THE LIFE AND WORK OF

BENJAMIN TYAMZASHE,

A CONTEMPORARY XHOSA COMPOSER.

Thesis

submitted to satisfy the requirements for the degree of Master of Music in the Department of Music of Rhodes University by

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B. MUS. L.R.S.M.

Eli Bhisho likhaya lam,
Andisokuze ndiye ndaw',
Andilithandi sisimanga ngase
mlanjeni,
Ungabona imithonjana kuloo mlanjana
we Qonce,
Ungabona nemilisela khaya kweli Bhisho,
Kuloo makhaya Ntsundu,
Silithanda ngokwenene.
I-Bhisho likhaya lam,
Andisokuze ndiye ndaw.'

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This Bhisho is my home,
I shall never go anywhere else,
I love it very much; near the rivers
you can see little springs,
At that little river Qonce,
You can see the youth at home
at this Bhisho,
At those homes of the brown people,
We love it, truly,
Bhisho is my home,
I shall never go anywhere else.

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B. J. P. Iyamuremye

F O R E W O R D

Although I had occasionally heard Bantu music in the past, interest in it as a subject for study was not aroused until Prof. G. Gruber, Head of the Music Dept., Rhodes University, suggested it. His advice that I should confine myself to present-day Xhosa music presented both a challenge and a fascinating field for study. The decision as to what particular subject to choose was difficult to reach. Dr. Mayr, senior lecturer in the Dept., discussed the matter with Dr. Y.Huskisson, Organisor of Bantu music, Radio Bantu, Johannesburg, and she suggested I write on the life and works of Benjamin Tyamzashe, whom she regards as the most worthy composer among the Xhosa, and indeed the only real pioneer Xhosa composer still living.

Tyamzashe is certainly the most prolific composer; he has been steadily writing for over half a century and continues to do so, in spite of his 77 years. Most important of all, in both his career and his works he illustrates very well some of the problems which beset many contemporary Bantu composers. This is the main reason for this study.

In I93I Prof. P.R.Kirby wrote an article on the influence of Western civilization on Bantu music, in which he described the state of affairs in Bantu music as it was then. The position is not so different today. He pointed out that, although the Bantu had rapidly accepted a musical system completely foreign to their own, they had in no way grasped it properly. This system, which brought with it many problems is, in his

opinion, quite wrong. He writes: "...if further proof is required it may be found in the prolific writings of native composers.....they have been hampered in their musical work just as they have been hindered in a hundred other directions by the force of circumstances."(Western Civilization and the Natives of South Africa, ed. I.Schapera, London, I934, p.I38).

Like many of them, Tyamzashe was brought up on four-part music of a religious nature, although largely because of the circumstances of his life he came into contact with other types of Western music which influenced his own. Realizing that his acquired knowledge of musical form and grammar was far from sufficient, he took a correspondence course with the Tonic Solfa College, London. While I do not wish to condemn such correspondence courses, in my experience they do not give the Bantu a firm grasp of musical principles. Also, many Bantu who undertake University correspondence courses find it difficult to stay the course. But this was the best Tyamzashe could do, as music taught in the schools and institutions offered even less.

In this study I have tried to show what Tyamzashe has achieved without the solid musical training any composer worthy of the name should undergo. I have also tried to show the forming of his own musical style under the impact of outside influences. This study is therefore not to teach one anything new, but simply to communicate the results of three years research. In it I have attempted to set the scene in which Tyamzashe's life unfolded itself under the influences of people and circumstances. In doing so I have tried to bear in mind the main theme - Tyamzashe himself. My problem was not so much what to include but what to leave out; thus I have not provided the scene with a detailed background. The section on missionary contact is necessary for an understanding of the great changes brought about by

culture contact, as well as for putting Tyamzashe into his historical background. I have also stressed Lovedale because musical change as exemplified in the music of early Bantu converts was centralized there.

Finally, the thesis of this study is: despite the changes introduced into Bantu music by culture contact, one perceives, in the works of Tyamzashe, the beginnings of a new pattern of integration.

This study was sponsored by the National Council of Social Research. It was officially undertaken over a period of two years - from March I965 to March I967.

In collecting material I moved about the Eastern Cape - Grahamstown, King William's Town, Fort Beaufort, Alice, Queenstown, Lady Frere, Indwe and districts, and Cala and Engcobo in the Transkei.

Tyamzashe gave me all the information about himself. I first met him in Grahamstown in June, I964, when he arrived there in reply to my letter informing him of my intentions. At his request I drew up a Questionnaire which I sent to him, and which he in time returned. While he disliked the formality of the Questionnaire, at that stage he felt better able to cope by sitting down at leisure and answering questions. From January I965 we corresponded regularly.

In the meantime I began to collect all Xhosa songs I could get. Addresses of persons likely to help me were obtained from the Sub-Inspector of Bantu Education, Mr. Nduna, of Grahamstown. A study of missionary work in the Eastern Cape and the Transkei was also made, and all available information on Ntsikana, the first African convert to compose hymns, was collected and written up. Transcriptions were made of songs which began to trickle in, of Xhosa Presbyterian and Wesleyan hymns, and the Lovedale collection of music by John Bokwe. Tyamzashe's songs also began to arrive.

I attended Bantu school concerts, song competitions and choir

rehearsals at which I was able to collaborate with Mr. Ngesi of Grahamstown, who put his choir's repertoire at my disposal. He and Mrs. Ngesi began the tedious task of translating some Xhosa scripts into English. The S.A.B.C., Grahamstown) permitted me to work through their Bantu record library. Mr. Mfamana and Mr. Jorha were very helpful there.

I visited Tyamzashe for the first time in September, I965. He was then at St. Augustine's Mission -Mhlanga - about I5 miles from Indwe. I actually met him quite unexpectedly at an out-station - St. Joseph's -I3 miles from Mhlanga. After losing the way and snatching some sleep in the car, I drove up to the station in the hope of finding someone to ask the way to Mhlanga, only to be told that Tyamzashe was in the church recording his Missa I. I do not know who was the more surprised.

My visit at Mhlanga lasted five days, during which we had many extensive and leisurely conversations. The missionaries did everything possible to make my stay a happy and profitable one. Tyamzashe was busy writing liturgical music, and I was able to attend rehearsals of many of these works under Tyamzashe himself.

After this I visited Tyamzashe regularly at Mhlanga, and at Lumko and Glen Grey Hospital in Lady Frere district. Lumko, a Roman Catholic mission and Language Institute, became my headquarters whenever I did field work or visited Tyamzashe. The priests of the Mission did everything to help, providing tape-recorders, tapes, and even transport. Furthermore, they placed at my disposal their excellent library, where I was able to read up considerably on anthropology under the expert supervision of Fr. P.J.Whooley, himself an anthropologist. I used the Lumko library a great deal after Prof. Hammond-Tooke, Head of the Dept. of Social Anthropology, Rhodes University, drew my attention to the fact that while I had made a study of missionary activity among the Cape Nguni and their musical life, I knew little of their social institutions,

culture and manner of life.

One problem which soon arose was that of language. Zulu did not help me at all when it came to Xhosa texts and everyday speech, so I attended two courses in Xhosa at Lumko. This helped me considerably.

Other difficulties encountered were the usual ones - car trouble and roads and spruits made treacherous in rainy weather. Despite my ignorance of the mechanics of a car, nothing disastrous ever happened. When my car became stuck in the mud, the Africans from nearby kraals were always willing to pull it out. I found asking questions rather difficult at first, and made many blunders, but soon got used to the typical African indirect approach to questions. I also learned that the African will often tell you what he thinks you want to know.

Tyamzashe did much to make things easy for me, particularly among the Thembus in the Lady Frere district. I was even called by the native name he has given me. Also, in spite of difficulties, luck was often on my side. I recall one occasion on which I crossed a flooded spruit as I was in a hurry to get back to Grahamstown. I learnt the next day that a tractor had disappeared two weeks before - in a quicksand there.

On another occasion I lost touch with Tyamzashe. On going up to Lady Frere, I heard he had been ill in Glen Grey hospital. Some months later I again lost touch with him. Then I became ill and received treatment at the same hospital - only to learn that he had arrived there to write music.

The co-operation and voluntary assistance I received on my trips about the Ciskei and Transkei is, I think, more than anyone could have hoped for. The traders were very helpful, informing me of events due to take place. One of these, whose name I do not know, was kind enough to give Tyamzashe a lift when the train from Indwe to Mhlanga broke down. Tyamzashe had promised to be at Mhlanga when I departed, and he eventually arrived as he said he would - in the trader's Citroen.

A C K N O W L E D G E M E N T S

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I relied to a great extent on the help of many individuals. It is impossible to acknowledge them all as a notebook containing their names, together with all my collected material and equipment, was lost when my car was robbed. Thus if I omit anyone I can only apologize for unavoidably doing so.

Grateful thanks are due to : Dr. van der Riet and his Staff who put at my disposal the facilities for research provided by the Cory Library, Rhodes University; Dr. J.A,I,Agar-Hamilton, former Director of the I.S.E.R., Rhodes, for his advice and assistance; Mrs. Mostert, secretary to the I.S.E.R., who helped in countless little ways; Dr. R. Mayr for his criticism and advice; Dr. Branford, Dept. of English, for the loan of his tape-recorder; the S.A.B.C., Grahamstown; the Revs. T.J.O'Dea, P.Prendergast, R.Voisin, the Principal and Staff of St. Peter Claver's Mission school, the Principal and Staff of Makana B.C. school, all of Grahamstown.

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I am deeply grateful to the Lovedale Press, in particular the Manageress, who provided me with important information from time to time; to Mr. Selborne Bokwe, of King William's Town; to the Editor and Staff of the "Star", who went to much trouble to answer my queries.

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I cannot omit the help I have received from my family, to whom I am deeply grateful. After the loss of collected material, it was their patience, encouragement and material assistance that made reconstruction of this thesis possible.

To Benjamin Tyamzashe himself I owe a great debt of thanks. This work could never have been undertaken without his generous and whole-hearted co-operation, and this I gratefully acknowledge.

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INTRODUCTION

When the European pioneers came to South Africa in 1652, the Bushmen, the earliest inhabitants of Southern Africa, were being pushed into the less accessible and less fertile regions of the country by the intrusions of the advancing Bantu. This process of gradual exclusion from the more desirable regions continued after the arrival of the Europeans, who proved to be more formidable enemies than the much-feared Bantu. The cattle-herding Hottentots too, who had apparently entered Southern Africa in relatively recent times, were gradually forced southward by advancing Bantu peoples into territory that became progressively less fertile. They were also soon completely subjected to the Europeans. Apart from some who moved out of the European sphere of dominance over the Orange River, they soon lost their identity as a separate race, when through miscegenation they formed the basis of the Cape Coloureds, still numerous in South Africa. Thus the Bantu are, apart from the Europeans, the most recent arrivals in Southern Africa.

By the end of the 18th century the Nguni branch of the Bantu, who occupied the eastern coastal strip south-westwards of Zululand, were moving with their herds across the Kei and on to, and beyond, the Great Fish River. There is some evidence to show that the Nguni and the Bushmen were in fairly extensive contact, and for a long time had lived side by side. Also, some Hottentot tribes, viz. the Gonaqua, in advance of the main body, clashed with the Bantu and apparently intermarried with them in the region of the Kei. Again, small outposts of Nguni, far ahead of the main body of migrating tribes, may have arrived at the Fish River and beyond it as early as the end of the 17th century. It is probable that they also intermarried with the Hottentots.

It is not easy to separate facts from conjectural tribal history. One thing is certain, a great deal of contact existed between the Nguni and the Bushmen and Hottentots, who are known in literature as the Khoisan peoples. The different dialects of the Nguni language have many clicks which are characteristic of the Khoisan languages and which have presumably been taken over from them. This linguistic borrowing took place at an early date, which is proved by the fact that the genealogies contain names with clicks.

The Nguni must have borrowed more from the Khoisans than mere linguistic elements, and this is seen in the development of their musical instruments. Borrowing is certain in the case of the Igwali of the Southern Nguni, and a similar type of instrument found among the other Nguni peoples. This is a form of the Hottentot Gora, a wind-string instrument which they are known to have possessed from early times.(I)

It seems likely that the bow instruments of the Nguni are developments of the hunting bow which the Khoisan used.(2) The Nguni did not use the hunting bow. It was certainly in the hands of the Hottentots that it developed into a more advanced instrument. It is impossible to determine when and how the borrowing took place, but it does seem certain that the Nguni originally had little in the way of musical instruments, and that they took over some from the Khoisan.

The Hottentots also had pipe instruments: from early times they had some rather sophisticated types e.g. a pipe that could

(I) Kirby,P.R., The Musical Instruments of the Native Races of South Africa , O.U.P., I934: Second Edition, Wits. Univ. Press, I965, pp. I85 ss.
(It was developed some time between I600 and I660).

(2)Kirby, op.cit., pp,I93 ss.

be tuned to a certain pitch and which led to the realization of flute-type ensembles. According to Prof. Kirby, there is no doubt that in these Nguni instruments which derived from the Khoisan, the harmonic series was both observed and consciously employed by the Nguni as it had been by the Khoisan. This influenced their vocal music considerably. Thus linguistically and musically the Nguni borrowed a great deal from the Khoisan.

Since early in the I7th century the Bantu tribes of the coastal region were known to European sailors wrecked on the South-east African coast. Portuguese, shipwrecked in the region of the Great Kei mouth and further north, made their way overland to Mocambique in the north. These have left on record, apart from their incredible sufferings and great endurance, some account of the country through which they travelled and the peoples they encountered. Later, too, towards the end of the I7th century, Dutch sailors shipwrecked on the same coast endeavoured to make their way across the south-eastern Cape to reach the settlement at Table Bay. From the recorded accounts of these peoples it is quite clear that the Nguni people had occupied the south-eastern coastal area before the end of the I6th century, and from the middle of the I7th century we not only have considerable information regarding the Nguni manner of life, social organization and customs, but also the names of tribes, their approximate locations, and the names of some of the chiefs. Most of the tribes can readily be identified as the tribes that still occupy these parts. If one compares these later records with the account of the earlier ship-wrecked Portuguese, who reached the Portuguese settlement at Mocambique, it seems clear that the great movements of people took place during the end of the I6th century and the first half of the I7th century.

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The Nguni form a distinct linguistic and cultural division of the South-Eastern Bantu occupying the extended corridor between the Drakensberg and the sea. They have been grouped by anthropologists into three or four main divisions viz. the Southern or Cape Nguni, and the Northern Nguni (the Zulu, the Swazi, and the Ndebele of both the Transvaal and Rhodesia). The whole division is characterized by considerable cultural homogeneity and the languages are mutually intelligible. For instance, Xhosa, the language of the Cape Nguni (in the south of the area), and Zulu, in the north, are at least as similar as Italian and Spanish. The same is broadly true of their social, cultural and religious life. There is an over-riding unity of culture which includes the polygynous patriarchal family, with a duality between the great- and right-hand wives, unulineal descent groups, tribal government and religious and magical practices. There are significant differences however, e.g. the system of regiments and military barracks that are peculiar to the Zulu and Swazi.

As characteristic of Nguni culture, van Warmelo mentions the following:" a very pronounced 'cattle complex', with a great number of attendant beliefs and rites, but none the less dependent on hoe-culture; a circular lay-out of the "kraal" (or village) with the cattle-fold in the centre; a bee-hive type of hut constructed of wattling without walls, and though permanent, very similar to the more movable Hottentot dwelling;large oval war shields; lack of bow and arrow; absence off totemism and divination by means of bone-throwing; relative unimportance of circumcision though practised (but no longer in many parts),elaborate First-fruits ceremonies in which the chief and cattle (a black bull) play a prominent part;(I) a peculiar division of the polygynous household into sections (righthand or "great" huts, and left-hand huts,etc),

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(I) Bhaca, Zulu, and Swazi.

and a number of smaller but no less distinctive points; also a well-defined form of Bantu speech, characterized by the non-Bantu sounds called "clicks" (derived from Hottentots and Bushmen) which are common to all the different dialects, one might even say languages, since the most important of them, such as the Cape Nguni (Xosa), Natal Nguni (forms of Zulu), Swazi, and Transvaal Ndebele are only to a certain point mutually intelligible."(I)

The Cape Nguni live between the Umzimkulu River, which forms the southern boundary of Natal, and the Great Fish River. They all speak dialects of Xhosa, and are divided into twelve tribal clusters. Each cluster is made up of a number of related political units (tribes), each under a chief. Thus the Thembu cluster includes the Hala, the Jumba, Ndungwana and Qwathi chiefdoms; the Xhosa the Gcaleka, Ngqika, Ntinde, Gosela, Ndlambe, Hleke, and so on.

The father of Benjamin Tyamzashe, the subject of this study, bears a Xhosa clan name - Mangwevu. Tyamzashe is now resident in the area of the Ntinde chief in the King William's Town district.

(I) Warmelo, N.J. van, A Preliminary survey of the Bantu tribes of South Africa, Pretoria, 1935, Part 3, (Nguni division), p.59.

EUROPEAN CONTACT

The encounter of the European and Bantu races in the Eastern Cape towards the end of the I8th century coincided with unparalleled missionary activities of European Reformed Churches. The missionaries brought with them not only their religion but also their entire culture. These missionaries were for a few generations the sole educators of the Bantu among whom they lived long before other Europeans settled beyond the Fish River which was the eastern boundary of the European settlement in South Africa.

Benjamin Tyamzashe is a direct product of missionary contact and educational influence; his father was a missionary educated at Lovedale where he himself was also to study. A very brief outline of early missionary activities in South Africa is necessary for an understanding of his cultural background. I shall limit myself to those facts that are directly relevant.

An important feature of missionary work of the early I9th century is that it was backed by missionary societies. The most important of these were the London Missionary Society (founded I795), the Glasgow Missionary Society, also founded in I795, and the Wesleyan Missionary Society founded in I8I3. The first group of missionaries to be sent out by the London Missionary Society was led by Dr. Van der Kemp, a Dutch Lutheran. He arrived at the Cape in I799, and shortly after this he set out for Kafferland with a companion, Edmonds. They were received by Chief Ngqika, who invited them to settle and gladly granted them permission to undertake missionary work. The two men then began to travel widely between Ngqika's kraal at the foot of the Amatola Mountains and the Buffalo River. Edmonds soon lost heart and

left, but Van der Kemp carried on alone; he remained for I6 months in the Bantu territory. Apart from holding Divine Service and preaching, he started a school, but few Bantu attended it. Then Ngqika became antagonistic; he suspected Van der Kemp of being a spy for the Europeans - apparently at the instigation of Europeans who were in contact with the Bantu - and the missionary's life was frequently in danger(I). Van der Kemp abandoned Kaffferland in I802, to return no more. Instead he devoted himself to the apostolate of the Hottentots, founding a mission called Bethelsdorp, a few miles from Port Elizabeth.

The first missionary to settle in Kafferland was also a London Missionary - Joseph Williams - who settled on the Kat River near Fort Beaufort in April I8I6. This was only a short distance from Ngqika's kraal which was at the Tyumie. Williams died in I8I8, and his wife and children were forced to abandon the station. He had made one noteworthy convert - Ntsikana - (with whom I shall deal later on), - who now took over the leadership of the inchoate Christian community on the Kat River. When Rev. John Brownlee arrived in I820 he settled at Chumie, a mission on the Gwali stream but taking its name from the Tyumie River nearby. Very soon Ntsikana died and most of the Kat River Christians moved to Chumie.

The L.M.S, was, according to its constitution, undenominational; in practice many of the early missionaries were Presbyterian. The Glasgow Missionary Society was also rather interdenominational in constitution, but after its foundation it naturally became in practice the agency of the Presbyterians, and the L.M.S. became the agency of the Congregational missions.

(I) Ngqika suffered from sore eyes, and a doctor diagnosed that the cause was the reading of the Word of God!

John Brownlee was a Presbyterian working under the auspices of the L.M.S. The Glasgow men joined him and began work at Chumie which in fact became a Presbyterian mission. The first Glasgow men to arrive in Kaffraria were Rev. W.R.Thomson and Mr. John Bennie, a young man under training for the ministry.

The importance of the Glasgow M.S. lies in the quality of the men it sent to South Africa; after some very disappointing experiences in West Africa, it resolved that piety was no substitute for learning and sound training. In I823 Rev. John Ross arrived at Chumie to join the missionary band and he brought with him a printing press. A school was also opened at Chumie.

In I825 Ross and Bennie founded a new station on the Inchera stream near Alice; two years later they named it Lovedale in memory of Dr. John Love, Secretary of the G.M.S. till his death in I825. At first Lovedale was a mission and school very much like the Chumie mission station; it had a slow and difficult start because of the disturbed political position during these years; it was destroyed during the I835 Kaffir War and rebuilt almost immediately on the Tyumie River. Here in I84I the Lovedale Institute was founded, intended, primarily to provide for the education of Bantu catechists. It became in time the most important factor in the civilization of the Bantu people of the Ciskei and the Transkei. It would not be easy to exaggerate the importance of Lovedale; it pioneered education, and, during the first half-century of its existence, few Bantu gained prominence that were not educated there. Such names as Rev. Tiyo Soga, whose father was one of Ngqika's supporters, and who became the first fully trained Bantu minister and translator of books; John Tengo Jabavu, founder and editor of the Imvo Zabantsundu ; John Knox Bokwe, writer and translator of hymns; above all, Lovedale educated generations of ministers, teachers and lesser intellectuals who quickly became influential in Bantu society. The Lovedale Press supplied the need for Xhosa literature, printing school-books, prayer-books, hymnals, newspapers, etc.

The first Wesleyan missionary to work among the Bantu was Rev. William Shaw, who arrived in the Eastern Cape in I820. He settled among the Gqunukwebe tribe of the present-day Peddie. Wesleyville, their first mission station, was situated not far from Peddie. Their early success naturally filled the Wesleyans with high hopes; Shaw spoke of establishing a chain of missions from Wesleyville to Natal, and he succeeded in accomplishing a great deal; soon there were mission stations at Mt. Coke among the Ndlambe tribe a few miles from King William's Town; among the Thembu at Clarkebury (I830) and among the Gcaleka at Butterworth(I827); also among the Pondo at Morley and Buntingville (I830).

Soon after this time many other missionary agencies were sending missionaries to South Africa; long before the end of the century there were complaints of overlapping; South Africa had more missionaries than were required for the work. But the three missionary societies remained the principal influences among the Southern Nguni. (I)

(I) Du Plessis, J., A History of Christian Missions in South Africa, London, I9II, p.I65 ss.

BANTU MUSIC AND EUROPEAN INFLUENCE

The influence of the European Christian missionaries marked a turning point in the cultural and especially in the musical history of the Cape Nguni. Musically, at any rate, the missionaries did a great deal of harm. D.D.T. Jabavu speaks of them as razing to the ground some of the Africans' best values(I). Regarding the changes introduced in Bantu music, Prof. Kirby writes: "The work of the missionaries did a vast amount of damage, the more insidious as they did not realize it to be such. They attempted to put down systematically what they regarded as merely heathen practices, practices they did not realize were essentially a part of the natural development of the native(2)."

The tragedy, however, of missionary activity among the Cape Nguni was that the missionaries lacked all appreciation of what was good and useful and of what was genuinely valuable in the culture they encountered. William Shaw, one of the early missionaries to the South-Eastern Bantu, writing in I829, asks: "When will all this ignorance and superstition pass away?" and continues to lament " the frequent dancing, singing and debauchery of the natives".(3) Debauchery there may have been; there certainly was if one is to judge all people according to the norms of pre-Victorian or Victorian standards of behaviour.

What is more regrettable is that a missionary should see everything the Bantu had as debauchery and evil, and consequently

(I) Jabavu, D.D.T., The Black Problem, Lovedale, I920,p.3.

(2) Kirby, in Schapera, I934, p .I32.

(3) Missionary Notices(Missions in S.Africa : Extract from the Journal of Mr. William Shaw -Wesleyville, Caffreland.-from the "Wesleyan Methodist Magazine", September I829, p.365.

aim at the overthrow of their entire culture. Shaw's sentiments were by all accounts those of all the missionaries at that time and of the subsequent century. Because they found little or nothing of what they themselves had been brought up to regard as religion, they were prone to classify 'primitive' peoples as godless; superstition, magic, ancestor cults and sacrifices were seen as totally evil and in some way the work of the devil(I). But, to a large extent, the missionaries were the victims of the ideas current among their own cultural groups at the time, and this fact does make their actions more intelligible.

The musical changes introduced by the missionaries were far-reaching, and were introduced in the first place through the church service, of which singing was an integral part.

When the missionaries came to work among the Cape Nguni, they brought with them the liturgical and musical essentials of their church - their congregational hymns. European hymnody is constructed on a four-part basis in which a dominating melodic line, so to speak, prescribes harmonization. This is totally at variance with the Bantu technique of harmonization in which a melody is freely embellished and intensified by additional voice-parts, the number depending on the number of singers present. Our major-minor concept, tonality, and modulation were equally foreign to the Bantu.

The problem became even more complicated when the texts of the hymns were translated into the language of the people - in this case, Xhosa. There soon became evident the incongruity in the relationship between the rhythm of the texts and the melodies. The nature of the language gave rise to yet another

(I) Evans-Pritchardt,E.E., The Institutions of Primitive Society , Oxford,p.I.ss.

problem. Bantu languages are tonal languages i.e. languages in which tone is as important in determining meaning as consonants and vowels. In singing therefore, the rise and fall of speech must greatly influence the melody, even direct its course, if some sense is to be retained. Often, in the fitting of translated texts to European hymn-tunes, the texts of the hymns became distorted because of this disregarding of intonation. The early Bantu composers of hymns were not unaware of this problem, and men such as Bokwe and Tiyo Soga drew attention to the matter and tried, with little success, to overcome this problem.(I)

It is true that the early missionaries devoted themselves to learning the Bantu language with admirable enthusiasm, but even when the words of the hymns were in the vernacular, the thoughts and indeed the music were European.

Perhaps even more important than congregational singing was education as a source of musical change. From the start the missionaries devoted themselves to the education of the Bantu. Soon every missionary agency managed its own schools. Regarding music, the missionaries introduced the tonic solfa system into their schools, a system which has remained firmly fixed in the curriculum of educational institutions for the Bantu up to the present day.(2)

Until after I850 the educational institutions were mainly concerned with elementary education. There was one notable exception, Lovedale, which had already become a centre of higher learning in I84I, and after

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(I) In the Cory Lib., Rhodes Univ., there is an original manuscript of Xhosa hymn-texts, which Soga has corrected and tried to retain the correct intonation and rhythm of the language.

In the Univ. of Cape Town Library, there is an unpublished M.A. thesis on the relationship of speech and song in Xhosa (c.I930).

(2) Tonic solfa was taught to the Bantu by the missionaries soon after its adoption in British schools in the early I880's.

I850 was turning out Bantu who began to compose their own music. This music comprised mainly hymn-tunes and sacred songs of the type in vogue in Victorian England. Such Bantu were Tiyo Soga, his son John Henderson Soga, R.T.Kawa, Hilda Rubusana and John Bokwe. The musical education of these early composers hardly merits the name; they were merely taught the rudiments of music via tonic solfa. Furthermore, the music produced by them was already far removed from traditional Nguni music.

Of the transition from a Bantu- to a Western musical style we know npthing; we have no musical evidence of this period of change. But we have four melodies which mark its beginnings. These are the melodies of Ntsikana, who lived long before Lovedale came into existence. Being uneducated, Ntsikana was little under European influence, musically speaking, yet his melodies had a 'European' function in that they were used in Christian worship.

Ntsikana : was one of the most important, and certainly the most colourful of the early converts to Christianity among the Cape Nguni. In many ways he can be considered to be the founder of the Christian faith among the Xhosa; the Xhosa in fact regard him as such, and keep his "feast day" on March I4th each year. He has become very much a legendary figure, surrounded with many stories of supernatural events among the Xhosa people who look upon him as a great Saint.

A great deal is known about Ntsikana (I). He was, and always

(I)Bokwe, J.K., Ntsikana: the Story of an African Convert, Lovedale, I9I4. This also contains the testimonies of followers of Ntsikana, and those who knew him or were close to his times. The early missionaries made frequent reference to Ntsikana (Sicana) in their letters and articles. Bokwe published a booklet earlier than I9I4 , called "Ntsikana: The Story of an African hymn"(I904). This booklet was actually a collection of

remained illiterate, an extraordinary figure combining in his person the offices of tribal prophet and flaming Christian evangelist. He favoured the missionaries and was himself an ardent preacher of Christianity and a leader of the community in prayer. Apparently he was never baptised and remained a polygamist (1). His influence on his people was enormous; at one time it seemed that Ngqika himself was about to become a Christian but this did not take place.

Ntsikana's contact with the missionaries, their ways of worship and their music was brief, the longest period being with Joseph Williams, who remained in Kaffraria only two years (I8I6-I8I8)(2). Ntsikana died a few months after the arrival of Rev. John Brownlee in I820, who succeeded Williams.

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articles published in the Lovedale Christian Express of I878-9, the articles having been prepared by Bokwe himself. The booklet also contains an article from an I845 issue of Ikwezi , a Chumie publication, and the testimony of John Muir Vimbe,published posthumously in May I888 in Isigidimi samaXhosa, a Presbyterian publication. Vimbe was a follower of Ntsikana and besides gives the testimonies of other witnesses who knew him or were close to his times.

See Shepherd,R.H.W., Bantu Literature and Life , Lovedale Press, I955,p.I9.ss: Philip, John, Researches in South Africa, Vol..I. ,pp.I86-8: London I828.

(I) See Soga's testimony in John Muir Vimbe's contribution in Isigidimi samaXhosa

(2) Rev. Joseph Williams began a mission station for the L.M.S. on the Kat River in I8I6.
It is likely that Ntsikana had also known the earlier London missionaries.

Being unable to read or write, Ntsikana could hardly acquire the technique of hymn-tune writing. Nevertheless he composed four melodies which he taught his congregation. These were transmitted orally through successive generations until set down in solfa and later in staff notation by Bokwe. These melodies are :

(I) Ntsikana's CHANT(Ex.I). This Chant was composed allegedly under supernatural influence. (I) Although it forms the basis of Ntsikana's Round Hymn , Bokwe tells us that " it is quite distinct from Ntsikana's more famous hymn and must not be confused with it. Ntsikana later on added words to the Chant, composing the hymn styled "Ntsikana's Round Hymn".

(2)Ntsikana's BELL (Intsimbi ka Ntsikana) or "Chimes of Ntsikana's Bell" as Bokwe calls it.(Ex.2).

This melody was sung by Ntsikana as he stood at the door of his hut early in the morning and summoned his people to prayer or to worship, as conducted by him in later years under a big tree on the banks of the Kat River. Bokwe writes of this melody: "As people gathered, they joined in the strain, adding the other vocal parts".

(3) After singing the Bell , Ntsikana would settle the congregation by singing his Life Creator (Dalibom). This is truly a religious hymn, and contains some Christian Doctrine, as the title indicates. (Ex. 3).

(4) Again, according to Bokwe, after addressing the congregation "or by way of quieting them", Ntsikana would begin the Round Hymn (Ingom Engukuva) chanting it first as a

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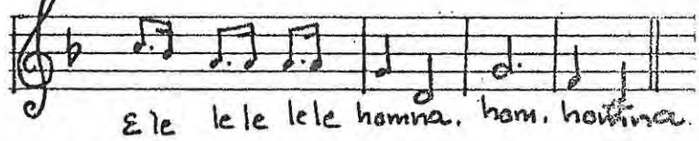
(I) Bokwe: Ntsikana . Bokwe states that this occurred together with other incidents and prophecies concerning Nxele in or about I8I5.

Ex 1. 24

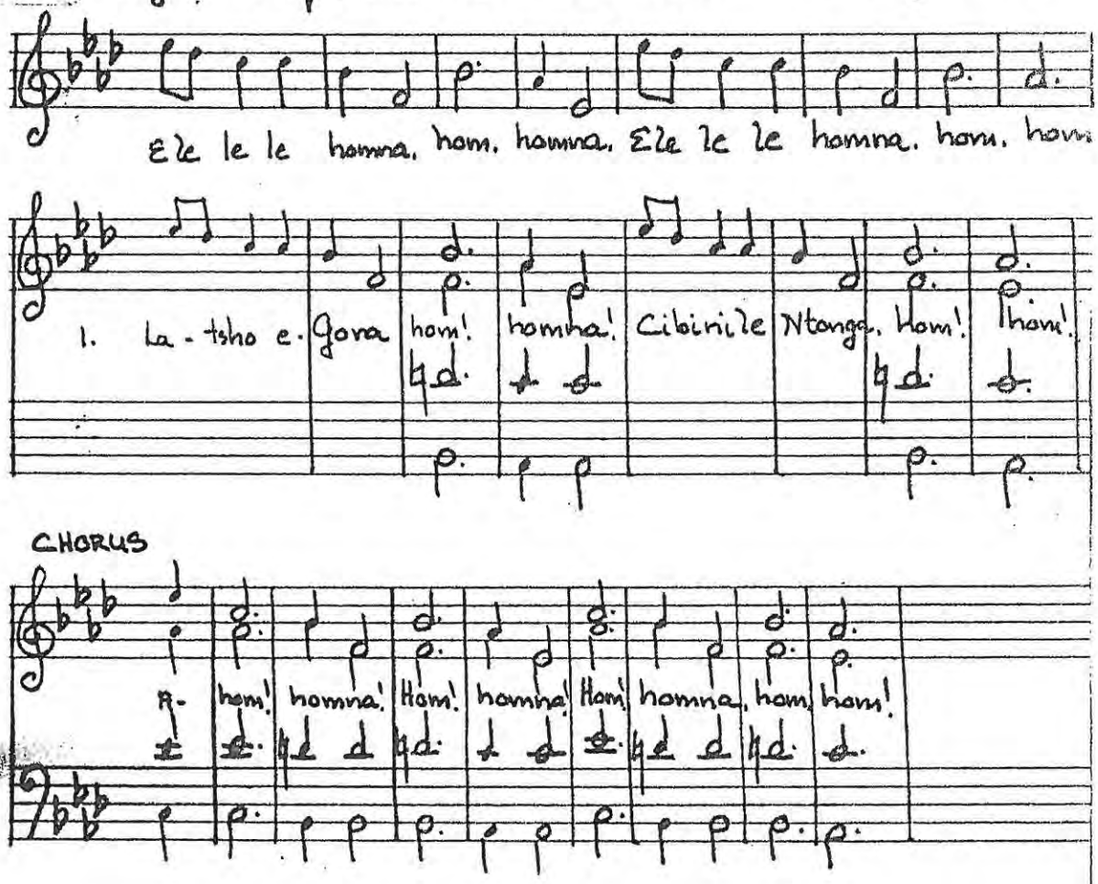
After solfa by Bakwe.

Ntsikana's Chant



Ex 4. "The Round Hymn"

Ingom Enqukuva ka Ntsikana arr. by Bakwe.



2.
La tsho kwa Gaga ... hom. homna
Nakwa Mankazana ... etc ...

3.
Hafika la-teta .. hom etc.
Ele le le homna. hom! hom!

1. 'Twas proclaimed at Gova ....
Also at the lake of Arms (Peddie).

2. 'Twas proclaimed at Gaga ...
Likewise at Mankazana

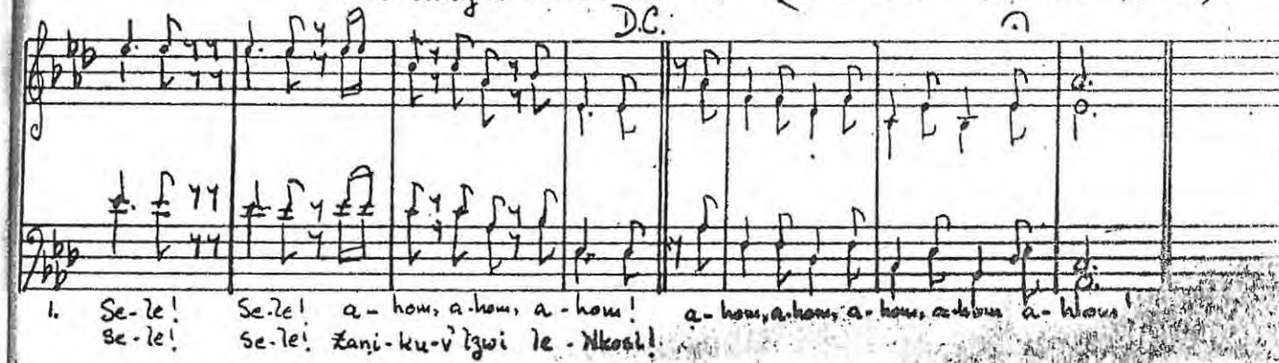
3. There it arrived to speak.
Hallelujah. Amen.

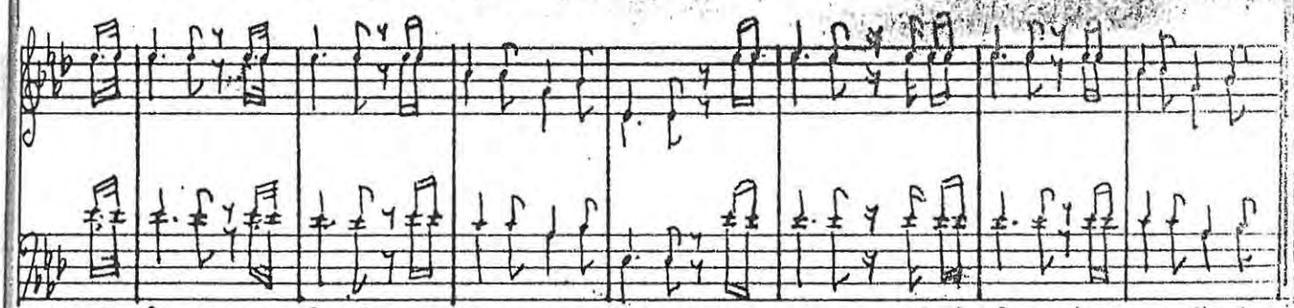
Staff notation by Bakwe. Manuscript. Cory Library. Rhodes Univ.

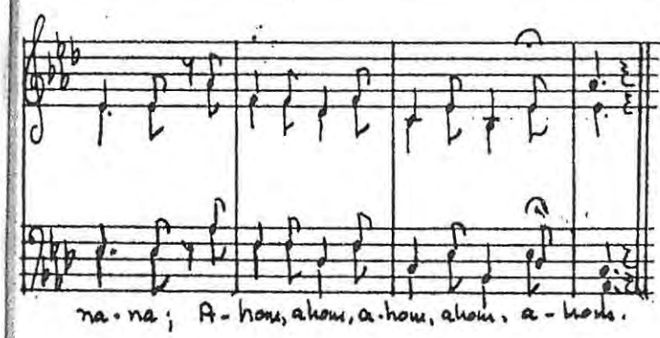
INTSIMBI KA NTSIKANA (Ntsikana's Bell).

Verse 1. Repeat. to be sung in Unison ad. lib. (after Bokwe's tonic Solfa not.).

D.C.







EX. 2.

Transl. by Bokwe.

1. Sele! Sele!
Ahom! Ahom! Ahom!
Come hearken, come hearken.
The word of the Lord.
Ahom.....

2. Respond ye. respond ye,
Respond to the heavenly Call.
Ye multitudes come, and
all ye children come!
Ahom....

3. It has fenced in, it has surrounded.
This land of your fathers,
He who obeys it by responding
will be blessed.
Ahom....

4. Sele! Sele!
Ahom! Ahom! Ahom!
Respond ye. Respond ye
To this call that comes
from Heaven.
Ahom....

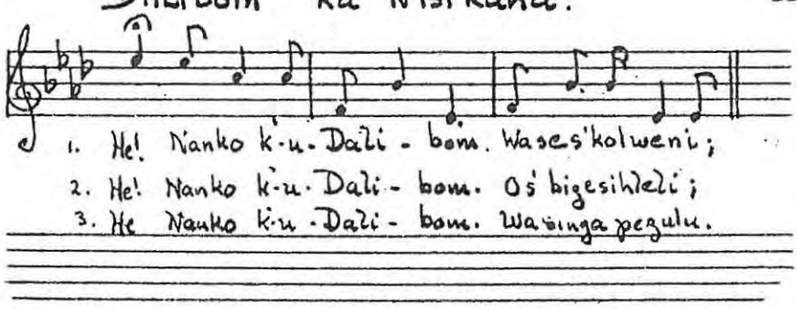
3. Libiyelwe Langqongana
Izwe lobawo benu,
Owoliva ngowolikaula!
Ahom! Ahom! Ahom!
ahom.. etc...

4. Sele! Sele!
Ahom! Ahom! Ahom!
Sabelani, sabelani,
Niyabizwa egulwini!
ahom!.....

EX. 3. "Life-Creator" by Ntsikana.

after Bokwe's solfa transcription

"DALIBOM" KA NTSIKANA.

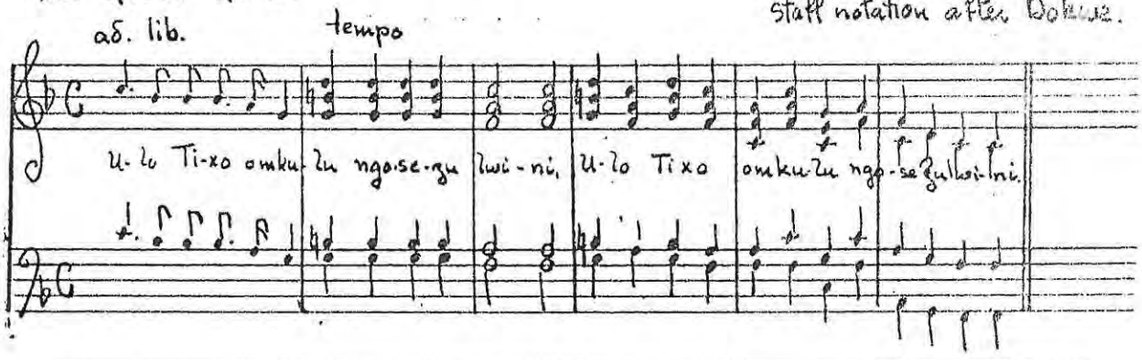


1. See! There stands the Life-Creator;
   He of the school.
2. See! There stands the Life-Creator;
   Who calls us to rise!
3. See! There stands the Life-Creator;
   He has ascended.

EX. 5.

THE GREAT HYMN

staff notation after Bokwe.



Ulo Tixo Mkulu

Ulo Tixo omkulu, ngosegulwini;
Ungu Wena-wena kaka lenyaniso.
Ungu Wena-wena Ngaba yenyaniso.
Ungu Wena-wena Hlati lenyaniso.
Ungu Wena-wen' uhlel' enyangwaneni.
Ulo dal' ubom, wadala pegulu.
Lo Mdal' owadala wadala igulu.
Lo Menzi wenkwenkwezi natilimela;

Yabinza inkwenkwezi, isixelela.
Lo Menzi wemfaman ugenza ngabam?
Lateta ixilongo lisibigile.
Ulo ngin' izingela imipefumlo.

Ulo hlanganis' imihlamb' eyalanayo.
Ulomkokeli wasikokela tina.
Ulengub' inkul'esiyambata tina.
Ozandla Zako zinamanxeba wena.
Onyawo Zako zinamanxeba wena.
Ugazi lako limvolo yinina?
Ugazi Lako lipalalele tina
Lemali enkulu-na siyibigile?
Lomzi wako-na-na siwulolgile?

Thou Great God

He is the great God, who is in Heaven,
Thou art Thou. Shield of Truth
Thou art Thou, Stronghold of Truth,
Thou art Thou, Thicket of Truth,
Thou art thou, who dwellest in
the Highest.

He, who created life (below) created life (above),
That Creator who created, created Heaven,
This Maker of the Stars, and the Pleiades,
A star flashed forth, it was telling us,
The Maker of the blind, does He not
make them on purpose?
The trumpet sounded, it has called us,
As for his chase, He hunteth for souls,
He, who amalgamates flocks rejecting
each other,
He, the leader who has led us,
He, whose great mantle, we do put it on,
Those hands of Thine, they are wounded!
Those feet of Thine, they are wounded.
Thy blood, why is it streaming?
Thy blood, it was shed for us?
This great price, have we called for it?
This home of Thine, have we called for it.

(trans.-J. Bokwe: "Ntsikana").

- "Story of an African Convert."
Second Ed. Lovedale Press.
1914.

solo, latterly the congregation joining him in parts and the Chorus as reproduced.(I) Ex. 4).

(5) The Great Hymn: definitely Ntsikana's most famous composition, which derives its name from the opening line -"Ulo Tixo omkulu ngosezulwini", contains a summary of the Christian creed. The typical Xhosa repetition and variation of the words however make it also resemble a litany. (Ex. 5).

This Hymn frequently followed the singing of the Round Hymn. Ntsikana would chant "the first 2 bars in a loud voice, and then the people would join in repeating the words line by line. To the old Christians, it never fails to move them to tears even to this day."(2) The Great Hymn was published in the Isigidimi samaXhosa , in November I876.(3)

It is impossible to say when exactly these melodies were composed, nor is it known how Ntsikana taught his congregation to sing them. Already as far back as I858,Tiyo Soga wrote to the Rev. Somerville about the Great Hymn :

".....I scarcely think it will ever again be sung as it was sung in his (Ntsikana's) day. Our people, since they left the Chumie, must have had few opportunities of singing it."(4)

(I) Remarks preceding Bokwe's solfa setting of the hymn in his booklet "Ntsikana". It is difficult to see why this was called the "Round Hymn" as it is in antiphonal/responsorial style. Perhaps it was so called because the people sitting round about all joined in the chorus, as Bokwe tells us.

(2) Bokwe, op.cit.

(3) The hymn is contained in nearly all the various denominational hymn-books used for church praise. All four melodies appear in "Amaculo ase Lovedale"-Lovedale Music-compiled by Bokwe,(I9I4), Third edition, Lovedale Press.

(4) In I858 Bokwe was a mere 3 years old, while Soga, who had been born in I829, was 29 years old. He was much closer

Nevertheless, these melodies were written down by Bokwe probably from his remembrance of the way he had heard them sung when he was a child. We have to rely on his transcriptions as no others exist.(I)

The melodies show little influence of Western European music.(2) All move in a descending patter in small or great intervals; the melodic organization shows tetratonic (Dalibom), pentatonic (Chant and Round Hymn) and hexatonic (The Bell. and Great Hymn) elements, all of which are to be found in traditional Nguni music. (3) The voices of the more-part music are in parallel movement; the raised 4th, to maintain parallelism, and the absence of leading-note - tonic progression are also characteristic of the indigenous music, even as heard today. This is particularly obvious in the Great Hymn .(4)

This same melody, still so beloved of the Xhosa people, was that described by Dr. John Philip as a "low monotonous native air"(5)

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to Ntsikana's time.

(I) Autograph M.S. in Cory Library, Rhodes University).

(2) One might regard the square metrical scheme (rhythm) of the Great Hymn as being "European", but this may be imposed in Bokwe's transcription.

(3)This melodic descent does not necessarily label these melodies as being Bantu; descending melodic lines are a characteristic of the music of many simple societies.

(4) In a letter to Mrs. Z.K.Matthews, dated Fort Hare, Ist. November, I959, Prof. Kirby comments on this parallelism: ".....Ntsikana's hymn.....is significant in revealing the "parallelism" of the voice parts which I noticed long ago when I lived in Natal, but which has been replaced by European methods."

The writer has heard this parallel type of singing among the "red people".

(5) Philip, op.cit., p.I86.

The texts of these compositions are very interesting. In his remarks following his transcription of the Bell, Bokwe says that the syllable sounds "Sele! ahom, ahom, " resemble the ringing of the bell. "Sele! must be taken as the equivalent of Ahoy! while the chiming of Ahom! is a softer imitation of ding-dong". Again, commenting on the Round Hymn , Bokwe states that the "Elelele homna" which occurred in the Chant too, "sounds much like Hallelujah, Amen". (I)

While "Sele! " and "Ahom" are undoubtedly verbal translations of the bell-tone, in my opinion the Sele, accompanying as it does the high melody notes, denotes a high -tone bell, and "ahom" a bell of lower pitch.(2)

The four melodies of Ntsikana mark the beginnings of a tradition of "Lovedale" music. In the years following their composition, and particularly after their transcription into solfa, they were sung by several generations of Lovedale students, who in turn made them known to a large section of the Xhosa people. The Church, too, fostered their popularity; the Great Hymn , of which the older generation speak with much reverence, formed a vital part of Xhosa Christian worship.(3)

(I)Bokwe:op.cit.,

(2) It would be interesting to know which bell or bells Ntsikana had in mind. I have not been able to discover anything about this as yet.

(3) The four melodies were linked together to form a"Symphony" as Bokwe refers to it in his collection of Lovedale Music (Amaculo ase Lovedale). The melodies are connected by musical links, with text by Allan Kirkland Soga, and the whole work is entitled 'Ntsikana's Vision'.

Bokwe's preface to this work is of some interest:

"Along with this song, set to the poem "Ntsikana's Vision",

One hundred and thirty-one years were to pass before one of these melodies and its text was to be used in the works of a Xhosa composer who, in recent years, has drawn more and more upon it as thematic material for his compositions.

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are introduced the melodies known to have been sung by Ntsikana himself after his conversion to Christianity. These are four in number and have been committed to print as may be found in Part II of Amaculo ase Lovedale : The Bell; Dalibom; Ulo Tixo Omkulu; Ingoma Enqukuva or Round Hymn ;- arranged as choral symphonies between the respective verses of the song which may be sung as a solo to a humming or instrumental accompaniment."

Ntsikana's Bell serves as an introductory chorus to the first and second verses of the work, while Dalibom is sung in chorus as a "symphony" to the 3rd and 4th verses. The last verse is preceded by the Great Hymn, and the work ends with the Round Hymn. The form is a rondo type, the song verses having the same melodic material (slightly varied) and the four melodies being episodes.

There is a minor Xhosa composer whose claim to fame rests on one work which is still very popular, in the Eastern Cape at any rate -G.M. Mjekula, whose song "U-Ntsikana" is sung with great enthusiasm at concerts in the Grahamstown and Queenstown areas. The weird figure of the prophet, his melodies and his texts have influenced this work. The text deals with his prophecies while his Chant and Great Hymn are woven into the music. The Chorus, based on "ahom, homna," is rhythmically distributed among the voices. This song never fails to arouse the audience, as I have witnessed on many occasions. The Grahamstown choir under Mr. W.Ngesi is definitely the best

Of the various writers of hymn-tunes and songs who came after Ntsikana, the most notable was John Knox Bokwe.

He was born on March 15th, 1855, at Ntselamanzi, not far from Alice. His father, Jacob Bokwe, was one of the first pupils to enter Lovedale when it became a seminary in 1841.(1) John Knox enrolled there in 1866 as a day-pupil. (2) One of his teachers who greatly influenced him was a grandson of Ntsikana - William Kobe Ntsikana. A year later, in 1867, Dr. and Mrs. Stewart arrived at Lovedale. Bokwe's description of his first meeting with them, and his first acquaintance with piano music makes fascinating reading. (3) In 1870 he became a clerk and assisted in the publication of the Kaffir Express, an early Bantu newspaper which was launched in October of that year. Later he became secretary to Dr. Stewart, a post he held for many years. He also took charge of the telegraph station and Post Office at Lovedale.

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exponent of this rather fine song. I have not been able to find out anything about the composer, but it seems that the song was written in the early 1950's. The score which I procured was so badly damaged that transcription was practically impossible. It was possible to transcribe part of the song however, and in comparing the score with the sung version, I was not surprised to find that the two hardly agreed at all. The score certainly gives no indication of the strong rhythm of the song when sung.

(1)See manuscript 1088, Cory Lib., Rhodes: an article commenting on the forthcoming 75th anniversary of Lovedale. Frequent mention of Jacob Bokwe. The article (newspaper cutting) ends with the following: "This latter information was given by the late Mr. B.W.Chalmers, the father of Mr.C.R.Chalmers, C.C. and R.M. of Victoria East, who'remembered Jacob Bokwe as a sweet native singer of their younger days' ".

(2)He was also employed by the missionaries as a herd-boy.

(3)Shepherd, op.cit., p.74

Bokwe began to compose music, in tonic solfa, in I875; this was before the solfa system became widespread in South Africa.(I) In I885 he published Amaculo ase Lovedale, a collection of Lovedale music. (2)

Bokwe visited Scotland in I892, where he sang his hymns and songs on several occasions. Two years later he left Lovedale and became one of J. Tengo Jabavu's main collaborators in founding the Imvo Zabantsundu. He had always been a keen evangelist; soon he left his job and turned to the ministry. He was ordained a minister of the Presbyterian church and consequently placed in charge of the mission station at Ugie, in I900.

After years of service at the mission, during which he suffered much ill-health, he retired in I920, returning to the district in which he had been born. The last months of his life he spent in working with the Principal of Lovedale, Dr. Henderson. In addition, he completed a Xhosa metrical version of the Psalms which was published shortly after his death in I922. His musical edition of the Xhosa hymnary, Amaculo aseRabe, was completed by others after he died.(3)

(I)Only later in life did Bokwe learn staff notation; if one is to judge from his letters, this was not done without difficulty. He transcribed many of his settings into staff notation.

(2) A collection of works by Bokwe, early missionaries and Bantu converts.

(3) Of this, Rev. R.Shepherd:"....it is noteworthy in the edition of the Amaculo ase Rabe ....heed was paid to Mr. Bokwe's injunction that the Xhosa language should not be 'murdered' by failure to adopt the musical rhythms to the language accentuation." (Bantu Literature and Life, p.77).

Bokwe was apparently a man of considerable talents. "His Bantu name was Umdengentonga, as he was very small in stature though not in intellect".(I) Above all, he was a talented pianist and musician. ".....no musical evening was complete without Mr. Bokwe's rendering of some of his favourite pieces."(2) ".....he loved music from his childhood. In this direction he had the aptitude of his race to a rare degree. Many of his compositions will live....It may be urged that his songs are in spirit and in harmony English, but he had the wisdom to know that the monotonous cadence of pure native music would be unacceptable to educated audiences, and so he endeavoured to graft English harmonies on a native background, and in this he has not been unsuccessful."(3)

Bokwe was entirely self-taught; he learnt all he knew of European harmonic principles from hymn-tunes and other models, and as these were not the very best kind of music from which to learn, his compositions contain grammatical faults and other errors(4). He was not unaware of this, and in a letter to Mrs. Stewart, written before his visit to Scotland, he laments his lack of technical skill and expresses some hope of being able to rectify matters by obtaining some formal tuition. In this letter Bokwe writes of his wish to leave his present abode and occupation, to leave Lovedale for a while in order to gain respite from the pressure of work, and at the same time to acquire some knowledge of the outside world and some instruction in music... He mentions that the manager of an

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(I) Shepherd, op.cit.,

(2) Lovedale Past and Present, pp. 22-24

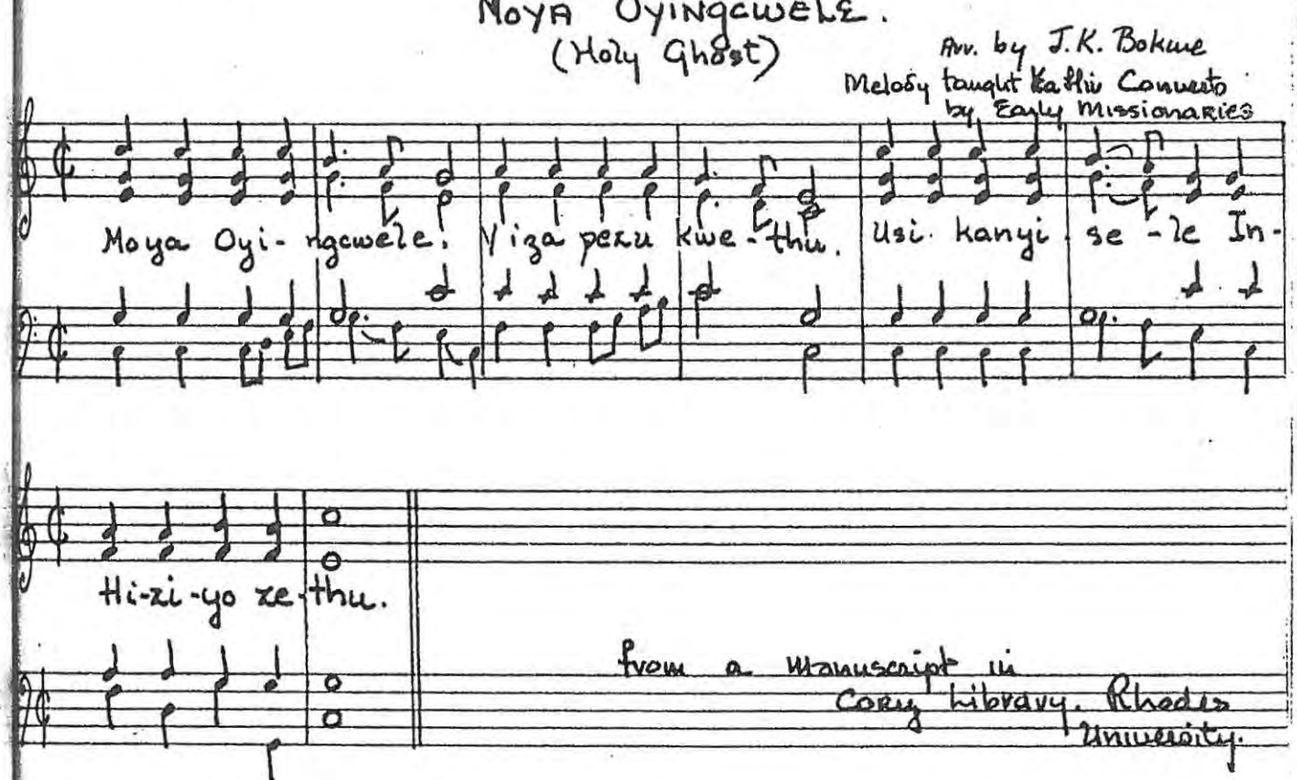
(3) M.S. I092, Cory Library: John Knox Bokwe, an appreciation by A.W.R. -(an article i the Cape Times, 2nd March, I922.

(4) i.e. "musical grammar".

African choir then on tour in Britain had asked him to join them, but Dr. Stewart's absence at that time prevented this. Bokwe hoped to apply for a short holiday of 6-I2 months when Stewart returned. He looked forward to seeing "the great country....and perhaps I can get an insight into the music world that would be useful to me afterwards. At present I am at a standstill in that line for wanting a lesson or two, which an experience such as might be gained by a visit there might afford."(I)

From the beginning Bokwe spoke out against the distortion of the Xhosa language by European missionaries who, in trying to adapt translated texts to European melodies were guilty of linguistic distortions. Although Bokwe himself did his best to avoid this, the fact that he imitated European musical practices made him commit similar mistakes. An example of this is his Moya Oyingcwele (Ex.6). -bars 7-8.

Ex 6. 4



(I)Letter to Mrs. Stewart, dated I3th June, I89I now in Cory Lib.

Prof. Kirby has already drawn attention to this. (I) Similar distortions occur in other compositions by Bokwe.

A prolific writer of hymn-tunes and sacred songs, Bokwe wrote much music for mixed choirs of four voices; he also wrote duets e.g. "The Heavenly Guide", with piano accompaniment, and a quartet which has a keyboard part. (2)

The publication of Bokwe's Amaculo caused his songs to become known throughout the whole of the Xhosa-speaking area, and even beyond it.

"Many years ago I heard Bokwe's "Vuka Deborah" sung by Zulu choirs in Natal," writes Prof. Kirby.(3)

(I) Kirby, op.cit.,

(2) Prof. Kirby writes of this duet:

"The Heavenly Guide" is, I feel sure, the original music which he presented to the Scottish singer, David Kennedy, when he and his musical family visited Lovedale, in I879."op.cit.,

The duet and quartet, together with other songs and hymns, appear in staff notation, transcribed by the composer's own hand. These are now in the Cory Library. I understand they were presented by Prof. Kirby.

"Plea for Africa", also by Bokwe with words by a Glasgow lady, Mrs. Spreuth, is accompanied either by an organ or sustained vocal humming chords.

(3) Kirby, op.cit.,

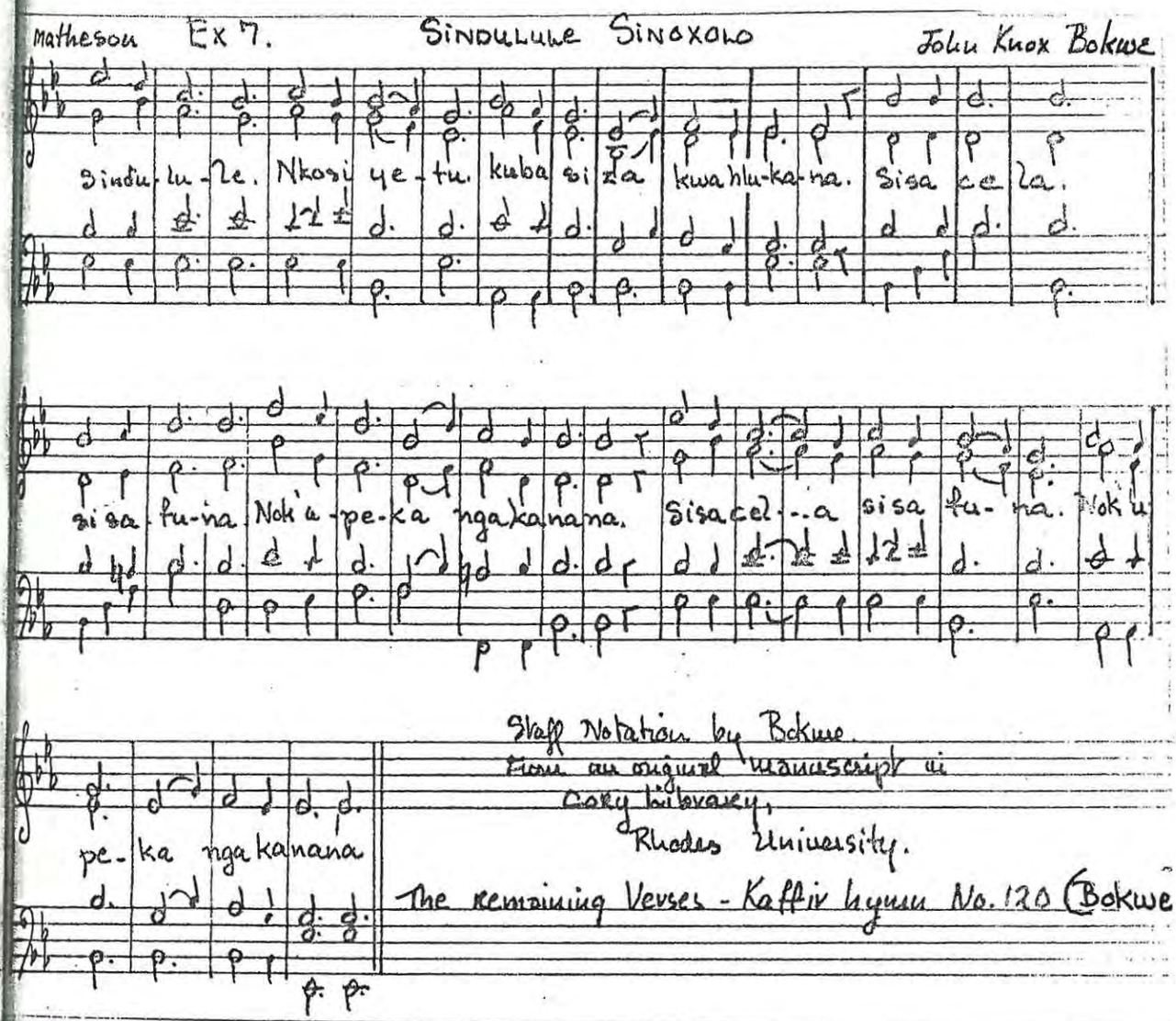
Vuka Deborah, together with Ntsikana's Hymn, were sung on the occasion of the Royal Visit to Lovedale, I947. The text of the former was taken from Judges V.I2.

The texts of many of Bokwe's hymns were not written by him but by European missionaries, African clergymen and teachers and others e.g. Rev. John Bennie, Revs. A. Kropf, Robert Niven, Tiyo Soga, John A. Chalmers, Bryan Ross, John Henderson Soga, W.K.Ntsikana and R.Kawa. As an example, when Rev. Dr. A.N. Somerville made an evangelistic tour in South Africa, he heard a hymn which he wrote down and took back with him to Scotland. The text was translated by his daughter, Mrs. G.H.Knight, of Bearden, Glasgow, and the hymn, with music by Bokwe, became known in Scotland as "Thou Saviour of Sinners".(I).

Many of his compositions are still popular today, both in and out of church worship. One of his most popular songs is "Ingoma Yebuto Lomshato"- a'marriage social hymn' with words by J.H.Soga. Although in its transcription it shows European harmonization and square rhythm, in performance it always gets an additional Bantu flavour.(2)

(I) Xhosa: Msindisi Waboni (Autograph Copy in the Cory Lib.)
In an explanatory note to his own staff-notation version of the hymn, Bokwe states that the words were often exchanged for those by an early convert, M'Cheyne . In this case the hymn is entitled "Jehovah Tsidkenu". Tiyo Soga provided a Xhosa text for the same tune. A Xhosa composer, Jabez Foley, has in recent years given the same text his own musical setting.
Tiyo Soga wrote many hymn-tunes, and texts for hymns. R.Kawa wrote both words and music of "Inyembezi ka Afrika"(Tears of Africa); this was later re-arranged by Bokwe. A secular song by Bokwe is the Lovedale Holiday Song (a part song), with words derived from "First Blackbird" - an English song which was apparently popular in England at the time. Bokwe's "Mawetu: Zisizeni" (Comrades, save yourselves) shows a reversal of his usual procedure; Bokwe wrote the text himself, while the music is adapted from an Englisg air.
(2) I have heard this sung at several school concerts; it is

As an example of Bokwe's work , I have chosen a hymn-tune. It was originally composed in tonic solfa, and later set down in staff notation by the composer. (Ex.7).



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always accompanied by clapping and allows for improvised solo dancing with intricate step-work.

Bokwe, Soga, Kawa and Rubusana had all been brought up in the Lovedale tradition; their music was truly Lovedale music, far removed from the Nguni music of their ancestors.(I) It was based entirely on Western European musical principles. Yet, although Lovedale had rejected the "monotonous cadence of pure native music", it had from time to time lamented the absence of a truly African music. Mr.Moir, acting Principal of Lovedale, (I89I), was aware of the absence of a native music and was anxious to do something to improve matters, yet it is doubtful if he understood what this meant because he continues to refer to native music as "vulgar". He believed that there would have to be a watch set against vulgarity.

"....It will need constant and wise effort and tact to keep the choir up. Like all things earthy and African, they will find down easier than up." (2)

(I) Soga's son John Henderson was a writer of several hymns. The Amaculo ase Rabe (Xhosa Presbyterian Hymn-Book) has seven hymns and eight tunes written by him. He also composed several waltzes. Of these, Dr. Shepherd says, "their publication indeed helped to solve the problem of family education." (op.cit., p.I2I)

(2) Philip, Dr. J., op.cit., pp.I86-88.

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While at Ugie Mission, Bokwe frequently visited Lovedale, where he presided at various evangelical campaigns and musical events. It was in the year I905, while on a visit to Lovedale, that Bokwe met a youth of I5, who had recently enrolled at the Institute. Bokwe's strong and gentle character and his recognized musical abilities made a deep and lasting impression on this youth, whose name was Benjamin Tyamzashe. Tyamzashe, as we shall see, was also brought up in the Lovedale tradition; he followed this tradition for the most part of his life, although other musical trends influenced his own music considerably. But, largely because of the circumstances of his life, he has frequently produced music with a traditional flavour. During his long and fertile life this happened only occasionally, sometimes in the chorus of a song that was for the rest in European style. Now, in the evening of his life, he deliberately draws on the traditional melody and rhythm of his forefathers.

Today he is a prominent figure in the field of contemporary Nguni music. Regarded as the Xhosa national composer, he composes in the Xhosa language, a language spoken by more people than any other Bantu language in the Republic, thus he reaches, and continues to reach, a large section of the Bantu people.

* * * * * * * * *

BENJAMIN JOHN PETER TYAMZASHE

H I S L I F E.

"I am amaXhosa by birth, of the Mangwevu clan, and of the Mngqika or Gaika tribe".(I) Thus wrote Rev. Gwayi Tyamzashe, father of Benjamin, in I88I. (2)

In a letter dated April 29th, I965, Benjamin Tyamzashe claims that the Tyamzashes are of Royal blood, by which he means no doubt that they are a lineage of a chiefly clan.(3)

Mr. Tyamzashe's forebears, renowned for their musical abilities, were the acknowledged Abahlabela in their own social group. " Gwayi, son of Tyamzashe, son of Mejana, son of Oya, came from people of music"(4)

(I) The Cape Blue Books : Commission of Native Laws and Customs, I883, p.I5I.

(2)This statement seems to be correct. cfr. Hammond-Tooke, W.D., The Tribes of the King William's Town district , Government printers, I958, p.89.

(3) There is however no evidence of this. It may be that he is descended from the lineage of some minor chief. Nonetheless Tyamzashe is proud of this fact, as he is of his clan. Indeed, he refers to it in the text of one of his favourite songs 'I-Bhisho '. (Xhosa: K.W. Town).

During a conversation with Tyamzashe in October I965, he told me much about the history of his people, and about the Mangwevu. "Ungwevu(sing.) means 'grey-headed one', he said, "The Mangwevu received this name because they tended to turn grey at an early age. Both my father and one of my sons did

His father Gwayi was a minister of the Congregational Church who had distinguished himself during his training at the Lovedale Institute. In the I860's Gwayi "headed the list in a competitive examination open to all the colonial public schools. The subjects included were one or more of the so-called 'dead' languages - Hebrew, Greek and Latin. Gwayi was well up in either, and had a good head for higher mathematics as well. He carried off first prize - a gold medal - to the credit of Lovedale."(I)

Gwayi first served as a Congregational minister at Kimberley; then,towards the end of the I880's, he was sent to pioneer missionary work among the Bapedi and other tribes of the Northern Transvaal, an area until then almost untouched by missionaries.(2)

so. The Mangwevu were originally of Zulu stock, but this side of the river they came to be called the Mangwevu. They were renowned as fierce warriors, and had a set of military tactics which never failed.'Brave and strong are these grey-headed ones' is what people said of them."(Talks, Oct. I965).

In June, I967, I met Mr. Yiba, of Bantu Education Dept., Queenstown, who is also of the Mangwevu clan. He told me a story similar to the above, particularly about how the name originated. This is not surprising since such tales live on in tribal memory and are handed down from one generation to the next. Moreover, the Bantu love to speak of their clan origins.

(4) His father, grandfather, great-grand and great-great-grandfathers respectively. Umhlabeli(sing.)-a "leader in song".

(I)An article: "Jubilee of the Lovedale Literary Society", by Dr. J.K.Bokwe, which appeared in the "Christian Express" of July 2nd,I9I7.

In a letter dated April 29th, I965, Tyamzashe makes the amazing statement that his father was proficient in IO languages: Xhosa,English, Dutch, Greek, Hebrew. seSotho, sePedi, Korana and Bushman.

(2) Du Plessis, op.cit., Very little work was undertaken in the Northern Transvaal before I890.

Some years before his departure to the Northern Transvaal, Gwayi married Rachel MacKriel, the daughter of a colonial. Of Scottish and French descent, she was also a missionary. Gwayi Tyamzashe remained in the Northern Transvaal for some seven years. At first he encountered a great deal of hostility, and if one can rely on accounts that live on in the family, he had one narrow escape from violent death at the hands of the Bapedi, who looked upon him as a foreigner who was in every way European except in colour. When he arrived in that area, the Bapedi regarded him with suspicion. Gwayi held open-air services under a huge tree, surrounded by the Bapedi chief and his councillors and followers. These sat around in groups, "talking and laughing and spitting at this foolish Letebele",(I) interspersing their derogatory comments with great draughts of beer.

But as their drinking increased, their contempt changed to anger; the chief had had enough; he raised his spear, as a sign that Gwayi be put to death, but grudgingly consented to the missionary's last request - that he be permitted to pray and sing a hymn. Gwayi then sang "Wazithwal'izone Yesu"(2) The chief was so overcome that he put down his spear, and ordered Gwayi to be released. "Then he covered his head with his blanket and wept."(3) After this, Gwayi was allowed to go about his work freely; in time he succeeded in winning the esteem and the respect of the Bapedi, but apparently not many converts.

(I)"Letebele" is a derogatory, contemptuous term. The Matabele had plundered and murdered the tribes in this region; hence anything bad pertains to the Matabele. "Letebele"-this 'tebele." (Information from Tyamzashe).

(2) This hymn has remained one of Tyamzashe's favourites. He cannot remember who wrote it, but his conjecture is Tiyo Soga. He told me there were many settings of the hymn. It was frequently sung in the Tyamzashe home. In recounting these events to his family, Gwayi also sang some Bapedi songs he had heard.

(3) Letter from Tyamzashe, April 29th, I965.

About I895 he returned to Kimberley because of ill-health. He was, according to his family's account, a disappointed man. It seems that his missionary work had no lasting fruits as he was not replaced. But even greater disappointment awaited him in Kimberley, where the European missionary who had replaced him there when he left for the North, refused to relinquish his office in favour of the former incumbent. A tedious law case followed and even though Gwayi won, he did not live long to enjoy it; broken by ill-health and disappointed in spirit, he died in I897.

Gwayi Tyamzashe had seven children, Benjamin being the fourth. He was born on the 5th September, I890, and was thus seven years old when his father died. (I) Two years after his death, the Tyamzashe children moved to Mngxesha, near King William's Town, where Peter Tyamzashe, brother of Gwayi, who had started a school there and earned a salary of £6. IOs. (RI3) per quarter, gave a home to his brother's children, as is customary among the Nguni(2).

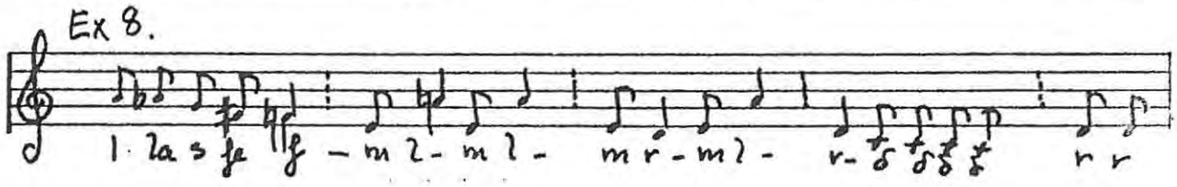
(I) Benjamin Tyamzashe was born in the Malay Camp. The Tyamzashe children in order of seniority were: James, Kate, Mejana, Benjamin, John, Henry and Charlotte. Until the middle of I966, Kate (Mrs. Gwele) was a church organist in Kimberley, and Mejana a retired teacher and local Headman at Mafeking. Both died in July I966 within two weeks of each other. The other Tyamzashes died several years ago, James as early as I935.

(2) In many Nguni tribes a widow belonged to her deceased husband's brother, who also assumed responsibility for any children. Rachel Tyamzashe returned to her own people. The Tyamzashe children did not see her again for some time. Peter Tyamzashe is mentioned in the Blythswood Review , May I933 p.56: The Mission Field -Jubilee of Dr. W.B.Rubusana celebration at East London. "...Next to Dr. Rubusana himself,

Rachel Tyamzashe returned to her people at Mafeking.

Benjamin Tyamzashe was nine years old when he left Kimberley and entered a social environment that was closer to traditional Xhosa life and music. His memories of Kimberley, however, and life there, are still vivid - exuberant music and vibrant rhythms emanating from gambling dens, saloons and dance halls; visits to the Mosque of the Malayan community, driven to do so by curiosity and the hope of sharing in the communal meal.(I) The Mosque was situated very near the Tyamzashe home, and within the colourful interior Banjamin and his friends, who were Europeans, Coloureds and Africans, were allowed to take part in the ceremonial, joining the throng of Malays who sat cross-legged on the floor, swaying to and fro singing songs and chanting, pausing now and then to take large handfuls of hot curry and rice. Tyamzashe remembers very well the following melody: (Ex. 8).

Ex 8.



It was sung to Malay words which he cannot recall, but, as he said to the writer," it was a good tune, and when I sing it I can almost taste the curry and rice." (2)

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the outstanding personage was Mr. Peter Tyamzashe, the well-known teacher under the late Rev. John Brownlee of King William's Town, who, in spite of his 87 years had come to rejoice with his old friend who was being honoured on this occasion. The Xhosa poet-laureate, Mr. S.R.Mqhayi, was also in the gathering. Tyamzashe paid tribute to Rubusana's work as a missionary."

(I) "We only wanted the curry, and we also liked to join in the singing."

(2) I have not been able to trace this melody. It is not in I.D.du Plessis' collection of Malay tunes.

The musical abilities of the Malay people impressed the young Tyamzashe very much; he heard them perform on a variety of instruments on various social occasions.

"These amakhoboka were fine musicians; they were also very good with charms and medicines, and I saw them do some very strange things. (I)

But there was also the somewhat staid Western music, which both his father and mother loved so much and which indeed was the basis of all their church music.

Diamond mining began in Kimberley only in I867; immigrants of all races flocked to the diamond fields, so that in the I890's Kimberley was still a polyglot town where not only many tribes but indeed many worlds met. Tyamzashe's early years there must have broadened his mind and opened him to outside influence and new ideas.

The Tyamzashe children remained some six years with their uncle near King William's Town in a humble music-loving home. Despite their possession of a harmonium and their knowledge of different types of Western music, they were deeply rooted in the music of their people.

"We sang the songs of the old people, and the boys' and the girls' songs".(2) A significant quasi-institution in their life were the musical evenings, which with the more educated Xhosa had replaced the traditional beer-parties.(3) On these occasions the Tyamzashes entertained a few friends; they

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(I) Conversations with Tyamzashe, Nov. I965.

(2) ibid.

(3) The school-concerts have also replaced them.

gathered round the harmonium and sang such songs as "Rwa! Rwa! Rwa! ", "Watsh' Nomyayi", and Abafana nas'ngqusha". English songs were also sung, old Victorian favourites such as "Sweet and Low," "How can I leave thee". They even played and sang "Italian Salad".(2)

Another favourite social get-together was the church tea-meeting; the emphasis here was on songs of a semireligious nature, particularly some written by Bokwe. At these tea-meetings adults and children alike met, although the young people tended to group themselves apart from the adults. At one such occasion Tyamzashe made his earliest attempt at musical composition. The people had been drifting about the room (church hall) chatting and drinking tea. Tyamzashe went up to the piano and improvised a little jingle which he called a break . It was an insignificant little number, merely a short, snappy melody with a refrain which the audience took up. He called it "Unomadenfu"(3).

From then, Tyamzashe often entertained the gathering with his improvised melodies during a break in the performance of adults; he had indeed with very little instruction learned to blend the notes of the harmonium into pleasing harmonies(4).

(I)Where they had to sing chromatic passages.

(2)This was a mere burlesque. It was published by Curwen; the author's name was Genée.

They also sang church hymns for pleasure, and it did not strike them as being in any way incongruous to mix the profane music of the kraal with the liturgical music, which was of course European.

When Tyamzashe speaks of church music today, it is quite clear that he has always enjoyed it.

(3) I-Denfu:- a big toad; (also a corpulent person).

(4) "Break" has not the same meaning as the Jazz term. In Jazz, "breaks" are a structural device; in a work of some length solos may in turn stand up and perform a cappella -hence the term "break" - a break, so to speak, in a broad expansive work.

The elder children, particularly brother James, had been taught the rudiments of music by Gwayi. James passed on his knowledge to the younger children, and found in Benjamin an eager learner.

In I905 the Tyamzashe children moved to Peelton, where they lived with Thomas Tyamzashe, another paternal uncle. From there Benjamin enrolled at Lovedale in the fifth grade. Dr. James Stewart was the Principal of the college, and among the students were such well-known personalities as Samuel Krune Mqhayi, one of the most notable of African literati, and known as "Imbongi yesizwe Jikelele", with whom Tyamzashe's friendship extends beyond the Lovedale years(I).

"Breaks" are a common feature of 'school' concerts, and other musical events among the educated Bantu. They are a means of singing in, or warming up before getting on with the show. Just as jazz players will "hot up" before plunging into the main number, so the singers warm up, accompanying the singing with swaying or some rhythmical movement. At school concerts I attended, this sort of singing often occurred between numbers which required some change of costume or set. But they almost always occur before(and between) "serious" choral songs i.e. "where we must look at the conductor and not move at all", as an informant told me. Among the Thembu in Lady Frere district these " breaks" are referred to as "I-Sound". These are almost always improvised , one singer beginning a song, the others falling in.

(I) S. Mqhayi (I875-I945). Years later, Tyamzashe set one of Mqhayi's poems to music, one of two instances where he did not write his own texts. Mqhayi's contribution to literature(Xhosa) earned him the title of Poet-Laureate among his people.

Mzimba Seccession.

(3)Tyamzashe, letter dated 5th May I965.

During the first two years at Lovedale, Tyamzashe was a popular leader of a gang, the inevitable concomitant of boy-hood. For this group he made up many little songs, generally born of events, personalities, or purposes. One of these he still sings with great enthusiasm. It was a 'rebel song', composed as a form of protest against the college food -" the nasty-smelling horse-crush they gave us". The boys broke into their song as soon as the bell rang for 'grace' at meal-times. This song, says Tyamzashe, never failed to rouse the wrath of the boarding-master, Mr. McPherson, and his successor, Mr. Geddes(I). The tune was not original, being taken from the Sankey and Moodie collection of hymns.(2)

(ctd. Rev. John Lennox, (O.B.E.), M.A., D.D., teacher and theological tutor I892-I920.

A Mr. Mocher, from Bloemfontein, whom Tyamzashe described as being a "fine tenor", also conducted the Lovedale Church Choir on several occasions.

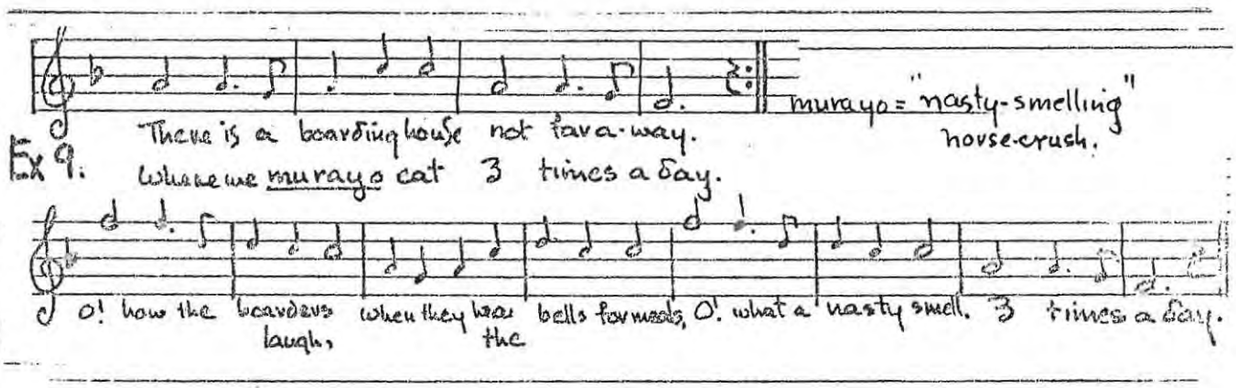
(I) Robert MacPherson, Boarding-master, I903-6; Manager of the Book-store, I906-I926.

Alexander Geddes (Veteran of the Crimean War), Boarding-master I878-I907.

(2) This seems to have been a popular school-song at the time. The writer's mother remembers singing a similar song, with the same melody and only slightly differing words, when a child of eight years of age at boarding-school. This song also complained of the food. This same song was sung by the writer also while at school, and as far as is known, it is still sung in many schools today.

The Sankey and Moodie hymn-tune is that of the hymn "There is a Happy Land "-originally an Indian hill-tribe melody, and probably brought over by a missionary. The melody is pentatonic.

Strike song:(Ex.9).



"This was the only form of protest in those days, and we were successful to a degree, for the food became a bit more eatable."

There occurred at this time an incident which nearly ended in tragedy. Drawn into a quarrel with a Coloured youth, who attacked him with a saw, Tyamzashe struck the youth on the head with a hammer. Thinking he had killed him, Tyamzashe fled and hid himself for some time, before Mr. Preston(I), could convince him that all was well, and that his actions were understandable in the circumstances.

Tyamzashe left Lovedale at the end of I909 school year and the family moved to Mafeking, where he continued to attend school at Mahonyane , about eleven miles from town. Now a young man of almost 20 years, he cycled to and fro every day to Mahonyane(2). The family circle at Mafeking admitted several other members of the teaching profession who taught in and about the town.

"These were happy years; we made much music whenever we could, my brothers and sisters, and our friends."(3)

(I)Mr. Preston, technical instructor, I902-I922.

(2) One incident which made a deep impression on Tyamzashe

During his school years Tyamzashe received no formal training in music. As mentioned earlier, the older Tyamzashes had received some instruction in music theory from their father. James, being the eldest, benefitted most from this. He soon began to acquire a reputation for his performance on the harmonium and for his musical compositions; he was already outstanding during the musical evenings and tea-meetings at King William's Town, and by the time the family moved to Mafeking he was performing from Bach, Beethoven, Handel, Mozart and other composers. James bought an harmonium at this time, and it was then, especially, that he instructed Benjamin and his younger brothers and sisters in solfa, staff notation and keyboard playing. James was always Benjamin's favourite brother. The latter admired his talent, and even today feels deeply indebted to James, who taught him so much when he was a youngster " and so made it easier for me later on". The two brothers taught concurrently at the same Institute for a short while, James eventually being forced to move to a lower altitude because of ill-health (I9I6). He went to Uitenhage where he

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occurred when cycling home from school one day. He took a short cut across the veld and came unexpectedly upon a group of Bechuana initiation girls out for a walk. On seeing him, the girls gave chase, waving their arms and sticks which they carried and shrilling at him in their "special language". Tyamzashe told the writer:"Had it not been for my bicycle, I would have been torn to pieces, because a man may not look on these girls at such a time".

(3)(preceding page).The Tyamzashes and friends shared the same house.

taught in a Coloured school. In I925 the Prince of Wales visited South Africa, and James was chosen to conduct a massed choir assembled from the King William's Town district. James later moved to Pirie, was pensioned, and died in I935. Benjamin felt his brother's death keenly.

Toward the middle of I9I0, Tyamzashe embarked on a teaching career at a Methodist Mission school in Dordrecht where he remained only a little over a year. His arrival there was not without excitement. He slept in a room which had an imbawula (brazier-type) fire, and nearly suffocated. Today Tyamzashe hates this type of fire. In I9II he moved to Vryburg to take up another teaching post at a Mehtodist Mission school. While at Vryburg he studied Sechuana and learned to speak it in a short time, even though his study of it was to go on for many years.

In I9I3 Tyamzashe went to Tiger Kloof Institute.(I) His brother James was already Choirmaster and Church organist there, and his recommendation secured this post. For three years the Tyamzashes were there together, Benjamin learning a great deal from James. Apart from his musical duties, Tyamzashe taught such subjects as geography, art and school singing. In addition he undertook a correspondence course with the Tonic Solfa College, Bloomsbury Square, London.(2) This course included, says Tyamzashe," Staff notation and tonic solfa instruction, musical and verbal

(I) An early Mission station, established May I830 by the London Missionary Society..

(2) The College later moved to Queensberry Terrace.

expression, musical appreciation, history, harmony and counterpoint, form and style, analysis of the former".(I)

Tyamzashe's first composition dates from this time; in I9I7, when he was already a man of twenty-seven years, he produced his first song. Perhaps he had not committed himself to writing down his musical ideas on account of his insufficient knowledge of musical theory and form. Now, his knowledge to some extent bolstered by the correspondence course, he must have felt better equipped to set down his ideas. Personal sorrow and regret inspired this song.

In I9I9 Tyamzashe married Miss Mercy Xiniwe, and the couple settled on a farm near the Institute, on which Tyamzashe grazed a few cattle, goats and donkeys.(2) He now had his own harmonium which he played quite well, and in time he procured a violin.(3) He loved the sound of the instrument from the moment he first heard it - played by skilled Malay performers in Kimberley in the dance-halls there, in Mafeking, and occasionally in King William's Town. Tyamzashe had heard performances of more serious music on it at Lovedale; he never received any real instruction in the playing of it. While at Tiger Kloof a film company visited the Institute, which was chosen as the location for a film on Dr.Livingstone. Tyamzashe assisted them in the selection and performance of the background music.

(I)Letter dated May 5th,I965.

(2)Tyamzashe had already met his future wife, Mercy Xiniwe. Her people at one time owned a hotel in the Market Square, King William's Town, for non-Europeans. It was called the "Temperance Hotel" - because no liquor was sold there. Mercy's father led a troupe of vocalists and instrumentalists with which he toured England and Scotland in I895, apparently with some success. In I9I7, Mercy's sister, Mrs. Skota, of Kimberley, died, and Tyamzashe's first song was dedicated to

Tyamzashe remained at Tiger Kloof until the end of I924; shortly before this, he undertook a correspondence with the University of South Africa, but because of his wife's ill-health he only completed the first-year of the B.A.degree. In the hope that his wife would enjoy better health, he moved with his family to Cala, in the Transkei(I). They arrived there on New Year's day, I925. Tyamzashe explained that his departure from Tiger Kloof was more hasty than planned, due to the fact that he accidentally shot a Sotho witchdoctor's horse while hunting, and feared both the supernatural powers of the horse owner and the vengeance of the law.

Tyamzashe remained in Cala for 25 years; it was there that all but two of his six children were born, and it was there also that he buried his wife in I938. But especially it was at Cala that he composed an enormous number of songs, in fact most of his long and fruitful life's output. These emerged rather late in life - he was 35 years old when he came to this little Transkeian village. The song referred to earlier, together with other'experiments'at Tiger Kloof, were but a preparatory cluster compared with the number he wrote during his years in the Transkei.

(ctd.)her. The departure of brother James from Tiger Kloof the year before was still fresh in Tyamzashe's mind, hence the great pathos and emotional content of the song.
In speaking about the few cattle, goats and donkeys he had on his little farm, Tyamzashe told the writer that donkeys were incredibly cheap - as little as 6d.(5c.) each.
(3) The violin had belonged to a Miss MacSmith, who was for a while Principal of the Tiger Kloof Girls' School.

(I) There were now two children - Eleanor Mandisa, and Peter Wonga.

Cala, like so many other trading villages in Bantu areas, is far from inspiring with its uneven streets, flanked by the typically drab trading stores, dingy cafe and tired-looking buildings. But the countryside is beautiful with a wild, rugged and barren beauty. It is mountainous country, in an area where the Stormberg and Drakensberg meet, and where many little streams, which come tumbling down from the hill-sides after the rather infrequent rains that quickly dry up during periods of drought, form such rivers as the White Kei, the Indwe and the Tsomo. Tyamzashe shut himself off from the tired-looking buildings, and made frequent trips into the countryside and into the imaginative world of nature. It was the inspiration of the Cala countryside that stimulated his imaginative mind; even more, it was the inner creative drive set free in an environment that he understood and loved that gave him that great facility in song-writing which resulted in a prodigious number of songs. There was, too, the fact that he was now a mature and self-confident man who understood something of the technique of music as a result of his brother's training, his long years as organist and choirmaster and the knowledge he acquired from his correspondence courses.

At Cala Higher Mission School of which he eventually Principal, in 1927, Tyamzashe taught various subjects, and he had a choir which, under his training, achieved many successes at choir competitions and elsewhere.(I) Despite a full-time post at the school, Tyamzashe bought a few acres of land on which he made his home. Whenever he could, he took his wife and children out into the countryside he loved so much. The wild scenic beauty, the pinks and blues of

(I) At the request of Mr. Philip Britton, former Music Organiser for the Natal Education Dept., Tyamzashe frequently took the choir to Umtata to demonstrate at teachers' courses. It was for this choir that he wrote so many songs.

distant ranges, the changing of the seasons, animal and insect life, indeed the whole panorama of Nature herself, is reflected in his songs. This aesthetic appreciation of Nature, as seen in his music, seems to have been absent in traditional Nguni music; it was, as it were, blind to the marvels of nature. Such natural phenomena as the sunrise, sunset, the heavens, the singing of birds, the flowing river etc. did not inspire the indigenous music in the way it has inspired Western music. From a Western point of view at least, this side of the Nguni aesthetic sense seems to have been undeveloped.(I)

In an article entitled "Behind the Lyrics", Dr. Hugh Tracey writes of group characteristics and the outlook of the Africans as reflected in their music.(2)
"African appreciation of the cycle of cause and effect in nature, the proper sphere of all the physical sciences, is often found to be slight and bedevilled with gaps that wishing and magic are calculated to fill.... Their folk stories are full of awkward situations, which only magical songs or charms can resolve."
Dr. Tracey further writes: "....from the evidence to be found everywhere in song, it would appear that most Africans live in an atmosphere of the total acceptance of natural phenomena which must be endured.....The capacity to wonder....is a strictly limited faculty, for it requires a vivid sense of imagination, or one developed in a specific direction."
Referring to his own collection of folk-songs, Dr. Tracey says

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(I)This is not to say that the Cape Nguni were totally incapable of wonder about natural phenomena. These were sometimes subjects of interest and extraordinary ideas. Apart from this curiosity, these phenomena were taken for granted; they simply existed, they were there, and that was sufficient.
(2)Tracey, Dr.H., "Behind the Lyrics" in African Music Society Journal, I963.(Vol.3.No.2.,pp.I7-22).

that " the greatest number of African songs so far experienced in Central and Southern Africa are connected with human behaviour, and the problems which beset any community..... few remarks are to be found in song about the scenery or the natural beauty of the countryside.....for the rest, their interpretation of 'beautiful scenery' is in terms of survival, the crops it will grow, the grazing for cattle, the game to be hunted, the presence of wild fruit trees, the poles and grass for hut-building - these are the features which determine beauty, a quality which someone once defined as 'suitability of purpose'"(End of quote).

Nearly all the songs written by Tyamzashe at Cala were inspired by his awareness of the beauty of his surroundings. The sun, moon, the river - their rather 'commonplace' aspect had elicited at most some degree of awe from his forebears, while their existence and function was explained away by a mere "it is". In Tyamzashe's songs, these have evoked much poetic thought and vivid imagery. Music is no more a mere accompaniment to ritual or an expressive outgrowth of labour; it is an outgrowth of the scenery and beauty of the countryside and its effect on the composer.

For I3 years Tyamzashe and his wife lived happily at Cala; she bore him four more children, making the number six in all. But her health deteriorated, and she died in I938. Some years after this, and shortly before Tyamzashe's retirement, Agnes Nomasango became his second wife(I). Agnes, the grand-daughter of a Thembu chief, Bonkolo,(2) is a partially initiated iggira(3). Tyamzashe greatly respects her psychic powers, as do many people who know her.(4)

(I) Nomasango -"Mother of the kraal-gate".(Tyamzashe).
(2) After whom the Bonkolo Dam, a few miles from Queenstown, is named.
(3) A doctor or Diviner. She was secluded for a while, as is

In I950, after being pensioned, the Tyamzashes retired to a small farm, Zinyoka, situated near King William's Town. (I)

Tyamzashe loves the King William's Town district; he spent only a few years there in his youth, yet he considers it his home which he frequently visited all his life, and to which he has now retired. Cala was his second home, and he still owns land there. In both places the environment was and is a little nearer to Xhosa tribal life, despite the proximity to European influence.

At Zinyoka, Tyamzashe continued to write music with his usual facility and assiduity, and the popularity and appeal of his songs began to grow; nor have they diminished with the passing years.(2) The number of songs written in the last seventeen years exceeds the Cala output; he had retired, and could lead a more leisurely life, consequently he found more time to compose. It is very likely that he will be remembered longest for compositions he began writing in I965, and which he completed in I966. Certainly these compositions are important. For some years now, many of the Christian churches in South Africa have been acutely aware of the need for an "African" Liturgy and music for use in African churches. Sometime in I963 Tyamzashe was approached by members of the Anglican Church and asked to write some music for church worship, but nothing came of it. Toward the end of I964 he was again

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customary for novices, but her parents then forbade her to continue her noviceship.

(4) She occasionally practices her 'art'.

(I) He took with him his harmonium which he had bought many years before at Tiger Kloof.

(2) At a fairly recent Bantu Music Festival held in the Transkei (c. late I964-I965) I was surprised to learn that 90 per cent of the songs were written by Tyamzashe.

approached, this time by a group of Roman Catholic missionaries actively engaged in missionary adaptation. They had been advised by Dr. Y. Huskisson, of Radio Bantu, Johannesburg, who regards Tyamzashe as one of the foremost Bantu composers and a great musical personality. Tyamzashe was asked to assist in composing and compiling suitable music for use in African Churches. In April, I965, he moved to St. Augustine's Mission (Mhlanga), situated at the foot of the "Table of the Thembus" about I5 miles from Indwe. (I) His first task was to familiarize himself with the Catholic liturgy; until then he had had no contact with it. Early in June, I965, he completed his first major work for the Catholic Adaptation Committee, a musical setting of the Xhosa Mass. He followed this with several liturgical works, along with one or two 'school' songs for special occasions.

Early in I966 he began work on a third setting of the Mass, after he had put aside a draft of Missa II. He had already completed more than half of this when he became critically ill and was forced to spend some time in hospital. On recovering from his illness he returned to Mhlanga where he completed Missa III. Toward the end of May he returned once more to his home near King William's Town, after having been away for over a year, an absence broken only by a return to Zinyoka in July and December for a short "break".

In August I966 he was approached by the priest-in-charge of Glen Grey Mission Hospital, Lady Frere district, who asked him to write a setting of Compline. Tyamzashe moved to the Hospital with his wife, and by the end of September he had fulfillef his commission; in addition he

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(I) Tyamzashe's own name for a mountain which overshadows St. Augustine's Mission. 'Etafileni yaba Thembu'. Mhlanga is the native name for the mission. The nearest railway halt is only a half-mile or so away - Tafila Halt.

wrote two songs for special events. The following month he travelled to Umtata to adjudicate at a choir competition, after which he returned to his beloved Zinyoka. After a short but well-earned rest he began once more to turn out songs which prove that, despite his age, his mind is as keen as ever.

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Benjamin Tyamzashe has already had a long life -he is now 77 years of age. His life-span bridges several stages in the social, cultural and economic development of his people. His ability to store up episodes against the course of time is not rare, yet the ease with which he can project himself into a particular period, drawn at random from his past, is, in the writer's opinion, quite extraordinary. Endowed as he is with such imagination and humour, for him time will never stand still. He lives very much in the present yet has in no way lost contact with the past, and can reminisce at length on events and incidents which occurred long ago. His output of music is considerable for a man who had to compose in the little time he had to call his own after he had fulfilled his duties as the very successful principal of a mission school. Even his more leisurely life at Zinyoka had its committments.(I) His popularity was never greater than today among the Transkei and Ciskei people, and he is certainly the greatest S. Nguni songwriter living. Indeed, the younger generation of composers look upon him as the "Maestro". Yet it is not only the musician who has made an impact upon them; it is the man himself, his personality. Today old and young alike call him "Teacher Tyamzashe" and "A! B. ka T!" with great affection.(2)

(I) He has adjudicated on numerous occasions, and periodically does some work for Radio Bantu.

(2) Salutation:-"Ah! (Benjamin), son of(Tyamzashe)."

He is greatly respected and liked wherever he goes; he is known by many as "the Peacemaker". On several occasions where ill-feeling and misunderstanding have disrupted human relationships, he has quietly and unassumingly healed the breach.

He is indeed the "Grand Old Man" of Xhosa music today.

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H I S W O R K

Introduction: It has been impossible to obtain scores of all Tyamzashe's songs, and to draw up a complete list of them, thus the number of his compositions must remain approximate.

Only 9 songs have been published, and these in solfa:
(I)A group of five songs in booklet form, printed by Lovedale P.
(2) 3 separate songs, printed by the Lovedale Press.
(3) One song which appeared in a Bantu Education Journal.
The majority of song-scores was obtained from Tyamzashe himself over a period of I8 months. More recently, Tyamzashe again provided me with as many songs as he could lay his hands on when all my own copies were stolen. Tyamzashe makes his own stencils and roneos his songs; these are sold to various educational institutions, churches, choirmasters, school-teachers and whoever wants them. Although he has been asked to write songs for various occasions and events, many songs are voluntary contributions; he composed them because it gave him pleasure to do so.
Tyamzashe went to a great deal of trouble to procure copies of his very early songs for me; in moving about and changing his occupation he mislaid many stencils, and so had to 're-write' his songs.

In the collecting of songs I received assistance from school-masters, choir-masters and other people in Grahamstown, King William's Town, Queenstown, Port Elizabeth and other places in the Ciskeian area. I obtained the addresses of these people from the Sub-Inspector of Bantu Educ., Grahamstown, and wrote to them explaining my project and requesting songs by Tyamzashe and other composers. Private

persons living in the area, and in the Transkei, also helped, as did some in the Indwe and Lady Frere districts. Again,a few songs were obtained by chance - unexpected meetings with individuals who knew persons likely to be of help.

Tyamzashe's songs have reached a comparatively wide public; several have been recorded by the Transcription service of the S.A.B.C. The record library of Radio Bantu, Grahamstown, helped in drawing up a list of song titles, and offered some recordings of songs, although I was not always able to obtain scores of these. However, performances of songs at school-concerts, tea-meetings and choir festivals enabled me to make my own recordings. Old concert programmes provided me with titles of songs which I was able to follow up.(I)
The collecting of the works of the last two years (1965-66), in particular the liturgical works, was made easy by the invaluable assistance of the Missionary Adaptation Committee of the Roman Catholic Church, who, apart from keeping me notified about such events as the first and subsequent rehearsals of new works, also provided me with tape-recordings of these when I was unable to record myself.

It has been impossible to establish an accurate chronological order of the songs at hand, owing to the fact that Tyamzashe himself did not always date a song when he composed it. This is especially the case with his early songs, the years of composition of which he cannot recall; nevertheless to a few of these he has tentatively allotted a year, and I have indicated this accordingly : c.19-. It was from 1947 onward that he began dating his roneod sheets. Songs celebrating certain events were not difficult to place e.g. those written when the Bantu lost the franchise, and others.

(I)Knowing the titles of songs made it easier for me to obtain scores. I simply wrote to Tyamzashe requesting the particular song. This made it easier for him, too.Also, I was able to keep a little ahead of him.

Of the printed songs, it was a simple matter to obtain the year of publication from the Press concerned. It follows, however, that the year of composition and of publication do do not always coincide. Thus the rough chronological order I have established must of necessity be accepted; it has been corrected and approved by Tyamzashe himself. I have concerned myself with chronology only as far as to divide his songs into 3 main periods, corresponding to the places where he lived and worked. These are:

First period :Tiger Kloof (1913-1924)

Second period: Cala (1925-1950)

Third period: Zinyoka (1950 -).

Of the undated songs which fall mainly into the second period, these may be subdivided into "earlier" and "later" as the composer himself refers to them.

I have thought this explanation necessary as it shows the impossibility of establishing a strict chronological sequence of his works, a process further hampered by smudged and illegible scores which <u>are</u> dated.

The greater number of songs of the last 16 years are dated; more recently Tyamzashe has moved about the Ciskeian area fulfilling requests for songs; these are dated and the locality of their composition noted down. He has been writing steadily since 1965 and it has been fairly easy to keep up with his works as I have been constantly in touch with him.

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Tymazashe's songs were written over a period of fifty years; with the exception of the church compositions of the last two years, these are mainly part-songs - 3 and 4 part - although he has written a few solo songs, duets and jazz arangements(I)

His First period(Tiger Kloof) did not see the emergence of many songs. At this time he was engaged in acquiring a formal musical education. His earliest song, Isithandwa sam (My Beloved), was composed in I9I7 to mark the death of his first wife's sister. Several experiments preceded and followed this. The next completed song appeared in I923 - Iindonga zeTsomo (The Banks of the river Tsomo). According to a written account, this song gained rapidly in popularity and even today it is a firm favourite among the older Bantu generation. At this time Tyamzashe had not yet moved to Cala, by which the Tsomo river flows, but he had already visited the area. Today this song recalls both pleasant and unpleasant memories for him - picnics on the banks of the river in which his eldest son, then a child, nearly drowned.

From the beginning Tyamzashe continually transcended the cultural limitations of his forefathers and wrote songs about natura. The greater number of songs of the Second period, (Cala), are nature songs, as the following titles indicate: Inyanga (The Moon), Phumalanga (Sunrise), Amafu (Clouds), Ilima (The Hoeing party), Isibakabaka (The sky), Iinyosi (Bees), and many others. In some of these songs animals and birds are endowed with human attributes e.g. Xalanga (Vulture) which takes its name from the "vulture" district of the same name round Cala. This song is not in admiration of the country-side however, but tells a story; it is about " the day the birds chose a king".

An important aspect of Tyamzashe's songs, and one which links him musically with his forebears is that he writes his

(I) These were recorded with Messrs.H.Polliack,JHB. I939). (letter dated 23-II-66).

own texts. In traditional Cape Nguni music, melody and text are generally conceived simultaneously - the result of a single inspiration on the part of the preliterate song-maker. With two exceptions, and of course apart from the church compositions, Tyamzashe provides his own words to his melodies. As he himself says," They come together more or less at the same time". This will be discussed later on.

As Principal of the Cala Higher Mission School, Tyamzashe was subject to various social pressures; he had to attend many formal occasions and social events, which were inducements so to speak for the songs he wrote to mark them - farewell songs for eminent persons, songs of welcome for school inspectors, superintendents, ministers, teachers, songs for the opening of buildings, church synods and conferences, and funerals. If some of these songs never reached a wide public, the greater issues occupying the attention of the western world received some recognition in Cala; the Jubilee of George V was recorded in a song, a copy of which was sent to the King. Tyamzashe received a letter of thanks from His Majesty through his representative, the Governor-General. Similarly, the coronation of George VI and Elizabeth received a special song, as did the end of World War II. Perhaps the most important song, and certainly the most impressive, is the African Royal Welcome Song, Zweliyaduduma (Thundering World), is one of the composer's most extended works. The crowning glory of Tyamzashe's long and musically prolific life came in 1947 when he was chosen to conduct a massed choir of 3000 school children drawn from all over the Transkei in the performance of this song. (1) After the performance, Tyamzashe was called to the rostrum and personally thanked by

(1) As we have seen brother James had been accorded a similar honour in 1925 when the Prince of Wales(later Edward VIII) visited South Africa.

the King. Two well-known songs marking a particular event are Ivoti (Vote) and Hai Abant' Abamnyama (Ho! the Black people). In the 20's it was customary for Bantu choirs to sing only European songs at Departmental choir competitions. Tyamzashe was the first to be allowed to present a Xhosa song for such a competition. Music-Inspector S.J.Newnes granted him permission to do so, and his choir sang Ivoti. Both songs comment on the defranchising of the Bantu in 1929; Hai Abant' Abamnyama , in particular, surpasses any of Tyamzashe's other works. It is full of patriotism but devoid of any bitterness; in fact, it exemplifies, even in trying circumstances, the sense of humour which is so much a part of the African.(1) Both Ivoti and Hai Abant' Abamnyama were published by the Lovedale Press in 1929, the publishing being sponsored by Dr. D.D.T.Jabavu.(2)

Many of the songs of the Second period were re-arranged; different occasions demanded a different vocal arrangement, as for example, when Ivoti was sung by a childrens' choir, as were other four-part songs. This involved a change from a four- to a three-part setting. Melodic passages were sometimes changed, and the text slightly altered to suit the new setting. Also, Tyamzashe did this partly because he wrote music with such facility, while new ideas were not always equally easy to find.

The songs of the Third period comprise all kinds - nature songs, songs for special occasions, for the Installation of chiefs, for church worship etc. In 1951, shortly after settling at Zinyoka, Tyamzashe wrote his favourite song, which is still very popular with choirmasters and teachers in the

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(1) It has been difficult to place the actual year of composition of these two songs. Tyamzashe could not recall exactly. Stylistically, I would place Ivoti as being earlier than Hai-Abant' Abamnyama, but again this may not necessarily be correct. The latter is so different from anything he ever wrote. Both were written probably within a period of five years(1924-29). These songs are not allowed to be sung in B.C.schools anymore.

(2) Dr.D.D.T.Jabavu, first professor with Dr. Kerr of Alice at Fort Hare University.

Ciskei. I-Bhisho likhaya lam (Bisŏ is my home), which clearly reveals the composer's love for his home, and his pride in his ancestry. Songs followed rapidly in succession - one celebrating the Coronation of Queen Elizabeth II(I953), another the IOOth anniversary of the Xhosa/English Bible, Inkulungwane yeBayibile yesiXhosa (I959). The Coalbrook disaster in I960 was deeply felt by Tyamzashe and he wrote a four-part song entitled Ezants'eCoalbrook(Down in Coalbrook). This is one of his most impressive songs. Along with several others he composed music for the Installation of chiefs - notably that of Chief Velile of the Ngqikas, and Chief Zwelidumile of the Gcalekas,(Ah! Velile! Ah! Zwelidumile!, I96I).

Up to I965 Tyamzashe steadily turned out songs. He also adjudicated at several choir competitions and Eisteddfodau, and did some conducting himself. At this time he found in one choirmaster in KingWilliam's Town the "ideal interpreter of my songs ". Another well-known song written for a special purpose is his SANTA song, written at the request of a Mr. Rontsch and his wife Dr. Schmidt of Umtata. This could be called a functional song in that it was written for the purpose of combating T.B. among the people of the Transkei.

From April I965 he began to write music for the Catholic Church; soon after he completed Missa I, he wrote a set of Antiphons especially suited to childrens' church services. After completing this work he began a second Mass. At the same time he wrote a Litany, and, on the secular side, a song commemorating the 60th anniversary of St. Cyprian's Mission, Macibeni, district Lady Frere(I). He then composed a Meditation, (setting of a penitential psalm) and a Rosary, for solo voice

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(I) This took place on IIth Dec., I965. The festivities lasted three days, and included an interesting mixture of traditional Xhosa/Thembu ritual singing and dancing, some praise-poetry 'sung' by an Imbongi, 'school' singing,(which continued almost all night), and a beauty contest.

with keyboard accompaniment. But Missa II never quite got under way; he found it difficult to get new musical ideas, the Missa I looming too large in his mind. As it was, he put it aside.(I) Missa III was completed in May, I966. In the meantime he had written another Litany and a number of Baby Hymns, intended for mothers to teach their children. A musical setting of Compline (I-Komplini) was completed in September, I966. This involved much hard work as Tyamzashe had to "try and get behind the meaning of the text".(2) He still found time to write a farewell song to the people who had commissioned the liturgical work and had made life so pleasant for him and his wife at Glen Grey hospital. In addition he composed a special Installation song for Chief Kaiser Matanzima, which was due to take place on October 8th, but was post-poned because of the chief's illness.

He returned to his little farm, Zinyoka, and after a brief respite from the intensive composing of the year, he once more began to turn out music. Three songs marking the removal of Radio Bantu from Grahamstown, its establishing and opening in King William's Town, followed in quick succession. While these songs show the usual Tyamzashe musical characteristics, they also show that this old man has yet something more to say in music.

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This is a survey of Tyamzashe's years of song-writing which culminated in two years of very intensive composing. In all this, he still found time for other musical activities, such as adjudicating at certain competitions , and being guest conductor on various occasions. In addition he attended a Music Conference held at Lumko Institute, Lady Frere district, in December,I965. During the Conference the problems facing

(I) Tyamzashe said later that it was a question of changing it drastically or starting again.
(2) Conversations: August,I966

the Missionary Adaptation Committee involving an "African music for African worship" were discussed, and examples of music were played. The Conference was attended by Prof. P.R. Kirby, of Grahamstown, who has pioneered ethnomusicology in this country, and Prof. G.Gruber, of the Dept., of Music, Rhodes University. Others who attended were religious and secular people, both European and non-European, from the Cape, Natal, the Orange Free State and Basutoland. The ethnic groups were represented by Xhosa, Zulu, Basuto and Coloured composers and amateur musicians. The discussions held during the Conference opened up new aspects of the musical problems confronting the African people, in particular the difficult position of the Bantu composer today. Throughout this Conference, which lasted three days, Benjamin Tyamzashe played a vital role.

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"My music is not Bantu music; it is not Nguni music; it is Xhosa music."(I)

A critical survey of Tyamzashe's work must take into consideration the following presuppositions:
(I) The prominent Xhosa composer is the son of a Xhosa father and a mother of Scottish descent. His musical heritage will therefore include characteristics of both ancestral lines.

(2) Musical influences during his childhood and youth, which were provided by family, church and school, were largely European(cfr. p.46ss).

(3) His formal training in music consisted of a correspondence course with the Tonic Solfa College, London, which he took soon after his arrival at Tiger Kloof Institute, at the conclusion of which he was awarded a diploma.(A.T.S.C.)(2)

(4) His professional career as a teacher at mission schools however, brought him gradually into contact with traditional music.(3) During the twelve years at Tiger Kloof he was still to a considerable extent subject to European influences (cfr. p.53ss). As organist he had to play the hymns during Divine Service(4), and as teacher he was compelled by the prescribed syllabi to teach English and Scottish folk-songs as well as Bantu sacred and secular songs in Western style.

(I)Letter from Tyamzashe, April IIth,I965.
(2)Tyamzashe cannot recall the exact year in which he took the course, nor can he produce the diploma. During I965-6, I wrote four times to the college, but received no reply.
(3) Dordrecht - I9IO; Vryburg: I9II; Tiger Kloof-I9I3-24; Cala- I925-50. He became Principal there in I927.
(4) Where he was forced to think in terms of equal temperament.

The twenty-five years at Cala, situated in the Bantu homelands, however, brought him into an African environment, and provided him with the opportunity of listening to traditional music. He still maintains today that many of the traditional Xhosa melodies he remembers, he heard during this time.

(5)
Although the extent of the influence of tonemes on melodic shape is still a somewhat controversial subject, the principle as such is definitely accepted. All of Tyamzashe's compositions are written on Xhosa texts. The mere use of the Xhosa language may therefore contribute some African characteristics to his personal style.

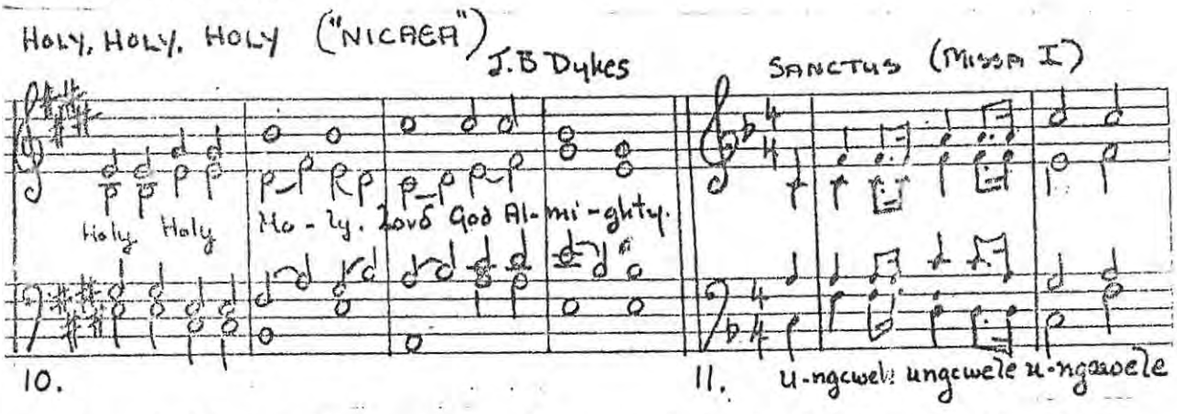
From the aforesaid, it is not surprising that his music is largely Western European in style.

I. The influence of European music on his compositions can be traced to four main sources:
(I) Church hymns.
(2) Victorian Salon music, both sacred and secular.
(3) English Popular song.
(4) Band music.

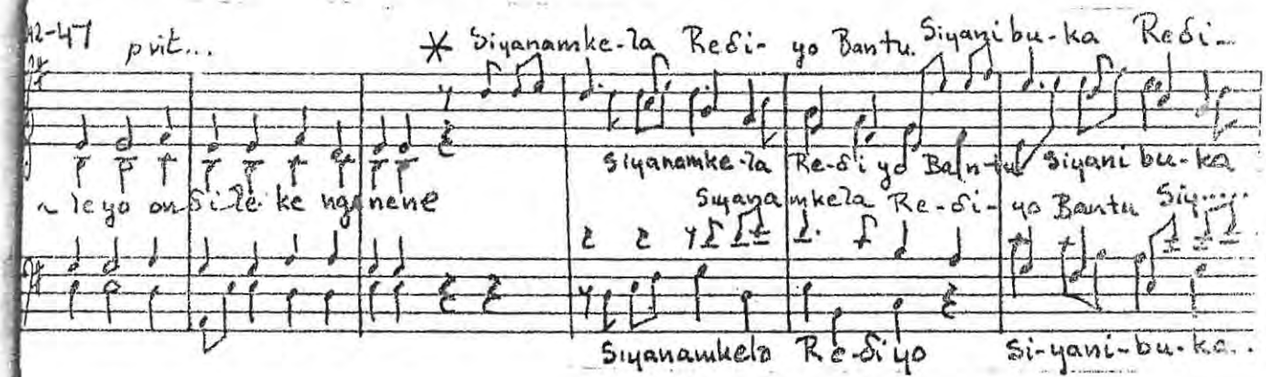
ad (I). Tyamzashe's knowledge of church hymns is interdenominational. In childhood he learnt the hymns of the Congregational Church. At Lovedale he became immersed in Presbyterian and Wesleyan hymnody, of which the hymn tunes of early Bantu converts and notable churchmen such as Bokwe and Soga are still among his favourites. During his years at Tiger Kloof and Cala he became familiar with the music of the Anglican and Dutch Reformed churches, and the Apostolic Church, while in recent years he became acquainted with the Gregorian Chant of the Catholic Church.

Although Tyamzashe has written few actual hymns, church hymnody influences his choral style to a large extent, especially the songs of a religious or solemn character. The four-part harmony characteristic of so many hymns is the basis of nearly all his compositions e.g. the Bible Centenary Song (Inkulungwane yeBayibile yesiXhosa), the Coalbrook disaster (Ezants' eCoal-brook), the Installation song "Ah! Velile! Ah! Zwelidumile!" and U-Ntsikana. His melodies to a lesser extent follow a hymnal pattern; sections can be traced to well-known hymn-tunes e.g. the opening bars of the Sanctus of Missa I and the hymn "Holy, Holy, Holy" by John Bacchus Dykes(I)

Ex. IO.& II.



The rigid metrical scheme is occasionally broken by the introduction of imitation, and syncopation. e.g. (Ex.I2). Ekhaya Radio Bantu (B.42-47) -imitation between the three upper voices.*



(I)Even the text is the same: "Holy, holy, holy" (Ungcwele, Ungcwele, Ungcwele).

Here 8 bars of chordal writing with little quaver movement are balanced by a further 8 thematically related bars in which [illegible] by means of increased quaver

ad (2). Apart from church music, the musical practice in the educational institutions established by the missionaries conformed to the taste in the countries of their origin i.e. contemporary England and Scotland.

During the earlier phase of the Victorian reign, musical taste in England was at a low ebb. This was not due to lack of real musical life. Although celebrated artists visited the country, they could not do much to lift the musical lethargy which had set in. These artists had to cater for the public, whose standard of taste in music was rather low. Even in the churches, the hymns were of a somewhat flaccid type, and many settings of religious services by contemporary composers were at best insipid.(I)

In Victorian England the drawing-room became more and more a centre of musical life. Although artists were invited to perform there, salon music as we understand it today was written for the amateur. Young ladies had to take piano and singing lessons as part of their genteel upbringing, so that they could provide entertainment for guests when called upon to do so.

On the instrumental side "maidens tinkled their prayers"(2) and trilled through works with fanciful titles like "Linden Leaves", "The Rivulet" etc. Foreign importations added to their repertoire -"Heimweh", "Edelweiss", and many others. Waltzes were very popular. The harmonies were of the simplest, with a preponderance of Dominant 7ths and arpeggios.(3) On a more advanced level Mendelssohn's "Songs without Words", and even the

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(I) See: Blom, Eric, Music in England , Pelican Books, I942, revised edition, I947, p.2I5.

(2)Blom, op.cit., p.2I6.

(3) See Scholes, Percy A., Oxford Companion to Music, p.964. See also under Smith, Sidney, (I839-I889) - a composer of "brilliant nothings".

advanced level Mendelssohn's "Songs without Words", and even the "Consolations" and "Liebestraum" of Liszt might be attempted in the original. For the less nimble-fingered ones there were simplified editions of these evergreens.

A similar situation existed in the vocal field. "For this was the period of the drawing-room ballad.....The ballads were partly the debased descendants of the more sentimental songs in the English operas or so-called operas of the preceding generation, partly watered-down Mendelssohn and partly of Italian provenance."(I)
Typical of many of these ballads is their sentimental character.

Victorian salon music was fostered by the publication of song collections (2), the most popular of which was the Globe Song Folio ,(3). This collection, with its excerpts from opera and oratorio, its negro spirituals, nautical songs and its pseudo-folksongs perhaps epitomizes the musical taste of Victorian England. (4)

(I)Blom, op.cit., p.216
(2) The Standard Vocal Album of songs and duets; The Lyric Gems of Scotland, arr. by Sir A.C.Mackenzie and others,publ. Bayley and Ferguson, London and Glasgow.
(3) Described on the cover as "the Biggest, Best and Cheapest collection". Publ. Bayley and Ferguson. The writer has a copy but no date of publication is given on it
(4)Blom,op.cit.,p.242-243: "Not nearly all the tunes that are generally regarded as folksongs are anything of the sort. Much material appears in modern popular song-books that is either mere valueless sing-song atuff, like "There is a Tavern in the Town" or "Clementine",.....
"..such a beautiful and deservedly remembered song as "Drink to me only with thine eyes" is not a folk-song but the product of collaboration between a composer (?Dr. Harington..) and a poet (Ben Jonson), even though they missed being contemporaries; and "Cherry Ripe"(by Charles Edward Horn) is decidedly a composition, even a very neatly organized composition in the form of a miniature rondo with two episodes and a coda."

Its keyboard equivalent is the Globe Piano Album , which contains selections from Schumann, Tchaikowsky, Henselt, Gottschalk, Sidney Smith and others. The violin also had its place in salon music. The Globe Violin Album has many arrangements of favourite tunes for this instrument with piano accompaniment.

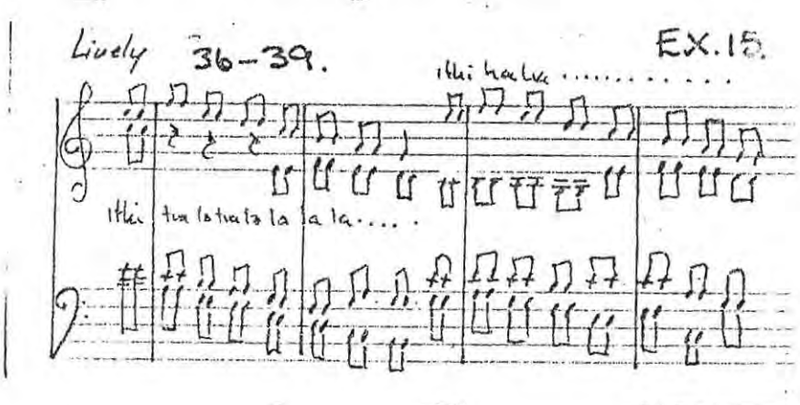
This period also favoured a rather primitive type of programme music in which attempts were made to imitate sounds in nature -bird-calls, the buzz of bees, storms, the rippling of water etc. Programme music of this kind prevailed long before this, but it was especially the Victorian era in which numerous compositions of this nature were written by minor composers. Most popular was the descriptive suite-type, extended piano works for one or two players, each movement having a specific title. The best-known example of this kind of music was Kotzwara's "Battle of Prague", which was written long before, and remained a favourite for several generations.(I)

The drawing-room songs and instrumental pieces found their way into many homes and educational institutions of 'colonial' South Africa. This music enjoyed, and to some extent continued to enjoy, a popularity here long after it had ceased to enchant the public overseas. It was introduced to the Bantu first by the mission schools. Along with the church hymns the Bantu took to vocal salon music and have retained some of these pieces in their choir repertoire today.
Tyamzashe's association with salon music began in his childhood at Kimberley and King William's Town.(cfr. p.47). At Lovedale he heard more of this music, but it was at Tiger Kloof that he

(I) See Scholes, op.cit., Pianoforte playing 22:p.805..."a battle which is possibly still being waged in the back parlours of lower middle-class suburbs, for it is still in the catalogue of at least one London publisher."
Franza Kotzwara died in 1791)

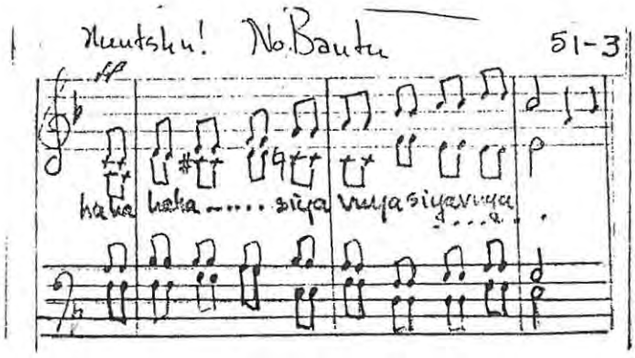
really became steeped in the music of Victorian England. The influence of this music on his work is much stronger than that of European church music.

ad (3) At the turn of the 16th century the late-comer of the English madrigal, the Ballett, was characterized by a dance-like lilt and 'fa-la' refrain. In the course of time these features were taken over by pseudo-foksongs and popular songs viz. "Here's a Health unto His Majesty" (fa-la), "Little brown jug"(ha-ha), and "Solomon Levi" (tra-la) and many others. These appeared in Victorian song albums, in numerous miscellaneous song collections, and later in modern popular song-books such as the Community Song Book (I) Tyamzashe knows the three songs mentioned above but cannot remember exactly when he first heard them. He also stated that he knew "many other songs with tra-la refrains".(2) He has written a number of songs with these e.g.
Intambanane(Hawk) Bars 36-39. Ex.15.



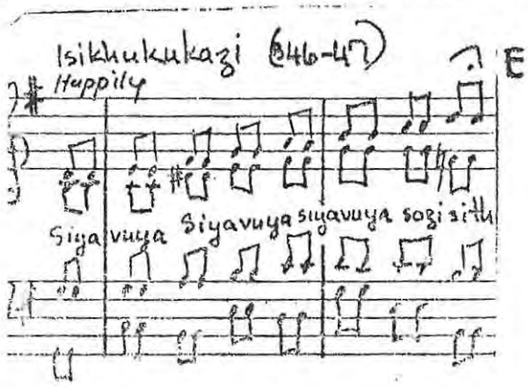
See Scholes: Community Song Book.
I have a copy of this book, but again no date of publication is given.

Huntshu! noBantu (Ho! Mrs People) Bars5I-3. Ex.I6



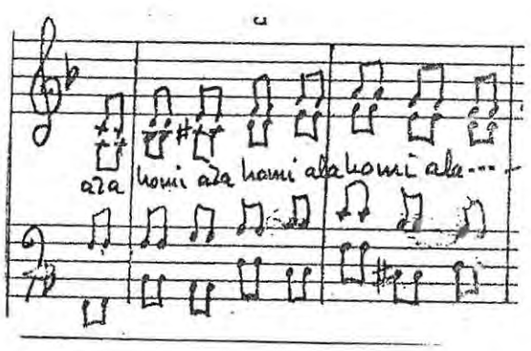
He told me that in his earlier songs he used the syllabes tra-la in his refrains and that in more recent works he substituted syllabic repetitions and even actual words of his own language, Xhosa, for the English song-syllables.

Isikhukukazi (Mother Hen) Bars. 46-47. Ex. I7.

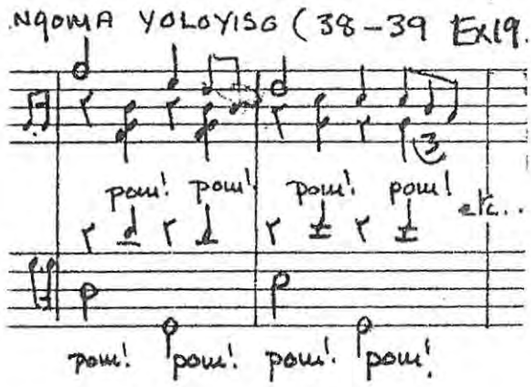


Etafileni yabaThembu (At the Table of the Thembus)

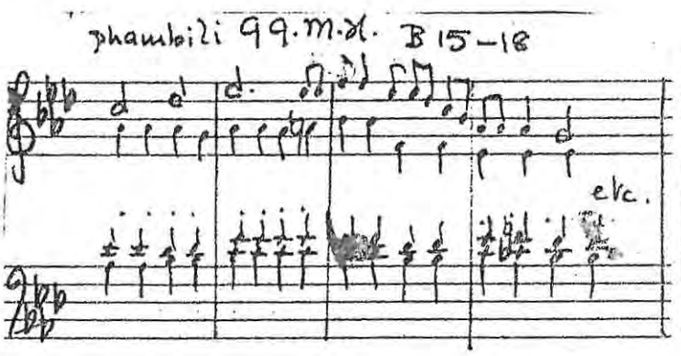
Bars.49-50. Ex.I8



ad (4) The influence of Band music is apparent in a few of his works. He became familiar with march music both at Lovedale, which had " a good brass band",(I) and at Tiger Kloof where he heard, and even played, some of the marches by Sousa and other composers. These were, of course, keyboard transcriptions. During the years at Cala he heard a considerable amount of band music on the radio; its influence is obvious in songs in which he employs a "pom! pom!" accompaniment, e.g. Ingoma Yoloyiso (Victory song celebrating the end of World War II. Bars 38 ss. Ex.I9



Phambili,G.G.M.H.(Forward, G.G.M.H.) - a Farewell song to Glen Grey Mission Hospital. Bars I5 ss. Ex.20



In contrast to the previously mentioned song,the rendering of this song is not intended to be march-like at all.(2)

(I) Tyamzashe.
(2) I attended an interesting performance of this song under the composer's baton. This passage was sung quietly and expressively.

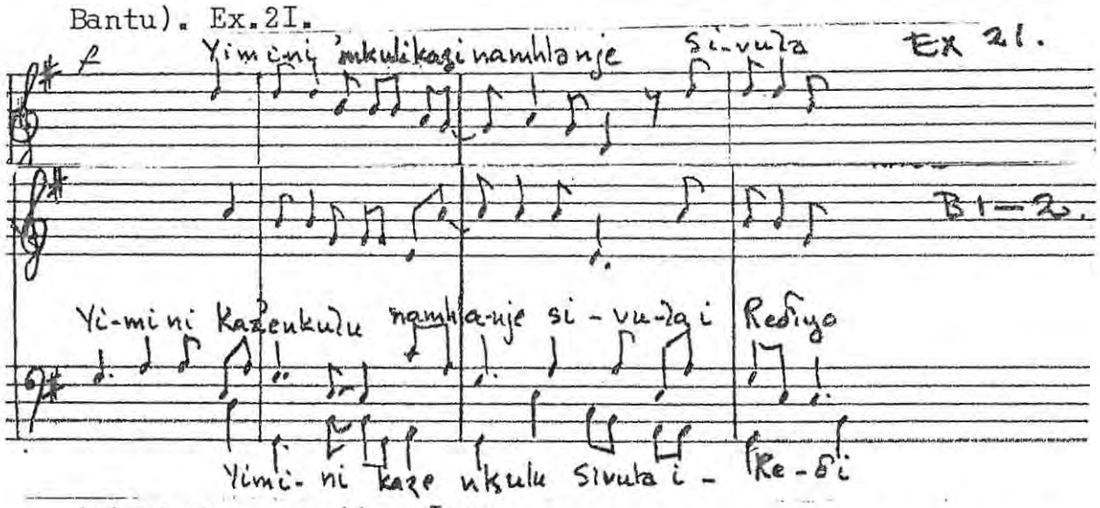
II. Influences from other than Western-european music come from two sources:

(I)Ragtime

(Ntsikana's Chant

ad (I). Writing on Jazz, Percy A. Scholes says: "This place in musical progress begins with the exploitation of Ragtime, the supplying of syncopation to music in a wholesale order. The tendency to Ragtime is an american characteristic brought to America by the slaves and used in their songs and especially their dance-music, the idioms of which soon after the beginning of the I9th century began to be imitated by the whites of North America and were by business-like composers..... communicated to wide circles."(I)

Negro dance music, then, was a mixture of vibrant 'off-beat' rhythms and noisy instruments. The melody did not matter; what WAS important was the rhythm, which came to be called Ragtime.(2) The most concentrated use of syncopation is to be seen in Hai Abant' Abamnyama (Ho! The Black nation), which is almost entirely under this off-beat rhythm. Elsewhere in Tyamzashe's works syncopation occurs only in the smaller sections e.g. the opening bars of Ukuvulwa kwe Radio Bantu (Opening of Radio Bantu). Ex.2I.



(I)Scholes,op.cit., Jazz

(2) The harmonic element was Jazz; the latter soon gave its name to both the harmonic/orchestral (colouristic) element and the rhythmic element, and the term 'Ragtime' died out.

The syncopated rhythm is to be seen in a considerable number of compositions which are otherwise stylistically western-European, where it is combined with a characteristic cadential formula. This will be discussed in the section on Rhythm.

ad (2) The deliberate use and free treatment of a 'traditional' melody(I) is a distinctive feature of Tyamzashe's music. This music appears in both religious and secular works. These facts manifest a striking parallel between Tyamzashe and the mediaeval musicians who used traditional tunes as Cantus Firmi in their secular as well as their sacred music.

From 1947 onward Tyamzashe includes sections in "African Style"(I) in several works which he wrote to mark events of great importance in the life of the Xhosa people, or in response to special requests. These works are: Zweliyaduduma , U-Ntsikana, Missae I and III, I-Komplini , and the three songs for Radio Bantu.

His reason for writing these sections is twofold:

(a) a feeling of national pride as exemplified in Zweliyaduduma and U-Ntsikana. In the former he wishes to emphasize the welcome of the Royal Family by the Xhosa people; in the latter he pays tribute to the great Xhosa religious leader whom the song commemorates.

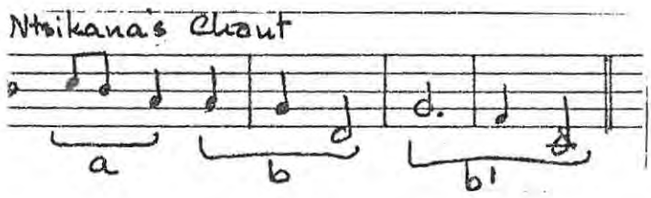
(b) the need to draw on indigenous melodies as thematic material for his works commissioned by missionaries, with the request that they be 'in a traditional style', with the use of as much indigenous harmonies and melodies as feasible.(2)

(I)These sections are usually prefaced with the remarks : African style, clap, sing; or iXhosa style,clap, dance. Other passages based on the Chant are not marked at all; they are not clear-cut sections.Those parts of the Masses based on the Chant are of course not marked.

(2) Tyamzashe more than once stated that he was bewildered and did not know how to write down music in ' a traditional

Unable to put down on paper a complicated many-part music which comes into existence largely in a spontaneous manner, Tyamzashe turned to the only written traditional music he knew - the melodies of Ntsikana as transcribed by Bokwe, and of these he chose the Chant. With one exception, the sections in "iXhosa style" are all based on the Chant which Tyamzashe subjects to free variation.

As regards the Chant, in Bokwe's notation it is hexatonic, having the notes F,G,A,Bflat,C, and D.
It has an a b b' structure; (Ex.22)



Since we have to rely on Bokwe's notation, we must accept that the Chant is hexatonic on paper. There is the possibility however, that the Bflat may have been the natural portamento which Africans use in their singing. In fact, it is more probable since on several occasions on which I heard the "Round Hymn" sung(of which the Chant is the basis) the singers glided from C to Bflat. The Chant is therefore hexatonic as transcribed by Bokwe, but pentatonic when sung.

A simple variation of the Chant in Tyamzashe's work appears in

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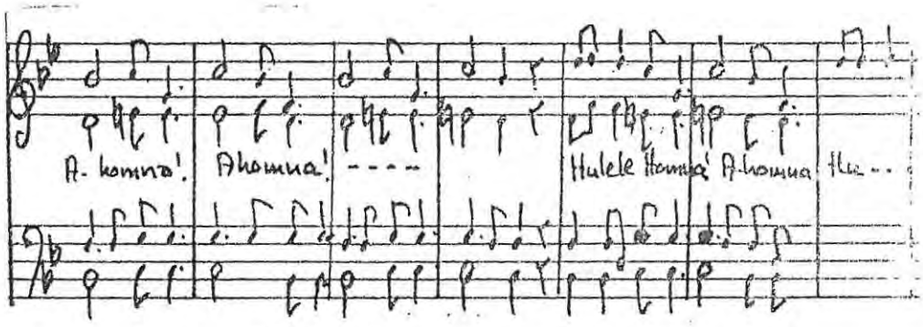
musical style". On two occasions he improvised some Xhosa songs, and even sat down at the harmonium with a copy of the Mass text before him. He then played a short regular pattern of alternating chords(on G and F) and against this he improvised a melody to the words of the Mass. On these occasions he spoke of the problem of using indigenous melodies in his music. "We know our traditional melodies, and we can try to use these in our compositions. But the difficulty lies in writing them down." His extemporizations were very interesting, and his comments afterwards, too. "That is how it should sound; we feel our melodies, we make them up, but when it comes to writing them down - then it is a different matter". (Mhlanga, Oct. 1965).

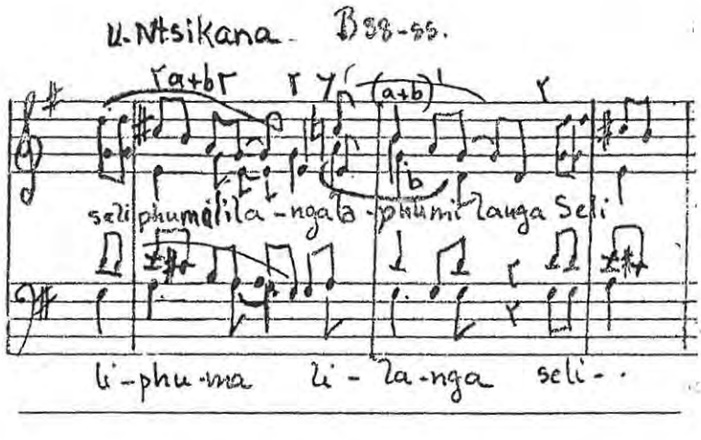
the following excerpt from Zweliyaduduma (bars 17-24). Ex. 23.



The entire passage is constructed upon motiv b, its repetition and variation.

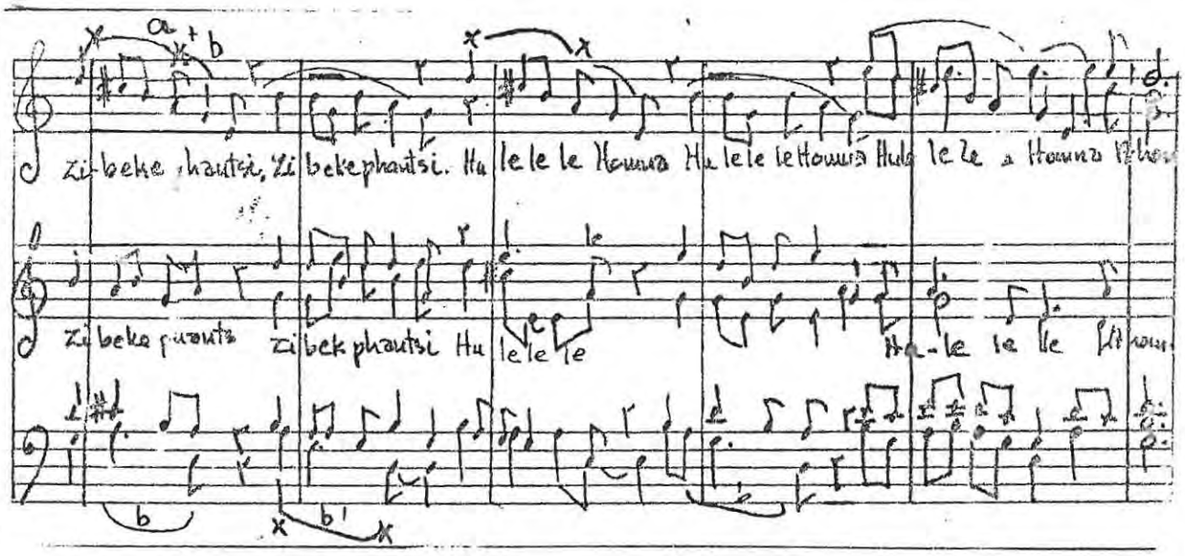
In U-Ntsikana one finds a variation-pattern which the composer uses continually in subsequent works; he introduces the raised 4th into the melody. This corresponds with Bokwe's notation (cfr. harmonization of the Round Hymn, Ex. 4. p. 24). Soprano and tenor enunciate a + b; this is answered by b in the alto while soprano simultaneously sings a variation of a + b. The bass rhythmically reiterates the fundamental notes of the harmonic chords. (G and A).

U-Ntsikana :Bars 38 ss. Ex. 24.



In Beka Phantsi Tyamzashe's treatment of the Chant is more elaborate.

Ex. 25.(Last 6 bars)

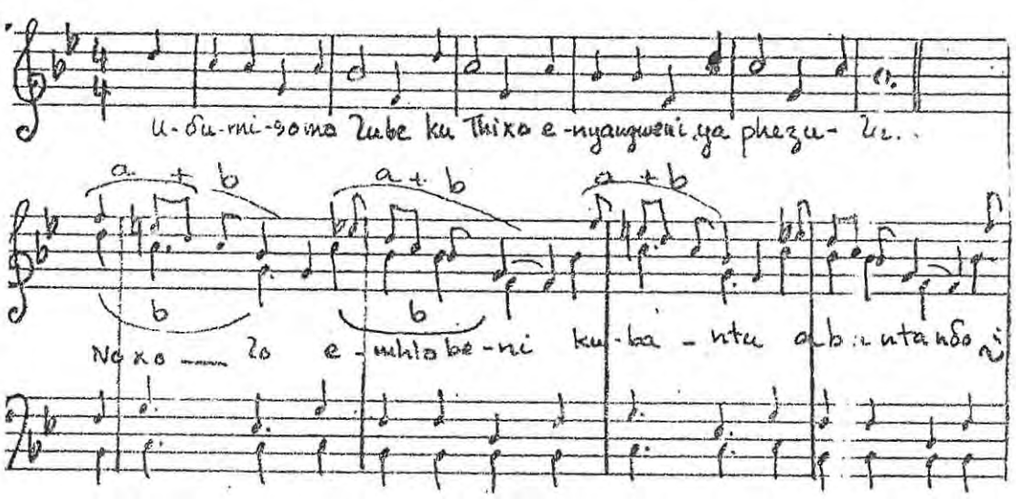


In the above passage, soprano sings a+b, answered by bass with b'; the other voice-parts simultaneously sing melodic variations of the melody.

(Note that the bass enunciates b and b' throughout the first four bars).

The most interesting and perhaps the most complicated treatment of the Chant appears in the Gloria of Missa I.

Ex.26.



Again, the melody of the solo(Priest) part is a simple derivative of the Chant(b). This is written on the text"Udumiso malube ku Thixo. enyangweni yaphezulu"(Glory to God in the

Highest". Then follows Tyamzashe's favourite melodic variation with the raised 4th. Soprano sings a + b, while altos accompany with b and b'. Tenor and bass support the two upper voices in 'block' harmonies.

The use of Ntsikana's Chant in other works will be discussed in the section on Harmony.(I)

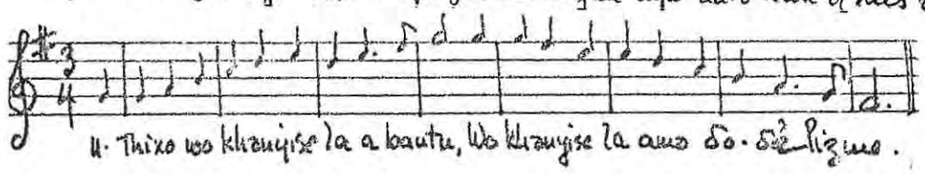
I. Melody

In shape and structure nearly all Tyamzashe's melodies follow traditional European patterns.

As regards the hymnal type:

Ex. 27. U-Ntsikana (42-49)

(God would give light unto the people, would give light unto men of this world).



The 8 bar melody is symmetric in shape. In the forephrase it begins on the tonic and ascends scale-wise to the octave. This scale-like character is broken only once when, from the third beat in the second bar (II/3) to the first beat in the third bar(III/I) the melody falls a second. In the after-phrase the melody, beginning on the 8ve, descends a 9th, arriving at a half-close on the Dominant. Here the scale-like character is redeemed only by tone repetitions (IV/3 -V/I, V/3 -VI/I).

This melody is an extreme example of Tyamzashe's preference for

(I)On two occasions I have heard Thembus in Engcobo and Lady Frere districts, and a Xhosa choir in Grahamstown singing a song having the same melody as the Chant. On my asking them what it was, they said it was a "drinking song". Again, Bantu teachers from Aliwal North and Queenstown also sang a song incorporating the melodies of both the "Great Hymn" and the Chant. When I asked them whether the song was in fact a hymn, they said emphatically "No, it is a party song. We also sing it at weddings." (Lumko, 1966).

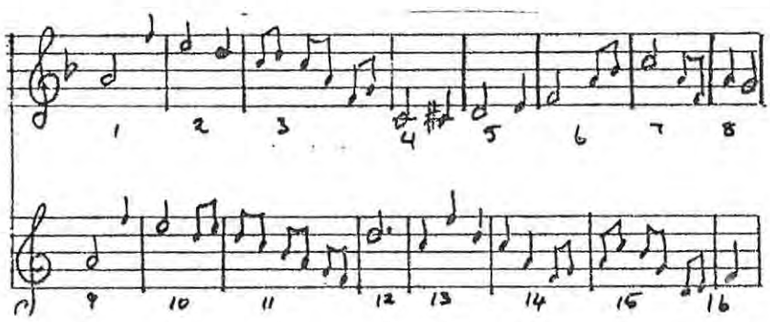
chains of seconds. The rhythm is uniform; the even flow of crotchets is interrupted by a dotted crotchet followed by quaver and minim(III/2 -IV/2) and the symmetric recurrence of these at the end.

With regard to the melodies of non-hymn-like songs there are two types:

(a) those influenced by vocal salon music.

(b) those influenced by instrumental music.

ad (a): Ex. 28. Intlakohlaza(Spring)



Like many Victorian tunes, this melody is based on an arpeggio, F A C etc.(I) The melody begins on a climax note, descends irregularly an IIth and immediately begins a gradual ascent to the 8ve, after which it falls a 4th. In its second half it begins in a similar way, but after falling to the 8ve it leaps up a 6th, then descends again brokenly to the 8ve. The use of larger intervals(three 6ths and one 4th up),as well as the lively rhythm, are indicative of the joyous mood of the song.

Umnchunube (The Willow tree)

This is one of Tyamzashe's most Victorian melodies. It is extremely sentimental, and moves in a restricted range of a 5th,

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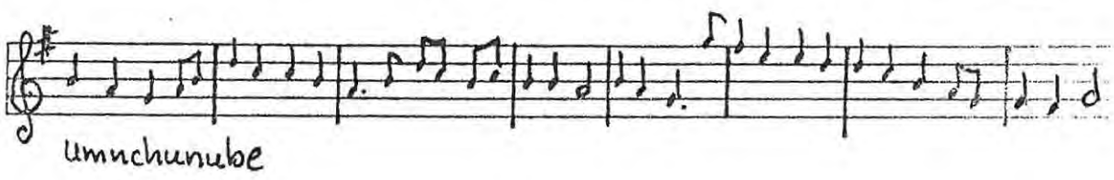
(I) Much Victorian music imitated the weaker aspects of post-classical music.

Ex. 29.

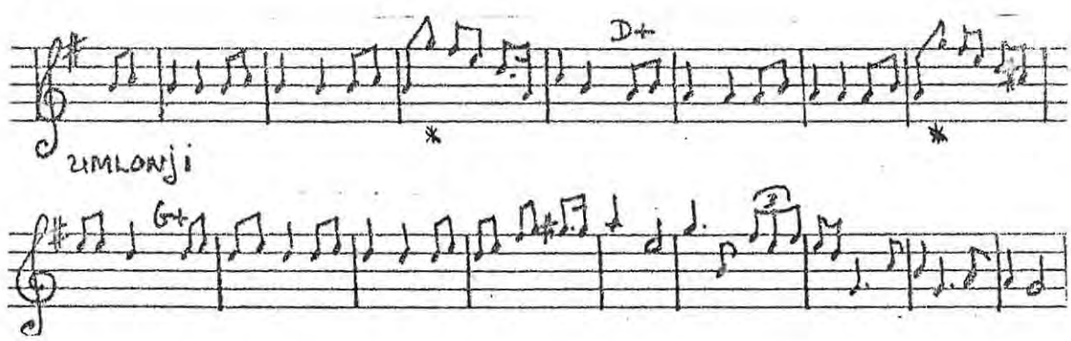
From Bar I to bar 4 the same melodic shape is retained.



In bar 5 the melody begins in a similar manner, then soars up to the 8ve, after which it descends scale-wise. Rhythmically the whole melody is very square. The general shape, construction, rhythm, and the absence of any tension make this melody weak; in comparison the melody of Intlakohlaza(Ex.28) is far more exciting.

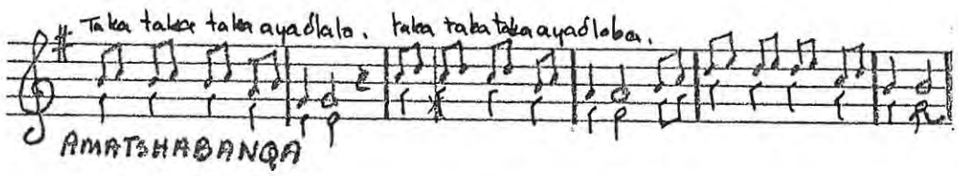
ad (b): A considerable number of Tyamzashe's melodies show motivic structure, which derives from instrumental music. An example of this is Umlonji(The Canary):

Ex. 30.



The melody consists of four 4bar phrases, each subdivisible into two 2bar phrases. The first two 4bar phrases are symmetric and form an 8bar sentence modulating to the Dominant. With regard to melody, bars 5-6 are a varied repetition of barsI-2; with regard to rhythm, all four 2bar phrases are symmetric. Bars 9-IO again represent a varied repetition of Bras I-2. Only the last 4bar phrase is independent of the motivic structure.
A weak point in the melody is the reaching of the same climactic note in bars 3 and 7. *

Amatshabanga (Steenbuck). Ex.3I.

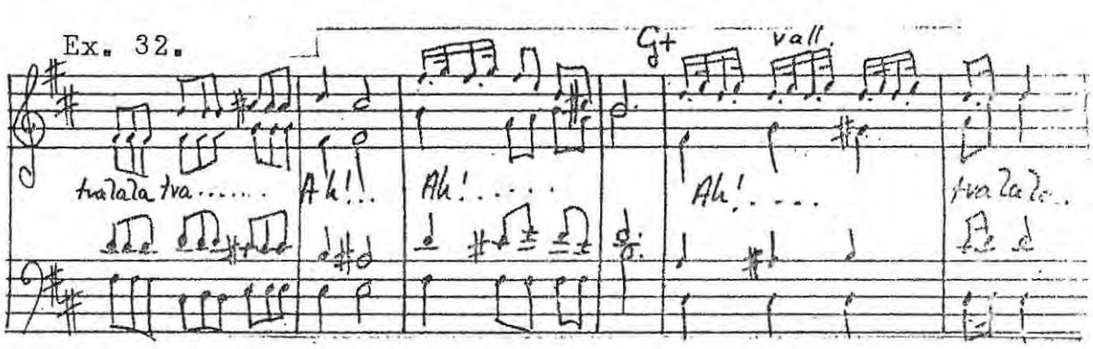


The motiv of this song(a 3rd without ornamentation), extending over two bars, is developed by sequential technique.
Regarding the style: in the first two bars strong instrumental influence is apparent. Indeed, so obvious is the instrumental style that the song might be regarded as a vocal transcription of an instrumental composition of the Baroque or Pre-Classic era.

In one of the writer's conversations with Tyamzashe in which Umlonji was discussed, he stated that during his years at Cala he had heard a considerable amount of violin music both in live performance and on the radio.
Of Amatshabanga he made the following amazing statement:
"I took the chorus from Handel"(I).
This song reveals yet another aspect of Tyamzashe's melos, that is, descriptive and programmatic tendencies. The music depicts the merry "playing" of Steenbuck(ayadlala) and the sound of their hooves when hitting the ground(taka taka).

In songs dealing with nature Tyamzashe seems to have two favourite themes -birds and moving water.(e.g.Umlonji).
His references to birds extends from simple imitation of the singing of a canary in the melody (bars 2I-26):

Ex. 32.

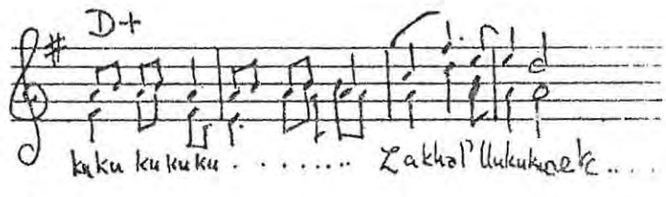


(I) Conversations, Sept. I966.

the cackling of hens in the two upper parts:

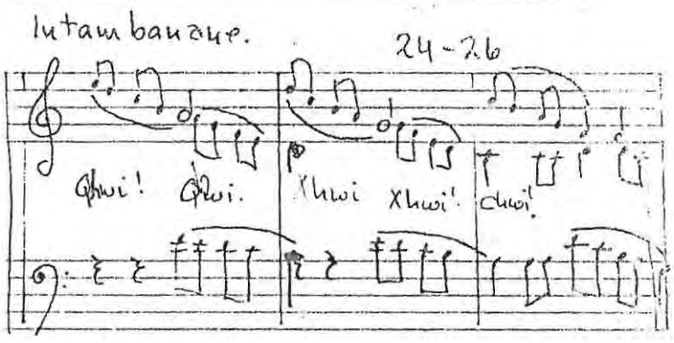
Zakhal Iinkuku (The crowing of hens); bars I7-I8, and 2I-22.

Ex.33.



-to artful imitation of the swooping down of a hawk.

Ex.34 Intambanane (Hawk)



With regard to metre: in songs on the subject of running water Tyamzashe prefers 6/8 or 3/4 metre with two-bar phrasing. (I)

In view of the fact that he has composed "water songs" in this metre all his life, it seems that the association of the image

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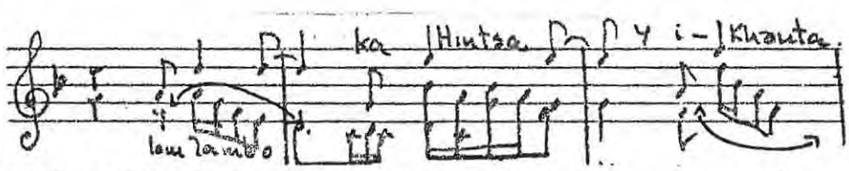
(I)When asked to comment on his choice of compound duple time for so many of his nature songs, Tyamzashe said," Oh, but it is a moving time in nature," at the same time making undulating movements with his hands. On asking him to remark on the E flat major section of Zweliyaduduma, which is in 6/8, he said: "I try to depict the Royal Family sailing over the ocean"(again illustrating with his hands),"you see, I am trying to paint a rolling movement of the ocean".
(Talks with Tyamzashe, Glen Grey Hospital, September, I966.

of "rolling" water and compound duple time became firmly fixed many years ago.

With regard to melody: he uses a melodic-rhythmic motiv with slight variation as a symbol for depicting running water. The nucleus of this motiv consists of descending semiquaver groups in 6/8, respectivley quaver groups in 3/4.

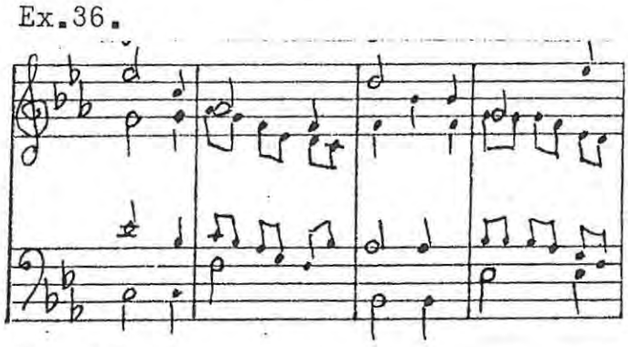
The water-motiv in Inciba (The Kei River) is:

Ex.35.

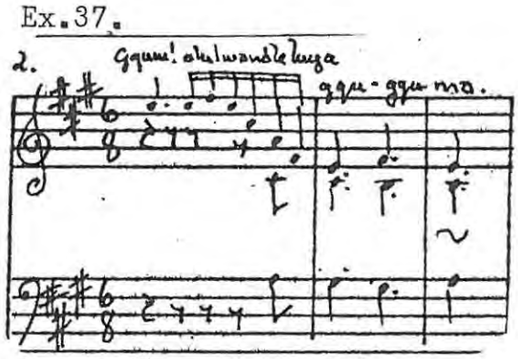


Compare this with the water-motivs of Amaza (Waves), and Ulwandle(The Sea).

Ex.36.



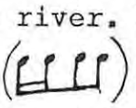
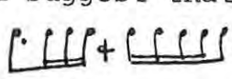
Ex.37.



The Inciba water-motiv consists of descending secondal steps within the interval of a 5th.

Amaza: Here the soprano falls in a triad-like formation while tenor and alto descend scale-wise.

Ulwandle: The motiv is based on the pentatonic scale. The melody begins on the 5th degree, turns up then descends pentatonically. This motiv is developed further on in the song, where it descends an 8ve in steps of a second.

It seems to me that Tyamzashe's sense of rhythm is so keen, that he makes a fine distinction between the movement of the river and that of the sea in his music. The river-motiv is a musical representation of the flowing of a river. Furthermore, I suggest that he varies the motive from  to  to represent the various moods of the river; now it flows gently, now it falls in little cascades on a rocky

bed. In contrast, the sea-motiv of Ulwandle represents the much broader movement of the sea, and its varied moods which follow a majestic and overpowering patter; now it is the mighty but smooth swell; now the gentle regular waves; now again the breaking billows of the open sea which cascade onto the shore with frightening violence; Then, like some great monster gasping for breath, it draws back fiercely, to repeat its endless activity.(I)

Toward the end of the song, where the broken chord motiv is changed to one of descending seconds, the waves quieten down. In Amaza Tyamzashe again uses a broken-chord motiv filled in by descending steps of a second.

The foregoing examples reveal perhaps the most amazing aspect of Tyamzashe's style, that is, his keen rhythmic sense. Moreover he can differentiate between the more constricted movement of a river, and the movement of the 'boundless' ocean. I am not aware of such keen musical perception in any other Bantu composer.

(I) See song Ulwandle at the end of this thesis. Note the composer's remarks at the end of the song.

Harmony : In this survey of Tyamzashe's "European" harmony I assume the following three points to be true, even though the validity of my analysis obviously does not depend on them.

(i) The inherent parallelism of indigenous Xhosa music developed after European contact into a kind of "block" harmony whereby the melody was accompanied by triads in root position. Elements of this style were inherited by Tyamzashe and still have a strong influence on his music.

(ii) Tyamzashe had but little formal training in European music. His correspondence course provided him with only a limited knowledge of elementary harmony and counterpoint.

(iii)Although Tyamzashe has some knowledge of staff notation, with one exception all his works were written in solfa.(I) This fact alone is a severe hindrance to any development of harmonic technique.

Tyamzashe described his method of composition as follows: "I get an idea, then I write it down, usually in the soprano. Then I add the other lines. At the end I try to get a good bass line and may afterwards change some notes in the alto or tenor."(2) This utterance seems to indicate that he composes horizontally.

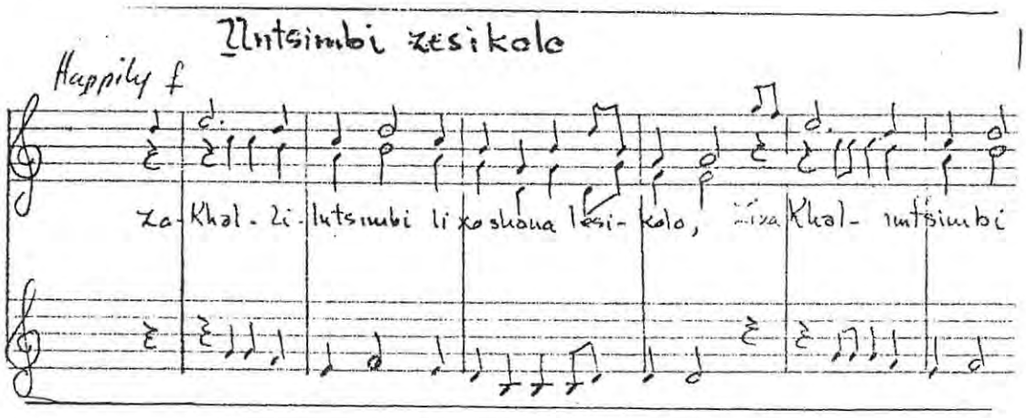
Tyamzashe's harmony is simple, consisting of the usual diatonic chords - triads in all inversions, Dominant 7th chords which he uses excessively, and occasional use of chords of the secondary 7th, and the 9th.

(I) Missa III. This was written for a competition. One of the requirements was that the work be written in staff notation.

(2)Conversations, Glen Grey Hospital, August,1966.

He has a liking for chords in second inversion:

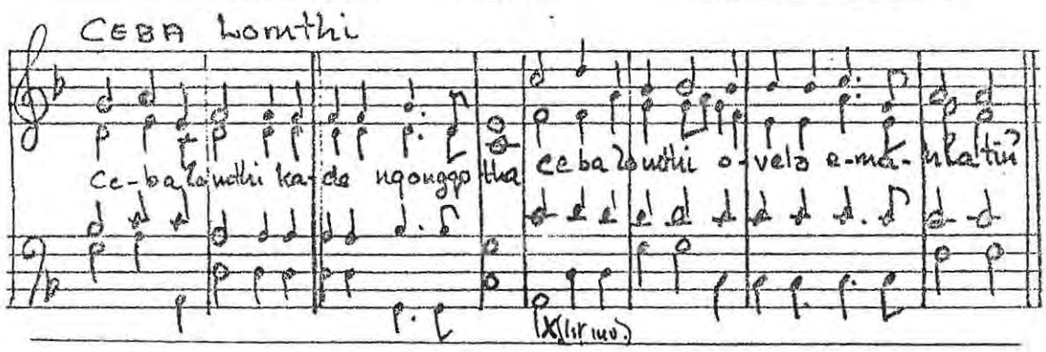
Ex. 38



Second inversion triads are kept until the second beat of the third bar.

As an example of simple chordal writing in four parts, I quote the following passage from Ceba Lomthi :

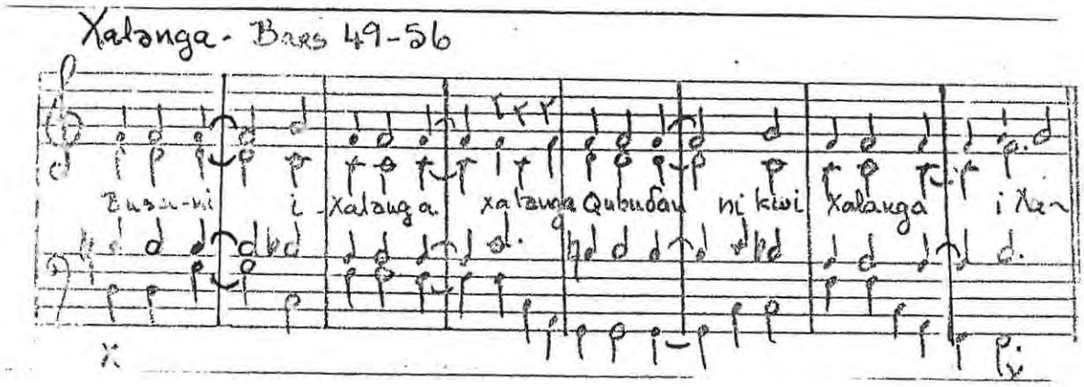
Ex.39



Chords in root position occur throughout the first eight bars, with one exception(V/I), where a Ist inversion occurs.

Considerable use of the Dominant 7th is to be seen in Bars 49-56 of I-Xalanga . With two exceptions all V7 chords appea in root position. These exceptions are (I/I) and(VIII/2) of the following example:

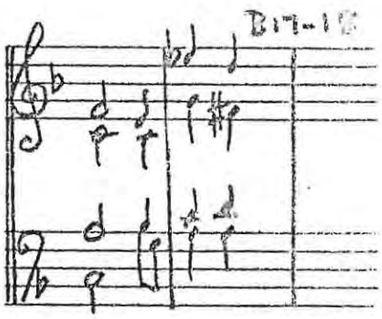
Ex. 40.



A study of Tyamzashe's scores reveals his liking for the sound of the V7, and his failure to use it correctly:

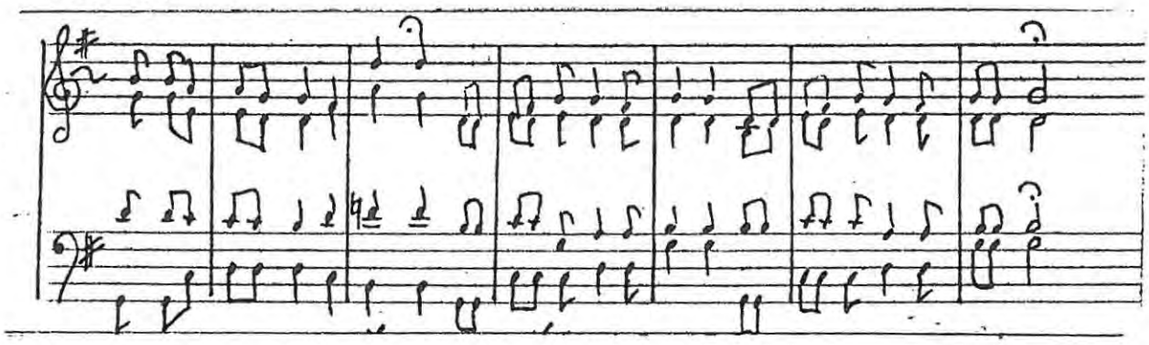
I-Bhisho likhaya lam (Bars I7-I8) (I)

Ex.4I



Auxilliary Dominants nearly always appear in cadential passages where they take the place of the tonic chord which one would expect; the effect is that of an interrupted cadence. Compare the previous example(4I) with the following passage in Ah! Daliwonga (bars20-26).

Ex. 42.

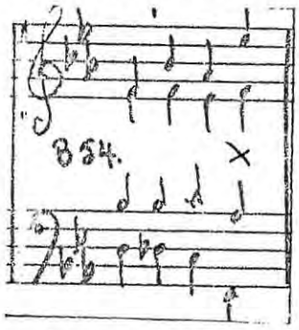


This is also an example where melodic preference supersedes harmonic considerations.

In these, as in many other songs, the Auxilliary Dominant coincides with a climax in the melody. Ah! Daliwonga also shows excessive use of the Aux. Dominant; it occurs no less than six times in the course of the song.

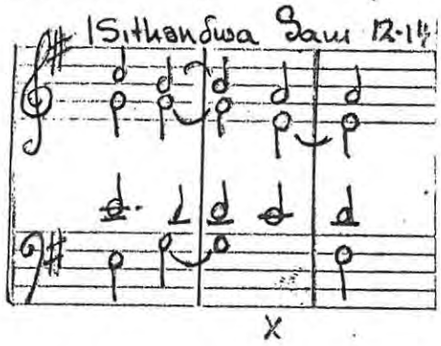
Secondary 7th chords are used occasionally: e.g. Zweliyaduduma (Bar 54.)

Ex.43.



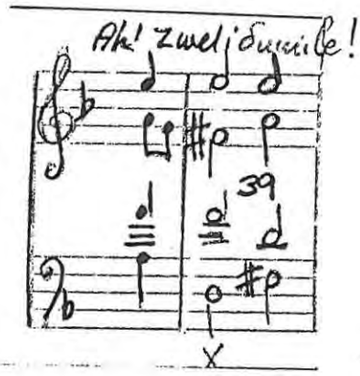
Sometimes such chords result from suspensions, e.g. Isithandwa sam (bar I3). (I)

Ex.41.

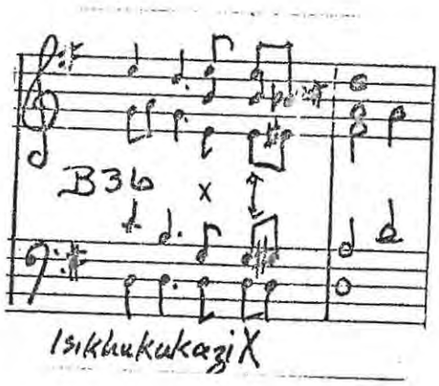


Chords of the 9th occur less frequently. Examples of these are Ah!Zwelidumile (bar 39) and Isikhukukazi (bar36)

Ex.45



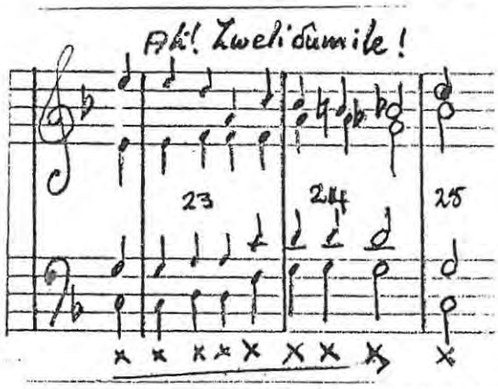
Ex.46



(I) Also: Ntsikana :B36; Intliziyo yam:B28; and several others.

Consecutive 5ths and 8ves are most characteristic of Tyamzashe's musical style, e.g. Ah! Zwelidumile , Bars 23-25.

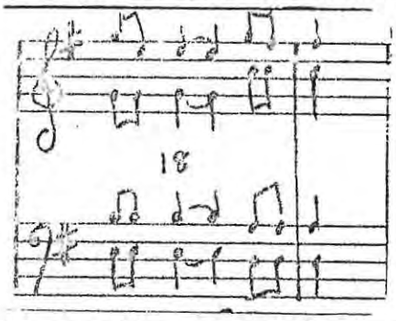
Ex.47.



Here the bass and tenor ascend in a succession of eight consecutive 5ths.

In bars I8-I9 of Ukuvulwa kwe Radio Bantu consecutive 5ths again occur between the two lower voices.

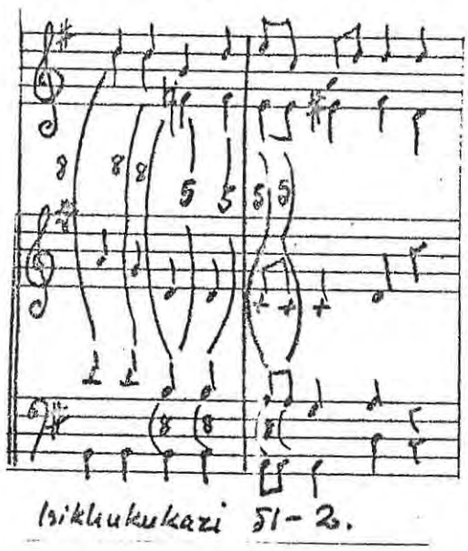
Ex.48



In contrast to the previous example, there is little harmonic progress.

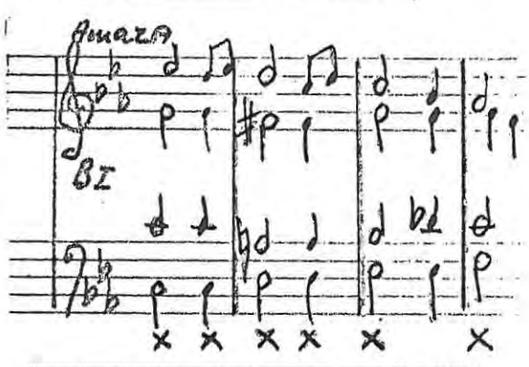
In Tyamzashe's songs consecutive 5ths occur more frequently than consecutive octaves, and this mainly between the lower voice parts. Consecutive octaves, however, do occur between bass and tenor in Isikhukukazi , (bars. 5I-52). In addition, consecutive octaves occur between Soprano and tenor,(on the first, second and third beats of bar 5I), while consecutive 5ths occur between second soprano and tenor(second half of bar5I and first beat of bar 52).

Ex. 49.



In Amaza, bass and tenor move in a succession of octaves and 5ths. Bar I ss.

Ex.50.



The considerable use of consecutive 5ths and 8ves in his works and apparent disregard for consonantal relationships may be due to one or all of the following:

(i) He lacks sufficient knowledge of Western-european harmonic principles.

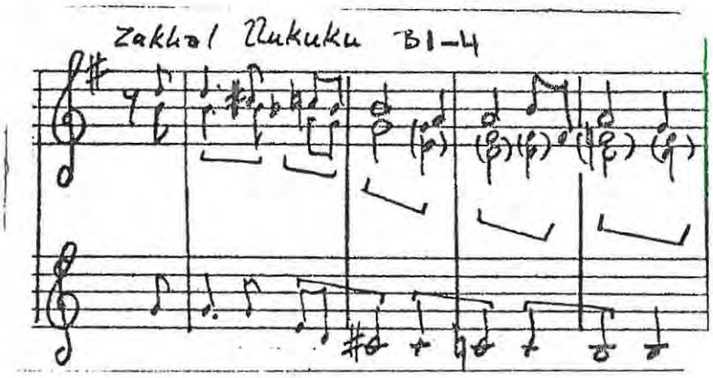
(ii)he simply does not hear certain progressions and tone-combinations as being dissonant, which seems to indicate that his sense of consonance and dissonance is still rudimentary, despite his continual contact with Western-european music, and western musical training.(I)

(I) See Kirby, in Schapera, I934, p. I38.
After attending several rehearsals at which Tyamzashe conducted one of his own works, it became obvious that he was not at all disturbed by deliberate or unconscious alterations of certain passages on the part of the choir. ~~Sometimes these changes were~~

(iii) his inherited parallelism of indigenous Xhosa music.

Regarding (iii), Prof. Kirby writes: "The rudimentary harmony utilized in the vocal music of the Bantu appears to me to be largely the accidental result of the parallel progression of two (or sometimes more) voice parts within the limits of a pentatonic or five-note scale. The interval between the two basic voice parts is usually the fifth, which interval has manifestly been adopted through the recognition by the Bantu, either innately or through the influence of simple stringed or wind instruments, of the lower partials of the harmonic series."(I)

Tyamzashe's parallel harmonization extends from the parallel movement of two voice parts, which may result in consecutive 5ths and/or octaves, to parallel movement in all voice parts. A typical example of his parallel harmonization is Zakhal' Iinkuku . (BarsI-4) Ex.5I.



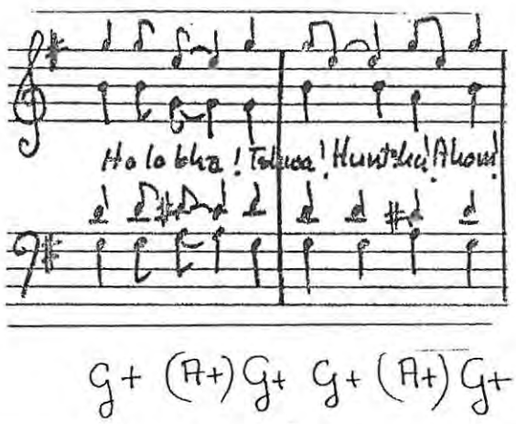
A study of the above passage reveals very clearly Tyamzashe's principal method of harmonization, and indeed of composition. He has composed a melody;(2) to harmonize it he has simply added a corresponding descending second soprano part, and alto part. All three voices,then,descend parallelwise.

(I)Kirby, in Schapera, I934. p.I3I

(2)Which he has written down inaccurately; in Bar I, the Csharp should be a Dflat,(in diatonic writing.)

Furthermore, his failure to realize the latent harmony of the melody(I/3) bears out my contention that his harmony is based not so much on chordal relationships as on the parallel movement of the voice parts.

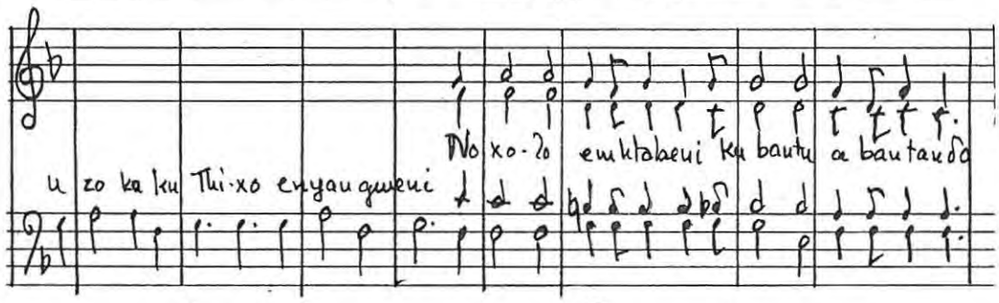
The 'block' harmonies which developed from the parallelism of indigenous Xhosa music are most obvious in passages based on Ntsikana's Chant, e.g. Gloria of Missa I. (cfr.p.86 Ex 26) Tenor and bass support the upper voices in shifting harmonies on Bflat and C respectively. Tyamzashe uses this technique whenever he attempts to write in a 'traditional' style. With the exception of the Gloria quoted above, Missa III and the 'ixhosa' section of Zweliyaduduma, these harmonies shift from G major to A major.(I)
One of Tyamzashe's most recent works, Ukuvulwa kwe Radio Bantu, shows considerable use of this device.: bars 32-35; 37-40, and the two final bars. These latter have an interesting cadence which does not appear in any other work. Moreover, Tyamzashe draws attention to this with the following remarks on his score: "Peculiar ending: 'Holobha!' -"Haul Over".
Ex. 52.



(I) These works are: Ekhaya Radio Bantu:(Bars55-60); Ah! Daliwonga (Bars65-72); Beka Phantsi (last 6 bars -'ixhosa' section; U-Ntsikana : 'ixhosa section

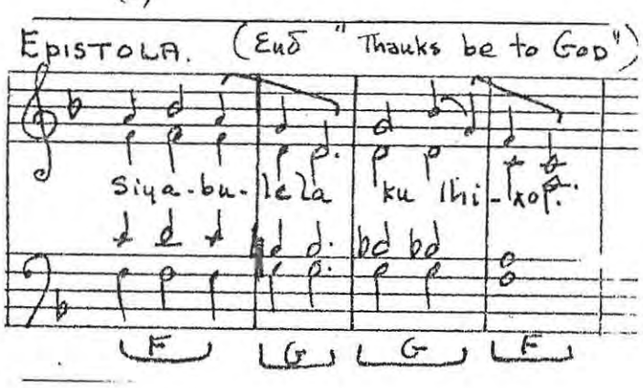
In the Gloria of Missa III the theme, which is constructed upon motivs b and b' of the Chant, is harmonized by means of block harmonies on F and G.

Ex. 53

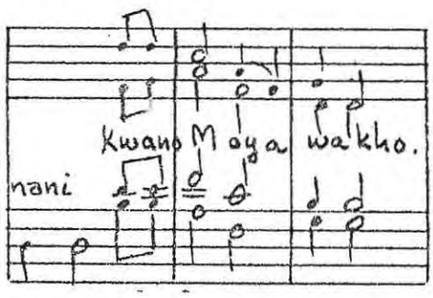


The same technique is to be observed in the Epistola, and in the response:"Kwa noMoya wakho"(And with your spirit).

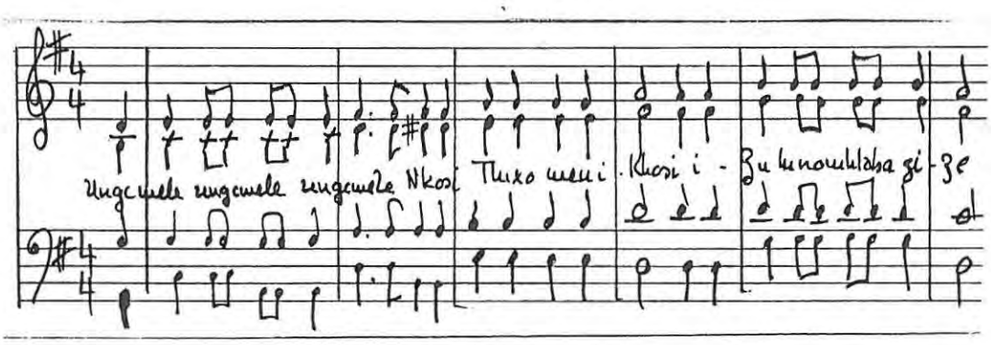
Ex.54 (a)



(b)

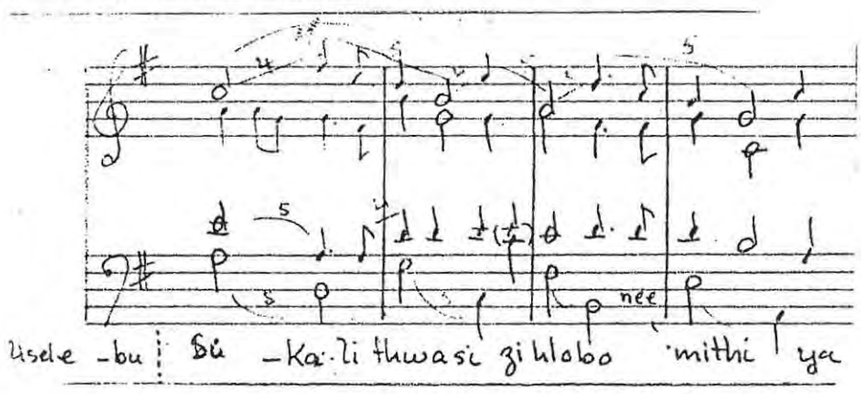


In contrast to the above, the Sanctus is musically Western-european. Ex.55



In the Missa III, as in the other works already referred to, elements of indigenous Xhosa music are incorporated into an otherwise wholly Western-european harmonic scheme. This is exemplified in the use of root-position triads in shifting formations and parallel'harmonization with the usual diatonic chords of Western harmony.

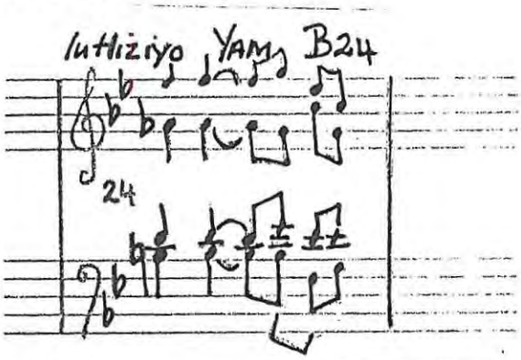
Tyamzashe's description of his method of composition (cf. p.94) suggests that he composes horizontally. A study of his works reveals that he lavishes great care on the melody. e.g. Zakhal' Iinkuku (cf.Ex.5I). A significant feature of this passage is the alternative melodic progression given to the second soprano. This seems to indicate that Tyamzashe is concerned not so much with the inner parts as with the melody in the upper voice.
Again, his attempt to achieve some melodic movement in each voice part frequently results in harmonic clashes, and even awkward progressions in one or other of these parts. e.g. Lithwasile ihlobo (bars 7-IO) Ex.56.



In the above passage, the individual voices can stand alone melodically; when they are combined the result is dissonantal. (VII/3). In addition, the melody leaps up an augmented 4th. Another example of a similar awkward progression is to be observed in Intliziyo Yam,- Bar 24.- where the bass falls

from B natural to F. e.g.

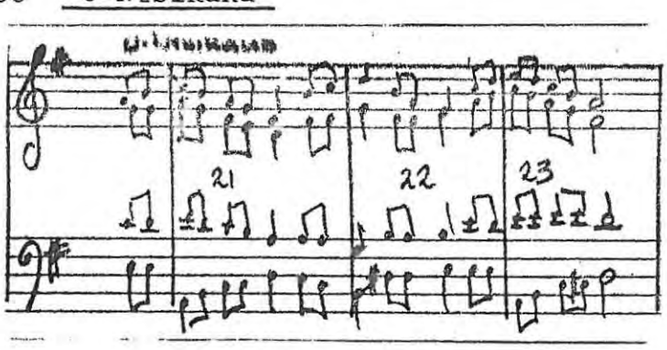
Ex. 57.



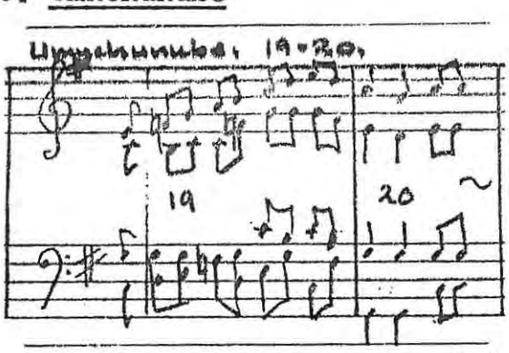
Awkward progressions arising from melodic rather than harmonic considerations are common in Tyamzashe's works.

The strong influence of hymnody is manifest in Tyamzashe's harmonizing of chains of quavers. The result is a somewhat 'thick' harmonic texture.

Ex. 58 U-Ntsikana



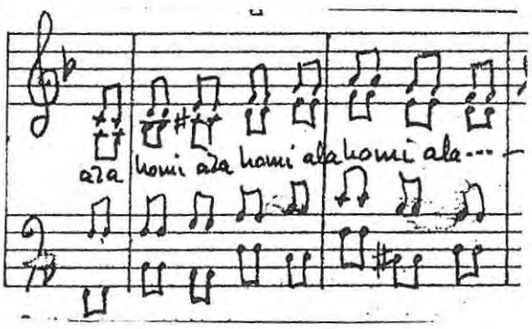
Ex.59. Umnchunube



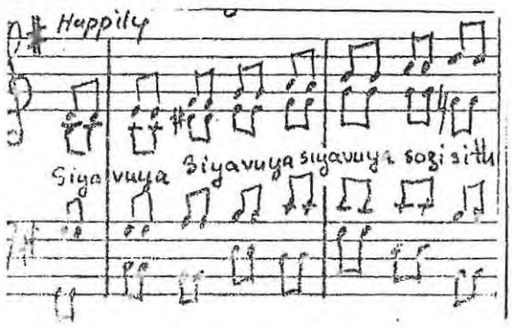
Quaver chains are a characteristic feature of songs with refrains. (cf. English Popular song, p. 79). In these songs, the refrains are always treated sequentially . Soprano and alto generally move in parrallel thirds, while tenor and bass tend to move in contrary motion in a succession of alternating

5ths and 7ths. e.g. Etafileni yabaThembu . Bars 48-5I.

Ex.60

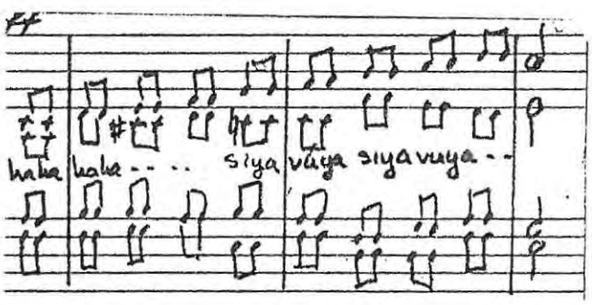


Ex. 6I. Isikhukukazi (bars 46-47).



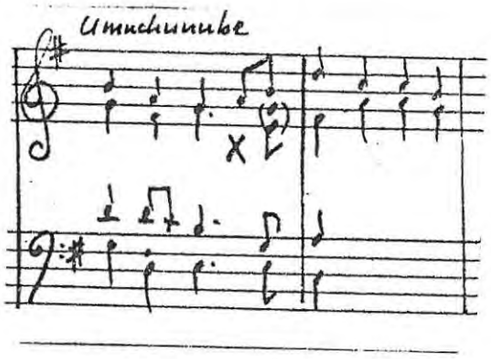
There are a few exceptions to this general rule, e.g. Huntshu: NoBantu. (Bars5I-53).

Ex.62.

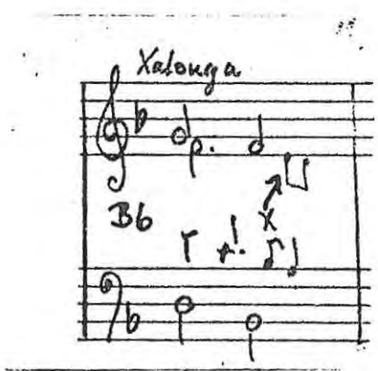


Diatonic passing notes: These generally occur on the weak beat of the bar. Exceptions are to be observed in Umnchunube , where it occurs on a strong beat (I/4), and in Xalanga (VI/4).

Ex. 63.

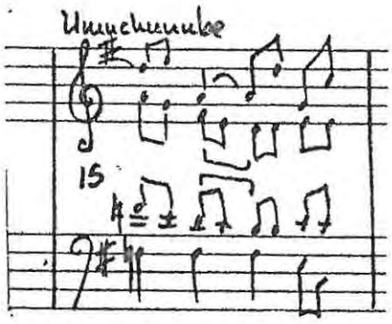


Ex.64.

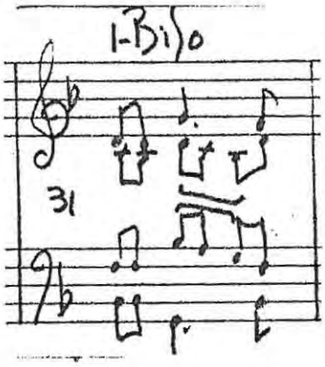


Passing-notes occur mainly in one of the voices, occasionally in two voices(e.g. Umnchunube, XV/2 I-Bhisho, XXXI/2), but never in more.

Ex. 65



Ex. 66



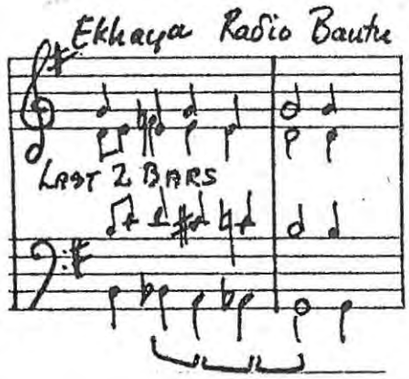
Tyamzashe makes considerable use of by-tones and upper auxilliaries, particularly in order to give some rhythmic interest to otherwise rigid chordal passages.

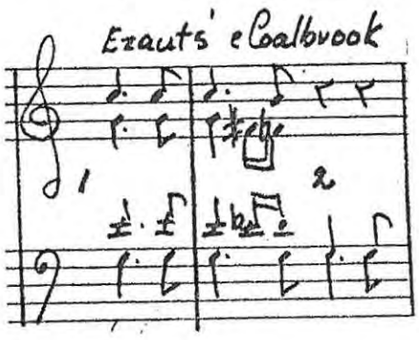
CHROMATICISM

Chromatic passing notes: He uses these more frequently than he does diatonic passing notes. Chromatic passing notes occur in one part (Ah! Zwelidumile, Bar 62,; U-Yesu usana esitaleni , Bar 6), in two parts (Ah! Zwelidumile, Bar 24; Ezants'eCoalbrook, bar 2; U-Ntsikana ,Bars72-3) (I) , and even whole chords, e.g. Ah! Zwelidumile -Bar 49 ; Zakhal' Iinkuku , Bars24-25.

Ex. 67(a) (in two parts) Ekhaya Radio Bantu (last 2 bars).

(b) in 3parts.

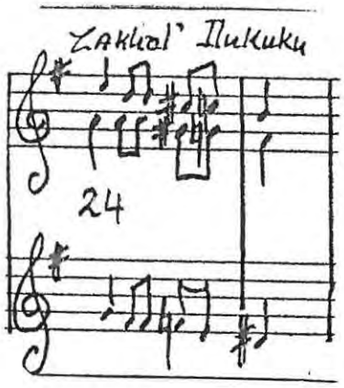




(I) Also Lala Ngoxolo , Bar 6; Ekhaya Radio Bantu, last two bars.

Ex.68. (in all parts) Ah; Zwelidumile, Bar 49:

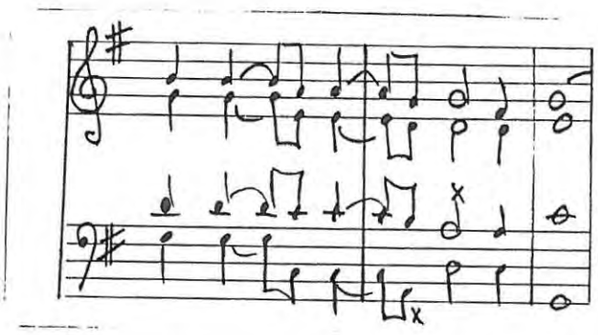
Ex.69 (in all parts) Zakhal' Iinkuku , Bars24-5:



These chromatic chord passages also show Tyamzashe's penchant for 'block harmonies' and parallel movement ; all voices shift chromatically downwards. Such chromatic passages almost certainly derive from the harmonium.
Genuine chromatic structures do not occur on his music.

Tyamzashe's liking for suspension is to be seen in his continual use of this device in his songs, particularly at cadences e.g. Isithandwa sam, Bar5.

Ex. 70

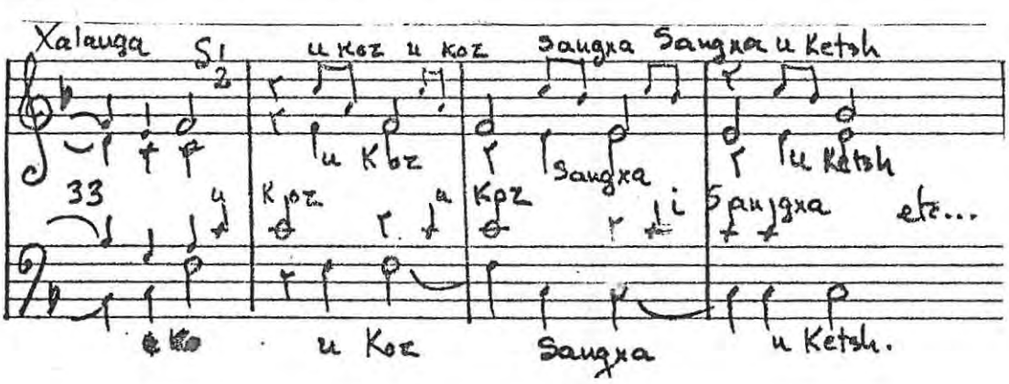


In the above example, the bass retains the harmony of the previous bar (Supertonic), while the tonic harmony is established by the other voice parts. Furthermore, Tyamzashe follows this with an anticipation, also in the tenor. The latter 'anticipates' the 5th of the Dominant, while Soprano, alto and bass retain the tonic harmony in a $\frac{6}{4}$ chord. The same procedure is employed in Zwelivaduduma, (bar 100). Suspensions occur more frequently than anticipations, e.g. I-Bhisho Bars 39 and 41: U-Ntsikana, Bar 48; Isithandwa sam, bars 24-5; and Bars 50 and 53.

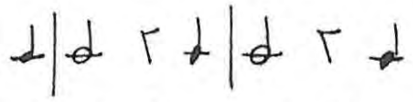
Counterpoint: A study of Tyamzashe's scores reveals that, although he has grasped some of the rudiments of counterpoint (he repeatedly employs some contrary movement between the two outer voices), he has in no way acquired the technique of real contrapuntal writing. His only attempt at counterpoint lies in the interpolation of pseudo-polyphonic passages into an otherwise solid harmonic structure; this is little more than the loosening of chordal structures, and thus constitutes no real polyphony.

Examples of this are Xalanga (Bars 33-38), and Ceba Lomthi (Bars 24-26).

Xalanga Ex.7I.



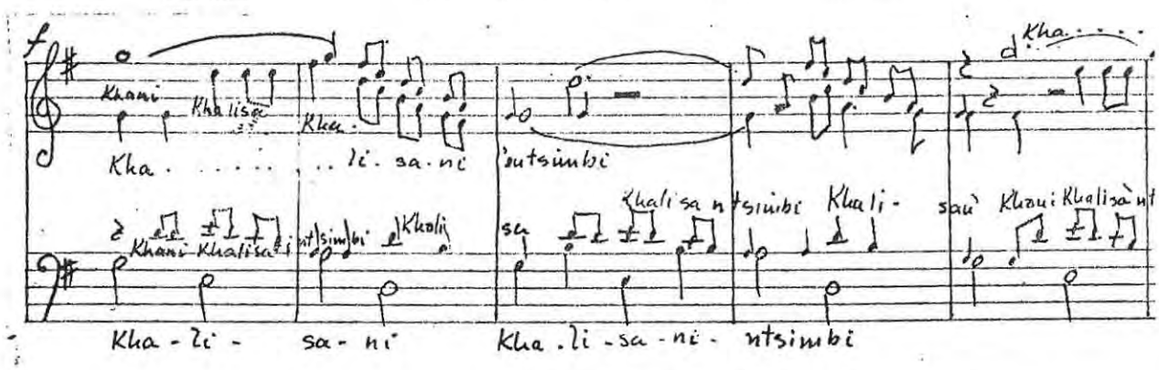
These bars are based on alternating Tonic-Dominant harmonies. After the metrical chordal writing of the preceding bars, the tenor begins a pedal-point on the following pattern:



This is imitated in the bass and alto at half a bar's distance, with ornamentation in the soprano.

This "counterpoint", which is really a kind of dissolved harmony, appears in a large number of compositions.

As another example I give a passage from U-Ntsikana :Bars 9I ss. Ex.72.

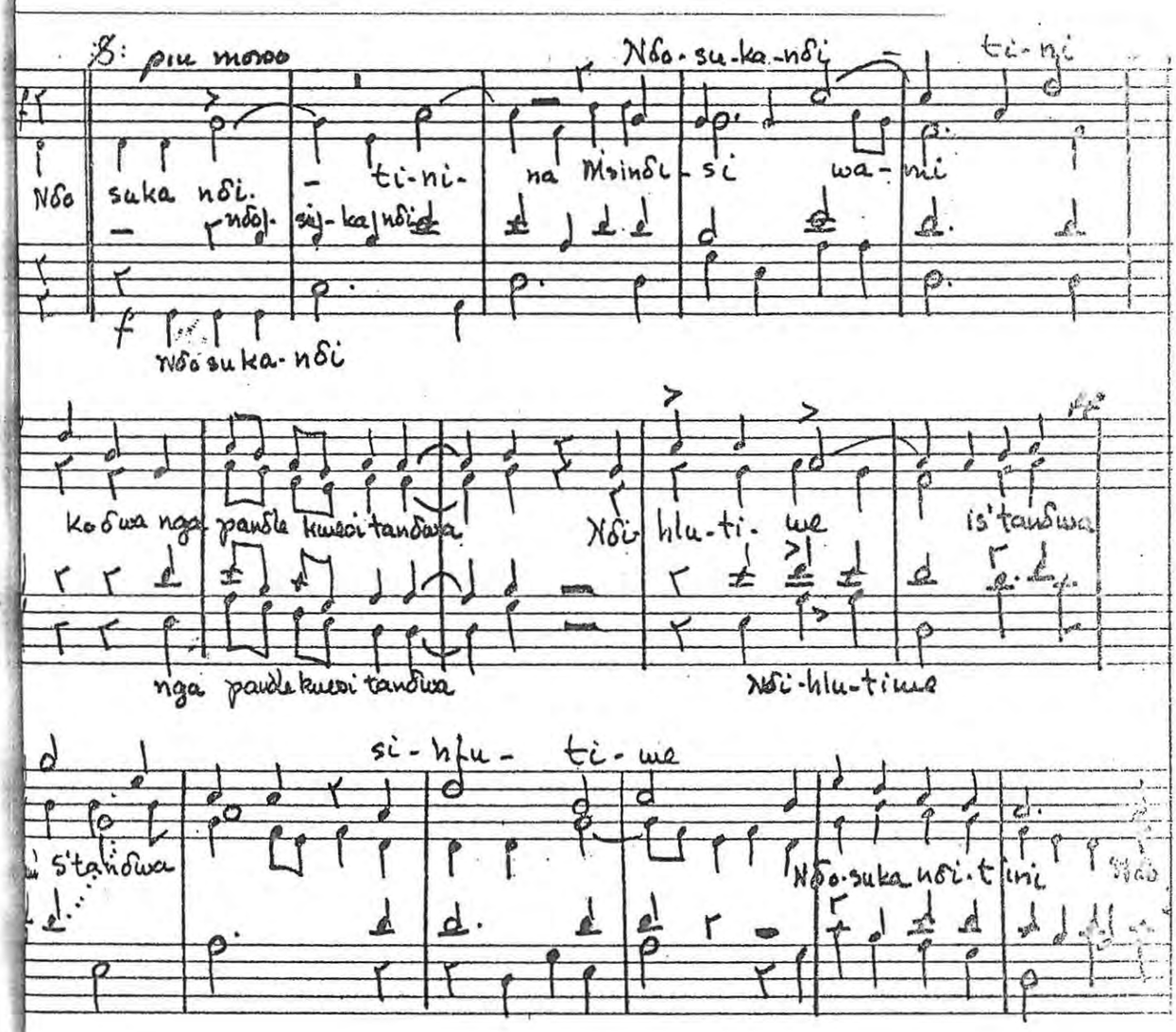


Rhythmically and melodically there is a much more differentiated relationship between the individual voices here, than there is in the previous example, yet this is dissolved harmony and not polyphony. The upper voices imitate each other (soprano and alto occasionally moving in parallel 3rds), while the bass provides a steady harmonic foundation.(I)

Isithandwa sam reveals quasi-imitative entries of the voices throughout, but particularly from piu mosso onward. In this his earliest work, Tyamzashe utilizes his linear style of writing excessively, something he has not repeated in subsequent works. He exploits the inherent lyricism of each voice a great deal; also, the melody lines are often close together, yet the melody carried along in the soprano has greatest importance. Stylistically Isithandwa sam is quite

unlike any other song he subsequently wrote;(I) in it he achieves a type of counterpoint through a semi-independent voice-leading, viz. a continuous or through-imitation in which one voice repeats a melodic figure previously presented in another part.

Ex.73.

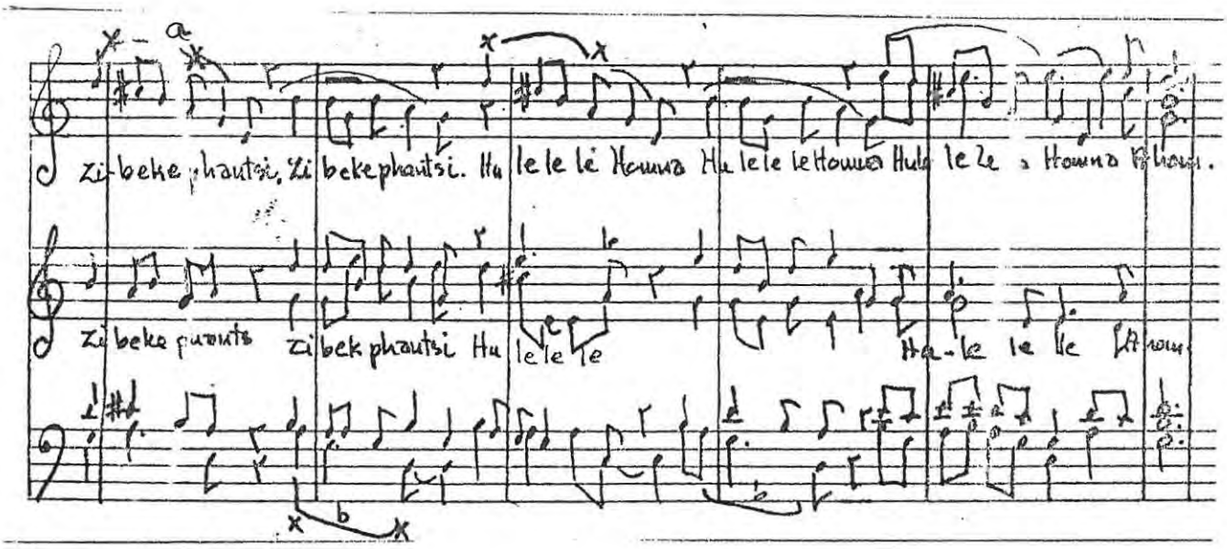


The alto introduces an expressive melodic figure, the main component of which is an ascending 4th. This is answered by bass, tenor and soprano successively, one voice iterating the same melodic idea concurrently with its imitation in another voice.(bars I-6 in the above example). This strict imitation technique is interrupted by parallel harmonization

(I)The opening bars of Xalanga and Ivoti show similar imitation technique, which is soon replaced by chordal writing.

in bars 7-8;(I) consecutive 8ves occur between the alto and bass, while soprano and alto move in parallel 3rds. After this Tyamzashe resumes a quasi-imitative style of writing which he sustains up to the end of the song.

In the 'ixhosa' section of Beka Phantsi each voice part is melodically independent viz. it has a melodic life of its own. Nevertheless, all the voice parts are interrelated in that all derive from the same theme -Ntsikana's Chant - upon which the entire section is constructed.
In their simultaneous varied treatment of the Chant the co-sounding voices give vertical combinations which are extremely dissonantal. The result is a type of heterophony.
ex.74.



(I) Note how, in order to keep the imitation, Tyamzashe achieves a discord (II/I in the example given).

Beka phantsi is the only song in which Tyamzashe almost succeeds in writing down the heterophony of indigenous Xhosa music. (I) If he were skilled musician, who also insisted on his notes being faithfully rendered,(2) one could perhaps call this music "planned" heterophony.(3).

(I) It is generally accepted that heterophony is essentially every type of part performance left to tradition and improvisation, as opposed to polyphony, which owes its form and indeed its existence to notation and elaboration. In such a part performance, the same 'theme' is present in all the voices, which need not sing in rigid unison. Each voice part is quite individual; each sings a variation of the omnipresent theme. It is irrelevant whether this leads to dissonances and grating 'harmonies'. (The concepts of dissonance and consonance do not apply to this type of music.) The Bantu singer's attention is focussed on s u c c e s s i o n rather than on coincidence; he is more concerned with regular re-entries of the theme, and does not care whether the vertical combinations which result are concordant or not.

Mr. Yiba, of the Bantu Education Dept., Queenstown, described Bantu heterophony very simply, and, in my opinion, very aptly. He was explaining how the Bantu people 'made music', and said: "Someone gives us a tune, and then we just sing around it." (Lumko, June, I966).

Tyamzashe's first rehearsal of his Antiphons, which took place at St. Joseph's, in Sept. I965, was extremely interesting. At this rehearsal the Bantu liking (one could say genius) for extemporizing was very much in evidence. The Antiphons are written in two parts; during the singing of the third antiphon the choir entered into the spirit of the music so much that some individuals added their own third part. There were also word improvisations. Tyamzashe was not very surprised, but he was very pleased with the effect. "You see," he said," we cannot sing in strict two-part. We must be free to add our own parts."

If each singer must be 'free to add his own part', then in Bantu group-singing one would expect as many parts as there are singers! This manifests a parallel between Bantu singers and the singers Giraldus Cambrensis heard so long ago in Wales...."..so that in

Choice of key: Tyamzashe has written all his works in major keys, the greater number being in G major, while F major is another favourite key. Several songs are written in B flat; for these he sometimes suggests an alternative key, e.g. Ulwandle -key B flat or A.

A few songs are composed in E, Eflat, A flat and C major, e.g. Abalusi, --E major; Amaza,-E flat; Phambili G.G.M.H.,--A flat; Ezants' eCoalbrook--C major.

Amanin' aseRabe is the only song in a key with several sharps.

Modulation:

Tyamzashe's modulation is relatively simple; with very few exceptions he always modulates to the Dominant key. The following passage from U-Ntsikana is a typical example of his modulatory technique. As will be seen , the new key is always clearly indicated if it is to be maintained for some length of time. This is necessitated by the use of tonic solfa.

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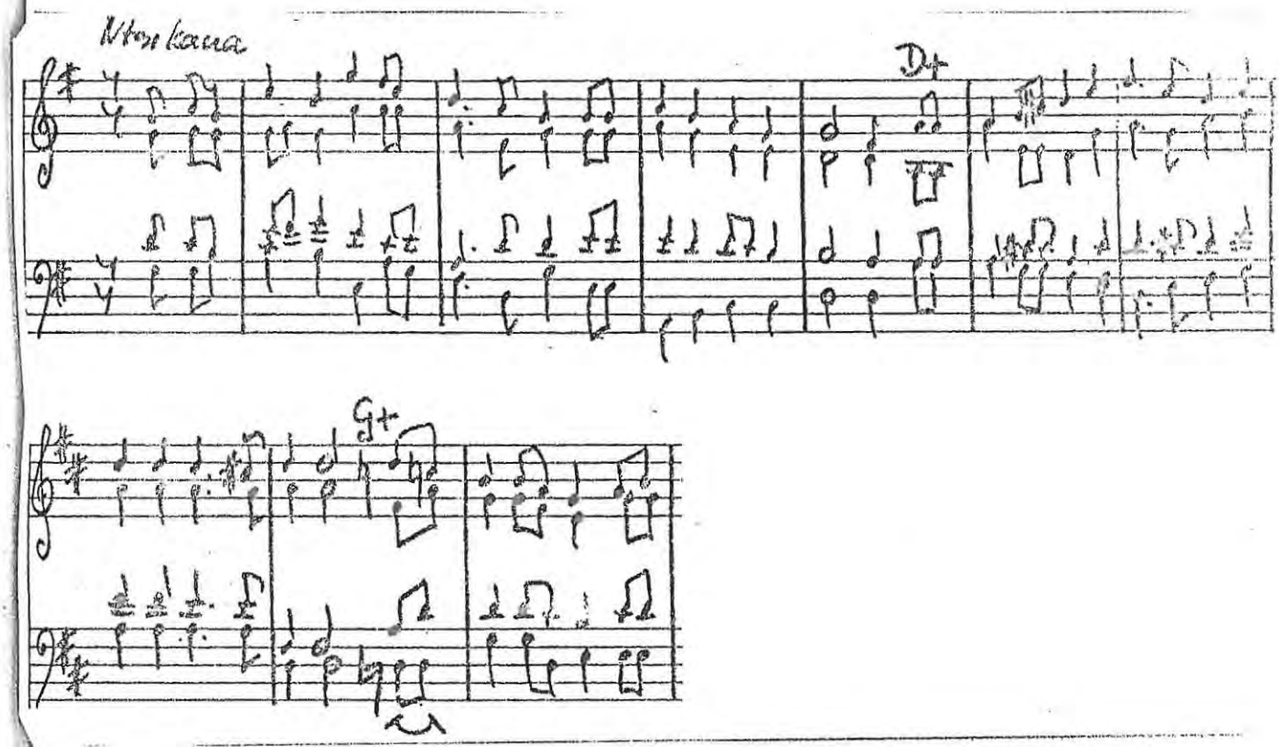
a company of singers, which one very frequently meets with i: Wales, you will hear as many different parts and voices as there are performers, who all at length unite", The Itinerary through Wales and the Description of Wales by Giraldus Cambrensis (II47?-I223?),J.M.Dent,and Co., London, I908, p.I75.
In addition Prof. Kirby has informed me that King Sobhuza II used the very words to him when describing how Swazi songs were made.

(2) In my opinion Tyamzashe seems to accept the unconscious or deliberate alteration of chords and even melody notes by singers when singing his songs, even when he himself is conducting.

(3)Which of course does not exist.

Ex. 75.

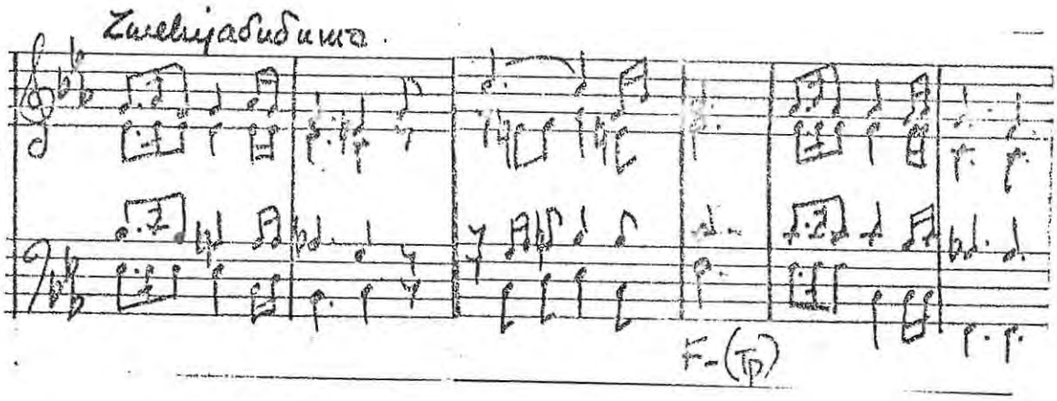


The theme in the above example has a 4+4 construction, each 4bar phrase being subdivisible into two 2bar phrases. In the first 4bar phrase the theme begins in the tonic and ends with an imperfect cadence. Above the following 4 bars Tyamzashe writes 'D+', and introduces a Csharp into the music. After establishing the Dominant key by means of a perfect cadence(B8.), he returns to the Tonic key by prefacing the following 4 bars with 'G+', and restoring the C natural, thereby changing the function of the D major chord; this now becomes the V7 of the original key.

Another example is Zweliyaduduma, which has sections in the Tonic key (B flat) and Subdominant(E flat). Within the sections modulation occurs from tonic to dominant.
In the E flat "swing" section, however, he modulates to the

Tonic parallel, e.g.

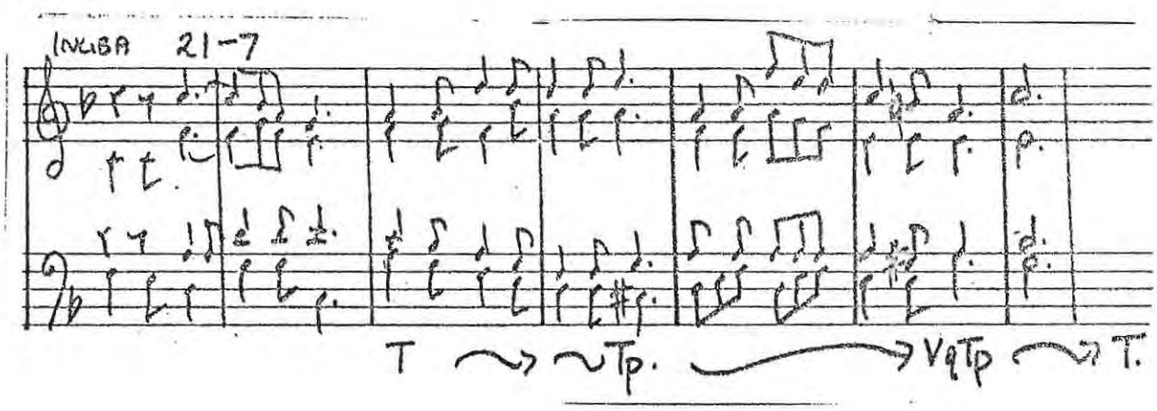
Ex.76. (Bars27-32)



which he does again in the section in 'native style'.

Inciba is another song which shows more extended modulation.

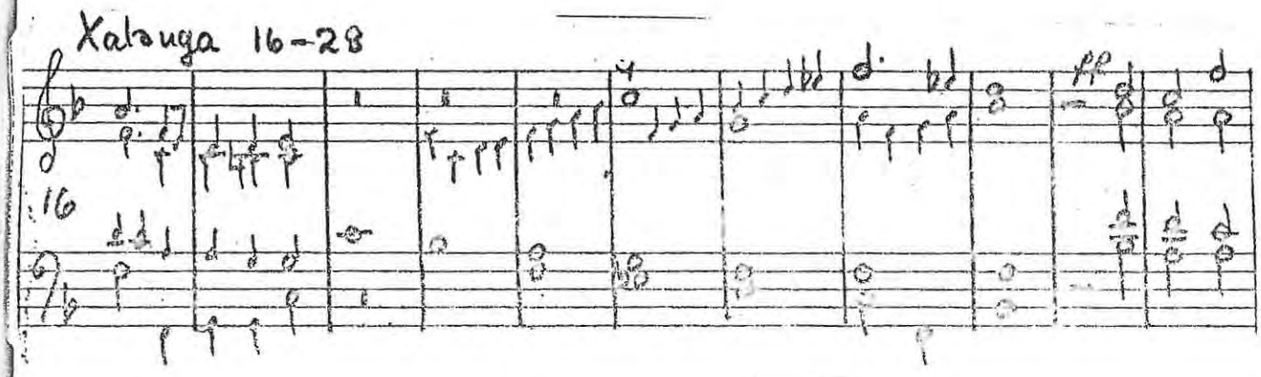
Ex. 76.



Here Tyamzashe proceeds from the Tonic to its parallel(Tp.), arriving at a half-close in that key(D minor B.24). In bar 25 he begins in the Tp., and modulates to the V of that key(A minor); he follows this with a V7 chord of the original tonic, and immediately re-establishes the original key.

Xalanga shows modulation to the subdominant, e.g. Bars 16-28.

Ex. 77.



The first section ends in Bar I7 with an imperfect cadence. In Bar I8 a new section begins in the Dominant and moves through the tonic. Tyamzashe then introduces an E flat into the bass (Bar 20) and again in the Soprano(Bar 2I) and establishes the Subdominant key with a perfect cadence. Thereafter he returns to the Tonic key.

Umnchunube has clearly separated sections in Tonic and Subdominant keys alternately. There is no real modulation in the sense that chord-functions are changed. The key is written above each section, and the necessary accidentals are introduced into the music. Within the section however, transitory modulations to the Dominant occur.

As I stated earlier on, the practice of marking in the respective keys is necessitated by the use of solfa. Without doing this there would be no means of realizing that modulation had taken place or that a new key is introduced. Tyamzashe's usual procedure is to write down the new key, and then to write

the voice parts in this key; above these parts he writes, in smaller letters, the positions of the individual voice parts in the original key, as follows:

(C+)Original Key	G+
d' : t : d' -	m^{t} : m : m : m
f : f : m -	$d^{\$}$: r : d : t
r' : s : d -	s^{r} : se : l : s
s : s : d, -	$d^{\$}$: t, : l, : m,

Summary: The absence of any real development in Tyamzashe's harmony and counterpoint is ascribable mainly to his inadequate musical training. Furthermore, all his life he heard much the same kind of music -hymnody, salon music and the popular music of the times; it is not surprising, then, that one does not find any measure of harmonic (and other) experimentation. He was satisfied to adhere to proven formulas for over half a century, and to write music that appealed to him and his people.

Harmonically Tyamzashe's music is largely Western-european. He uses the harmony of chords built on triads and secondary chords and their inversions. But he has never quite mastered the principles underlying this harmony. His scores show his inability at times to realize the latent harmony of a diatonic melody, and to treat certain chords properly.

To compensate his insufficient musical technique, however, it seems to me that Tyamzashe has drawn, perhaps unconsciously, on the rudimentary harmony utilized by his Nguni forebears; from this viewpoint his own style reveals the beginnings of a process of integration of two musical styles - Western-european and African. How can two such vastly differing musical concepts begin to be reconciled in his work?

rican music differs greatly from Western music. Its harmony is based on a system of chord relationships as is Western mony. It "arises out of melodic processes and is, therefore, sely connected with scales or modal types and melodic ement.(I)

aditional African harmony has its own logic. Texturally African mony is thinner, being essentially two-part in structure. is primarily the harmony of moving parts conceived melodically performing different roles.....the intervallic ationships are variable. So are the number of parts and the ection of movement.

chorus response, there is primacy in the sense that one line regarded as the basic melody. But the supporting line, by tue of its running parallel to it, shares its characteristic gressions and is accordingly treated as a secondary melody.... n a cantor has to sing the chorus response, he may have the edom of singing either of the two or of moving from one section one to the other." (2)

mzashe utilizes Western harmony " a system of progression based chord relationships"(3) At the same time his attempt to ieve some degree of melodic movement in the individual voice rts (as is manifested in a considerable number of songs) tends dissolve these relationships. As we saw in Zakhal' IInkuku f. Ex.69p.107) the harmony arises from the parallel movement the harmonizing parts with a primary melody. Moreover, the sition of the harmonizing parts in relation to the main melody s variable, e.g. Tyamzashe provides the second soprano with an ternative melodic line; in singing, the second soprano has

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)Nketia, J,H,Kwabena, African Music in Ghana, Longmans, Accra, eja, I962,p.54.

) Nketia, op.cit., p.6I

have underlined certain passages which are particularly levant to the discussion above.

)Nketia,loc.cit.

the freedom of singing either of the two progressions, or of moving from one section of one to the other. (I)
This occurs in several songs including the following:
Abalusi (Bar 39 - Soprano II; Bar40-42 -Alto).
UYesu usana es'taleni (Bars 4, I2, 32 and last bar -in the tenor). Bars 29-30 -Soprano II).
Usongoma(Bar IO) is the only instance wherein the main melody is given an alternative progression.

The technique described above frequently results in the crossing of parts viz. second soprano may sing above the Ist soprano. Such crossing of parts occurs in the 'ixhosa' sections of Tyamzashe's songs, as well as in passages based upon Western-european chordal structures.

If African harmony is, texturally, 'thinner', then Tyamzashe's harmony is, in comparison, much thicker; his musical training and his constant association with hymnody is largely responsible for this.
Finally, another aspect of his style links him with his musical forbears - apparent disregard for consonantal relationships, (cf. Ex. 74 p[illegible]. Furthermore, elements of the pentatonic musical tradition of the Xhosa are present in his music - his liking for consecutive 4ths, 5ths and 8ves. (2)

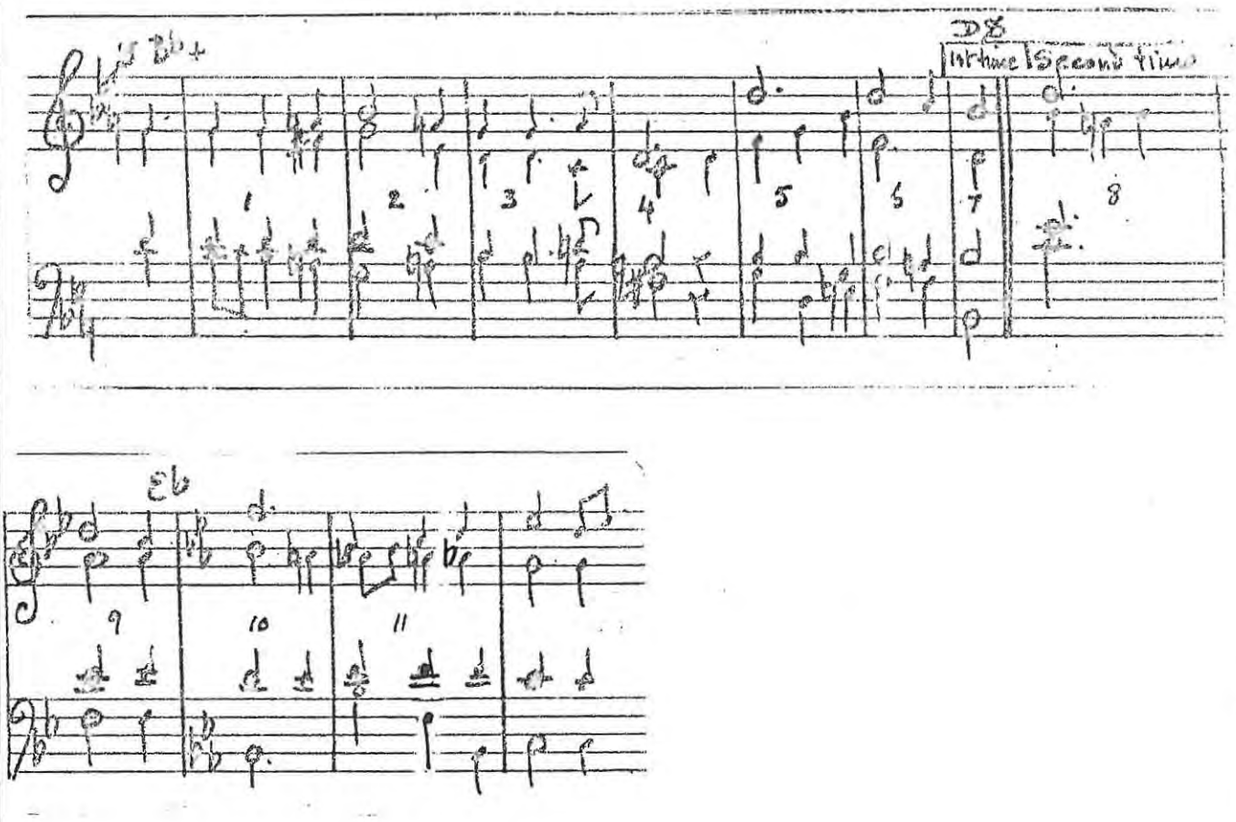
(I) This is characteristic of much C. Nguni music, as I have ascertained from transcriptions I have made of indigenous music.

Form: Tyamzashe's musical education led him to a knowledge of the basic thematic forms used in Western music - the sentence and the period. The designs of many of his melodies reveal that, in his employment of these forms he has not learnt to avoid rhythmic squareness. The greater number of his songs show regular 2,4 and 8bar phrasing, e.g. I-Bhisho likhaya lam , which has the following rhythmic formula(this indicates the number of bars in each phrase):

2 + 2 + 2 + 2 +2 + 2 + 4 + 4.

In some songs, however, Tyamzashe does achieve some rhythmic flexibility by means of modifying the normal rhythm of the 8bar phrase, e.g. Amaza, Bflat middle section.

Ex.78.



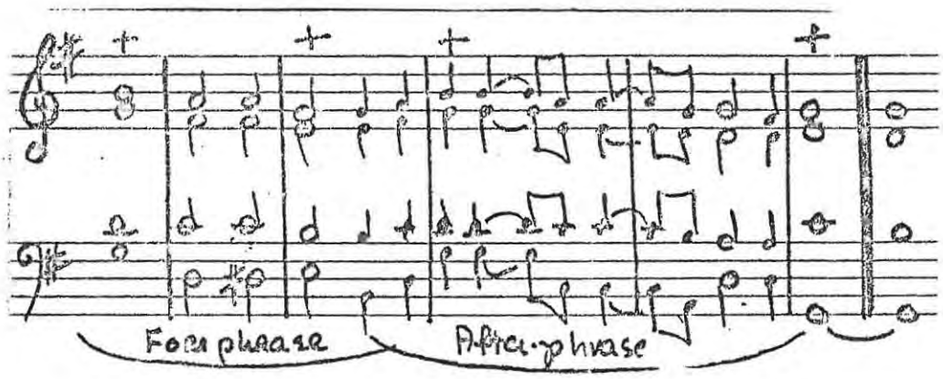
In its first statement, the melody is a 4+3 construction; this is brought about by the contraction of the normal 8bars in

i... ... repe ... ...

its after-phrase. In its repetition the melody is extended to 8 bars; it is then further extended by the repetition of a 2bar phrase(Bars5-6 are repeated in Bars 8-9).
The form of the song is ternaryy with extension of the reprise by means of thematic development.

The Introduction to Isithandwa sam is also irregularly constructed.

Ex.79.



The phraseology of the 8bar phrase is disturbed by the elision of one bar in the fore-phrase, the overlapping between fore- and after-phrase occurring in Bar 3. (I)

The short middle section of Intlakohlaza also shows irregular construction. It comprises a harmonic/ melodic sequence , and is 7 bars in length - a 2+2+2+I construction.
The closing section is similarly constructed, the rhythmic formula being the same.

With few exceptions all his songs are through-composed.
Lala Ngoxolo is strophically constructed; this song has two verses to the same melody and a chorus refrain.

(I) The strong beats are marked with +.
(2) Inyanga is another strophic song.

Binary songs generally have a more extended second part e.g. Amatshabanga, I-Bhisholikhaya lam, and Amafu . Ternary songs show mainly attentuated reprises, e.g. Umlonji, Zakhal'IInkuku, Umnchunube. Amaza is an exception; it has an extended reprise. The contrasting middle sections of ternary songs are nearly always in the Dominant key.

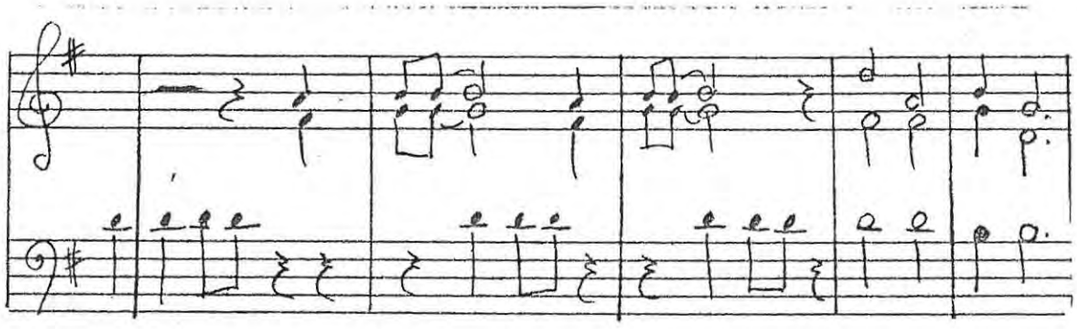
Tyamzashe favours closing sections which vary from codettas comprising re-iterated cadential[1] progressions to more extended codas.

Examples of the former are Amafu and Bantwana beSikolo .

The rhythmic interplay of the voice-parts as observed in the closing sections of these songs is most characteristic of Tyamzashe's codettas.

The following rhythm pattern occurs:

Ex. 80(a)



This same pattern is employed in the closing section of Inkulungwane yeBayibile yesiXhosa (Bars 43-45).

Examples of more extended closing sections are: Ekhaya Radio Bantu, based on Ntsikana's Chant, and I6 bars in length. Unlike the majority of his codas, this one is clearly separated by a double bar. The I6 bars here are in fact an extension of 8 bars through repetition of 2 and 4bar phrases; Abalusi has six bars of cadential harmonies.

Zweliyaduduma also has an'independent' coda, which is a rhythmical transformation of the English National Anthem, God save the King.

Zweliyaduduma is Tyamzashe's sole attempt at programme music. In his preface to the song, he gives an explanation to to each "section"(I), as to what he is trying to convey. Noteworthy are the explanations under (2) and (4). (2) pertains to the section in which he uses " a typical native song, Ntsikana". while (4) is a " song with many African strains and harmonizations". In this section Tyamzashe indicates on the score: "Clap hands in native style; Ist a six-pulse measure then back with rhythm to four-pulse measure".
The following appears on the solfa score as an introduction to the song:

THE AFRICAN ROYAL WELCOME SONG.

To their Majesties King George VI and Queen Elizabeth and their Royal Highnesses Princess Elizabeth and Princess Margaret Rose, on the occasion of the Royal Visit to the Transkeian territories Umtata, I947.

This song is dedicated to my brave countrymen, who died for freedom during the last World War, I939-45.

Words of the Song

(I) An introduction indicative of approaching thunder.
(2) It dies into a typical native song - Ntsikana. (2)
(3) A light six-pulse measure descriptive of the Royal Voyage and an appreciation of their Majesties, the King and Queen, and their Royal Highnesses, the princesses.
(4) The Royal Welcome song in four-pulse measure(3)
(Africa is very pleased to see their Majesties the King and the Queen and the lovely Princesses and extends a hearty welcome to the Royal Family in the form of this song, with many Africa-

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(I) He used this word when discussing this song.
(2)This supports the statements of other Bantu who said that the Chant was a "real Xhosa song".(cf. p. 84(FN)
(3) This is certainly not as'African' as (2).

strains and harmonies.

(5) A great blessing has come to our country. The King will bring us rain from above.

The song accelerates to words, the end culminating in a joyous Hip, Hip Hurray.

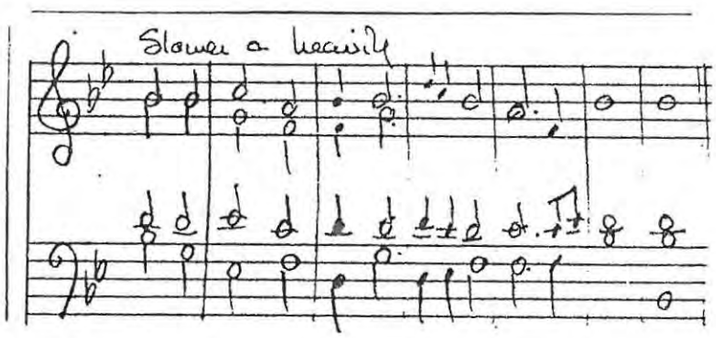
(6) End - Prayer - God save the King.

To coin Tyamzaahe's own phrase, the song is " written in sections. These sections are alternately in the Tonic and Dominant keys (E flat and B flat).

Each section is constructed upon 2 and 4bar phrases; irregularities in bar-grouping occur only in the E flat major "Swing" section(three-bar phrasing)(Bars42-45);the section in 'Native style' (3 bar phrasing); the last section'(5) , where 3 bar phrasing interrupts the prevailing 2bar phrasing.

The song ends with the following rhythmic modification of the English National anthem:

Ex.80(b)



The answering forms of response and antiphony are used in Tyamzashe's works; his recent association with Catholic liturgical music compelled him to employ these forms:.

Responsorial technique with alternation of a cantor and

[illegible] in a

answering chorus occurs naturally in the two Masses, as it does in the set of Antiphons (I), with its alternation of two half-choruses, and the Litany, which demands a responsorial style of singing. The Baby Hymns are also responsorial - line by line, one part repeats the melody of the other part, or answers it with a refrain. Occasionally the two voice parts merge in a common refrain.

Rhythm: Perhaps the most striking feature of Tyamzashe's musical style is a structural pattern which I have called the Tyamzashe Cadence. This pattern, which he uses in a considerable number of works, is not traceable to any music which possibly influenced him.(I) It immediately identifies a song as having been written by Tyamzashe when heard in the context of songs by other Bantu composers.

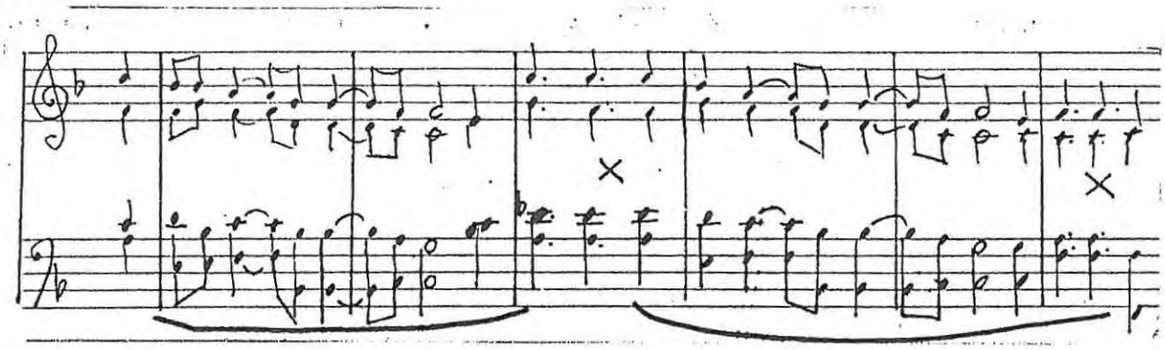
The Cadence is more than a simple closing formula, since it is susceptible to modification and development in one or other of its melodic or rhythmic aspects.

It appears in his earliest work - Isithandwa sam - in bars 3-7, and in the closing bars of the song.

(I) Tyamzashe normally composes at the harmonium;(he likes to 'try out' his music, as he put it). The Antiphons were an exception, the composer being requested to write without its aid. This request was made in the belief that the African character of music and African melody could be recaptured more successfully if the harmonium was not used. More than any of the other liturgical works, the Antiphons come nearer to traditional Xhosa music - in'harmony', rhythm, and of course form, since antiphonal exchange is a feature of much traditional music.

Another method of Cadence extension is to be seen in Ezants' eKapa, (bars 29-34).

Ex.83.

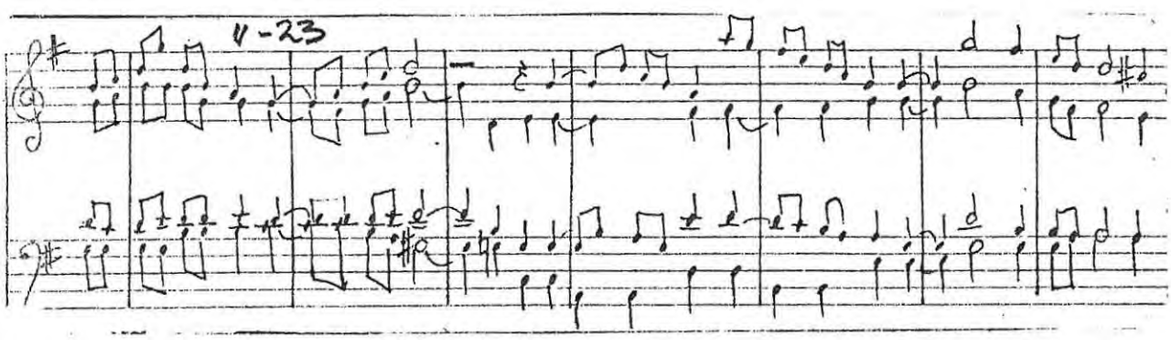


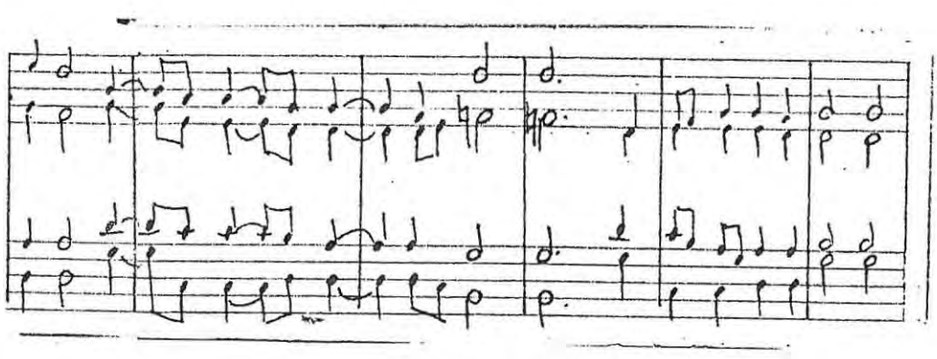
Tyamzashe separates two statements of the Cadence by resolving into an auxilliary Dominant ; this gives the effect of an interrupted cadence; this is followed by an exact repetition of the Cadence.

He employs the same technique in Isikhukukazi,(Bars II-I6). (cf. Ex.I3. p.75)

In this song, as indeed in Beka Phantsi (Bars II-23), the Cadence is preceded by a passage in which its rhythmic and melodic aspects are developed i.e.the syncopated rhythm and the descending melody of secondal steps).

Ex.84.



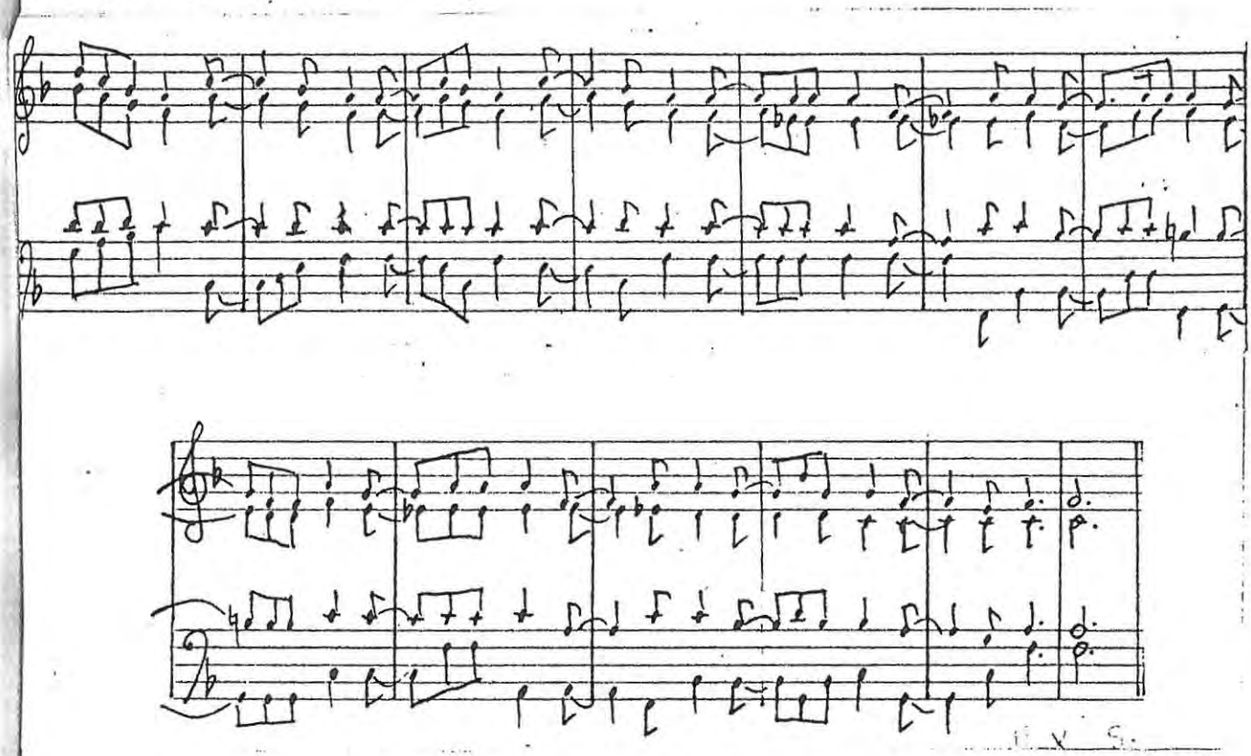


In the above passage, this development is much more elaborate than in Isikhukukazi. The syncopated rhythm and melodic descent are developed over eight bars, after which the Cadence follows, resolving into an Imperfect cadence(again the Auxilliary Dominant with the leap of a 6th in the soprano is used).

The passage ends with a straightforward cadence. Syncopes occur regularly across the bar lines - 5 times in all - after which the syncopated effect is retained by means of minims falling on the second beat of the three following bars. Syncopes occur in all the voice parts except at Bar I4, where they are not given to the soprano and bass.

Tyamzashe's continual use of syncopes recurring regularly at the bar line indicates that this is his favourite rhythmic formula; it occurs in numerous songs among which may be mentioned Intliziyo yam (barsI7-20) Inkonjane;(Bars I3-I8, where syncopes occur at the half-bar); Ngoo ban Aaba, Bars5I-59; Ceba Lomthi, Bars 36-44, and Xalanga ,Bars 33-38.

An example of the extreme use of syncopes is Inciba, - the last I3 bars. Ex. 85(a)



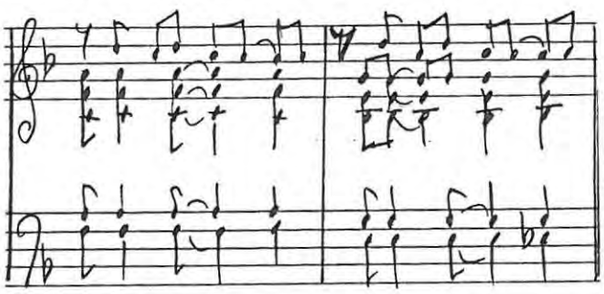
Syncopes occur at the bar line no less than eleven times. In this song, as indeed in the majority of Tyamzashe's songs, all the voice parts are accorded syncopes.

Regularly recurring syncopes constitute a means with which Tyamzashe achieves a ritardando; this is obvious in the foregoing example. Even more important, it is his means of temporarily destroying the feeling of time and of avoiding rhythmic rigidity.

Xalanga (Bars 49-56, cf. Ex. 40 p. 96), is a typical example of Tyamzashe's attempt to break the monotony of even bar schemes by means of syncopation. (I)

Syncopation utilized for descriptive purposes is to be seen in only one Tyamzashe song:

Etafileni yabaThembu (BarsI9-25) Ex. 85. (b)



Tyamzashe told the writer that this passage was meant to "describe a landrover bumping over the rocky countryside". (2)

If one considers the following suppositions:

(i) the rhythm of the Cadence possibly derives from Ragtime;

(ii) the Cadence with its characteristic rhythm appears in songs which are otherwise stylistically Western-european;

then, bearing in mind that Ragtime has Afro-american origins,

(I) In Ukuba bendinamapiko syncopes supplemented by dynamic signs (^) occur toward the end of the song, which otherwise proceeds in ever 2/4 time.

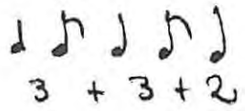
(2) Conversations, Mhlanga, Oct. I965.

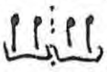
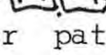
one might perhaps regard these Cadence sections as being hybrid , in that they have elements of both Western-european and African music.

Tyamzashe's harmony is overwhelmingly Western-european; his rhythm however, reveals very clearly his Bantu musical heritage.

The juxtaposition and even combination of regular and irregular accentual patterns occur in a few works, particularly in the sections based upon Ntsikana's Chant. (I)

Irregular additive patterns, as opposed to regular divisive patterns, are of vital importance in African music. A fairly common pattern is one in which a time span of eight units (2 + 2 + 2 + 2) is changed to 3 + 2 + 3, and its variants. Tyamzashe favours this pattern and uses it as early as I929, in Hai Abant' Abamnyama . The rhythmic motiv which persists almost throughout the song has an additive pattern:



(I) An accentual pattern is "..... a rhythm pattern employing one or more rhythm motifs whose accents are subordinate to those of the pattern as a whole. There are regular and irregular accentual patterns. In regular accentual patterns the internal accents of the component motifs occur at the same lapse of time". (e.g. 2/4 as  or ).

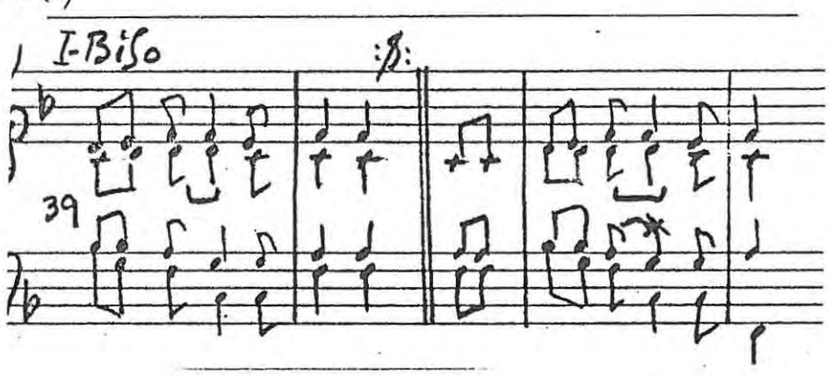
"In irregular patterns long and short motifs are arranged in such a way that there are no clear-cut divisions between the components. There is one main accent at the beginning of the pattern, while the secondary internal accents occur at irregularly spaced lapses of time, e.g...where the time span is equal to eight quaver units, the pattern may be 3 + 3 + 2 or 2 + 3 + 3."(Nketia, op.cit., pp.74 ss.)

This type of rhythm is also known in Western art music as Hemiola rhythm; whence it derives from the ambiguous character of 8 time units as being 2+2+2+2 or 3+2+3. This rhythmic ambiguity is facilitated and normalized musical styles where

[illegible] pronounced [illegible]

The excessive use of irregular patterns in Tyamzashe's music composed within the last three years is probably due to his preoccupation with indigenous Xhosa music, and his attempts to write his own music utilizing indigenous forms.
Prior to this he made relatively little use of irregular patterns Occasionally a bar (or bars) having additive rhythm is introduced into a song which is otherwise constructed in divisive rhythm, e.g. Ezants' eKapa (cf. Ex. 83 p.129), and Bhisho likhaya lam, e.g:

Ex. 88 (a)



The time span is equal to 6 quaver units (3/4 time); in the alternate bars the pattern becomes $\frac{3+3}{8}$ or 6/8 time.
From 1965 onward, however, he began to use irregular patterns continually.(I) In the chorus of Beka Phantsi Tyamzashe employs both divisive and additive patterns.

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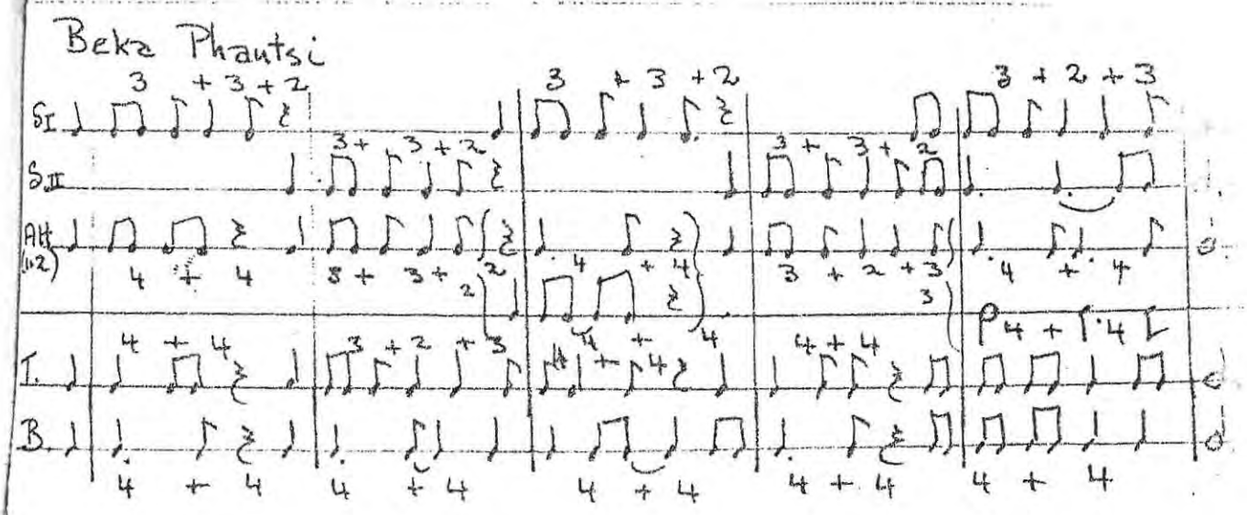
accent or stress is less pronounced, viz. the music of the high civilizations of the East, and African music.

(I) The 'ixhosa' sections of U-Ntsikana and Zweliyaduduma also show the use of additive patterns. These were written in 1949 and 1947 respectively.

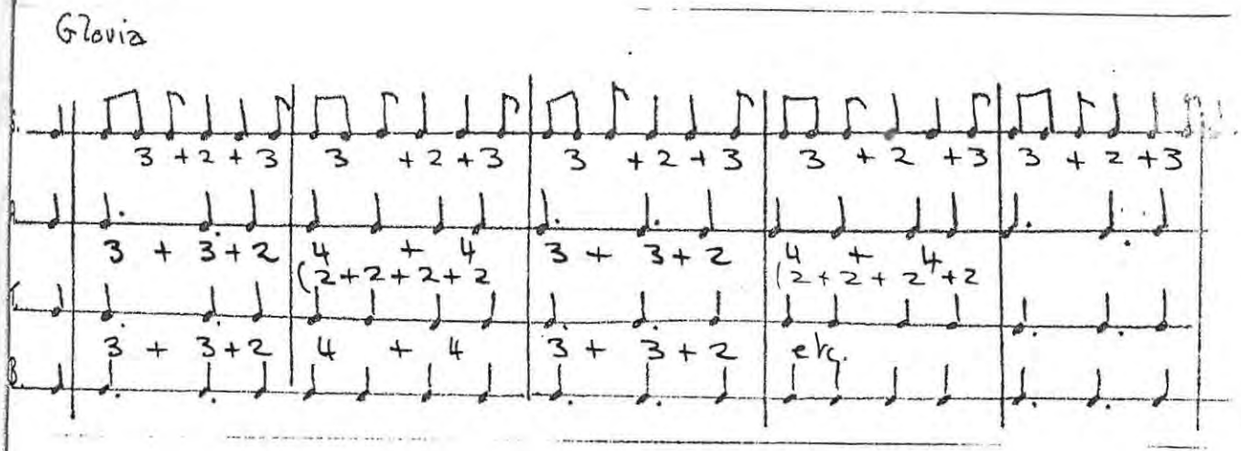
Ex. 86(b) (Rhythmic scheme only).



Sopranos retain an additive rhythm throughout this section; additive and divisive patterns occur alternately in the Alto parts, while the tenor has only one bar in additive rhythm. (Bar 3 in the foregoing example). The bass emphasizes a divisive pattern throughout.

The Gloria of Missa I shows a similar combination of regular and irregular patterns :

Ex.87.

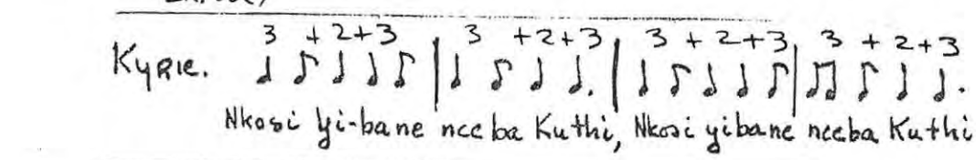


Bars in which the voice parts employ additive rhythm alternate with bars in which the three lower voices emphasize a divisive pattern.

The most extensive use of these patterns is to be observed in Missa III, particularly in the Kyrie and Gloria.

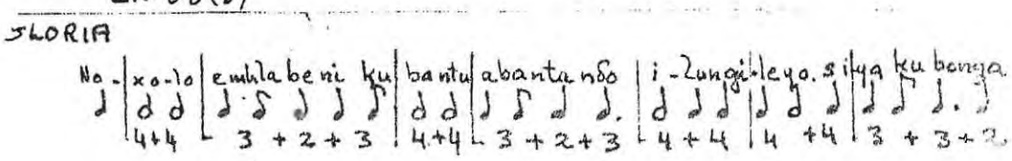
The Kyrie is constructed upon the following additive pattern:

Ex. 88(a)



The Gloria is based upon the alternation of additive and divisive patterns:

Ex. 88(b)



The Sanctus and Pater Noster retain regular accentual patterns throughout. Irregular patterns recur in the Agnus Dei, and in the solo parts of the Kyrie, and the Post Communio.
Thus the rhythm pattern B (additive) is reserved for the more 'joyful' parts of the Mass. Tyamzashe obviously felt that its use elsewhere in the Mass would be out of place.(I)

(I)The Mass was composed soon after Tyamzashe had attended a Music Conference, at which the need for an"African music for African worship " was discussed. The Conference had emphasized that rhythm was one of the most important, and certainly the most vital elements of African music. Tyamzashe came away from the Conference determined not only to create new forms and chants based on speech requirements, but also to exploit this rhythmic aspect as much as possible. The nature of the work however, restricted him somewhat.

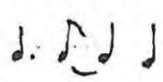
This survey of Tyamzashe's musical style has revealed that rhythmically, at least, he has contributed something quite original -his Cadence. Furthermore, his more recent works show some measure of experimentation in rhythm, particularly in the use of irregular rhythmic patterns which are also present in the indigenous Xhosa music.

In the writer's opinion, Tyamzashe's most successful song is one which he wrote over forty years ago, a song which he wrote at a critical time in the lives of his countrymen, and which emerged as an expression of his own feelings.

Hai Abant' Abamnyama, written between 1925 and 1929, is differs in every respect from all his other songs. The harmony is simple(I), and the melody upon which he usually lavishes such care, is conspicuously "unmelodic"; it is much more of a fan-fare. The rhythm however, is the most striking feature of the song.

The influence of early American Negro music as manifested in the compelling syncopated rhythm has already been referred to. (cf. p. 82). The form of the song is simple; it is ternary, (A B A) with extended reprise, and repetition, re-repetition and variation within the sections.

The song is homo-rhythmic, that is, all the voice parts keep to the same basic rhythmic pattern. An ostinato additive rhythmic motiv is maintained in the alto throughout sections A. In the repetition of the first 8 bars however, this rhythmic motiv is varied by the introduction of a tie on the weak beat of the bar. e.g.



which heightens the effect of syncopation.

(I) Possibly better than in his other songs.

Form of the song :(I)

Intro: a a'

2 bars 8 bars 8 bars

α rhythm α rhythm α rhythm varied

(--)

I8 bars

A

2

a I: a :I +2bars ext.

b(a) α rhythm α rhythm

(---------------) (--)

I6 bars I6 bars (4 4 I8 bars

B

While this song shows some stylistic characteristics of Jazz, it is also linked to Jazz in mood.
Jazz stays very close to the complexities of everyday life. As its dramatic history shows, it evolved in the most unpromising conditions.
"Early Jazz was a kind of life affirmation against a background of poverty and misery".(2)
It is essentially a rhythmic expression of exuberance and melancholy, which sometimes go together.
In this song the two are combined to produce a good-humoured criticism of the white man's law. Moreover, the song offers an interesting analogy to a type of West African music - the Song of Derision - which was taken to America, the West Indies and Caribbean area by negro slaves, where it gave rise to various local musical forms. Of the West Indian song, Theodore

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(I) α rhythm = alpha rhythm

(2) Wilson, Colin, Brandy of the Damned (Chap. on Jazz), John Baker, I964.

van Dam writes: ".....they were so powerful that the intended victim paid the local troubadour not to sing them". In the New World ".....they were sung in the fields by the slaves, casting satirical aspersions upon their owners, or giving warnings in tribal dialects, mixed with the language of their masters"(I).

Tyamzashe's song uses neither English nor Afrikaans; but it does use the "kitchen kaffer" or "fanagalo lingo", which is the Bantu esperanto spoken by many Europeans in this country. Section(A) refers to the Bantu people, and their regret at the departure of their champion, D.D.T.Jabavu. Here Tyamzashe plays out his powerful rhythm to the full.

Section (B) sees a change in style; this now becomes allusive and witty. To the words

Fort of the world,
Brains of a white man,
Jili, Jili, Mngqika has left us,
Jili, Jili education,
D.D.T. has left us

Tyamzashe writes a nice little four-square hymn-tune. In this subtley humorous way he alludes to Westernization and education, brought to the Bantu largely by the missionaries (hence the hymn-tune!), only to lose Jabavu, an African who became prominent in both the educational and political fields.

The section in which Tyamzashe employs faragalo language comments on the troubles of the Bantu.

This politically conscious song is utterly devoid of malice; it illustrates very well the humour and optimism of the Bantu over the trials of modern life.

One might ask: was Tyamzashe aware of this comic naivety, or was it part of his unconscious expression?. In my opinion it was a conscious expression of his feelings. Humour is

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(I) Dam, Th. van, "The Influence of the West African songs of Derision in the New World," in African Music, Vol.I.No.I., 1954.

perhaps one of the most highly developed characteristics of the African, and in this song it manifests itself in a wonderfully subtle way.

In the writer's opinion, Hai Abant' Abamnyama is not only Tyamzashe's most successful song; it is also his most African song. It reflects, the rhythmical forms peculiar to African music, as expressed in rhythmic repetition, re-repetition and variation.

"The sort of rhythm which pervades every African work of art is.....a rhythm that matters, that means something and emphasizes meaning".(I)

Tyamzashe's text is ostensibly devoid of deep meaning; superficially viewed it might even be considered absurd. Nevertheless, there is a dramatic quality in the text which only becomes apparent with the rhythm. Through rhythmic repetition, re-repetition and variation this dramatic quality is revealed and even intensified.

"Dramatic interest is not sustained, or rather, does not consist in avoiding repetition .....it is born of repetition". Intensification through repetition as "a traditional African element.....can be traced all the way to North America, where we still find this urgent rhythm as the driving power of the narrative in the Afro-American novelists....." (2)

In his use of an "urgent rhythm" as a means of intensifying the expressive power of his text, Tyamzashe is the musical counterpart of these neo-African writers. Hai Abant' Abamnyama stands alone among all his songs as a typical example of neo-African song.

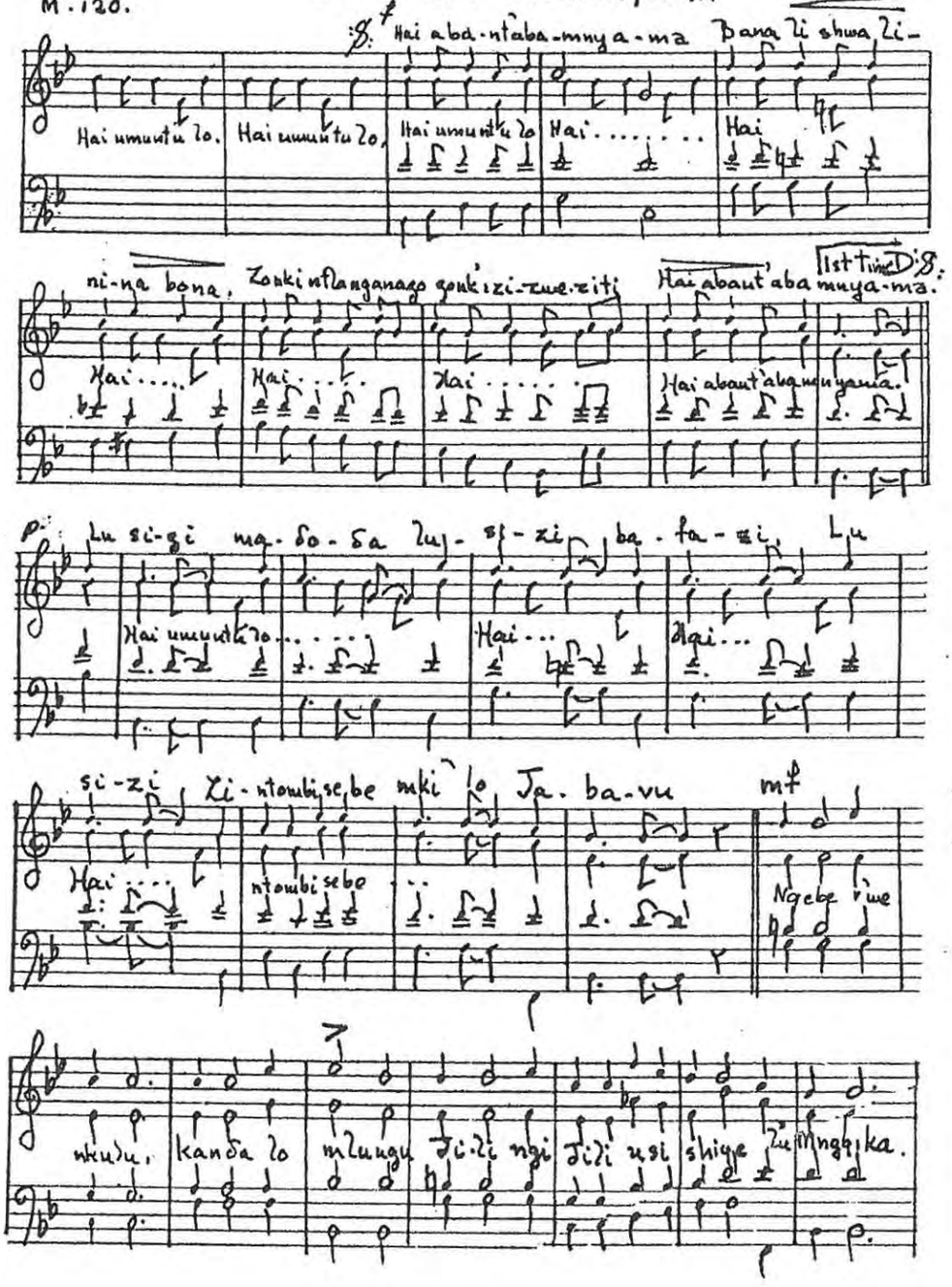
(I)Jahn, Janheinz, Muntu, Faber and Faber, Ltd., (Engl. trans. I96I), pp. I64 ss.
(2) ibid.

S.A.T.B.

B♭

M.120.

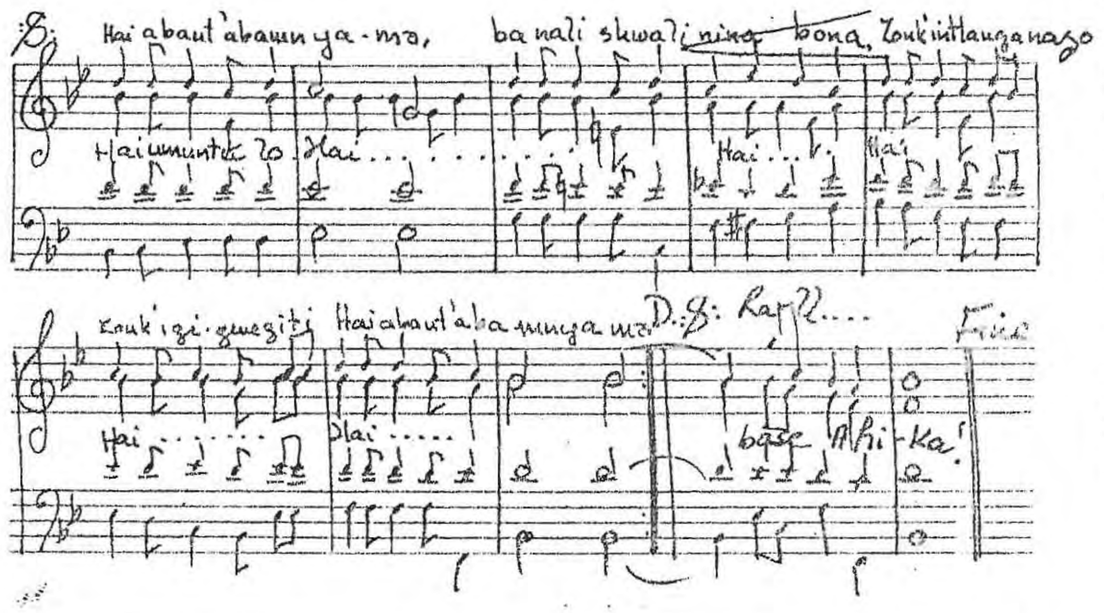
HAI ABANT' ABAMNYAMA



2. Wena ye nza losi ki li mi kwiki mina giva you katz!

3. Wena ye nza lo malaita Bassika. mina giva you Katz!

4. Wena hai kona musebenza muhle mina giva you sack!


Hai abant'abantu ya-ma,
Hai...
D.S.
base Afri-ka!

HAI ABANT' ABAMNYAMA

Hai umuntu lo, hai umuntu lo,
Hai abant' abamnyama,
Bana lishwa linina bona,
Zonk' intlanganazo, zonk' izizweziti,
Hai abant' abamnyama.

Lusizi madoda, lusizi bafazi,
Lusizi zintombi sebemki'lo Mngqika.

Ngebe r'we nkulu, kanda lomlungu,
Jili ngi Jili isishiyel 'uMngqika
Jili, Jili education, usishiyel' u D.D.T.J.

(I) Bat' abantu wena kipa spesheli kipa wena lo pass.
(2) Wena yenza lo sikilimi kwiki, mina giva you katz.
(3) Wena yenza lo malaita Bassike, mina giva you katz.
(4) Wena hai kona musebenza muhle mina giva you sack.

Hai abant' abamnyama,
Bana lishwa linina bona,
Zonk' intlanganazo, zonk' izizweziti,
Hai abant' abamnyama base Afrika.

OH! THE BLACK NATION

Oh! these people! Oh! these people!
Oh! the black nation!
Why are they so unfortunate,
Every country and nations say,
Oh! the black nation!

Men, it is a shame, women, it is a shame,
Girls, it is a shame, Jabavu has gone.

Fort of the world, brains of a white man, (I)
Jili, Jili, Mngqika has left us.
Jili, Jili education, D.D.T.J. has left us.

(I) "My father had the 'forehead of distinction' of the verse in the Xhosa song composed in his honour and sung at gatherings wherever he went."(from The Ochre People, by Noni Jabavu, London I963, p.I6.

(I) They say take out your special pass,
(2) You brew "kill-me-quick", I give you cuts,(I)
(3) You make yourself the boss of the Amalaitas,(2)
I give you cuts,
(4) You don't work properly, I give you the sack.

Oh! the black people,
Why are they so unfortunate,
Every country and nations say,
Oh! the black people of Africa! (3)

(I) "Kill-me-quick" - kaffir beer.
(2) The Amalaitas were a gang of thugs who were notorious in Johannesburg, in the I920's.

(3)
"One of the most outstanding Africans today is Professor D.D.T. Jabavu. Perhaps no other has contributed more to the life and literature of his people."(Shepherd, Bantu Literature and Life, Lovedale Press I955, p.I95).
Prof. Jabavu was the first Bantu to obtain a British degree he graduated at London University with honours in English in I9I2. He became the first lecturer at the South African Native College in I9I5, and later was appointed Professor of Bantu languages there. Several of his books have been published, including The Black Problem (English) and E-America (in Xhosa), this being a record of his visit to America in I932.
He was very active in the political field, being chairman of many conventions and conferences.
"He has contributed evidence before many Government and other commissions, and has often been the spokesman for his people when acute public questions affecting non-Europeans have arisen. His moderation of opinion and sanely balanced judgement have been great assets in difficult situations." (Shepherd, op.cit.)
Jili refers to Jabavu (see Xhosa text); it is a part of his salutations, (being one of his praise-names).
The writer feels sure that the song Miss Jabavu refers to in her book (cf. FN. p.), is this song by Tyamzashe.

The relationship between tone and intonation patterns of the text and that of the melody ..

Xhosa is a tone language in which " tone is an important part of the formation of words, phrases and sentences and in which it may perform semantic or grammatical function"(I)

The extent to which speech tone and intonation influence melody is as yet not fully known. (2) However, it is generally accepted that the relationship between tone pattern and melody is not rigid.

"While it is important to take the intonation curve into account so that the words of a song may be readily recognized... the 'art' of the song lies in the departures that are made from this guide, where appropriate, on purely melodic grounds. .., it would be as wrong to assume rigid relationships as it would be to conclude that because such deviations occur, the tones of words are unimportant in the construction of melodies."(3)

(I) Nketia, J.H.K., op.cit. p.47.

(2) Both our languages and the Bantu languages have intonation. By this we mean a distinctive tonal pattern which constitutes a syntactic signal e.g. a raised tone on the final word of a question in English. But in the Bantu languages, every syllable in every word has its own distinctive tone, irrespective of whether the sentence is a statement or a question. The syllable tones (High,Low, or Falling) have not an absolute pitch quality. So long as adjacent tones are sufficiently different in pitch to contrast with each other, the actual key(or absolute pitch is irrelevant. Thus the tones on a word or phrase constitute a tone contour, which we can call a tone pattern. This tone pattern can be the only contrasting feature between two words which are spelt the same.
However, Intonation in Xhosa does not change any tone (from High to Low, or Low to High. But in a statement intonation the absolute pitch drops progressively from the beginning to the end of each utterance. Thus a high tone at the end of an utterance can be actually lower than a low tone at the

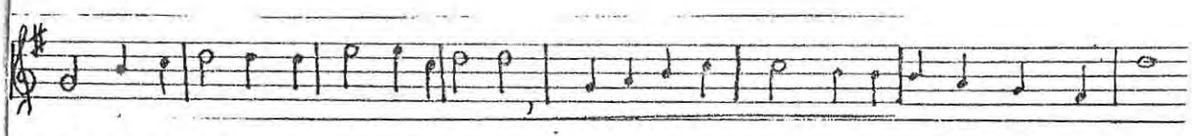
In surveying Tyamzashe's melodies the following points must be considered:

(i) the tone and intonation pattern of the text

(ii)Tyamzashe's melodic contour.

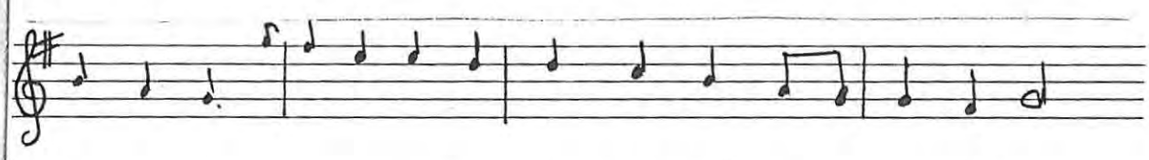
Tyamzashe himself said that,in composing his songs, the words and music come together more or less simultaneously. (cf. p.67.) Since he composes on Xhosa texts, one would expect the relationship between the tone pattern of the texts and that of the melodies to be fairly close. However, in his songs there is no evidence of such tonal relationship.

A speech High tone is commonly sung as a Low tone, or, conversely, a speech Low tone as a High tone, as dictated by his melody. e.g.(I) Ex. 89



Nǧa-ló ú-sà-nà é-Bè-tè-lè-hém, mvá-nà kà Thì-xò m̀-sî-ndís' wę̂-thù.

Ex. 90.



Khà-ngè-lán' mvè-là nǧ̂-ntso, Khà-ngè-lán' Ù-m̀-nchù-nú-bè.

---

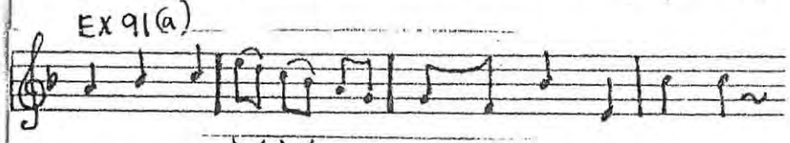
beginning of an utterance; likewise, a Low tone at the beginning of an utterance can be actually higher in pitch than a High tone at the end of the same utterance. Thus we see that the pitch of any tone is relative to its adjacent tones. That is what we mean when we say the tones have no absolute pitch.

(3)Nketia, loc.cit.

(I)This is a random choice for demonstration purposes. I have checked through his songs and observed how frequently this happens.

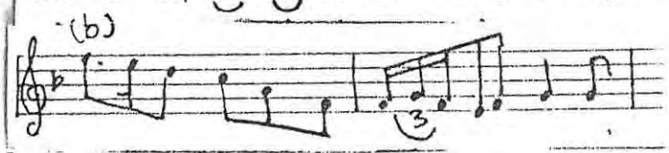
Tyamzashe's songs also show numerous examples of the absence of one -to - one correspondence i.e. a single-tone syllable in the spoken language is commonly represented by more than one melody note. e.g. (I)

Ex 91(a)



bó-nà nę̱-mì-lí-sé-là kháy-à kwę̱ lì-Bì-sò,

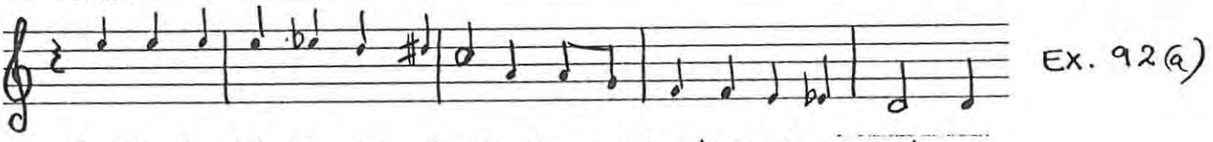
(b)



Gà-búl' ín-dlèl' ú-sî-sé él-wą̱-ndlè;

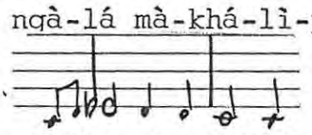
However, the intonation pattern of statements (as opposed to questions) is often reflected in Tyamzashe melodies. By statement intonation I mean the tonal downstepping which occurs in a statement utterance. Each statement begins on a relatively high key and drops continually until the end of the utterance, thus giving an overall pattern as depicted in this graph:

Examples of melodies reflecting the intonation patterns are:



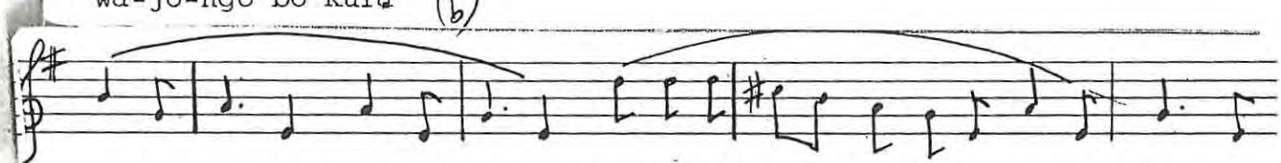
Ex. 92(a)

ngà-lá mà-khá-lì-phá má-dò-dà, sé-lé-lę̱-lè ù-bú-Thộ̱-ngò



wá-jò-ngò bò Kúfà

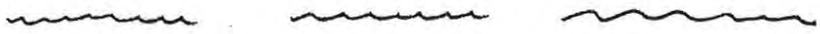
(b)



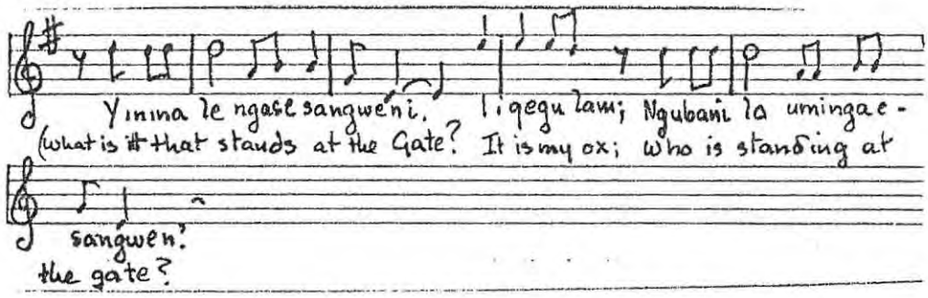
Sé-zì ngę̱-nè é-zîn-zwá-ná, sì-yà-nì-bú-lè-là má-dò-dà kó-wę̱-thù.

(I) Absence of one-to-one correspondence is to be observed in numerous songs, particularly in the lower voice parts. cf. Inciba, p. 1(a)., Bars 9ss. Ulwandle, p. 1(c), Bars 18, 20, 22ss.

Even in intonation we find a startling departure from question intonation. The question intonation differs from statement intonation by the absence of tonal downstepping. In other words, the question intonation maintains the initial high tone level from the beginning of the utterance as depicted in this graph:

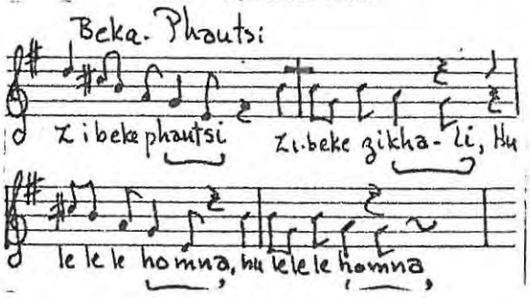


The opening bars of U-Ntsikana provide an example of this disregard for question intonation: Ex. 93.

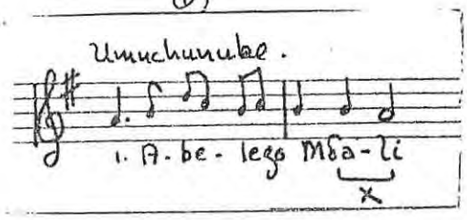


The other intonation feature is penultimate length, i.e. double length on the second last syllable of a statement utterance.(I) When we examine Tyamzashe's songs, we find the last syllable prolonged just as often as the second last syllable e.g.

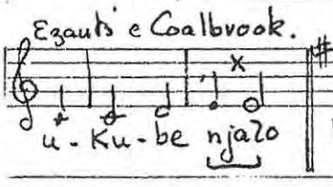
Eg 94. (a)



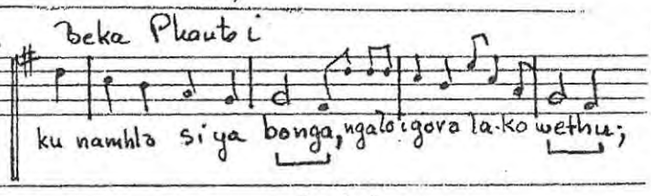
(b)



(c)



(d)

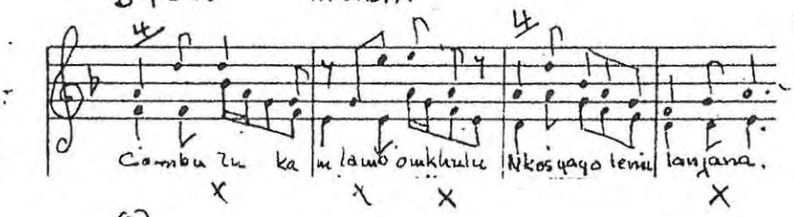


(The crosses indicate where the penultimate length is not observed.)

(I) Within utterance, one also finds what is called internal half-length, which marks a smaller syntactic unit (e.g. noun and qualificative). We find no evidence of its influence in Tyamzashe's melodies however.

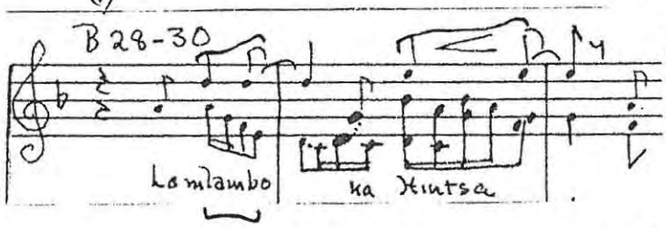
(e)

B9-13 INCIBA.



(f)

B28-30 (observed.)



This leads us to conclude that the penultimate length as an intonation feature has no real influence on Tyamzashe's melodies.

SUMMARY

It has been the aim of this study to (i) survey some factors that operated to bring about changes in Cape Nguni music, and (ii) to observe the effects of such changes in the music of a contemporary Xhosa composer, Benjamin Tyamzashe.

Of these factors, the most conspicuous was Christianity, which grew out of the early efforts of missionaries to evangelize. The Church took upon itself most of the functions which had formerly belonged to the kinship group and the tribe; it did away with traditional concepts and implanted new ones about family organization, social life and customs to replace those which were "pagan" and therefore to be discarded. The early converts were asked to reject all their traditional customs and practices; the social institutions - circumcision, girls' initiation and marriage forms - were condemned as they did not fit into Christian concepts. The music connected with these institutions was also suppressed.

The missionaries introduced other aspects of their culture which, while not actually religious, were thought useful or necessary. They taught the Bantu to read and write; they also taught them trades. Education, then, was an important function of the missions. Missionaries came from Europe in increasing numbers to open schools. From the very beginning Christianity identified itself with education, and consequently with westernization.(I)

Among the Cape Nguni, the first missionaries were Presbyterians and Wesleyans. Wherever the missionaries settled they built churches and schools, thus giving the mission its twofold feature - the church and the school. The school soon came to symbolize the people who were

(I) Secular agents, viz. traders, European Government and, later, industry and migratory labour also played an important role.

Christians and literate, the 'school' people, as they are known today. (I)

The missionaries appointed certain functionaries, drawn from their congregations to help spread the new religion. These were evangelists or lay preachers, a new institution in Bantu life, but destined to become very important. These functionaries became the mouth-piece of the church as they were in closer contact with their own people than were the missionaries. Such a person was Ntsikana, the flaming evangelist, who epitomizes the early converts. The story of his conversion and his "baptism" by washing off the red ochre illustrates well the fervour of many of these converts.

Ntsikana was illiterate, but he became an ardent preacher of Christianity. Just as the missionaries had introduced hymn-singing into their church services, so did Ntsikana incorporate hymns into his own religious gatherings. He even composed his own 'hymns' which he taught to his people. They show little influence of Western European hymnody, although they have a Christian function. Yet the onslaught on Nguni music had begun.

Looking back, it would appear that many of the Bantu accepted missionary teaching, yet this was not paralleled by an immediate adoption of European ways of life. This process of change was much slower. European music, however, was

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(I) 'School people' -white-collar workers, Christian and literate as opposed to the non-Christians in the reserves. Between the two there seems to be another class of Bantu who have not accepted Christianity. They have come into contact with secular westernizing agents, -traders, farmers, - and have moved to the city for temporary jobs on the mines, or in European houses. They usually return to the reserves between employments.

accepted very readily. Nothing could be farther removed from the traditional music than these hymns with their staid rhythms and systematized harmony. In a comparatively short time a new Christian/Bantu music developed which was totally European in style and expression.(I)

In the years that followed, mission schools expanded; more advanced educational institutions and even a seminary were established at Lovedale, for the education of indigenous clergy. Many Africans who were educated there continued their studies overseas, particularly in Scotland. On returning to this country, they in turn became agents of westernization among their own people. Like their European predecessors they stressed western thoughts and ideas so much that to imitate the Europeans became a marked idea of the new Christian group. Some of these educated Africans were well-known in the mission field e.g. Tiyo Soga, his son John Henderson, and John Knox Bokwe. They also contributed to the Christian/Bantu church music, writing hymns and sacred songs of the type in vogue in I9th century England.

A problem which soon occupied the attention of these people was that of speech-intonation and melody; this arose when they translated the texts of English hymns into Xhosa, while keeping the original melody. Their awareness of this did not rectify matters.

Bokwe was the most important and most gifted of the three aforementioned men. Like the others he was largely

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(I) "....though fortunately for the ethnologist, the attempts of the missionaries to stamp out such "pagan" ceremonies and the music that accompanied them led many of the devotees of the latter, chiefly the older people, to conceal them from the self-appointed censors, so that they are even today available for study and comparison in certain areas."(Kirby, in Schapera, I934,p.I32).

self-taught, learning what he could from missionary models and writing much music in European style, and in tonic solfa.(I) His collection of hymns and songs by early Bantu converts and by himself became the treasure of Lovedale, to which collection the Institute gave its name. And so a Lovedale musical tradition was established.

Nothing is known of the transition from Nguni music to a Western-european musical style. It seems to have been fairly rapid. Ntsikana and Bokwe represent the extreme poles, but there may be many song-melodies that are a blend of the old and the "new" styles which have been lost, or never even noted down. The Lovedale collection contains music which, apart from Ntsikana's melodies, is European in style.

Benjamin Tyamzashe followed the Lovedale tradition, and Bokwe, who exercised a great influence on his music, remains his closest musical relation.

Tyamzashe's career offers an interesting parallel to Bokwe's. Both came from educated African families; both grew up, so to speak, with the harmonium, which was introduced into the churches and later found its way into the homes of many 'school' people. Again, both secured positions of importance in this new social group, but whereas Bokwe realized his ambition when he was already middle-aged (he was 45 when he became a minister), Tyamzashe became a teacher when he was 25 years of age.

I have said that Bokwe was self-taught; although he was aware of his deficient musical education he was never able to do anything about it, as there were no facilities for musical instruction for Africans in the country. Neither had he the means to further his musical education.

(I) cf. p. (Bokwe wrote in solfa before this system was officially introduced into the country.

Tyamzashe was already critical of his own lack of musical knowledge when he began to teach. He resorted to a correspondence course with the Tonic Solfa College, London. This was made easy as he was employed at that time by an Institute with associations overseas. The course offered a fairly wide range of subjects, but stressed tonic sofa, which had already been officially introduced into the country. He naturally enough chose to study in the medium he was at home with; furthermore, the majority of his countrymen knew nothing of staff notation, and to write in it would have prevented his songs from reaching the people.(I)

His first composition appeared shortly after completing the course (1917), and from then on he began to turn out song after song, writing in a naive and romantic idiom.

For the next thirty years his music remained stylistically fairly uniform. Some songs show "churchy" associations of harmonium and choir, while others are rich in the sweet, melancholy melodies of Victorianism. Many are a combination of both styles. Even the Ragtime and Jazz waves which swept the western world and reached this country through the cinema and and radio, and found its way onto jangling cafe pianos, did not leave his music untouched. During these years he never aimed at anything more than what came naturally to him, pouring out his melodies and expressive prose into the only convenient mould he knew -the solfa system with even metre. Yet, as we have seen, he frequently tried to overcome the rigidity of uniform bar-schemes. Although his songs became increasingly popular, he contributed very little to the development of Bantu music. If these songs show no great technical skill, they do possess a quality of imagination that makes

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(I) Even today the vast majority of Bantu cannot read it, and sing from solfa or by rote.

itself immediately felt. It is surprising then, that, after strengthening his grasp of musical technique, and turning out several songs that prove this, he suddenly made a leap from this Victorian style to another style showing some elements of Ragtime, and with a marked African flavour.(I) Hai Abant' Abamnyama is in direct contrast to all the songs he had written before it, as it is to those that followed. It differs completely from Ivoti which was written at about the same time, and which also has a political theme. His feeling for the plight of his people was deep and intense, and this song emerged as a reaction to the political upheavals which distressed him. It reveals a feeling of energy and optimism which the composer never again recaptured, and it is certainly the finest song he ever wrote.

After this Tyamzashe lapsed into his former style. Twenty years later his feeling of national pride broke out again in another song, Zweliyaduduma . This feeling was aroused by the visit of the British Royal Family in 1947. In writing this song Tyamzashe was faced with a problem. Zweliyaduduma was to be a mighty ovation to the "Great House" of England; it was to be a triumphant affair. But Tyamzashe wanted to stress that this ovation would be from the Xhosa people. For the first time he felt the need to express himself through the traditional musical idiom; he had to turn back to traditional Xhosa music, for only this would give his song the dimension it would otherwise lack. And so his mind had to rove back into the past. But however much fragments of Xhosa music came to mind, he could not set them down on paper. As he said years later, he

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(I)Many Bantu began to compose numerous songs written in solfa, not only in the Eastern Cape but all over the country. The scores I have at hand show the strong influence of Ragtime and Jazz, although the religious songs are very much in the Bokwe tradition. Nonetheless some fine songs were written, viz. Nkosi Sikelele Afrika, by Enoch Sontonga. This is today the African national anthem.

lacked the technical skill. But, how could he write down, in solfa, a largely improvised music that is a combination of several things -dancing, singing, clapping - that are inter-dependent and never separated?

It was not long before he found something that satisfied him; he turned to the only "written" traditional Xhosa music he knew - the melodies of Ntsikana. The Chant as it appears in Zweliya-duduma, rhythmically transformed , and performed in "native style", with clapping and movement, conveys his intentions perfectly.

Two years later, in a song for the prophet's'feast' day, he again used the Chant. Out of it he achieved a "polyphonic" music that comes close to traditional Xhosa music in its rhythm and its disregard for consonance.

Sixteen more years were to pass before this new-found "tradionalism" was to reappear. This time the stimulus came from missionaries who asked him to compose music suitable for an African liturgy. To Tyamzashe this request presented a challenge. He was asked to write "in a traditional style" for a liturgy about which he nothing at all. His early indecisions must have been painful, but he turned once more to his only source of inspiration -Ntsikana's music. This influenced his three major religious works - the two Masses and Compline - as it did some songs that were written concurrently.

Missa III provides the culmination of his life's work. The Music Conference had given him the necessary reassurance to attempt a third Mass after the second one had come to nothing.

In these later works Tyamzashe seems to have begun to find himself. As he himself said, when speaking about the use of traditional melodies and harmonies;"Tradition is important, but it is not everything; you cannot expect us to write kraal-music."(I)

(I) Lumko, Dec. 1965.

His comment is valid; the history of Western music has many

In many respects Tyamzashe illustrates very well the dilemma Bantu composers are in today. Many of them turn out numerous solfa songs. Like Tyamzashe, they have inherited a moribund tradition. They have been driven to become a part of the Western musical stream, but in fact they have not really succeeded. If they are really to become a part of it, they must be able to move freely in the western cultural environment; they must feel at home with Western European music in all its aspects, as well as in their own music.

Tyamzashe became increasingly aware that his music was finding its way into a cul-de-sac from which there seemed to be no possible route for creative development. He was faced with two alternatives - to continue to imitate a European musical style, or to attempt to recreate his own. While his success was not complete, he did make a breakthrough, something his predecessors had not done. He is the first Xhosa composer to use the melody of a traditional composer. In doing this he has contributed enormously to the resources of his fellow musicians, some of whom are now beginning to draw on folk melodies to enrich their music.

If Bantu music is disappointing today, it is not because these composers have nothing to say; it is largely because they lack the techniques to put their ideas down on paper. This problem is likely to remain unsolved until the Republic ceases to be a backwater as far as Bantu musical education is concerned. The Bantu have much to offer, and their music may well enrich Western European music.

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examples where tradition has enabled a minor composer to write major works. Conversely, the present musical situation in the West seems to show a lack of tradition, and there is such a race for originality that few composers seem to find their feet.

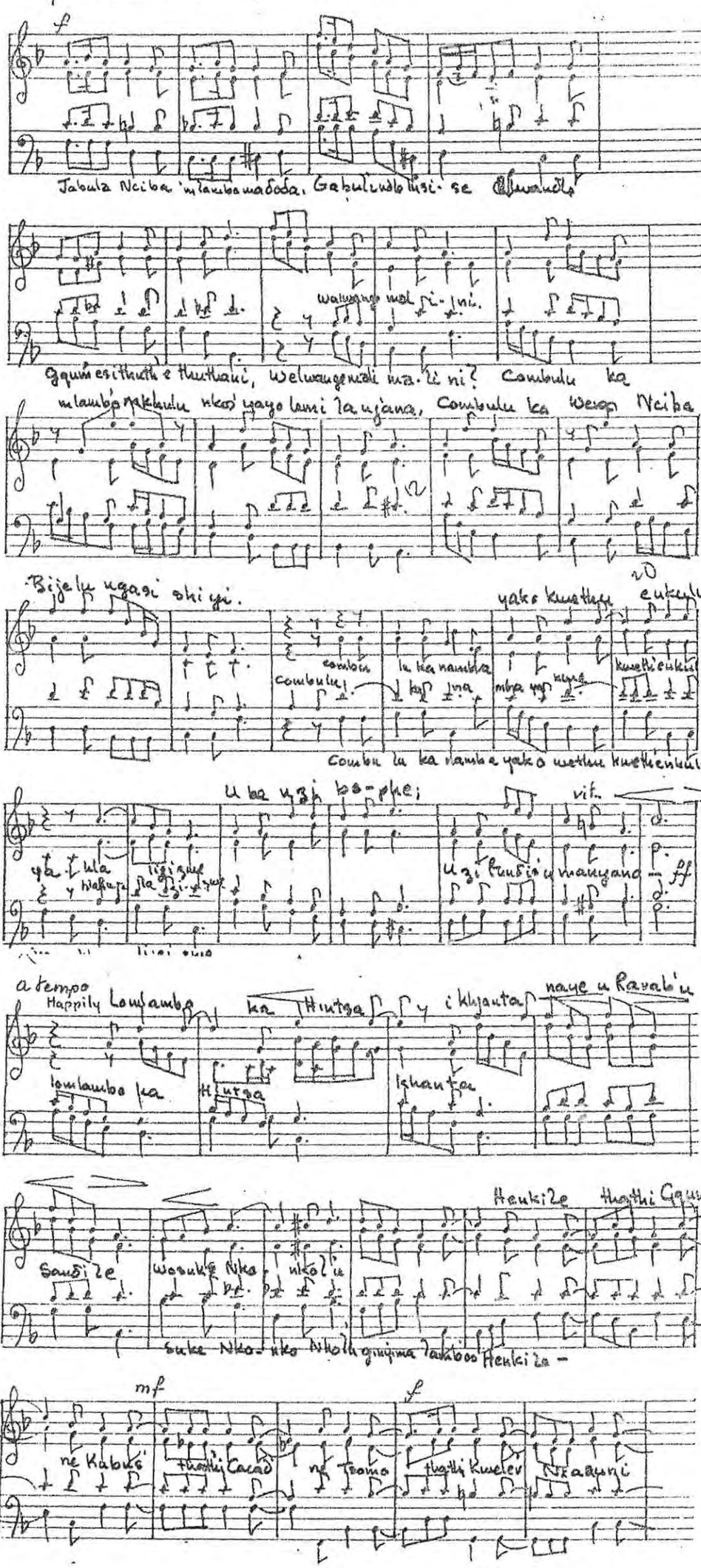
* * * * * * * *

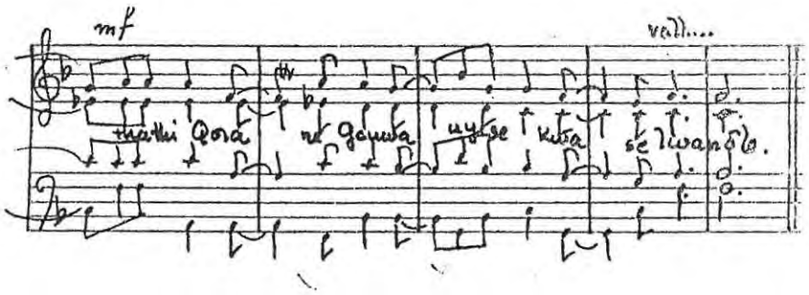
Today, Benjamin Tyamzashe is an important figure in contemporary Bantu music, which seems to be going through an awkward period of transition - a period in which a process of slow but steady growth is beginning. It is, as one writer puts it,"like replacing the wheels of a train while it is in motion rather than rebuilding a house on new foundations."(I)

(I) Mannheim, Karl, Man and Society in an Age of Reconstruction, Routledge and Kegan Paul, I954,.p.I2.

1-Nciba (Kei). 1(a)

Key F. M.60 (twice





Inciba

Jabula, 'Nciba, mlambo madodo.
Gabu' indlel' usise lwandle,
Ggum' esithuth' ethuthani
welwa nge mali malini na?

Combulu ka 'mlamb' omkhulu
Nkos' yayo lemilanja.
Combula ka wena Nciba
Buje lungasishiyi,
Combulu kanamba, yako kwethu
enkulu. hlalula izizwe.
Ube ugibophe,
Uzifundis' umanyano.

Lomlamboo ka Hintsa,
iKhanta naye uRarab' uSandile.
Wosuke Nkonko 'luginyima
lamboo Henkile.
Thathi Gqunub' ne Kubus.
thathi Cacad' ne Tsomo
thathi Kweler', Nxaruni,
thathi Qora ne gcuwa
Uyise kwase lwandle.

B. Tyamzashe.

The Kei.

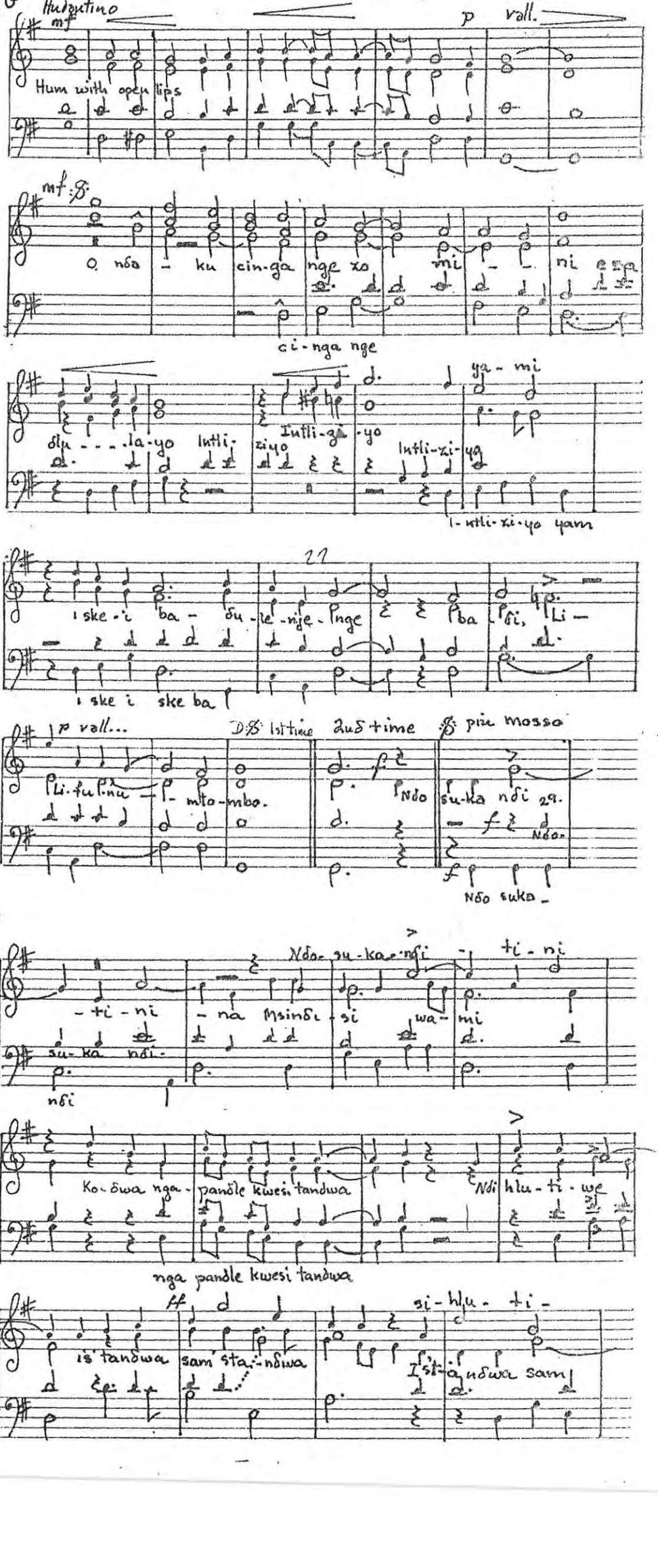
Rejoice. Kei. River of men,
Clear the way. and bring us
to the sea.
Gqum![1] we who are taken - taken
across the ocean, at what price
Straighten out, great River.
Lord of these small rivers,
Meander but do not leave us
behind.
Be uncoiled, thou great python
of our home;
Separate peoples and rebind them
teaching them unity.
This river of Hintsa, of Khanta
and Rarabe. Sandile; [1]
You spring from Nkonko
and swallow the rivers - Henkil
Take Gonubie, and Kubusi.
Take Cacadu and Tsomo
Take Kwelera, Nahoon,
Take Qora, and Gcuwa,
And bring them to the sea.

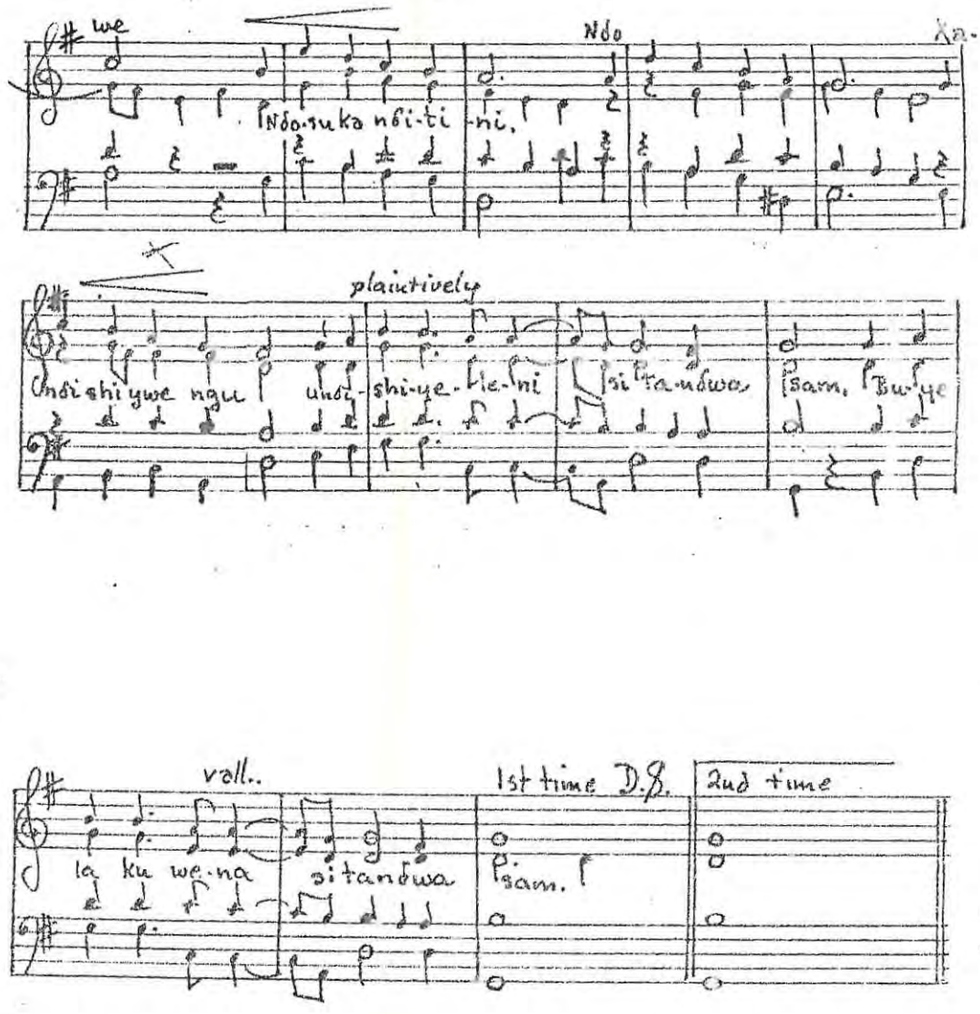
trans. E. Dike.

(1) Name of Chiefs.

Isithandwa Sam. 16)

Ki Key G Andantino





ISITHANDWA SAM.

Ondakucinga ngezomini ezadlulayo.
Intliziyo yami iske ibadule njengebadi,
Lifun umtombo.

Ndosuka nditinina Msindisi wami, wami,
kodwa ngapandle kwesitandwa sam.
Ndihlutiwe is'tandwa sam, S'tandwa sami sihlutiwe,
Ndosuka nditini ndosuka ndiyepi,
Xandishiywe nguwe?
Undishiyeleni sitandwa sam.
Buyela kuwena, sitandwa sam.

My Love. (trans. Nelson Yako).

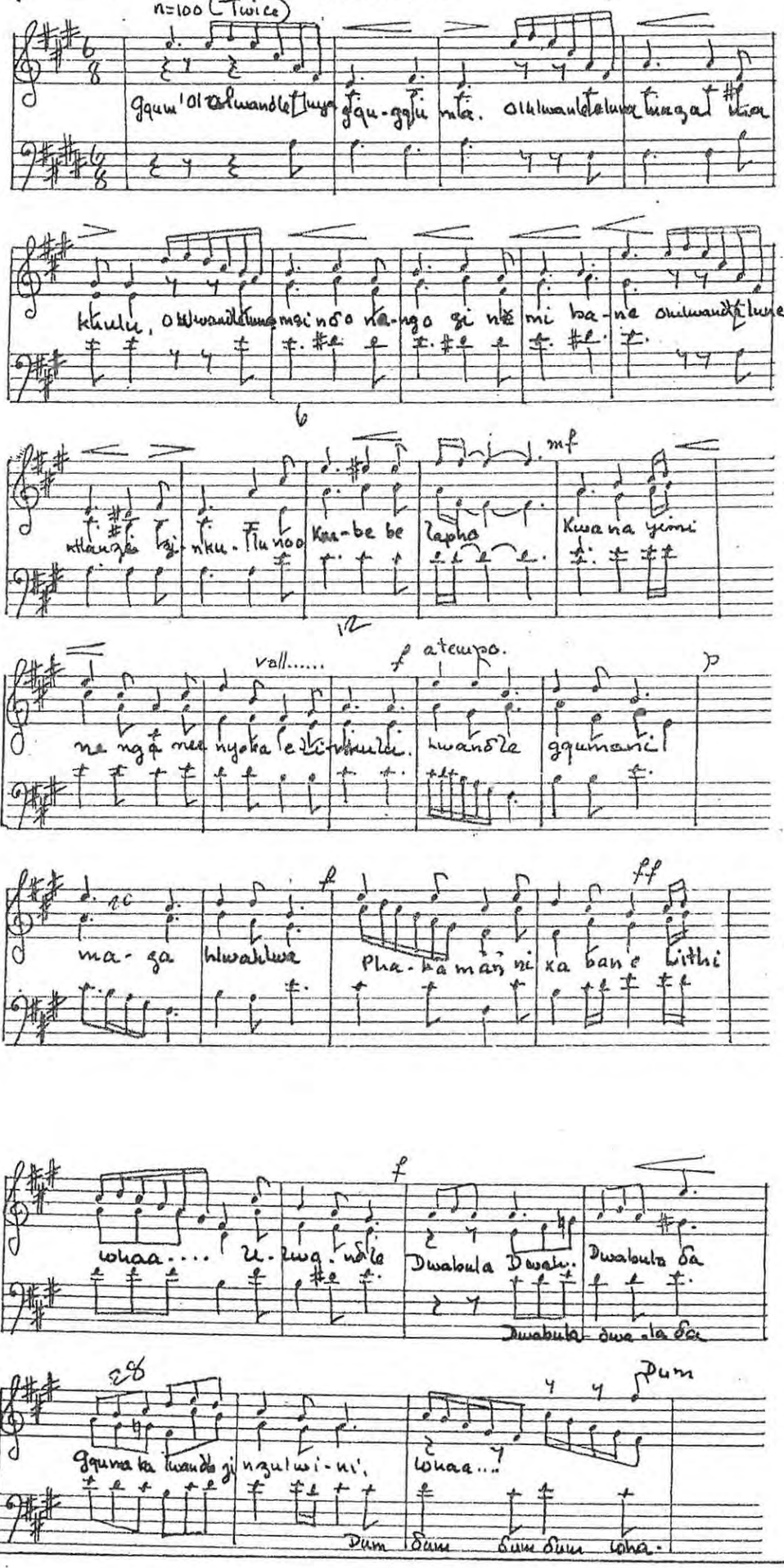
Oh! when I think of these bygone days.
My heart just flies about like a butterfly
seeking for water,

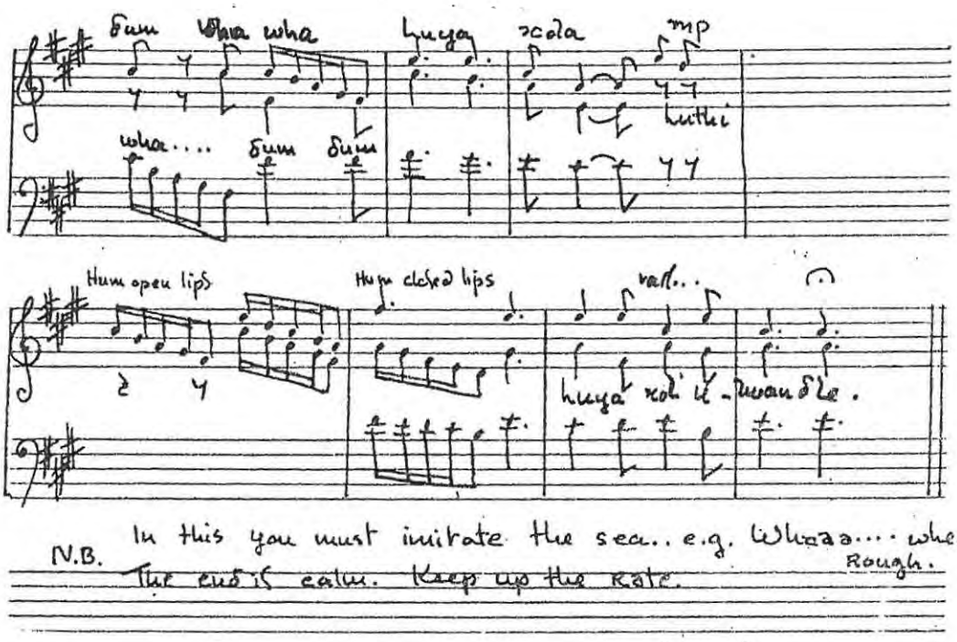
What shall I do, my Saviour, mine,
But without my love,
My love has been taken away, my love taken away,
when you leave me,....
But why do you leave me? My love,
come back to me, my love.

Key B♭ or A

ULWANDLE

n=100 (Twice)





N.B. In this you must imitate the sea.. e.g. Whaaa.... when the end is calm. Keep up the Rate. Rough.

Ulwanɓle.

Ggum! Olulwanɓle luyagguggguma.
Olulwanɓle lun' amaza makhulu,
Olulwanɓle lun' omsindo nengozi nemibane.
Olulwanɓle lun' entlanzi zinkulu noo Knebe be lapho
Kwana yimi nenga neenyoka elinkulu.
'Lwanɓle ggumani, naga hlwahlwa.
Phakaman' nixabane.
Lithi whaa.... Ulwanɓle
Dwabula.....
Ggquma ka lwanɓle ginzulwini.
Whaa... ɓum ɓum.....
.....
Luya xol' ulwanɓle.

The Sea.

Roar! this sea is roaring,
This sea with big waves,
This angry, dangerous sea with lightening,
This sea with big fish and sharks, as well as whales and big snakes.
Roar, sea! Waves, break,
Rise up, sea! fight!
Saying Whoo..... the sea,
.....
Go on and roar, sea, in the depths..
.....
The sea is coloured.

trans. E. Dike.

SONGS BY BENJAMIN TYAMZASHE.

NATURE SONGS. S.A.T.B. or as indicated.

TIGER KLOOF - 1st Period.

Iindonga zeTsomo (Banks of the River Tsomo) - 1923.

CALA - 2nd Period.

Inciba (Kei River) S.S.C. and S.A.T.B. - early.
Ubusuku (The Night) ,, .
Umchunube (The Willow) S.S.C. - middle.
Inyanga (The Moon) S.S.C; S.S.C.C.& S.A.T.B. -early.
Ixalanga (Vulture) -early.
Iintyatyambo (Flowers) - early.
Amaza (Waves) - middle.
IBadi (Springbok) - ,, .
Umlonji (Canary) S.S.C. & S.S.C.C. - ,, .
Intlokoma (Echo) S.S.C. & S.S.C.C. - ,, .
Ulwandle (The Sea) - ,, .
Intshonalanga (Sunset) - ,, .
Uqongqothwane (The Big Black Autumn Beetle) S.S.C. - middle.
Phuma Langa! (Arise, o Sun!) S.S.C. & S.S.C.C. - late.
Amafu (Clouds) S.S.C. & S.S.C.C. - ,, .
Ilima (The Hoeing Party) S.S.C. & SS.C.C. - middle.
Isibakabaka (Skies - Heaven) S.S.C. & S.S.C.C. - middle.
Intlakohlaza (Spring) S.S.C. & S.S.C.C. - ,, .
Inyibiba (Lily) S.S.C. & S.S.C.C. - late.
Usobomvu (Dawn) S.S.C. & S.S.C.C.
Iinyosi (Bees) S.S.C. & S.S.C.C.
Amahobe (Doves) S.S.C. - middle.

Five S.S.C. part songs for Matric schools - (3rd Edition, Lovedale Press, 1954).

1. Unomyayi (The Crow).
2. Amagqab' Emithi (Tree Leaves).
3. Inkonjane (The Swallow).
4. Bantwana Besikolo (O School Children).
5. Ukuba Bendinamaphiko (If I had wings).

ZINYOKA: 3rd Period:

Intambanane (The Small Reddish Hawk) S.S.C. & S.S.C.C.

Abalusi (The Shepherds) S.S.C. - early.

Zakhal' Iinkuku (The Fowl Screamed) S.S.C. c.1952.

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OTHER SONGS: S.A.T.B. or as indicated.

TIGER KLOOF:

Isithandwa Sam (My Beloved) S.A.T.B. 1917.

CALA:

Intsimbi yaseCala (Cala Tower Bell) S.S.C. - early.

Zivaliw' Izikolo (The Schools are Closed) S.A.T.B.

OoTitshala (The Teachers).

Uhambo LwamaBhulu (The Voortrekkers Travels) 1938.

Voortrekkers (- for Voortrekker Centenary) 1938.

Siyanibonga (We Praise Ye).

USongoma (The Father of Music - for inspector S.J. Newens, instructor of music, Cape Ed. Dept.).

Elomxwayo (The Templar's Song) I.O.T.T.

Wafik' Umfundisi (The Priest/Minister Arrived).

Nokhaya (Mother Home)

Ewe, Mugik' Omkhulu (Yes, Thou Great Gaika - D.D.T.Jabavu) middl

Bye Bye, Mistress.

Amagora eMendi (The Mendi Braves) - early.

Daisy. 1927.

Amagora eR.N. (The Royal Navy Braves) c. 1938-1944.

Unchwalazi (Twilight) c. 1937-1938.

Coronation King George VIth 1938.

Ndlela-ntle (Pleasant Journey).

Siyakwamkela (Welcome).

Vuka Mhambi (Arise, Traveller!).

Umtshato I (Wedding Song).

Kukud' Ekhaya (Tis Far From Home - Prodigal Son).

Vul' Indlela (Open up the Way) - late.

Cheba Lo Mthi (Chip of the Old Block) 1935.

Hamba Kakuhle (Pleasant Journey).

Phumla Kamnandi (Rest Peacefully) S.S.C. c.1939.

Hayi, Abant' Abamnyama (Oh, The Black People) p.Lovedale '29.

Ivoti (The Vote), publ. 1929 - Lovedale Press.

Lala Sana Lwam (Sleep, My Baby) S.S.C.

Mntwan' Omhle (Pretty Child) S.S.C.

Ukonwaba (Pleasure) S.S.C.

Dlis' Izimvu Zam (Feed my sheep).

Ewe, kuhle (Yes, it is fine/grand).

I-Silver Jubilee ka-King George V.

U-Yeye (Name of a Beloved Bay). - late.

Lithwasile Ihlobo (Summer is Gone) - middle.

Ingoma Yoloyisho ("Prayer" - end of world war II) 1945-46.

Zwe Liyaduduma (The World Thunders) 1947.

U-Joji (George - who promised to marry one's sister & vanished).

Isikhumbuzo sikaNtsikana (Memorial to Ntsikana) c.1944.

Aphum' Amakhwenkwe (The Boys Come Out - Fort Hare Graduation).

Huuntshu! Nobantu (Hail Mother of the People).

Lukhulungwane ye-St. Lukes. (St. Luke's Centenary).

,, ,,-Bayibile YesiXhosa (Xhosa Bible Centenary) 1959.

,, ,, St. Matthews .

,, ,,-Dike. (Lovedale Centenary) 1941.

Umtshato ka-Dokotile (Dr. Victor Tyamzashe's Wedding).

ZINYOKA :

Lala Ngoxolo (Rest in Peace - Requiem to teacher Sinuka) 1960.

Yamkele (Accept it - i.e the pension) 1950.

Ezantsi eKapa (Down Capetown Way - for Mr. Pama of SABC) 1955.

Intliziyo Yam (My Heart) c. 1953.

Madlomo waseZibeleni (Madlomo of Zibeleni - near Queenstown).

Sobantu (Mr. People - o people).

N.M.C. (Native Military Contingent) c. 1944.

I-Bhisho, Likhaya Lam (Bisho is my home) c. 1951.

UYesu Usan' Esitaleni (Baby Jesus in the Crib) 1958.

Ah! Gweb'indlala (Decider of Famine!- name of chief) c.1958.

Phambile Rarabe (Forward ye maRabes).

Mbongwe (Name of a tribe).

Hamba, Dlomo! (Forward, Dlomo! - a chief)

I-Republic 1959.

Ezantsi Coalbrook (Down in Coalbrook - mine disaster) 1960.

Ah! Zwelidumile! Ah! Velile! (Installation of Gcaleka and Gaika Chiefs) 1960.

Phambili Manyano (Womens Federation Song) 1960.

Ah! Mxolise! (To the heir of Ngqika tribe - Sandile).

Ah! Jonguhlanga! (The Tembu Paramount Chief).

Umalusi (Dr. Shepherd of Lovedale).

Imvo. (Opinions - name of news paper).

Nguye Lo? (Who is this? - to Rev. Kitkat, one time of St. Bartholomew's, Grahamstown).

Isikhukukazi (Mother Hen - Coronation of Queen Elizabeth II, 1953.

Huutu Nokhaya! (Hail Moether of the Home) - late '50 s.

Ixesha liyahamba (Time Flies).

Ikhaka lam (My shield).

'Dade Marina (Sister Marina) .

Nkos' emntu (Chief, but primarily a Person).

Ah! Ngwe'nyathi (Tiger Crocodile - a Ndlambe chief) .

I-Sinodi (Church Synod)

I-Golden Jubilee ye-Tiger Kloof.

Abafazi beRabe Rabe Women).

Iintsimbi Zesikolo (School Bells - for Makinana, L.P. School East London: his daugter Eleanor was principal there) 1964.

Abaveleli beApostileki (Old Apostolic Church) 1964.

Amanin' aseRabe (Rabe Owners) March 10th, 1965.

SANTA Song 1965.

Beka Phantsi Izikhali (Lay Down Your Arms) 26-3-1965. (Composed at St.Aug. Mission, Indwe).

E-Tafileni yabaThembu (At the Table of the Thembus) April, 1965.

Missa I (1st Mass) May, 1965.

Psalm Setting 1965.

Antiphons 1965.

Baby Hymns ,, .

I-Litani I(Litany) I 1965.

I-Litani II (Litany II) ,, .

Rosary (- a solo song and piano accompaniment) 1965.

Meditation 1965.

Missa II (2nd Mass - put aside) 1965.

I-Jubilee ye-St. Cyprians 11th Dec. 1965.

Missa III (3rd Mass) June 1966.

I-Komplini (Compline - composed at Glen Grey Hospital) 1966.

Ah! Daliwonga Sept. 1966.

Phambili G.G.M.H. (Forward Glen Grey Mission Hospital) Sept. 1966.

Ngooban' Aaba? (Who are These? - for Mr.& Mrs.Hundleby of St. Mark's) 1963.

Izulu liyazongoma (The Heavens - great one - Thunders) 1961.

U-lukhanyi wase-Zibeleni (Lukhanyi Music Club,Queenstown) 1966.

Imfuduko ye-Radio Bantu eRini (Removal of Radio Bantu from Grahamstown)

Ekhaya Radio Bantu (At Home Radio Bantu - reception of R.B. at Kingwilliamstown)

Ukuvulwa kwe-Radio Bantu eQonce (The Opening of Radio Bantu at Kingwilliamstown) 21-3-67.

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