

UNIVERSITY OF KWAZULU-NATAL

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

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

College of Humanities, School of Arts

University of KwaZulu-Natal

By

José Alberto Daniel Chemane (208521387)

December, 2018

Supervisor: Dr. Patricia Achieng Opondo

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.

List of Maps, Diagrams, Figures, and Abbreviations

Maps

Figure 1.1 Map of Clermont Township.....	4
Figure 1.2 Map of the <i>eThekweni</i> Municipality.....	5

Diagrams

Figure 2.1 Systems model of Creativity.....	28
Figure 3.1 <i>Ngalanga</i> setup.....	39

Figures

Figure 1.3 António Zango.....	6
Figure 1.4 Arlindo Massangaio.....	7
Figure 1.5 Tualufo Nhamuneque Massianhane.....	8
Figure 1.6 Arsénio Calisto Khau.....	9
Figure 1.7 Paulo Gune.....	10
Figure 1.8 Adelino Nhamunesse.....	11
Figure 3.1 Drums being warmed up.....	39
Picture 3.2 <i>Tshindzomana</i> drum.....	40
Figure 3.3 <i>Tshindzomana</i> players.....	41
Figure 3.4 <i>Ntshinga</i> (lead drum).....	41
Figure 3.5 Three finger technique.....	42

Figure 3.6 <i>Tshikhulu</i> drum.....	43
Figure 3.7 <i>Sange mbila</i>	43
Figure 3.8 <i>Mitchatcha</i> rattles.....	44
Figure 3.9 <i>Mitchatcha</i> tied on the dancers' legs.....	45
Figure 3.10 <i>Tshikhulu</i> player.....	45
Figure 3.11 <i>Ntshinga</i> player.....	46
Figure 3.12 <i>Ngalanga</i> setup.....	47
Figure 3.13 Rehearsal site.....	58
Figure 3.14 Audience members' participation during the Street Festival.....	61
Figure 4.1 Three finger press technique.....	67
Figure 4.2 The researcher and the lead drummer.....	103
Figure 5.1 <i>Kukavata</i> dance posture	117
Figure 5.2 <i>Ngalanga</i> dance members dressed in a mix of dance attire.....	119
Figure 5.3 A Pan-African mix of dance attire.....	120
Figure 5.4 Dancers' procession	122
Figure 5.5 Line dance.....	123
Figure 5.6 <i>Tshigaza</i> dance posture	125
Figure 5.7 Audience members taking a dance solo.....	128
Figure 5.8 <i>Mavingwa</i> solo.....	130
Figure 5.9 Two audience members taking dance solos.....	131
Figure 5.10 Two women taking a solo.....	132

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

Acknowledgements

First and foremost, I would love to thank God for the enlightenment throughout my Academic journey. All the glory and praises go to him. Secondly, I would love to thank my precious family and God-fearing mother. Your unconditional love and support have been my pillar of strength.

My votes of appreciation go to my supervisor, Dr. Patricia Achieng Opondo for her guidance, motivation, patience and mentorship during the process. Your support was crucial for the successful conclusion of this research.

I would like to thank the Chopi migrant community based in Clermont for their consent to share your valuable knowledge. Without your participation this study wouldn't have materialized. I will forever be grateful.

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

Contents

Abstract	i
List of Maps, Diagrams, Figures, and Abbreviations	ii
List of Abbreviations	iv
Acknowledgements	v
Dedication	vi
Declaration	vii
CHAPTER ONE	1
INTRODUCTION	1
1.1 Background	1
1.2 Problem Statement	2
1.3 Research objectives	3
1.4 Significance of the study	3
1.5 Location of the study	4
1.6 Research Methodology	6
1.6.1 Research participants	7
1.6.2 Data Collection Instruments	14
1.6.3 Sampling Technique	14
1.6.4 Data Analysis	15
1.6.5 Validity and Reliability	15
1.6.6 Research Design & Outline	16
1.7 Chapter Summary	16
CHAPTER TWO	17
LITERATURE REVIEW AND THEORETICAL FRAMEWORK	17
2.1 Introduction	17
2.2 Chopi Music	17
2.3 Ngalanga	18
2.4 Creative Processes in African Musical Traditions	19
2.5 Indigenous Knowledge and Creativity	20
2.6 Dance Drumming	22
2.7 Representation of African music	23

2.8 Theoretical Framework	24
2.8.1 The Interpretative Innovation Theory.....	25
2.8.2 The Socio-Musical Practice Theory	26
2.8.3 Models of Creativity	27
2.8.4 Systems Model of Creativity Theory.....	28
2.9 Chapter Summary.....	30
CHAPTER THREE	31
HISTORICAL BACKGROUND AND PERFORMANCE ANALYSIS	31
3.1 Introduction	31
3.2 Issues of Migration in Southern African	31
3.3 Brief Historical note on the Chopi	33
3.4 Chopi Musical Traditions.....	34
3.4.1 <i>Tchopo</i>	34
3.4.2 <i>Makhara</i>	35
3.4.3 <i>Tshingomana</i>	35
3.4.4 <i>Ngodo</i>	36
3.5 <i>Ngalanga</i>	37
3.5.1 <i>Ngalanga</i> Etymology.....	37
3.6 <i>Ngalanga</i> & <i>Migodo</i> – Contrast and Similarities.....	38
3.7 <i>Unidade-7 Ngalanga</i>	39
3.8 Performance Analysis	40
3.8.1 Accompanying Instruments.....	40
Tshindzomana.....	41
Ntshinga.....	43
Tshikhulu	45
Mbila.....	46
Mitchatcha	46
3.9 <i>Ngalanga</i> Ensemble Setup	49
3.9.1 Setup Analysis	49
3.11 Performance Context.....	51
3.11.1 <i>Ngalanga</i> Performance Contexts.....	52

3.11.2 <i>Sidiloni</i> : The Ceremonial Context	53
3.11.3 The Catholic Church Scene and <i>Umgqumo weAfrika</i>	54
3.11.4 Context and Relevance	56
3.11.5 <i>Umgqumo weAfrika</i>	58
3.11.6 <i>Tshitikini Tshangalanga</i> : The Rehearsal Scene.....	59
3.11.7 Clermont Heritage Arts Street Festival	61
3.11.8 Stage setup.....	62
3.12 Cultural Exchange Performance.....	64
3.13 Summary of Chapter	64
CHAPTER FOUR.....	66
MUSICAL ANALYSIS.....	66
4.1 Introduction	66
4.2 Approach to Transcriptions.....	66
4.3 Timeline	68
4.4 Sense of Time.....	69
4.5 Meter	70
4.6 Musical organization	70
4.6.1 <i>Mutsitso</i> Introductory Section	71
4.6.2 <i>Mngenu/Mngeniso</i>	93
4.6.3 Discussion of <i>Mngenisu Wabasinyi</i>	97
4.6.4 <i>Tshigaza & Mavingwa</i>	99
4.7 <i>Ngalanga</i> Composition: Expressions of Two Participants	101
4.7.1 <i>Madanthembweni</i> : Analysis	103
4.7.2 Interchange and Sampling	105
4.7.3 <i>Mutsitso Wokhata</i> Prototype.....	106
4.7.4 The Timeline.....	108
4.8 Chapter Summary.....	114
CHAPTER FIVE	116
DANCE ANALYSIS	116
5.1 Introduction	116
5.2 <i>Basinyi</i> : The Dancers	116

5.2.1 <i>Kuningeta Vasinyi</i> : Transition Instrumental-Dance	117
5.2.3 <i>Tshiyambala Madowo</i> : Setting the Attire	119
5.2.4 <i>Kudana Vasinyi</i> : The Cue for the Dancers' Entry	121
5.2.5 <i>Mngenu</i> Aesthetics	122
5.2.6 Tshigaza.....	125
5.3 Dance Analysis.....	126
5.3.1 <i>Mavingwa, Pantsula</i> , and <i>Unidade-7</i>	129
5.3.2 Rhythmic Characteristics of <i>Ngalanga</i>	131
5.4 Chapter Summary.....	132
CHAPTER SIX.....	134
SUMMARY, CONCLUSION AND RECOMMENDATIONS.....	134
6.1 Summary	134
6.2 Conclusion.....	135
6.3 Recommendations	137
Bibliography	138
Appendix - Ethical Clearance	144
B-INFORMED CONSENT FORM.....	145
C-INFORMATION SHEET	147
D: INTERVIEW QUESTIONNAIRE	150

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 Nacional 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 eThekweni 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 borders with Westville, Kloof, Inanda, Pinetown and New Germany. Clermont comprises of seven suburbs namely: Central, Fannin, Indunduma, Shembe, Umgeni, Christiannenburg and KwaDabeka.³ 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.⁴ It is difficult to establish precise figures of migrants due to the fact that

³Data on Clermont Township was assessed from Durban Museums' archives on townships, file number 47991/2 labeled 'Clermont township,' accession number 00/40053.

⁴ Demographic estimations for eThekweni accessed from:

http://www.durban.gov.za/City_Government/City_Vision/IDP/Documents/Final%202016_17%20IDP%2029052016.pdf/ 18 July 2017.

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.

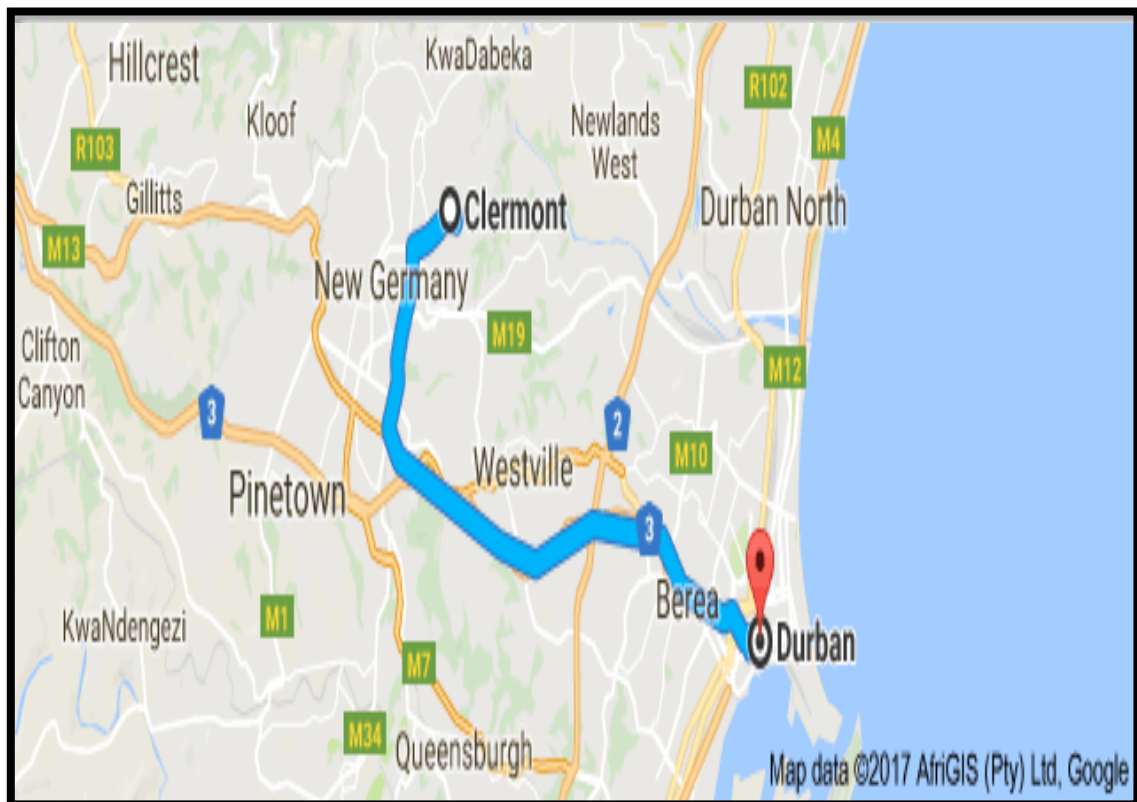


Figure 1.1 Map of Clermont with nearest suburbs and Townships.



Figure 1.2 Map showing different suburbs of the eThekweni metropolitan municipality¹.

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.”⁵

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.



Figure 1.3 Antonio Zango. Picture by author on September 20, 2017 in Clermont

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 and 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.”⁶ 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.



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

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



Figure 1.5 Tualufo Massianhane. Picture by author on December 17, 2017

⁷ Interview was conducted on 17th 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.



Figure 1.6 Arsénio Calisto Khau. Picture by author on September 20, 2017 in Clermont

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



Figure 1.7 Paulo Gune. Picture by author on December 17, 2017

⁹ Interview was conducted on 19th 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 *tshindzomana*. Also a senior member of the ensemble, he serves to train and mentor newcomers, plan events and liaise with event organizers whenever needed.¹⁰



Figure 1.8 Adelino Nhamunesse. Picture by author on December 17, 2017 in Clermont

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.¹¹ 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.

¹¹ Descriptive interpretive approach retrieved from:
http://nideffer.net/classes/GCT_RPI_S14/readings/interpretive.pdf/ on 1st July, 2017.

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 rationale 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*.¹² 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 Tswa 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

¹² Interview was retrieved from:
http://www.africaeaficanidades.com.br/documentos/Entrevista_com_Matchume_Zango.pdf /June 7, 2018.

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 sonic 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 convey different meanings. The Chopi sonic references are distinct from their host and this conveys different meaning to *ngalanga* performance within the Clermont community.¹³ 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 Chopi 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 Chopi 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 Chopi 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 Waterman formulates. 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.

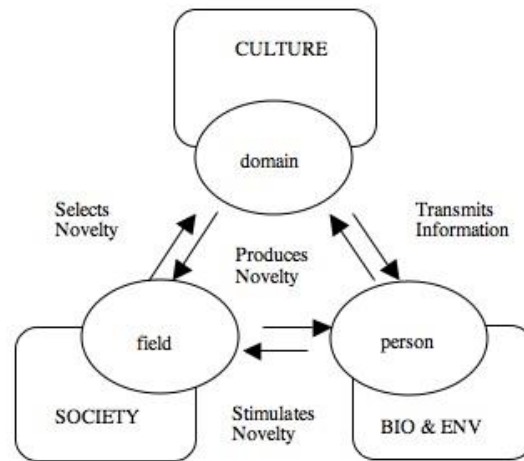


Figure 2.1 Systems model of creativity

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 operates, 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 draws 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 takes 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 Tswa 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 Rhodesia¹⁴, 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).¹⁵ 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 commission¹⁶; 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.

¹⁵ Ngungunyane: the Lion of Gaza or the Last King of Mozambique: African Heritage. Accessed from: <https://afrolegends.com/2013/09/21/gungunyane-the-lion-of-gaza-or-the-last-african-king-of-mozambique/> 19 July 2017/17:04.

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 15th 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

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 1st 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*).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.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*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.²⁴ There are two types of *tshingomana* amongst the Chopi – *tshingomana tshatshikale* (old school *tshingomana*) and *tshingomana tshatshikole* (modern

²¹ Data accessed from: <http://marceloadecastro.blogspot.com/2012/03/danca-do-chopes.html> / June 20, 2018.

²² Rodrigues Mario, AMIZAVA's secretary-general discusses the roles of the "M'saho timbila festival" in promoting Chopi culture. Notes accessed from: <http://www.jornalnoticias.co.mz/index.php/primeiro-plano/25573-m-saho-sintetiza-cultura-dos-chopi-segundo-rodrigues-mario-sg-da-amizava.html?device=desktop> June 20, 2018.

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.

²⁴ Gina Guibunda's remarks on the *Xingomana* festival in 2015. Data retrieved from: https://www.youtube.com/watch?v=ItC6Qd_f6f0 / July 18, 2018.

tshingomana).²⁵ 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

Ngodo (*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).

²⁵ Antony, Personal Communication, October 9, 2017.

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 *vasinhyi* (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.²⁶ 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 girdle 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

²⁶ Mr. Chissambula, Personal Communication. August 3, 2017.

the setting of the drums or, “the *ngalanga*s 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.”²⁷ 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 repertoire. 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”²⁸

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.

²⁸ Antony, Personal Communication, July 12, 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 Unidat-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 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



Figure 9.2 *Tshindzomana* drum with sticks. Picture by Jose Alberto D. Chemane, May 28, 2017

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.



Figure 3.310 *Tshindzomana* players during a rehearsal session. Picture by Jose Alberto D. Chemane, May 28, 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



Figure 3.5 Three finger press technique. Picture by author, July 16, 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 3.6 *Tshikhulu* drum. Picture by Author, May 28, 2017

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

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



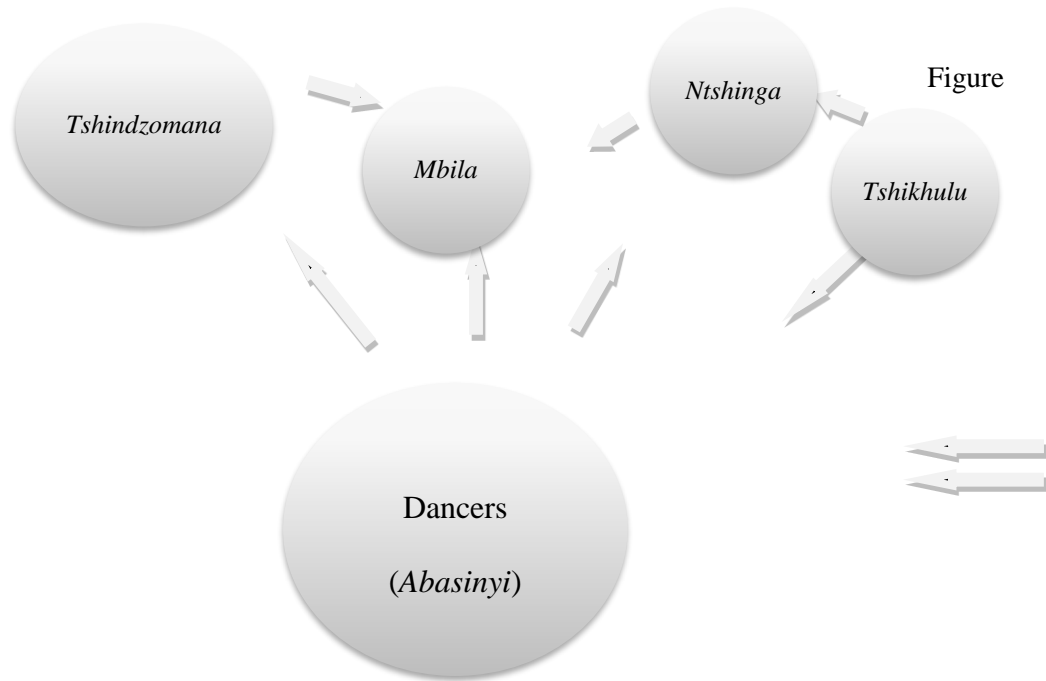
Figure 3.10 A rehearsal of the *ngalanga* ensemble from Clermont. Picture by author, May 28, 2017



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.



3.12 Ngalanga setup.

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

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, its 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 needs 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 takes 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.”³³

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 *nyaudhilo*, *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 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 expands 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 *vahumeswa*. 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*".³⁵

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

"Sou Professor de profissão. Estou na África desde 1994. Saí de Moçambique em 1990 primeiro para a Swazilândia onde fui recrutado pelo Alto Comissário das Nações Unidas Para os Refugiados (ACNUR) como professor de refugiados Moçambicanos por dois anos, de 1990-1992. Com a assinatura do Acordo Geral de Paz em Moçambique, regressei ao País com a intenção de dar continuidade a minha carreira de Professor. Contudo, questões burocráticas e da crise económica que assolou o País pós-guerra, tornaram o meu sonho irrealizável. Foi nesse contexto que em 1994 aventurei para a África do Sul concretamente em Clermont, a convite do meu sogro para apoiar-lhe como carpinteiro. Quando saí de Moçambique levei comigo a minha timbila porque não queria distanciar-me da minha tradição. Sendo católico, juntei-me a igreja católica local a convite dum Padre Português. Lá os meus dotes musicais foram prezados, de diversão para liturgia. Passei a tocar canções litúrgicas ocidentais e adaptações populares e tradicionais Chopi a liturgia. Posteriormente, juntei-me a um grupo de artistas de

³⁵ Excerpt of an interview with DJ held by author on 26th June, 2017.

Clermont e Durban e juntos criamos o grupo de fusion chamado Umgqumo weAfrika".³⁶

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).³⁷

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 nkulunkumba wathu*" which is a Chopi adaptation of the hymn "What a Friend We Have in Jesus".

*Nkoma nkulunkumba wathu, Hiwone hitsanganiti
Hitela kutakhozela hawe Nkoma Tate wathu
Hakukombela weHosi uamukela vanavathu
Uvaninga tinkateku tawutomi wawunene*

³⁶ Interview with Mr. Abselino Chissambula was conducted on 28th August, 2018.

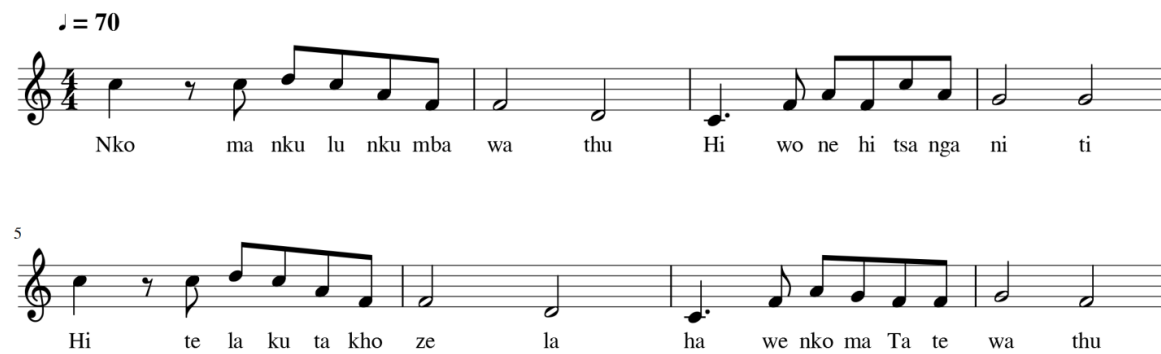
³⁷ Extract from an interview with Mr. Abselino Chissambula, on 28th August, 2018.

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

$\text{♩} = 70$



Nko ma nku lu nku mba wa thu Hi wo ne hi tsa nga ni ti

5

Hi te la ku ta kho ze la ha we nko ma Ta te wa thu

Nkoma nkulunkumba wathu, Hiwone hitsanganiti God our savior, we gathered in your presence

Hitela kutakhozela hawe Nkoma Tate wathu we're here to honor and give you praise

B SECTION

Hakukombela weHosi uamukela vanavathu we ask you oh! God, to accept our children

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”³⁸

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

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.



Figure 3.13 A family yard where *ngalanga* rehearsals and performances take place. Picture by author on May 28, 2017

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*.”⁴⁰ 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

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 *Omakhedama* 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

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* (*tshiyambala 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 *mutsitso*, 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.

chief). 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.

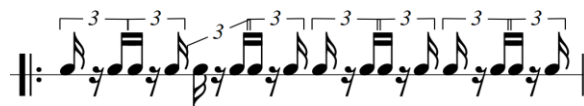
4.2 Approach to Transcriptions

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. /tshin*); *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.



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.



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.

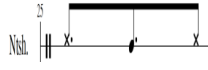


Figure 4.1 Three finger press technique. Picture was taken by José Alberto on 16th July 2017.

In some instances, rhythmic patterns are emphasize through accents. The marcato (^) implies an accent.



4.3 Timeline

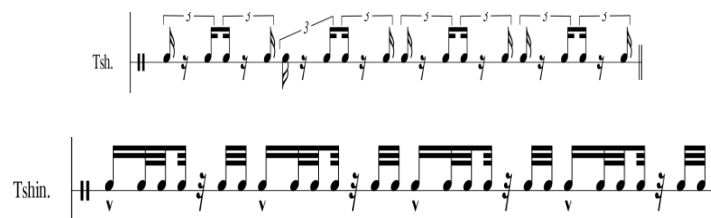
The terms timeline, standard pattern, bell rhythm or phrase/rhythm referral are used interchangeably to represent an easy rhythmic pattern played throughout a dance composition (Agawu, 2006). Timelines in *ngalanga* underscores the main rhythmic pattern that guide the overall performance from the supporting 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 2



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*.

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 riffs⁴³ 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 (⁴₄) with four beats per cycle (bar). The cycle is in reference to the *mbila* melodic support and the *tshindzomana*

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

♩ = 120

Tshindzomana

Tsh.

Tsh.

Tsh.

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 *mutsitso wokhata*. The arrangement of instruments on the transcription is as follows - *tshikhulu* (*Tshik*); *tshindzomana* (*Tshin*); and the *mbila* (Right hand and Left hand).

Tshik.

Tshindzomana

Right hand

Timbila xylophone

Left hand

Tsh.

Timb. Xyl.

Accompanying ostinato

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 image displays a musical score for four staves, labeled Ntsh., Tshi., Tsh., and Timb. Xyl. The score is organized into four measures, numbered 2, 3, 4, and 5. Each measure contains a series of rhythmic notations, including eighth and sixteenth notes, rests, and triplet markings (indicated by a '3' over a bracket). The notation is complex, with many notes beamed together and some notes having stems that cross the bar lines. The Timb. Xyl. staff is a grand staff, with a treble and bass clef. The overall style is that of a contemporary or experimental musical score, possibly for a percussion ensemble or a small orchestra.

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.

PV

2nd block

6

Ntsh.

Tshi.

Tsh.

Timb. Xyl.

7

Second block

Ntsh.

Tshi.

Tsh.

Timb. Xyl.

8

Ntsh.

Tshi.

Tsh.

Timb. Xyl.

The image displays two systems of musical notation, measures 9 and 10. Each system includes four staves: Ntsh., Tshi., Tsh., and Timb. Xyl. (Timbale and Xylophone). Measure 9 shows a rhythmic pattern with eighth and sixteenth notes, including triplets. Measure 10 introduces a 'PV' (phrasing variation) on the Ntsh. staff and a 'Finger press sound' on the Tshi. staff, both indicated by 'x' marks. The Tsh. and Timb. Xyl. staves continue the rhythmic pattern from measure 9.

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 denounce by the steams. See the ending variation on the figure bellow.

This image shows a single staff of music for measure 10, labeled 'Ntsh.'. It includes the 'PV' and 'Finger press sound' annotations with 'x' marks, similar to the previous system, but without the other staves.

3rd block

11 Third block

Pick up note

12

Block ending statement

13

Ntsh.

Tshi.

Tsh.

Timb. Xyl.

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.

12

Ntsh.

4th block

The musical score for the 4th block of riffs consists of three systems of staves, measures 14 through 16. The instruments are Ntsh., Tshi., Tsh., and Timb. Xyl.

- Measure 14:** Labeled "Fourth block". Ntsh. and Tshi. have whole rests. Tsh. plays a triplet of eighth notes. Timb. Xyl. plays a continuous eighth-note pattern.
- Measure 15:** All instruments play continuous eighth-note triplets.
- Measure 16:** Labeled "Ending phrase". Ntsh. and Tshi. play a triplet of eighth notes followed by a whole rest. Tsh. continues the eighth-note triplet pattern. Timb. Xyl. continues the eighth-note pattern.

A "Pick up note" is indicated at the end of measure 14.

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.

5th block

The musical score for the 5th block consists of three systems of staves, labeled 17, 18, and 19. Each system includes staves for Ntsh., Tshi., Tsh., and Timb. Xyl. (Timpani and Xylophone).

- System 17:** Labeled "Fifth block". Ntsh. and Tshi. have rests. Tsh. plays a rhythmic pattern of eighth notes with triplets. Timb. Xyl. plays a continuous eighth-note pattern in the right hand and a bass line in the left hand.
- System 18:** Labeled "Four stroke phrase". Ntsh., Tshi., and Tsh. play complex rhythmic patterns with many triplets. Timb. Xyl. continues the pattern from the previous system.
- System 19:** Labeled "Hanging ending". Ntsh. and Tshi. play a final rhythmic phrase and then have rests. Tsh. continues the rhythmic pattern. Timb. Xyl. continues the pattern.

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

20 Sixth block

Ntsh.

Tshi.

Tsh.

Timb. Xyl.

21

Ntsh.

Tshi.

Tsh.

Timb. Xyl.

22 Resolving tatemnet

Ntsh.

Tshi.

Tsh.

Timb. Xyl.

23 Closing statement

Ntsh.

Tshi.

Tsh.

Timb. Xyl.

The musical score is written for four parts: Ntsh., Tshi., Tsh., and Timb. Xyl. The notation is in 4/4 time. The key signature has one flat (B-flat). The score is divided into four systems, each corresponding to a measure number (20, 21, 22, 23). The first system (measure 20) is labeled 'Sixth block'. The second system (measure 21) is also labeled 'Sixth block'. The third system (measure 22) is labeled 'Resolving tatemnet'. The fourth system (measure 23) is labeled 'Closing statement'. The Ntsh. and Tshi. parts are written on a single staff with a double bar line. The Tsh. part is written on a single staff. The Timb. Xyl. part is written on a grand staff (treble and bass clef). The Tsh. part features many triplets, indicated by a '3' over the notes. The Timb. Xyl. part features a continuous rhythmic pattern of eighth and sixteenth notes.

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 below.

Resolving tatemnet

22

Closing statement

Ntsh. 23

7th block

Seventh block

24

Pick up

Ntsh.

Tshi.

Tsh.

Timb. Xyl.

Concluding pattern

25

Ntsh.

Tshi.

Tsh.

Timb. Xyl.

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 musical score for the 8th block of riffs is presented across four staves. The first three staves are for percussion: Ntsh. (top), Tshi. (middle), and Tsh. (bottom). The fourth staff is for Timb. Xyl. (Timbale and Xylophone). The Ntsh. staff begins with a measure marked '26' and contains a triplet of eighth notes followed by a half note. The Tshi. staff also begins with a triplet of eighth notes followed by a half note. The Tsh. staff contains a complex rhythmic pattern with multiple triplets of eighth notes. The Timb. Xyl. staff is divided into two parts: the top part (treble clef) and the bottom part (bass clef), both featuring eighth-note patterns. The entire block is labeled 'Eighth block' at the top.

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.

Tshindzomana

Timbila xylophone

The timeline changes as it is shown below. The *tshindzomana* drums changes its timeline to the pattern below.

Tshindzomana

1st block of riffs

$\text{♩} = 150$

Ntshinga

Tshikhulu

Tshindzomana

Timbila xylophone

First block

Statement 1

Ntshi.

Tshik.

Tshin.

Timbila xyl.

Repetition of the 1st statement

Timbila variation

5

Statement 2

Statement 2

Variation

Ntshi.

Tshik.

Tshin.

Timbila xyl.

Timbila Variation 1'

7

Statement 2

Variation

Ntshi.

Tshik.

Tshin.

Timbila xyl.

Timbila variation 2

9

Statement 3

Ntshi.

Tshik.

Tshin.

Timbila xyl.

11

Concluding statement

Ntshi.

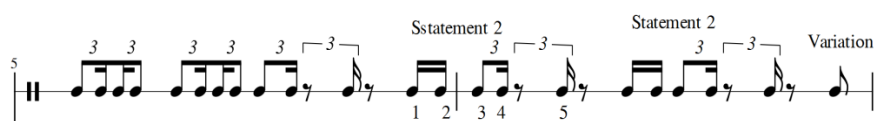
Tshik.

Tshin.

Timbila xyl.

The first block is a 34 beats long and intricate phrase i.e. 8 bars of 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.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 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.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)



⁴⁴ Interview with Antonio was conducted on 16th July, 2017.

⁴⁵ Interview with DJ and Antonio was conducted on 16th 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

13 Second block

Ntshi.

Tshik.

Tshin.

Timbila variation 1

Timbila xyl.

15 Statement 1 End of statement 1

Ntshi.

Tshik.

Tshin.

Timbila xyl.

Statement 1

Variation of statement 1

Timbila variation 2

pattern leading to the end

End of the riff

Third block-Cue for the end of the piece

17

19

21

23

Ntshi.

Tshik.

Tshin.

Timbila xyl.

Detailed description of the musical score: The score is written for four instruments: Ntshi, Tshik, Tshin, and Timbila xyl. It consists of four systems, each containing two measures of music. The first system (measures 17-18) is labeled 'Statement 1' and 'Variation of statement 1'. The second system (measures 19-20) is labeled 'pattern leading to the end'. The third system (measures 21-22) is labeled 'End of the riff'. The fourth system (measures 23-24) is labeled 'Third block-Cue for the end of the piece'. The instruments are Ntshi (soprano), Tshik (alto), Tshin (tenor), and Timbila xyl. (bass). The notation includes various rhythmic values, accidentals, and articulation marks.

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.

♩ = 130 **Timbila accompanying ostinato**

Timbila xylophone

RH

LH

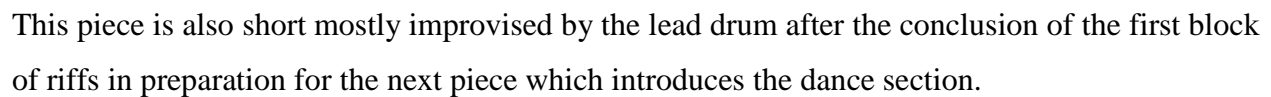
Melodic variation 1

Tim. xyl.

Tim. xyl.

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

Mutsitso wan'wubidi timeline



89

The image displays two systems of musical notation, each consisting of five staves. The staves are labeled from top to bottom as Tshi., Ntshi., Tshik., Pno., and Pno. The first system is marked with a '2' and the second with a '3'. The notation is complex, featuring numerous triplets (indicated by a '3' and a bracket) and eighth notes. The piano part (Pno.) includes a 'Melodic variation' section. The notation includes various musical symbols like beams, slurs, and dynamic markings.

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 *tshikhulu* 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 *tshikhulu* 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.

2nd block

Second block

6

Tim. xyl.

Tshin.

Ntshi.

Tshik.

7

Tim. xyl.

Tshin.

Ntshi.

Tshik.

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.

10 Lead drummer's improvisation

Tim. xyl.

Tshin.

Ntshi.

Tshik.

12 Melodic variation 1

Tim. xyl.

Tshin.

Ntshi.

Tshik.

13

Tim. xyl.

Tshin.

Ntshi.

Tshik.

14

Tim. xyl.

Tshin.

Ntshi.

Tshik.

4.6.2 *Mngenu/Mngeniso*

Mngenu 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.

15

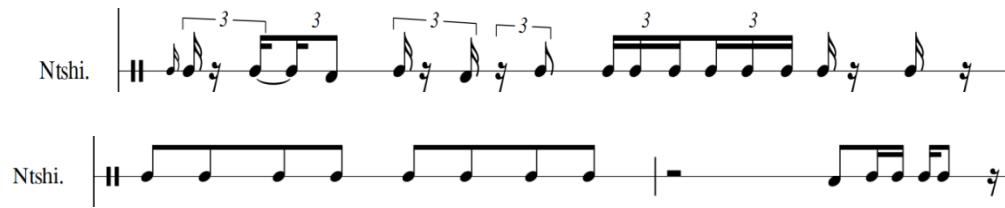
Tim. xyl.

Tshin.

Ntshi.

Tshik.

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, *mngenu/mngeniso*.



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 bellow 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.

♩ = 95

Timbila accompaniment

Timbila Xylop.

Timb. Xyl.

Tshindz.

Ntsh.

Tshik.

Cue leading to riff

Unison riff

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.

Lead drummer's cue for the second riff

Timb. Xyl.

Tshindz.

Ntsh.

Tshik.

Riff leading into the group performance

Tshindz.

Ntsh.

Tshik.

23 Timbila accompaniment

Timb. Xyl.

Tshindz.

Ntsh.

Tshik.

23 Timbila accompaniment

Timb. Xyl.

Tshindz.

Ntsh.

Tshik.

24

Timb. Xyl.

Tshindz.

Ntsh.

Tshik.

Pattern used for accompnig dance

25 Timbila accompaniment variation

26

27

Timb. Xyl.

Tshindz.

Ntsh.

Tshik.

4.6.3 Discussion of *Mngenisu Wabasinyi*

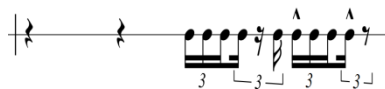
The piece is composed of three distinct parts. The first part is introduced by the *mbila* with a melodic motif, the *mbila* cues in the rhythm section with a melodic line in the form of a call which is responded by the ensemble as a unison rhythmic pattern for the second part, and then the second unison 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.

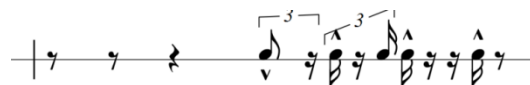
Call: *Mbila* pattern



Response: Drums' pattern



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'⁴⁶. In the transcription below, I illustrate the rhythmic pattern played by the *tshindzomana* player. The pulse is of four beats per cycle.



⁴⁶Interview with Buster was conducted on the 20th 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 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.

Transcribed by Jose Alberto

TSHIGAZA

$\text{♩} = 125$

Timbila accompaniment

Timbila xylophone

The musical notation for 'Tshigaza' is presented in a 4/4 time signature. It features two staves: the top staff is for 'Timbila accompaniment' and the bottom staff is for 'Timbila xylophone'. The tempo is marked as 125 bpm. The notation includes various rhythmic patterns, including eighth note triplets and syncopation, as described in the text. The piece is transcribed by Jose Alberto.

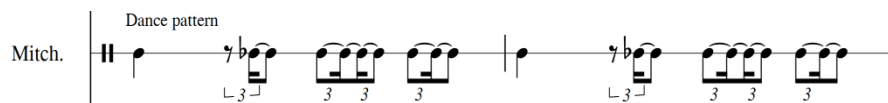


4.6.5 Tshigaza Timeline

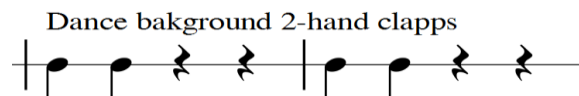
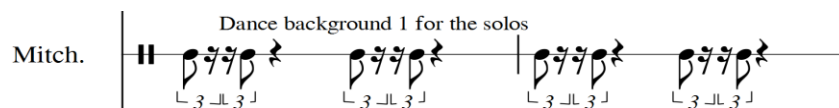
The timeline of *tshigaza* is a one bar phrase characterized by a one beat four stroke motif derived from an eighth note triplet which gives the timeline a fast forward motion. The timeline is shown on the transcription below.



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



One of the goals of this research explores participant's knowledge which they apply to *ngalanga*

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."⁴⁷

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 (*muve*ti *wantshinga* who is also a composer e.g. *musiki*) and the *tshikhulu* player (*musiki w*atshikhulu) are supported by rest of the support instruments i.e. the *mbila* player (*muve*ti *w*ambila) and the *tshindzomana* players (*Vaveti vatshindzomana*). 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.”⁴⁸ 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 *mutsitso*, 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

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**).

♩ = 120

The musical notation is presented in two systems. The first system contains measures 1 and 2. The second system contains measures 3 and 4, with a measure number '6' positioned above the treble clef of the first staff in that system. The notation uses a treble clef for the right hand (RH) and a bass clef for the left hand (LH). Measure 1 features a half note in the RH and a series of eighth notes in the LH. Measure 2 continues the RH half note and the LH eighth notes. Measure 3 shows a half note in the RH and a series of eighth notes in the LH. Measure 4 concludes with a half note in the RH and a series of eighth notes in the LH. Triplets are indicated by a '3' above the notes in measures 2 and 4.

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



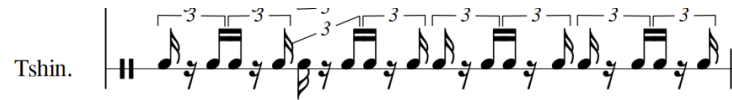
Variation



Perhaps the melodic variation is intended to allow the statement to 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)

3 First block of prototyped riffs

Timb. Xyl.

Tshin.

Ntshi.

Tshikh.

same as mutsitso #1

rhythmic contour

4

Timb. Xyl.

Tshin.

Ntshi.

Tshikh.

Detailed description: This block contains two systems of musical notation for four instruments: Timb. Xyl., Tshin., Ntshi., and Tshikh. The first system is labeled '3' and 'First block of prototyped riffs'. The Tshin. part in the first system is marked 'same as mutsitso #1' and 'rhythmic contour'. The second system is labeled '4'. The notation includes various musical symbols such as eighth notes, triplets (marked with '3'), and rests. The Tshin. part in the second system continues the rhythmic pattern, while the Ntshi. and Tshikh. parts show different rhythmic contours.

2nd block

5 Second block of prototyped riffs

Timb. Xyl.

Tshin.

Ntshi.

Tshikh.

Same as mutsitso #1

2nd rhythmic contour

6

Timb. Xyl.

Tshin.

Ntshi.

Tshikh.

The first and second blocks of the riffs of the prototype piece are built from the first instrumental piece (*mutsitso wokhata*) 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

7 Third block of riffs

Timb. Xyl.

Tshin.

Ntshi.

Tshikh.

same patterns as mutsitso #1

8

Timb. Xyl.

Tshin.

Ntshi.

Tshikh.

rhythmic contour

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 image displays a musical score for measures 10 and 11. The score is written for four instruments: Timb. Xyl. (Timbale and Xylophone), Tshin. (Tshin.), Ntshi. (Ntshi.), and Tshikh. (Tshikh.).

Measure 10:

- Timb. Xyl.:** The upper staff (treble clef) contains a melody with eighth and sixteenth notes, including triplet markings (3). The lower staff (bass clef) contains a rhythmic accompaniment with eighth and sixteenth notes, also featuring triplet markings (3).
- Tshin.:** The staff contains a rhythmic pattern of eighth and sixteenth notes with triplet markings (3).
- Ntshi.:** The staff contains a rhythmic pattern of eighth and sixteenth notes with triplet markings (3). A label "new rhythmic development" is placed above the staff.
- Tshikh.:** The staff contains a rhythmic pattern of eighth and sixteenth notes with triplet markings (3).

Measure 11:

- Timb. Xyl.:** Similar to measure 10, with a melody in the upper staff and a rhythmic accompaniment in the lower staff, both featuring triplet markings (3).
- Tshin.:** Similar to measure 10, with a rhythmic pattern of eighth and sixteenth notes and triplet markings (3).
- Ntshi.:** The staff contains a rhythmic pattern of eighth and sixteenth notes with triplet markings (3).
- Tshikh.:** The staff contains a rhythmic pattern of eighth and sixteenth notes with triplet markings (3).

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.

12 Fifth block same as mutsitso #1

Timb. Xyl.

Tshin.

Ntshi.

Tshikh.

13

Timb. Xyl.

Tshin.

Ntshi.

Tshikh.

14

Timb. Xyl.

Tshin.

Ntshi.

Tshikh.

15

Timb. Xyl.

Tshin.

Ntshi.

Tshikh.

16

Timb. Xyl.

Tshin.

Ntshi.

Tshikh.

17

Timb. Xyl.

Tshin.

Ntshi.

Tshikh.

18

Timb. Xyl.

Tshin.

Ntshi.

Tshikh.

19

Timb. Xyl.

Tshin.

Ntshi.

Tshikh.

20

Timb. Xyl.

Tshin.

Ntshi.

Tshikh.

21

Timb. Xyl.

Tshin.

Ntshi.

Tshikh.

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.⁴⁹ 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

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, *kuningeta 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. *muveti 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.”⁵⁰

⁵⁰ Interview with Dinís conducted on the 19th May, 2018.



Figure 5.1 Dancers wearing a mix of attire. Picture by author, December 17, 2017

5.2.1 *Kuningeta Vasinyi*: Transition Instrumental-Dance

Ngalanga music and dance performance begins with *mutsitso* and when the third part of *mutsitso* instrumental piece is about to reach its end there is a shift into the dance section. The transition process takes place when the third *mutsitso* piece i.e. *mutsitso wamngenu* or *mngenisu wavasinyi* (which literally means the “dancers’ entry”) begins. In principle *mutsitso 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



Figure 5.3 Dancers costumed in a hybrid attire during a performance at *Uhuru* restaurant in Clermont. Picture by author, December 16, 2017

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 gird 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.



Figure 5.4 Dancer wearing Zulu *imbadada* sandals, *matchatcha*, *wiso* and a Swati *lihiya* material as well as a stamped 'ngalanga dance' shirt. Picture by author, December 16, 2017 at Pinetown taxi rank

⁵¹ Interview with António conducted on the 9th October, 2017.

5.2.4 Kudana Vasinyi: The Cue for the Dancers' Entry⁵²



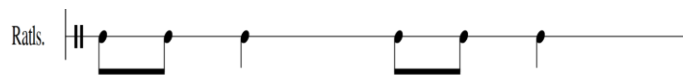
Figure 5.5 Dancers process to the dance floor. Picture by author, September 30, 2017 at a Street Festival in Clermont

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 *kutchacha*. The Chopi refer to the sound effect produced by the rattle as *kutchacha*, which describes the percussive effect of the *tilambi* seeds placed inside the dry *ntchacha* resulting from the strong and synchronized stamp (singular *ntchacha*, plural *mitchacha*).⁵³ 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.



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.

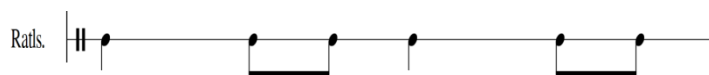
⁵³ Interview with Carmona Chissambula conducted by the author on 7th, August 2018.



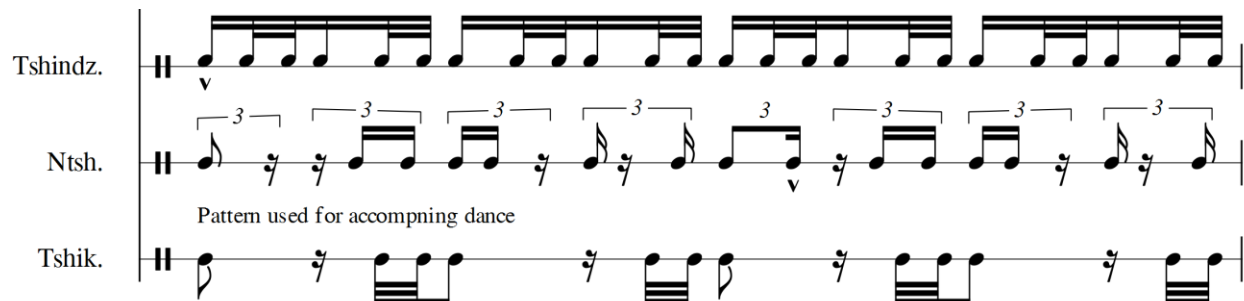
Figure 5.6 Line choreography during solos. Picture by author during the street festival, September 30, 2017

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 o the main dance step



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.⁵⁴ 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*.⁵⁵ 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.⁵⁶ 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.⁵⁷ 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 girdle 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.⁵⁸

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*.⁵⁹

⁵⁶On 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.

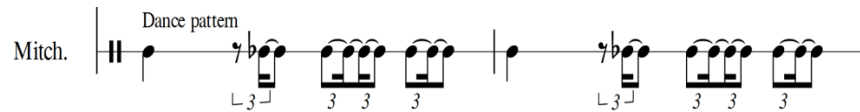


Figure 5.7 A typical dance posture in tshigaza. Picture by author, September 30, 2018

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

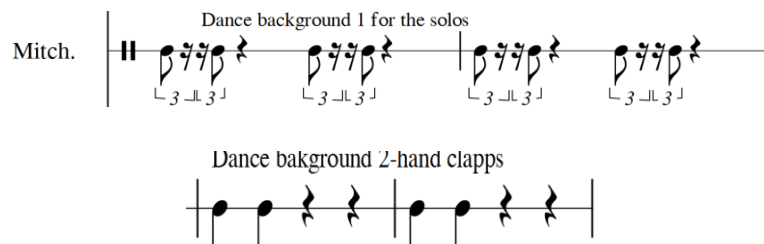
solid dance pattern. The accompanying dance pattern is illustrated on the transcription below. It is enhanced by the right leg step holding the *mitchatcha* rattle.



Drum cue.



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.



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*.⁶⁰ 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.”⁶¹

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 dancers⁶² 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

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.⁶³ *Ngalanga*'s use of rhythm as its primary organizing element is an evidence of how rooted the Chopi 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 Chopi *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 Chopi 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.⁶⁴ *Ngalanga* dance

⁶³In 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 gird 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 Tswa 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 (*mutsitso*), 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.

Bibliography

Agawu, Kofi. 2003. *Representing African Music: Post-Colonial Notes, Queries, Positions*. Routledge: New York and London.

Agordoh, A. Akorlie. 2005. *African Music, Traditional and Contemporary*. New York: Nova Science Publishers.

Anyahuru, Israel, Meki Nzewi, Meki & Tom Ohiamunna. 2008. *Musical sense and musical meaning: an indigenous African perception*, UNISA Press, South Africa.

Amalibe, T.1983. *The Social Psychology of Creativity*. New York: Springer Verlag.

Amuah, Joshua A. & Timothy Andoh. 2014. "Creative Composition and the Indigenous Knowledge System in Ghana: Models from the Life and Composition of Nana Afua Abasa." *International Journal of Music and Performing Art*. Vol. 2, No 2, pp. 53-69, viewed 13 December 2016 from, http://ijmpa.com/journals/ijmpa/Vol_2_No_2_December_2014/4.pdf.

Ballantine, Christopher. 2000. "Joseph Shabalala: African composer" Chapter 12 in *Senses of Culture: South African culture studies*. Sarah Nuttal & Cheryl-Ann Michael (eds). Cape Town: Oxford University Press Southern Africa.

Barz, Gregory & Timothy Cooley (eds.). 1997. *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. New York: Oxford University Press.

Barz, Gregory, 1997. "Confronting the Field (Note). In and Out of the Field: Music, Voices, and Experience in Dialogue" Chapter 3 in *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. Gregory Barz & Timothy Cooley (eds.). New York: Oxford University Press.

Beeko, Eric Odame, "Creative Processes in Akan Musical Cultures: Innovation within Tradition." 2005, University of Ghana, Legon. Doctor of Philosophy thesis, viewed 13 December 2016 from, http://d-scholarship.pitt.edu/9174/1/beeko_ETDword.pdf.

Béhague, Gerard. 1984. "Patterns of Candomblé Music Performance: An Afro-Brazilian Religious Setting" Chapter 5 in *Performance Practice: Ethnomusicological Perspectives*. Gerard Béhague (ed). London: Greenwood Press.

Boden, Margaret A. 2004. *The Creative Mind, Myths & Mechanisms*. Oxford Routledge.

Blacking, John. 1969. "Songs, Dances, Mimes and Symbolism of Venda Girls' Initiation Schools", parts 1, 2 and 3. *African Studies* 28, 1-3.

1989. "Challenging the Myth of 'Ethnic Music: First Performance of a Song in an African Oral Tradition, 1961" *Yearbook for Traditional Music*.

Carvalho, José Jorge. Transformações da sensibilidade musical contemporânea. In: Horizontes Antropológicos, Porto Alegre: ano 5, n.o 11, 1999. pp 53-91.

Covane, L. A. (2001) Southern Mozambique: Migrant Labour and Post-Independence Challenges. In Wet, C. & Fox, R. (eds.) *Transforming Settlement in Southern Africa*, pp. 48-64. International African Seminars. International African Institute, Edinburgh University Press Ltd.

Chernoff, John Miller. 1979. *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms*. Chicago: University of Chicago Press.

Crush, J. 1997. Contract Migration to South Africa: Past, Present and Future. SAMP Briefing for the Green Paper Task Team on International Migration.

Cruz, M. Does. 2006. "Macupulane Revisited: Ceramic Production Fifty Years after Margot Dias. Conimbriga XLV. pp. 383-384.

Crush, J. (2000) Migrations past: An historical overview of cross-border movements in southern Africa. In McDonald, D. A. (ed.) *On Borders: Perspectives on International Migration in southern Africa*, pp. 12-24. New York, S1. Martin's Press.

Csizsentmihalyi, M. 1990. *Flow*. New York, Harper Collins.

De Bono, Edward. 1970. *Lateral Thinking*. New York, Harper Row.

Elliot & Timulak. 2005. Descriptive and interpretive approaches to qualitative research, Accessed from: http://nideffer.net/classes/GCT_RPI_S14/readings/interpretive.pdf on 01 July 2017/12:09.

EThekweni Municipality: Integrated Development Plan 2016/2017. Annual Review accessed from: http://www.durban.gov.za/City_Government/City_Vision/IDP/Documents/Final%202016%2017%20IDP%2029052016.pdf 18 July 2017.

Ferreira, A. Rita. 1982. Fixação Portuguesa e História Pré-Colonial de Moçambique. Estudos, Ensaios e Documentos. Instituto de Investigação Científica Tropical/Junta de Investigações Científicas do Ultramar. No 142. Pp: 171.

Goodwin, Marjorie H. 1990. *He-Said-She-Said: Talk as a Social Organization among Black Children*. Bloomington: Indiana University Press.

Green, E 1994 'AIDS and STDs in South Africa': *Bridging the gap between traditional healing and modern medicine*. Pietermaritzburg, University of KwaZulu-Natal Press.

Guerra, Denise.2009. “Entrevista com Matchume”. Corpo: Som e Movimento. África e Africanidade. No 6. Retrieved from:<http://www.buala.org/pt/cara-a-cara/entrevista-com-matchume-zango-timbila-style/>12 June, 2017/11:09;

http://www.africaeaficanidades.com/documentos/Entrevista_com_Matchume_Zango.pdf

Hogan, Brian.2006.*Locating the Chopi Xylophone Ensembles of Southern Mozambique*. Ethnomusicology Review, viewed 21 April 2016, from <http://ethnomusicologyreview.ucla.edu/journal/volume/11/piece/513/11:23am>.

Isaacman, Allen & Vansina, Jan. 2010. Iniciativas e resistências africanas na África central, 1880-1914 Chapter 8 in “*História Geral da África-VII: África sob dominação colonial, 1880-1935*, UNESCO. Albert A. Boahen (ed), São Carlos-UNECO Representação no Brasil, Representação da Educação do Brasil-Universidade Federal de São Carlos.

Johnston, D.M. 1972. “Systematic Introduction to the Psychology of thinking. New York. Harper & Row.

Jopela, Valdemiro: “A caracterização da *Timbila* Chope”, PhD Dissertation: Eduardo Mondlane University. Pend. Accessed from: <http://journal.ru.ac.za/index.php/africanmusic/article/view/1756/845/> 10 July 2017/13:11.

Jung, Carl. 1993. “Modern Man in Search for a Soul”. New York, Harcourt Brace & Company Inc.

Junod, Henry Alexandre (1946) *Usos e costumes dos banto*. Lourenço Marques: Imprensa Nacional.

Junod, Henri Alexandre (1947) *Usos e costumes dos banto: A vida de uma tribo sul africana*. Lourenço Marques: Imprensa Nacional.

Junod, Henry Philipe (1939) “Os indígenas de Moçambique no séc. XVI e começo do séc.XVII, segundo os antigos documentos portugueses da época dos descobrimentos”. *Documentário Trimestral*, (17), (pp.5-35). Lourenço Marques: Imprensa Nacional.

Junod, Henry Philippe (1929) “The *mbila*, native piano of the tchopi tribe”. *Bantu Studies*, 39 (3), (pp.275-285).

Kelly, Rita. 2007. “Towards a Definition of the Creative Process,” Masters Thesis. Waterford Institute of Technology, accessed from: http://repository.wit.ie/971/1/Towards_a_definition_of_the_creative_process.pdf/ 18 July 2017.

Koestler, A. 1949. “*Insight and Outlook*”, New York-Macmillan.

1964. “*The Act of Creation. London*”, Picador.

Knight, Roderic. 1984. “Music in Africa: The Manding Contexts” chapter 2 in *Performance Practice: Ethnomusicological Perspectives*. Gerard Béhague (ed). London: Greenwood Press.

Lewis-Beck, MS 1995 *Data Analysis: an Introduction*, London: Sage Publications Inc, pp 77.

Lichuge, Eduardo A. 2016. “História, Memória e Colonialidade: Análise e releitura crítica das fontes históricas e arquivísticas sobre a música em Moçambique,” PhD Dissertation: Universidade de Aveiro.

Locke, David. 1987. *Drum Gahu: Systematic Method for an African Percussion Ensemble Piece*. Crown Point, IN: White Cliffs Media Company.

McDonald, D. A. (2000) Introduction: Towards a better understanding of cross-border migration in southern Africa. In McDonald, D. A. (ed.) *On Borders: Perspectives on International Migration in southern Africa*, pp. 1-11. New York, St. Martin's Press.

McLeod, N. & Herndon, M. (1980). *The Ethnography of musical performance*. Norwood, Pa, Norwood Editions.

Muanamoha, R. Cardoso. 2008. “The Dynamics of undocumented Mozambican Labour Migration in South Africa”, PhD Dissertation: University of KwaZulu-Natal.

Muller, C. 1994. “Nazarite Song, Dance, and Dreams: The Sacralization of Time, Space, and the Female Body in South Africa, PhD Dissertation, New York University.

Munguambe, A. Didi. 2000. “A música Chope”, Collecção Identidades, Maputo-Promédia, retrieved from <https://issuu.com/arpacentral/docs/timbila/> 10 July 2017/ 13:30.

Munguambe, Amândio (2000) *A música chope*. Maputo: Promédia.

Nettl, Bruno. 1956. *Music in Primitive Culture*. Cambridge, MA: Harvard University Press, 1983. *The Study of Ethnomusicology: Twenty-nine Issues and Concepts*, Urbana and Chicago: University of Illinois Press.

Nketia, Joseph Nkwabena (1974) *The music of Africa*. New York: W.W. Norton & Company.

Nzewi, Meki. 1997. *Theoretical Content and Creative Continuum: The Culture Exponents' Definitions*. Olderhausen, Institut fur Didaktik Popular Musik.

Oaster, J. Carol. 1988. “*Woman Writer: Occasion & Opportunity*”. New York, Dutton.

Raimundo, Inês. 2009a. Mobilidade da população, pobreza e feitiçaria no meio rural de Moçambique. In: Revista Científica Inter-Universitária Economia, Política e Desenvolvimento, vol: 1, nr 1, Pp: 13-39.

Raimundo, Inês. 2011. Immigration and refugee policy in Mozambique: The experiences of refugees from Maratane refugee camp. Workshop discussion on refugee status determination and rights in sub-Saharan Africa, Kampala, Anaiss.

Rita-Ferreira, António (1972) A música chope: Arte em vias de extinção. *Jornal Notícias*, 30.08.1972. Lourenço Marques.

Rita-Ferreira, António (1973). *A arte complexa das “timbila” chope*. Notas de campo.

Rhodes, M. 1961. “An Analysis of Creativity”, *Phi Delta Kappan*. Vol. 42. No 4, pp. 305-311.

Sansone, Livio (Org.). *Memórias da África: patrimônios, museus e políticas das identidades*. Ssalvador: EDUFBA, 2012.

Seeger, Anthony. 1980. “Sing for Your Sister: Structure and Performance of Suya Akiya” Chapter 1 in *The Ethnography of Musical Performance*. McLeod, N., & Herndon, M. (eds). USA. Norwood, Pa, Norwood Editions.

Sidzatane, Ndumiso Justice. 2011. “African immigrants in Durban: a case study of foreign street traders’ contribution to the city”. Masters thesis: University of KwaZulu-Natal. Accessed from: http://researchspace.ukzn.ac.za/bitstream/handle/10413/6150/Sidzatane_Ndumiso_Justice_2011.pdf;sequence=1/ 28 June 2017/18:19.

‘Timbila Património Oral e Imaterial da Humanidade’. 2014. ARPAC, accessed from: <https://issuu.com/arpacentral/docs/timbila/> 10 July 2017/ 13:30.

Tracey, Andrew. 2011. “Chopi *Timbila* Music”, *African Music: Journal of the International Library of African Music*. Vol.9, No 1, pp. 7-21, accessed from: <http://journal.ru.ac.za/index.php/africanmusic/article/view/1756/845/> 10 July 2017/13:11.

Tracey, Andrew (1985) “Record Reviews «Music from Mozambique: Chopi *Timbila*»”, In. *Yearbook for Traditional Music*. International Council for Traditional Music, (XVII), (pp. 224-225).

Tracey, Andrew (1980) “Mozambique”. In *The New Grove Dictionary of Music and Musicians*, XVI, (pp. 255-261). London: Macmillan.

Tracey, Andrew (1980) “Mbila”. *The New Grove Dictionary of Instruments*, (II), (pp. 627-629). London: Macmillan.

Tracey, Hugh. 1948. *Chopi Musicians: Their Music, Poetry, and Instruments*. International African Institute. Toronto: Oxford University Press.

1970. *Chopi Musicians: Their Music, Poetry, and Instruments*, London: Oxford University Press

Tang, Patricia. 2008. “Rhythmic Transformation in Senegalese Sabar”. *Ethnomusicology*, Vol. 52, No. 1, pp. 85-97, viewed 22 April 2016, from <http://www.jstor.org/stable/20174567/12:07>.

Wane, M. 2010. “*Timbila* Chopi: construção de identidade étnica e política da diversidade cultural em Moçambique (1934-2005)”.

Wilson, T.D. 2000. Recent Trends in User Studies: Action Research and Qualitative Studies. *Information Research*. 5(3):1-41.

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

E-mail address: albertchemane@gmail.com

Phone number: +27 73 18 6767 4

Supervisor's name and contact details:

Dr. Patricia Achieng Opondo

E-mail address: opondop@ukzn.ac.za

Phone number: +27 31 260 1045

HSSREC Research Office

Humanities and Social Science 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

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.

C-INFORMATION SHEET

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

José Alberto Daniel Chemane
Masters of Arts- Applied Ethnomusicology
School of Arts-Music, College of Humanities
Howard College
University of KwaZulu-Natal
E-mail address: albertchemane@gmail.com
Phone number: +27 73 18 6767 4

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.

Deposal of collected data

Gathered data will only be deposited 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?