first part of *tshigaza* ends the *mbila* melodic support continues for few bars on its own and then the rhythm section returns and introduces the second part, *majika* style characterized by an increase in tempo and the dancer’s free improvisations built on the pelvis gild movement and feet work. The lead drummer plays the side of *tshikhulu* drum to create a different sound effect. Aesthetically *majika* can be read as a style similar to *tshigaza* however performed in a fast tempo. Change in tempo is a common dynamic applied to *ngalanga* as the findings have shown so far. This section is prolonged until the end of the piece.

### 5.3.1 *Mavingwa, Pantsula, and Unidade-7*

According to the standard *ngalanga* form, the next items after *tshigaza* are *mavingwa, pantsula* and/or Unidade-7, the last two following contemporary adaptations and influences. During fieldwork the group framed its performance up to *tshigaza*. Due to time constraints, I only had the opportunity to observe brief presentations of *mavingwa* in rehearsals. To contextualize, *mavingwa* is a dance style used to express fatigue or exhaustion following the previous dance extemporizations which takes a theatrical form. Dancers take turns to perform their exhaustion and body pain resulting from the intense physical activity endured during *mngenu* and *tshigaza*. During their dramatic solos, the soloist touches his/her body parts in pain giving a visual image to the audience of where the pain comes from. In the meantime, the soloist also positions him/her (self) in front of the lead drummer who passes his drum sticks throughout the soloist’s body as a symbol of healing and boosting of energy.
Figure 5.9 Solo dancer performs mavingwa with lead drummer. Picture by author, September 16, 2018

Figure 5.10 Two women participating in ngalanga performance in Pinetown taxi rank. Picture by author, September 16, 2017
5.3.2 Rhythmic Characteristics of Ngalanga

Two perspectives emerge from the characterization of ngalanga traditional music and dance. Firstly, the fact that rhythm is approached multi-linearly (an aspect unique within the Chopi musical tradition) and secondly, the way music and dance interrelate towards the production of ngalanga rhythmic soundscape. Ngalanga by nature is a dance style founded in a strong drumming and dance traditions. Its multi-linear rhythmic structure is primarily conceptual. The main drums presents three different rhythmic dimensions as well as the mbila rhythmic patterns which are also approached melodically and rhythmically. Each rhythmic pattern furnished by each of these sources creates a polyrhythmic effect into the whole performance. In an attempt to explain the roles of the main drums featured in ngalanga, Mr. Chissambula notes that “each instrument integrated in ngalanga plays a specific role. For example, tshikhulu’s role is to provide the rhythmic foundation, tshindzomana helps to keep time and the ntshinga establishes the main rhythmic patterns used to frame the dance steps.”

Ngalanga musicians tackle these multiple rhythmic layers with a highly sensitive ear, a skill they inherited from the Chopi socio-musical practices. Their playing approach is done with an innate degree of understanding of the specific musical roles of each rhythmic source. Most of them show high performative skills in all percussion instruments hence capable to exchange from one drum to the other. The interlocking of rhythms in musical, dance and the social dynamics and interactions give an idea of the sources from which ngalanga music and dance draws its rhythmic foundations. From the dance point of view the other indicator of the relevance of rhythm to ngalanga is the unison percussive effect of the mitchatcha rattles carried by the dancers in some instances in overlap with hand claps. Furthermore, the audience’s participation also adds on another rhythmic dimension into the performance of ngalanga as rhythm is also emphasized through hand claps, whistling, singing and dance interaction. In my view, these are the musical factors that give ngalanga an overlapped cross-rhythm e.g. multi-linear quality what aligns to Nketia’s (1974) formulations that rhythm can be conceived to be executed by melodic or

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61 Extract of the interview conducted on the 5th September, 2018.
62 Mr. Carmona Chissambula observed that the term ngalanga also represented the overall ensemble comprising both the rhythm section and the dance section. Interview was conducted on September 5th 2018.
percussive sources. Ngalanga’s use of rhythm as its primary organizing element is an evidence of how rooted the Choni drumming tradition is within the culture and mutsitso instrumental pieces are an example of that musical aspect. The expression of ngalanga’s sensibility to multi-linear rhythms can be reflected on (i) the overlap between accompanying patterns and the dance steps; (ii) how rhythm is approached in call-and-response situations; off-accentuation and syncopation enhanced in mutsitso pieces and in dance improvisation; and, (iii) the dance enhanced by multiple layered dance patterns and gestures. These musical characteristics are not unique to the Choni ngalanga musical tradition though Chernoff notes that they form the basis for the creative composition and performance in African music and dance which is grounded on “multiple rhythms and meters, call-and-response, the off-beat accentuation of melodic and solo-percussive lines, syncopation, and a concern for rhythmic drive and danceability” (Chernoff as cited in Price, 2013, p. 233).

5.4 Chapter Summary
Ngalanga practiced in the Clermont Township community is mainly a male oriented dance. It’s conducted by muningeti wabasinyi. The transition from the instrumental section into the dance follows a sequence of two instrumental pieces despite the fact that on some occasions it follows one instrumental piece. Ngalanga comprises of a set of different sub-styles i.e. mngenu, tshigaza, mavingwa, makhara, pantsula, Unidade-7, the last two being modern adaptations of ngalanga. Each style is accompanied by a distinct support instrumental carrying the name of each style. The form of ngalanga can be adapted to suit the requirements of the occasion be it ceremonial or festive. Makhara and kukavata are the main dance gestures that express the Choni dance aesthetics. The dance gestures are in general energetic and multi-layered, at times, crossing rhythms with the rhythm section creating a contrapuntal effect within the whole performance. Ngalanga dance

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63 In his discussions of the rhythmic basis of instrumental music, Nketia observes that “instrumental rhythms are organized in both linear and multi-linear forms, and are generally conceived of either syllabic rhythms reflecting those of songs, or as abstract rhythm patterns (1974:125).
64 Contrapuntal rhythm is described a musical situation in which independent voices are clustered as rhythmic motifs creating a complex yet exciting layer of rhythmic patterns (Agawu, 2003:57).
involves improvisation done either individually or in duets to the extent of being a collective experience. The soloists make use of the arms and pelvic gild movements supported by a dance ensemble chorus positioned in line. Dancers present themselves in either casual attires or in a pan-African mix of dance attires drawn from the Chopi, Zulu, Swati and modern-urban traditions. The audiences’ response to ngalanga presentations in the various contexts around Clermont has been overwhelming and welcoming hence their active participatory engagement with the artists. Ngalanga music and dance makes use of multi-linear rhythmic structures an indicator of its nature founded in a strong drumming tradition.
CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.1 Summary
This qualitative research on the creative processes of the ngalanga as expressed by the Mozambican Chopi immigrant in the Clermont Township of South Africa has assessed the use and significance of ngalanga in Clermont community. This was framed through the theoretical lenses of the interpretative innovation theory (Meyer, 1989), the socio-musical practice theory (Waterman, 1993), and the systems models of creativity theory (Csikszentmihalyi, 1999). The impetus in practice and development of traditional music and dance in Mozambique was catalyzed by the state’s vision to use culture as a mechanism for nation building. The study has shown that the political unrest that plagued post-independent Mozambique impacted negatively on the country leading the decline in practice of traditional music despite styles like ngalanga serving the sole platform for cultural expression and social cohesion. The negative effect of the civil war in Mozambique was the cause for massive exodus of rural men across its borders. The study participants a Chopi migrant community are such an example hence their practice being undertaken within a migrant context.

Literature suggests that the Chopi migrated from central Africa and settled along southern Mozambique. Their social structure is based on smaller autonomous groups led by a clan chief, nkoma who acts as the main organizer and sponsor of the Chopi musical tradition. The Chopi music comprises styles such as tchopo, shingomana, makhara, ngodo and ngalanga. Ngalanga or inzumba is a step dance performed in a semi-circle. The dancers basinyi, present themselves in mawiso, mitchatcha and occasionally in overall pants. The main instruments used in ngalanga are as follows - tshindzomana, tshikhulu and ntshinga drums, an mbila xylophone, an njwenjwe whistle, and mitchatcha rattles. Literature shows that timbila music is the most researched style within the Chopi musical culture. Sources on early accounts on Chopi music documented by missionaries and soldiers. However, their contributions lacked detailed insights on the music’s creative processes and performance. However, the work of Tracey on Chopi music pioneered the investigations on how the Chopi go about to create their music but specific to timbila music. Literature also shows that the Chopi tradition lay emphasizes on music due to its symbolic value and functions (Hogan, 2006, p. 1). This characteristic finds resonance within the uses of music in Africa as the writings of John M. Chernoff show. He points out that music catalyzes social relations
as it allows people to be critical, praising and dialogue in a healthy constrictive manner (Chernoff, 1979). *Ngalanga*, although not explored extensively in ethnomusicological terms played a significance role in bringing the Chopi and the Ts wa ethnic groups together when the Mfecane upheavals destabilized the southern region of Africa. *Ngalanga*, a step dance performed by men and women finds expression in various gatherings hence its popularity among the Chopi.

*Ngalanga* form comprises an introduction (*mutsitsi*), the dancer’s entry (*mngenu*), the dancer’s presentation entailing three songs i.e. *tshigaza*, *mavingwa* and/or *Unidade-7/Pantsula*, and an outro (*kuhumesa*). Traditionally, *ngalanga* is performed in *sidilo* remembrance ceremonies, harvest, and weddings. These traditional ceremonies are crucial in dictating its performance practice. In Clermont *ngalanga* is presented in rehearsals and public events such as festivals with an audience ranging from the migrant community and community members. *Ngalanga* rhythm is characterized by multi-linear rhythmic structures sourced from a strong drumming tradition. Data published on the creative processes of African music shows that creativity is founded within the performance-composition context yet finding expression on the meanings ascribed by the African indigenous systems of knowledge. On this view this research established how the Chopi migrants made use of their indigenous in music in framing their creative processes in *ngalanga*.

**6.2 Conclusion**
This researched examined the creative processes of *ngalanga* music dance within the Clermont Township community in Durban, South Africa. It explored the creativity in composition drawing from the knowledge held by the Chopi migrant artists in cross-reference to available literature. The investigations was extensive as it examined how the migrants’ applied strategies to create, recreate, and adapt *ngalanga* towards its effective practice within the community. By so doing the study to besides comprehending the intrinsic musical factors of *ngalanga* established the significance and meaning of a traditional style of music and dance as attached to a migrant group within the community. To that end, the study made uses of participant observation techniques and in-depth data collection through verbal engagements with participants. Findings from the study shows that to some extent Chopi history can be understood through *ngalanga* music and dance, the impetus being the links with the *Kalanga* from Zimbabwe. The study found out that the corpus of
knowledge held by the study participants was passed on orally thus they make use of ngalanga music to archive their history and knowledge.

The research has showed that the Chopi migrants have kept the traditional performance practices of ngalanga in Clermont by maintaining its traditional instrumentation, techniques of tuning and making of instruments, and performance practices and ngalanga music has a coherent musical as well as structures, conceptualized within musical paradigms specific to it. The dances are varied and complex and follow a certain logic established by the Chopi tradition. The study has also shown that in order to create music, the migrants both gather and rearrange standard repertoire. One way of doing this is to use the skills of group members to share and lead the sharing process of standard music. The other strategy is to compose while performing. The findings also illustrated ngalanga music and dance as framed within specific creative principles which are grounded on Chopi musical systems of knowledge. For instance, the group members demonstrated mastery of the general Chopi musical vocabulary. They also demonstrate mastery of the creative principles towards ngalanga performance-composition. The study discovered that creativity within the migrants is sourced through the individual artist’s musical versatility as composers; others realize musical ideas through dreams. Community spaces in Clermont have been formidable terrains for the migrants to expand their creative performance and social engagement and the participatory nature of the performances is evident by the welcoming setup and interactive nature which makes ngalanga a welcoming activity in festivals, weddings and in public spaces such as bus terminals. The study concludes that ngalanga music within these migrant musicians find inspiration from the Clermont community. For example, the use of the isiZulu langue to explain some aspects of their music, the use of dance attire expressive of the local culture that form a corpus from which to reflect the community’s influence on the creative processes of ngalanga. The dance choreography and the attire therefore have been reinvented to fit the constraints of the Clermont community. Furthermore, the study reveals that ngalanga is a style that gives evidence of the Chopi migrants’ strong drumming and dance traditions.

In conclusion, the process of creating and or recreating ngalanga starts from an individual level, progresses into the rehearsal space where members of the ensemble get the opportunity to contribute toward the refinement of the music and he dance. Ngalanga performance involves an introductory instrumental section, a dance section and an exit/coda.
6.3 Recommendations
The study recommends from the foregoing that

i) There is a need for the study and documentation of the creative processes of *ngalanga* music and dance in its traditional context and the promotion of its performances to safeguard its practice.

ii) *Ngalanga* music should be included in teaching programs of African Music and Dance.

iii) The Department of Arts and Culture in Durban and the Consulate of Mozambique in Durban should collaborate to create what would be the ‘*Msaho of Ngalanga* in Clermont’ be a platform for local groups of traditional art forms to be exposed.

iv) The *Ngalanga* music and dance provides a good platform through which the promotion of cultural diversity and tourism in Durban in particular and South Africa in general could be achieved.
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Appendix - Ethical Clearance
B-INFORMED CONSENT FORM

Research Title: A study on the creative processes of *ngalanga* traditional dance from Mozambique: Expressions of the Mozambican immigrant community of Clermont Township in Durban I,

________________________________________________ (Name, Surname) hereby authorize the use of information from recordings and or notes taken in interviews of me, to Jose Alberto Daniel Chemane.

Please tick where appropriate

I agree to be identified by name in the project and related material

Yes | No

I agree to be identified by photograph in the project and related material

Yes | No

I agreed to have my voice recorded and used in this project and related materials

Ye | No

I agree to be recorded on video and allow the video to be used in this project and related material

Yes | No

Date: … /…/…  Signature of interviewee …………

Date: … /…/…  Signature of interviewee …………
**Researcher’s name:** Jose Alberto Daniel Chemane  
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**HSSREC Research Office**  
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I, ____________________________ (Name, Surname) hereby authorize the use of information from recordings and notes taken in interviews of me to Jose Alberto Daniel Chemane.

I understand that the interview records will be kept by the interviewer and the project supervisor, and that the information contained in the interviews may be used in materials to be made available to the general public. I am also aware that the information will be kept at the UKZN library for future reference until publication in recognized journals.
Research Title: A study on the creative processes of ngalanga traditional music and dance from Mozambique: Expressions of the Mozambican immigrant community of Clermont Township in Durban

Project Objectives:

• To examine the creative steps taken by the ngalanga group members in composing and performing ngalanga traditional music and dance from Mozambique;

• To examine how the contextual environment impacts on the artist’s creative processes in composing and performing ngalanga traditional dance and music amongst the ngalanga group from Clermont;

• To study the generative process of new ideas based on old ngalanga traditional music and dance repertoire and/or and new innovations and the changes/shifts being introduced into the group’s body of repertoire

Name and contact details of researcher
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Name and contact details of Supervisor
Dr. Patricia Achieng Opondo
School of Music,
College of Humanities
Howard College
University of KwaZulu-Natal
E-mail address: opondop@ukzn.ac.za

Why were you chosen for the study?
I am a student of Music and a percussionist of traditional music and dance and I’m passionate about composition and performance of African traditional music.
You were chosen to participate in this study because of the knowledge you have as a percussionist or a dance performer of Ngalanga.

Requirements from someone who has agreed to participate

As a willing participant in this study you are required to:

1. Go through an interview with me to respond to questions that you are comfortable to respond to. This interview will not be longer than an hour and thirty minutes. In case further interview is required to clarify pertinent issues you will be contacted.

2. Allow the recording of your dance rehearsals and possible performances to be used as an auxiliary tool during the analyses stage of the research.

3. The results or outcomes of the research will be shared with you in arranged follow up interviews.

Benefits from the Project

This research project will not bring you any financial benefits besides opening a platform for you to share your insights about the ngalanga dance. Your contribution will add value on the education of dance performers, musicians and other potential appreciators of African music and dance.

Confidentiality

Any information obtained in connection with this study which can be identified with you will remain confidential and will be disclosed only with your permission. Confidentiality will be assured by using a pseudonym chosen by you.

How data will be shared with study participants

I will share with participants the final report and ensure that all participants get one copy of the report’s abstract. I will also have an open discussion of the ethnographic documentary film drawn from the research findings.

Participation withdrawal
Your participation in this study is voluntary. You may withdraw any time at any stage of the research without consequences of any kind or loss of benefits that you were otherwise entitled for. You may also refuse to answer any question that triggers you. You will be given an opportunity to watch the recorded video or listen to the sound recordings in order for you to give your opinion or omit some information for you undesirable.

**Deposol of collected data**

Gathered data will only be deposed after the thesis has been approved by the University and the findings have been published in recognized journals. This will be done through deleting all files on the computer and other storage hardware. Audio and audio visual material will be archived at the University of KwaZulu-Natal archives.

The University of KwaZulu-Natal committee has reviewed my request to conduct this research. If you have any concerns regarding your rights in this study, you have the right to contact the University research office at:

**Humanities and Social Sciences research ethics administration**

**Research office, Westville Campus**

**Govan Mbeki Building**

**Private Bag x 54001**

**Durban, 4001**

**KwaZulu-Natal, South Africa**

**Tel: +27 31 2604557- Fax +27 31 2604609**

**E-mail: HSSREC@ukzn.ac.za**
D: INTERVIEW QUESTIONNAIRE

UNIVERSITY OF KWAZULU NATAL

Masters of Arts/Applied Ethnomusicology research Project

Interview questionnaire

The present questionnaire is part of a Masters of Arts/Applied Ethnomusicology Research on the topic: A study on the creative processes of ngalanga traditional music and dance from Mozambique: Expressions of the Mozambican immigrant community of Clermont Township in Durban

1. When did you start dancing and/or composing ngalanga traditional music and dance?

2. Who taught you to dance ngalanga?

3. Do you recall who created the dance routines, choreographies and songs that you still perform with the group today?

4. What, in particular, was told to you about the ways you put together a ngalanga song or dance routine/choreography?

5. Do you compose ngalanga dance and music?

6. What strategies do you apply when composing an ngalanga dance routine or song piece?

7. Is there a certain strict sequence/form that you follow or you were taught by your mentors when composing ngalanga dance or song piece that you still follow strictly today?

8. What do you think about the old ngalanga dance and song repertoire?

9. Who in the group composes new dance routines that you or the group identify as unique and have nothing to do with older ways of dancing ngalanga?

10. Besides memorizing, how do you keep new ngalanga music or dance routine ideas to build into a final sequence?
11. When you create a song or dance routine, are there specific topics you like to address?

12. How do you frame your improvisation, e.g. what inspires your improvisation while playing or dancing?

13. From which part of ngalanga music and dance do you draw your improvisational ideas: from the dance movements, melodies or rhythm?

14. Has the group composed new or changed some of the old dance repertoires since the group was established here in Durban?

15. What is the difference of performing ngalanga dance in Durban and in Zavala?