

COMPOSITION PORTFOLIO

Nandi iNdlovukazi yezi Ndlovukazi Inkosazane Mkabayi

by

WARREN G. BESSEY

Submitted to the Department of Music and Musicology,
Rhodes University,
Makhanda
in fulfilment of the requirements for the degree of

MASTER OF MUSIC

Supervisor: Prof Jeffrey Brukman

Co-supervisor: Dr Andrew-John Bethke (UKZN)

November 2022

TABLE OF CONTENTS	PAGE
HOW I CAME TO WRITE MY REPERTOIRE	1
Introduction	1
Developing my musical voice	5
INTRODUCING MY HYBRID RHYTHMIC APPROACH	8
RESEARCHING THE HISTORICAL NARRATIVES	13
CREATING THE STORYLINE	14
TEXT	14
APPROVAL FROM A TRUSTED SOURCE	18
VISUALIZATION PROCESS	19
VISUALIZING MY REPERTOIRE THROUGH DANCE	25
COMPOSITION ANALYSIS	26
<i>Nandi iNdlovukazi yezi Ndlovukazi</i>	27
<i>Inkosazane Mkabayi</i>	44
USING TECHNOLOGY AS A 21st CENTURY COMPOSER	58
CONCLUSION	60
LIST OF REFERENCES	62

HOW I CAME TO WRITE MY REPERTOIRE

Introduction

I have been a full-time professional South African composer for more than thirty years (1989 – present), and as such, I consider myself truly fortunate given that composing is rarely a full-time job. My musical career has centred around the creation of original music supporting and contributing to commercial ventures. As such, my repertoire has developed to encompass many forms of expression, styles and genres which enabled me to build a diverse list of clients. I would classify my repertoire into three phases: commercial “works for hire”; behaviour change communication for public health and social development projects; and large symphonic works for orchestra and vocal forces.

I received my university education from 1977 to 1984 at North Texas State University where I concentrated on music education, performance, jazz education and composition. The training I received in composition and jazz education have been invaluable throughout my composing career, especially studies in orchestration and sophisticated harmonic structures which have assisted my symphonic writing.

In 1987, I moved to South Africa where my commercial musical career started. My experience as a composer, copywriter, audio producer, and audio engineer involved work for numerous South African retailers, advertising agencies, marketing companies, and corporations. My repertoire of work-for-hire compositions included a number of mentionable jingles with exceptional longevity including: "You always win at GAME,"¹ "Build-It," "The Now generation," and KWIKSPAR's "Always here for you."²

From 2007 onwards, I transitioned from producing works-for-hire to original works in

¹ The first GAME store opened in Durban (South Africa) in 1970. Game claims to be Africa's largest discount retailer. The retail group operates 150 stores in 12 African countries (Massmart 2022).

² SPAR was established in 1963 when a group of wholesalers was granted a license to operate under the international brand name "Spar" (The Spar Group 2022). Like Game, the chain claims that it is "One of the largest retailers across Southern Africa" (The Spar Group 2022). It operates over 2000 stores in the Southern African Region (The Spar Group 2022).

which I had full creative control. My work began to focus on “behaviour change communication” which allowed me to develop radio dramas and infomercials to communicate important social messages and with music used for dramatic effect. This kind of production work aimed to reach large groups of people in South Africa to support community development. My client base began to change from commercial entities to government and donor agencies. I had success in this line of work because I noticed certain development problems facing the nation and communities and understood how to visualise creative solutions that I was able to effectively communicate to clients. I was the writer and producer of a well-loved road safety education programme for children in isiZulu, *Ungqimu Idada no Siyaza Idada*, which aired each Saturday morning for three years on South Africa’s uKhozi FM. This program, which set road safety rules to music, achieved the highest radio program listenership in South Africa (2.7 million listeners every Saturday morning).³

Audience surveys often validated the impact of my projects which led to additional opportunities. My creativity started to blossom in a new way as a result of this exposure. I began to consider social and political factors at play which would help shape and mature my aspiration to contribute to a just and non-racial society.

I was evolving as a person, as a producer, and as a musician. As such, I started contemplating how I could be more relevant as a composer and asking myself “is my contribution to society enough?” I determined that through the arts, I could potentially help promote cross-cultural understanding, appreciation and inclusivity and was, thus, inspired to compose a symphonic repertoire for full orchestra, with multiple choirs joining forces to form one gigantic mass choir with vocal soloists that would capture the hearts and imagination of a larger segment of society. But in order to write a symphonic repertoire (a musical statement of large scope in a concert setting), I knew I would need to draw from a life time of knowledge, experience, stamina, creativity, and expertise to do so. The repertoire I would create would be exclusive to me as a composer and unique in its approach.

When creating my symphonic repertoire, I purposed it to represent my personality, my character and my spirituality. I considered it crucial that my new symphonic works

³ Radio Audience Measurement Survey (RAMs) (Broadcast Research Council of SA 2022).

should impact South Africa by bringing culturally diverse people together as well as bringing a new level of cross-cultural activities to the arts. It has been important to me that people understand, or at least contemplate, the various layers of the music within my repertoire, not just musically, but within the context, psychology and identity of the fully democratic South Africa.

My natural inclination was to produce music that connected with the Zulu community, as I had spent more than 30 years living in KwaZulu-Natal. Working with Zulu musicians throughout that time, I had fallen in love with their culture and heritage. As a culture and heritage “outsider,” I felt I needed to create something meaningful, where Zulu culture and history would give me a greater opportunity to connect with a large swathe of the general public. Thus, I had a vision of capturing the imagination with a familiar story enveloped in symphonic music and made truly accessible through the integration of African instruments and the use of vocalists singing in the indigenous isiZulu language.

I believed my vision would be best served by celebrating one of South Africa’s great historical chapters, the background of the Zulu royal family. My interest in this history had grown over time as I had numerous opportunities to spend time with members of the Zulu royal family, including His Majesty King Goodwill Zwelithini (1948-2021), and I had grown to deeply admire him and his love for his people. I hoped I could pay tribute in some way to the Zulu monarchy and King Goodwill’s reign which I respected and to which I felt connected in a unique way. A sense of the greatness of the culture inspired my new repertoire which I hoped would encourage cross-cultural appreciation of well-known historical figures and events and promote deeply held Zulu cultural values, beliefs, ideas and visions in order to bring people closer together in mutual respect and admiration.

Further, as a result of work I had done previously on a campaign to stop gender-based violence, I had become acutely aware of the plight of so many women in South Africa who suffered at the hands of their partners. I felt it would be appropriate and relevant to explore and musically develop the story of Queen Nandi (1760-1827), mother of the famous King Shaka (1787-1828). I found Nandi to be an extraordinary example of an effective single parent. While living in Senzangakhona’s household, “Nandi was

apparently not very popular and found herself unwelcomed and neglected.”⁴ After being banned from Senzangakhona’s presence, oral sources say she raised her son (Shaka) to rule as King. In awe of her fortitude under dire circumstances, I composed and dedicated my first symphonic work (2014-2016) in honor of her life.

My interest in the Zulu royal family intensified as I began to read many stories and have lengthy conversations with members of the Zulu royal family and others, including Dr Maxwell Shamase (University of Zululand), about Zulu history. I was struck by the power and prowess of Princess Mkabayi (1750-1843). The elders were said to be speechless when she spoke. According to Shamase, a common Zulu expression which references Mkabayi’s well-known verbal skill is *Umntu ukhuluma kome umlomo*, and translates as [like Mkabayi] the speaker speaks clearly and leaves no room for misunderstandings and misinterpretations. I found her to be a brilliant strategist with a servant heart and one whom history had not given due credit, and I was inspired to bring her story to life by setting it to music. I wanted to explore whether or not the events surrounding Mkabayi led to a change of consciousness among the Zulu nation, and I used this as a theme for my symphonic work about her. The lives of Queen Nandi (King Shaka’s mother) and Princess Mkabayi (King Shaka’s aunt) made for fascinating stories I had been privileged to discover, and I felt they were South African treasures to be elevated and shared with the world.

The two works listed above form part of my repertoire based on Zulu royal history which are collectively known as “The Royal Trilogy,” and I have come to think of them as part of a developing “urban classical repertoire”. The Royal Trilogy is a set of three compositions with 33 independent scenes linking historical events and people. It includes the following entitled symphonic works for full orchestra: *Nandi iNdlovukazi yezi Ndlovukazi* (hereinafter “Queen Nandi”), *Inkosazane Mkabayi* (hereinafter “Princess Mkabayi”), and *iNkosi uShaka: Umbono, Isizwe, Isiphetho - King Shaka: A Vision, A Nation, A Destiny* (hereinafter “King Shaka”). *Nandi* premiered on 22 September 2016 as part of “A Musical Tribute Celebrating 200 Years of the Zulu

⁴ After reading many accounts of Nandi, I believe her strength of character was undeniable who truly triumphed over adversity for the benefit of her child. “Nandi was apparently not very popular and founded herself unwelcomed and neglected.” (Shamase 2014).

Monarchy,” and “Mkabayi” premiered on 6 September 2018 under a programme titled “Princess Mkabayi: Celebrating Heritage Month”. Both pieces were performed at the Durban City Hall by the KwaZulu-Natal Philharmonic Orchestra with a mass Zulu choir (combination of the Clermont Community Choir, Prince Mshiyeni Choir, and Thokozani Choral Society) for socio-economic and ethnically diverse audiences. The final work, “King Shaka,” is expected to premiere in 2023. A future adaptation of the Royal Trilogy is envisioned as an Afro Fusion Contemporary Ballet.

Developing my musical voice

For me, the process of composing is a fairly spontaneous conversion of creativity into music. I believe my compositional strength lies in an ability to transform images in my mind into musical sound and reverse that process in order for others to be able to transform the music they hear into their own images. Since I have been creating purposeful music for a long time, I have developed numerous visualisation techniques that really help dictate all aspects of my compositions to achieve that purpose.

Using this reflexive commentary, I aim to explain my compositional process, why I use visualisation techniques, and how they were employed in developing the first two original large symphonic works of my repertoire, *Nandi iNdlovukazi yezi Ndlovukazi* and *Inkosazane Mkabayi*. I will also explain my journey of self-awareness and humility involving numerous choices along the way which helped develop my personal sound, style, and methods as a symphonic composer.

My overall musical process involves me, the composer, as the initiator and guide of a visualisation technique that carries all the way through from conceptualisation to composition (vision to music), continuing through rehearsals and eventually to performance. This technique, which employs imagination, impacts on all participants in the performance, including the conductor, musicians, singers, and the audience, and involves the stimulation of imagery unique to each person and directly linked to emotions that arise from hearing the music. Such stimulation of imagery is intended to make the music more interesting and accessible to the general public. Thus, in sum, my desire in developing and performing this repertoire was to tell a memorable story

using African language and musical concepts within the context of imaginatively-hued symphonic music in a way that would touch South Africans broadly.

As a composer, my music has been significantly influenced through my desire to balance intellectualism and revolutionary ardour in the vein of Igor Stravinsky (1882-1971) - a significant role model of mine and an archetypal 20th century classical composer⁵ - while simultaneously appealing to the general public following the tradition of Andrew Lloyd Webber (b. 1948).⁶ Having observed and considered classically trained orchestras such as the KZNPO, I was concerned the musicians might feel unchallenged and demotivated if I omitted to treat the orchestration with rigour. Hence, I incorporated Stravinsky-type rhythmical intensity, innovative chord structures, melodic beauty and elements requiring a high level of musicianship and technical ability. Further, I believed from previous interaction with Zulu choirs that their singers would embrace being orators of Zulu history and diplomats of African culture. During my studies of Andrew Lloyd Webber's music (particularly *The Phantom of the Opera*), I discovered that he made his music appealing to the public through the use of an elaborate and powerful chorus. His chorus techniques of doubling the melody instrumentally and using upper vocal range to emotionally express the words of an important message and context are used to great effect in *The Phantom of the Opera* theme song, as well as other popular songs he composed. I decided to employ similar techniques to create big and bold choruses as an opportunity to emphasize and extol in song Queen Nandi's character and the heroism and praiseworthy actions of Princess Mkabayi.

My composition techniques, arising initially out of my western classical music (including theory) training at North Texas State University, were soon influenced by Zulu traditional music after my arrival in South Africa in 1987. As a recording engineer, I recorded many Maskhandi⁷ and Isicathamiya⁸ albums. These Zulu genres were inspirational to me. Isicathamiya's cyclic method for meter and chord structure, the

⁵ Stravinsky is famous for his three ballets, *The Firebird*, *Petrushka* and *The Rite of Spring*. "He was noted for constantly reinventing music and being an overall musical revolutionary, sometimes offending people with his drastic ideas along the way" (RT Russiapedia 2022).

⁴ Andrew Lloyd Webber is the King of memorable tunes and catchy choruses, and has 21 musicals and 45 awards to his name (Classic FM 2022).

⁷ Maskanda is a popular form of traditional Zulu music played on western instruments (Macmillan Dictionary 2022).

⁸ Isicathamiya is a type of secular a cappella choral singing developed in South Africa by migrant Zulu communities (Encyclopedia Britannica 2022).

blending of harmony and the idea of layering parts (both harmonically and rhythmically) stood out for me. As a result of the layering concept, I became aware that music could be layered in many ways, not just in terms of chords and rhythms, but also in terms of layering genres in infinite ways. Below is an example of how I layered different genres in *Queen Nandi*.

Example 1: Bessey: *Queen Nandi*, Scene 2, bb. 83-87

The musical score for Example 1 consists of two staves: Harp and Marimba. The tempo is marked as 108 (♩ = 108). The Harp part is labeled "(Solo - obligato)" and begins at measure 83. It features a melodic line with triplets and a fermata at measure 84. The Marimba part begins at measure 83 and features a rhythmic pattern of eighth notes with triplets. The score ends at measure 87.

The passionate encounter between Prince Senzangakhona and Nandi needed to be seen from two distinct perspectives while layering genres. As part of my cross-cultural thinking, I used the classical harp to represent Nandi and her maidens, while the African marimba was used to represent Prince Senzangakhona and his warriors.

The layering is achieved in terms of opposite texture and sonic representation of different genres (classical and African). Effectively applying this layering process, creates space for the two perspectives to be presented separately in terms of scene audibility, as well as creating emotional and physical distance.

When I experimented with combining and/or layering art forms from both genres (western classical and traditional Zulu), it resulted in a sound embedded in an original cross-cultural form of art.

INTRODUCING MY HYBRID RHYTHMIC APPROACH

To melodic-rhythmic themes, such as “Mkabayi is Thankful to the King” (*Mkabayi Uyayithusa iNkosi*), I applied the simultaneous application of borrowings from different genres.

The opening melodic-rhythmic theme was originally inspired by traditional Zulu music played over loud speakers which I heard while driving through Warwick Triangle near to Durban's Central Business District. Warwick Triangle is a famous Zulu trading and transportation hub with a high density of people estimated to be 460 000 per day.⁹ Here, traditional herbalists vie for attention while between 5000 and 8000 street vendors are plying their wares and a multitude of taxis (across numerous taxi ranks) compete for customers, all accompanied by loud traditional music. As I drove around this area, I pulled over and took out my voice recorder and sang into the device the ‘repetitive syncopation’ that I heard. This rhythm was stuck in my head and became my first theme, a dotted eighth note followed by a sixteenth note and two upbeat eighth notes (see cello in example 2 below).

Example 2: Bessey: *Princess Mkabayi*, Scene 2, bb. 4-8

The musical score for Example 2 consists of four staves: Violin I, Violin II, Violoncello, and Contra Bass. The tempo is marked as 124. Measures 4-7 show a melodic theme in the violins and a rhythmic accompaniment in the cello and bass. Measure 8 features a more complex rhythmic pattern. Dynamics range from *mf* to *ff*. The cello part is marked *pizzicato*.

My celebrative approach of the scene was based on this repetitive syncopated feel of Zulu music when a group of notes are not played on the expected beat (downbeat)

⁹ Warwick Triangle, is a transportation and trading hub in the city of Durban, South Africa. It is the largest of its kind in South Africa (Markets of Warwick 2022).

but on the offbeat (upbeat). It was played over single downbeat quarter notes providing a background pulse and a driving force of forward momentum (bb. 5 - 8) in the contrabass.

Example 3: Bessey: *Princess Mkabayi*, Scene 2, bb. 83-87

G $\text{♩} = 124$
appassionato

83 84 85 86 87

Violin I
 Violin II
 Violoncello
 Contra Bass

The Zulu melodic-rhythmic theme was featured throughout the scene. The second theme at each chorus (1st and 2nd violins) provided a strict classical punctuation of 16th notes strung into groups of four and eight, as opposed to the first theme of the marimba, cello, and brass parts, which consisted of a dotted eighth note followed by a sixteenth note and two upbeat eighth notes (see example 3 above).

Example 4: Bessey: *Princess Mkabayi*, Scene 2, bb. 83-86

G $\text{♩} = 124$
appassionato

83 84 85 86

Soprano
 Alto
 Tenor
 Baritone

U zo hla la ek hun jul wa em land we ni uM ka bayi

The third theme (Zulu choir) provided four small melodic fragments, the first three in strict timing while the fourth fragment was syncopated (see example 4 above).

The way I created my layered themes was through a "hybrid rhythmic approach" which provided a more complex and interesting way to convey a concept. Thinking of the layering of these cultural genres also gave me a new perspective on my creative process as a composer.

I elected to discuss my "hybrid rhythmic approach" with Daniel Raiskin,¹⁰ conductor of the KZNPO's performance of *Princess Mkabayi*, because I believed it was important for him to understand my unique layering approach. In previous interactions with conductors, I have observed a tendency to glaze over the top of the score, focusing on the melody rather than paying attention to the full orchestration which is layered vertically and horizontally.

I was very pleased and privileged to find that such an acclaimed conductor understood why I wanted to explain my approach (to be able to influence his thinking as a conductor) especially as my references were more cultural in nature as opposed to the styles or techniques of influential western composers. The value of this interaction added to the performance of the work as performers had to consider the music from a Zulu (African) perspective and not only through a western lens.

I started by explaining to him that I had combined two rhythmic themes (a basic thematic repetition and a contrasting theme) into a syncopated pulse. We faced a challenge with the marimba performer's approach in Scene 4 "Mkabayi Says It All" (*Mkabayi Ukhuluma Kuzwakale*). The performer (accustomed to hearing or feeling the downbeat) was focusing on the wrong beat (downbeat not upbeat). This created a significant problem. The actual point of reference (African in influence) was the off-beat instead of the downbeat. Hence, theme one and theme two were not rhythmically interlocked.

¹⁰ Daniel Raiskin is an international re-known Conductor, Slovak Philharmonic Orchestra in Bratislava, Winnipeg Symphony Orchestra and Principal Guest Conductor of the Belgrade Philharmonic Orchestra (Raiskin 2022).

Example 6: Bessey: *Princess Mkabayi*, (second performance) Scene 4, bb. 96-98

♩ = 120

The image shows a musical score for four marimba parts: Soprano, Alto, Tenor, and Bass. The tempo is marked as ♩ = 120. The score is divided into three measures: 96, 97, and 98. The Soprano and Alto parts play a continuous eighth-note pattern. The Tenor and Bass parts play a more sparse, rhythmic pattern. The dynamic marking *ff* (fortissimo) is present in measures 97 and 98 for all parts. The key signature has one flat (B-flat).

This was recently discussed (May 1 2022) with Magdalena de Vries (South Africa’s premier marimba soloist) at a *Concerts SA* event in Hilton who indicated that the initial problem was with execution not composition.

This “hybrid rhythmic approach” was the beginning of a *new model* for my symphonic repertoire. I can say it should also be considered something new for the individual musicians involved and the ensemble as a whole. The classically trained performers had been forced to think outside of their western-trained school of thought since there were no previous western or Zulu cross-cultural musical references on which to rely.

In developing my symphonic repertoire, I have approached composing in a way that is both naturally flowing (the artist in me being free to hear and reproduce music from my imagination) as well as being systematically guided through a personal method that has assisted me to work through certain challenges and complications. Overall, I employ what I call a “visualization process.” What follows is a detailed explanation of each key activity. This includes in-depth research into key historical narratives, creating an original storyline based on historical facts, writing text in the most appropriate language, visualizing the dramatic scenes, and melding and incorporating a “hybrid rhythmic approach” to maximum effect as part of the compositional process.

RESEARCHING THE HISTORICAL NARRATIVES

Being able to explain the text in terms of the storyline and the particularity of the subject matter is essential for understanding the motivation behind each piece. Therefore, these comments are linked to explaining the text in detail, their origin, their consequences, the people involved, and why I elected to write the text. My historical research was critical not only for being able to legitimately “own” my repertoire, but it also served as a signature of my style as a composer.

In my model, I begin by researching the stories of my main characters, in this particular context Nandi, Mkabayi and Shaka. This process required me to deeply contemplate issues of truth around these well-known Zulu historical characters and their stories, which, to some extent, may have included potentially misunderstood or misrepresented historical matters.

As I continued to research, many questions emerged which, in turn, motivated me to seek out answers from various sources. Admittedly, it was a long journey to acquire a deeper understanding of the full story. My research included reading books and academic works, but the most fascinating and inspirational stories came from Zulu oral history by interviewing living members of the Zulu royal family (Prince Nhlanganiso Zulu, 08-2015), historians (Mdeletshe, 11-2019), a university professor (Dlamini, 02-2016), poets (Khoza, 06-2018) and cultural enthusiasts (KaNozulu, 03-2018). As a result of my acquired knowledge, I was able to ask them penetrating questions specific to the missing parts in my storyline. I was transfixed by their responses because what they said was very perceptive and profound. These oral accounts provided revelation not found in various viewpoints on the internet, viewpoints which, otherwise, would often be deemed culturally and historically correct;¹¹ however, some could be considered slanted,¹² opinionated,¹³ stereotyped¹⁴ or even derogatory as being from

¹¹ “Princess Mkabayi kaJama; Queen Nandi, the mother of Emperor Shaka contributed in shaping the Zulu monarchy to what it became in the late 18th and early 19th centuries” (Shamase 2017).

¹² “She became a female regent, unheard of among the Zulu people. She would soon be described as a bloodthirsty despot” (Face2Face 2022).

¹³ “King Shaka’s mother, Queen Nandi, was a powerful force in the life of her son, and indeed in the lives of all Zulus. Known as Ndlovukazi (The Great She Elephant) she was solely responsible for her son acceding to the throne ahead of the many other sons of King Senzagakona kaJama” (Eshowe the Heart of Zululand 2022).

¹⁴ “Shaka’s actions became simultaneously more tyrannical, ruthless and bizarre as power concentrated in his hands” (Tesfu 2008).

a colonial perspective.¹⁵

I found myself drawn to agree with my interviewees' insights, because dividing truth from opinion was potentially dangerous as a non-Zulu. If my unique storyline was to be accepted by a Zulu audience (which I aimed to reach), it had to be true and be seen as authentically Zulu.

Zulu oral history provided insight into the web of my main characters and their relationship to each other. The opportunity to discover and present 'unknown truths' with potential historical consequences was a very exciting platform for my new model of repertoire development. The "unknown truths" of who these people really were, their personalities, motivations, friend or foe relationships, and their impact on society over time illumed my imagination and understanding of the Zulu people.

CREATING THE STORYLINE

In creating the storyline, my approach was to conceptualise a story with insight and purpose, and then write it in words. To do this, my first exploration was to learn what happened and why people acted as they did. Once the general storyline was established, I purposed to develop both of these symphonic works with each scene being an independent story.

TEXT

Being able to actually "tell the story" meant using text in the indigenous language to be both authentic, accessible and resonant to reach a broader audience. However, as an English speaker, I first needed to begin with conceptual descriptive English sentences (the first step towards formulating the text) that could guide the overall development process through the scenes. Usually these descriptive English sentences would be in groups of two or four lines. Each line would consist of one or two concepts.

¹⁵ "Outside South Africa Shaka has long enjoyed a reputation as a tyrant, a monster of cruelty who murdered his own people on a whim, and whose campaigns of conquest depopulated huge areas of the interior" (Peers 2022).

For example, *Princess Mkabayi*, Scene 3:

The throne will not pass to me
 My purpose is to serve my people
 Our hearts are with you
 You have not cursed us

As soon as the music was completed, my attention was then shifted to the lyrical melodies which became a negotiation between melody and text written in isiZulu. At this stage, the choice of isiZulu words was always subject to change in the event they did not fit my melodic contour or natural speech inflections.

Example 7: Bessey: *Princess Mkabayi*, Scene 3, bb. 41-52

The musical score for Example 7 consists of two staves: Soprano and Alto. The tempo is marked as quarter note = 120. The key signature has one flat (B-flat). The score is divided into three sections: measures 41-45 (marked 'D quartet'), measures 46-49, and measures 50-52. The lyrics are in isiZulu with English translations. Dynamics include *mf espressivo* and *f energico*.

Measure	Lyrics (isiZulu)	English Translation
41	I si hla lo so bu kho si	The throne will not pass to me
42	nge-ke si phe le ki mi	
43	I nhloso ya mi u ku khon za a ban tu ba mi -	My purpose is to serve my people
44		
45		
46	I zin hli - zi yo ze thu zi na	Our hearts are with you
47		
48		
49		
50		
51		
52		

Section D (b. 43), the singing is based on natural speech and is found flowing naturally with the rhythm of the line, the 'n' is soft while the 'ge'-'ke' are loud (see Example 7 above). Silent letters and the combination of three letters representing one rhythm of a line were challenging for me. I also sought assistance in grouping and pronouncing certain combinations of letters, in order for the melodies to sound natural. Personally singing all the texts in isiZulu was the final test.

By breaking the words into groups of letters (speech sounds), text could be composed around flexible melodies. Being flexible, these melodies could, and sometimes did, change if I needed to accommodate longer words (and typically more syllables). In order to be able to craft isiZulu text around melody lines, the isiZulu words were written phonetically (see Example 8 below).

Example 8: Bessey: *Princess Mkabayi*, Scene 7, bb. 229-232

Nandi my sister - you suffered great humiliation (*Nandi udadewethu Wahlupheka kabi kakhulu*)

Nan-di u-da-de-we-thu wah-lu-phe-ka ka-bi ka-khu-lu

Musical score for Mkabayi Soloist, measures 229-232. The tempo is marked as ♩ = 120. The dynamics are marked as **P** (piano) and *f* (forte) *espressivo tragico*. The score is in 4/4 time and features a melody in the treble clef. The lyrics are: Nan di u da de we thu wah lu phe ka ka bi - ka khu lu.

Potential translation issues were resolved by a dynamic translation, i.e. the essence of the meaning and/or concept was retained, rather than literally translating English sentences. It was clear, also, that I would avoid English rhymes and rhythms. English poetry was not involved in this particular process. Because the works were written to feature a full symphonic orchestra, the most challenging aspect of the translation process was being able to fit isiZulu text into commonly accepted western symphonic forms and phrasing. The difficulty lies in the fact that an expression of thought in isiZulu may be very long or very short depending on the way it has to be described linguistically. Through my western classical training, I am accustomed to expressions of thought which can be assigned to a melody within a 2- or 4-bar phrase. Some isiZulu texts were too short or too long for the often accepted 2- or 4-bar phrases.

Initially this was a problem for me, however, I realized I could overcome the problem. I discovered that Zulu and English concepts could be communicated with different words (synonyms) without losing the actual intent or meaning of the original concept. Thankfully, this meant isiZulu text could be expressed in shorter or longer lengths. Discovering and using synonyms was greatly beneficial for writing text in isiZulu, since it allowed for more flexibility (within the four bar phrase) when matching syllables to notes within the melodies and when constructing musical phrases.

I also found that getting directly to the point eliminated the risk of ambiguity often found in metaphors, and also helped avoid “lengthy picture language” of contextual and cultural references. Also, given the limitations of a live audience, my lyrics must be

identified and understood upon the first, and possibly the only hearing of the music. I took this into account in my new model approach when writing isiZulu text. While lengthy descriptions are notable in Zulu poetry, I endeavoured to foster understanding and retention among listeners, so I focused on simplicity and the basics of what was well known historically or could be understood in one hearing.

Thus, aiming for impact and retention, I utilised previously known or new but simple to understand concepts which I considered would be easier to retain. In the example 9 below, (bb. 261-264), the women state that Nandi's *fame will shine forever like the sun*, while simultaneously, the men (bb. 261-264) boldly state, that *Nandi stood beside Shaka*.

Two simple concepts that are expressed simultaneously, but are easily understood.

For instance; *Mkabayi*, Scene 7, "The Lament for Queen Nandi" (*Ukuzilelwa kwaNdlovukazi u Nandi*)

Example 9: Bessey: *Princess Mkabayi*, Scene 7, bb. 261-268

The musical score for Example 9 consists of five staves. The top staff is for the Harp, with a tempo of ♩ = 120 and the marking *espressivo tragico*. It shows a sequence of chords: C^(add2) (bb. 261-262), Cm (bb. 263-264), Bbm (bb. 265-266), Am (bb. 267-268), and Gm (bb. 268). The vocal parts are Soprano, Alto, Tenor, and Baritone. The lyrics for the women (Soprano and Alto) are: "u du mo lwa kho lu zo kha nya pha ka - de n jen ge lan ga" and "u du mo lwa kho lu zo kha nya pha ka - de u nje nge lan ga". The lyrics for the men (Tenor and Baritone) are: "We ma no Sha ka in dlo vu ka zi ka zi a yi kho -".

In the example above, an interesting polytonality occurs based on the chord progression of the harp. The respective tonal centres of the males and females emphasize different notes from each key. This separation of keys was best accomplished by the males singing in their lower register (B \flat 2 – D3) with longer (half and quarter note) melodic notation. The melodic motion was disjunct with wider leaps

in the vocal movement. The females, sang in their higher register (A4 – C5) with quicker (quarter and eighth note) melodic notation. The melodic motion was conjunct with the intervals of a 2nd ascending and descending in the vocal movement.

The cyclic chord progression begins with C^(add2).¹⁶ The males resonate on D (providing a feeling of levitation) in the bass as opposed to C which would pull our attention to the root of the chord preventing the bitonality or standalone quality of the D in the bass. Using counterpoint, the sopranos provide a feeling of being unresolved (emphasizing different notes) by the melodic structure moving toward G (the dominant note of C minor) avoiding any gravitation to the root (tonal center) of the C minor chord.

The males and females have clear separation in which each retain their sequential character.

APPROVAL FROM A TRUSTED SOURCE

Approval from a trusted source is pivotal to my motivation to be respectful in my approach to complete my repertoire with confidence.

For example, I felt it important to convey that, without Mkabayi's work behind the scenes, this son of Senzangakhona, Shaka, would have never been born. In sensitivity, respect and humility, I discussed the intended assertion with HRH Prince Nhlanguiso Zulu, the eldest son of Zulu King Goodwill Zwelithini and Queen Buthle MaMathe, who approved and endorsed the storyline. With HRH Prince Nhlanguiso Zulu's approval, I felt confident to use triple *forte* dynamics in the chorus (b. 137) to express the point that Princess Mkabayi provided a path for the Zulu Nation (see example 10 below).¹⁷ As the music climaxed, the power of the music was intended to evoke intense emotional responses, specifically those connected to feeling

¹⁶ "The Cadd2 are four-note chords, sometimes written as C2 (the added note belongs to the second note in the scale) a modern approach to chord notation for harp" (Pianochord 2022).

¹⁷ "The queen mother died before bearing the royal house an heir. In March 1777 Mkabayi realized that the Zulu people were still yearning for an heir and wooed Mthaniya for her rather uninterested father. However, the iNkosi married Mthaniya and from this marriage came the long awaited heir, named Senzangakhona (or well-doer). Mkabayi was hailed as a heroine and her status elevated for having successfully courted Mthaniya for Jama" (Shamase 2017).

triumphant.

Example 10: Bessey: *Princess Mkabayi*, Scene 7, bb. 135-140

♩ = 126

grandioso

135 136 137 138 139 140

Soprano *ff*
we - na u yi we ka zi wa lun gi sa in dle la

Alto *ff*
we - na u yi we ka zi wa lun gi sa in dle la

Tenor *ff*
bayi - we - na u yi we ka zi wa lun gi sa in dle la

Baritone *ff*
bayi - we - na u yi we ka zi wa lun gi sa in dle la

It is interesting to observe the free use of the 6-4 chord (b. 136 beat 4) in the example above - it consists of a D bass, G (4th above) and B^b (6th above). This bar was pivotal in terms of the story of *Princess Mkabayi*. The public perception of Mkabayi changes from being seen as a villain to being recognised as a heroine (the knowledge of her saving the Zulu nation). The 6-4 chord functions as a suspension chord, prolonging the end of the phrase and the emotion expressed in the text (b. 137 Gm 1st inversion, b. 138 F 2nd inversion), only to be resolved on b. 139 (Gm root position).

VISUALIZATION PROCESS

I have come to understand my overall compositional development method, including text, as one of a “visualisation process” which is employed throughout the evolution of the work. By this I mean essentially that I “work backward” with a vision in mind that I endeavour to bring to life for an audience through a combination of key elements that would impact on their experience. The process allowed me to visualize the storyline scenes and pictures of history which I would then recall when composing the music. Even though my melodies are grounded in the style of western music, they are also

influenced by my immersion into Zulu culture. The sonic imagery of my melodies resemble both Zulu music and my classical training, an amalgamation that is difficult to separate.

These melodies and my internal library of images was thus the foundation for my compositions. The advantage was that each step was always guided by an ultimate visualisation and the knowledge of where I was going. This approach facilitated a concise story to be told with a beginning, middle and end.

Visualizing the story unfold in scenes, the character interactions, and the emotions involved, allowed me to compose from a dramatic perspective employing musical peaks, valleys, tempo and extensive use of musical dynamics, such as the treatment of accents.

Example 11: Bessey: *Princess Mkabayi*, Scene 3, bb. 329-335

$\text{♩} = 132$
staccato energico
V *furioso*
 329 330 331 332 333 334 335
 Violoncello *f* *ff*
 Contrabass *f* *ff*
 Timpani *mf* *f*
 Marimba *f* **Mar**
 Claves

In the example above, pre-empting the downbeat (beat one) with a preceding accented offbeat eighth note, was inspired by the drumming found in Indlamu.¹⁸ During this Zulu War Dance, which originated in South Africa, the dancer would lift one foot over his/her head and bring it down sharply, landing squarely on the downbeat.

Zulu folk dancing and drumming formed a part of my hybrid approach.

¹⁸ Indlamu dance, is characterised by the dancer lifting one foot over his/her head and bringing it down sharply, landing squarely on the downbeat (Danceask 2022).

Another key element of my compositional approach involved using hybrid rhythms as part of the visualisation process in order to blend African sounds.

Example 12: Bessey: *Princess Mkabayi* Scene 3 Harp, bb. 229-240

The musical score for harp, measures 229-240, is presented in three systems. The tempo is marked as $\text{♩} = 124$ and the mood is *espressivo tragico*. The first system (measures 229-232) features a chord cycle of $B^b(\text{add}2)$ and B^bm . The second system (measures 233-236) features a chord cycle of A^bm , Gm , and Fm . The third system (measures 237-240) features a chord cycle of Gm and Fm . The music is written in a single melodic line on a treble clef staff with a key signature of two flats. The notes are beamed in groups of four, and the piece concludes with a double bar line. The dynamic marking *mf* is present at the beginning of the first system.

The African sound was accomplished by using symphonic orchestra instruments to mimic African instruments (representation of sound placed into an orchestral realm), such as the harp emulating the mbira (see example 12 above). Both instruments provide a supportive stimulating rhythmic pattern. When plucked, they both vibrate and ring out. The resulting sound is harmonically hypnotic (giving the impression of a sustained effect when using a legato pedalling technique) by the use of a repeated chord cycle.

My approach to cross-cultural sounds within my compositions is an effort to bring the African scenes to life.

The following visualisation of “The Birth of Mkabayi” (*Ukuzalwa kuka Mkabayi*), explored four simultaneous visualisations, and four simultaneous hybrid rhythmic themes based on my visualization techniques.

The importance of Mkabayi’s birth as a twin involved the fact that tradition dictated that one of the twins be killed. My text of Scene 1 focused on the King’s love for both of his

new-born children which resulted in his decree that the cultural practice of killing a twin at birth was unacceptable. However, a rebellious group had claimed that curses would fall upon the people if one twin was not killed. By his own authority, King Jama displayed his power against this defiant group. The scene was a visual battle for control and possession of the twins.

My approach of combining my visualization techniques and hybrid rhythmic approach is found in the layering of this section which consists of four visualization groups that are rhythmically interlocked. The interlocking is my western trained perspective of rhythm (emphasis on the potential harmonic interplay between notes) which is intensified by Zulu rhythms that are more complicated. This cross-cultural interlocking (the idea that each part exerts influence on each part and the whole) is explained in terms of the visual significance, rhythm and/or tonality. Example 13 below serves to demonstrate this technique.

Example 13: Bessey: *Princess Mkabayi*, Scene 1, bb. 34-37

$\text{♩} = 120$
 34 35 36 37
 Violin 1 *staccato straight mute* (with English Horns) *f*
 Trumpet in Bb III *mp*
 Trombone I and II *risoluto* *mf* *fff*
 Trumpet in Bb I and II *risoluto* *fff*
 Bass Trombone *f*
 Cello *f*

Visualisation groups:

- violin 1:

The violins' syncopated 16th note pattern based on F natural minor inserts harmonic content into the constant repetitive C note of muted trumpet 3. The C note of muted

trumpet 3 (the dominant of the F minor melodic phrase) is unresolved adding to the feeling of forward motion of the rhythmic pattern. The violin melody is jarring by the use of punctuated silence. This silence breaks any sense of predictability and builds tension by creating an expectation that something is about to happen. This continues in the music to letter F marked *con fuoco* (where the King majestically takes control from the defiant healers).

- trumpet 3 (muted), is doubled with the English horn, oboe and wood block: The Sangoma¹⁹ troupe of traditional healers contribute the Zulu repetitive rhythmic layer, a texture of unpredictable use of *staccato* syncopation designed to create an image of bickering, hysteria, pushing at each other, grabbing and trying to separate the twins. The troupe have turned the beautiful celebration (the birth of the twins) into a power struggle in defiance of their King.

The western classical orchestration of muted trumpet, English horn, oboe, and wood block rhythmically emulates a beater hitting the Ugubhu bow.²⁰ In many interactions with Dr Sazi Dlamini, my understanding of Zulu rhythm has been developed, in particular the concept of perpetual motion through different patterns repeated over and over. This is evidenced in my scores.

- trombones, trumpets 1 and 2, French horns and clarinets: This dramatic motif represents the group of defiant healers struggling against their King.

A group of *staccato* notes that coexist with the longer marked accent *risoluto* articulation requires explication.

The placement within the phrase is isolated, detaching itself from the other melodies rhythmically with its primary focus on beat 4. The tonality of the melody outlines C minor, whereas bass trombone and celli outline the tonality of F minor, and this can

¹⁹ The Sangoma, or otherwise referred to as a traditional healer are effectively South African shamans who are highly revered and respected. (Africa Umoja 2022).

²⁰ The Ugubhu bow is an unbraced gourd-bow that comes from the Zulu speaking people (Mandela 2005).

be seen as my use of two or more key centres simultaneously. Also the A_b (the last 16th of beat 2) is heard as a “leading tone” (a half step descending into the G of the C minor melody). Dynamically, the motif is expressed *con fuoco*, played harshly with full force (fff) into the imagery of the defiant healers.

- bass trombone, tuba and cello:

The Chief Sangoma dramatically appears (alone) represented by the repeated ostinato of a dark force driving the music with the intention to kill one of the twins.

The pulsation of a single line, three half notes followed by a dotted 8th note and 16th note were influenced by my concept of Indlamu (accenting the last dotted 8th and 16th of the motif) as well as the pulsating harsh texture of parts of Stravinsky’s *Rite of Spring*. Stravinsky superimposed various levels of energy in motion, and this influenced my creative process of the fusion of Western and Zulu techniques to achieve a sense of slow forward motion from the Sangoma.

A final step in my visualisation approach involved critiquing my own work on an ongoing basis. This involved recording, replaying, and critically listening to my music in order to self-evaluate for correction, as I had decided early on that if the music was not sufficiently evoking the imagery of the scene it should be reconsidered. It could be a painful process, but regardless of how much time I spent on each scene or portions thereof, if the end result was not totally satisfying in evoking emotions within me, I started creating again until I achieved what I believed was the desired result. As a critical part of my overall process, I had to ask myself, “if your work doesn't emotionally move you as the composer, why should it do so for your audience?”

VISUALIZING MY REPERTOIRE THROUGH DANCE

It has always been my greatest aspiration that the musical works I write would be brought to life when combined with a contemporary afro-fusion and modern ballet. I composed both of these musical works with dance performances as a critical part of the visualization process. Most notably, I found that visualizing the characters as dancers allowed me to better understand how to shape the music in terms of

movement (pace), how long to sustain a melody, how to connect melodies, orchestration in terms of orchestral dynamics, and music “coloring” in terms of emotion. It also helped me visualize a spatial environment (perceived depth and width of an environment) which helped me to place geographic aspects of the music (left and right, front and back) influencing many elements of orchestration including dynamics.

As Zulu culture²¹ regards dance as an important part of life and expression of ideas, my exposure to Zulu dancing inspired my vision of a cross-cultural ballet which impacted my approach to melody, hemiolas, repetitive polyrhythmic beats, orchestration, form, structure, and use of percussion.

My approach to music through dance (movement and pulse) was also inspired by Tchaikovsky,²² Igor Stravinsky,²³ and Irina Kolesnikova.²⁴ Stravinsky himself described *The Rite of Spring* as “a musical choreographic work.”²⁵ Szabo noted, “Stravinsky’s Russian ballets are stylistically focused on practical and stage-oriented formal structures, stratified counterpoint, and thematic content originating in folk materials. The style of counterpoint in Stravinsky’s earliest works is best described as stratified; layers of *ostinati*, frequently metrically opposed to one another, are stacked in independent layers.”²⁶

Stravinsky helped me understand that what inspires a composer and the approach he takes is what makes him unique. Dance was used as part of my inventive construction of musical form to punctuate a unique African storyline.

²¹ Traditional Zulu dancing is an important part of the Zulu culture (Eshowe the Heart of Zululand 2022).

²² “No one moved ballet music forward like Pyotr Ilyich Tchaikovsky (1840-1896). Before Tchaikovsky, composing for the ballet was considered to be separate from symphonies. Ballet music was more straight forward and easy to dance to, mostly created as an accompaniment for dances. Tchaikovsky’s *Swan Lake* revolutionized ballet composition; it was the first ballet score to be created by a symphonic composer” (Calm Radio 2022).

²³ “Igor Stravinsky (1882-1971) was a Russian-born composer and one of the most influential contributors to 20th-century music. Though he had a long career with a diversity of styles, it was ballet music that helped him achieve international fame. These three ballets, *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* 1913 (Classical Cat 2022).

²⁴ Irina Kolesnikova is a Russian ballet dancer. She is the prima ballerina of the St Petersburg Ballet Theatre (Ballet and Opera 2022).

²⁵ *The Rite of Spring Igor Stravinsky* (Mangum 2022).

²⁶ The evolution of style in the neoclassical works of Stravinsky (Szabo 2011).

COMPOSITION ANALYSIS

This composition analysis aims to present examples of my visualization techniques and analysis of my musical expression combined with analytical rationale. Together they inspire a unique and dramatic story of Queen Nandi and Princess Mkabayi through my symphonic music.

In the future, my final presentation of these two works will be an Afro-fusion Contemporary Classical ballet with orchestra, choir, soloist, and dancers. Many of the visualizations are thus referenced to the dancers (how they are supported by the music and staging) of the future production. Dance styles utilised should combine elements of Afro fusion (involving a high level of athleticism), traditional contemporary ballet (classical techniques with modern application), and an influence of classical ballet (evidence of classical training).

Each dance style brings a unique element which will allow music, dance, and storytelling to intertwine and support each other.

Nandi, iNdlovukazi yeziNdlovukazi

Scene 1

Standing at the Top of the Mountain

Umi escongweni sentaba

VISUALIZATION

The opening scene is set with the breath-taking backdrop of a great mountain. The lights come up, and from the orchestra the English horn sings a fluid melody introducing Nandi. She is standing at the top of this great mountain. Nandi's dance movements are slow and graceful like a swan; she is beautifully adorned, striking and pleasing to the eye.

MUSIC

Example 14: Bessey: *Queen Nandi*, Scene 1, bb. 1-10

**Nandi, iNdlovukazi yeziNdlovukazi
(Queen of Queens)**

Scene (1) Standing at the Top of the Mountain

The musical score shows two staves: Flute 1 and English Horn. The Flute 1 staff starts at measure 2 with a fermata on an open fifth (G4 and D5). The English Horn staff starts at measure 1 with a 'Solo espressivo rubato' marking. The tempo is marked as quarter note = 98. The score includes markings for 'espressivo' and 'mf' (mezzo-forte). A section marked 'A' begins at measure 5. The tempo changes to quarter note = 108 at measure 8. The score ends at measure 12.

The flute (b. 2) joins the introductory English horn (moving a fifth apart in parallel motion which is very common in Zulu music) to a fermata of open 5^{ths} – this creates tension by prolonging the notes affixing Nandi's hand gestures (b. 4) for her maidens to join her (see example 14 above).

Example 15: Bessey: *Queen Nandi*, Scene 1, bb. 14-21

The musical score for Example 15, measures 14-21, is presented in a standard orchestral format. It includes five staves: Harp, Violin I, Violin II, Violoncello, and Contrabass. The Harp part (top staff) features a melodic line with arpeggiated plucking, marked with dynamics *ff* and *f*. The Violin I and II parts (middle staves) play a syncopated *pizzicato* pattern, marked with *mf* and *mp*. The Violoncello and Contrabass parts (bottom staves) provide a pedal point, marked with *p* and *mf*. The score is marked with a tempo of *J = 188*.

The *arpeggio* plucking of the harp (bb. 14-21) beckons Nandi and her maidens to gather together (example 15 above). The troupe prepares for the enjoyments of friendship while the syncopated offbeat *pizzicato* strings provide the trigger (bb. 14-33) for the maidens to dance.

The combined *pizzicato* strings' vertical harmonic structure and the horizontal melodic aspect of the harp outlines a cyclical modal colour (*ostinato* patterns on a F major pentatonic scale).

The repetitive melodic patterns of the harp (bb. 13-27) produce an unresolved progression heightened by the major second interval of A to G. The vertical harmonic structure (contrabass and cello, bb. 20-33) and the substructure (harp and string pizzicatos) can be viewed as a bitonal approach. The contrabass and cello act as a pedal point, C to G repeated, while the harp and string pizzicatos alternate chords from B \flat to C (in open 4th) and B \flat to C (in major 3rds). The strings and harp act as an accompaniment to the follow-the-leader melody of the woodwinds.

The “modal harmony” described above provides a sense of audible freedom by avoiding any pull toward the tonic Dm. The tonality of these combined melodies was achieved by the use of the D natural minor scale.

Example 16: Bessey: *Queen Nandi*, Scene 1, bb. 15-19

3 $\text{♩} = 108$

Flute I
Flute II
Flute III
Oboe
English Horn
Clarinet in B \flat I
Clarinet in B \flat II

The woodwinds navigate a colourful cascading waterfall of 16th notes (bb. 15-19) – see example 16 above. These contrary motion Ionian modes provide a complexity and tension so the listener can feel something magical is about to happen. This allows the dancers to move independently mimicking the counterpoint of the music.

Example 17: Bessey: *Queen Nandi*, Scene 2, bb. 20 -29

$\text{♩} = 108$

20
25
28

Together, music and dancers resolve and converge to the follow-the-leader theme, and then Nandi and the maidens begin to dance through the Enchanted Forest (b. 20 beat 3) – see example 17 above.

Scene 2
Dancing through the Enchanted Forest
Ukuhamba Ehlathini Lezimanga

VISUALIZATION

Nandi and her maidens come together and begin to dance near an enchanting forest. Like typical friends, they laugh, encourage each other, and are amazed by each one's skilful and adventurous feats of dance. As the music climaxes, the dancing leaps are extravagant and spellbinding. Their competitive natures are revealed as they try to outdo each other in their dance leaps.

MUSIC

Example 18: Bessey: *Queen Nandi*, Scene 2, bb. 38-43

♩ = 108

The musical score for Example 18, measures 38-43, is presented for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked as quarter note = 108. The score shows a complex polyphonic texture. The Violin I and II parts feature rapid sixteenth-note passages, often with accents and slurs. The Viola part has a similar rhythmic pattern. The Violoncello and Contrabass parts provide a more rhythmic, pulsating accompaniment, with the Contrabass often playing sustained notes. The score includes dynamic markings such as *f*, *ff*, and *sfz*, and performance instructions like "1st and 2nd desk" and "3rd and 4th desk".

There is a distinct use of polyphony by the combination of the vertical (celli plus brass pulsating and accenting) and the horizontal (strings plus woodwinds quick and flowing) figurations. The two melodic lines are designed to rhythmically and harmonically work together from (b. 37) – see example 18 above.

Dramatic suspense (in this case holding back the resolution of the upper quick and flowing melody) is accomplished by the orchestra (celli and brass bb. 38-41) repeatedly accenting the low C of the dominant chord *con fuoco*.

As a 21st century composer, my approach to creating tension does not solely rely on Western influences, but also includes Zulu cultural gestures (simultaneous ostinatos) and creativity (the use of Western bitonality and Zulu punctuated rhythms).

The dancers scatter away on the release of the last note of the climax (b. 43 beat 3), a triple *forte* dramatic punctuation by the full orchestra. The final chord is not fully resolved by avoiding the tonic of the key of F. In the tacit, Nandi is left poised front and centre stage.

Scene 3

The Intriguing Beauty of Queen Nandi at the Riverside

Ubuhle beNdlovukazi ngase Mfuleni

VISUALIZATION

There is a suggestion of walking on an enchanting path beside the Mkumbane River, where it is cool, quiet, and yet one can feel something instinctive, an appreciation of the senses that can only be described as magical. As Nandi bathed in a river pool, Senzangakhona, the Zulu chief, and a group of young warriors came upon her. He was struck by her beauty.

The maidens' theme is flowing in beauty and carefree. It is in the key of F major, however the tonality of C dominates and is what we hear prominently. The polytonal approach of the continuous melodic patterns was designed by combining four multiple tonal areas (or chords suggesting a tonal area) at once (F major, G minor pentatonic, C sus 4 chord, and C major 9 expressed as a quintal construction).

MUSIC

I intended the listener to hear the totality of this section and not the independent key areas, which are:

- **F major scale** (example 19)

Example 19: Bessey: *Queen Nandi*, Scene 3, bb. 72-76 - Maidens Theme

Flute I

Flute II

$\text{♩} = 108$

mf

72 73 74 75 76

- **G minor pentatonic scale** (example 20)

Example 20: Bessey: *Queen Nandi*, Scene 3, bb. 87-93 - Nandi Theme

Harp

ff

(Solo - obbligato)

87 88 89 90 91 92 93

- **C suspended 4th** (example 21)

Example 21: Bessey: *Queen Nandi*, Scene 3, bb. 71-76 - Warriors Theme

Marimba

Mar

72 73 74 75 76

This is also a chord of omission where colouring seconds are placed on either side of an omitted genus-defining third, E (see example 21 above).

- **C add 9** (no 3rd)

Example 22: Bessey: *Queen Nandi*, Scene 3, bb. 66-70 - River Theme

The musical score for Example 22 consists of three staves: Bass Clarinet in B \flat , Bassoon, and Contra Bassoon. The music spans measures 66 to 70. The Bass Clarinet part (top staff) features a triplet of eighth notes (C, G, D) in measures 67, 68, and 69, with dynamics *f* and *p*. The Bassoon part (middle staff) features a triplet of eighth notes (C, G, D) in measures 66, 67, 68, and 69, with dynamics *f misterioso* and *f*. The Contra Bassoon part (bottom staff) features a triplet of eighth notes (C, G, D) in measures 67, 68, 69, and 70, with dynamics *f* and *p*.

This is a quintal construction of regular design: two superimposed perfect fifths, C – G – D. This allows tertian and non-tertian harmony to interact creating fluidity between the harmonic approaches.

The scene paints a landscape by the Mkumbane River. Two chordal patterns giving the impression of moving water. The first melodic pattern (bb. 66-114) featuring the bassoon, contra bassoon and bass clarinet interweave with repetitive triplets of the root (C), 5th (G) and 9th (D) providing various shadings of fluid movement (see example 22 above).

Example 23: Bessey: *Queen Nandi*, Scene 3, bb. 81-86

The musical score for Example 23 consists of three staves: Harp, Violin I, and Violin II. The music spans measures 81 to 86. The Harp part (top staff) features a virtuosic triplet pattern of eighth notes (C, G, D) in measures 83, 84, and 85, with dynamics *ff* and *f*. The Violin I part (middle staff) features a triplet of eighth notes (C, G, D) in measures 81, 82, 83, and 84, with dynamics *p*, *mf*, *subito p*, and *f*. The Violin II part (bottom staff) features a triplet of eighth notes (C, G, D) in measures 81, 82, 83, and 84, with dynamics *p*, *mf*, *subito p*, and *f*.

The violins' entrance (bb. 81-84) brings attention to the rhythmic precision and discipline of the warriors who then become distracted and weakened by Nandi's alluring presence represented by the virtuoso playing of the harp (bb. 81-92).

Scene 4
The King Speaks
Ukukhuluma KweNkosi

VISUALIZATION

In a radical shift from the previous scene, this scene is dark, tense and conveys conflicting views, formality, and a towering intimidation over a pregnant Nandi. The Great Assembly (tribal elders) stand at Senzangakhona's royal palace to deny responsibility for the child. The Great Assembly claims that a disease has invaded Nandi's mind with madness. She is mistreated with harsh and insulting words because the royal family had already selected a suitable bride for Senzangakhona. A fanfare announces the monarch's reigning authority in all circumstances past, present and future.

MUSIC

Example 24: Bessey: *Queen Nandi*, Scene 4, bb. 127-134

The musical score for Example 24 is a brass fanfare for five instruments: Horn in F I, Horn in F III, Trumpet in B \flat I, Trombone I, and Tuba. The score is in 4/4 time, marked 'G' and 'trionfale', with a tempo of quarter note = 84. The music features unison groups of eighth notes and triplets, starting at measure 127 and ending at measure 134. The dynamics are marked 'ff' for the Horn in F I and 'f' for the other instruments. The score is written in a key signature of one flat (B \flat).

The approach of the fanfare was influenced by the brass orchestration of Wagner's *Lohengrin*, which utilizes the lower registers of the brass instruments and unison groups in the trumpets, French horns, trombones, bass trombone and tuba, as well as

Aaron Copland's *Fanfare For The Common Man* which comprises double *forte* open-fourth and fifth harmonisations.

The opening tonality of the brass fanfare is strong in character and noble. The sudden burst of the brass creates an immediate emotional impact, a sense that something historically important is about to happen. The establishment of noble authority is created by my orchestral sound wall which is slowly punctuated (quarter note = 84). Then the theme is repeated.

Scene 5 The Banishment *Ukudingiswa*

VISUALIZATION

Nandi is positioned in the middle of a dramatic tug-of-war. Her spirit has now changed from distress to fiery bitterness. The Great Assembly pulls at Nandi. She vows to break free and fight for her son. Her family soon supports her, pulling her in the other direction. The conflict escalates as the two families (the Langas and the Zulus) demonstrate their bitterness in dance. Because of Nandi, the two families now stand on the verge of war.

MUSIC

Example 25: Bessey: *Queen Nandi*, Scene 5, bb. 144-152

♩ = 186

Violin I
Violin II
Violoncello
Contrabass

The *pizzicato* violin figuration (bb. 144-152) is an eight bar phrase which is repeated. This cyclic *pizzicato* phrase, was combined with the ostinato cello (double notes) and the walking contrabass (single notes) – example 25. The contrabass lends support to the cello and underpins the cello's sense of movement against the violins slower moving melodic line.

The dual modality approach can be heard from the *pizzicato* violins (bb. 144-151) utilizing two different modes (C Dorian scale, bb. 144-149, and F Phrygian scale, bb. 150-151). The ascending *pizzicato* melody with an edgy expressiveness was achieved through rhythmic considerations (upper register over lower register) and by the harmonic contrast caused by oblique motion over a constant C minor tonality. The music of Bartók featured the concept of dual modality as found in Béla Bartók, "Major and Minor" (*Mikrokosmos*, Volume 2/59).

A sense of suspension is maintained throughout until the phrase is repeated, and the two themes running between the violins on the one hand and the lower strings on the other create counterpoint in terms of melodic movement and rhythmic construction. This suggests the conflict between the two families.

VISUALIZATION

In history, the expulsion of Nandi and Shaka from Senzangakhona's presence had significant historical repercussions. Since Shaka idolized Nandi, he also carried a deep resentment toward the way she had been treated by Senzangakhona and those of the Great Assembly who were cruel and taunting toward her.

The abuse of power is a concept that is usually seen visually and not heard. So, I started by visualizing the dancers taunting Nandi as a group. The dancers would take short and quick dance movements which I decided to depict through using fast-flowing melodies. The individual dancers who appeared to have a higher status, an air of arrogance, represented those who would use their authority at will. These dancers I visualized taking long strides or strutting movements, and I sought to depict this through using longer punctuated notes as seen below in example 26.

MUSIC

Example 26: Bessey: *Queen Nandi*, Scene 5, bb. 176-180

$\text{♩} = 186$

The musical score consists of four staves: Violin I, Violin II, Viola, and Violoncello. The tempo is marked as quarter note = 186. Measures 176-180 are shown. Violin I and II, and Viola, play a rhythmic motif of eighth notes with a dynamic of *f* and *sfz*. The Violoncello plays a similar rhythmic motif with a dynamic of *mf*. The key signature has one flat (Bb).

To showcase this abuse of power, I used the following techniques to create a towering and dominating sound:

- a simple and strong rhythmic motif that pushed against the momentum;
- beat 3 was punctuated by a *sforzando* lifting our senses to a higher level of action between the warring parties;
- the interval of an open 5th (quintal harmony) gave a sonority or sensation of strength (sounds unresolved) and power (conveys tension), also dissonant against the E \flat in the bass part;
- the open 5th created tension by not resolving to the tonic.

Scene 6

The Queen's Exile

iNdllovukazi Isiphila Kwesinye Isigodi

VISUALIZATION

In this scene, Nandi is standing in the moonlight waiting for her young son Shaka to be safely delivered to her. While she waits for him to arrive, in her mind the spirits of

her clan (dancers who throw magic dust into the moonlight) come to gossip, taunt, jeer and joke of her disgrace (her begging for the king's love). As Shaka is delivered, she is overwhelmed with joy and dances against the spirits knowing her life will be better and she will have her revenge through Shaka (example 27 below).

MUSIC

Example 27: Bessey: *Queen Nandi*, Scene 6, bb. 227-234

The musical score for Example 27 consists of four staves: Flute I, Flute II, Flute III, and Oboe. The key signature is one flat (F major), and the time signature is 4/4. The tempo is marked as 186. The score begins at measure 226 and ends at measure 234. The Flute I part is marked 'mf' and features a melodic line with chromaticism. The Flute II, Flute III, and Oboe parts provide harmonic support with rhythmic patterns.

The melody comes directly from the F harmonic minor scale, which features the raised 7th note (E natural), and natural 6th note (D \flat) creating a constant tension by weaving chromatically above and below by a half step (bb. 227-234). This haunting atmosphere within the harmonic minor scale, is achieved by the melody never wanting to resolve to a specific chord, suspending the listener to wait for the resolution which occurs at (b. 234).

Example 28: Bessey: *Queen Nandi*, Scene 6, bb. 227-231

The musical score for strings in Example 28 consists of four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 3/4 time and begins at measure 227. The tempo is marked as quarter note = 186. The dynamics are marked as *pp* (pianissimo) and *mf* (mezzo-forte). The score shows a sequence of chords and melodic lines for each instrument, with dynamic markings indicating the volume of the sound.

The accompaniment of the strings is derived from the harmonic minor scale (see example 28 above). The nature of the chord progression is used to evoke a strongly exotic sound (for the spirit realm) for the dancing with spirits. (bb. 227-229).

Scene 7

The Triumphant Return of Queen Nandi

Ukubuya KweNdllovukazi uNandi Ekudingisweni

VISUALIZATION

Once Shaka is recognized king, Nandi is redeemed. Symbolizing her triumphant return to society as the “queen of queens” (respected as King Shaka’s mother), Queen Nandi makes a dramatic entry. Shaka exalts her in the presence of his people. This act of exaltation was the inspiration for the music of this scene: “Nandi, iNdllovukazi yeziNdllovukazi”. Her entrance is accompanied by the opening theme with percussion and a solemn brass fanfare.

MUSIC

Example 29: Bessey: *Queen Nandi*, Scene 7, bb. 267-271

The musical score for Example 29, measures 267-271, is presented in a standard orchestral format. The score is marked 'L con fuoco' with a tempo of 86. The parts include Trombone I, Trombone II, Bass Trombone, Tuba, Timpani, and Percussion (1) and (2). The Trombone parts play a low, sustained note, while the Tuba and Bass Trombone play a similar low note. The Timpani part plays a rhythmic pattern of eighth notes. Percussion (1) and (2) play a rhythmic pattern of eighth notes.

The tuba, bass trombone, and tenor trombones simulate the *imbomu* (a long metal horn with a slightly flared opening bell at the end). When blown, it produces a low-frequency sound (unlike the higher-pitched sound of the short trumpet known as a *vuvuzela*). The *imbomu* is not perfectly pitched to A440, but when blown, one hears a series of harmonics such as with a shofar or a ship's horn. For this reason, the trombones were pitched a perfect octave apart simulating the *imbomu* (see example 29 above).

It also should be noted that the adjusted tuning for the low C2 on a 32" (the lowest drum) and the 3C as is on the 29" drum is part of a modern music approach, but in practice, the sound and tone quality was good because it was performed at a lower dynamic, marked *mf*. The C2 was played softer than the C3 as the writing in octaves was to produce a hypnotic drone effect.

The F minor scale which included A \flat (F, A \flat , B \flat) was also used to denote the solemn procession of Queen Nandi's entrance.

Example 30: Bessey: *Queen Nandi*, Scene 7, bb. 282-286

♩ = 86

282 283 284 285 286

Soprano
Wa - ye - yi-nto-mpi e - nhle Ba - kha-nga - na ngo - tha - ndo ya - khu-le-lwa u - sa - na

Alto
Wa - ye - yi-nto-mpi e - nhle Ba - kha-nga - na ngo - tha - ndo ya - khu-le-lwa u - sa - na

Tenor
O - wa-bo-nwa yi-Nko-sa - na nga-se-mfu - le - ni kwa-ku-nga-vu-me-le ki - lu-ku-ba na - ye.

Baritone
O - wa-bo-nwa yi-Nko-sa - na nga-se-mfu - le - ni kwa-ku-nga-vu-me-le ki - lu-ku-ba na - ye.

The soloists incorporated a duple + triplet rhythm in the male and female vocal melodies. This was to accommodate the Zulu speech pattern in the melodies. The sonority of the two males (males descending in the melody) against the two females (female melodies include some small ascents but also follow descending patterning), created an interesting depiction of the storyline in the style of antiphonal singing. The storyline (texts) was the primary inspiration for the melodies and the rhythms of the singing.

Example 31: Bessey: *Queen Nandi*, Scene 7, b. 288

♩ = 86

288

Soprano
ya-kho-hli-s'a-ba - ntunga-ma - nga.

Alto
ya-kho-hli-s'a-ba - ntunga-ma - nga.

The harmonization approach of using perfect fourth and perfect fifth intervals (bb. 282-285) is typically very African. Singing in unison (b. 286) and parallel octave harmony (b. 288) is also common (see example 31 above). The free use of creating tension and resolving the tritone interval (G - D_b - b. 282) and later conventional use straddles African and Western aesthetics.

Scene 10
The Great Waterfall
(Impophoma Enkulukazi)

VISUALIZATION

The Great Waterfall scene depicts Queen Nandi's temperamental journey in life from birth (as a drop of water in a stream) to her climactic death (plunging fall) that cascaded into an unprecedented outcry from the Zulu Nation. The Great Waterfall is a metaphor of her life. Symbolically, the water drops gradually find themselves in the company of other water drops. Little by little, the water representing Queen Nandi and King Shaka's relationship grows in mass and power and soon finds itself gaining momentum. Eventually the stream is a river; there is turbulence, roaring rapids, and splashing against the rocks, climaxing into a great plunging waterfall from an immense height of the mountain. The dramatic and intense finale is performed on a high note. With this scene, Queen Nandi, an African queen, the "queen of queens," is to be remembered as a symbol of strength through adversity and a mother with unwavering love who raised one of history's greatest warriors of all time.

MUSIC

Example 32: Bessey: *Queen Nandi*, Scene 10, bb. 393-396

The musical score for Example 32, Bessey: *Queen Nandi*, Scene 10, bb. 393-396, is presented in a five-staff format. The top staff is Violin I, followed by Violin II, Viola, Violoncello, and Contrabass. The score begins with a tempo marking of $\text{♩} = 148$ and a time signature of 3/4. A rehearsal mark 'T' is placed above the first measure. The score is divided into four measures, numbered 393, 394, 395, and 396. Measure 393 features a *ff* dynamic. Measure 394 features a *ff trionfale* dynamic. Measure 395 features a *f* dynamic. Measure 396 features a *mf* dynamic. The Viola and Violoncello parts are marked *arco* in measures 394 and 395. The Contrabass part features a *ff* dynamic in measure 396. The score concludes with a final measure marked with a '3' and a fermata.

The finale of *Queen Nandi* is the most exciting part of the work in that it unifies the forces of the orchestra and the chorus in a grand celebration of Nandi's life. The cascading violins and violas (b. 393) which represent the great waterfall, start overlapping, creating the falling water effect using *stretto* (see example 32 above). The descending G minor pentatonic scale plays the theme against itself with repeated, closely spaced entrances (bb. 393-396).

Example 33: Bessey: *Queen Nandi*, Scene 10, bb. 402-413

The image shows a musical score for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked as quarter note = 148. The score spans measures 410 to 416. The Violin I and II parts feature a dense, cascading pattern of sixteenth notes with syncopation. The Viola part has a similar pattern but with some rests. The Violoncello and Contrabass parts provide a rhythmic foundation with quarter notes and eighth notes. Dynamic markings include *ff* (fortissimo) and *div.* (divisi). Measure 416 shows a low unison Bb for the strings.

The prominent, syncopated rhythmic pattern added a spark of interest by disrupting the pattern amongst the flurry of 16th notes (the last 16th note is unexpectedly accented before beat 3 where it is emphasized through prolongation as a tied note across the pulse). Using the full strength of the orchestra to create the four accented quarter notes (bb. 414-415) was intended to illustrate the profound significance of Nandi's human emotions (see example 33 above).

Nandi's epic-scale conclusion (b. 416) is accomplished by the full dynamic power of the orchestral *tutti* ending on the low unison Bb.

The tension-building finale of *Queen Nandi* considered all the elements of composition: fast and furious melodies, syncopated rhythm, harmonic relationships, enthusiastic dynamics, and the use of silence, all working together to propel the human spirit forward. I believed Nandi deserved the dedication of my first symphonic work, and I endeavoured to portray her courage, her struggles, and her heroic acts through music. I was inspired to retell her story as the "queen of queens" of the Zulu nation in hopes that others would understand why I held her in such high esteem.

Inkosazane Mkabayi

Scene 1

The Birth of Mkabayi

Ukuzalwa kuka Mkabayi

VISUALIZATION

The opening scene interprets the birth of Princess Mkabayi and her twin sister. After a short introductory motif by the woodwinds, the strings are used to suggest the radiation of warmth and goodwill that usually follows the birth of children. This sets the stage for a group of women from the royal household to surround Queen Mthaniya Sibiya. They are witnesses to the birth of a child who would become a kingmaker for three succeeding reigns in the Zulu nation.

MUSIC

Example 34: Bessey: *Princess Mkabayi*, Scene 1, bb. 1-5

The musical score shows two staves: Clarinet in Bb I and II, and English Horn. The tempo is marked *leggero* and the time signature is 4/4. The key signature has two flats (Bb and Eb). The tempo marking is $\text{♩} = 120$. The score is marked *mf* (mezzo-forte). A box labeled 'A' is placed above measure 5. The Clarinet part plays a series of chords in the middle register, while the English Horn plays a melodic line. Measures 1-5 are shown, with measure 6 partially visible.

In the opening theme, marked *leggero*, the clarinets add colour, harmonic support for the English horn, and add a rich fullness of sound as they perform in the middle register of their instrument.

Example 35: Bessey: *Princess Mkabayi*, Scene 1, bb. 14-24

In contrast, the clarinets maintain their rhythmic character while the English horn moves into playing sustained notes (later partially doubled by the bassoon and oboe) that sound against the moving parts of the clarinets. Later from (b. 21) the English horn moves into short-lived counterpoint with the clarinets before re-engaging with slow-moving sustained notes. Once the longer note values are introduced from (b. 16) the harmonic structure becomes more complex with an E \flat major ninth chord (bb. 16 and 17) heightened through the use of F as a non-chord note (b. 16) resolving to the root note (b. 17). The clarinets' three-note figure is linked with the large swathes in A \flat major with tonic and dominant harmony alternating (see example 35 above). The interest lies in the movement of the parts (bb. 7-26).

Example 36: Bessey: *Princess Mkabayi*, Scene 1, bb. 7-15

In the opening movement (bb. 7-26), the contour of descending and ascending melodies merge to create a richly hued sonic fabric. Harmonically, the passage is also

rich, opening with a subdominant seventh chord in bar 7 sustained across a bar-and-half ($D_b - [F -] A_b - C$). This moves to subdominant harmony (b. 9) which is sustained half-way through (b. 12) with numerous non-chord notes adding colour to the texture. Thereafter (b. 12³), the music settles on the subdominant major seventh (first in first inversion and then in root position), showing an upper third harmonic shift between subdominant and submediant harmonies. The texture is full and sumptuously crafted, as the melodic entrances from each section (strings, woodwinds and brass) independently converge and overlap to create more density in terms of harmony and thicker orchestration. This technique of overlapping melodies focuses attention on the cumulative sound rather than perceived separate elements or individuality.

Example 37: Bessey: *Princess Mkabayi*, Scene 1, bb. 40-46

The image shows a musical score for measures 40-46 of a piece by Bessey. The score is for Violin I, Violin II, Viola, Cello, and Contrabass. The tempo is marked as quarter note = 120. The key signature has two flats. The score includes a dynamic marking of 'F con fuoco' at measure 42. The Violin I and II parts feature a staccato hemiola pattern starting at measure 42. The Viola, Cello, and Contrabass parts provide harmonic support. The score includes various performance instructions such as 'ff' (fortissimo) and 'arco' (arco).

The quarter note rest (b. 41) signifies an important transition for King Jama to make his dynamic entrance. The duration of this rest was subjected to two views of thought: either absolute time or a *fermata* where the conductor would determine the duration as a breath of silence. For the sake of precision and momentum, absolute time was elected by Conductor Raiskin.

In this section, the attention to detail regarding accents, was much more than the added emphasis of each note. In this particular violin *staccato* hemiola pattern (b. 42) the melodic patterning $A_b - G - F$ suggests regular accentuation in threes where the natural grouping falls in fours. If the accents were a sixteenth note before or after the downbeat, potentially it may have been challenging for the orchestra to stay in perfect synchronization. The downbeat accentuation of individual sixteenth notes from the

three melodic notes spread across three beats strengthened the ease of performance while a hemiola sequence was still perceived.

Example 38: Bessey: *Princess Mkabayi*, Scene 1, bb. 118-123

♩ = 124

N

118 119 120 121 122 123

Soprano
An ge ke ngi vu me u ku fa ku ba bi ze Mnye ni wa m' ng'ya

Alto
An ge ke ngi vu me u ku fa ku ba bi ze Mnye ni wa m' ng'ya

Tenor
bo na i khu la A ma wel a m'a niy' kwa le l'utha ndol wam en gi yo l'nika bo na A ma wel a m'a niy' kw

Baritone
A ma wel a m'a niy' kwa le l'utha ndol wam en gi yo l'nika bo na A ma wel a m'a niy' kw

I fully explored the practices of the operatic ensemble as a composer, particularly my goal of two different melodies sung simultaneously by two characters involved in the storyline (a technique frequently encountered in western operatic practice) (see example 38 above). This did require some thinking to skilfully make two separate views or feelings (towards the royal twins) relatively clear to the listener. King Jama (tenor and baritones) and Queen Sibiya (soprano and altos) offered their reasoning at the same time. I achieved a balanced comprehension from both voices (king and queen) by creating a distinct difference and “character individuality” in the melodic contours. This was done rhythmically, harmonically and with pitch placement to each phrase. The combined approach allowed Zulu listeners to know the historical importance that clearly rested on the king’s shoulders while emotionally understanding the queen’s plea with the king as her husband. The “historical significance” and the depiction of the royal family’s “character” were equally important to me.

Scene 2
Mkabayi Is Thankful to the King
Mkabayi Uyayithusa iNkosi

VISUALIZATION

This celebratory scene displays Mkabayi's gratitude to her father for sparing her life. Mkabayi devoted her life to looking after her father and various successors of the Zulu Kingdom. The music introduces an atmosphere of joy and celebration.

MUSIC

Example 39: Bessey: *Princess Mkabayi*, Scene 2, bb. 27-37

The image shows a musical score for five string instruments: Violin I, Violin II, Viola, Violoncello, and Contra Bass. The score is for measures 27 through 37. At the top left, the tempo is marked as ♩ = 120. Above the staves, there are markings for articulation: 'staccato' and 'legato dolce'. The Violin I part starts with a 'V' marking above measure 28. The Violin II part has 'V' markings above measures 28, 31, and 32. The Viola part has 'V' markings above measures 28 and 32. The Violoncello part has 'V' markings above measures 28 and 32. The Contra Bass part has 'V' markings above measures 28 and 32. Dynamics markings include 'mf' (mezzo-forte) and 'mp' (mezzo-piano). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

After the joyful introduction, a bridging theme (representing ancestral recollection) is introduced as a long melodic line with the violins and the violas (Section B, bb. 27-37). This ancestral theme was to depict movement through time and is heard as organized patterns without a perceived time signature. In actuality, the wafting effect was achieved within an existing time signature by producing a “continuous” expressive melody flowing seamlessly across the string section. Also, by giving less importance to beat one of bar one, the rhythmic feel of the melody eludes the perception of a time signature. The unison melodies (violins, viola, flute and clarinets) continued in an

imitative approach, chained together as a flowing spirit, a reminder of the ancestors watching.

Scene 3

Orchestrating the Marriage

Wahlelela Uyise Umshado

VISUALIZATION

Scene 3 starts with a dynamic introduction: we perceive the name Mkabayi is echoing throughout the land. Whether it is a shout of joy or cursing will soon be revealed. The Zulu nation has no heir, and the people are distressed. Mkabayi single-handedly comes up with a solution and is celebrated as a heroine. In this scene, Mkabayi, sensing that her father was disinterested in the desperate situation regarding an heir, encourages Mthaniya on her father's behalf. Mkabayi introduces King Jama and Mthaniya and they dance together elegantly (Section C). The relationship is kindled and from it comes forth the long-awaited heir, Senzangakhona.

MUSIC

Example 40: Bessey: *Princess Mkabayi*, Scene 3, bb. 1-15

The musical score for Example 40, titled "Princess Mkabayi" from Scene 3, measures 1-15. It features vocal parts for Soprano, Alto, Tenor, and Baritone, along with Violin I and Violin II. The tempo is marked "affettuoso espressivo" with a quarter note equal to 120 (♩ = 120). The key signature has one flat (B-flat major or D minor). The lyrics are: "M ka bayi M ka bayi U yi se a ka na yo in do da na" for Soprano and Alto; "M ka bayi M ka bayi U yi ba a ka na yo in do da na" for Alto; "M ka bayi M ka bayi I siz we a si na yo" for Tenor and Baritone. Dynamic markings include *ff* (fortissimo), *f* (forte), *p* (piano), *subito p* (suddenly piano), and *mf* (mezzo-forte). A section starting at measure 10 is marked *A* *affettuoso*. The score also includes performance instructions like *div* (divisi) and *tutti* for the violins.

It is at double pianissimo that Mkabayi is introduced (bb.1-2). She was a powerful monarch who was known to work behind the scenes, thus her unassuming power is represented by the *pianissimo* unassuming “minor second” motif. The semitone pitch relationship of B \flat to A natural (the 5th of the Dm chord) creates an instant sense of suspense and yearning (conceptually like the introduction of Beethoven’s 5th Symphony).

Mkabayi’s power, strength, and undeniable authority as defender of the royal family was formally announced (bb. 7-8) with a triple fortissimo motif of the choir and orchestra in full force. The choir’s proclamation of her name (the D natural to E natural to F natural motif suspended on the 3rd of the Dm chord) indicates that when Mkabayi spoke, it was a matter of great importance to the Zulu nation.

To support this line of thinking, my opening intention was to use suggestive musical motifs and dynamic contrast, techniques potentially to induce an intense emotional response from the listeners. The iconic “minor second” motif would arouse anticipation, while the contrasting dynamic levels of the explosive proclamation of her name communicated Mkabayi’s power on a deeper level evoking the listener’s sense of awe.

Example 41: Bessey: *Princess Mkabayi*, Scene 3, bb. 26-32

The image shows a musical score for measures 26-32. At the top left, there is a box with the letter 'C' and the tempo marking 'gioioso' with a quarter note equal to 126. The score is arranged in a system with eight staves. From top to bottom, the staves are: Flute I, Violin I, Violin II, Viola, Violoncello, Contrabass, Horn in F I, and Tuba. Measure numbers 26, 27, 28, 29, 30, 31, and 32 are indicated above the Flute I staff. Dynamic markings include *f*, *pp*, *pizz*, *mp*, and *mf*. Performance instructions like *pizz* and *gioioso* are also present.

In Section C, we are immediately engrossed in a sense of hope and joy (*gioioso*), as Mkabayi's plan (for Jama to dance with Mthaniya) to ensure an heir looks promising. The flutes, first violins (*arco*), second violins (*pizzicato*), and violas (*arco*) playfully conjure the character of a music box with a light-hearted blend of slurred and *pizzicato* rhythms pulling each step into the next step, a perfect synchronization for a tentative king and potential queen's first dance. The 16th note *staccatissimo* melodies of the flutes (based on the G minor pentatonic scale) represent their apprehension. The descending chord progression (using both major and minor chords) and ascending bass notes of the woodwinds support Mkabayi's behind the scene efforts to stage a romantic atmosphere.

The four French horns and tuba (bb. 26-32) play the main theme (slurred notation) connoting potential love and tender affection between the couple.

Despite contrasting sounds within the orchestration of the scene, the overall perception remains joyful, reflecting the happiness concerning the courtship which has been orchestrated by Mkabayi.

Scene 5

Mkabayi Steps Down

Mkabayi Wayideda Inkundla

VISUALIZATION

Once Senzangakhona was of age, his older sister Mkabayi stepped down for him to be able to rule. Visually, she slowly steps backwards into darkness symbolically representing her respect/obligation (bowing out) in deference to her brother and his succession as ruler. Unfortunately, he was not destined to live long.

MUSIC

Example 42: Bessey: *Princess Mkabayi*, Scene 5, bb. 147-155

The musical score is for measures 147-155 of a piece. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked as *leggiero* with a quarter note equal to 120 beats per minute. The key signature has one flat (B-flat) and the time signature is common time (C). Measures 147 and 148 contain triplet quarter notes in all parts, marked *mp*. Measures 149 and 150 continue with triplet quarter notes, also marked *mp*. From measure 151 onwards, the parts transition to a melodic line with slurs and staccato articulation. The Violoncello and Contrabass parts end with a *sfz fff* dynamic marking.

To enhance the concept of Mkabayi slowly stepping backwards, I created a melodic line with effective slurring followed by *staccato* articulation. This created the sensation of hesitation (walking backward). It was not my intention to retrograde the pitches but just the rhythm of the triplet quarter notes with quick *crescendo* and *decrescendo* swells.

It was also not my intention to write a palindrome but only to support Mkabayi's submission to the new King.

Example 43: Bessey: *Princess Mkabayi*, Scene 5, bb. 157-162

$\text{♩} = 120$
 157 158 159 160 161 162
solenne tremolo
f molto *pp* *f molto* *f molto*

The *solenne* tremolo of the strings added the quivering and trembling effect to represent the momentousness of the situation. Mkabayi had all the power but relinquished it to her younger brother representing a pivotal moment in history.

Scene 9

Mkabayi Orchestrates the King's Assassination

uMkabayi uhlela itulo lokususwa kweNkosi

VISUALIZATION

We see Mkabayi dancing slowly as in a deep trance to the prophetic bassoon soloist. Maidens slowly approach her and she whispers in their ears. Each departs in haste to help spread the rumors she is concocting and the seeds of anger towards her nephew, King Shaka. Prince Dingane, Prince Mhlangana and Mbopha arrive to plot with Mkabayi.

MUSIC

Example 44: Bessey: *Princess Mkabayi*, Scene 9, bb. 308-322

Bassoon Solo Espressivo Tragico $\text{♩} = 120$
 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322
f *accel.*

My decision to use the unaccompanied bassoon as a solo instrument was influenced by the bassoon solo in *The Rite of Spring* by Igor Stravinsky. Stravinsky's use of the bassoon deeply impressed me and has had a lasting impact on my musical creativity in terms of imagination and musical freedom. Following Stravinsky's prominent use of the bassoon, it has featured in many twentieth-century styled compositions.

The solo bassoon marked *espressivo tragico* expresses Princess Mkabayi's tormented soul as she contemplates going through with the assassination of her nephew, King Shaka (see example 44 above).

Example 45: Bessey: *Princess Mkabayi*, Scene 9, bb. 332-338

The musical score for Example 45 consists of four staves: Violin I, Violin II, Viola, and Violoncello. Above the staves, the tempo is marked as $\text{♩} = 120$ and the mood as *affettuoso* and *marcato*. A large 'U' symbol is present above the tempo marking. The measures are numbered 332 through 338. The music is marked with a forte 'f' dynamic. The Violin I and II parts play a melodic line, while the Viola and Violoncello parts provide a harmonic accompaniment. The key signature has one flat (Bb).

The soloist gradually builds up from a monophonic beginning into the three-part haunting harmony. This engaging progression from Cm7 (no 5th) to B half diminished 7th (no 5th) and then to Em 7th (no 5th) created the pensive mood of the strings (bb. 332-337). Even though she was filled with power, Mkabayi was frightened by Shaka's sangoma's powers which were perceived as being beyond human understanding. There was a foreboding sense of potential doom for Shaka in the air. Something ominous was brewing

Scene 10 Finale

VISUALIZATION

Zulu legend extols Mkabayi for her intelligence and her bravery and acknowledges her role in the development of major events in the Zulu monarchy. Once his mother, Queen Nandi, died, Shaka being inconsolable, lost his mind and began abusing power. Mkabayi conspired against him for those reasons. Before Shaka's assassination, Mkabayi had won the hearts of the Zulu nation, however, Shamase indicates public opinion turned on her. He says, "[i]n 1835 when Captain Allen F. Gardiner, Royal Navy, visited the Zulu emperor Dingane on missionary work, he found Mkabayi old, but still very powerful (Fynn to Shepstone 1857: 58/381). She died a lonely woman in 1843 during the reign of Mpande, who succeeded Dingane to the Zulu throne. For her part in the assassination of Emperor Shaka, Mkabayi remains condemned to the present day."²⁷

Musically, I portrayed Mkabayi as a powerful figure, and as a heroine, even in the context of King Shaka's assassination. I discussed this with HRH Prince Nhlanguiso Zulu who commented that his father, King Goodwill Zwelithini, was a firm believer in the equal status of men and women and would approve of my assertions concerning Princess Mkabayi.

In this finale, Mkabayi's status is highly elevated in the eyes and hearts of the people for having such an important role in shaping the great Zulu nation. She was always there as a pillar of strength for the royal household. She was an avenue of advancement for people, regardless of status, and she utterly opposed the abuse of power. She would never be forgotten.

In the final scene, the orchestra and choir climb to an elated state of joy in praising her: *Mkabayi wena uyiqhawekazi* (Mkabayi you are a heroine), *Walungisa indlela*

²⁷ "She died a lonely woman in 1843 during the reign of Mpande, who succeeded Dingane to the Zulu throne. For her part in the assassination of Emperor Shaka, Mkabayi remains condemned to the present day" (Shamase 2017).

yesizwe sakwaZulu (She prepared the way for the Zulu great Nation!) *Walungisa...*
 (She prepared...) *Indlela!* (The Way)....

MUSIC

Example 46: Bessey: *Princess Mkabayi*, Scene 10, bb. 384-392

AA Scene (10) Finale
ff grandioso

♩ = 120

384 385 386 387 388 389 390 391 392

Soprano
 na ni A wu zan ge u si qa le ki se - we - na u yi we ka zi wa lun gi sa in dle la ye siz we

Alto
 na ni A wu zan ge u si qa le ki se - we - na u yi we ka zi wa lun gi sa in dle la ye siz we

Tenor
 bayi M ka bayi - - we - na u yi we ka zi wa lun gi sa in dle la ye siz we

Baritone
 bayi M ka bayi - - we - na u yi we ka zi wa lun gi sa in dle la ye siz we

Violin I
grandioso
ff

Violin II
ff

Viola
f

Violoncello
f

Contrabass
f

The final scene of the work opens with a commanding chorus at letter AA (marked *grandioso*). The choir powerfully conveys that even with the dark cloud of Shaka’s assassination hanging historically over her head (taking these actions in context), Mkabayi prepared the way for a first-born son (*Walungisa indlela yokuzalwa kwenkosana*) who would be known and remembered throughout time. This chorus represents the highpoint on my “emotions timeline” and hopefully provides a subjectively powerful experience for each audience member whether Zulu- or non-Zulu speaking.

The powerful repeated singing of her name “Mkaybayi” uses the orchestration technique, the “pedal,” and occurs in the tenor and baritone voices, doubled instrumentally by the bass trombone, tuba, cello, and contrabass, and can be heard in a few bars (b. 381 beat 4), (b. 383 beat 4), (b. 385 beat 4) as seen above in example

46. Instrumentally, the repeated “pedal” is sustained (dotted half note), while the chord progression outlined by the violins (B \flat over E \flat - F - G minor) builds the intensity with changing keys above the C bass pedal.

The syncopated accented rhythms (bb. 384-387) played by the violins were purposely developed to heighten tension against the regular patterns of the other melodies. The strong accents establish a sense of anticipation, a yearning for the chorus. The chorus melody is more on the beat (half notes followed by quarter notes - repeated) fulfilling the “tension and release” feeling to convey the revelation that Mkabayi made a way for an heir.

Her actions were known and appreciated by the people, and her status was elevated in the eyes and hearts of the Zulu nation.

Example 47: Bessey: *Princess Mkabayi*, Scene 10, bb. 393-403

The musical score for Example 47, measures 393-403, is presented below. The tempo is marked as quarter note = 120. A 'BB' box highlights measures 396-398. The vocal parts (Soprano, Alto, Tenor, Baritone) sing the lyrics: "sak wa Zu lu Wa lun gi sa - In die la". The instrumental parts (Violin I, Violin II, Viola, Violoncello, Contrabass) provide accompaniment, with dynamics ranging from *ff* to *fff*.

The unified forces (*fff* accented quarter notes) of the orchestra and the chorus speak the final words in a grand celebration of Mkabayi’s life. This chorus in both words and sounds uplifts Mkabayi as a heroine, powerfully concluding that she made a way for the Zulu nation.

USING TECHNOLOGY AS A 21ST CENTURY COMPOSER

As a 21st century composer, my approach to composition (large symphonic works for orchestra) is a combination of my imagination and creativity, cultural diversity, and the western theory I learned while at North Texas State University.

In 1987, I moved to South Africa where I became accustomed to using technology to craft my art. With more than two decades of experience in self-built recording studios, it was in 2014 that I began to record my live performances (virtual orchestral instruments) using a digital piano for the third phase of my repertoire (orchestral phase). In creating my compositions, I recorded each orchestral instrument one at a time (with repeated performances) until every instrument in the scene was recorded. My completed and final live full digital performances were saved as a midi file in Logic Pro and then transferred to Sibelius, a software driven notation program. The midi (data) file was an exact copy of the live performance of the complete orchestral composition. To have it performed by a live orchestra, however, it would be my responsibility and obligation to produce and provide the orchestra's musicians with printed parts that would serve as an excellent and articulate road map inclusive of key signatures, transposition, dynamics, expressions, rehearsal letters, optimization of staves and bar lines, and most importantly, all the notes at the correct pitch and in the correct timing.

Musicians rely on written parts, and those parts must represent what I was thinking as composer. Also, the notation had to be interpreted by the performer with a high degree of accuracy. Thus, the notation would have to contain the right amount of detail and be a perfect balance between too little (not specific enough) or too much (overwhelming) detail. I took this very seriously as the notation was my core communication between composer, conductor and performer. Using Sibelius was incredibly helpful, but it did not eliminate the necessary knowledge and skill to be able to notate the individual parts and conductor's score.

My approach to notation stems from my musical training in university while studying to become, potentially, a band director. The fundamentals of playing woodwinds,

percussion and brass instruments were taught in instrumental lab courses where we learned to play each instrument. As a result of those labs, I came to understand and appreciate the character and personality of each instrument through daily practice on those instruments. I learned that breathing was an integral part of performance, as breathing indicated the beginning and natural duration of every phrase. Thus, when playing a virtual instrument on the keyboard, I brought to the performance my experience of playing real instruments in terms of my approach of breathing, phrasing, releases, articulation, and dynamics. My appreciation of the uniqueness of each instrument and its relationship to the whole symphonic orchestra is integral to my approach to composition.

With regard to strings, I worked one-on-one with musicians in the KZNPO to perfect the notation concerning up and down bowing. Violins being a prominent and featured instrument in my symphonies, I worked closely with violinists typically singing the melodies to them and having them play them back in a way most conducive to achieve the sound and melodic articulation required. I am especially grateful to my trusted friend, violinist and KZNPO acting Concert Master Ralitzza Macheva, for her assistance and perfect interpretation and notation.

Example 48: Bessey: *Princess Mkabayi*, Scene 2, bb. 9-12

The image shows a musical score for two violins, Violin I and Violin II, covering measures 9 through 12. The music is in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The tempo is marked as quarter note = 124. Measure 9 starts with a *mf* dynamic and features a melodic line in Violin I with a *mf* dynamic and a rhythmic accompaniment in Violin II. Measures 10 and 11 continue the melodic development in Violin I with *mf* dynamics and the accompaniment in Violin II. Measure 12 features a crescendo in both parts, with Violin I reaching a *ff* dynamic and Violin II reaching a *f* dynamic. The score includes various bowing directions (V) and phrasing slurs to indicate articulation and dynamics.

The important role notation plays as an opportunity for continuous communication with an orchestra should never be underestimated. It is a valuable road map that everyone uses to collectively journey to the final musical destination.

CONCLUSION

As a South African composer, I strive for greater inclusivity and music accessibility, seeking to transcend culture, class, and ethnicity through development of my own African orchestral repertoire. I hope and believe my works have contributed and will continue to contribute to the national classical music experience, pulling audiences in through an examination of a particular history heretofore rarely experienced through classical music.

For one with no previous schooling in Zulu history (I grew up in Canada) this endeavour required my own intensive research of Zulu history, especially that of Zulu royalty, and I think the focused cultural exploration afforded me the opportunity for legitimacy in my composition of a unique cross-cultural repertoire. The perspectives I developed on Zulu culture were the inspiration for the two musical compositions, *Queen Nandi* and *Princess Mkabayi*, and I am aware that I would not have had those perspectives without the research. This was a critical element of my compositional approach, as I believe in the importance of telling South African stories in a way that is truly relevant, authentic and uplifting and maintains the integrity of history and culture when expressed through the arts.

Through use of “visualisation techniques,” I believe I have been able to take listeners on a journey into the lives of Queen Nandi and Princess Mkabayi and allowed them to experience through imagination a specific moment in time that happened hundreds of years ago. By employing the visualization approach, I aimed to increase the enjoyment of the music and the story through enhancing an opportunity for the listener’s emotional response. I have hope and belief that audiences were assisted to feel the height of great elation or the depths of deep sorrow through my music.

Another unique aspect of this repertoire is the “hybrid rhythmic approach” which has also been the beginning of a new model for my music. Emerging from a desire to create a fresh new classical sound (dubbed “urban classical”) I have hoped to incorporate rhythms that are both familiar and surprising and thereby potentially attractive to new and broader audiences in terms of a new concert-going demographic.

Understanding and respecting classically trained musicians, I have hoped to contribute something which is intellectually and technically stimulating for the performers which would simultaneously provoke a cultural “awakening” and experience of social cohesion with the audience and the broader community. In truth, I composed this African-inspired repertoire with great passion and effort toward enjoyment for all without compromise.

The post-apartheid “new South Africa” is experiencing a paradigm shift in various aspects of social, governmental, and cultural life. This has come with changes in government priorities, including funding priorities, and South Africa’s orchestras have been significantly impacted.²⁸

It is hoped that additional performances of this and similar African orchestral repertoires and other cross-cultural symphonic works will contribute to a strengthening of the nation’s classical music genre. It is also hoped we will continue to build social cohesiveness through the platform of orchestral and choral music, share important human stories, and grow new audiences with potential to realize positive change through the arts.

²⁸ “In South Africa, orchestras moved from fully government subsidised organizations to self-sustaining companies after closure of almost all orchestras in 2000 due to new political leadership and cultural funding redirections. The South African government’s policy on Art and Culture has been completely restructured in the view of the post-apartheid government’s new priorities” (Burdukova, 2010).

LIST OF REFERENCES

- Africa Amoja. (2022). *What is a Sangoma?*
<https://africaamoja.com/what-is-a-sangoma/>
(accessed 18 November 2022).
- Ballet and Opera. (2022). *Irina Kolesnikova (Principal Dancer)*,
<https://balletandopera.com/?person=348&page=catalog>
(accessed 25 October 2022).
- Bessey, W. (2018). *Inkosazane Mkabayi*, Unpublished score. Durban.
- Bessey, W. (2016). *Nandi iNdlovukazi yezi Ndlovukazi*, Unpublished score. Durban.
- Broadcast Research Council of SA. (2022). *Radio Audience Measurement Survey (RAMs)*, <https://brcsa.org.za/radio-audience-trends/>
(accessed 13 November 2022).
- Burdukova, P. (2010). *An analysis of the status of orchestras in South Africa*
<https://repository.up.ac.za/bitstream/handle/2263/28254/dissertation.pdf?sequence=1>
(accessed 23 September 2022).
- Calm Radio. (2022). *How ballet music became classical music*,
<https://calmradio.com/calmlife/5527-how-ballet-music-became-classical-music>
(accessed 13 September 2022).
- Classical Cat. (2022). *Biography Igor Stravinsky*,
https://www.classiccat.net/stravinsky_i/biography.php
(accessed 13 September 2022).
- Classic FM. (2022). *Andrew Lloyd Webber*,
<https://www.classicfm.com/composers/lloyd-webber/>
(accessed 13 September 2022).
- Danceask. (2022). *Indlamu dance – South Africa: The Zulu war dance*,
<https://danceask.net/indlamu-dance-south-africa/>
(accessed 31 October 2022).
- Encyclopedia Britannica. (2022). *Isicathamiya Music*,
<https://www.britannica.com/search?query=isicathamiya>
(accessed 13 September 2022).
- Eshowe the Heart of Zululand. (2022). *Nandi's Grave*, <https://eshowe.com/nandis-grave/>
(accessed 13 September 2022).

Eshowe the Heart of Zululand. (2022). *Zulu Dance*, <https://eshowe.com/zulu-dance/> (accessed 13 September 2022).

Face2Face. (2022). *Why this rebel princess of Zulu Kingdom plotted the killing of her own nephew, Shaka Zulu*, <https://face2faceafrica.com/article/the-rebel-princess-of-zulu-kingdom-who-plotted-the-killing-of-her-own-nephew-shaka-zulu12> (accessed 13 September 2022).

Macmillan Dictionary. (2022). *Maskanda Definitions and Synonyms*, <https://www.macmillandictionary.com/dictionary/british/maskanda> (accessed 13 September 2022).

Mandela, T. (2005). *Ugubhu – Indigenous African Music (IAM) Transcription Project*, <https://iamtranscriptions.org> (accessed 3 September 2022).

Mangum, J. (2022). *The Rite of Spring Igor Stravinsky*, <https://www.laphil.com/musicdb/pieces/4796/the-rite-of-spring> (accessed 13 September 2022).

Markets of Warwick. (2022). *Discover 9 Distinct Markets*, <https://www.marketsofwarwick.co.za/> (accessed 24 October 2022).

Massmart. (2022). *Game Online Shopping*, <https://www.game.co.za> (accessed 6 September 2022).

Peers, C. (2022). *King Shaka's Zulu Extracted from Rorke's Drift & Isandlwana 1879*, <https://www.thehistorypress.co.uk/articles/king-shaka-s-zulu/> (accessed 13 September 2022).

Pianochord. (2022). *Cadd 9 and Cadd 2 piano chords*, <https://www.pianochord.org> (accessed 3 November 2022).

Raiskin, D. (2022). *Daniel Raiskin biography*, <http://danielraiskin.com/en/biography> (accessed 13 September 2022).

RT Russiapedia. (2022). *Prominent Russians: Igor Stravinsky*, <https://russiapedia.rt.com/prominent-russians/igor-stra>. (accessed 13 September 2022).

Shamase, M. (2017). *Women king makers: The case of Zulu princess Mkabayi Kajama*, <https://journals.co.za/doi/abs/10.10520/EJC-c1ef00142> (accessed 13 September 2022).

Shamase, M. (2017). *The royal women of the Zulu monarchy – through the keyhole of oral history: Princess Mkabayi Kajama*, <https://journals.co.za/doi/pdf/10.10520/EJC155748> (accessed 13 September 2022).

Shamase, M. (2014). *The royal women of the Zulu monarchy – through the keyhole of oral history: Queens Nandi (c. 1764 – c.1827) and Monase (c. 1797 – 1880)*, <https://journals.co.za/doi/pdf/10.10520/EJC155748> (accessed 2 November 2022).

Szabo, K. (2011). *The evolution of style in the neoclassical works of Stravinsky*, <https://commons.lib.jmu.edu/diss201019/83> (accessed 13 September 2022).

Tesfu, J. (2008). *Shaka Zulu (1787-1828)*, <https://www.blackpast.org/global-african-history/zulu-shaka-1787-1828> (accessed 13 September 2022).

The Spar Group. (2022). *About Spar: Company*, <https://www.spar.co.za/About-Spar/Company> (accessed 6 September 2022).

Interviews

Dlamini, S. (2016). *Interview with W. Bessey*. 5 February, UKZN, Durban.

KaNozulu, M. (2018). *Interview with W. Bessey*. 11 March, Lamontville, Durban.

Khoza, M. (2018). *Interview with W. Bessey*. 15 June, ICC, Durban.

Mdeletshe, B. (2019). *Interview with W. Bessey*. 8 November, Durban.

Raiskin, D. (2018). *Interview with W. Bessey*. 5 September, Umhlanga Rocks.

Shamase, M. (2020). *Interview with W. Bessey*. 14 October, Zululand.

Vries, M. (2022). *Interview with W. Bessey*. 1 May, Hilton, KZN.

Zulu, N. (2015). *Interview with W. Bessey*. 16 August, Durban.

Discography

Bessey, W. (2014 – 2018). *Nandi, iNdlovukazi yeziNdlovukazi and Inkosazane Mkabayi*. Digital Technologies: Durban.

Live artists: Siphokazi Maphumulo (soprano), Nombuso Zama (soprano), Sizakele Masuku (alto), Nana Mkhize (alto), Smagna Cebekhulu (tenor), Wayne Mkhize (tenor), Andile Dlamini (bass), Ralitza Macheva (violin), Annamarie D'Andrea (viola), Aristide du Plessis (cello), Ralitsa Pechoux (cello) and Simon Milliken (double bass). All virtual instruments performed on the keyboard by Warren Bessey (composer).

Nandi, iNdlovukazi yeziNdlovukazi

Queen Nandi 1 mp3 - Composer Version (192k resolution, 9.5 MB file size, 7:56 duration)

Scene (1)

“Standing at the Top of the Mountain”
(*Umi escongweni sentaba*)

Scene (2)

“Dancing through the Enchanted Forest”
(*Udansa ehlathini lemilingo*)

Scene (3)

“The Intriguing Beauty of Queen Nandi at the Riverside”
(*Ubuhle Obuyisimanga BeNdlovukazi uNandi Emfuleni*)

Scene (4)

“The Kings Speaks”
(*Ukukhuluma Kwamakhosi*)

Scene (5)

“The Banishment”
(*Ukudingiswa*)

Scene (6)

“The Queen’s Exile”
(*Ukujubalala KweNdlovukazi*)

Queen Nandi 2 mp3 - Composer Version (192k resolution, 3.6 MB file size, 2:59 duration)

Scene (7)

“The Triumphant Return of Queen Nandi”

(Ukubuya okuyindabuzekwayo KweNdlovukazi uNandi)

Queen Nandi 3 mp3 - Composer Version (192k resolution, 3.3 MB file size, 2:44 duration)

Scene (8)

“The Spirit of the River”

(Umoya Womfula)

Scene (9)

Ndlovukazi Nandi KaBhebhe Wase Langeni

Scene (10)

“The Great Waterfall”

(Impophoma enkulu)

Inkosazane Mkabayi

Princess Mkabayi 1 mp3 - Composer Version (192k resolution, 6.5 MB file size, 5:27 duration)

Scene 1

“The Birth of Mkabayi”

(Ukuzalwa kuka Mkabayi)

Princess Mkabayi 2 mp3 - Composer Version (192k resolution, 5.5 MB file size, 4:33 duration)

“Mkabayi Is Thankful to the King”

(Mkabayi Uyayithusa iNkosi)

Princess Mkabayi 3 mp3 - Composer Version (192k resolution, 16.6 MB file size, 13:50 duration)

Scene 3

“Orchestrating the Marriage”

(Wahlelela Uyise Umshado)

Scene 4

“Mkabayi Says It All”

(Mkabayi Ukhuluma Kuzwakale)

Scene 5

“Mkabayi Steps Down”

(Mkabayi Wayideda Inkundla)

Scene 6
“Mkabayi Encourages Shaka to Seize Power”
(*Mkabayi Wathi kuShaka makahlwithe ubukhosi*)

Scene 7
“The Lament for Queen Nandi”
(*Ukuzilelwa kwaNdlovukazi u Nandi*)

Scene 8
“The Shadow of Queen Nandi’s Death”
(*Ukuzilelwa kweNdlovukazi uNandi*)

Scene 9
“Mkabayi Orchestrates The King’s Assassination”
(*uMkabayi uhlela itulo lokususwa kweNkosi*)

Scene 10
“Finale”