



Midlands State University
Established 2000

Our Hands, Our Minds, Our Destiny

FACULTY OF SOCIAL SCIENCES

DEPARTMENT OF MUSIC AND MUSICOLOGY

**AN APPRAISAL OF RODWELL SAMKANGE A CHORAL
COMPOSER IN ZIMBABWE**

BY

MAVONEI MABIKA

**THIS DISSERTATION IS SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENTS OF THE BACHELOR OF SCIENCE HONOURS DEGREE IN
MUSIC AND MUSICOLOGY**

GWERU, ZIMBABWE

NOVEMBER 2017

APPROVAL FORM

FACULTY OF SOCIAL SCIENCES

The undersigned certify that they have supervised the student R141800M dissertation entitled: An Appraisal of Rodwell Samkange a choral composer in Zimbabwe submitted in partial Fulfilment of the requirements of the Bachelor of Sciences Honours Degree in Music and Musicology at Midlands University.

.....
SUPERVISOR

.....
DATE

.....
CHAIRPERSON

.....
DATE

RELEASE FORM

NAME OF STUDENT: MAVONEI MABIKA

DISSERTATION TITLE: An appraisal of Rodwell Samkange a choral composer in Zimbabwe

DEGREE TITLE: Bachelor of sciences Honours Degree in Music and Musicology

Permission is hereby granted to the Midlands State University Library to produce single copies of this dissertation and to lend or sell such copies for private and scholarly or research purpose only. The author does not reserve other publication rights and the dissertation extracts from it to be printed or otherwise reproduced without the author's written permission.

Signed.....

Permanent Address 2662 Randof Gweru

Contact Details 0773 793969

Email: maomabika969@gmail.com

DATE NOVEMBER 2017

DEDICATION

This study is dedicated to my family who stood by me throughout my journey. I love you.

ACKNOWLEDGEMENT

I would like to thank the Almighty for being with me through my four years journey. It was not by might nor by power but by the spirit of the Lord. I would also want to thank my supervisor Mrs Shoko for guiding me and for being a clock builder.

Special thanks go to the Samkange family who helped me with the relevant information needed in the compilation of this research. Thank you for sparing your time and sharing with me the information that I found so relevant in enriching my research.

To my parents I would like to thank you for giving me the opportunity to study at Midlands State University. Thanks to my mother who has been a greatest pillar of strength. Thank you dad for giving me your time and your attention when I needed it the most during my journey in compiling this document. Thank you for substantially encouraging my path during my undergraduate years. I owe you much more than a simple thank you. May the good Lord continue to bless you.

To all those whom I couldn't mention by name I really thank you for playing a part in my life.

DECLARATION

I Mavonei Mabika do hereby declare that this dissertation project is the final thing of my efforts with the assistance of my academic supervisor Mrs Shoko. The project has also acknowledged some other materials from different accredited scholars worldwide to accommodate their views on the problem. It is under this background that this research should not be presented or sold without the authors' written permission.

Mavonei Mabika

.....

Date

.....

ABSTRACT

The study focused on the factors that inspired Rodwell Samkange to engage on the journey of choral composing and factors that influenced his style of composing. It aimed at analysing three of the composer's repertoires which are *Zvainge Pane chakatigara, Zimbabwe yakanaka and Pvumvu*. The study sought to analyse the three pieces looking closely at the taxonomies of music used. Data was extracted through interviews and content analysis. The sample size was taken from all the music pieces composed by the composer from the year 1972 when he started composing to date. Purposive sampling was used hence the composer Rodwell Samkange was found relevant to the study and three of his pieces were also found relevant. The study found out that Rodwell Samkange was inspired by a number of things which include the family that he grew in, Caluza a South African composer, the innate behaviour and the revelation from dreams. His style of composing was also influenced by his guitar background, music education, Christian background, Caluza the South African composer and both exotic and internal cultural experience. The research also reviewed that different taxonomies of music were employed by the composer. These include harmonic device, melodic devices, structural devices and textural devices. These were all found to be influenced by the composer's education, Christian background, and cultural experiences. Other composers should try and copy composing techniques from composers like Samkange who has sufficient knowledge required for one to be prominent composer. The works of Samkange should be documented for use by future generations.

Table of contents

APPROVAL FORM	i
RELEASE FORM	ii
DEDICATION	iii
ACKNOWLEDGEMENT	iv
ABSTRACT	vi
CHAPTER 1	1
1.0 THE PROBLEM	1
1.1 BACKGROUND TO THE STUDY	1
1.2 STATEMENT OF THE PROBLEM	4
1.3 RESEARCH QUESTIONS	4
1.4 OBJECTIVES OF THE STUDY	4
1.4SIGNIFICANCE OF THE STUDY	5
1.6 DEFINITION OF TERMS	5
1.7 LIMITATIONS	6
1.8DELIMITATIONS	6
1.9 CONCLUSION	6
CHAPTER 2	7
2.0 LITERATURE REVIEW	7
2.1 INTRODUCTION.....	7
2.1 CHORAL COMPOSERS.....	7
2.2 RENOWNED GREAT CHORAL COMPOSERS OR CANON.....	7
2.3 FACTORS THAT INSPIRE COMPOSERS	9
2.3.1 Human experience	10
2.3.2Political.....	10
2.3.3 Social influences.....	11
2.3.4 Literature	12
2.3.5 Philosophers.....	12
2.3.6 Composition as a creative activity.....	13
2.3.7 Cycle of creative process	15
2.4 INFLUENCES TO THE STYLE OF A COMPOSER	15
2.4.1 Composers	16
2.4.2 Cultural influences.....	17
2.4.3Religion	20

2.4.4Family.....	21
2.4.5Institutional influences or educational.....	22
2.4.6Background.....	23
2.4.7 Personality of the composer	24
2.4.8 Patronage	24
2.4. Audience and Performers	24
2.5 TAXONOMIES OF MUSIC.....	25
2.5.1 Metric devices.....	25
2.5.2 Rhythmic devices	27
2.5.3 Melodic devices.....	28
2.5.4 Textual device.....	30
2.5.5 Structural devices	32
2.5.6 Harmonic devices	33
2.6 THEORETICAL FRAMEWORK	34
2.6.1 Componential model of creativity	35
2.7 CONCLUSION	36
CHAPTER 3	37
3.0 METHODOLOGY	37
3.1 INTRODUCTION.....	37
3.2 RESEARCH DESIGN	37
3.5 HISTORICAL RESEARCH	38
3.4 POPULATION.....	39
3.5 SAMPLE OF THE STUDY	39
3.5 .1 Sample size.....	40
3.5.2 SAMPLING TECHNIQUE.....	40
3.6 RESEARCH INSTRUMENTS	41
3.6.1 Interviews	41
3.6.2Content analysis.....	42
3.7 DATA ANALYSIS	43
3.7.1 Thematic analysis	43
3.7.2Familiarizing with the data	43
3.7.3 Coding	43
3.7.4 Searching for themes	44

3.7.5 Reviewing themes.....	44
3.7.7 Writing up.....	44
3.8 CONCLUSION	44
CHAPTER 4	45
4.0 DATA PRESENTATION AND ANALYSIS	45
4.1 INTRODUCTION.....	45
4.2.2 Data from a family member interview	47
ANALYSIS OF RESEARCH QUESTION 1	48
ANALYSIS OF RESEARCH QUESTION 2	50
4.4 RESEARCH QUESTION 3: What are the taxonomies of music used in his choral work?.....	51
4.4.2 Data from content analysis	52
4.5 CONCLUSION.....	64
CHAPTER 5	65
5.0 SUMMARY , CONCLUSIONS AND RECOMENDATIONS	65
5.1 SUMMARY	65
5.2 CONCLUSIONS	67
5.3 CONCLUSION.....	68
5.3 RECOMMENDATIONS	68
APPENDIX 1	75

CHAPTER 1

1.0 THE PROBLEM

1.1 BACKGROUND TO THE STUDY

The study seeks to explore and acknowledge the works of a Zimbabwean choral composer Rodwell Christopher Samkange. The study also seeks to furnish insights into the composer's background, influences and an analysis of materials used to compose. Quadros (2013) asserts that choral music and choral composing has both a longer and a wider global spread than almost any other musical genre. This means that it is found all over the world. Choral music is music that is written in parts and designed to be performed with several voices on each part states Homer (2013). Choral music is a product of the mid fiftieth century, it is one of the oldest genres of music literature. Choral music is a genre that started with European communal and religious life. Choral music originated and developed in the Italy and it was largely associated with the Roman Catholic Liturgy. The music was known as chants later to be called Gregorian Chants which was named after Pope Gregory the first. The early chant style evolved into complex polyphonic structure. This led to writings of mass, chason and madrigal. The school of Notre Dame was introduced which became the studying place for composers destined to create the next compositional watershed in the history of polyphonic music. The first named composers were Perotin and Leoninus. These were the pioneers of choral composing. The rise of choral music led to the creation of various creative musical works in each era. In the Renaissance period we see the rise of choral composers like Ockeghem and Josquin. In the Baroque period we have Handel and Bach who were the leading choral composers'. With the shift to the Classical period Hayden, Mozart and Beethoven were the fathers of vocal music although they composed different forms of music. In the Romantic Period composers like Felix Mendelssohn, Gioacchino Rossini and Anton

Bruckner were the composers of choral music. Robison and Winhold (1976) mentions that trained choirs prompted composers to write special choir music for choirs associated with educational institutions. Choral music began to spread from the Roman states to America and all over the world. It is the evolving and development of choral music which necessitated the rise of composers all over the world.

Colonisation necessitated the spread of choral music and composing to Africa. Music was communally owned in Zimbabwe where everyone contributed to the aesthetic creation of repertoires. This then means that the issue of individual composers was new to Africa specifically to Zimbabwe. Music was created as a community's music not for individuals. The aspect of individual composing was influenced by Europeans. Music was composed orally it wasn't written down in any notation form. Music belonged to a society; the aspect of individual creativity was not part of the African society. Nzewi and Agawu (2003) propounds that, written composition in Africa by African composers is as a result of the process of acculturation provoked by colonialism. Communal music dominated the African repertoire. It was then passed from generation to generation through the word of mouth. Agawu and Nzewi (2003) goes on to say that the quest for an individual composition style that would reflect the musical world of an individual composer situated within the social context of Africa only started to emerge from the middle of twentieth century. When missionaries came to Africa they brought with them not only their religion but also their entire culture. Nketia (1974) propounds that, Westerners recognised the fact that choral singing would fill the need for group activities related to the African Ubuntu culture with the same communal need. Hence choral music is a European influenced hybrid that resulted from the intrusion of urban life into the villages. It emerged as a result of European influences. Makwaya as a genre emerged as a result of fusion between local sung traditional songs of Zimbabwe and the Christian hymnody brought by Europeans. During the colonial period, European music was taught in

schools and churches in both staff and tonic sol-fa. Turino (2000) propounds that, as in many parts of colonial, Africa in Zimbabwe new urban –popular music styles grew out of different colonial institutions which are mission schools and churches. Missionaries introduced hymnal songs. Church music with four part harmonies replaced communal singing and also communal composing. Africans did not originally sing in harmony, this practice was adopted from western missionary system Stewart (2000). This clearly brings out the influence of missionaries in the emergence of choral music and choral composing in Zimbabwe. The first choirs to be formed in townships, comprised mainly of graduates from mission schools and government schools. These choirs performed a variety of Protestant hymns, North American spirituals and choir music by middle class South African Composers. It was in this religious Western oriented educative milieu that the African art composer emerged to compose sacred and secular choral works based on Western hymn and or madrigal, Nzewi and Agawu (2003). Many songs sung in these choirs were foreign. This made some people from these choirs who were musically literate to compose their own songs which reflected traditional and indigenous influences. It is then that we see the rise of choral composers in Zimbabwe. From the four part hymn style at a later stage in history the National Anthem of Zimbabwe was composed by Fred Changundega in 1994. The first compositions were based entirely on western models but later on with African nationalistic awakenings, composers began to turn their attention to traditional African materials, Nketia (1974).

The Zimbabwean community now comprise of a number of choral creators but they are not known. These include Rodwell Samkange, Kuture, Nkomo and Paul Bajila but they are not known. Their works too are in the shadow. It is this aspect of them being not known which has prompted me to look into one of these composers. This gap on the literature of Zimbabwean choral composers and the issue of composers not being afforded much attention has given the researcher the zeal to look closely into one of the living heroes of choral music.

Rodwell Samkange is one such composer who rose and became a vibrant composer. The main focus of this research therefore was to explore the background of Rodwell Samkange a prominent choral composer and look into factors that influenced him to compose and analyze his choral compositions looking closely at the taxonomies of music used. The scarcity of literature on choral composers and the fact that Zimbabwean composers are in the shadow gave the researcher the power to study one of Zimbabwe's choral composer.

1.2 STATEMENT OF THE PROBLEM

Various studies have been carried out in different countries on the biography and on what influences choral composers. To date little has been written about choral music composers in Zimbabwe. Samkange Rodwell biographical information, composition processes of composing and influences is not known. This research sought to explore Rodwell Samkange biography, choral works and analyze the works, and factors influencing the composing style and methods used to create and combine his songs. The aim was to get an understanding and insight of what influenced the composer and his style of composing as well as analysing three over 200 of his choral pieces.

1.3 RESEARCH QUESTIONS

1.3.1 What inspired Rodwell Samkange to compose?

1.3.2 What influenced his style of composing?

1.3.3 What taxonomies of music were used in his choral songs ?

1.4 OBJECTIVES OF THE STUDY

To study the life history a choral composer Samkange

To identify factors that inspired and still inspiring the composer to compose

To identify influences to the music of the composer

To analyze three of his choral compositions which are *Zvainge panechakatigara, Zimbabwe Yakanaka and Pvumvu*.

1.4 SIGNIFICANCE OF THE STUDY

It is hoped that the research will enlighten other researchers in the field of choral music and they will also benefit from the study through its providence of contextual information on the discipline of musicology and most importantly it provides essential literature to other researchers particularly those who are not familiar with choral composers and factors that influence them to compose. The composer will benefit since he will be brought to the limelight. The research will benefit the researcher in that apart from meeting the partial fulfilment requirements of the Honours Degree in Music and Musicology, she will gain experience that is formal and be recognized at least at academic level. Music students from various institutions will benefit as there will be documented knowledge since there is little information, new literature will be crafted. The research is crucial in the sense that it will help many to understand as well as to appreciate choral music, its composers and factors that influence them. Upcoming composers will also benefit as the research will give a glimpse on how other prominent composers create their music.

1.6 DEFINITION OF TERMS

Choral composer

Hallman (1996) contents that; builders of musical structures are called composers. Composers put together the basic elements of the special language of music which are rhythms, melodies, harmonies into those temporal units labelled as musical compositions. Anyone that is able to write down some music notation could be called a composer.

Taxonomies

Cassel (2015) alludes that taxonomy is a hierarchical classification or categorisation.

1.7 LIMITATIONS

The researcher could not interview all the family members of Samkange because they were not available. The researcher could not find some of the musical works of the composers which she hoped to analyze as some of the music repertoires were missing. This made the researcher to analyze one of the music repertoires she did not want to look into.

1.8 DELIMITATIONS

The study focused on the background of Samkange a choral composer, how his background influenced his choral composition, other factors that influences him to compose and an analysis of the taxonomies he used when composing. Three of the composers pieces were analysed these are *Pfumvu, Zvainge panechakatigara and Zimbabwe yakanaka*.

1.9 CONCLUSION

This chapter covered the background of the problem understudy. The chapter served as the foundation of the study. The statement of the problem, research questions, beneficiaries, limitations and delimitation to the study were covered in this chapter.

CHAPTER 2

2.0 LITERATURE REVIEW

2.1 INTRODUCTION

This chapter presents the literature which surrounds the area of study. Its aim is to provide insights by looking closely at what other scholars have written on factors that inspire choral composers and factors that influence their style of composing as well as different taxonomies of music used during the process of composing. A theoretical framework which entails this research will also be discussed.

2.1 CHORAL COMPOSERS

Hallman (1996) contends that builders of musical structures are called composers. Composers put together the basic elements of the special language of music which are rhythms, melodies, harmonies into those temporal units labelled as musical compositions. Anyone that is able to write down some music notation can be called a composer. Nzewi & Agawu (2003) argues that composers create in written notation sounds that are within the acceptable confines of musical usage for the people of that culture. It is therefore clear that composers are creators of music but however Nzewi and Agawu further narrows to one aspect which is culture.

2.2 RENOWNED GREAT CHORAL COMPOSERS OR CANON

Beard & Gloag (2005) claims that canon is a term used to describe a body of musical works and composers accredited with a high level of value and greatness. There is a great belief that a canon first emerged through the Romanticism of the 19th century and its fascination with great composers of the past, principally the music of Haydn, Mozart, and Beethoven but also the revival of J.S. Bach. Weber (1999) argues that there are many other canonical formations

prior to Romanticism. However this is speculation on Weber's part since not all composers before the Romanticism can be labelled as great. Beard and Gloag (2005) states clearly that the notion of canon is inextricably linked with aesthetic value. The works that are considered to belong to the canon do so because they embody what for some reason constitute eternal qualities and transcendent dimension.

Hallman (1996) propounds that Johann Sebastian Bach, the German master considered by many to be the greatest composer of them all wrote flawless compositions in all the genres and forms of the Baroque era except opera. Bach was born in Eisenach into a family that had produced well respected composers and musicians for over two hundred years. Wolf (1991) goes on to say, successors of Bach have not even been able to maintain the enlarged domain set by Bach to its full extent. Bach was able to produce numerous and perfect work all of which are, and ever will remain, true ideals and imperishable models of art. Henley (2006) argues that, whatever the ranking, there is no doubt that Bach deserves to be among those considered as the greatest ever classical composers.

Grout and Palisca (1996) assert that Handel won international renown during his life time and has continued to be revered, at least for his oratorios, to the present day. Grout and Palisca (1996) go on to say that Handel wrote at least 15 operas, oratorios, he had more than six (6) masses. This shows that scholars have measured great scholars with the popularity and the amount of work. However this study does not focus on the popularity of composers rather it deals with what influences choral composers' to create music.

However Bergeron and Bohlman (1992) argue that, the great composers wrote great music, but opinion is sometimes divided on the basis of their personalities. The music of Richard Wagner who is described as a man with tremendous ego and little regards for his fellow humans because of this reason Wagner was disliked by many. J.S Bach obviously profanity

attitude has helped his music to be extolled while Chopin slightly outré life style, Tchaikovsky's homosexuality have lowered their status a bit. This study differs from the above mentioned scholar as it is not going to look at the personality of the composer but rather factors that influence the composer and his composing style.

2.3 FACTORS THAT INSPIRE COMPOSERS

Beeko (2005) states that some aspects of creative behaviours may constitute an in-innate behaviour, specific qualitative trait, not learned, not acquired or attributed to environmental influences. Others may constitute a culturally acquired behaviour, a trait that is learned through experience and knowledge of culture, and attributed to environmental influences. In this case what inspires one to compose is the inborn talent. The way in which each composer reflects his influences in his or her compositional process is entirely unique and personal. Various factors and situations inspire composers to come up with a musical piece. Beard and Gloag (2005) asserts that influence is interpreted as a consequence of similarity or resemblance. Meyer (1996) asserts that the term influence is generally used to refer to relationships within the history of a particular art, anything that affects the choice made by an artist is an influence. Influences can readily be traced to parents, a few friends, two or three extraordinary teachers, a counter point contingent of colleagues and a modest number of books. This study just like the above mentioned scholars is going to look at economic, social, educational and environmental factors that inspire composers. Floyd (1999) alludes to the fact that amongst the criteria for a composer are special instincts, a 'sacred fire' the ability to infer or apply theoretical constructs and being nurtured in an appropriate environment.

2.3.1 Human experience

Gabrielsson (2011) contends that music can be seen as a representation for another person, music reflects a person and one can recognise herself in the music. Getlein (2008) propounds that sometimes it is enough to look around ourselves and notice what our life is like, art does not have to reach so high. This means that composing as a form of art can also be inspired by our life experiences. Pahlas (1949) points out that Mendelssohn's journey north of Italy left a considerably deeper imprint. The gloomy landscape of Scotland and the Palace of Holyrood in which the unfortunate Mary Stuart had breathed her last were musically depicted in his Symphony called the scotch. This means that the experience that Mendelssohn had inspired him to compose as is reviewed in his music. Pahlas (1949) goes on to say the music of Beethoven tell a sad tale of his dissatisfaction with the servants, hired and fired every week, of unpleasant circumstances which burdened him with guardianship of his nephew, financial annoyances, housing problems and of illness. Beethoven biographers assert that, there is a close interrelation between life and creative work, in the sense that creations of an optimistic character are the product of a successful and healthy time, while the tragic works coincide with a period of mental depression, of impaired health and increasing material anxiety. Stanley (2000) agrees with Pahlas (1949) when he says, the misfortunes that impacted so heavily on Beethoven's life undoubtedly influenced his music.

2.3.2 Political

The political situations of a composer's time can inspire one to compose. Broeker (2005) says that the country and local politics influence the music of a composer. Gibbon (2014) explains how the political atmosphere in German prompted Max Regers to compose. Max Regers dedicated Vaterlandische Overtures to the fallen Heroes of World War 1. Wasterhaus (2015) also is of the view that the political developments in Italy during the nineteenth and early

twentieth century's provided an important backdrop for Italian composition at that time. This is a clear indication that political situations can lead composers to create music.

Pahlen (1949) adds on to say that Beethoven was alive to the great revolution which influenced his whole being. Rousseau's cry 'Back to nature' also made a deep impression on the sensitive boy. From then on democracy was to represent his political ideal and to find its most profound expression in his music. For what he wrote was music for all people, no longer for a certain class. Beethoven wanted to express in sound the emotions and yearnings of all humanity. This is however a different case with other composers, as Ferris (1999) argues that Hayden wrote pleasant, good natured music throughout his long life even as revolutionary events swirled around him. This is supported by Broeker (2006) who states that the impact of the press or the environment might differ from composer to composer since each one of them absorbs and responds to environmental factors differently and at different rates. This means that the political situation which Hayden was buried in did not influence him.

2.3.3 Social influences

The social factors which surround a composer can inspire him to compose. The composers can be social commentators. Wallace (2014) reviews how the social situation in England which had been caused by an economic boom influenced the music of Gustav Holst and Ralph Vaughan Williams. Unequalled prosperity made severe poverty to be inevitable. Social stratification, social injustices made them to compose. Svendsen (2016) reviews how the social life of Gauteng Province influenced some composers like Dereck. This can be seen through the themes in his compositions where he was addressing the social issues of his time. Haecker (2013) states that Klatzows compositional choices are refined by a lifetime of experiences and aesthetic aspirations within a social context. Klatzows choice is influenced by the particular intellectual and social environment in which he writes.

Pahlen (1949) asserts that the flourishing of the towns in the Baroque period brought about also a change in the status of the itinerant musicians. For many centuries they together with vagabonds, beggars and animal tamers had been consigned to the lowest social stratum. Now their services were increasingly in demand. The many balls in the cities required musicians. Changes from music being owned by the church offered a mixture of religious and secular actions. This means that the freedom for secular themes enabled some composers who were not interested in religious themes to compose also.

2.3.4 Literature

Literature also plays a role in inspiring composers. Ferris (1999) contends that the poets of the late eighteenth and early nineteenth centuries, their ebquence concerning universal love, reverence of nature and revolts against authority inspired Beethoven, Shubert and later Romantics in all the arts. Ferris (1999) goes on to say that many Romantic composers were also critic writers who handled words with expertise. The union of music and literature originated in their minds and was an integral characteristic of their style. This therefore makes it clear that literature also inspires the works of composers.

2.3.5 Philosophers

Ferris (1999) alludes that Rousseau a French writer advocated the abandonment of everything false, artificial or contrived and urged an immediate return to nature. Rousseau's proposal was timely, for many Europeans were tired of confining manners and rules, were ready to place feeling above thought. In fact Rousseau has been called the father of Romanticism since his writings found their place in the creative works of composers. Revolutionary influences inspired by the political and economic revolutions. Artists were simply moved by the same idea and ideals as the politicians.

2.3.6 Composition as a creative activity

Beeko (2005) describes the four creative modes or process that inspire composers. Creativity is the initialization of connections between two or more multifaceted things, ideas or phenomena hitherto not otherwise considered actively connected.

Revelatory mode

Is the appearing of musical ideas in the subconscious domain, with a spiritual domain in the musicians' thought. All the processes or an activity takes place in dreams. Normally the composers claim to be asleep or half-asleep in this case, their bodies are suspended and inactive, when the ideas come to their minds. The musical ideas that flow into the composers' subconscious, then comes in form of a "revelation". Dreams, therefore may be said to provide the context for the reception of the initial musical ideas, Booke (2005). This is supported by Agawu and Nzewi (2003) who alludes to the point that in the African culture a composer is viewed as a dreamer. One way of composing may be through the initiative of ancestors who create musical compositions and deliver these creations to compose through dreams. Therefore one's creativity can be inspired by dreams but probably the source of dreams may differ according to various beliefs and religion.

Inspirational mode

Inspirational mode refer to the appearance of the sudden illuminations that emerge in the conscious domain and occur while the individual is fully awake. This action is viewed as a form of behaviour that is also innate, and it is evoked by internal or external stimuli-responses and triggered by sign stimuli. Such sign stimuli are said to trigger innate releasing mechanisms to generate action, and the end result is the emergence of a musical idea in the conscious domain through inspiration. This mode is not received through dreams and it does

not really have any specified context or period during which it takes place. Like the revelation mode, the ideas that come through the inspirational mode also come in their isolated form, not so much in an organized manner or in a complete form. Beeko (2005)

Ideational modes

Ideational mode refers to the conscious creation, organization and evaluation of all the separated ideas that emerge from the sub consciousness into a complete whole. This process constitutes a purely mental activity that demands the efforts of the composers. This mode of composing suggests that the compositional process is not that of an “expansion” or “development” of a single idea but rather conceptualizing as the putting together and blending of various related musical ideas, as well as the subsequent generation of other new ideas from the fundamental ones. It can be concluded that compositional processes within the ideational mode involve the conscious organization of musical ideas into a unified whole involving the putting together and the blending of many musical ideas. These musical ideas being guided by a composers’ own creative instinct, taste and experience. Beeko (2005)

Psychomotor mode

Psychomotor mode refers to the spontaneous generation and application of new musical ideas. The musical ideas are generated and not isolated. They are meant for developing an entirely new song. As the performance proceeds there emerge new ideas. Variations are to a larger extent determined and inspired by the performance context such as the heightened moments, the crowd’s cheers and the performers’ level of excitement. Nzewi (1999) points out that variations are determined by spontaneous contingent factors of traditional musical creativity which could be musical emotive and or contextual. This therefore means that this aspect of music creativity is that there is an element of coordination on both the mind and the

body. Psychomotor mode has been considered as Africans way of music creating music as people perform Beeko (2005).

2.3.7 Cycle of creative process

Beeko (2005) states that the creative process is said to revolve in a cycle and the cycle is endless. It begins at the revelatory mode to the inspirational mode then to the ideational mode and lastly to the psychomotor mode.

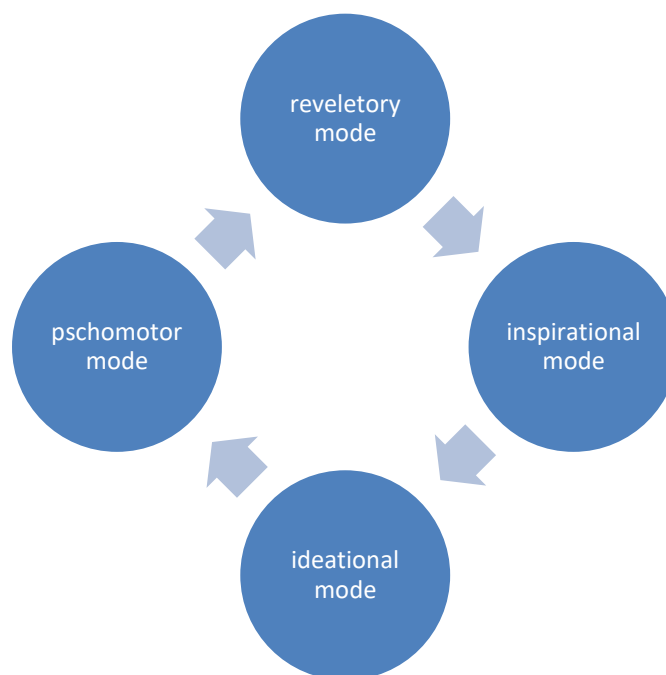


Figure 1 Cycle of creative models

2.4 INFLUENCES TO THE STYLE OF A COMPOSER

Tinton (2009) contends that style includes everything related to the organization of musical sound itself. A composer's style is prescribed by the kind of human beings and human emotions he tries to bring into his art using the language elements of his time. Gafias (2004) argues that style refers to a collection of selected integrated musical practices that are associated with and which come to identify and interpret a composer. A composition or a

group of compositions, or even a period of musical practices and a composer's temperament as well as personality affects a composer's idiom, hence "style is man". Ocvirk et al (2006) states that style refers to the expressive use of media that gives an artistic work unique individual character. To understand the art of the past we must try to recover the historical influences that affected artists. Hallman (1996) is of the view that, the intellectual climate of a composer's specific time and place, its philosophical, religious, social, scientific, economic, educational and artistic view point may have a significant influence on a composer's music.

2.4.1 Composers

Composers are usually inspired by the creative style of other composers. Hallman (1996) is of the view that, composers often begin by consciously imitating the music of their teachers or of other composers whose works they admire. Bach made such beginnings by imitating the music of Buxtehude, Vivaldi and others. Beard and Gloag (2005) argues that does imitation signify influence. For him containing stylistic traits of another composer is imitating. This study is not going to focus on whether composers imitate or are influenced but rather the influence of other composers to Rodwell Samkange's music.

Stephen (2009) propounds that Benjamin Britten was influenced by William Walton which can be noted in his use of harmonic vocabulary as seen clearly in his work "A boy was born". Benjamin composed the song soon after attending the BBL concert where Walton performed Belshazzar's Feast. This can also be seen in his letter that he later wrote to Walton admitting that he had enjoyed his composition. *"I don't know if I ever told you, but hearing your viola concerto and port mouth point (works which I still love clearly) was a great turning point in my life"*. Stephen (2009) states that, Walton's musical language, specifically his non tertian harmonies, were an active influence in Britten's mind when he composed "A boy was born".

Vreeman (2011) asserts that the Roman Catholic Requiem Mass text standard setting which characterise the music of Mozart and Verdi, are among the most enduring and authentic pieces in many composers repertoires. Works by earlier composers play a great role in contemporary composer's works. Sanneh and McClymond (2016) contend that the music of Bach influenced Germany music, especially composers like Robert Schuman and Johannes Brahms. Bach was canonized as the great source of the Germany national tradition. Siek (2009) adds on that, the fact that Hayden, Mozart and especially Beethoven had paved way for a new "Romantic" era means that Romantics wrote their own histories of music with these composers as the main protagonists. Johnson (2015) reviews that Bach was also influenced by variety of composers such as Heinrich Schutz, Dietrich Buxtehude whom he managed to have access to their manuscripts which is something Bach did not overlook. This later greatly influenced him. Listening frequently to an orchestra by the Duke of Celle which the majority of people were French musicians also later influenced him as seen in his mastery of French style.

Grout and Palisca (1996) contends that Johann Christian Bach, whom Mozart met in London had an important and lasting influence on the boy. The traits from Bach appealed to Mozart and became permanent marks of his writing. During another stay in Vienna, in the summer of 1773, Mozart renewed his contract with Haydn's music which became increasingly important in the young composer's creative work.

2.4.2 Cultural influences

Cultural traits can also influence the creative style of a composer. Beeko (2005) alludes that the creative thinking of composers is not isolated, but occurs within their cultural field, which gives their thinking a deeper structural and cultural view. This concurs with what Taylor (1975) refers to as "changes in functional meaning. "That is, the composers' culturally acquired knowledge their "ingrained, learned habits of discrimination and response" provide

a cultural field, a context that may be necessary and sufficient to support their creative thinking, as well as giving their creative products a cultural meaning. This is supported by Blacking (1973) who claims that the composer is inevitably guided by “some consensus of opinion about the principles on which the sounds of music should be organized”. This therefore means that the composer is guided by his culture when composing hence its influence on him.

Agawu & Nzewi (2003) claims that, knowing the accepted confines and accepted manipulation of sounds in one's culture that is knowing the available sounds and organisational ways one may use to create sounds that will produce a musical result, enables one to freely compose music acceptable to most members of the culture. The culture is the composer, because the culture establishes the palette of agreeable sound elements to be put together and called music. Meyer (1996) alludes that in a compositional / cultural situation some of the possible alternatives may satisfy the composer's desire for aesthetic elegance or for expressive richness, others will better serve to please a particular patron or prospective audience, while still others may be appealing because they are part of the ideology of the composer's culture.

A number of composers have been influenced by their cultures. Meyer (1996) propounds that the peculiar cultural circumstances in which Hayden flourished were undoubtedly important. Blacking (1973) points out that, the influence of popular culture is strong in the works of many great composers, who have striven to express themselves and hence their society in the broadest terms. Lutheran chorales were deliberately derived from folk songs and Bach organised much of his music around them. Hayden, Mozart and Schubert, in particular organised their music around the Austrian folk idiom, Bartok, Kodaly and numerous other composers of national schools have found the greatest stimulus in the sounds of their own

societies. Ferris (1999) is of the view that, the outstanding composers of the Classical period, Hayden, Mozart, and the youth Beethoven lived and worked in Vienna drawing inspiration from the spirit and culture of that city.

Nzewi & Agawu (2003) music reflects and resonates with the traditional values and patterns embedded in the collective society. Nzewi & Agawu (2003) goes on to say that, the African composer is seen as the vanguard of the cultural endowment and is obligated to share it. Beeko (2005) argues that the nature-nurture issue involves the roles played by both innate capacity and cultural knowledge in any creative activity. Compositional processes are creative activities therefore their study explores the creative ability of the composer who is known to be, first and foremost, a product of his culture. The culture is believed to be the source of a composer's ideas. In this case, the process by which the musician combines his materials is said to be influenced by patterns of both his culture and the behavioural processes, which he has learned as an individual member of that culture. Beeko (2005) differs from all the above mentioned scholars he combines both the inborn talent and culture as factors contributing to a composer's creativity. The composer is seen to work within a tradition in which certain stylistic features are noticeable, such as musical formulas, idioms and *dialects* are consciously or subconsciously learned, absorbed and stored in the memory to be called in certain stylistic contexts. It means that the creative processes involve the need to conceive a work entirely from memory, and the musical items thus conceived are said to be "crystallized in the originator's mind and subsequently realized as musical events." Creativity in music, then, from this perspective, becomes "a technique of spontaneous expression, or as an art whose primary aim is to bring into being a coherent body of expression." This shows that culture contributes to the style of composers work.

2.4.3 Religion

A composer's religion plays a role in influencing the style of composing. Sebastian Bach was born from Lutheran Northwest Germany, Gardiner (2013). His works were organised around the chorale that Luther had promoted to give congregational voice to the Reformation and lie at the fountainhead of later North European Lutheran hymnody.

Gibbon (2014) reviews that Max Reger grew up in a Catholic set up. His catholic upbringing later influenced him when he composed the Requiem in Latin although he later did not finish it. He had an adult connection to Lutheran theology that's why he later tried to compose it using the German language. This therefore shows that one's religious background informs the style of repertoire.

Westhaus (2015) states that religious developments in Italy during the late nineteenth and early twentieth century provided an important backdrop for Italian composition. Pizzetti was greatly influenced by Catholic religion. He was a composer of the 20th century. Pope Pius X introduced musical reforms in (1903) when he emphasized on the use of Gregorian chant and polyphony and discouraged the use of secular and contemporary influences such as instruments. This greatly influenced the music of Pizzetti as he made use of chants and church modes which were purely catholic. He even composed *Messa di Requiem* mass which had the Sanctus, Agnus Dei which are part of the Roman Catholic mass set up.

Svendsen (2016) explains how religion influenced the plain chant composing style done by William. William was immersed into the Anglo-Catholic liturgy of the 19th and early 20th century and he even worked at Toronto parish, a parish that embraced the Anglo-Catholic Liturgy. He even spent much of his time with the clergy in Toronto discussing matters of faith and music. This by no way made him so acquainted with the plain chanting method. For a composer so taken by liturgical music and traditions of the Anglican and Roman Catholic

churches, he would have had ample opportunity to study and explore plainsongs from many sources.

2.4.4 Family

Family plays a role in inspiring composers'. Sieck (2009) propounds that Wolfgang Amadeus Mozart's father, Leopold elaborated upon this notation of catering to public taste in a famous letter to his son *"Let it be something short, easy and popular. Do you imagine that you would be doing work unworthy of you? If so you are very much mistaken. Did [J.C] Bach when he was in London, ever publish anything but similar trifles. What is slight can be great ,if it is written in a natural, flowing and easy style and at the same time bears the marks of sound composition. Such works are more difficult to compose than all those harmonic progression which the majority of the people cannot fathom, or pieces which have pleasing melodies ,but which are difficult to perform. Did Bach lower himself by such work? Not at all. Good compositions, sound construction, il filo –these distinguish the master from the bugler –even in trifles.* Meyer (1996) goes on to say that Amadeus must have taken his father's point to his as reviewed by his musical work.

Grout&Palisca (1996) accords thanks to Mozart's father's excellent teaching and to the many trips he took during his formative years, young Mozart became familiar with every kind of what was being written or being heard in contemporary Western Europe. He absorbed it all with uncanny aptitude, imitating others 'works while improving on them. This shows that Mozart's family played a greater role in influencing the type of music that he later composed..

Althouse&Albrecht (2014) explains how Henry Purcell a composer of the Baroque period was influenced by his uncle Henry lived with his uncle who was a musician. His father too was a church musician. His uncle encouraged his love for music by enrolling him as a

choirmaster in a chapel choir and giving him music lessons. This greatly influenced him as he later became an important composer in England who composed for the royal families.

Heading ton (1997) claims that Bach's family was also crucial in nurturing his background of music. His father was at the centre of this nurturing. Before Bach turned nine years old his father taught him how to play both the keyboard and violin. Bach's education influenced his future compositions. Pahla (1949) agrees with the above author, Bach was born in a family of musicians. His youth was filled with impressions. The family reunions especially were annually reoccurring festivals climaxes when all the Bach's from near and far gathered and actively devoted themselves to the joint playing of music for days on end. This support the fact that composers are affected by the families in which they grow in.

In line with the above, Pahla (1949) Joseph Haydn's father was a wheelwright and a great lover of music, his mother a cook who had fine voice. Music and singing thus sounded at the cradle of Joseph. This also might have influenced him to compose.

The above researches provided avenues worthy exploring in a bid to establish the factors that influence Rodwell Samkange's composing styles.

2.4.5 Institutional influences or educational

Education attained by a composer may also influence his composing style. Shing Hui Wong & Wee Hun Lim (2017) asserts that environmental factors which are described as the creative press such as one's physical surrounding or schooling experience can guide a composer's creative style. Wilson (2005) argues that Bingham Daniels Seth education influenced his music. He studied in France and his style of composing represents the musical philosophies propagated by his teachers and that of their institution, the Schola Cantarum. The mission promoted reforms to the music of the catholic liturgy, particularly Gregorian chant & Palestinian philosophy. He was also influenced by didndy's compositional and educational

philosophy. As a student of this school Bingham undoubtedly absorbed notions of a historically informed model of composition which can be seen on traditional techniques such as chants modality, polyphone and fugue.

Svendsen (2016) reviews that Stephen Dzivani 's a Venda Composer attained education at various mission schools which included Beuster Mission Station, Botsabelo Training Institution, a missionary institution of higher learning in Meddelburg influenced his composing techniques. It is at the school where he learnt to read staff notation. His adulthood was mainly influenced by Western Christian missionary traits. This can be seen through his music which is based on a Western hymnody style and a large percentage of his compositions were vein aimed towards rational disciplined recreation and not the wild uncontrolled music making. Hence his compositions were in a religious idiom. Geck (2014) reviews that the various educational opportunities which Bach experienced in his childhood influenced the composed music later in life. Furthermore they laid the foundation for the rest of his musical achievements. For example, the school in Fleischgasse equipped him with musical creativity. In addition at Fleischgasse Bach also became familiar with music ensembles at St Georges. This ensemble exposed him to style formation and performance of choral music, influencing his own compositions.

2.4.6Background

Kaufan *et al.*, (2008) alludes that creative press or environment such as background and childhood early experiences are related to creativity. Joseph Haydn's musical background consisted of folk songs and peasant dances. This later had an influence on his style. Grout &Palisca (1996) argues that Haydn received his first musical training from an uncle with whom he went to live at the age of five. Two years later he became a choirboy at St Stephen Cathedral in Vienna where he acquired a great deal of practical experience.

Grout&Palisca (1996) claims that Mozart's father was a composer of some ability. The earliest of Mozart's childhood journeys were rich in musical experiences, he went around Paris and London.

2.4.7 Personality of the composer

Meyer (1989) alludes that, although differences in composing among composers are attributed to external circumstances and conditions, it seems difficult to doubt that some stem, at least in part from the personality of the composer, which arises from the intricate interaction between innate inclination (accounted for in the seventeenth century by the theory of humours and in the twentieth century by hypotheses about such things as body types and hormonal balance)and proclivities ingrained through cultural experiences. This is further supported by Beeko (2005) who alludes that creativity is connected with certain personality traits. This therefore means that one's character also contributes to his creative work although there could be an opposite function to the same in some cases.

2.4.8 Patronage

Meyer (1989) asserts that patronage influences the composers' style. The army, the navy, the church, the stage and the government, universities have all commissioned works, often for specific occasions, and all explicitly or implicitly stipulated constraints that in one way or another led to particular compositional styles. Institutions have also influenced compositional choice in broader, more lasting ways acting as censors, usually conservative ones. Thus the Council of Trent stipulated general sets of constraints that sought to discourage secular influence.

2.4. Audience and Performers

The audience that one is composing for can also influence the style of composing. Composers writing for Primary school students need to choose a style that is preferred by

pupils. Meyer (1989) postulates that audience too, are patrons albeit collective ones, whose special predilections and prejudices tend to affect what composer's choice. To please French taste, Lully, Gluck, Mozart, Beethoven had to compose using compositional resources that were favoured by the French people. Agawu (2003) supports the above information when he says the composer produces the desired music product. Broecker (2006) describes four factors that necessitate creativity in composers. The first one being press, which lays down four major environmental factors that affect creativity in composing music. These include home and the people around the composer. However, Broecker (2006) further argues that the impact of the press might differ from composer to composer since each one of them absorbs and responds to environmental factors differently and at different rates.

2.5 TAXONOMIES OF MUSIC

Taxonomy is a hierarchical classification or categorisation as asserted by Cassel (2015).

Taxonomy is an orderly classification of a field of study, Thomas (2005). Taxonomy is therefore classification or categorisation of the same elements, in this case music element.

Taxonomy distinguishes a musical work into smaller music elements.

2.5.1 Metric devices

Metricity is the pulse /meter /time signature. Holzapfel and Srinivasamuthy (2004) is of the view that metre provides a hierarchical time structure for the rendition and repetition of rhythmic patterns. Tagliarino (2006) defines meter as the number of beats in each measure and is indicated at the beginning of the music with a time signature. Tagliarino (2006) concurs with Holzapfel&Srinivasamuthy when they say meter gives the time structure.

Kostka&Payne (2004) propounds that a time signature is a symbol that tells the performer how many beats will occur in each measure, what note value will represent the beat and

whether the beat is simple or compound. Harder & Steinke (2000) is of the view that time signature indicate the metrical organisation of a composition. Martin & Jacobus explains the various types of time signatures. $3/4$ time is a dance like time, with the first note receiving accents, $6/8$ time and $2/4$ are march time and sometimes produces an ‘oomph’ sound associated with marching bands.

Nzewi & Nzewi (2007) propounds that $2/2$ is commonly found in the music of African cultures. Common in African music are $12/8, 4/4, 2/2, 3/4$ in order of occurrence. Agawu (2003) however goes on to describes the various types of meter, polymeter is the simultaneous use of more than one meter in an ensemble composition. Temperley (2001) brings in the aspect that metrical structure also influences other levels of representation such as phrase, structure and harmony.

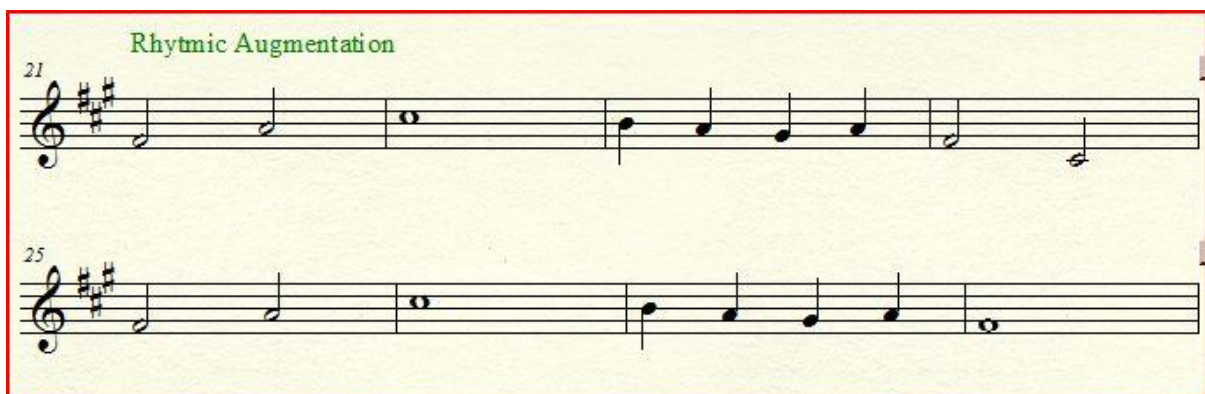
Garfias (2004) argues that concepts of time and how it can be measured arise out of culture and music practice likewise develops out of the same culture and uses the same concept of time. The manner in which musicians plays with and play in time varies from one culture to another. These structural principles ,the various and complex methods of organising time ,can then be performed at different speeds ,according to the range of tempos allowed and preferred within that particular culture. In line with the above scholars this paper will look at how the various time signature used by Samkange are informed by the culture he is confined to. Temperley (2001) brings in the aspect of similarities and differences between Western and African culture. A similar line of reasoning applies to the case of meter in traditional African music. One main difference between the metrical rules for common-practice Western and traditional African music seems to be that, in traditional African music, greater weight is attached to the regularity rule and less to the accent rules. However this study is not going to focus on the differences and similarities of Western and African music as alluded by Temperly (2001).

2.5.2 Rhythmic devices

Kotska&Payne (2004) suggests that rhythm is a general term used to refer to the time aspect of music as contrasted to pitch aspect. Kamien (2002) contends that rhythm is the flow of music through time. Allient et al (2014) concurs with Kamien (2002) and says, rhythm is the duration and temporal organisation of a musical sound. The above scholars agree on the fact that rhythm is the arrangement of notes in time

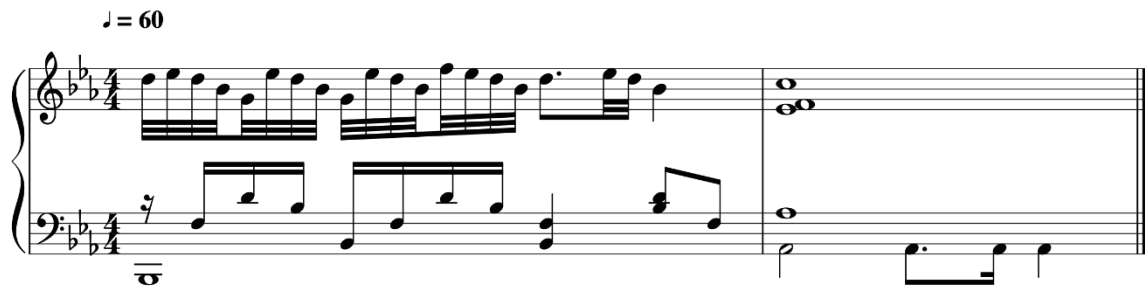
There are two main terms that determine the character of rhythm which are diminished and augmented. Brandel (1976) propounds that diminished rhythms are short and running notes and augmented are longer notes. Rhythmic augmentation is defined as rhythmic variation in which note values are doubled, making them twice as slow as in the original presentation. This is the use of longer note values. It is associated with tenderness and softness. These augmented rhythms are usually found on prayerful sections of musical pieces. This is illustrated on the below except.

Figure 2 Rhythmic augmentation



Ferris (1999) is of the view that a rhythmic technique in which note values are halved, doubling the tempo is called diminution. It is all about the use of smaller values. These diminished rhythms portray a certain mood. Below is an illustration of rhythmic diminution.

Figure 3 Rhythmic diminution



Karolyi (1998) adds on that it is a general view that African music is rhythm centred and that rhythm is to African music what harmony is to European music. Rhythm is the very nerve system of music. Agawu (2003) asserts that, the rhythms of African and particular the sub – Saharan region have been variously described as polyrhythm, cross rhythm, polymeter and interlocking. Karolyi (1998) goes on to describe the various rhythms found in African music. African hemiola style, its essence is based on the relationship of long and short notes. It is a combination of the compound duple with the simple triple times. Karolyi (1998) goes on to lay on ostinata rhythm which is the persistent repetition of a rhythmic pattern .Tracey (1948) asserts that the way in which an African language is spoken, determines the choice for both the notes and the rhythms of the music. The language determines the flow and rhythm of music. Patel and Daniel (2002) et al agrees and formulate that music may reflect the speech rhythm patterns of a composer’s native language. This therefore means that a composer’s rhythms reflect his culture.

2.5.3 Melodic devices

Machlis and Forney (1999) defines melody as a coherent succession of single pitches. Kamien (2002) describes melody as a series of single notes that add up to a recognizable whole. Karolyi (1998) narrows down to say that melody is obviously more than an impersonal reference to a succession of pitches. The essential extra is easy to feel but rather

difficult to describe. The three scholars agree on the fact that melody is the arrangement of single notes. Karolyi (1998) however has another different perception on pitch.

Nzewi &Nzewi (2007) alludes that combination of note values and pitches organized in time constitutes a melody. A melody has length, breadth, volume and colour (tone quality of the source of sound). Nzewi unlike the other scholars goes on to provide the characteristics of a melody which is however not going to be part of this study.

A melody has shape and direction. Machilis&Forney (1999) goes on to say, shape is determined by the direction a melody takes as it turns upwards or downwards or remains the same. This paper is going to analyse the melody shapes that are used in Rodwell Samkange compositions.

Michael (1995) asserts that melodies are made up of phrases, the concept of question and answer features in a melody where the first part of the melody might pose a theme that requires an answer. Ottman (1998) propounds that the antecedent phrase and consequent phrase makes the melody. The phrases are often identical except at the cadence points. Nzewi& Nzewi (2007) supports this view when he says that melody is made up of two interdependent phrases. Melodic structures are peculiar to culture groups/areas \regions. Three melodic structures are pointed out and these are: the responsorial structure, non-responsorial structure and raconteur or story singing. These have philosophical and psychological rationalizations in the style of African musical World. The issue of interdependence of these phrases is emphasised by Nzwewi&Ottoman but however Nzewi (2007) goes on to elaborate on issues of culture influencing the melodic phrases. This is what this study will also look at when analysing the three pieces of Samkange whether the melodic devices used are also influenced by culture or not. It is also supported by Tracey (1948) who asserts that the language determines the melody flow of the music.

Nzewi &Nzewi (2007) goes to say, the antecedent phrase, ends on a restless note, suspended or ends on a melodic question. Consequent phrase, it ends on a note that gives the melody a feeling of completeness or finality or closure. Hence it is a resolution of the antecedent phrase.

Brown (2007) argues that melody in music has its origins not just in sound but in communication and more specifically in the vocal expression of emotion. Melody by imitating the inflections of the voice expresses complaints; cries of sadness or of joy, threats and moans, all the vocal signs of the passions are within its scope. Therefore Brown (2007) looks at melody in connection with emotions.

Kostaka and Payne (2004) states that the melody is supposed to be primarily conjunct (stepwise). The shape of the melody is supposed to be interesting but straight forward and simple with a single focal point.

2.5.4 Textual device

Music texture is defined in terms of its predominantly melodic and harmonic conception, Ferris (1999). There are three basic textures two primarily melodic and the third primarily harmonic in concept. Board of Studies NSW (1999) asserts that texture results from the way voices and or instruments are combined in music. It is therefore concerned with the treatment of musical lines in a piece of music. Texture has to do with intertwining of music lines. Ferris however looks at how the elements of music are put together. Machilis&Forney (1999) defines monophonic texture as individual part or line; here the melody is heard without any harmonic accompaniment or other melodic lines. Kamien (2008) agrees with the above definition when he says monophonic texture is a single melodic line without accompaniment.

Kamien (2008) alludes to the point that, polyphonic texture is simultaneous performance of two melodic lines of relatively equal interest, meaning having many sounds. Polyphony adds

a dimension that has been compared to perspective in painting each line enriches and heightens the expression of the others. This technique of combining several melodic lines into a meaningful whole is called counterpoint. Feezell (2011) alludes that polyphonic texture consists of two or more independent melody lines. Garland Encyclopaedia of the World (2011) postulates that polyphony is a distinct style of singing found in much of the music of the people of lower Zambezi and also Zimbabwe.

Homophonic texture consists of a primary melody line with accompaniment. Various accompaniments types are possible including homorhythmic, blocked chords and appoggiated accompaniment. Kamien (2008) alludes that it is one main melody accompanied by chords. Brown (2007) propounds that homophony is a musical texture in which all voices move more or less together as in Western chordal music. Accompaniments in homophonic music vary widely in character and importance. They range from subdued background chords to surging sounds that almost hide the main melody. Garland encyclopaedia of the World (2011) states that homophonic vocal style is often linked to call and response form.

Machilis&Forney (1999) asserts that heterophony consists of multiple performers playing or singing a single melody all at once each adding their own subtle variations. This texture is common in some music's of India and Africa as well as some types of Jazz. Patlas (2003) is of the view that heterophony is one of the basic principles by which a multi linear texture comes about in the music of oral tradition. Patlas (2003) definition is one sided, he is associating heterophony with music that is not transcribed only. In contrast with Patlas definition this study is going to look at whether the composer used heterophony texture in his music. Gafias (2004) contends that, heterophony occurs when two or more voices or instruments performing together deliberately vary a single melodic line. However it is also a reflection of acceptance of individual freedom.

Leonard (2005) postulates that in antiphonal music, groups of performers answer one another in statement and response. Examples in biblical worship may be found in the Psalms (Pss. 24, 118) and the "Holy, holy, holy" of Isaiah's seraphim (Isa. 6:3), in a vision no doubt influenced in its expression by the chanting of priestly choirs. This last feature suggests that the congregation, as well as trained musicians, may have been involved in the musical responses of the service. Mutemererwa et al (2013) claims that Zimbabwean music is antiphonal. In antiphonal texture the leader alternates with the group and this phenomenon is also called call and response. In antiphony they is a call and response, Leonard (2005) even goes further to explain how it might had began.

2.5.5 Structural devices

Stanley & Latham (1985) alludes that in music as in other arts, form has to do with the arrangement of the various elements. There are various structures in music.

Schoenberg (1967) propounds that, ternary (ABA) is composed of three parts. The third part is sometimes a true repetition (recapitulation) of the first but often it is more or less modified repetition. Stanley & Latham (1985) alludes that in ternary form, the third part is identical with or at least very similar to the first. This is a form found in folk songs and hymns. This form was known as da capo aria (da capo means from the head) in the Baroque period. The two scholars agree on the fact that the last part is a repetition of the first part but however Stanley & Latham (1985) brings in the other aspect of where it is usually found.

Machilis & Forney (1999) suggests that binary is based on a statement and departure, without a return to the opening section. Berklin (1999) states that binary forms comes in many varieties, the two parts may be symmetrical or not, the first part may have a conclusive cadence (continuous binary) the second part may not bring back elements from the first

section to round off form. Belkin (1999) unlike Machilis & Forney (1999) further gives the different types of binary forms.

Garfias (2004) is of the view that, repeated phrases of a song are called strophes. Songs in which contrasting phrases are repeated in various patterns are frequently describes as strophic in character. Pen (1992) alludes that strophic is a sectional way of structuring a piece of music based on repetition of one formal section or block played repeatedly. Agawu (2003) asserts that most folk and popular songs are strophic in form.

2.5.6 Harmonic devices

Brown (2007) suggests that, to talk about harmony is to talk about the interpersonal process of musical performance through which individuals volitionally & cooperation blend musical lines in pitch, space and time. Pratt (2009) suggests that harmony consists of vertically constructed chords and their horizontal relationship to each other. The smallest number of notes which will create self-sufficient and consonant harmony as opposed to a single note, is two, the root and the third. The density of this sound is increased by the addition of a fifth to create a triad. Belkin (2013) propounds that harmony is traditionally defined as the study of chords, where a chord is a group of notes perceived as a unit, either due to simultaneous attack, or arpeggiation. Harmony is therefore a combination of notes played together to produce a desirable sound. However the definition given by Brown (2007) is mainly centred on oral music and performance not written down music, which is not the focus of this study.

The harmonic progression have cadences and Belkin (2013) contends that a cadence provides resolution or culmination at least locally of directional forces. Kostka & Payne (2004) cadence is a harmonic goal, specifically, the chords used at the goal. A cadence is therefore a point of rest in a musical phase.

There are different types of cadences and these are listed below.

2.5.6.1 Perfect cadence

Dereck (2010) alludes that a perfect cadence is the cadence that brings closure to a piece, and is V to I. In a perfect cadential progression, the dominant (which may contain a dissonant seventh to aid in the implication of resolution) actually progresses to tonic.

2.5.6.2 Imperfect cadence

Caplin (2004) an imperfect cadence is not so much imperfect musically, but rather simply the opposite of the perfect cadence one that moves the phrase to the dominant, and leaves the phrase there, ready for an answering phrase that returns the music home. The progression is I to V. Half cadential progression, the dominant becomes the goal harmony (and thus must remain a stable, fully consonant triad); a subsequent resolution to tonic does not belong to the progression proper but occurs at the beginning of the next harmonic progression.

2.5.6.3 The interrupted cadence

Caplin (2004) asserts that, the interrupted cadence is a perfect cadence that is diverted from V to anywhere other than I, often II or VI (which are minor chords). It generates a feeling of tension where the expected resolution does not come. Levitin (2006) propounds that in the deceptive cadence the composer repeats the chord sequence again and again until he finally has convinced the listeners that we are going to get what we expect but then at the last minute, he gives us an unexpected chord not outside the key, but a chord that tells us that it's not over, a chord that doesn't completely resolve. The two scholars agree on the fact that they is no resolving on interrupted cadence, it doesn't give any sense of closure.

2.6 THEORETICAL FRAMEWORK.

2.6.1 Componential model of creativity

This research is informed by the componential model of creativity. The theory was articulated by Teresa Amabile in 1983. Shin Hui Wong & Wee Hun Lim (2017) states that it describes the various influences to the creative process. Kessler (2013) propounds that creativity is defined as the production of ideas or outcomes that are both novel and appropriate to some goal. In this theory four components are necessary for any creative responses. These three components within the individual are domain relevant skills, creativity relevant process and intrinsic task motivation and one component outside the individual, the social environment in which the individual is working, The theory states that the level of creativity that a person produces at any given point in time is a function of the creativity components operating at that time within and around that person. This research also pointed out that factors surrounding a composer can inspire him to compose.

2.6.1.1 Domain relevant skills

These include knowledge, expertise, technical skills, intelligence and talent in the particular domain where the problem solver is working. In this case the inborn talent of the composer which is described as innate behaviour by Booke (2005) inspires the creativity of the composer. The expertise and knowledge can be seen as the music education attained by composer and these influence the creativity of a composer.

2.6.1.2 Task motivation

Intrinsic task is the motivation to undertake a task or solve a problem because it is interesting, challenging, or satisfying rather than doing it out of the extrinsic motivation arising from the need for rewards, surveillance, competition or evaluation. The intrinsic motivation principle of creativity is a central component of the componential theory. The presence or absence of forces can support intrinsic motivation. This theory states that a composer can be inspired by issues such as money or fame to compose music. This research was also looking at factors

that inspire composers to compose. According to this theory creativity can be triggered by passion for music, which is generally the deep love for music. Extrinsic motivation also inspires one to compose. This means a composer can be lured by money or fame to compose.

2.6.1.3 Social environment

This includes all of the extrinsic motivators that have been shown to undermine intrinsic motivation as well as a number of factors that can act as obstacles or as stimulants to intrinsic motivation and creativity. Kaufman (2008) states that one's physical surroundings, schooling experiences, and cultural background can interact with an individual to shape creative cognition. This research pointed out a number of factors such as education, culture and social factors as leading composers to write music. All these are covered in this theory.

2.7 CONCLUSION

This chapter reviewed literature on the definition of a composer, factors that inspire a composer, factors that influence a composer's style and the taxonomies of music. The componential creative theory was also adde

CHAPTER 3

3.0 METHODOLOGY

3.1 INTRODUCTION

This chapter will present the research methodology that entails this research. The terms research methodology, research design, population, sampling technique research instruments, data collection and data analysis are going to be defined. The chapter conclusion is also going to be included.

Research methodology is a way to systematically solve the research problem. It may be understood as a science of studying how research is done systematically, alludes Kothari (2004). Research methodology equips one with necessary skills in selection of methods, materials, scientific tools and training in techniques relevant in the research.

3.2 RESEARCH DESIGN

Kothari (2004) propounds that research design are planned conditions for gathering and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure. It is the conceptual structure in which the research is conducted. It constitutes of the blue print for the collection, measurement and analysis of data. It is a strategy specifying which approach will be used for gathering and analysing data. Moyoetal (2002) contends that it is often defined as the researchers overall plan for obtaining answers to the research questions. The research design reviews the basic strategies that the researcher uses to come up with information that is accurate and interpretable. It stipulates the fundamental form that the research will take. Mkore –Rukunietal (2001) asserts that a research design is a set plan and procedures that reduces error and simultaneously helps the researcher obtain empirical evidence (data) about isolated variables of interest. Kothari (2004) argues that a research design is necessary because it facilitates the smooth sailing of

the various research operations, thereby making research as efficient with reduced expenditure of effort, time and money. Hence the research design is a plan that makes the entire research work out perfectly without it one cannot come out with a tangible thing.

3.5 HISTORICAL RESEARCH

Historical research was used in carrying out this research. Cohen (2007) defines historical research as the methodical and objective location, evaluation and combination of evidence in order to come up with facts and draw conclusion from the past events. It is an act of reconstruction undertaken in a spirit of a previous age. The method of inquiry characterising historical research attempts to encompass and then explain the whole realm of man's past in a perspective that greatly accents his social, cultural, economic and intellectual development Hill&Kerber (1967).Historical research enables solutions to contemporary problem to be sought in the past. It also throws light on present and future trends. One of the principal differences between historical research and other forms of research is that historical research must deal with data that already exists.

The researcher chose historical research because the research's main aim was to look into the background of the composer and his journey in composing as well as three of his composed repertoires which are *Pfumvu, Zvainge pane chakamugara and Zimbabwe yakanaka*. These songs were selected because of their popularity in schools, churches and community choirs. This research design helped in getting in-depth information about the composer and factors that influences him to compose. The research design also helped in identifying the suitable research tools.

3.4 POPULATION

Degu&Yigzaw (2006) defines population as collection of individuals known to have similar characteristics on which an investigator wishes to draw a conclusion on. The research population can be a group of people, items or objects which the research draws its information from.

Rosman (2004) contends that population is composed of two groups which are target population and accessible population. Target population is the entire element which the researcher wishes to study. Accessible population is the individual or object which the researcher has enough access to.

In this research Samkange and his choral compositions were the targeted population. All the composed work by the composer were the population.

3.5 SAMPLE OF THE STUDY

Cohen (2007) defines sample as a smaller group or a subset of the total population. The process of selecting just a small group of cases from out of the large group is called sampling.

Walliman (2011) alludes that it is the selection of some part of an aggregate or totality on the basis of which a judgement or inference is made. Examining only a part of the entire population to obtain information. Sampling may an able more accurate result.

AlBusaidi (2008) propounds that the goal of sampling in qualitative research is to identify specific groups of people who hold characteristics or live in circumstances relevant to the phenomenon understudy.

3.5 .1 Sample size

Kothari (2004) claims that, sample size is the number of items to be selected from the population to constitute a sample. The size of the sample should neither be excessively large nor too small. It should be optimum. An optimum sample is one which fulfils the requirements of efficiency, representativeness, reliability and flexibility. The composer has over two hundred (200) compositions which were composed for National Association of School Heads, church choirs and community choirs. The research chose three choral pieces as the sample for the study basing on the issue of their popularity in choirs. The compositions are *Pfumvu, Zimbabwe yakanaka &Zvainge pane chakatigara*. Out of the five immediate family members only one was selected as part of the sample. The other 4 were dismissed because the other one stays in South Africa and the other one goes to school so it was going to be difficult for the researcher to meet him because of school commitments. The other two live outside Harare with their families. The researcher ended up with a sample of one family member. Burns and Groove (1997) is of the view that the number of respondents in qualitative research is not as important since the research is conducted to describe and to promote understanding of human experiences that cannot be quantified.

3.5.2 SAMPLING TECHNIQUE

Qualitative research makes use of non-probability sampling. Non probability sampling is that procedure which does not afford any basis for estimating the probability that each item in the population has of being included in the sample.

The type of sampling that was used in carrying out this research was purposive sampling. It is also known as judgemental or selective sampling technique. According to Wilkinson (2015) purposive sampling is when a researcher selects specific type of people that are relevant to the study. Cohen (2007) states that purposive sampling is a feature of qualitative research, researchers handpick the cases to be included in the sample on the basis of their judgment, of

their typicality or possession of the particular characteristics being sought. In many cases purposive sampling is used in order to access knowledgeable people like those who have in-depth knowledge about particular issues, maybe by virtue of their professional role, power, access to networks or experiences Ball (1990). This sampling technique was very relevant for the research because it gave the researcher the way to choose the relevant composer suitable for the research. The researcher was able to choose the Rodwell Samkange the composer basing on her judgment that he would fit into the study. It also helped in identifying and selecting the best repertoire for analysis which would assist in getting the best required information. This is supported by Rossman (2004) who contends that purposive sampling is known as judgmental sampling because one selects according to his or her own instincts.

3.6 RESEARCH INSTRUMENTS

According to Biddix (2012) instruments is the generic term that researchers use for a measurement device.

3.6.1 Interviews

The researcher made use of interviews to collect data. Interviews helped the researcher to obtain in-depth information from the participants. Kothari (2004) defines interviews as presentation of oral verbal stimuli and reply in terms of oral verbal responses. There are various types of interviews and this research used personal interviews which Kothari (2004) claims that they require a person known as the interviewer asking questions generally in a face to face contact to the other person or persons. The researcher used unstructured interview which Kothari (2004) contends that they are characterised by a flexibility of approach to questioning. Unstructured interviews do not follow a system of pre determined questions and standardised techniques of recording information. Unstructured interviews were relevant for the study because they made it easy for the researcher to obtain as much information from the people who were interviewed.

An interview guide was drafted for use during the interviews. Research questions and objectives were used as guidelines. This way it helped to collect data in a relatively systematic way and important data was not left out.

The chief advantages of using the interview method are:

1. The language of the interview could be used to the ability or educational level of the person.
2. The researcher could encourage the interviewer to feel at home and say out their minds hence acquiring more important information.
3. Non verbal behavior and mannerism were observed and noted by the researcher since the interviews were carried out face to face.
4. In-depth responses were made easy to obtain by asking more insightful questions on particular aspects were the researcher needed clarifications and more information.

This type of interview acted as a reflective conversation where the composer Rodwell Samkange provided information and reflection upon his journey as a composer. The interview had the advantage of uncovering issues that were not anticipated by the researcher.

3.6.2 Content analysis

Kothari (2004) claims that, content analysis consists of analysing the contents of documentary materials such as books ,magazines ,newspapers and the content of all other verbal materials which can be either printed or spoken. The analysis of content is a central activity whenever one is concerned with the study of the nature of the verbal materials. Cohen (2007) claims that content analysis is the process of summarizing and reporting written down data. The role is to reduce the material in different ways and classifying it into much fewer categories. In this research three compositions in staff notated music scores were analysed. These are *Zimbabwe yakanaka, Zvainge pane chakatigara and Pfumvu*. A

descriptive analysis of selected choral works focused on the elements of music, musical form, melody, harmony and rhythm.

3.7 DATA ANALYSIS

Patton (1980) is of the view that data analysis is the transformation of data into logical and methodological findings. Kothari (2004) contends that the term analysis refers to the computation of certain measures along with searching for patterns of relationship that exist among data groups. Data analysis involves a collection of operations that are closely related which are performed with the purpose of summarizing the collected data and organising these in such a manner that they answer the research questions. Cohen (2007) alludes that qualitative data analysis involves organizing accounting for and explaining the data.

3.7.1 Thematic analysis

Thematic analysis was used to draw themes and patterns of meaning interview script. The following steps were taken in analysing the data

3.7.2Familiarizing with the data

The researcher read the information obtained from the interviews so as to get a more clear understanding of everything .This helped the researcher in coming up with themes and taking note of the patterns since she was completely immersed with the data. This was a way of identifying gaps too.

3.7.3 Coding

At this stage codes were generated which identified the significant features of the data relevant in answering the research questions of the study. The researcher classified everything and this helped to organise seemingly shapeless information.

3.7.4 Searching for themes

This is a method of pulling together the coded information into more compact and meaningful groups. Hence the researcher placed each code under each and every theme so as to see that each piece of important information have a theme.

3.7.5 Reviewing themes

This stage involves the refining of themes, some were combined and some were discarded. This was done through checking themes against the data in order to determine that they are in harmony with the data and research questions.

3.7.7 Writing up

At this final stage all the analytic narratives and data extracts were joined together. The analysis was contextualized in relation to the research questions.

3.8 CONCLUSION

This chapter propounded on the methodology employed by the researcher in her study. Interviews and content analysis were used to collect data. The population and sample used were also discussed.

CHAPTER 4

4.0 DATA PRESENTATION AND ANALYSIS

4.1 INTRODUCTION

This chapter presents findings obtained from the interviews carried out from various respondents and analysis of three of Rodwell Samkange's musical pieces. The findings are presented in accordance with research questions which were formulated for the study. The influences of the composer, the influences of his style and the taxonomies used in composing the repertoire are covered in this chapter.

4.2 Research question 1: What influences Rod well Samkange to compose?

4.2 .1 Data from interviews

4.2.1.1 Question: *May I please know about your background*

Rodwell Samkange comes from Zvimba an area called Mariga .He was born at a place called Masiyarwa in the year 1948.He grew up and had his primary education in Kadoma were his father and mother were teaching. Rodwell's parents were both musicians, the father used to conduct choirs and he was a composer too. He used to listen while the two of them sang at home. While doing his standard two which is now present grade six the father invited him to join his choir and there he sang alto. At that age he could sight read and sing .Rodwell stated that him and his two friends Simon Fletcher and Moses Banda who now works at ZBC could dominate the whole choir. His father bought him a guitar (a banjo-tin guitar) and from then he had love for the instrument. He had his two years of secondary education at Moleli secondary school and there he was a founder of a four man band called Talisman but it was an unfortunate irony that though his father who was a music lover stopped the young Rodwell from concentrating on music and joining Kwanengoma College of Music in

Bulawayo. He then enrolled at Waddlove Training Institute where he trained as a teacher and music conductor. At Waddlove he was also a member of a variety band as lead vocalist and rhythm guitarist. On leaving Waddlove, Rodwell began his teaching career which took him to places as far as Tsholotsho, Chakari, Chegutu and Harare. He later in the year 1995 enrolled with Zimbabwe College of Music for a Diploma in Education. He also had a short course in Japan for music education.

4.2.1.2 Question: *How did you begin your journey in becoming the composer you are today?*

Rodwell pointed out that he started composing in the year 1970 while he was in Bulawayo and his first composition was *Dai Ndiine Mavende*. He even pointed out that he is a natural composer. *'I was born a composer'* he said. For him the talent was also inherited from the parents.

4.2.1.3 Question: *What inspired you?*

He stated that the Chabalala South African singers who used to sing Simanje manje music inspired him. He listened to their music a lot. He was inspired by the Beatles. His father and his mother are not to be left out because they were his greatest inspirations. He was also impressed by the music of Caluza a South African choral composer and has always tried to follow his style of writing.

4.2.1.4 Question: *Describe the circumstances under which you compose each of your wor*

He pointed out that *"you must write songs that have a message about what actually happens in life*. He writes what he sees every day, he can go to a beer hall and then write of things that he sees happening there. He also pointed out that after reading a bible chapter he can come up with a song from the scripture and also he can dream of what to write. He also draws themes

from books which he reads and poems. It takes him only four hours to compose a whole piece of music.

4.2.2 Data from a family member interview

4.2.2.1 Question: *What influenced him to compose?*

When did Mr Samkange start composing?

The wife pointed out that it is an inborn thing; he started composing way before they were even together.

4.2.2.2 Question: *What do you think inspired him?*

She pointed out that it is an inborn thing; it's something that is in his blood stream.

4.2.2.3 Question: *What makes him to compose such music pieces?*

He receives music from through dreams

4.2.2.4 Question: *How much contributions and creative input have you given in composing his work?*

The wife pointed out that she is not into music hence she hasn't contributed much to the composing process.

4.2 .3 Data from Samkange's student

4.2.3.1 Question: *What influences Samkange to compose?*

His influence is on:

His life style

The Christian background

The time of Chimurenga

His studies

His family and friends

ANALYSIS OF RESEARCH QUESTION 1

From the data presented one can note that the background that the composer grew in played a great role in influencing him to compose. Growing in a family of musicians cultivated the talent that was in him. His family was his greatest inspiration. Other great composers also inspired Rodwell Samkange as supported by Hallman (1996) who propounds that composers often begin by consciously imitating the music of other composers whose music they admire. Caluza a South African composer inspired Rodwell to compose as he began by imitating the music of this foreign composer. His influences are also on his Christian background, life style and family and friends. The themes in his music reflect the everyday life of people. His music explains the societal aspects and issues as started by Hallman (1996) that the social artistic view point may have significance in influencing the composer. Pahlen (1999) also asserts that Hayden's music was inspire deeply by human problems .Hence Rodwell's music is a reflection of his society. It might not be a necessarily human problems even issue that brings smiles to people faces, such issues inspires him. The fact that he witnessed the Liberation struggle makes him to write a lot about this era.

He also received his music through dreams which is known as the revelatory mode, whereby music is reviewed consciously or unconsciously. This is supported by Beeko (2005) who states the composer receives music ideas while in subconscious domain and all these activities takes place while one is asleep. Just like Bach as asserted by Johnson (2014) that his greatness as a musician is attributed to nature and good DNA he was naturally a talented musician. Rodwell Samkange too was born a talented musician.

Figure 4 summarises all the factors that inspired Rodwell Samkange to engage in the journey of composing.

Figure 4

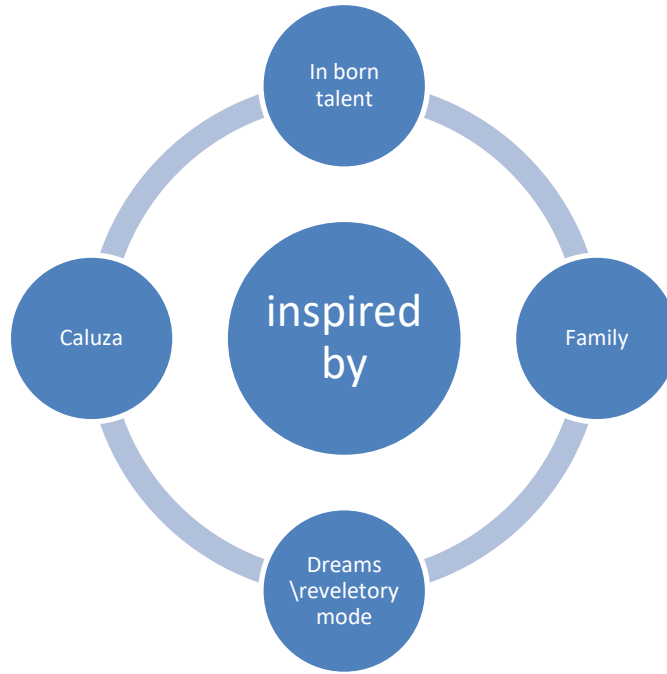


Figure 5 Factors that inspire Rodwell Samkange

4.3 Research question 2: What influences the way you compose?

4.3.1 Data from interviews

4.3.1.1 Question: *What influences your composing style?*

He pointed out that Caluza the South African composer's music influenced the way he composes and that is why his music is characterised by three quarter notes. The Beatles also influenced his style that is why his music has a flow and climax. He also went on to state that he is a guitar player and he usually makes use of the guitar when composing. Thus his music is also characterised by guitar melody and rhythms. The Chabalala South African singers of Simanje manje music are also his driving force of creativity.

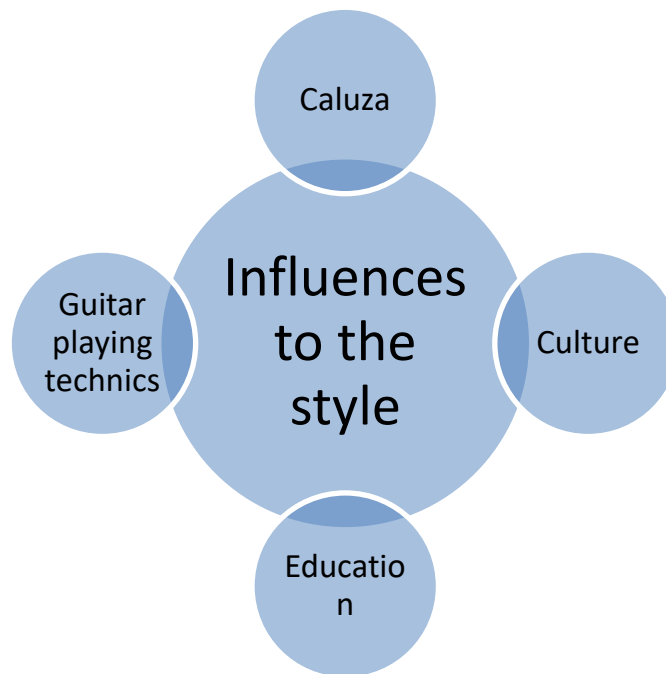
4.3.1.2 Question: *Are your compositions defined by culture? If so to what extent*

He pointed out that some of his compositions have South African rhythms hence he was influenced by the south African culture .He also has some indigenous rhythms of Zimbabwe and most of his songs are in his mother language which is Shona.

ANALYSIS OF RESEARCH QUESTION 2

Being influenced by other composer's style is common among choral composers. Vreeman (2003) alludes that, works by earlier composers play a great role in contemporary composer's works. This is true to Rodwell whose style was influenced by another composer. The Beatles, the Chababala and the guitar also influenced the composer's style of writing. This aspect of borrowing from other genres is not common in choral music which makes the composer so outstanding in his style. He breaks beyond the borders of normal choral styles to go deeper. Rodwell's style integrates a variety of wide ranging influences. His music is informed by his culture too. Meyer (1996) suggests that a cultural condition affects a composer's idiom. Agawu & Nzewi (2003) claims that, knowing the accepted confines and accepted manipulation of sounds in one's culture that is knowing the available sounds and organisational ways one may use to create sounds that will produce a musical result, enables one to freely compose music acceptable to most members of the culture. The culture is the composer, because the culture establishes the palette of agreeable sound elements to be put together and called music. The composer extracts some compositional resources from his Shona culture. However due to the influences of a South African composer his music is also characterised by a foreign culture feel. Thus his music is highly consisted of hybridised musical cultures in which elements of South African and Zimbabwean music are fused. This is supported by Nzewi & Agawu (2003) who alludes that when two cultures intermarry cultural attributes are multiplied or subtracted.

Figure 6: Factors that influence Rodwell Samkange's creative style .



4.4 RESEARCH QUESTION 3: What are the taxonomies of music used in his choral work?

4.4.1 Data collected from interviews

4.4.1.1 Question: *What are the major themes in Rodwell Samkange's music?*

- The themes that are prevalent in Samkange's music include
- Liberation war struggle
- Jesus as king
- Heaven and Christian transfiguration
- Social commentary
- Biblical exodus

4.4.2 Data from content analysis

Pfumvu

The song *Pfumvu* was composed in 1972. This was after the composer had been beaten by white soldiers in a bar.

The song *Pfumvu* is a war song and it narrates what was happening during the liberation struggle. It addresses social imbalances that existed during the colonial era due to the political situation which favoured the white minority in Zimbabwe. The blacks were being exploited by the white settlers. They wished war would come to an end and had hope that God was going to answer them. The composer brings a sense of hope, especially on the last theme. The composer also describes the state of affairs in Zimbabwe and also addresses the agony.

Metricity

The song is in 4\4 time and it maintains the same metre throughout the song.

Rhythmic devices

The first part of the song is characterised by augmented rhythms as shown by the dotted crotchets and tied notes together with minims. From bar 5 to bar 10 diminished rhythms characterise the song. Augmented rhythms are then later found at the end of the piece from bar 66 to the end. The first part is monorhythmic in nature because all the four parts have the same rhythmic pattern from bar 1 to bar 4. Soprano and alto maintain the same rhythm but tenor and bass has their own rhythm.

Melodic devices

There is an antecedent and consequent on the melodic phrases. The melodic phrases are clearly marked with breath marks along with indication when not to breath by carrying through the phrase. The bass melodies are filled with melodic leaps, a compound interval of 14 semitones which is from a soh to a low pegged fah. The first four bars melody contains a descending melodic shape for both parts.

Harmonic devices

The first chord of the song is chord one in its root position with a doubled root, whereby the soprano and the bass are sounding the same. The second chord is a fifth in its root position with a doubled root. However the chord progression rule on chord three was broken because from chord v one has to go to chord I or vi. A chord before the cadential point has a foreign note (f) which makes the chord a dominant seventh. The composer uses the very common chord progression in the open introduction of the tonic moving to the dominant in its root position.

Cadences

The first phrase ends on a perfect cadence 6/4 cadential point but the dominant chord has a foreign note which makes it a dominant 7th chord. The leading note did not resolve with a rising minor 2nd but rather it falls a semitone lower.

The phrase on bar 25 ends on an imperfect cadence which is from any chord to the dominant chord. The section of Religioso ends on a perfect cadence. The final cadence at a coda ends on the tonic but with a vi preceding it.

Structural devices

Call and response is prevalent on bars 6, 8 and 38 where Soprano, Alto and Bass call and tenor responds and the rest of the choir is quiet. This form of arrangement is prevalent in the whole piece.

Textual

It is homophonic in nature because it has the soprano as the melodic line and the alto, tenor and bass harmonize it. The piece is also antiphonic in nature, where by the soprano, alto and bass call and tenor responds.

Analysis of the song

The Song Pfumvu makes use of Shona language which involves proverbs and this is enough evidence to support the fact that the composer's style is influenced by his Shona culture. The call and response adopted is an African characteristic. The rhythms employed in the song by the composer reflect ample evidence of Caluza's composing style hence an African culture style of composing. This concurs with Karolyi (1998) who alludes that it is a general view that African music is rhythm centred and that rhythm is to African music what harmony is to European music. Rhythm is the very nerve system of music. A descending melodic shape used at the beginning of the composition creates a sorrowful and attracting mood. The melody for bass however is not very approachable for young singers because it predominantly uses larger leaps hence an extreme range. Use of melodic leaps, reflect the normal inflection of the composer's speech and Tracey (1948) asserts that the language determines the melody flow of the music. This is all affected by culture.

Although the music is informed from an African perspective, the strong harmony at the beginning of the piece and in the rest of the piece makes one to conclude that Rowell

Samkange is also influenced by the Western music style of composing. The structure of the song also exhibits a Western influence in the composers' music. Structurally this composition lends itself to being divided into distinctive sections.

Little adherence to the Western art theories and models to creativity in the composers music as shown through his harmonic and melodic devices may be due to various reasons. Some of which include the composer's hatred to the white settlers and also the need to stick to an indigenous form of composing in order to bring out his intentions clearly. However Rodwell demonstrates his knowledge and ability to establish neat phrasing relationships. This might mean that the composer's talent was a driving force in his creativity too. This is true to other composers as stated by Johnson (2014) that Bach's musical greatness solely attributable to nature and good DNA? Surely this is part of the equation, but nurture too played a role--he had to cultivate this talent through other environmental factors.

The pop style is present in the composer's music. As shown in some bars with a guitar rhythmic feel for example from bar 5 to bar 12 hence the aspect of borrowing and modification. This might also be a reflection of Rodwell's background because he grew up listening to Simanje manje music by a Jazz group Chabalala that was popular during those days. The guitar that his father bought him and grew up playing also found place in his music later. The band at Moleli and being a rhythm guitarist in a band at Waddlove all this influenced his style of composing in a great way.

The Shona language used in the piece might be as a result of the composer's audience. The song was written for the Shona people who were fighting against the whites. It was not going to make sense if the composer wrote the piece in a foreign language like English. This is supported by Meyer (1989) who says audience too, are patrons –albeit collective ones, whose special predilections and prejudices tend to affect what composers choose. Hence Rodwell Samkange was influenced by his audience when he composed the song Pfumvu.

The first section of the piece has steady augmented rhythms probably to emphasise the message. From bar 66 where the composer is encouraging people to work hard, there is a flow of rhythms again which was also present at the beginning of the song.

The anacrusis beat on which the song begins on and the high notes might show the emotional state the composer was in when he composed the song. This is supported by Haecker (2013) that off beats or syncopation is common in African songs. At the Religious section the monorhythmic texture meant that they is unity in praying and also a sign of pleading and humbling oneself. The 6/4 cadential point gives a sense of arrival to the melody. The half cadence used gives a sense of continuity to the song and this makes sense since it is found at the middle of the song. This is supported by Kotsaka and Payne (2004) who asserts that a half cadence is a very common type of unstable or progressive cadence. The religiouso section ends on a perfect cadence which is unlike most prayerful sections that usually ends on plagal cadence known as the Amen cadence.

Zimbabwe yakanaka

The text of the song praises the Nation of Zimbabwe. It is hinged on addressing our success on education due to proper governance by the Zimbabwean government and ruling party. He also touches on social issues that emanate from political and economic issues. One way or the other he seeks to bemoan on behalf of the teachers.

Metre

The song is in 4/4 time.

Melodic devices

The piece consists of major 6th intervallic leaps. An augmented fifth is there on bar 6 on soprano. An augmented fourth is also found on alto a diminished 7th and an Octave. The song

has a linear melodic shape at the beginning of the song. The composer has combined both smooth and stepwise motions largely and some disjunct motions.

Rhythmic devices

The piece starts on an anacrusis beat. Diminuted rhythms comprises the larger part of the song .Augmented rhythms are found at the end of the piece from bar 66 to the end. The piece is largely monorhythmic with the same rhythms for both parts except at some areas were bass has its own unique rhythmic pattern .From bar 51 the piece changes to a polyrhythmic nature up to bar 65. Whilst the basic metre remains the same throughout, the composer employs a number of rhythmic patterns which determine the structure of the composition. These rhythms are not different though, except for the slight subtle changes, which in turn make the composition and the singing very interesting and exciting.

Harmonic devices

The piece starts on the Mediant chord. There are various areas were harmonic dissonance is relayed. On bar 26 there is a dominant 4th chord and on bar 3.

Cadences

Bar 14 ends on a dominant chord which is an imperfect cadence. Bar 26 ends on a tonic chord .Bar 38 ends on a tonic chord. Bar 44 ends on a dominant chord which is a half cadence. The Tranquilla on bar 54 ends on a plagal cadence.

Structural devices

The song has a call and response form. It is in A B C D form.

Textural devices

The first section is monophonic in nature. The larger part of the song is homophonic. Bar 55 is antiphonic in nature. The last section is polyphonic in texture.

Analysis of the song

The metre of the song may not be enough to assist one in getting the mood portrayed by the composer. One then has to rely on the rhythm and textual content of the song. The metre also shows that the composer is influenced by the African culture as supported by Nzewi & Nzewi (2007) that 4/4 time is common in African music. The composer also maintains the same meter throughout the piece which is described as ostinato.

Samkange's compositional style particularly has different rhythms which divides the composition into distinctive sections. The three quarter notes are a result of Caluza's compositional influence. The various rhythmic patterns that are found within parts especially for bass and the rest of the parts make the song polyrhythmic. This is supported by Agawu (2003) who asserts that, the rhythms of Africa and particular the sub-Saharan region have been variously described as polyrhythm. On bar 42 to 44 a Mhande drumming pattern can be felt whereby the other drum plays crotchets while the rest of the drums play faster rhythms is displayed. The bass here has crotchets while the rest of the choir has various rhythms. With this in mind one can note that the culture in which the composer grew in also influences his style of composing. The contrasting phrases creating cross rhythmic relationships make a distinct aspect of his music.

The melodic content of the song comprises of various melodic intervals. The leaps might have been difficult for the choristers especially considering the fact that the song was composed for high school pupils.

Another interesting and unique aspect in Rodwell's repertoire, is the prevalence of chromatics in this composition. This results in chord formations and progressions reminiscent

of mid-Nineteenth century Western harmony with chromatics that create secondary dominants and very strange to the ears of people to which this music is intended. It is not an easy piece to master and perform. The composer might have used chromatics in order to emphasize his message. On the other hand the use of chromatics shows maturity and probably more ability in the composer's utilization of Western compositional styles. This can be true since the musical piece was composed in the year 2012 after the composer had attained a diploma in education. This shows that the music education that Rodwell got influences his style of writing. The chromatic alterations also show a Western impact on the composer's style of composing.

The antiphonic texture and call and response displayed by the composer shows Samkange's quest for using elements typically characteristic of indigenous African music. This also portrays an aspect of patriotism and nationalism on the composer's side. The issue of call and response is supported by Haecker (2013) when he says, call and response organisation is one of the most frequently found formal structures in African songs.

In addition the composer was not strict in adhering to Western compositional style as seen in his chord progression, melodic leaps and cadences. This may be because the composer took the relevant theory for his creativity and what he wanted to fulfil his intentions.

Another aspect which can be noted in the repertoire is the influence of the composer's Christian life in his music. From bar 55 to the end of the piece the composer Praises God for land of Zimbabwe.

Zvainge pane chakatigara

This is a song that addresses social issues. It talks of the Kasai people from Congo who had eaten people alive. The songs refers to people being possessed by an evil spirit. The song also later involves biblical text from Mathew 12 verse 5 where it talks of an evil spirit searching

for place to rest. It also articulates issues of the flesh fighting with the spirit and the weakness that the flesh has and lastly the fruits of love as explained by the apostle Paul in Galatians chapter 5 verses 16 to 22.

The song is in 4/4 time.

Rhythmic devices

The first section is characterised by augmented rhythms. It is largely monorhythmic with both parts having the same rhythmic pattern. There is a change of rhythmic patterns from bar 7 and bar 23. Diminuted rhythms feature in the repertoire from bar 23 and become more at bar 38.

Melodic devices

The phrases have both the antecedent and consequent. In the first section there is a descending melodic shape and an ascending on the consequent. The melodic pitches comprise of stepwise movement except for bass. The piece has an active melodic bass line. Alto and bass sing in unison from bar 8 to 16. On bar 22 alto and tenor finish the melody and while soprano and tenor maintain their augmented notes. On bar 40 sopranos has a leap of an octave while the rest has either a minor 3rd or major 3rd.

Harmonic devices

The piece begins on the tonic chord and moves to the dominant and then to the tonic. The song has the progression I, IV, V, I. Most of the dominant chords in the piece have a foreign note. Dominant 7th chords are prevalent in the piece. The cadences in the piece include iv – I cadential point, V-I cadential point and the V has a foreign note. The leading note falls a minor 2nd and the bass sounds a s, d. The other section ends on a plagal cadence but the IV has a foreign note. At the end of the piece there is a plagal cadence again.

Structure

The repertoire has a call and response.

Texture

It is largely homophonic and antiphonic in texture.

Analysis the song

The melodic line for the bass has guitar feeling. The large leaps on the bass line might be due to the fact that the composer makes use of his guitar when composing. These include the use of melodic phrasing, pitch inventory as supported by the Allan Forte pitch set theory which emphasises on the propinquity or closeness of pitch notes. However the composer did not comply with some of these Western rules of melody. This is supported by Nzewi & Nzewi (2007) postulate melodic structure are peculiar to culture groups/areas \regions. The choice made by the composer might be due to culture influence or he had intentions that he wanted to fulfil.

The augmented rhythms used in this piece clarify the pain that the composer had. The I, IV, V progression in the repertoire reflects pop music in the composer's mind when composing. The use of a harmonic dominant chord also reflects the influence of other genres in the composers' music. The cadences in the repertoire move together with composers' intentions. The plagal cadence used in the other sections articulate clearly the intended message. The last section which talks of the fruits of the spirit ends with this feminine cadence. The vi -I cadence is not found in the Western harmony. Probably the composer used it to drive home the intended message as depicted in the song.

ANALYSIS

The composer's background played a crucial role in inspiring him to be a composer he is today. The family which he grew in played a role too. This is true to other composers as supported by Headington (1997) who claims that Bach's family was also crucial in nurturing his background of music. The composer's way of composing was also affected in a positive way by his childhood music, his childhood inspiration Caluza, his education, his religion, the pop bands he used to take part in and his culture too. Thus his music is integrated by variety of wide ranging influences. The inborn talent of the composer is of importance as it was later nurtured by the above mentioned factors. This is supported by Beeko (2005) who is of the view that some aspects of creative behaviours may constitute an in-born, innate behaviour, a specific qualitative trait, not learned, not acquired or attributed to environmental influences. Looking at the composers repertoire one can clearly note that they are a reflection of his life style and what surrounds him. This is supported by Gafius (2004) that a composers' temperament as well as personality affects a composer's idiom, hence "style is man". Various taxonomies of music are found in his music pieces. His meter resembles his culture as supported by Gafius (2004) who propounds that concepts of time and how it can be measured arise out of the culture and music practice, likewise develops out of the same culture and uses the same concept of time. The manner in which musicians plays with and play in time varies from one culture to another. These structural principles, the various and complex methods of organising time, can then be performed at different speeds, according to the range of tempos allowed and preferred within that particular culture. The same type of meter is present in the three songs analysed above which clearly indicate his Shona culture.

The strong harmony in both songs shows a Western influence on the composer. The songs carries a combination of music texture and this is supported by Machilis&Forney (1999) who

alludes that a composition need not to use one texture .An antiphonic texture, homophonic texture is found in the pieces and Mutemererwa et al (2013) claims that Zimbabwean music is antiphonal. The structure of the repertoire is largely identified through rhythms. Samkange's music is largely rhythmic it comprises of diverse rhythms Karolyi(1998) adds on that it is a general view that African music is rhythm centred and that rhythm is to African music what harmony is to European music. Rhythm is the very nerve system of music.

Now looking at the repertoires and the taxonomies of music used various points can be drawn from that. The Western Art of composing is present in the pieces and this is found in the harmony, melody and metricity. The use of Western Art in composing is a clear indication that the composer was influenced by his education. This is found also in other composers as stated by Svendsen (2016) who reviews that Stephen Dzivani 's education at various mission schools which included Beuster Mission Station, Botsabelo Training Institution, a missionary institution of higher learning in Meddelburg influenced his composing techniques. It is at this school where he learnt to read staff notation. However the reluctant nature of the composer in adhering to the Western rules of composing might be due to the bitterness and resentment of the white regime because of the agony and pain that he experienced during the liberation struggle. Another factor might be that the Western Art of composing was limiting the composers intentions he wanted to bring out in his repertoires. Thus he ended up using what he felt could bring out what he intended to pass. The African culture is noted again in the taxonomies employed by the composer. The use of mother language prominent in his repertoires is enough evidence that the composer was also inspired by his culture. The availability of a call and response structure and gigantic bouncing rhythms reflects the influence of culture in the composer's style of writing. His music incorporates influences from further afield such as guitars, South African rhythms and Western style of composing.

The major themes in Rodwell Samkange's repertoire include social, political economic, religious themes. These themes reflect the composer's life style and also the society in which he lives. Both songs address issues that were prevailing in the society at that time. The themes are drawn from traditional idioms 'proverbs. One can also then note that the themes reflect a multitude of theological reference thus the composer is also influenced by his Christian background. In all the three pieces a prayer to the Lord is not missing, this leaves one with no doubt that the Christian background of the composer influences his style of composing. Samkange's lyrics also exemplify his unique mastery of the Shona register known as Tsumo ne madimikira or Proverbs and allusive speech.

4.5 CONCLUSION

The chapter was analysing the findings which were obtained from the interviews and music scores. The researcher found out that the background of the composer, the family that he grew in and the talent that was in him inspired him to compose. The researcher also found out that other composers, culture, his Christian background his guitar techniques influences Samkange's style to a greater extend. It can be noted from the findings and analysis that the composer's music is a reflection of the society that he lives. The composers also make use of different taxonomies of music in his repertoires and these are influenced by different aspects that have been discussed above.

CHAPTER 5

5.0 SUMMARY , CONCLUSIONS AND RECOMMENDATIONS

5.1 SUMMARY

Chapter one looked at the background of the study. Its purpose was to introduce the research idea and to establish the importance and potential significance of the research. The background clearly outlined what motivated the researcher which is the scarcity of literature on Rodwell Samkange a choral composer. The statement of the problem laid out the purpose of the study which was to look closely on the biography and factors that inspire the composer to compose and factors that influences his creative style as well as three of Samkange's music pieces which are *Zvainge pane chakamugara, Zimbabwe Yakanaka and Pfumvu*. The research questions were formulated and they were guiding the researcher in achieving the objectives of studying the life history of Rodwell Samkange and analysing the music pieces of the composer. The practical benefit and the educational benefit of the research were presented in this chapter. The chapter reflected that the composer, musicology students and choristers and the researcher herself were going to benefit from the study. Boundaries to the study and conditions beyond the researcher were outlined in this chapter.

Chapter two presented the related literature to the study. The research highlighted the influence's to the composer and the influence to his style as well as the various taxonomies of music used in the three in music pieces *Pfumvu, Zimbabwe Yakanaka Zvainge pane chakatigara*. The various factors which inspire the composer's style including, culture, personality, audience as well as education were reviewed .Models of creativity were outlined in this chapter and these indicated that composing as part of creativity can be revealed to a

composer through dreams or during performance. A Componential theory of Creativity which supported the research was also described in this chapter.

Chapter three presented the methodology of the study. The historical research design used in carrying out the study was explained. Reasons for choosing such a research design were also formulated. The nature of the study was described as qualitative because it focused on understanding the inner world of the composer and his composing process. The chapter described the population that was used which includes Samkange the composer.

Purposive sampling techniques were employed. Two instruments were used to collect the data and these are interviews and content analysis. The two instruments complimented each other.

Chapter four presented how the data was to be analysed and this was done in line with the research questions. The three music pieces *Pfumvu, Zimbabwe Yakanaka & Zvainge pane chakatigara* were analysed in relation to the various music taxonomies used. The findings reviewed that the background of Rodwell Samkange, his family, and the bands he used to play for, his inborn talent inspired him. The influence of the composer Caluza, his culture, his guitar knowledge and techniques and the music education that he received contributed to his style of composing. His life styles and what surrounds him and his religion also influenced his themes. The taxonomies that were found present in his three songs included harmonic devices, melodic devices, structural devices and textural devices. These were also found to be influenced by his culture, religion and education.

5.2 CONCLUSIONS

5.2.1 Factors that inspired Rodwell Samkange

The results showed that the composer's background inspired him to compose. The family that he grew in played a greater role. The composer grew in a family of musicians where his father was a choir master and the mother was a singer, this greatly inspired him. The composer was born talented the inborn innate behaviour of creativity made him to compose. The South African composer Caluza also inspired Samkange to begin to compose.

5.2.2 Factors that influence the composing style of Rodwell Samkange

He derives his aspiration for composing on diverse themes which originate from events that happen around him and some of which affects him. The composer's compositional procedures and choice of material is informed by his African culture. His guitar playing techniques also form part of the factors that contribute as guitar playing was a prominent facet of his childhood this is noted throughout his repertoires hence some of his compositions comprise of guitar rhythms which makes him a unique composer. The music education that he attained also influences his style of composing.

5.2.3 Taxonomies used by the composer in his music

Various taxonomies of music were found present in his three analysed repertoires, **Pvumvu**, *Zimbabwe Yakanaka* and *Zvainge pane chakamugara*. Harmonic devices were found present in the composer's work with different cadences portraying diverse feeling and emotions of the composer. The use of harmonic devices was also influenced by the music education the composer attained. The melodic devices in the composer's work shows great creativity on his side. The texture of the repertoires indicates the composer's creative skills. An antiphonic texture and homophonic texture comprise the music pieces. Call and response

that is prominent in the repertoires is a clear indication of the influence of African culture on the composer's work. Rhythmic devices used in the composer's repertoires display an exotic influence on the composer's side.

5.3 Conclusion

The researcher discovered that Samkange's background played a greater role in inspiring him to become a composer. The family of musicians that he grew in really natured him to be a composer he is now. He inherited the love for music from his parents and from them he has found his voice as a choral composer. The composer was also born a talented musician. The South African composer Caluza made Samkange to begin to compose choral music. His composing style were found to be influenced by factors such as his education, his culture, the South African choral composer and even the audience that he composes for. The guitar knowledge that Samkange obtained from various popular bands he played for also forms the base of his composing style. The compositional style characteristics that have been outlined by Samkange can be found throughout the composer's works. After an in-depth investigation and analysis of three of the composer's choral works, I have discovered several compositional traits that describe Samkange's music. These include harmonic devices, melodic devices, structural devices, textural device. His music provides an insight into universal experiences. The taxonomies employed were found to be influenced by various factors such as culture, religion and education.

5.3 RECOMMENDATIONS

5.3.1 Recommendations for practice

Other composers should try and copy composing techniques from heroes of composing like Samkange. The composer has sufficient knowledge required for one to be an original and great composer.

5.3.2 Recommendations for further research

Other researchers can look at the effectiveness of the composer's themes in addressing societal issues. Other researcher's can still look into other composers because they is scarcity of literature on Zimbabwean choral composers. The researcher only covered a part on Rodwell Samkange a lot can still be looked at. Further research can document the choral repertoire for Samkange so that future generations can also get access to the composer's work and for educational purposes. Other researchers can also look at whether the various taxonomies of music used in Samkange's music evoke emotions in the performers or not.

Reference

Agawu, K. (2003) *Representing African Music. Post-Colonial Notes, Queries, Position*. New York:Routledge

Al-Busaidi, Z. Q. (2008). *Qualitative research and its uses in Health Care*. Sultan Qaboo University Medical Journal 11-19

Althouse, J. and Albrech, S.K. (2014) *Accent on composers* .Alfred Music .US

Beard, D.& Gloag, K. (2005) *Musicology, The Key Concepts*. New York: Routledge

Beeko, E.O. (2005) *Creative process in Akan Musical Culture: Innovation within Tradition*. Degree of Doctor of Philosophy University of Pitts Burgh.

Belkin, A.(2013) *General Principles of Harmony* .

Bergeron, K. and Bohlanan, P. (1992)*Musicology and its Canons*. London: The University of Chicago Press

Biddix, P. J. (2015, May 25)*Qualitative research design*. Retrieved from Research rundowns: research rundowns.wordpress. Com

Blacking, J., (1973) *How music is man?Seattle: University of Washington Press*.

Board of Studies NSW (1999)*Music 1 Stage 6 Preliminary and HSC Courses*, Sydney, NSW

Brandel, A.(1976) *Musical Thoughts and After Thoughts*. London: Robson Books

Brown,S. (2007)*Contagious Heterophony :A new theory about the Origins of music*. Volume 11 (1)

Burns, N., and Grove, S. (1997). *The practice of Nursing Research conduct, critique and Utilization*. 3rd Ed. New York: WB Saunders Company.

Caplin, W.E (2004)*The Classical Cadence: Conceptions and Misconceptions* .*Journal of the American Musicological Society*, 57 (1) American Musicological Society.

Cohen, L., Manion, L. And Morrison, K. (2007)*Research Methods in Education* 6th Ed. New York: Routledge

Degu, G., and Yigzaw, T. (2006)*Research Methodology*. Ethiopia Public Health Training Initiative, 1-127

Encyclopaedia. 2011. *The Garland Encyclopedia of world music*. Retrieved from <http://muse.jhu>.

Feezell, M. (2011) *Music Theory Fundamentals High-Yield Music Theory*, vol. 1

Fink, A. (2010) *Conducting Research Literature Reviews*. Sage Publication Inc

Floyd, M. (1999) *Composing the Music of African Composition, Interpretation and Realisation (ed) Aldershot: Ashgate*

Gabrielsson, A. (2011) *Strong Experiences with Music .Music is Much More Than Just Music*. Oxford University Press.

Garfias, R. (2004) *Music the Cultural Context* .National Museum of Ethnogy, Osaka

Geck, M. (2014) *Johann Sebastian: Life and Work* Orlando, Harcourt

Getlein, M. (2008) *Living With Art* .Eighth Edition. New York: Mc Graw Hill

Gibbon, F.K. (2014) *Historicism and German Nationalism in Max Reger's Requiems*. National Collegiate Choral Organisation.

Grout, D.J. and Palisca, C.V.A. (1996) *A History of Music in Western Culture* .5th Ed New York: W.W Norton and Company.

Haecker, A .A (2013) *Post-Apartheid African Choral Music .An analysis of integrated musical styles with specific examples by contemporary South African Composers*. Published by Proquest

Hallman, M. (1996) *Facing the Music* .Pearson Custom Ned ham Heights

Harder, P.O. and Steinke, G.A. (2000) *Basic Materials in music theory*. 9th Ed. New Jersey: Prentice Hall.

Headington, C. (1997) *Johann Sebastian Bach: An Essential Guide to his life and works*. London: Pavilion.

Holzappel, A. & Srinivasamuthy, K.F. (2014) *Tracking the "Odd" Meter Inference in a cultural diverse musical corpus*. In: Proceedings of ISMIR –International Conference on Music Information Retrieval 425-430 .ISMIR

- Homer, U.(2013) *A Survey of Choral Music*. New York:Harcourt Brace Jovanovich
- Johnson C.K (2015) *J. S. Bach: The Good Lord of Influence Music and Worship*.Student Presentations. 2.
- Kamien, R. (2008)*Music an Appreciation*.9th Ed .New York:Mc Graw Hill
- Karolyi, O. (1998)*Traditional Africa and Oriental music* .Penguin group
- Kaufman, J.C, Plucker, J.A. and Baer, J(2008) *Introduction to Creativity .Essentials of creativity Assessment*
- Kotsaka, S. &Payne, D.(2004)*Tonal Harmony .With An Introduction To Twentieth –Century Music* 5th Ed.New York: Mc Graw Hill.
- Kothari, C.R. (2004) *Research Methodology .Methods and Techniques* 2nd Ed. New Age International Publishers.
- Leonard (2005)*Music and Worship in the bible*.
- Levitin, D. (2006)*This is Your Brain on Music. Understanding a Human Obsession*.London: Atlantic Books
- Machilis, J.&Forney, K. (1999) *The Enjoyment of Music* 8th Ed .W.W Norton &Company, Inc.
- Martin, F.D.and Jacobus, L.A. (2004) *The Humanities through the Arts*6thEd:New York.:Mc Graw Hill.
- Meyer, L.B. (1999)*Style and Music, Theory, History and Ideology* .London:The University of Chicago Press, Chicago.
- Michael. (1995)*Essential music theory for singers* 'Gauteng South Africa: Gallo Mano
- Mutemererwa, S., Chamisa, V and Chambwera, G (2013)*The National Anthem a mirror image of the Zimbabwean identity?* Journal of music research in Africa .Volume 10 no 1 Routledge, Taylor, Francis Group Unisa
- Nketia, J.H (1974) *The Music of Africa*.W.W Norton and Company.
- Nzewi, M.and Agawu. (2003)*Music Arts in Africa Theory Practice and education*. University of South Africa: Unisa Press.

- Nzewi, O. S. (1991) *The use of performance composition on African music instruments for effective classroom* .Dissertation .University of Pretoria.
- Nzewi, M. (2007)*A Contemporary Study of Musical Arts Informed by Africa Indigenous Knowledge System.Volme 1 Centre for indigenous Instrumental African Music &Dance.*
- Ocvirk.G.Stinson, R.P.,Wigg, P.R,Bone, R.O.and Clayton D.L. (2006)*Art Fundamentals .Theory and Practice 10th Ed*, New York: Mc Graw Hill.
- Ottoman, W.R. (1998)*Elementary Harmony .Theory and Practice*5th Ed New Jersey: Prentice Hall
- Pahlas (1949)*Music of the world .A history*. NewYork: Spring books.
- Patton, M.Q. (1980). *QualitativeEvaluation Methods*. London: Sage
- Pratt, G. (2009) *The Dynamics of Harmony: Principles and Practice*. Oxford: Oxford University Press.
- Robinson, R. and Winhold, A. (1976)*The Choral Experience*. New York: Harper & Row
- Sanneh, L. andMcClymond,M. M. (2016)*Christianity and Western Classical music* .John Wiley &Sons Ltd
- Schoenberg, A.S. (1967) *Fundamentals of Musical Composition* .Faber &Faber Limited.
- Shi Hui Wong, S. and Wee HunLim,S.(2017) *Mental imagery boosts music compositional creativity*.
- Siek , S. (2009) *A boy was born :An Examination of the Stylistic influences on the Young Benjamin Britten* .National Collegiate Choral Organisation.
- Stanley, G. (2000)*The Cambridge Companion to Beethoven*. New York: Cambridge University Press.
- Stanley, S. and Latham, A. (1990)*The Cambridge Music Guide*.Cambridge University Press
- Svendeson, J.S. (2016)*The influence of Plain song in Choral Music of Healey William* .Adissertation in Choral Conducting. Texas Tech University.

- Suchet, J.J. & Henley, D. (2006) *The Friendly Guide to Beethoven*. London: Hodder Education.
- Temperly, D. (2001) *The Cognition of Basic Musical Structures*. London: The MIT Press
Cambridge Massachusetts
- Thomas, K. (2005) *Learning Taxonomies in Cognitive affective & psychomotor domains*. Montain Alchemy
- Titon, T.J. (2009) *An introduction to the Music of the World's Peoples 5th Ed.* Clark Baxter.
- Broeker, R. (2006) "Creativity in Musical Composition" .*Creative Studies Graduate Student Master's Projects*. Paper 61.
- Turino, T. (2000) *Nationalists, Cosmopolitans and Popular Music in Zimbabwe*. The University of Chicago Press
- Vreeman, Z.J. *Randall Thompson Requiem .A forgotten American Masterpiece*. Volume 4 (2)
- Wallace, I.T. (2014) *Socialist Music in Britain: The influence of William Morris on Gustav Holst and Ralph Vaughan William*. *Athesis in musicology* .The Pennsylvania State University.
- Wasterhaus, T. (2015) *Iidebrando Pizzetti Messa di Requiem: Conservatively Neo Renaissance yet distinctly Dramatic*. National Collegiate Choral Organisation
- Weber, R.P. (1990). *Basic content analysis*, 2nd Ed, Vol. 49. Sage Publications.
- Wilkinson, B. (2015) *Purposive sampling*. Enkivillage: [http://www.enkivillage .com](http://www.enkivillage.com)
- Wilson, J.E. (2005) *The Sacred Choral Works of Seth Daniels Bingham: A stylistic Overview*. National Collegiate Choral Organisation
- Wolf, C. (1991) *Bach: Essays on his life and Music* .Cambridge Harvard University

APPENDIX 1

Interview guide for Samkange

1. May I please know about your background?

.....
.....

2. In which year were you born?

.....

3. Where were you born?

.....
.....

4. Where did you attend you primary and secondary education?

.....
.....

5. How did you begin your journey in becoming the composer you are today?

.....
.....
.....

6. What inspired you?

.....
.....
.....

7. Describe the circumstances under which you composed each of your works?

.....
.....
.....

8. What are the major influences to your growth as a composer?

.....
.....
.....

9. Are your compositions defined by culture? If so to what extent?

.....
.....
.....
.....

10. What has influenced /influences your composing style?

.....
.....
.....
.....

Interview guide for Samkange’s family members

1. What influences Rodwell Samkange to compose?

.....
.....
.....

2. What do you think inspired him?

.....
.....
.....

3. What makes him to compose such music pieces?

.....
.....
.....

4. How much contributions and creative input have you given in composing his work?

.....
.....

Interview guide for Samkange’s student

1. What influences Samkange to compose?

.....
.....
.....

2. What are the major themes in Rodwell Samkange’s music?

.....
.....
.....

APPENDIX 2

Songs

PFUMVU

R.C. Samkange

Dohis E

f

SOPRANO

ALTO

TENOR

BASS

Chi - ta - u - ri - rwa - mba - re - dze - ku - mu - sa - na.

mp

O - na - i pfu - mvu - ga - ta - ka - o - ne - swa - wo - i - pfu - mvu mu - no ne - lu

m, m : m, r, r | - : . s, f | m, m : r, d, d | - : | m : r, m | - r, r : m, s

d, d : d, t, | t, | - : . m, r | d, d : t, s, | s, | - : | d : t, | d | - t, t, | d, m |

mu no ka ba- ba_ ya-ta - ka-be-re-ke - rwa_ Ndi-ko kwa - i-gi ku-pu

s, s : s, f, f | - s, | s : t, | s, s : f, m, m | - : | s : fe, s | - fe, fe : s, ta

mu-nyi-ka

d : . m, s | : m, s, m, s | r : . r, d, d | - s, | d, d | d : s, | d | - d, d : m, s |

ka ba-ba / nyi-ka ya-ta-be - reke-rwa. O-na-i

10 f : m, r | - : : | m : r, m | - r, r : m, s | f : m, r | - : | d' : t, | - . | l : s |

r : d, t, | - : | d : t, d | - t, t, | d, m | r : d, t, | - : | | : s, f | - f, | : m |

sa kwe-du ta - i-ga - ra ta-ka-ta - ri-si-ra, ku-ta-mpi-ra che-te

| : l, s | - t, t : | . s | s : fe, s | - fe, fe : s, ta | : l, s | - t, t : | s | m' : r, d' | - d', d' : d' |

kwe-du che-te i-go ma-na

f : | : s, | - : | d : s, d | - d, d : m, s | f : | : s, | - : | d : s, f | - f, | : d |

4 14

zvi - ma-na zvo-ku- dya zvi-chi-bva kwa-ti-si - na ku-sa - ku - ri - ra.

doloroso

17

Hu-pe-nyu hwa - ka - o-ma pfu-nivu ha go

ndi-yo pfu-nivu

Hu - pe-nyu hwa-ka o - ma pfu - pfu-nyu ha go

20

f : m . r | - . s , *f* : m . r | m : : . m | : . m , s | *f* : m . r , r | - . : . m , s |

mi-so-dzi-ku - che - ma nzwaku

r : d . t₁ | - . : | d . : . d | : . d , m | r : d . t₁ , t₁ | - . : |

mi - so-dzi che - ma i - ze - re ne-ro - pa -

| : s . s | - . : | s . : . s | : . s , t | | : . s , s | - . d' , d' : t . s |

ta-zo-nzwa ku -

f : l₁ . s₁ | - . : | d . : . d | : . d , m | *f* : l₁ . s₁ , s₁ | - . : |

mi - so-dzi

23

religioso

m . : . m | : . m , s | *f* : m . r , r | - - | d . d' : - . | | s : - | m . f : - . m | l₁ : - |

d . : . d | : . d , m | r : d . t₁ , t₁ | - - | s₁ . s : - . f | m : - | d . r : - . d | f₁ : - |

che - ma zvi-cha - pe - ra ri - nhi - Mi - na ma-to i - cha svi - ka

s . : . s | : . s , t | | : . s , s | - - | m . m' : - . r' | d' : - | s . l : - . s | d : - |

che - ma

d . : . d | : . d , m | *f* : l₁ . s₁ , s₁ | - - | d₁ . d : - . f | d : - | d . f₁ : - | l₁ | f₁ : - .

D.S. *andante*

6
27

t1 . m :- . r | d . l1 :- | s . m :- . r | d :- | s , d' :- . t || , s :-

Pfu- mvu- ndi-yo - yi-

s1 . d :- . t1 || l1 . s1 :- | d . d :- . t1 | s1 :- | : . s | f , m :-

ku - na ba-ba we - du u ri-ko. Ndi-yo - yi-

r . s :- . f | m . d :- | d' . s :- . f | m :- | : . d' | d' , d' :-

s1 . d1 :- . s1 | d1 . f1 :- | s1 . s1 :- . s1 | d :- | : | . m , d :-

Pfu- mvu..

30

| . s , | :- s , f | m , r :- | m , | :- s | r , s :- | . s , f :- m , r | d . d :-

ya-ma - i - nzwa ne-mbi - ri ku - ti ku-cha - va ne-pfu- mvu mu-no me-du..

f . m , f :- m , r | d , t1 :- | d , f :- m | t1 , m :- | f . m , r :- d , t1 | s1 , s1 :-

ya-ma - i - nzwa ne-mbi - ri ku - ti ku-cha - va ne-pfu- mvu mu-no me-du..

d' . d' , d' :- . t , | | s , s :- | s , d' :- . t | s , t :- | d' . t , | :- . s , f | m , m :-

| . m , d :- | . s , r :- | . s , r :- | . s , r :- | s . s , d :- . s , s | m , d :-

pfu- mvu pfu- mvu pfumvu.. pfu- mvu ne-pfu- mvu mu-no me-du..

33

1. Ti ka-ti-fa - mbe chi-tu-pa pa - mbe - ri - ku - cha - va he - re...
 2. Ti ka-ti-dzvu - tu - he-ro go mbe-re-dza - nwa ku - cha - va he - re...

1. Ti - fa - mbe chi-tu-pa pa - mbe - ri - ku - cha - va he - re...
 2. Ti-dzvu - tu - he-ro go mbe-re-dza - nwa ku - cha - va he - re...

pfu- mvu pfu- mvu pfu- mvu pfu- mvu pfu- mvu

D.S with feeling

36

ru-fa-ro mu-no me-du...
 ru-fa-ro mu-no me-du...
 ru-fa-ro mu-no me-du... Zvi-cha-zo-pe-ra ne-ngu-va-wo
 ru-fa-ro mu-no me-du...
 Ru-ne-ngu-va-wo

47

ku-i - ti-ra sha-mwa-ri Hu-pe-nyu_ hwa-ka-o-ma

sha-mwa-ri

ti-ra-wo-ka sha-mwa-ri

50

ka to-se va-ka-dzi-dza-ka ndi-vo ma-ru-va | -mbi-ki - zi-zi

va-ka-dzi-dza va-ka-dzi-dza

39

s ,t:-.l | s ,f:- | m ,n-.d | d:- | s ,l:-.s | l ,s:- | m ,s:-.r | r:-

r ,s :- .f | m ,r:- | d ,tj :- .s | s | m ,f:-.m | f ,m:- | d ,m:-.tj | tj :-

ku - wa - dza-na ku - cha-te - ve-ra. Chi-si- nga-pe-ri_ chi-no- shu-ra

d' ,r:- .d' | t ,l :- | m ,s:-.f | m :- | d' ,d':-.d' | d' ,t:- | s ,t:-.s | s :-

.s :- | - :- | d ,s | :- .d | d :- | .d :- | d ,s | :- .s | s | :-

ku - - - cha-te - ve-ra ri_ chi-no-shu-ra

43

| s ,t:-.l | s ,f:- | m ,r:-.d | d:- | | .s:-.l | s :- | f :m,r | - :

| r ,s :- .f | m ,r:- | d ,tj :- .s | s | f .m :- .f | m :- | r :d ,tj | - :

ma-dzi-va a-ve_ ma-za-mbu-ko. Nga-ti- e-dze ka-to-se

| d' ,r:- .d' | t ,l :- | m ,s:-.f | m :- | d' .s :- .d' | d' :- | | .l .s | -d' :t .s

.s :- | - :- | d ,s | :- .d | d :- | d :- | -d ,d :m .s | f | :l .s | - :

ve - ma-za-mbu-ko. Nga - ti-e-dze-wo ka to-se_

ku-dzi-dza

persuasively

10
34

rit

rit

rit

rit

mbi - i - ki - zi - zi - wa - sa - ra - wa - ka - ngo - sha - me mba - nda - wo - ga.

57

mp

mp

mp

f

chi - mbo - e - dza - ti - ka - ku - nda - ru - fa - ro - wo

Chi - mbo - e - dza ti - ka - ku - nda - wo - ne - ro - zu - va ru - fa - ro - wo dzwo -

60

dzvo-wo - tsvo-wo ri - cha - pe-ra ku- cha - sha-ya
 tsvo-wo ri-cha-pe - ra ri - cha - pe-ra ku-cha-sha - ya cha-ti - ri - riti-ra

63

mu - pfu-mvu ti - ka - sha-nda ne - si-mba
 mu - pfu mvu, pfu-mvu i - no - bva ti-ka sha-nda ne - si-mba, Sha-nda

12
66

f *f* *r* *r* *r* *m* | - : | *r* *r* *r* *m* | - : | *f* *r* *m* | - : |

r *r* *r* *d* | - : | *t*₁ *t*₁ *r* *d* | - : | *r* *r* *d* | - : |

mwa - na i - pe - re mwa na

| *r* *r* *r* *s* | - : | *f* *f* *r* *s* | - : | | *r* *r* *s* | - : |

f *r* *d* | - : *d* *m* | *s* *s*₁ *d* | - : *s* *m* *f* *r* *d* | - : *d* *m* |

mwa - na pfu-mvu i - pe-re, sha-nda mwa - na pfu-mvu

r *r* *r* *m* | - : | | *r* *m* : | *f* *t*₁ : | *d* *d* : - *d* | *d* -

*t*₁ *t*₁ *r* *d* | - : | *f* *d* : | *r* *s*₁ : | *s*₁ *t*₁ : - *t*₁ | *s*₁ -

i - pe - re to-se va-na ne - si - mba

f *f* *r* *s* | - : | *d* *s* : | | *r* : | *m* *f* : - *d* | *m* -

s *s*₁ *d* | - *d* *t*₁ : | *s*₁ | *f*₁ *t*₁ : | *r*₁ *s*₁ : | *d* *s*₁ : - *m*₁ | *d*₁ -

i - pe-re ti-cha-e-dza to-se va-na ne - si - mba.

ZIMBABWE YAKANAKA

NASH MUSIC SET-PIECE for 2012

SATB

Rodwell C. Samkwa

rits

Doh is D Andante

| : d . s | m . s : d . d | d . l : s . d | d . r : m . d | l . l : l . r | s . s : f . r . l . l | s . s : - s | f : s
 Hallelujah Hosanna - rumbidza i ye Wedenga Hallelujah Hosanna To murli

| d' . t : - | : | . . s : s . s | m . d' : d' . d' | . d' . t : d' . t . d' . t | : s : s . f | f . l : l . r | d' . r' : r' r'
 mbidza - Hallelujah Hosanna! Ti chiraumbidza i ye Wedenga
 ra - mba! Zi - mba - bwe ya - ka - na - ka. Pa - ku - dzi - dza ti - ri ve - chi - pi - ri ku - bva ku - Tu - ni - si - a
 ra - mba! Zi - mba - bwe ya - ka - na - ka. Pa - ku - dzi - dza ti - ri ve - chi - pi - ri ku - bva ku - Tu - ni - si - a
 ra - mba - Zi - mba - bwe ya - ka - na - ka. Pa - ku - dzi - dza ti - ri ve - chi - pi - ri ku - bva ku - Tu - ni - si - a

| . r' . d' : r' . d' . r' . d' | r' . d' : t . l | s . m' : m' . d' | d' . m' : d' . m' | . d' : t . d' | s . l : l . f | f . d' : d' . l | : l . m . s
 Ndi - ye che - te i - no - ti - ku - nda pa - dzi - dzo mu - A - fri - ka. Ti - ka - ta - ri - sa ma - o - dza - nye - mba e - du A - fri - ka
 Ndi - ye che - te i - no - ti - ku - nda pa - dzi - dzo mu - A - fri - ka. Ti - ka - ta - ri - sa ma - o - dza - nye - mba e - du A - fri - ka

ZIMBABWE YAKANAKA - cont'd

2

13 **D.C. mf** 14 15 16

Handwritten note: *Makaparidza*

Lyrics: ti-no to-vha-i-ra Ma-dho-ko-te-ra a-ri-mo mu-no na-wo ma-ti-c

17 18 19 20

Lyrics: i-fa-ra-ri-ra Ve-U-ni-cef va-ka-ba-tsi-ra ma-bhu-ku e-dzi-d

21 **f** 22 23 24

Lyrics: ne-ku-nyo-re-ra Dzl-dza u-bu-di-ri-re mu-Zi-mba-bwe ye-du l-yl 'tsa. Mu-nhu wo-se a-ne

ZIMBABWE YARANAKA - cont'd

QUARTET

25 *dim.* 26 *p* *Meno mosso* 27 28

Zita rake Jasi - rinoti nyaradza

ta-re-nda ra-ko. Va-ka-sha-nda

ta-re-nda ra-ko.

ra ne-dzi-dzo ta-re-nda ra-ko.

29 30 31 32 *pp*

va-no-ta-mbi-ri-swa-wo nyo-ka. A-va pa-pe-nje-ni, zvi-no-si-ri-ri-sa; Ko, ha-va-na

A-va pa-pe-nje-ni, zvi-no-si-ri-ri-sa; Ko, ha-va-na

33 34 *p* *Piu mosso* 35 36 *f*

ngo-ni na-vo se' mu-Zi-mba-bwe? Mu-ne ru-nya-ra-ro, ku-nzwi-si-si-sa-na; Va-ve-ngi va-no

ngo-ni na-vo se' mu-Zi-mba-bwe? Mu-ne ru-nya-ra-ro, ku-nzwi-si-si-sa-na; Va-ve-ngi va-no

nya-ra-ro, si-sa-na; va-no.

ZIMBABWE YAKANAKA - cont'd

37 38 **Tutti** 39 40

| t:-, l ., s, f | m .re, m |, f, r | d:- | s .fe, s :- | s .m :- | s .fe, s :- | s .r :-, s | s .s : m', d'

| s:-, f ., m, r | d .t, d :-, t | s:- | m .re, m .d | f .m :- | m .re, m :-, d | r .r :-, m | m .m : d .s

e - dza ku - ti - pa - tsa - nu - ra. Dho - ra ri - no - na - ka, ti - no - da - da na - zvo. Ti - no - che - ra zvi

| r' - d' ., t, l | s .fe, s', d', s | m :- | d' .s, d' :-, f | d' .s :- | d' .s, d' :-, r | t .s :-, d' | d' .d' : m' .m

e - dza - ku - ti - pa - tsa - nu - ra - Dho - ra - ri - no - na - ka, ti - no - da - da - na - zvo. Ti - no - che - ra zvi

| s:-, f ., t, l | s ., t, s', d, d | d :- | : | .d, m : s, f .m, r | d .d, r : | : .s | m .s : d .d

e - dza ku - ti - pa - tsa - nu - ra. Dho - ra ri - no - na - ka to - da - da Ti - no - che - ra zv

41 42 **SSATB** 43 44

| d' .s :- | s :-, m', r, t | m :- | s .fe, s :- | s .m :- | s .fe, s :- | s .r :- | s .fe, s :- |

| : | : .m, l | s .s : m, l | s .s : .m, l | s .f :-, m, l | s .s :-, l |

| s .m : f | m :-, d', t | d :- | : .d, f | m .m : d, f | m .m : .d, f | r .s :-, d, f | m .m :-

zhi - nji se - ngo - da mu - no. da - da na - zvo, zvi - che - rwa 'for - ty five' ta - ka - pfu - n

| m' .d' .d' | d' :-, s, f, r | s :- | : .s, d' | s .s : s, d' | s .s : .s, d' | t .t :-, s, d' | s .s :-

zhi - nji se - ngo - da mu - no, da - da na - zvo zvi - che - rwa 'for - ty five' ta - ka - pfu - r

| d .l : .f | s :-, s, s, l | d :- | d : s | m : s | d : s | r : s | d : ta

zhi - nji se - ngo - da mu - no. Ti - no - da zvi - che - rwa ta - ka - pfu - ma

45 **poco rit.** 46 47 **SATB** 48 **a tempo**

| s .f : d .r | m .r, m :-, r | d :- | : | : | : | : | d', t : d' , t .d' , t | l .s :-

zvi - no - to - ti - ve - nge - sa l - su. Ti - i - che - nge - te - dze to - se;

| d .l : s .t | d .s, d :-, s | s :- | : | : | : | d .m | .f, s : f, s .f, s | f .m :-

zvi - no - to - ti - ve - nge - sa l - su. O - nal Ti - i - che - nge - te - dze to - se;

| d' .l : f .l | s .fe, s :-, r | m :- | : | : | : | : | : | m .m | m .d : m .s | .l, t : l , t .l , t | d' .d' :

zvi - no - to - ti - ve - nge - sa l - su. Ya - ka - na - ka, O - nal Ti - i - che - nge - te - dze to - se;

| l : f | s .s, s, s :-, s | d :- | : | d, s | m .s : d, d | d .l : s, d | .d, r : d, r, d, r | m .d :-

zvi - no - to - ti - ve - nge - sa l - su. O - nal Ti - i - che - nge - te - dze to - se;

ZIMBABWE YAKANAKA - cont'd

5

44 CODA **47 Tranquillo** **48** **49**

mp

| .f. m | f. r. - | : .m, m | m, m .d, m : m | - : .r, r | r, r .t, r : r | - : .r, r | r, r .t, r : r |
 nha - kaye - du. Va - be - re - kl ta - te - nda te - nda no - rutsigi - ro mu - no - pamu zvi ko - ro
 | .l. : s | l. s. - | : .s, s | s, f, m, s : s | - : .f, f | f, f .r, f : f | - : .f, f | f, f .r, f : f |
 nha - kaye - du. *f* Va - be - re - kl ta - te - nda te - ndano - ru - tsi gi - ro mu - no - pamu zvi ko ro
 | .r. : d | r. s. - | d, m, d, m : l. s. - | fe : s | m, s, m, s : r, r, r | - t : s | m, s, m, s : r, r | - t : s |
 nha - kaye - du. Va - be - re - kl ve - du mo - se, ti - no - te - nda, no - ru - tsi - gi - ro; mu - no - ti - pa mu - zvi - ko - ro

50 *p* **51** *mp* **52** **53**

| - .r : r. d | - d : d | .s - : d' | s : s . | .s - : f | r : r . | .s - : r | t : s |
 mu - sa - ne - ta. Zvi - ko - ro ku - ti va - na ku - ti ra - ma - ngwa - na te - nda
 | - .s : f. f | - s : m | : | : .s, m | s, m, f, m : r | - : .s, m | s, m, f, m : r | - : f |
 mu - sa - ne - ta. *f* Zvi - ko - ro ku - ti va - na ku - ti ra - ma - ngwa - na te -
 | - .s : fe. f | - l. : d | d, m, d, m : l. s. - | fe : s | m, s, m, s : r, r, r | - t : s | m, s, m, s : r, r | - t : s |
 mu - sa - ne - ta. Ve - S. D. C. va - ka' mo - se, zvi - ko - ro va - na ti - dzi - dze; ra - ma - ngwa - na ti - no - tenda

54 **55 SSAATTB** **56** **57**

f *mp*

| : .m, m | m, m .d, m : m | - : .r, r | r, r .t, r : r | - : .r, r | r, r .t, r : r |
 TI - kudze Mwa - ri we - du TI - l - mblre She we - du TI - na - ma - te Mu - si ki
 | .s : r. r | - d : m | .s - : d' | s : s | .s - : f | r : r : s | .s - : r' | t : r' |
 shi - ngi - ri - ra - l. TI - mu - ku - dze TI - l - mbl - re TI - na - ma - te
 | - .s : l. l. | - s : s | : .d, d | d, l. s. , d : d. | : .t, t | t, t, s, t : t | : .t, t | t, t, s, t : t. |
 shi - ngi - ri - ra - l. TI - l - mbl - re She we du TI - na - mate Mu si - ki Msi - ki
 | - .s : r. f | - f : m | : .s, s | s, f, m, s : s | : .f, f | f, f, r, f : f. | : .f, f | f, f, r, f : f. |
 shi - ngi - ri - ra - l. *f* TI ku dze Mwa ri we du TI - l - mblre She we du TI na mate Musi ki
 | - .s : fe. f | - l. : d | m, m, d, m : l. s. - | fe : s | m, s, m, s : r, r, r | - t : s | m, s, m, s : r, r | - t : s |
 shi - ngi ri - ra - l. TI - mu - ku - dze Mwa - ri we - du TI - l - mbl - re - she we - du TI - na mate Msi ki we - du

[NB: To ease congestion in the lyrics/notes, some rhythmic notes between parts share the same words above or below.]

ZIMBABWE YAKANAKA - cont'd

58 59 *Exultantly poco accel.* 60 61

nga - ru mbi - dzwe. Ta - mbi - ra Mwari wa - ko Sha - u - ra ku - na l - she Ti - pfuga - meku Msi -

nga - ru - mbi - dzwe. Ti - ta - mbi - re, Sha - u - ri - ra. Ti - pfu - ga - m

nga - ru - mbi - dzwe. Ta - mbira Mwari wako Sha u - ra ku - na l - she

nga - ru - mbi - dzwe. Tambi - ra Mwari wa - ko Sha - u - ra kuna l - she Tipfugame kwaMs

nga - ru - mbi - dzwe. Ti - ta - mbire Mwa - ri we - du. Sha - u - ri - ra l - she we - du Pfu - ga - mi - ra Msi - ki we -

Detailed description: This block contains the musical notation for measures 58 through 61. It features a vocal line with lyrics in Shona and English, and a piano accompaniment. The tempo is marked 'Exultantly poco accel.'. The lyrics include: 'nga - ru mbi - dzwe. Ta - mbi - ra Mwari wa - ko Sha - u - ra ku - na l - she Ti - pfuga - meku Msi -', 'nga - ru - mbi - dzwe. Ti - ta - mbi - re, Sha - u - ri - ra. Ti - pfu - ga - m', 'nga - ru - mbi - dzwe. Ta - mbira Mwari wako Sha u - ra ku - na l - she', 'nga - ru - mbi - dzwe. Tambi - ra Mwari wa - ko Sha - u - ra kuna l - she Tipfugame kwaMs', and 'nga - ru - mbi - dzwe. Ti - ta - mbire Mwa - ri we - du. Sha - u - ri - ra l - she we - du Pfu - ga - mi - ra Msi - ki we -'.

62 *cresc.* 63 64 65

a - re - me - ke - dzwe A - le - lu - ya Ho - ssa - na A - le - lu - ya Ho - ssa - na A - le - luya Hossa

a - re - me - ke - dzwe A - le - lu - ya ndi - Ho - ssa - na A - le - lu - y

a - re - me - ke - dzwe A - le - lu - ya Hossana A - le - lu - ya Hossa - na lu -

a - re - me - kedzwe A - le - lu - ya Ho - ssa - na A - le luya Hossana A - le - lu - ya Hossa

a - re - me - kedzwe. A - le - lu - ya Hossa na A - le lu - ya Ho - ssa - na A - le - lu - ya Ho - ss

a - re - me - kedzwe A - lule - yaru - mbi - dza - l l - ye Hossa - na we - de - nga A - le - lu - yanga - ru - mbi - d

Detailed description: This block contains the musical notation for measures 62 through 65. It features a vocal line with lyrics in Shona and English, and a piano accompaniment. The tempo is marked 'cresc.'. The lyrics include: 'a - re - me - ke - dzwe A - le - lu - ya Ho - ssa - na A - le - lu - ya Ho - ssa - na A - le - luya Hossa', 'a - re - me - ke - dzwe A - le - lu - ya ndi - Ho - ssa - na A - le - lu - y', 'a - re - me - ke - dzwe A - le - lu - ya Hossana A - le - lu - ya Hossa - na lu -', 'a - re - me - kedzwe A - le - lu - ya Ho - ssa - na A - le luya Hossana A - le - lu - ya Hossa', 'a - re - me - kedzwe. A - le - lu - ya Hossa na A - le lu - ya Ho - ssa - na A - le - lu - ya Ho - ss', and 'a - re - me - kedzwe A - lule - yaru - mbi - dza - l l - ye Hossa - na we - de - nga A - le - lu - yanga - ru - mbi - d'.