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ANALYSIS OF CHORAL WORKS

BY THE ZULU COMPOSER:

PROFESSOR R.T. CALUZA

by

ZELDA DE BEER

Presented as part of the requirements in the final examination of the BACHELOR'S DEGREE IN MUSIC.

Thanks are extended to Dr. Yvonne Huskisson of the South African Broadcasting Corporation, through whose help such a script was made possible.

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F O R E W O R D

These pieces have been chosen as representative of R.T. Caluza's choral music. They are written in the Western idiom, and have consequently been analysed according to those principles.

I do not aim, in this study, at revealing any typical Bantu characteristics, as this would mean investigating their traditional music, and is therefore too wide a field for the present purpose. Certain obvious characteristics are, however, present, and I have noted them in my analysis.

My acknowledgements go to Dr. Huskisson for providing me with the necessary information.

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THE COMPOSER*

Professor Reuben Tholakele Caluza was born at Siyama (now known as Kwa Caluza) at Edendale near Pietermaritzburg, on the 14th November, 1895.

Thola, as he was called at home, was the only son of his parents, the grandson of John Mlungumnyama Caluza, the first choir conductor at Edendale and perhaps the first Zulu to teach and sing from staff notation.

After attending schools at Edendale, Thola was sent to the Ohlange Institute by his father who had been most favourably impressed by a concert, which he attended, given in Pietermaritzburg, by the Ohlange Institute choir and band. At this stage of his life Thola could already play the organ. At Ohlange he played the accompaniment for the kindergarten classes.

In his senior years at Ohlange, Caluza trained a male quartet which, with a mixed choir of the Institute, went on tour to raise money for the Institute. The quartet proved to be so popular that, when the choir-master, Mr. Lingard Bophela left the Institute, Dr. John Dube decided that the choir should be trained by Caluza. It was from this time that Caluza started to compose Zulu songs.

Among his first compositions were: Sikhulekela, U Solomon, Vulindlela, Mtakadube, Sanibona, Umtaka Baba, Intandane, Ixegwana (also known as the Ricksha Song), Umantindane, Umshado, Isangoma, Umthakathi, U Tolokoloshe.

During his stay at Ohlange as a student and later as a teacher, much of Caluza's time was devoted to teaching and conducting choirs. He frequently took his choir on tour to raise school funds.

It was the Ohlange touring choir that helped to popularise Sontonga's Anthem, Nkosi Sikelel' iAfrika.

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Caluza also spent a year on two different occasions at the Marianhill Training College where he also took complete charge of the choir.

In 1930 His Master's Voice Gramophone Company, England, wanted to make Zulu records. They got in touch with Caluza at the Ohlange Institute and arranged with him to take a double quintet to England to record Zulu songs with them there. In all they recorded 150 songs, of which 45 were Caluza's composition, 30 of his arrangements, and the rest traditional Zulu songs. After completing this assignment the members of the double quintet returned to South Africa, but Caluza proceeded to Virginia in America, to further his musical studies at the Hampton Institute. He was there 4 years and obtained his Bachelor's Degree in Music after composing a Rondo for orchestra, and a string quartet entitled: "Reminiscences of Africa".

At Hampton Institute Caluza organised a quartet of West African students and taught them to sing traditional Zulu songs. With a repertoire of these and some Negro Spirituals this quartet toured the Southern States of America and were well received everywhere they sang.

From Hampton Institute he went on to the Columbia University to study Music Education for 2½ years. Here he composed a further two String Quartets. As the thematic basis for these he used for the one his Ricksha Song and for the other the Negro Spiritual: Go Down Moses.

While studying at the Columbia University, Caluza stayed at International House and often entertained fellow students by reciting Zulu Imbongi (praises).

After obtaining an M.A. Degree in Music Education at the Columbia University, Caluza returned to South Africa in 1937 to join the staff of Adams College as Head of Music. Here he trained choirs which toured South Africa annually, to swell the funds of the College, popularising not only his own

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compositions but those of other Bantu composers as well. The choir's repertoire, quite naturally, also included many Zulu traditional songs, arranged or otherwise. This choir broadcast, too, on several occasions.

Caluza taught at Adams College for ten years during which period he composed, among others, the songs: U Maconsana, Izimfashini, Ufufunyana, and Inanda Seminary (also known as Thoko).

Caluza retired from Adams College in order to find time to collect more Zulu indigenous songs. He also started the Sizanenjana Trading Store at Pietermaritzburg, which is now the head office for two other similar stores, the Hemuhemu Trading Store at Pietermaritzburg, and the Nkumba Store, at Bulwer, of which he is the proprietor.

However, when the University College of Zululand was instituted, Caluza was asked to return to the academic field and was appointed as the first Bantu Professor of Music. He lectured on choral music.

His first publication was when he was at the Ohlange Institute and consisted of a book of Zulu songs entitled Amagama Ohlanga Lakwazulu, published by the Lovedale Press. A thousand copies, at 5/- per copy, were sold in six months. Separate leaflet copies of the songs originally found in this book are still obtainable from the Lovedale Press.

Professor Caluza is one of the foremost and most colourful composers of Bantu music. He has also done a great deal for the preservation of Zulu traditional music.

*This information was kindly provided by Dr. Huskisson.

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I. FORM

In the early works of the Zulu composer, R.T. Caluza, and especially in the choral works analysed below, there are no well-defined formal structures like, for example, Binary or Ternary form. One single example of both of these forms can, however be found in these works, but not in strict form. That Caluza does not use these forms frequently, those that are the most basic, logical and prevalent in Western music, indicates that they are not easily and naturally adhered to by the Bantu musician with his inherent feeling for almost monotonous repetition.

The most striking general characteristic of Caluza's work is therefore the repetition and similarity of material. Examples of definite contrasts are very rare, and it is through uniformity of material that unity is achieved, the pieces generally flowing uninterruptedly from beginning to end.

FORMAL TECHNIQUES, OR "STRUCTURES"

1. Basic, conventional structures (rarely used).

(a) Binary form, e.g. "Influenza 1918".

This piece is in two sections, the second being an exact repetition of the first, except for a repeat of the last sentence. Unlike Binary form, however, no modulation takes place at the end of the first section, neither does the second section begin in a related key and return to the tonic. Both sections are in the same key, and the first ends with a full close in the tonic.

(b) Ternary form, e.g. Ricksha Song (Ixegwana).

This piece is written specifically in da capo form.

The B section starts off in fitting contrast to the A section - straightforward, unsyncopated rhythm, unison singing, apparent modulation to the relative minor and

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entirely stripped of rhythmic emphasis. This contrast, however, lasts only until bar 41, the 8th bar of the B section, and it then continues in the same vein as the A section, only in a slower rhythm. This section ends in the tonic key.

The following are the more common "structures":

2. Rhythmic monotony throughout.

(a) The same rhythmic figure repeated bar after bar, but with continual "variation" of sentences.

e.g. Umtakati. The syncopated E on the 1st two beats is the only identically repeated motive in the whole work, returning several times, while other motives, once have completed their usual, symmetrical repeat, do not return. The scheme of composition is conducted in the following way:

a + a (sentence)

b + b

c + c

The "variations" do not differ much from the original 4-bar phrase, but because they are not exact replicas, they shall be called variations. The rhythm on the 1st two beats of every bar is the same.

(b) The same rhythmic figure repeated throughout, but with no periodic variation.

e.g. Woza Mfowetu.

The material from 12^4 to 50^3 is a consistent repetition of the 2-bar motive 12^4 - 14^3. Although the introduction seems to be a separate section, it provides the theme for the piece in its thirds.

3. Breaking-up into sections of non-rhythmic (in general, 4-bar, flowing phrases) and rhythmic material.

e.g. a) Intandane.

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(1) Consists of a flowing, relatively lyrical section from bars 1 - 44.

(2) Separated from the following rhythmic section by a "bridge" or a link bar, sung in unison.

(3) Rhythmic section from 48 - 111.

This second section is based on the 2nd bar of the 1st, but uses it in rhythmic repeats, not in a "lyrical" phrase.

b) Ingoduso:

This piece also has non-rhythmic and rhythmic sections, the latter meaning bar-to-bar repeats of the same rhythmic pattern. A rhythmic section begins here at bar 10, after a link bar, also sung in unison.

At 22^4, another section begins, based on the more "lyrical" 1st phrase, only without syncopation.

At 37, the rhythmic material returns again.

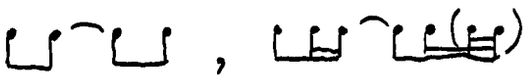
At 46^3, another "lyrical" section begins, based on the first 2 beats in the soprano of the 1st phrase.

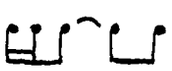
At 54^4 there is a variation on this section, with the same rhythm as the beginning, and with the melody in the bass.

At 62^4, the material of 22^4 re-appears and is repeated up to the end.

4. Divisio into different sections by the different rhythm. e.g. Isangoma.

The sections and their respective, predominate rhythms are:

1 - 48 = 

49 - 64 = 

65 - 104 =

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105 - 112 = mixture of rhythms

113 - 120 = rhythm of 1 - 48

121 - 129 = rhythm of 49 - 64.

5. Divisions into sections that are all based on a single, or two motives,
e.g. U Bhungca (Ama Oxford Bags).

In this piece of 106 bars, there are 2 main sources of material, viz. the 1st and 2nd sentences. Both these sections are repeated throughout the work, or varied.

What appears to be a new section at 33, is only a continuation of 32.

Bars 45 - 48 also seem to contain new material, but the rhythm is the same as the very 1st two bars:

This phrase is then varied from 48 to 52, and several repeats take place until bar 73, which is a new harmonic and melodic pattern, but is also based on the beginning rhythm.

A new section can be described as starting from 81, to 88. It starts after there has been a complete break in the voices, and by using the chromatic major chord on the mediant, and the submediant minor chord, it has the effect of a new key, viz. the relative minor.

This piece also maintains a continuous flow by means of the similarity of material.

II. PERIODIC STRUCTURE AND CADENCES

A notable characteristic of this music is that it is broken up into complete, 8-bar periods or sentences, each ending generally with a perfect cadence in the tonic key, or at least ending on the tonic note. This full close after each sentence naturally causes the music to come to a halt each time, and the next sentence beomes a new announcement.

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Examples may be found in each piece, starting by simply counting 8 bars from the beginning.

Repeats.

1) A sentence can be repeated up to 2 times, with little or more often no variation in the repeats. e.g. U Bhungca 8^4 - 32.

2) An identical repeat once, is more common, e.g. "Influenza" 1 - 16;
"Txegwana" 1 - 16; & 42 - 58.
"Intandane" 5 - 20.

I. THE CONSTRUCTION OF THE SENTENCES

1) Comonest form is 2 identical 4-bar phrases, e.g. "Umtakati", where practically each phrase is repeated from beginning to end in the piece.
Also "Influenza" 103 - 106 & 107 - 110;
"Ingoduso" 1 - 4 & 5 - 8;
"Isangoma" 1 - 4 & 5 - 8.

2) A more musical form is the -
Fore- and After-phrase,
(i) the 2nd phrase beginning differently to the 1st.
(ii) the 2nd phrase beginning like the 1st, only the cadence and pre-cadence bars differing.

(i) An interesting example is "Influenza", the fore-phrase composed of 3 bars and the after-phrase of 3 bars plus 2 cadence bars. Here the after-phrase merely has the barline one beat ahead, so that its 1st beat starts on the 2nd beat of the fore-phrase. It also balances the 1st phrase by having descending figures.

Other examples are: U Bhungca 12^4 - 16 (after-phrase of 8^4 - 12^3);

Woza Mfowetu : 16^4 - 20^3. This after-phrase has

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much the same rhythm as the fore-phrase, but is otherwise not an exact repetition of it.

Ricksha Song : 5 - 8; 21 - 24; 46 - 49.

Isangoma : 69 - 72; 85 - 88.

(ii) Examples of this type are the following:

U Bhungca : 4^4 - 8, -7th & 8th bars differ.

Woza Mfowetu: 5 - 8 - 6th, 7th & 8th bars differ.

Intandane : 9 - 12, changed from 2nd beat.

3) Sentences composed of 3 phrases.

Sometimes the 2nd phrase continues directly on to the next phrase, or is repeated with slight variation; the sentence is then 12 bars in length.

e.g. U Bhungca: 41 - 51.

Umtakati : 25 - 28, continuing on to 29 - 32.

4) 6-bar sentence.

e.g. Woza Mfowetu: 21^4 - 26^3

a (2 bars) + a_1 + a_1

This sentence is a repeat of the previous one, (12^4 - 20^3) and has the effect of an answering phrase.

II. THE CONSTRUCTION OF THE PHRASES

1) The most common construction is 2 + 2.

e.g. "Influenza" 88^3 - 92;

"Intandane" 1 - 4;

"Woza M." 13 - 16;

"Ingoduso" 22^4 - 26.

2) Some motives form fore- and after-phrases within a phrase, and are usually similar in rhythm.

e.g. "U Bhungca" 1 - 4; 8^4 - 12;

"Ingoduso" 1 - 4;

"Ricksha Song" 1 - 4;

"Isangoma" 1 - 4.

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3) The purely rhythmic phrase, where each bar has the same rhythm.

e.g. "Umtakati"

"Ingoduso" 10 - 12

"Intandane" 48 - 55.

III. HARMONY

The harmony is relatively simple and diatonic, with occasional chromatic notes.

The rules pertaining to diatonic harmony are generally adhered to: roots and fifths doubled, 3rds doubled only on the minor chords on the supertonic and submediant, and rising leading notes. Octaves and fifths are avoided and usually only appear in choral repeats.

The principal harmonies used are I, IV and V. A single bar often consists exclusively of one of these harmonies, used in different positions or repeated identically, or with a different grouping of notes on the same position.

e.g. Influenza:

Bar 1 = I - IB - I

Bar 2 = ii - iiB - ii

Bar 3 = V - C - B

Bar 5 = VC - C - D.

U Bhungca:

Bar 13 = VC - VC - V - V

Bar 15 = V - V_7B - V_7C - V_7

Bar 25 = I - IB - IC - I,

and many other examples.

Between these chords, numerous passing notes are used, unaccented as well as accented passing notes, the latter often being used in suspensions.

e.g. "Isangoma".

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The 1st half of the beats in bars 1, 2, 3 and 4, are accented passing notes, ranging from the same harmony as the harmony note, but without the 3rd (1st bar), to $\frac{6}{4}$ chords (bar 3).

Chromatic passing notes are very often used - as auxilliary notes between 2 statements of the same harmony (see chapter on melody) or as ascending or descending figures over sustained notes, e.g.
"U Bhungca" bar 78 in the soprano, and
"Umtakati" bar 25.

These passing notes are formed one semitone below the 3rd of a chord - 2 or below the V and I.

Chromatic passing notes on II

This is a very commonly-used passing note, e.g. Umtakati 18 and 49.

U Bhungca 94

Ingoduso 2^2

Ricksha Song 5 etc.

This major chord on the supertonic is often heard throughout a bar, e.g. Umtakati 29 and 32. Here, in bar 30, it is followed by the dominant, and has a temporary modulating effect for 1 bar, before returning to the tonic.

Chromatic harmony

1) The minor chord on the tonic, e.g. Umtakati 17^4, 5,7,73. This is often used, as a passing note as well as a harmony note.

2) Major chord on the supertonic. Also very common, e.g. U Bhungca 2^1 & 2^4; 11'

Isangoma 68' - in 2nd position.

3) Major chord on the mediant. This always gives the effect of a modulation,

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e.g. U Bhungca 81[2]

Ricksha Song 37.

The proximity of cadence points due to the short motives is well illustrated in Intandane, where 2 bars form a complete cadence point in itself, although being stated at the beginning of the work.

Scheme of bars 1 and 2 is:

I - Vi_7 / ii - V_7 / I

These short complete 2-bar cadential motives are repeated up to bar 48.

Modulations

The tonic of the old key usually becomes the dominant or subdominant of the new key, e.g. Umtakati 8 - 9, A^b becoming the V of D^b.

The new key usually starts off after the old key has ended with a tonic in semibreve value, so the purposeful effect of the dominant sounded just before the barline, i.e. the last beat, to the I in the 1st beat of the following bar, is somewhat lost.

The modulations are always to related keys, viz. the V and IV, but do not remain long in these keys, so the aural effect is that of no modulation having taken place.

"Umtakati" modulates from A^b to D^b and stays in D^b for 8 bars - 9-16. The piec's last 12 bars end in the sub-dominant, also, which is unusual.

In "Ricksha Song", the B section of the da Capo appears to begin in the relative minor, but it cannot be regarded as such, since it is not specified by the composer in sol-fa, and it only lasts for 8 bars. The A major chord is thus analysed as III, not as V.

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The use of chromatic chords has more the effect of modulations than the modulations, in Umtakati or e.g. in Intandane. Intandane modulates to the subdominant for only 8 bars in the 111 bars of its duration, so the modulation has little value as such.

IV. RHYTHM

Caluza is one of the pioneers of written reproduction of rhythmic Bantu music. Rhythm is the most overwhelming feature of his music, not in the subtle sense of the word "rhythmic", but in the sense of beats regularly brought about by means of syncopations.

As mentioned in the section dealing with form, this rhythmic repetitiveness brings about a great deal of monotony, but the composer does introduce certain rhythmic variations:

1) Complementary rhythms, that balance with the preceding material, e.g. "Influenza" - 1-3 complemented by 4 - 6.

2) Shortening of note values, e.g. U Bhungca: In the repeat, bar 23 breaks up the minim of bar 15 and creates more of a "build-up" and climax with its shortening of the note values, thus also making the movement quicker. Also, the crotchet notes now descend on to the tonic note, not the 3rd, as in 16 in the soprano.*

3) Removing the syncopations, e.g. U Bhungca: 50 - variation of bar 2, but the half notes are not tied over on to the following beats.

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*In Woza M., there is another example of shortening note values with increased rhythmic tension, in the 3rd bar, as a repetition of the first: The 1st half beat is removed, and the 1st pause is on the syncopated 2nd beat, not on the 1st beat. This has the effect of speeding up the rhythmic movement.

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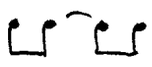
4) Lengthening of note values, e.g. U Bhungca, - in bar 54, the E♯ and F♯ are twice the value they were in 34. This variation is, however, not carried over to the next repeat - at bat 62, which might have been more consistent and which would have ensured more definitely that a slight variation had been heard and thereby also relieve the monotony of too many exact repeats.

Other minor variations are, e.g. the quavers on 67, third beat, as opposed to them on the 4th beat in 47.

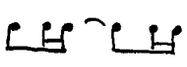
Ricksha Song: 42 - 58 is in twice the note values of 16 - 33. The slower rhythm is fitting in this 'B' section, since it is the faster and more lively 'A' section that will be repeated to complete the da capo.

The various syncopated rhythms used, can be found in a single piece which is now taken as a concentrated example, viz. Isangoma. The various patterns of syncopation even seem to come forth systematically.

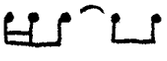
1) The piece begins with a relatively simple syncopation:

$\frac{2}{4}$  up to bar 8.

2) Next, the second halves of the beats are broken up:

 (9 - 24).

3) From 25 to 40 the 2nd beats of the bars are broken up even more:

4) After a temporary return to the second pattern, a formula breaking up the 1st half of the 1st beat, is introduced: (in the soprano, although it had been accompanying from 25 - 48 already):  (49 - 64).

2) The second formula again returns at 65 ( ) to bar 96.

3) At 97, the material from 25 - 40 re-appears, but without the broken up half beat, i.e.:

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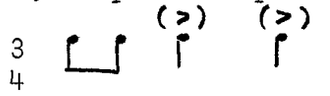
From 105 to 120, there are patterns mixed together, and from 121 to the end, the pattern at 4.

The syncopations in this piece are formed in the usual way, viz. by means of suspensions on off-beats, creating the typical Bantu rhythmic "jerks".

There is another kind of syncopation, which I shall call "implied" syncopation. It consists not of syncopations on off-beats, but, on the contrary, of straight, unsyncopated material usually in crotchet values.

It is formed in the middle of a phrase, particularly in the midst of quaver movement - a full, sustained crotchet beat, that in relation to the preceding flow of quavers, acquires a slight stress in effect. For example:

"Influenza" - Taking the melody of the first 6 bars, the sustained crotchet beats appearing after the beats that are split into quavers, acquire emphasis



and also imply a suspension over the 2nd halves of the beats:

Similar examples can be found, for instance in "Oxford Bags" - bar 1, and "Woza Mfowetu", 2nd and 4th beats of bar 14. Also in "Ingoduso", bar 23, 3rd and 4th beats.

V. THE INDIVIDUAL VOICES

I. MELODY

The melody consists of 1, or 2-bar motives which is repeated or 'varied' numerous times. It is never conceived on long lines (refer to previous chapter).

Since there is no contrapuntal, or independent, movement of voices that is notable, the voices move chiefly vertically, and they punctuate the rhythm by unison movement, e.g. in Umtakati.

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As a result of the simple harmonies and the repeated use of the same chords, the melody moves obliquely and in conjunct or contrary movement to the other, stationary voices. This naturally creates several non-harmonic notes, and the passing notes formed in this way can often be quite dissonant, to an unpleasant extent.

e.g. Ingoduso, bar 1^2 - D♮ ;

Ricksha Song, bar 3, D♯ in soprano against D♮ in bass;

Intandane, bar 41^2, - B♮

When chords are repeated in the same position and note arrangement several times, the composer very often introduces a chromatic auxiliary passing note between the various statements.

e.g. U Bhungca, 34^2

Influenza, 41'.

Woza Mfowetu - 1^3 and 2^3.

17^2

51' (similar to Influenza 41).

Ricksha Song - 5'.

Isangoma - 17'.

II. ALTO, TENOR AND BASS

As stated above, this parts often remain on the same pitch throughout one or more bars, while the melody fluctuates slightly in pitch.

A typical characteristic of the Bantu music, is that one voice part may detach itself from the group and sing a line unaccompanied, then rejoined later by the other voices, e.g. U Bhumgca - 1st two bars. Also in bar 73, where the bass in omitted, the D sustained throughout the bar, the alto's and tenors singing together in 5ths. The effect is of a single voice with a single note as accompaniment, (D), the

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full chorus returning at 75.

Other examples: Umtakati, 135 (in bass).
Ricksha Song, 2 (in tenor)
16 and 42, etc.

Unison-singing is quite common for link passages, e.g.

1) Ingoduso - 9, 37, etc. and 46 $^{3+4}$
2) Ricksha Song - beginning of B section.
3) Intandane - 45-47.

VI. THE WORDS

The words, composed by Caluza himself, are in prose form, and there are no separate stanzas.

There is no apparent connection between the words and the music, either in detailed turns of phrases or in the general mood or impression.

Each piece tells about a single event, and is not designed to "tell a story". The fact that every piece is no uniform in material throughout its course, proves that it stems only from one, single idea, to which it gives utterance in the fullest possible way.

Any changes of material in the music can not be seen to have any connection with the course of the words.

VII. CONCLUSION

The choral works analysed above are attractive examples of simple diatonic music moulded into an individual character, by a Bantu composer expressing himself in Western media.

The rules of tonal music have been carefully observed and chromatic chords have provided very effective colour occasionally. The use of the basic chords on the tonic,

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subdominant and dominant is very successful and convincing, but the in-between harmonies of more advanced harmony are less successful. This is possibly due to the fact that the music of the Bantu is basically pentatonic, not allowing semitone steps, and also that the unfortunate lack of instrumental training has kept the ear accustomed to the pure 4th, 5th and octave singing. Although R.T. Caluza has had practical experience with instruments, e.g. the organ, the music-making of his environment was choral. When sung by a Bantu choir, the semitone steps and chromatic passing notes are very often sung out of tune, for this reason.

By reproducing his nation's rhythmic music in concrete form, Caluza has become an influence on all later composers and a preserver of traditional Zulu music.

His achievements have earned him due recognition and it is fitting that his academic efforts be rewarded with a qualification of Professor of Music in Zululand.

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P I E C E S

1. Influenza (1918) _ _ _ 1

2. U Bhungca (ama Oxford Bags) _ _ 5

3. Umthakhati _ _ _ 10

4. Woza Mfowetu _ _ _ 16

5. Isangoma _ _ _ 19

6. Ingoduso _ _ _ 25

7. Intandane _ _ _ 29

8. Ricksha Song _ _ _ 34

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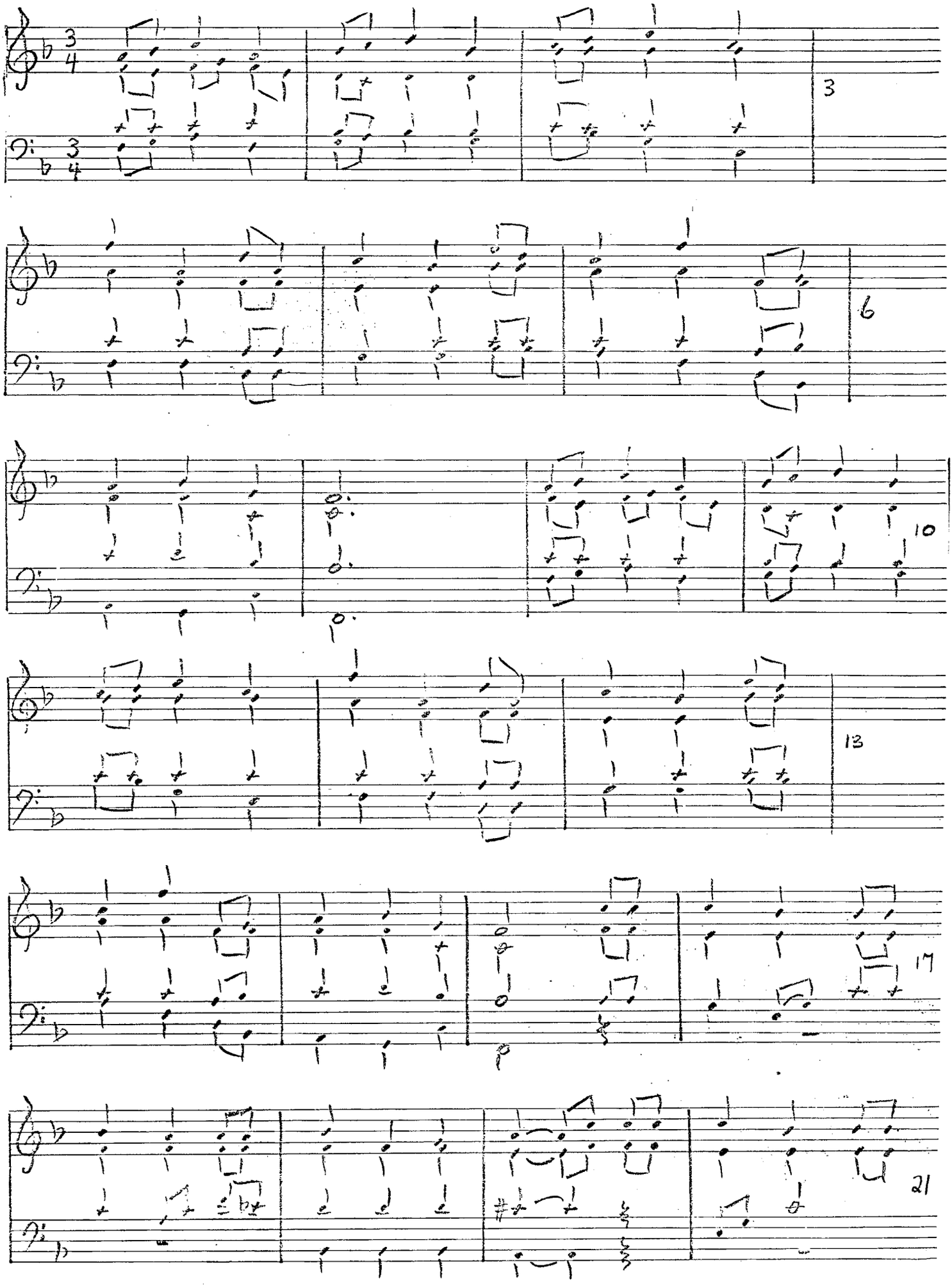
INFLUENZA. (1918).



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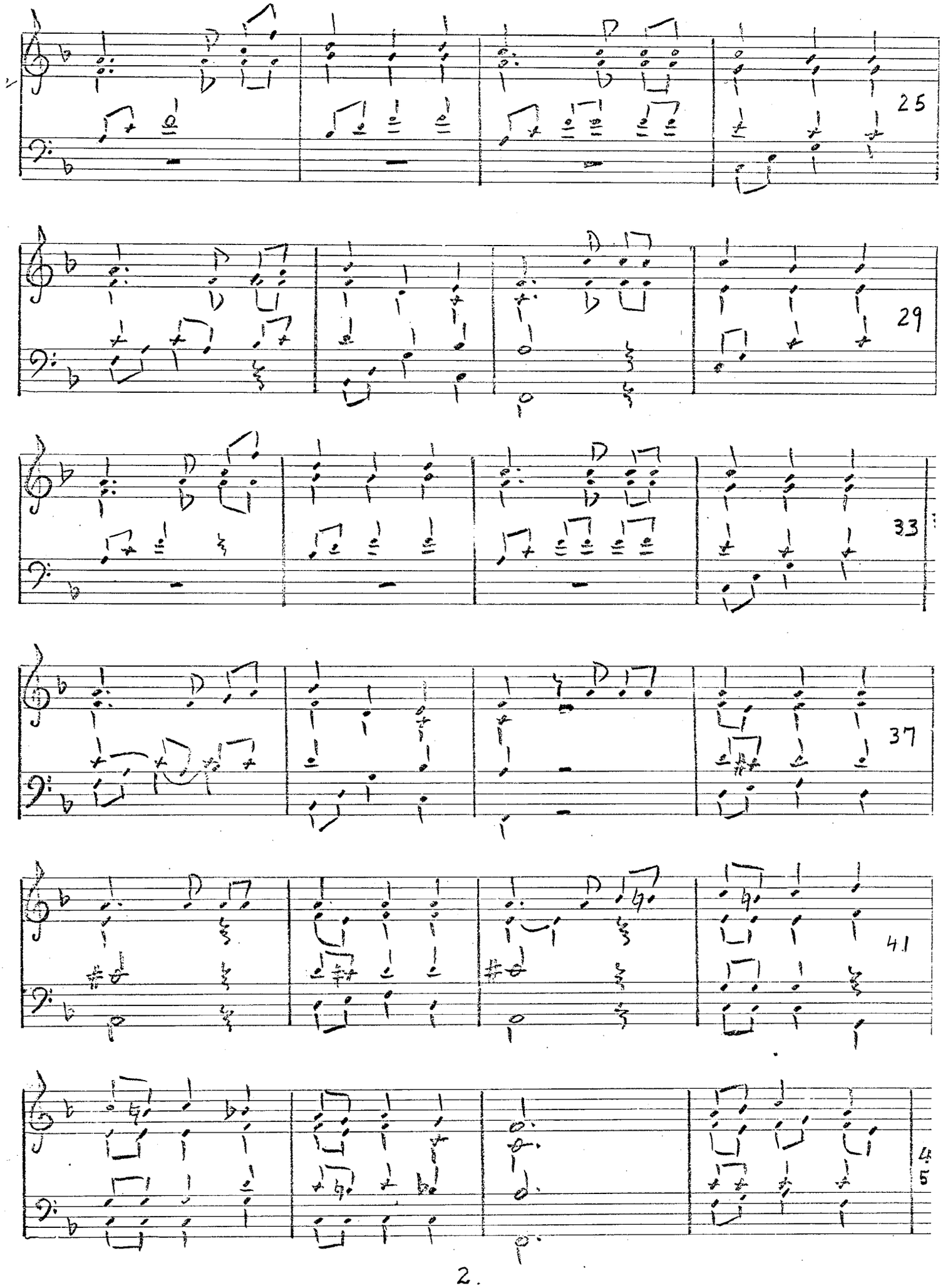

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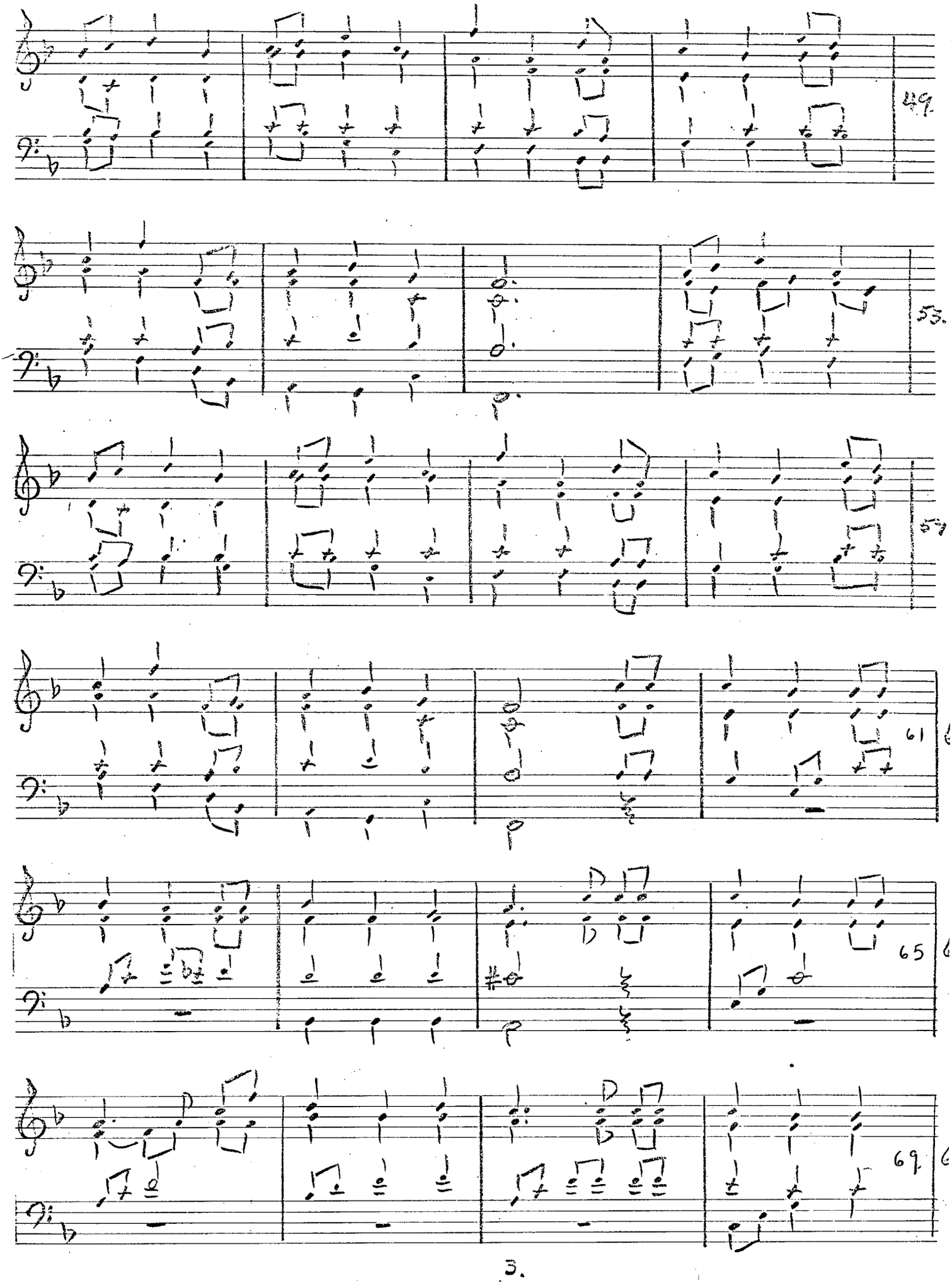

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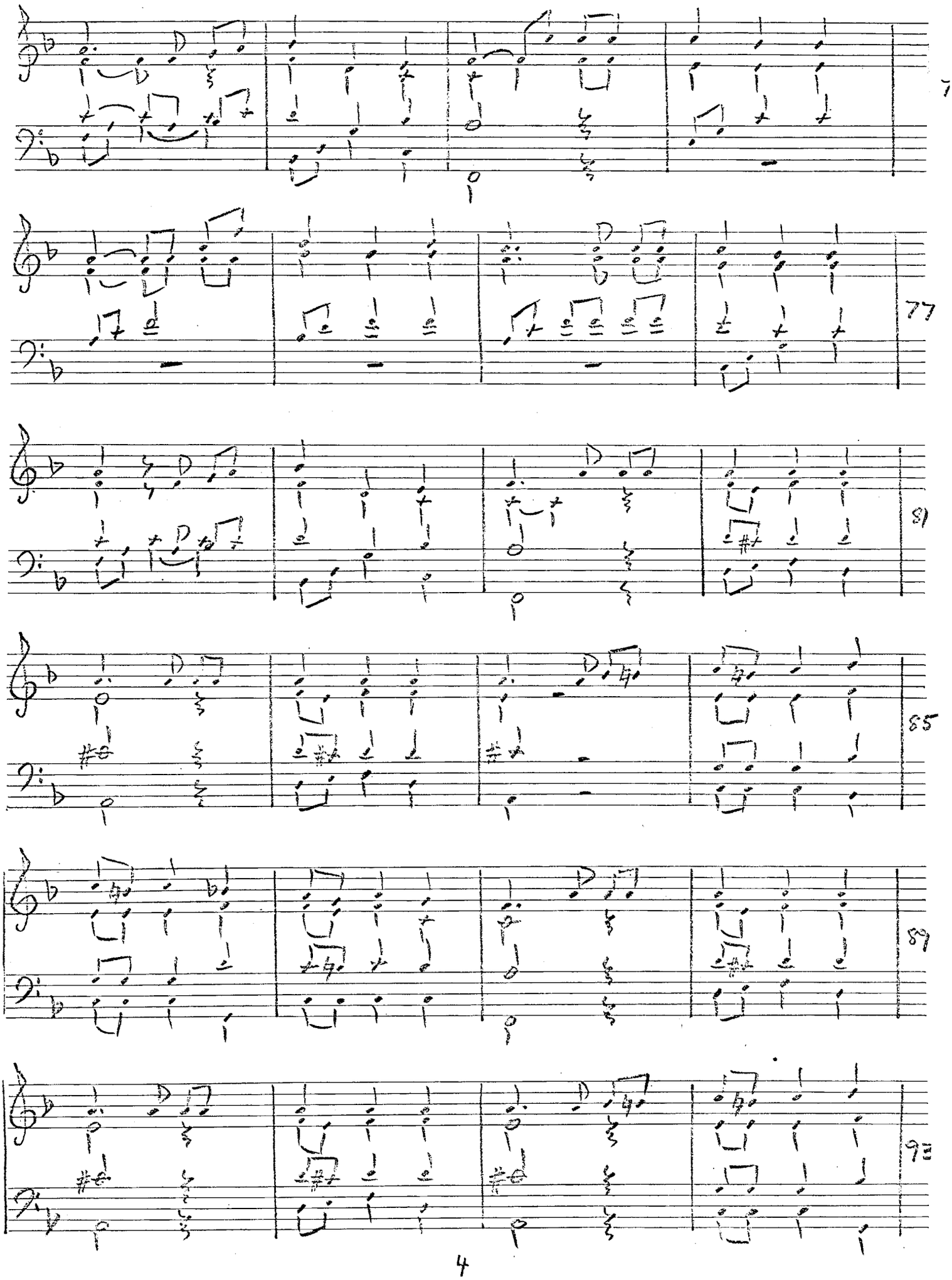

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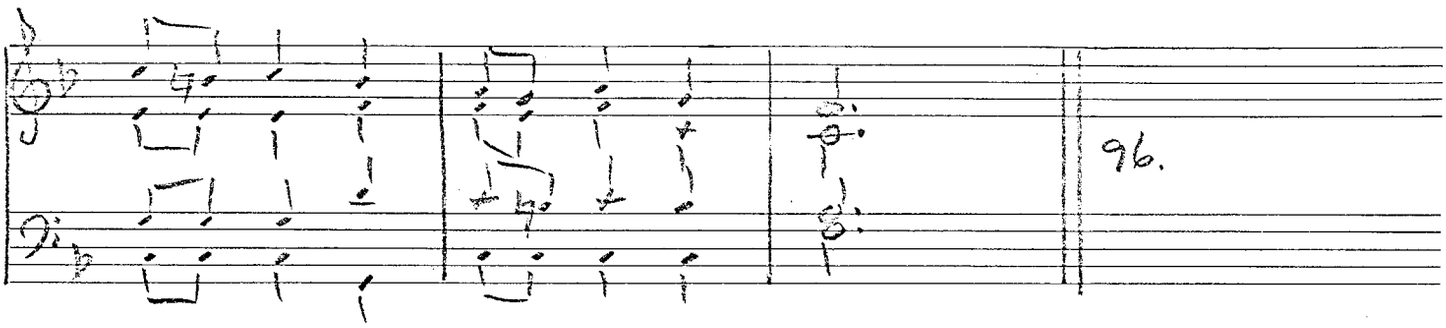
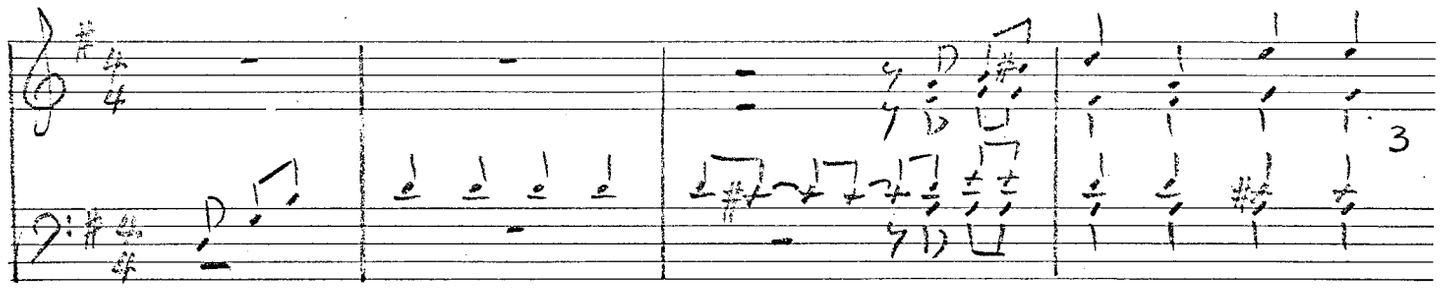
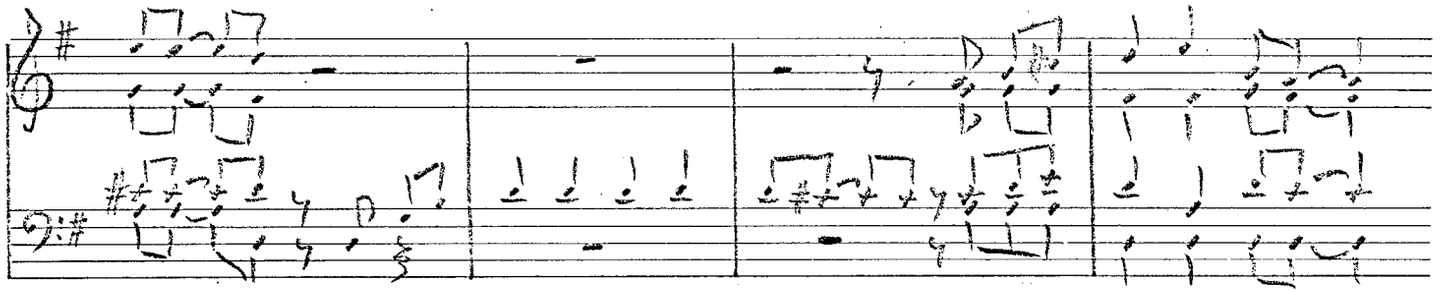
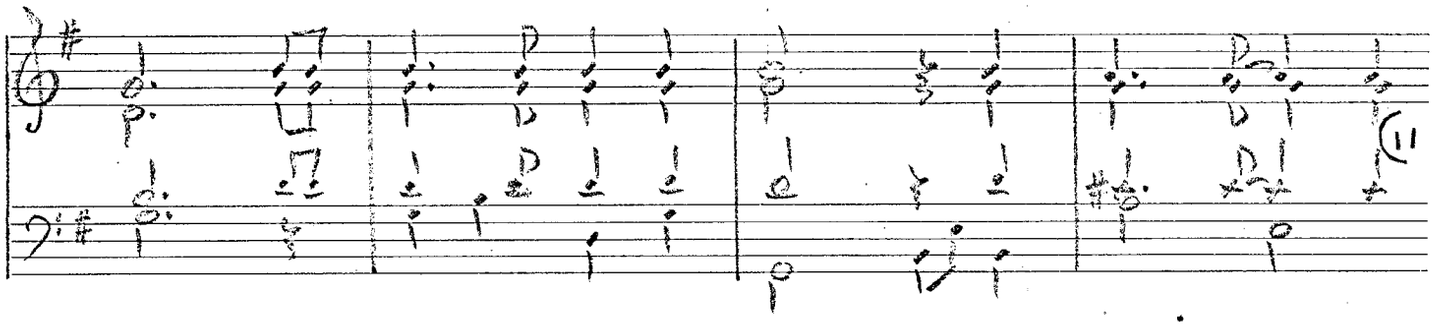
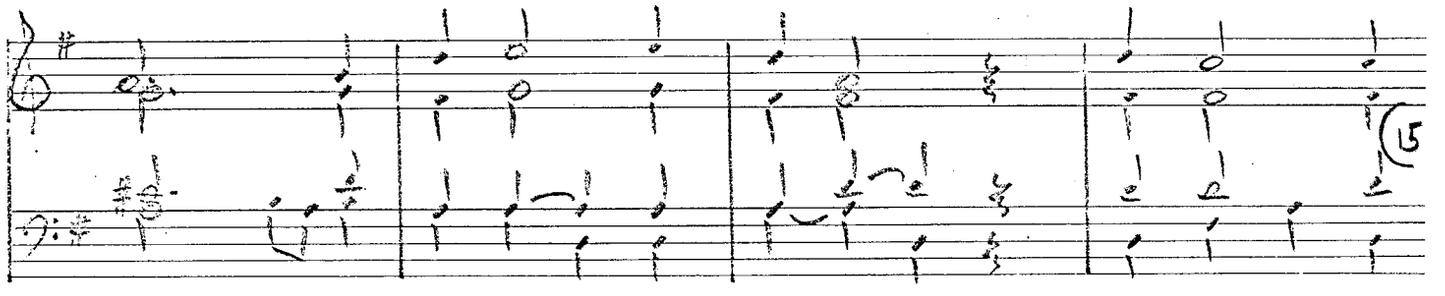


U BHUNGCA (AKA OXFORD BAGS)









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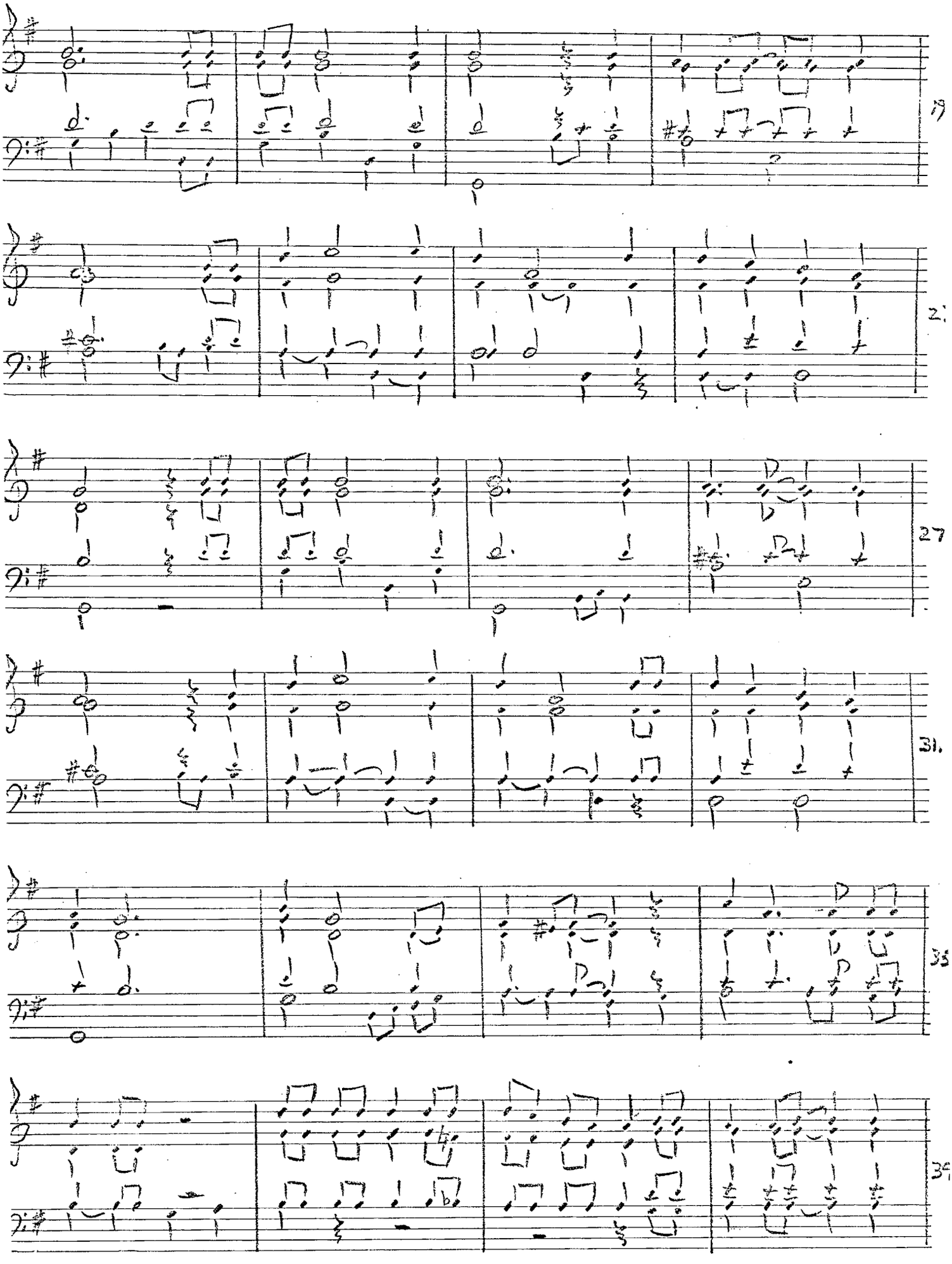

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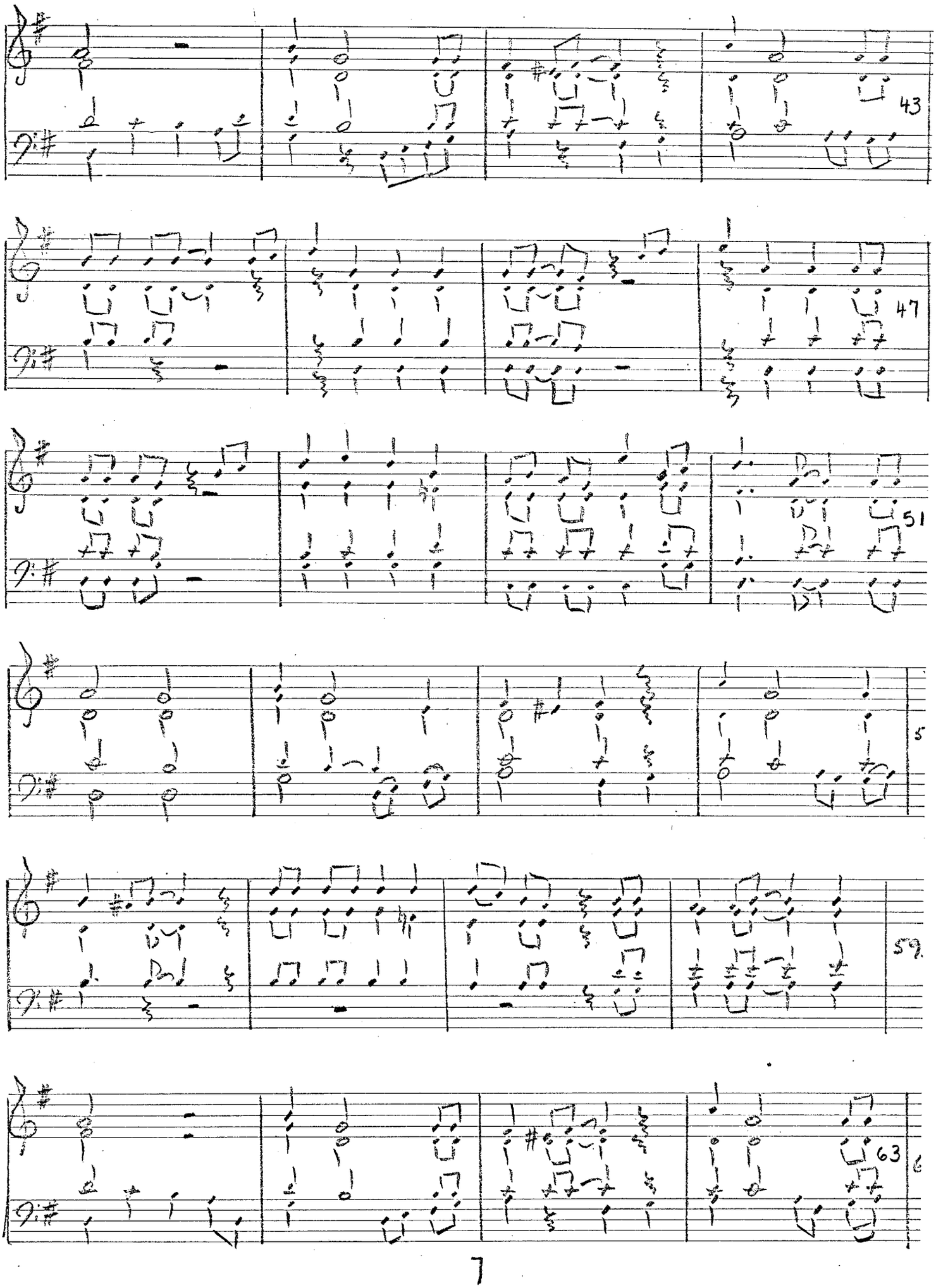

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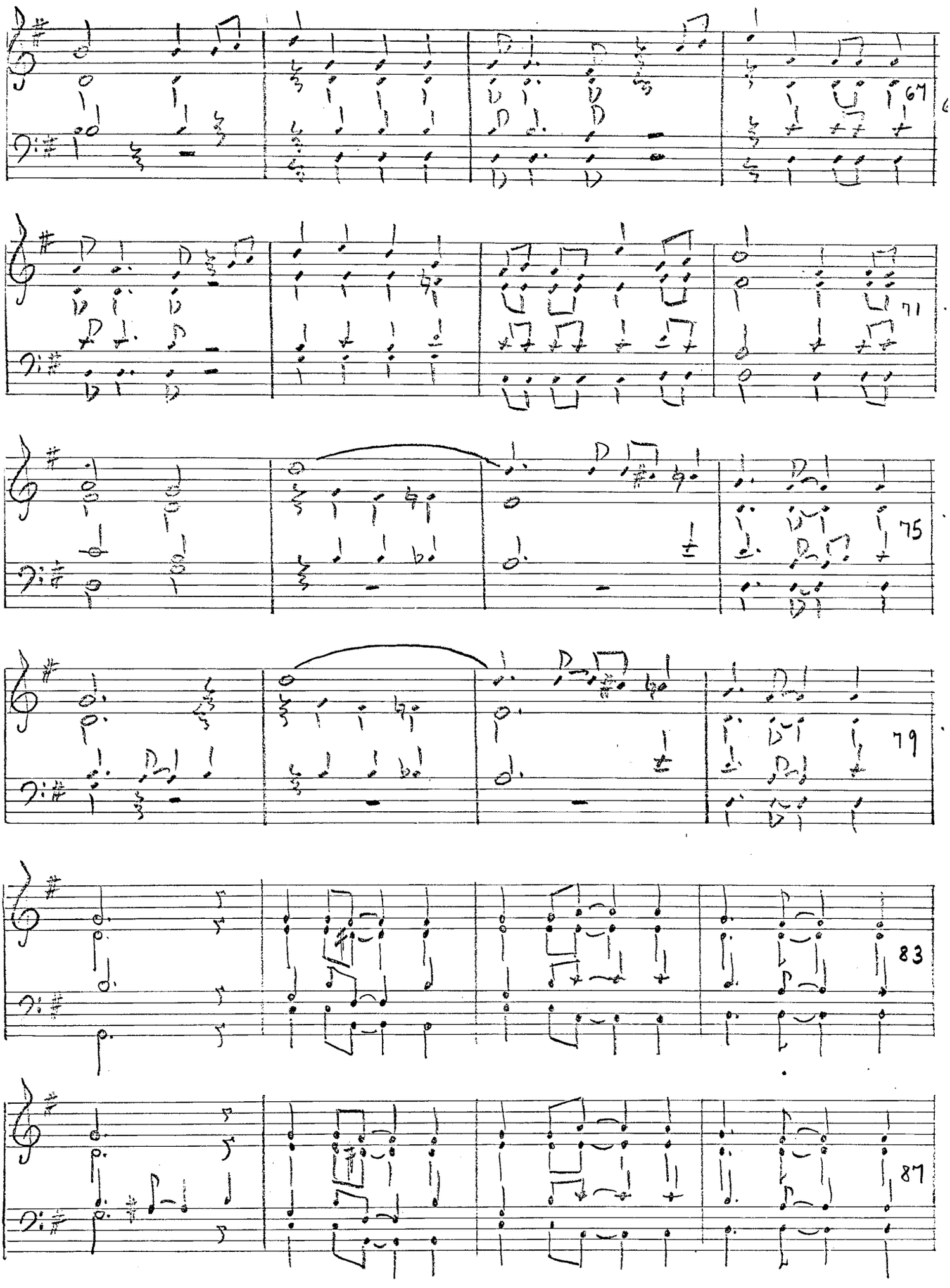

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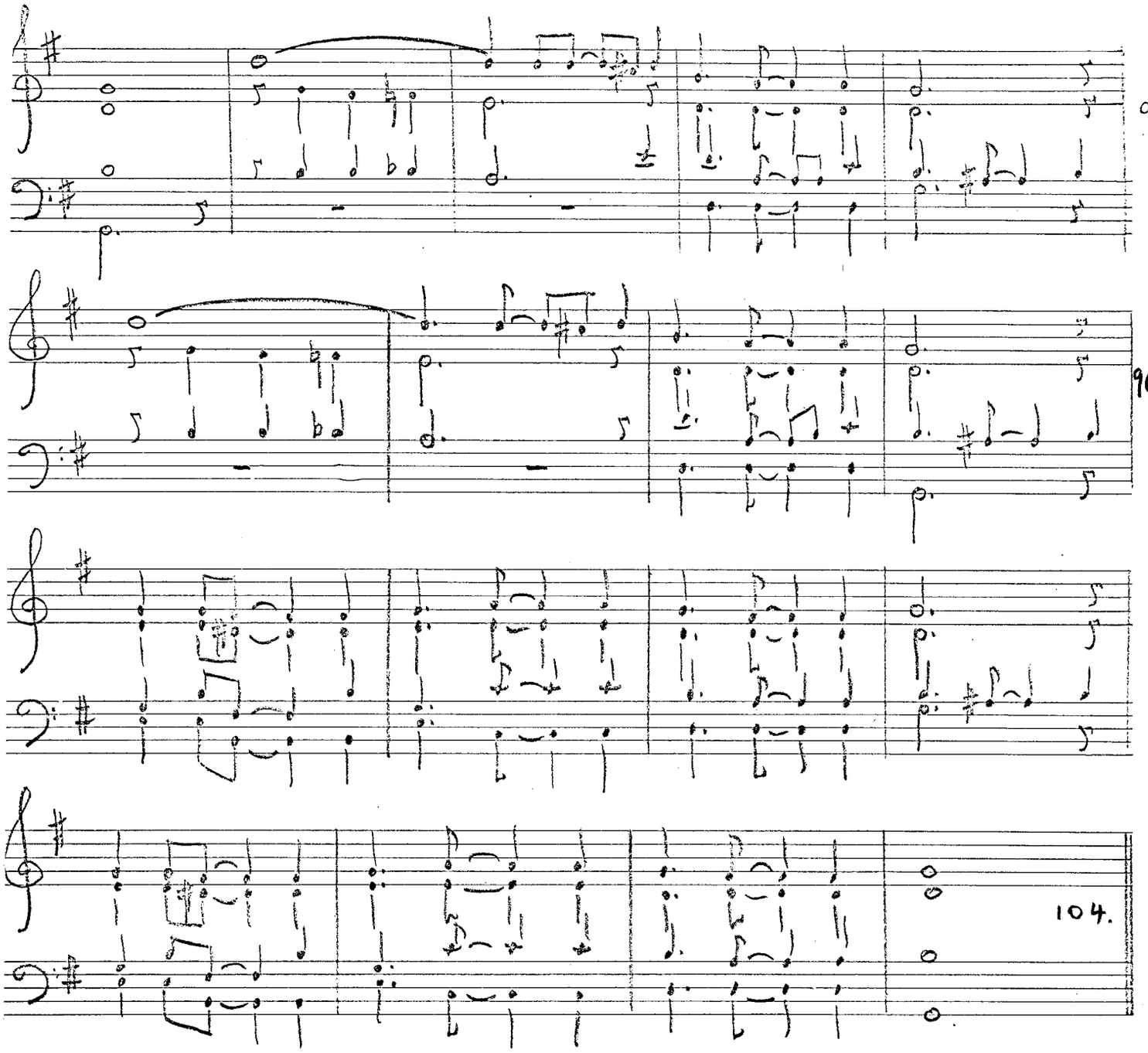

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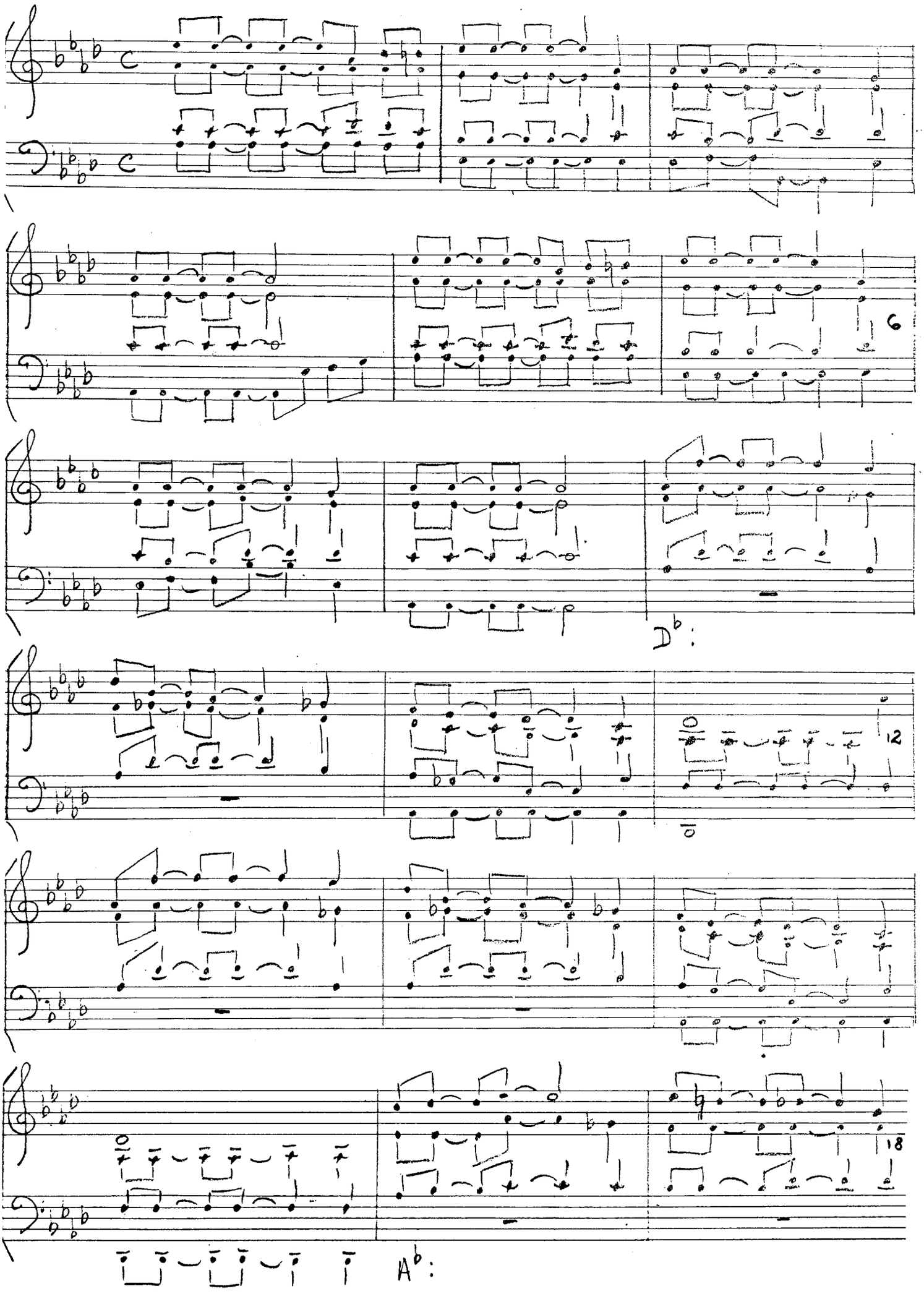

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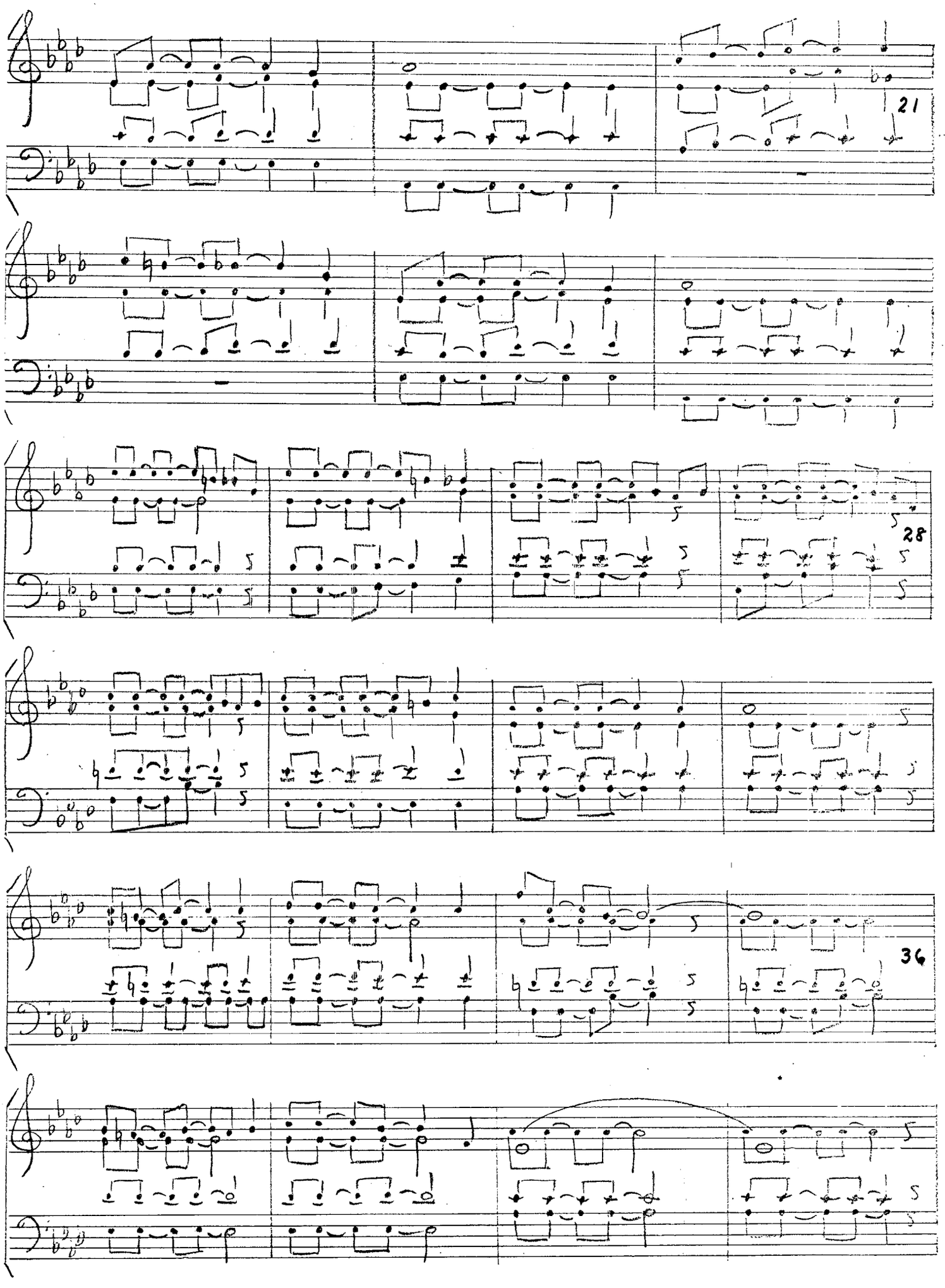

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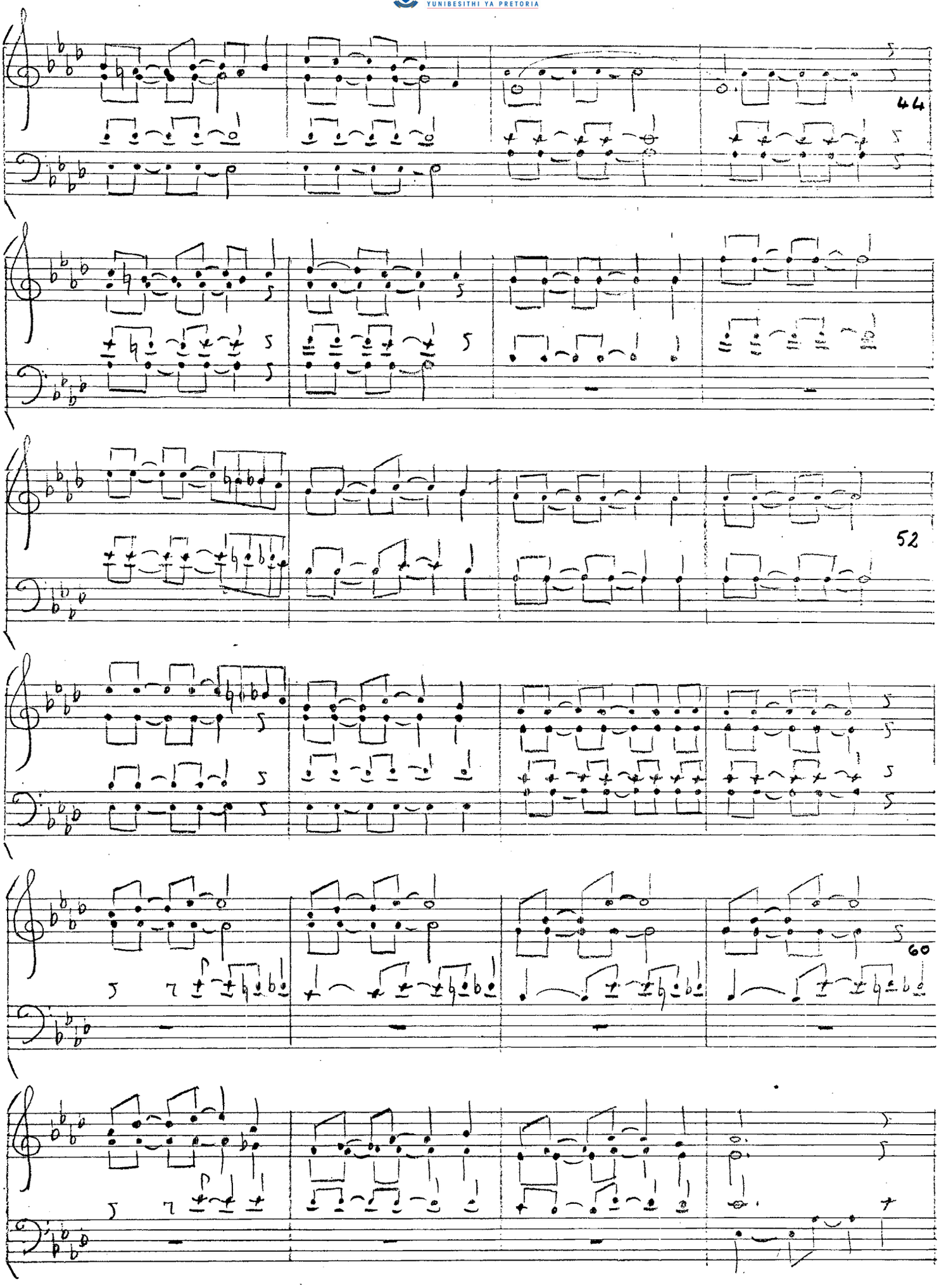

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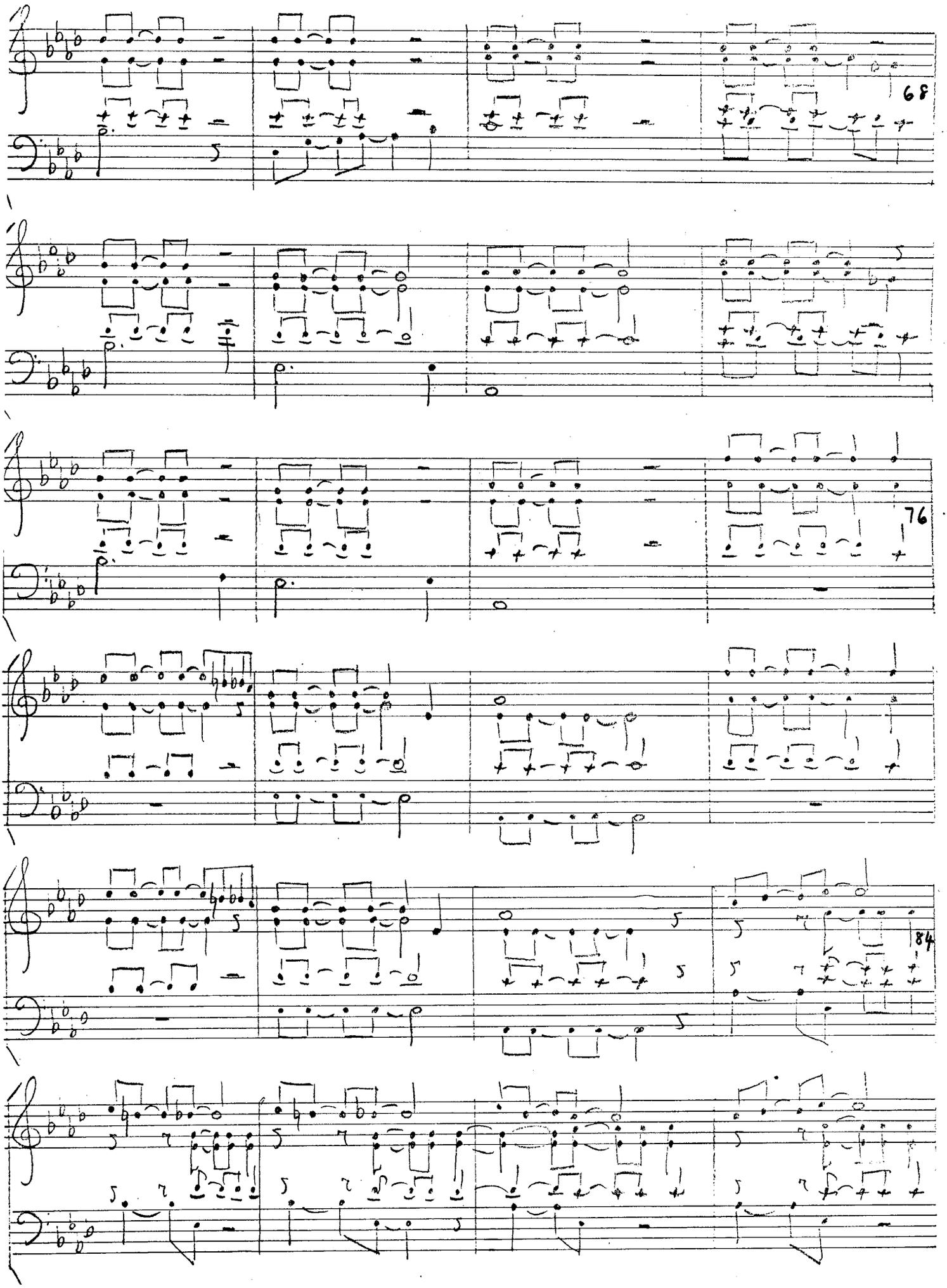

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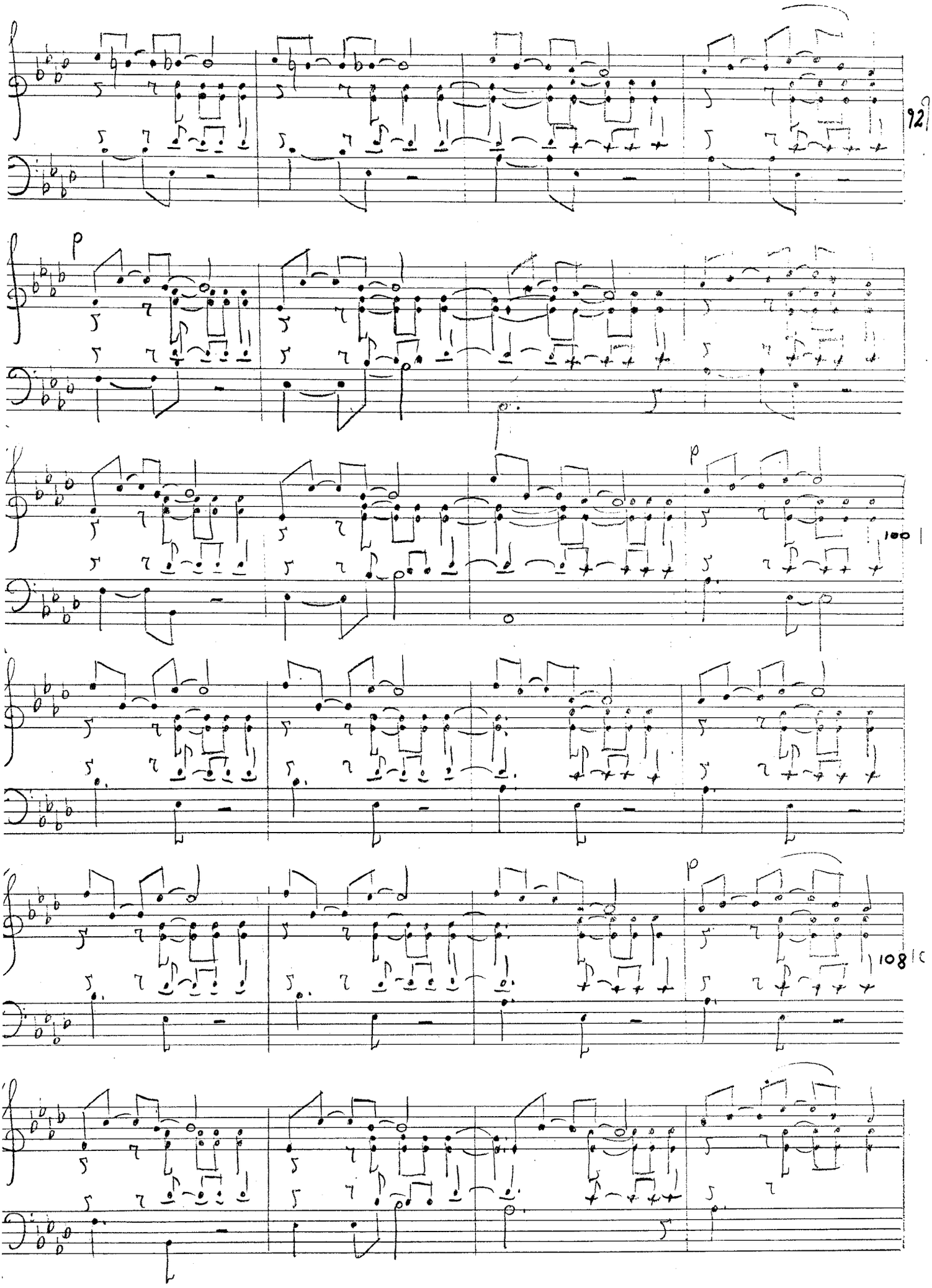

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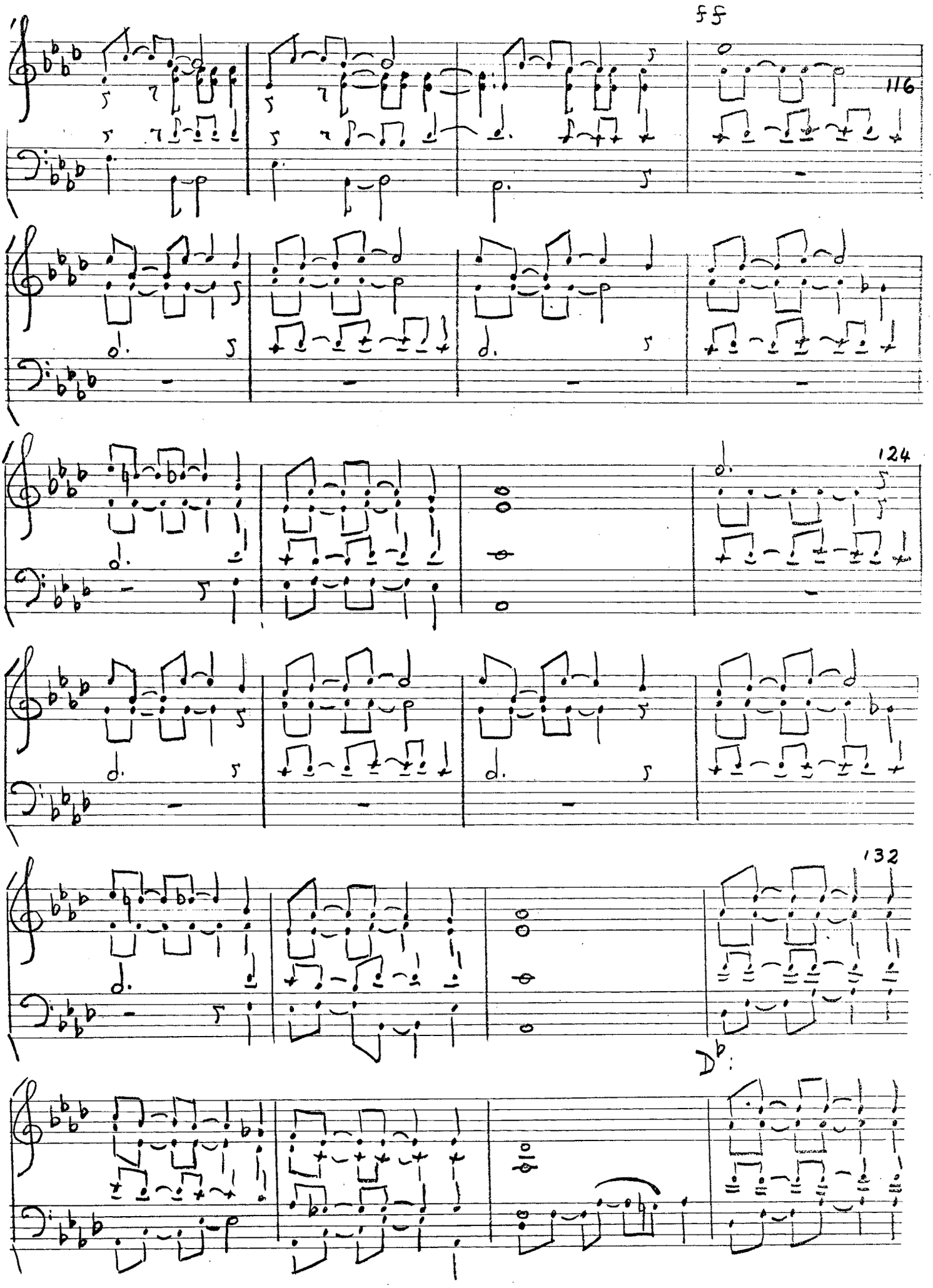

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WOZA MFOWETU

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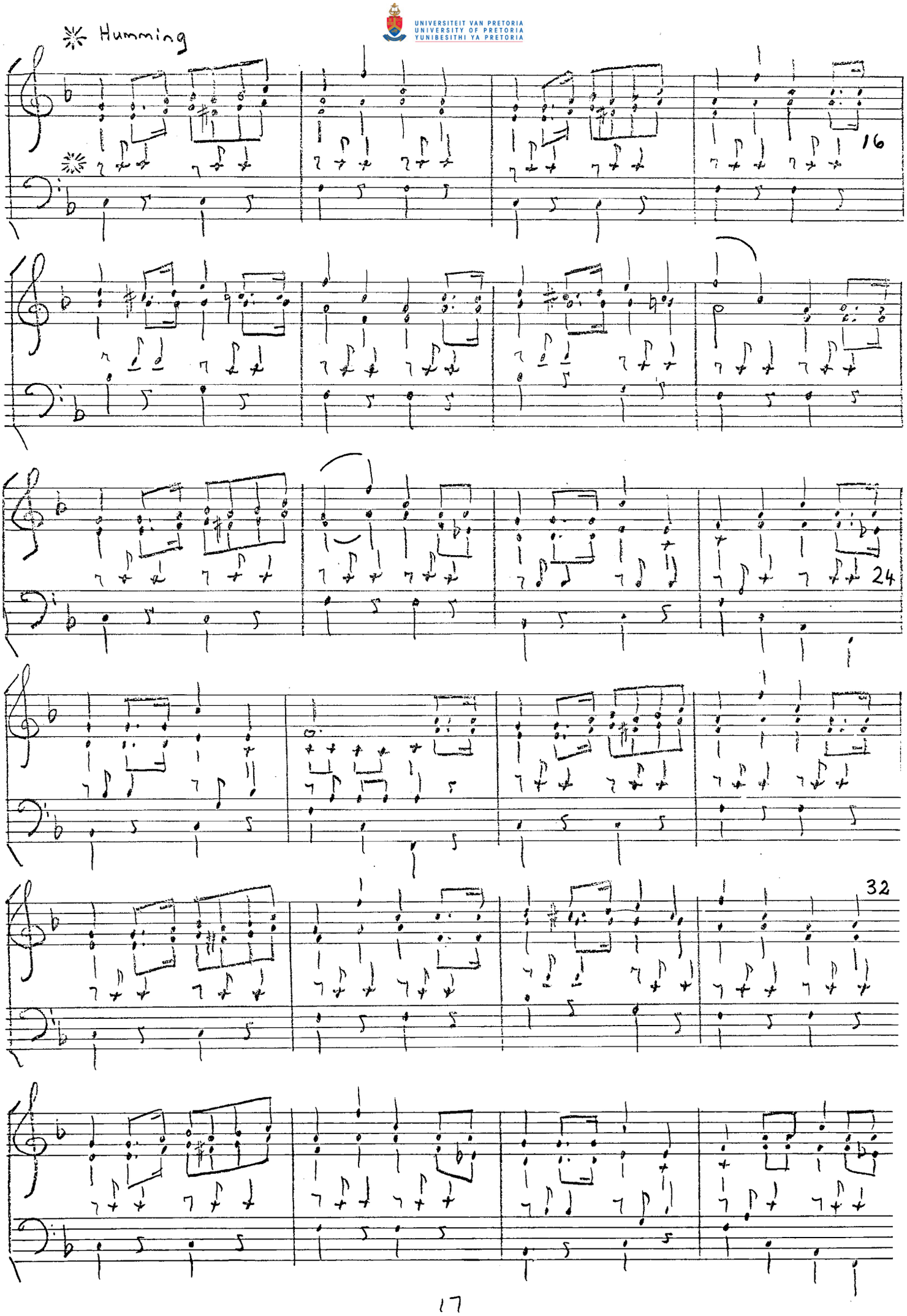

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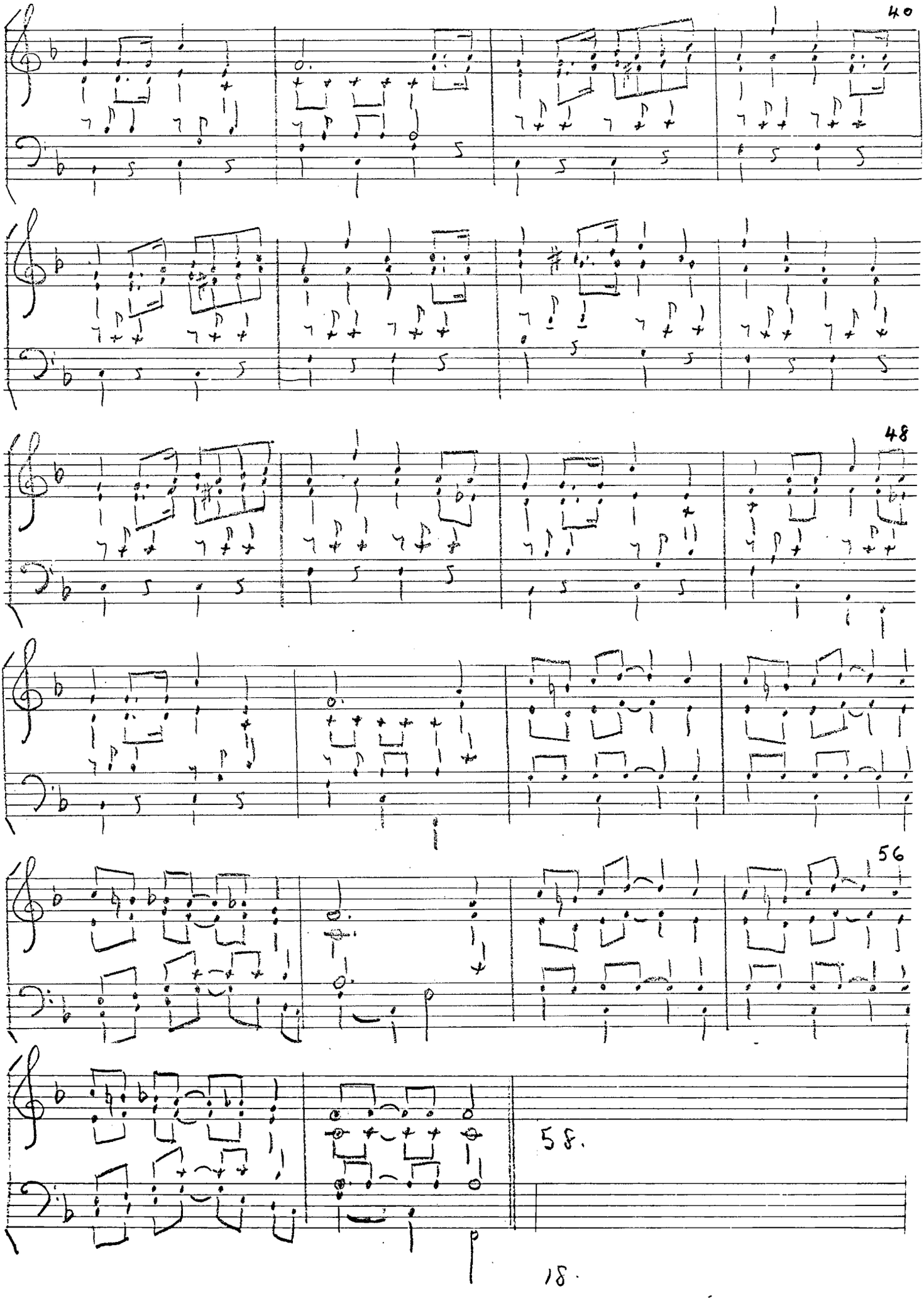

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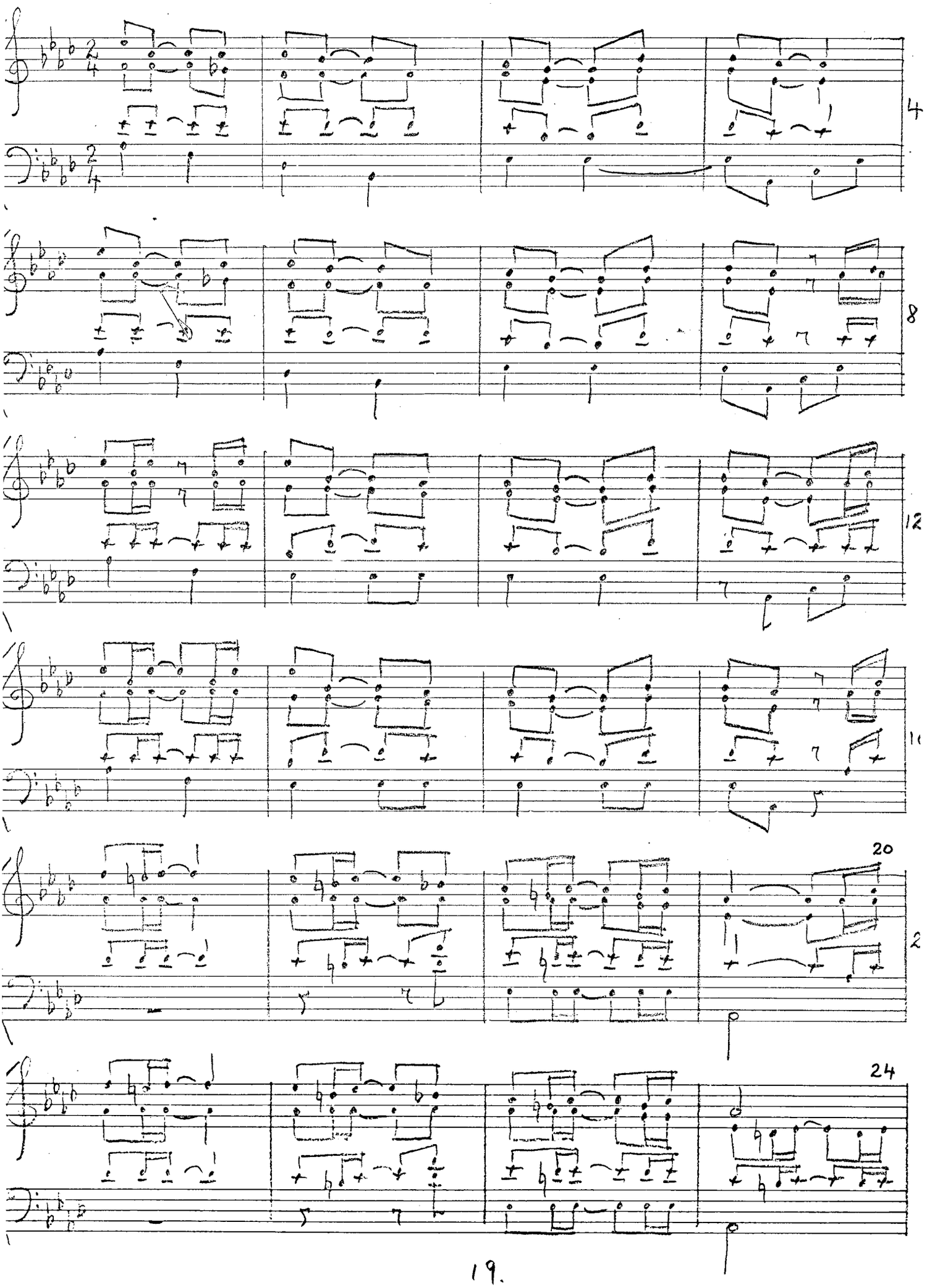

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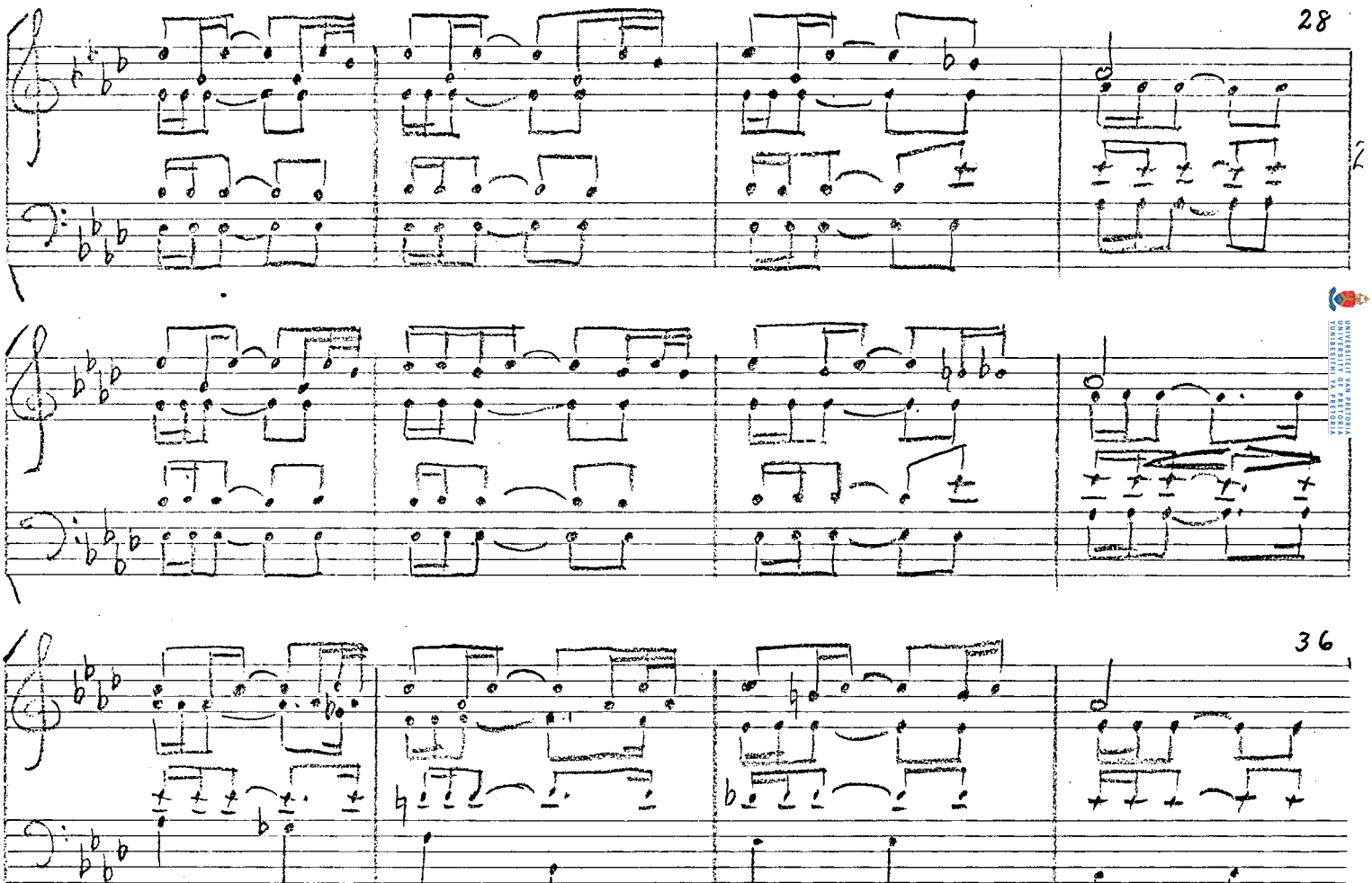

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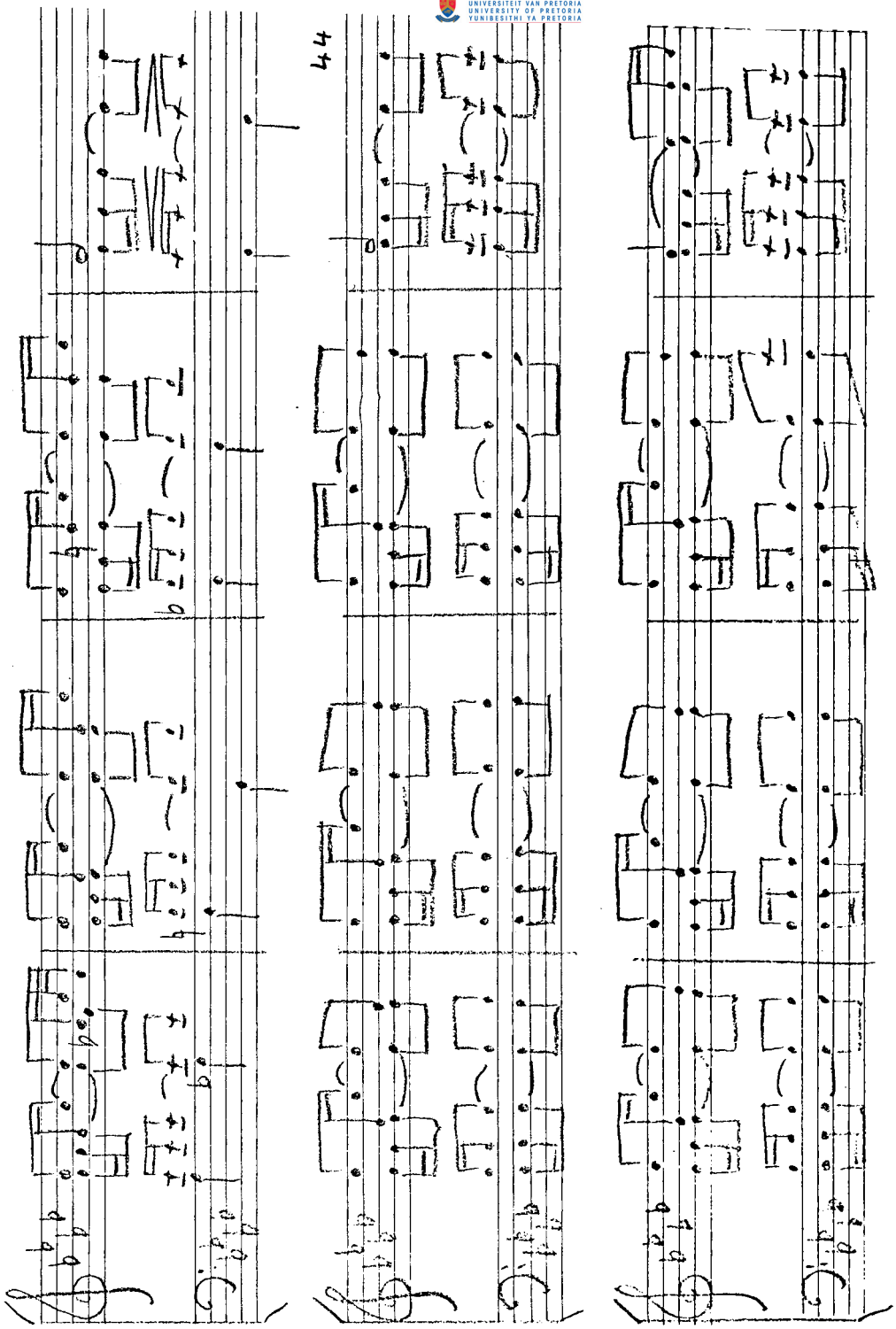

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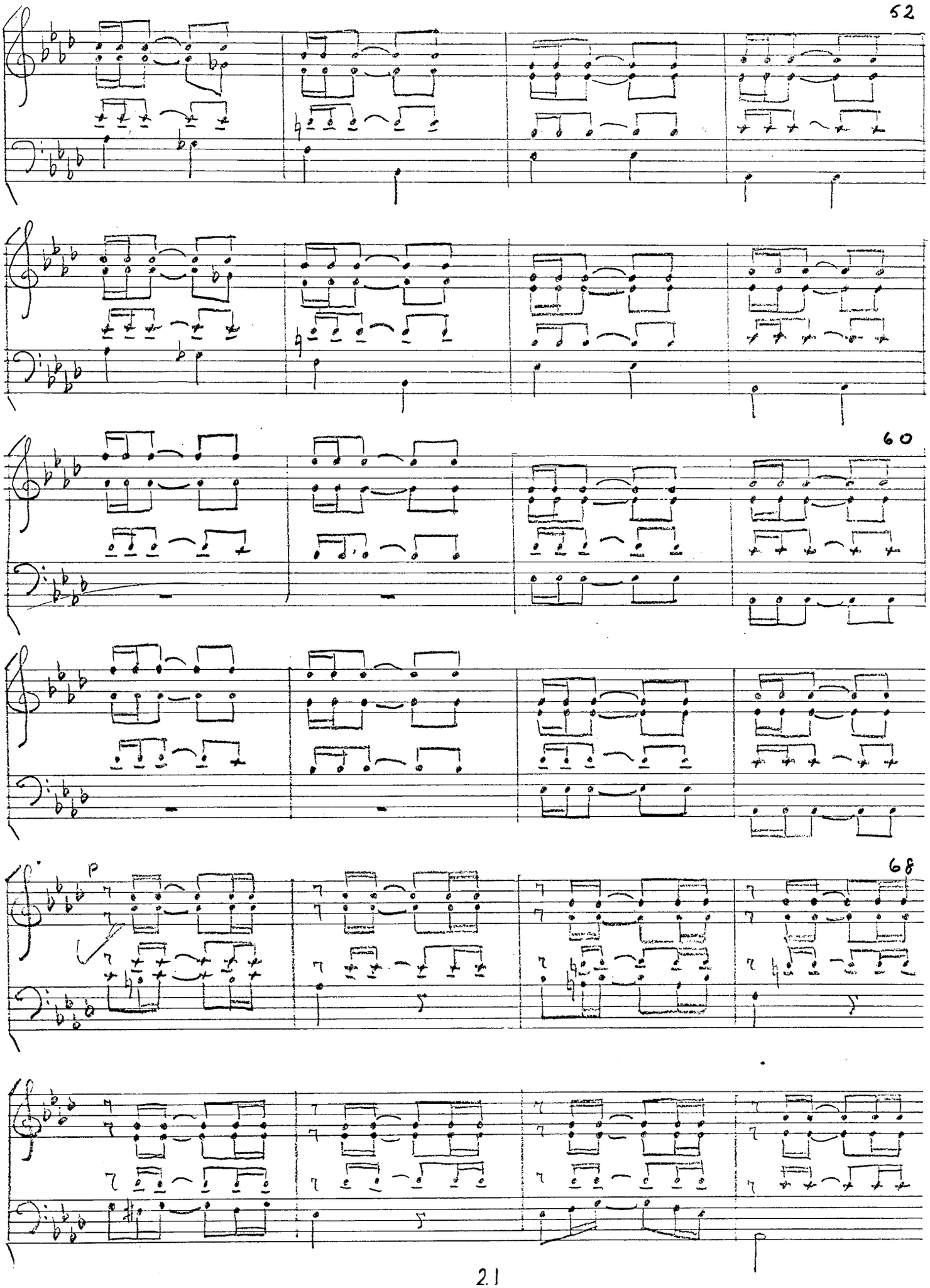

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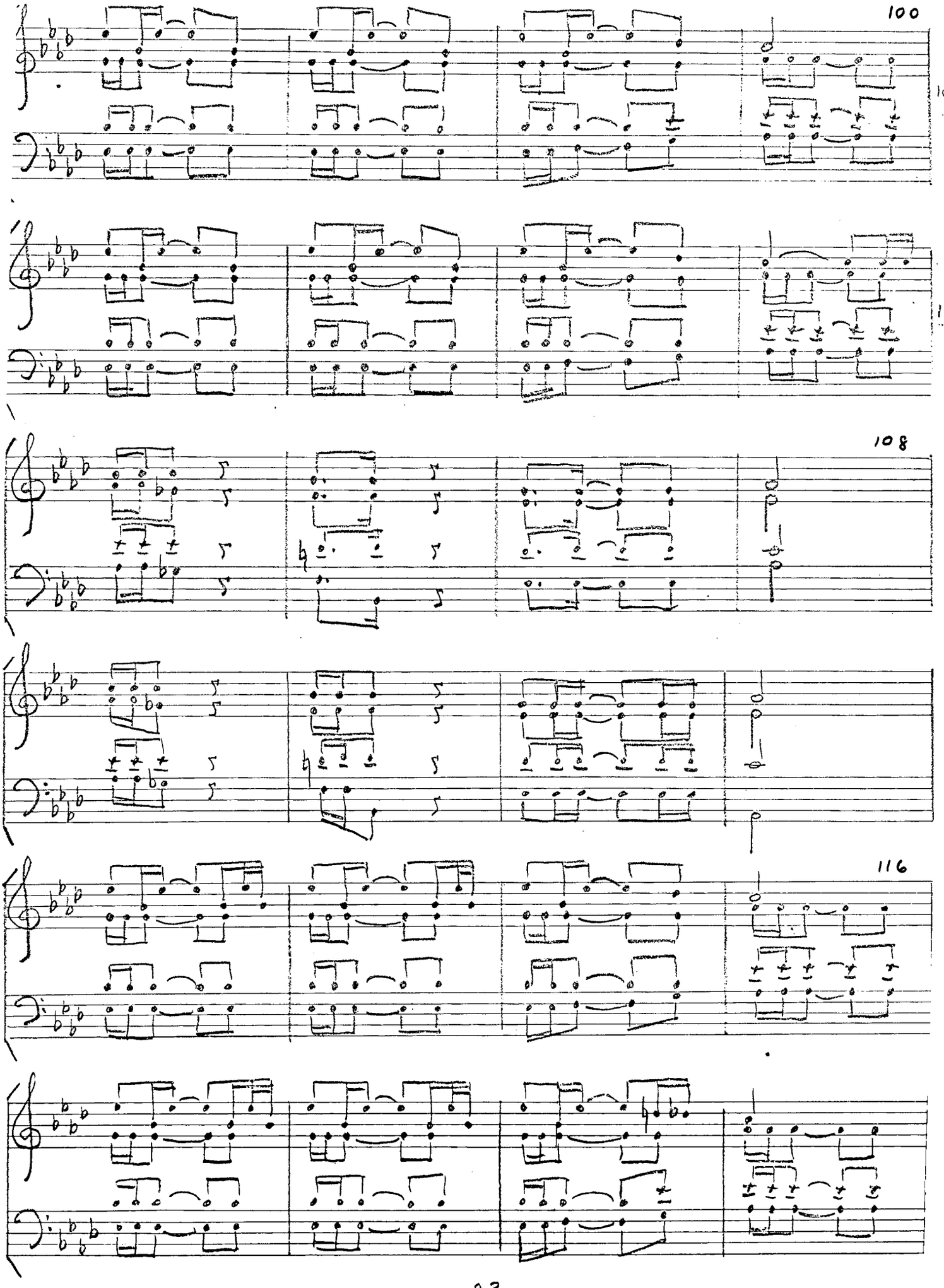

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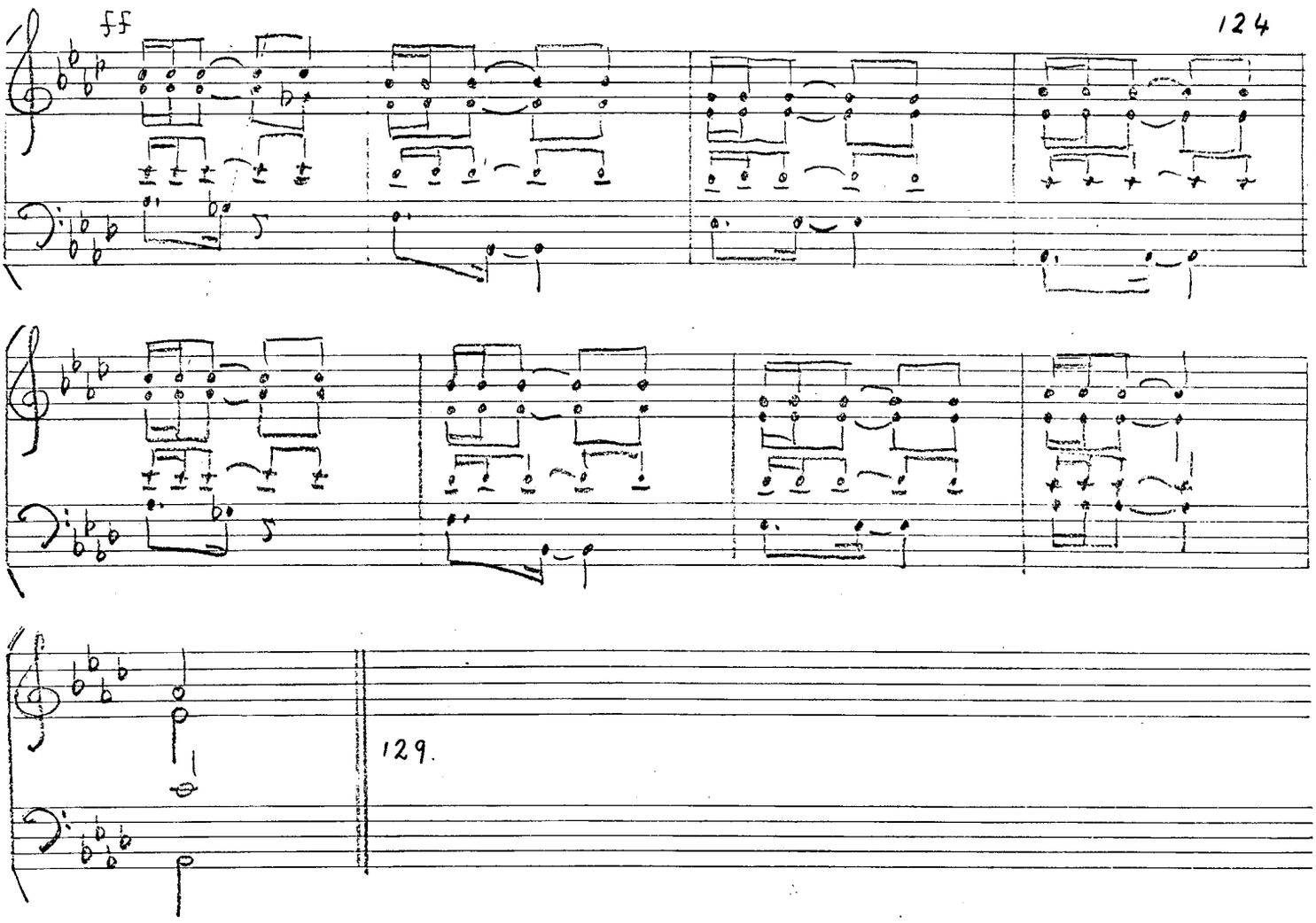

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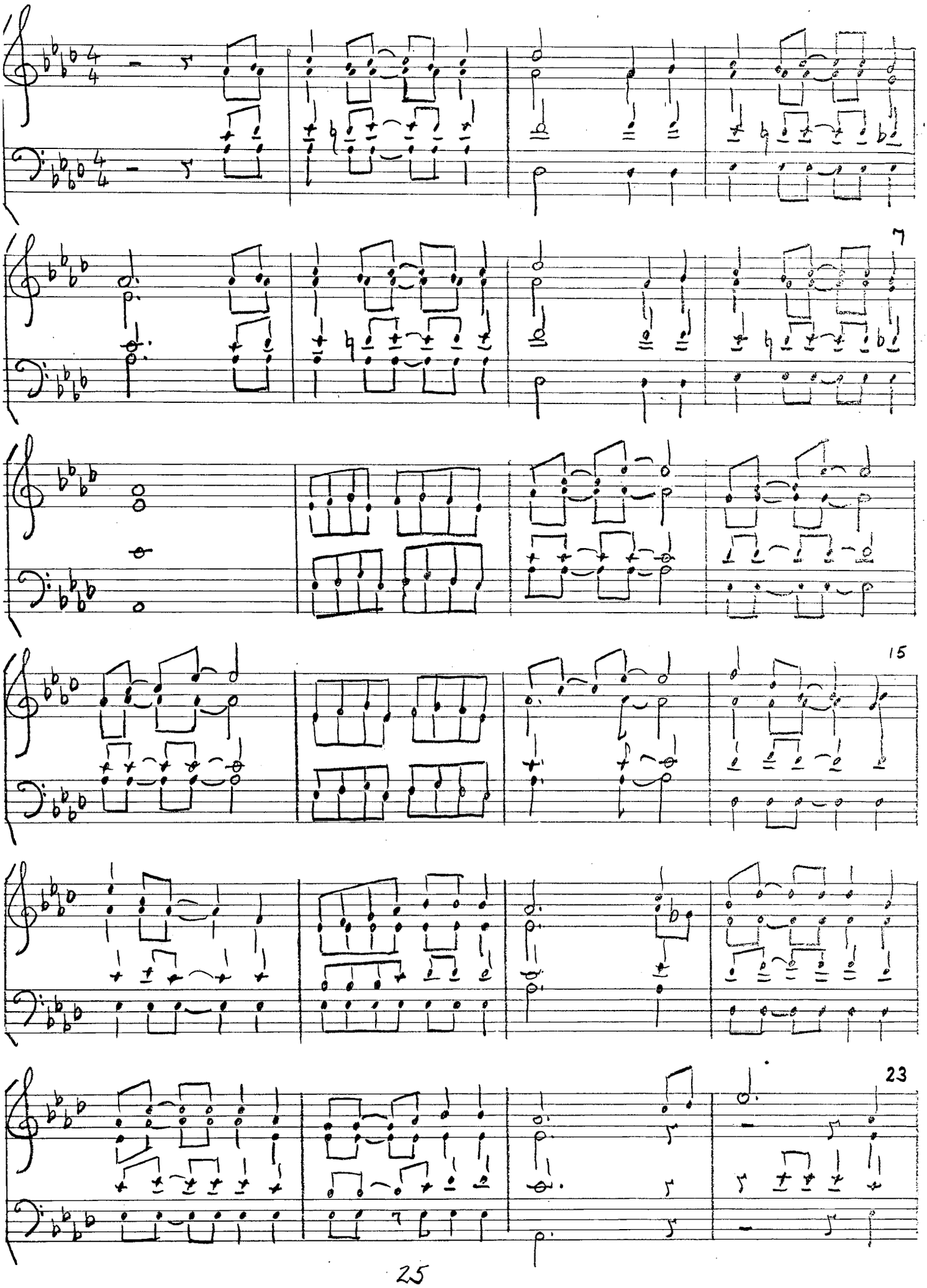

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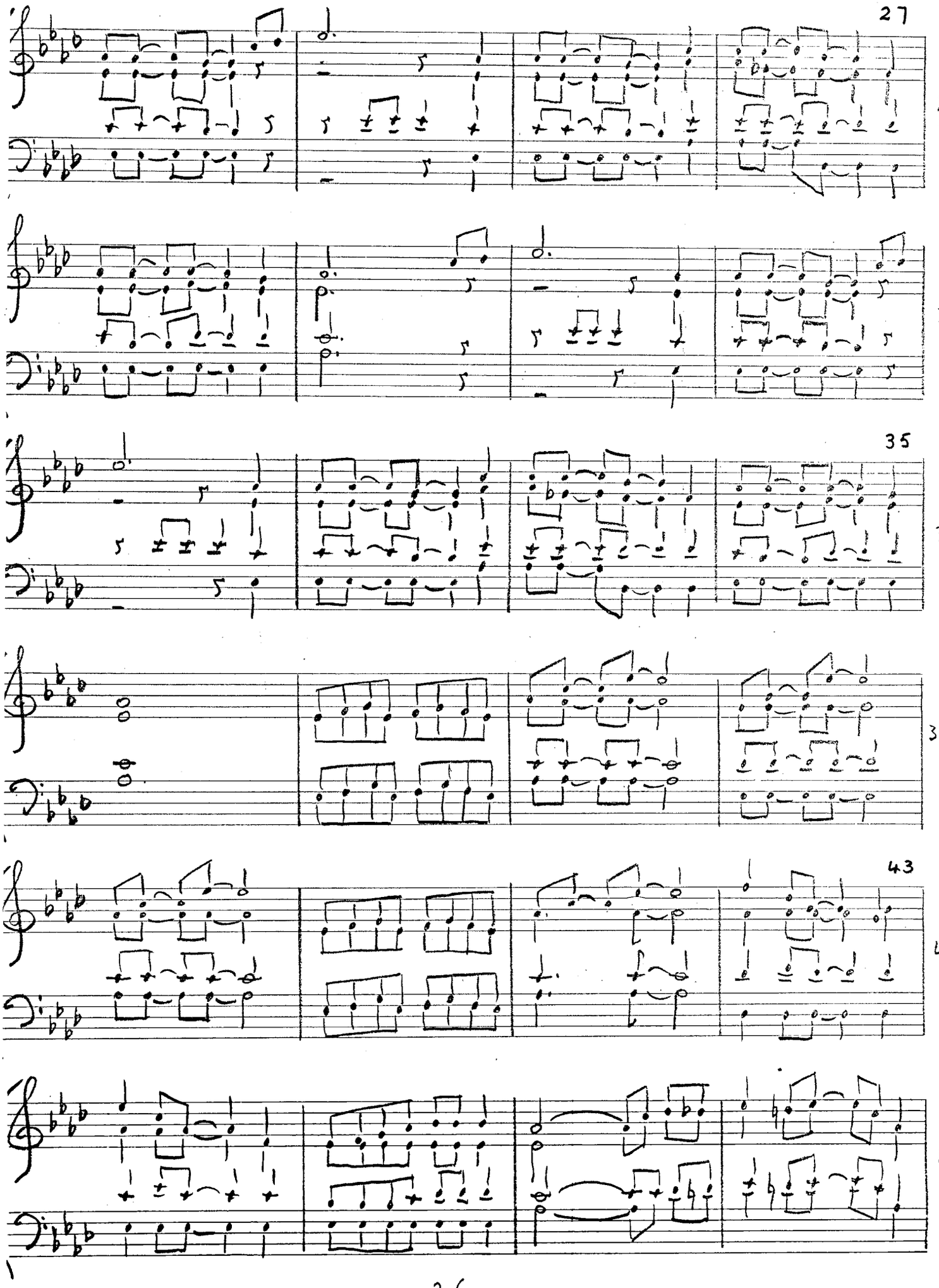

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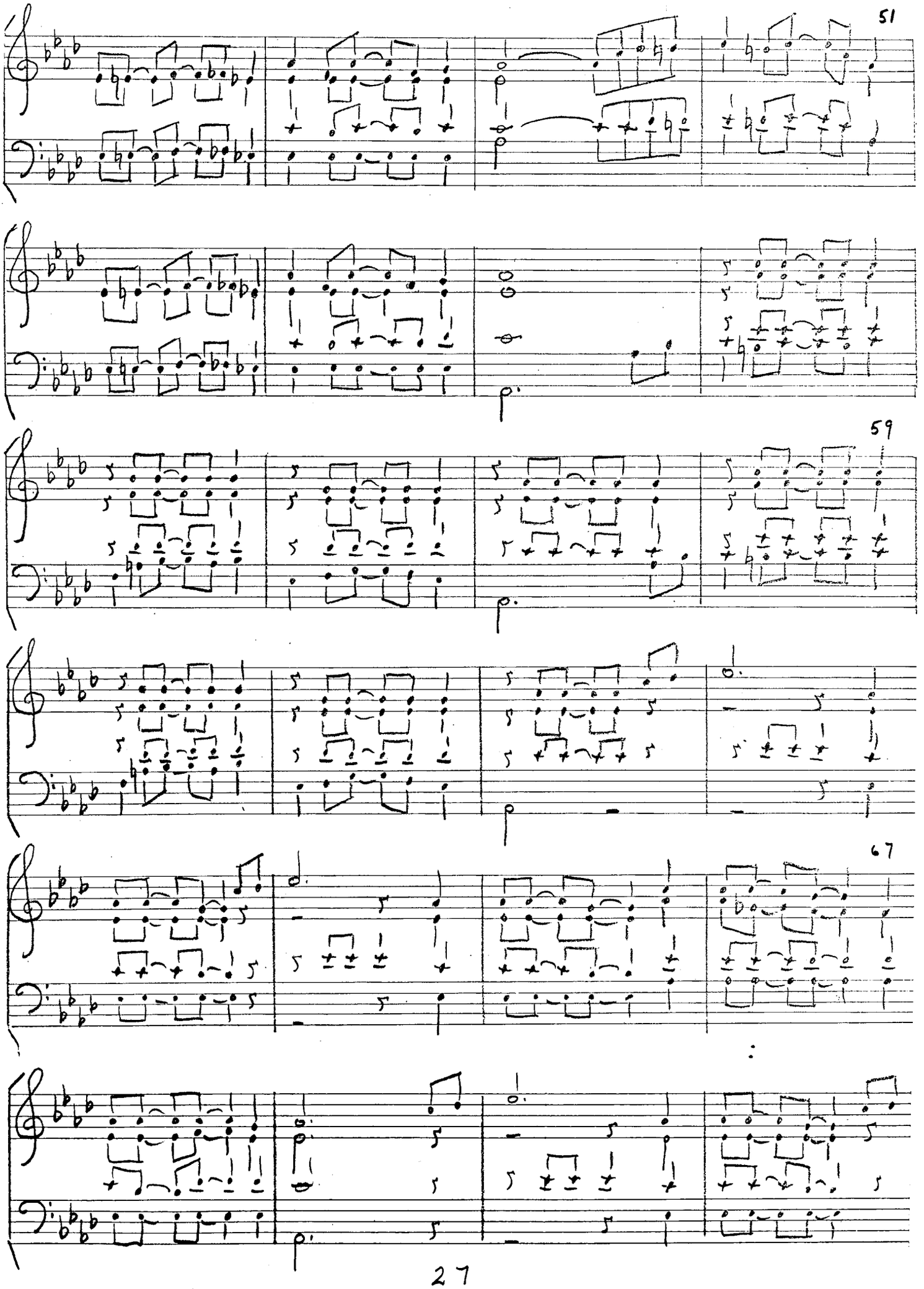

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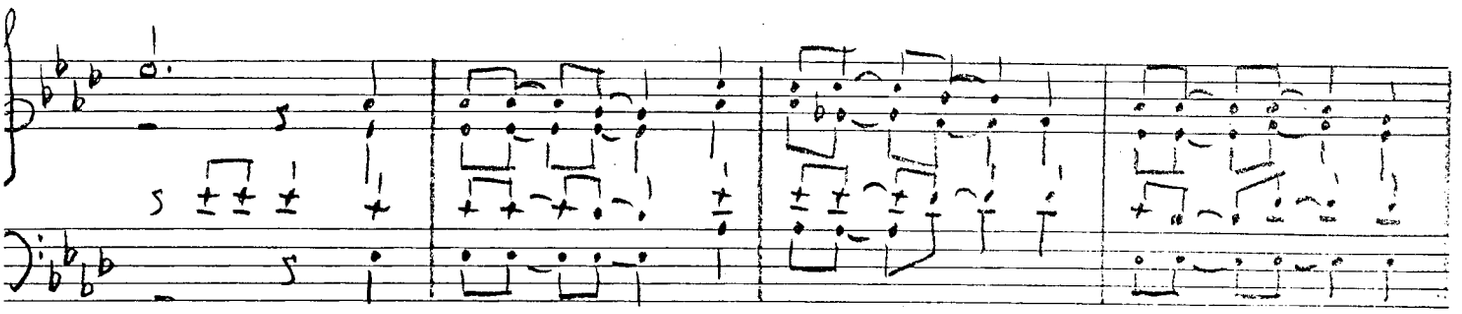

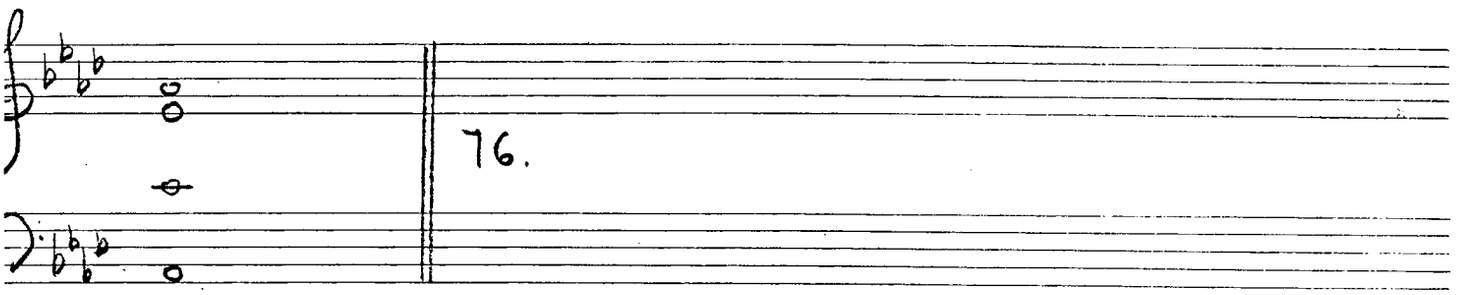

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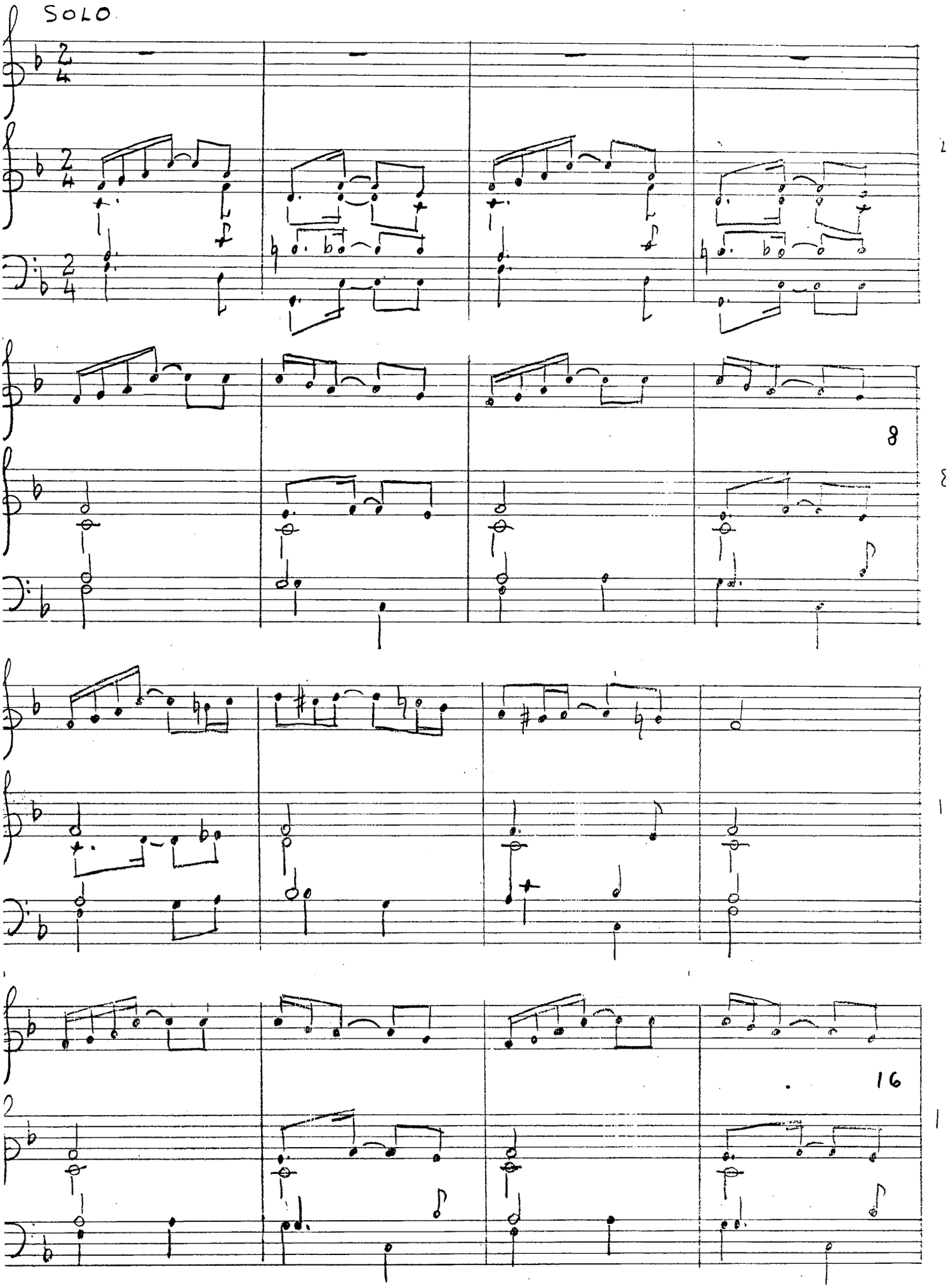
INTANDANE.



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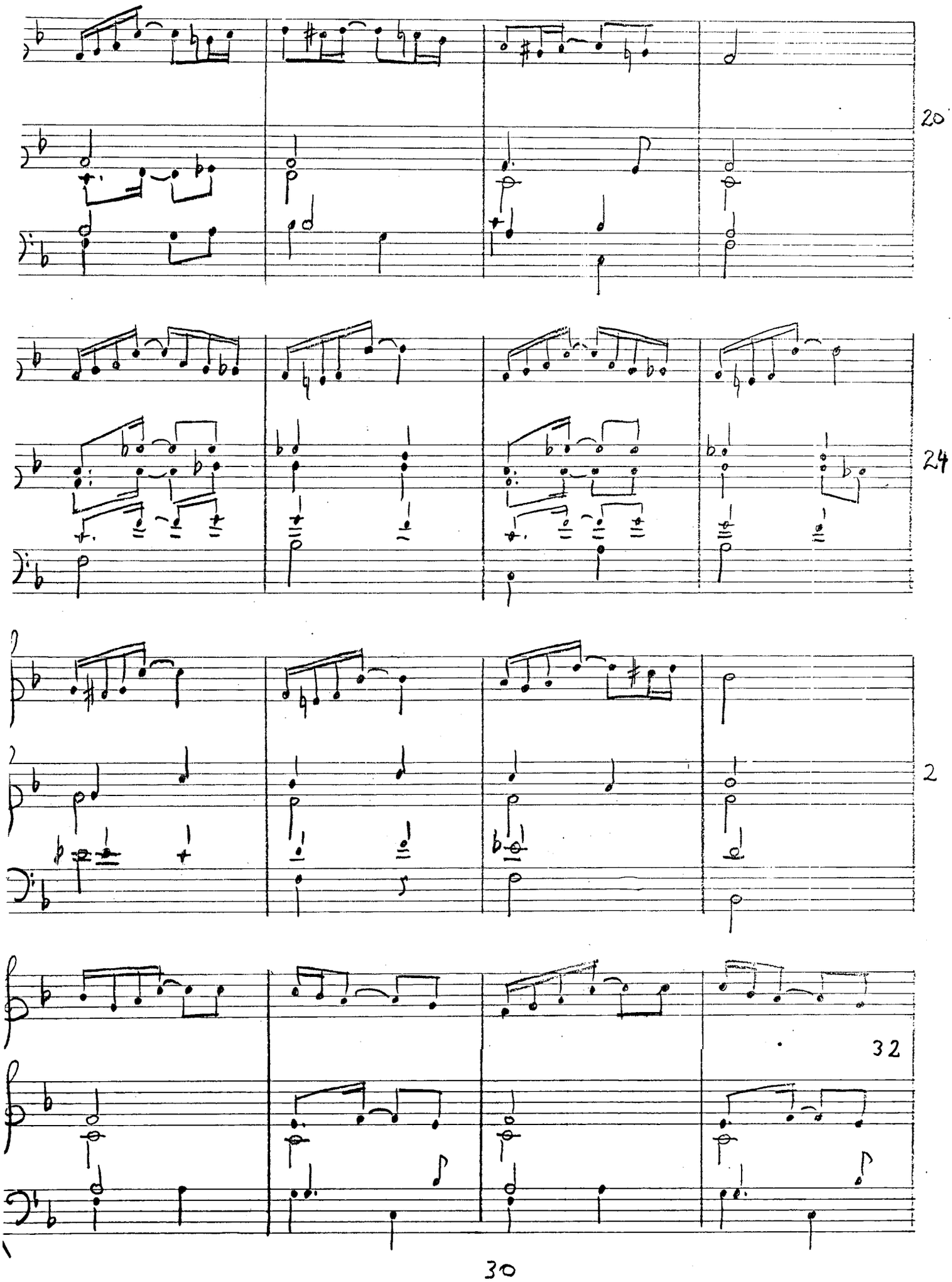

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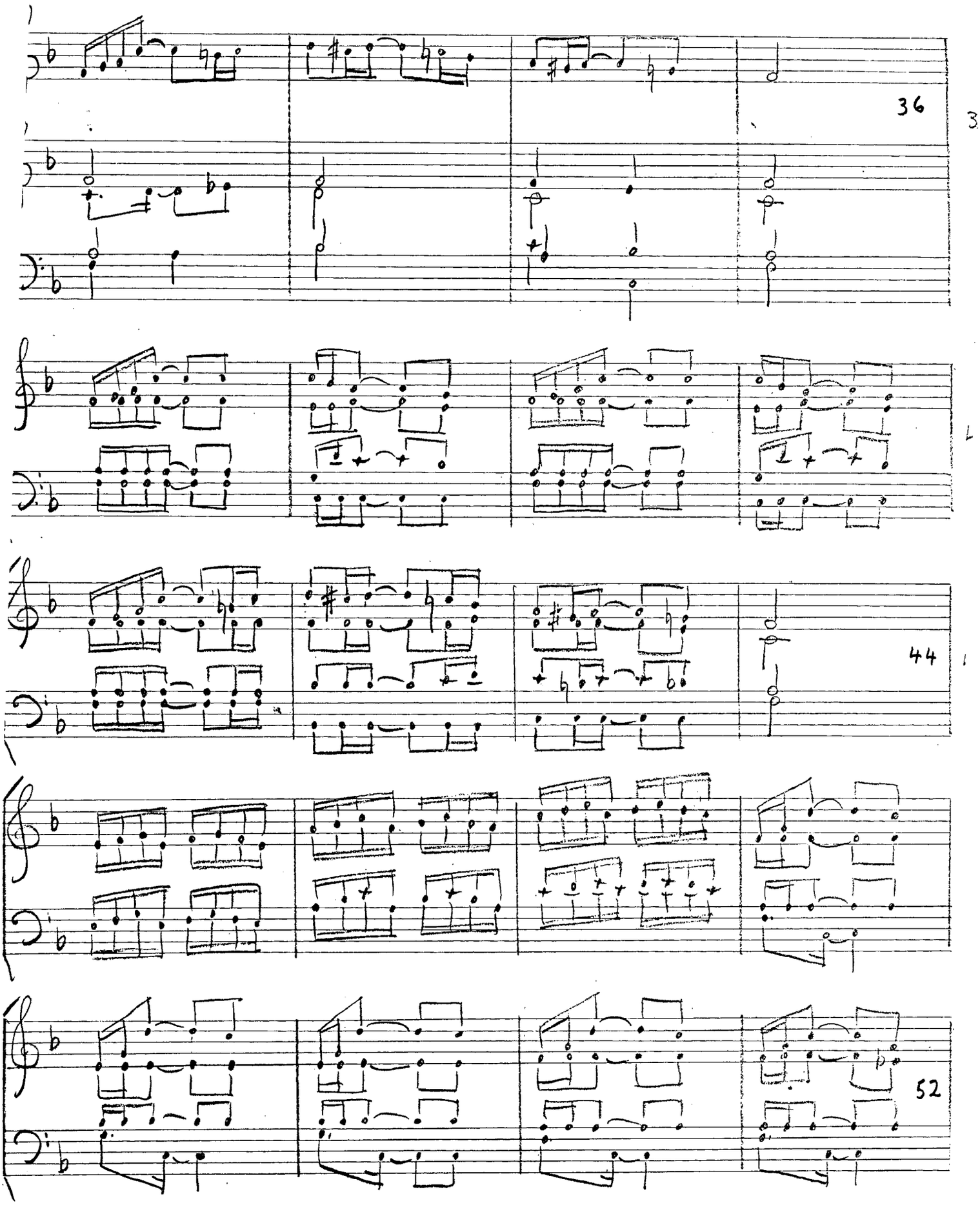

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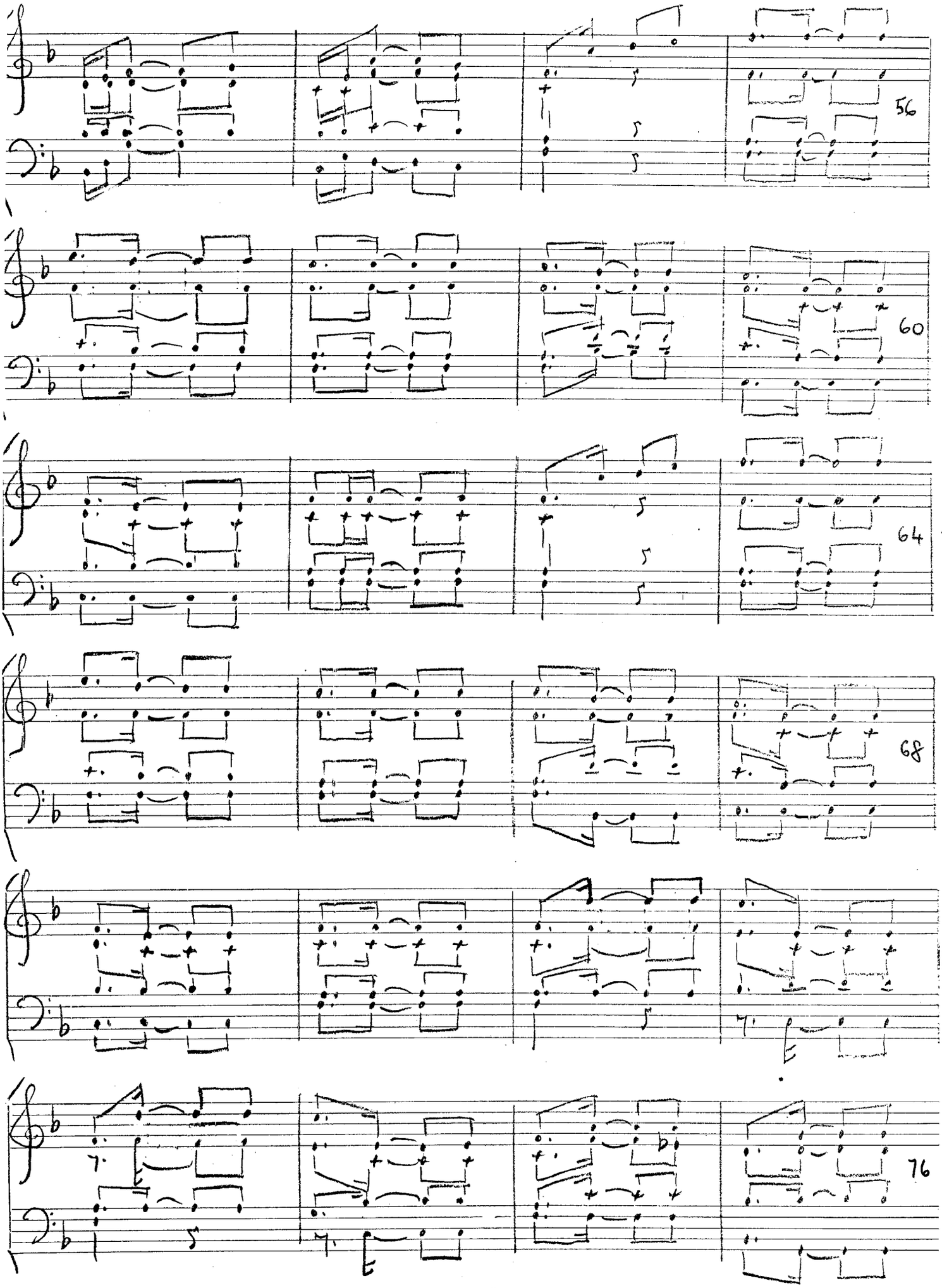

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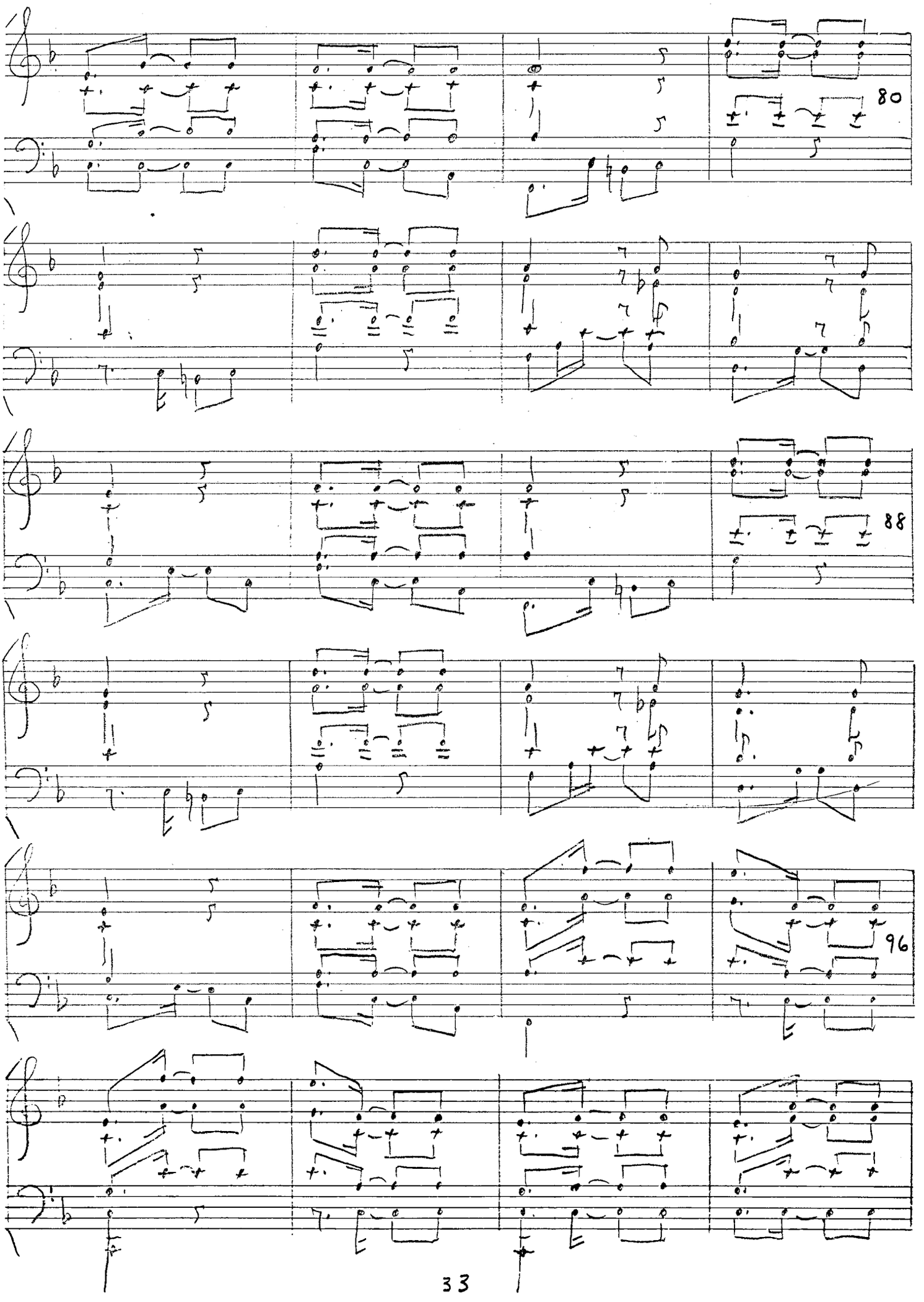

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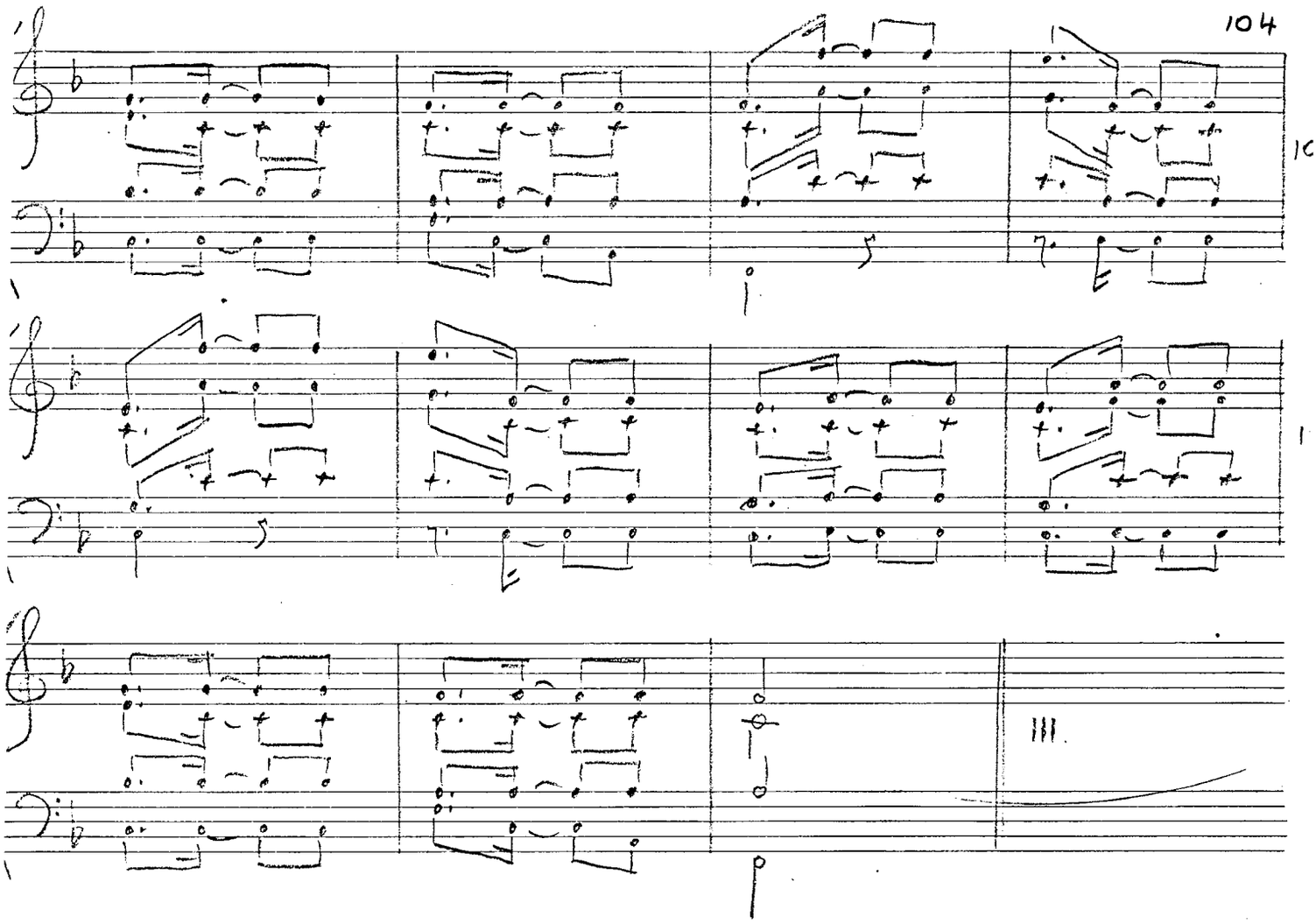
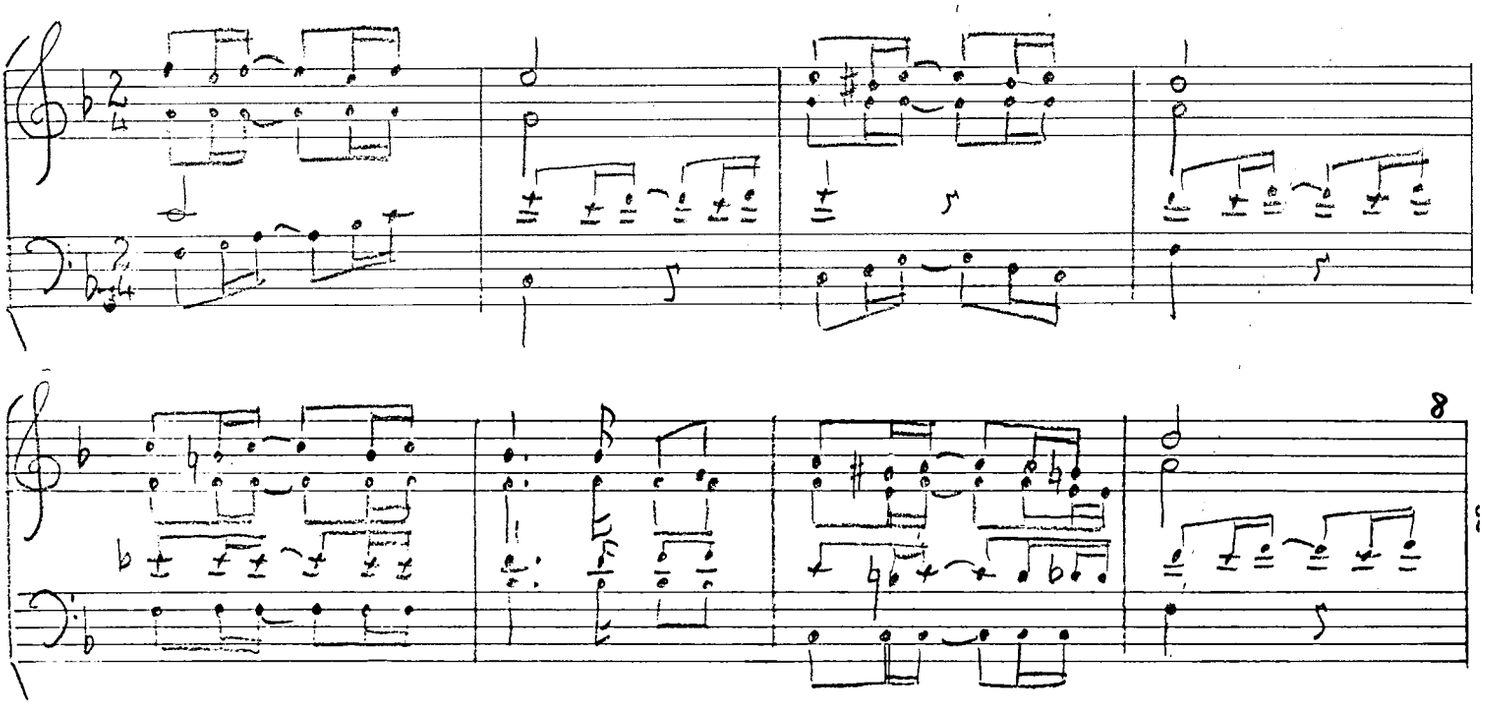


RICKSHA SONG (IXEGWANA).



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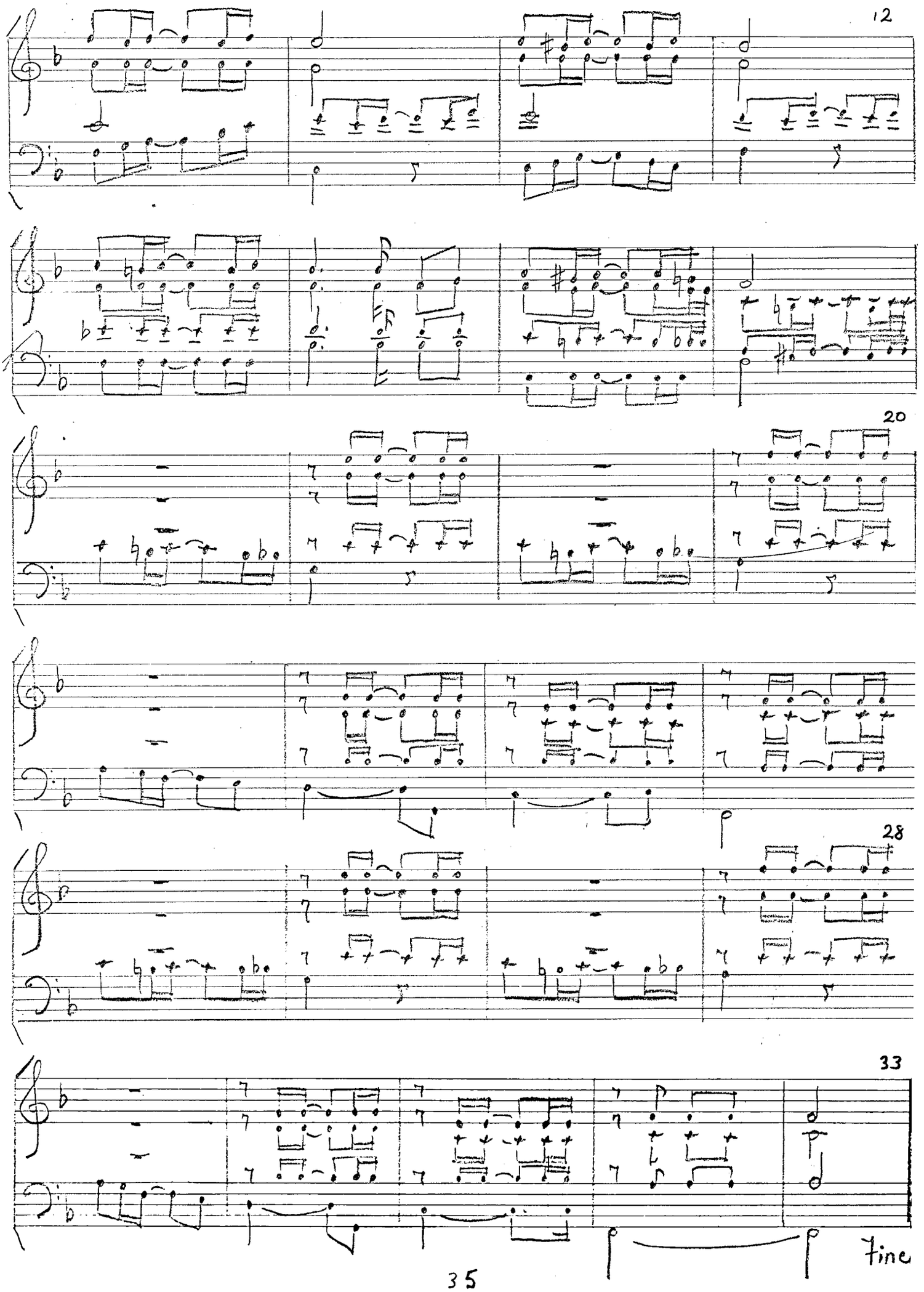

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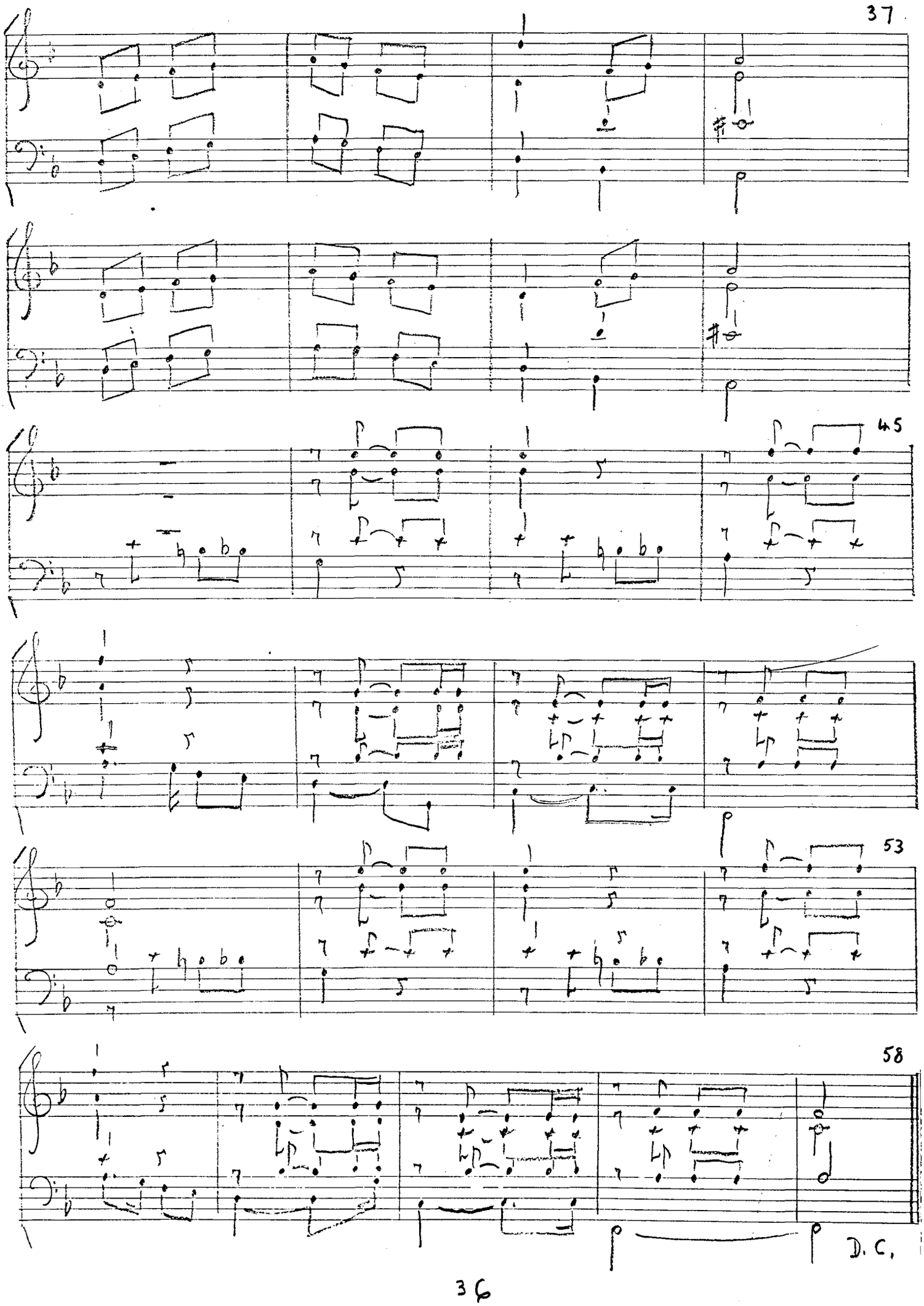

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INFLUENZA

(R.T. CALUZA)

Ngonyaka ka nineteen eighteen saqedwa ukufa
Esikubiza ngokuthi kuyi influenza.
Yaziqeda izihlobo esizithanday,
Ao Mama nao Baba NoSisi noBhuti,
Kwemnyimizi kwaqothula akwasala muntu,
Kwathath' intombi nensizwa,
Kwazikhethel' ezihle,
Kwathatha namabhungu ayebukeka kahle,
Kwathath' amajongosi kwathath' amatshitshi,
Kwathath' izingoduso ezazethenjisiwe,
Kwathath' omakotshana kanye nabakhwenyana,
Kwangathi kukhon' ifelimnyama phezu kwalomhlaba,
Kwas' ongath' izolanda in ombi, nensizwa,
Yabongcono kwabadala yabaqed' abasha,
Ao Mame nao Baba bashiyintandane zihlupheka,
Zinosizi zingancedwa muntu,
Noko namhla sesikhohlwa usiz' okukhulu,
Kwakunjenake endulo Kwababey' eKanana,
Kwathi nxa behlupheka, baqal' ukuzisola,
Kwakuthi nxa bebusa behamba ngentokozo,
Bangacabangi lutho ngay' ongumenzi wabo.
Kwaphumelela labo ababekhonza yena,
Iningi labanye lafa laphela khona l' ehlane.
Siyanilaya nsizwa, siyanilaya ntombi,
Musan' ukuvumel' inhliziyo ngeba ayigewali.

In 1918 there was an epidemic of a certain disease,
This disease was called INFLUENZA.
It killed all our relations we loved,
Oh mother, father, sister, and you brother,
In other families everybody died.
It killed young men and young women,
And chose the best people,
It killed even the handsome and beautiful young ones,
It killed all those who were still in the adolescent stage,
It also killed the ones who were engaged for marriage,
It killed all those who were just married,
It was as if there was a black cloud on earth,
As if it had come for the young ones,
It was better with the grown-ups but bad with the young ones,
Parents left orphans in sorrow,
Worried with nobody to help them,
Well, to-day we have forgotten about the sorrow,
It was also like that, to those who were crossing Canaan,
When they were in difficulty, they regretted,
When all was still well and they felt happy,
They never thought about their Creator,
Only those who worshiped Him went through,
Most of them died in the wilderness,
This is a warning to you brothers and sisters,
Don't give in to temptation.

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U BHUNGCA (AMA OXFORD)

(R.T. CALUZA)

Nxa nivakashela e Thekwini,
Niyozibon' intomb' eziphambili zingena,
Ziphum' emahotela nezintomb' eziphambili,
Niyobon' izinsizwa eziphambili,
Zingen' ehotela lika T.D. zithi woza weta.
Kukhna kudla kuni,
Akubalek' uweta ukudlokukhona,
Zithi leth' isitshulu, leth' ilayisi,
Leta no loz' bifu, nom' inyama yesiklabhu,
Ziza ngez' gubhu imsiko yase merika,
Abanye bafak' istaliyana behamba bebhuncaza,
Bhungca njengomkholwane, bhungca ngesitaliyana,
Manje beza ngama Oxford bags,
Bafake kanye nama double breast coat,
Bafak' izigqok' eziyizi mbenge zamakawa,
Ziyakhind' intombi, zidl' amasilika ayuzayo,
Namabhantsh' akhindiwe ziziqhenya,
Bhungca njengomkholwane, Bhungca nezinsizwa,
Kukhon' izintomb'eziphambili,
kukhon' ezifana no dade nje,
Nezinsizw' ezingasay' emakhaya,
Imihuqa nemigovu,
Zibanjiwe, zibanjiwe Samsen' insizwa,
Iyabagwinya, i Mayville,
Bayakala, bayakala o mam' ekhaya,
Yek' uszi olukhulu' lwezinsizwa,
Kunjani na eGoli,
Zinjan' iziqata eGoli,
Babanjelw' isiqata kanye nesigomfane,
Yiwo lo umvuzo wokuhunguka.

When visiting Durban,
You will see beautiful girls,
Entering hotels with ladies who are in the limelight,
You will also see young men who are in the limelight,
Entering Mr. T.D.'s hotel calling the waiter,
Asking the waiter, "What kind of food have you cooked" or
asking for the menu
Then the waiter will name all the different items,
Then they will say "Bring stew and rice",
Bring roast beef or mutton",
They are dressed in American style,
Some will come dressed in Italian style,
Some come with their Oxford bags,
Wearing their double-breasted coats,
In their big brimmed hats,
With short dresses and expensive silks,
With short coats, braggings,
There were also fashionable girls too,
And also ones just like you and me,
With young men who no more go back to their homes,
Old crooks and hobos,
Men who won't go back because of nice times,
Mayville is the only place for them
Their women at home are suffering.
It is sad,
How is Johannesburg?
How is Johannesburg liquor?
They are being arrested for concoctions brewed in their homes,
That is the price of forgetting your relations.

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WOZA MFOWETU

(R.T. CALUZA)

Saubona Sisi saubona bhuti, saubona Mama saubona Baba,
Size lapha nje ngendab' enkulu yokufun' umfowetu,
Washiy' umakoti nabantwanyana bavahluphekaya,
Wahamb' etuzobasebenzela lapha manje kupel' iminyaka,
Emihlanu singaz' ukuthi washona phina akasabhalel' umakoti,
Abantwana babe banga usizi,
Uphina sitshelen' nxa ekhona,
Musucasha wemfowetu vela bo vela wena mfowetu,
Woza siyakufuna uyafunek' ekaya,
Woza musikucasha ngabanye woza lana,
Nangu siyambona kona la,
Woza sifun' ukubuya nawe mfowetu,
Uyubon' abantwanyana,
Vela bo vela mfowetu, woza siyakufun' ufunek' ekaya,
Woza musukucasha ngabanye woza lana,
Nangu siyambona kona la nangu sifun' ukubuya nawe, mfowetu,
Uyobon' abantwanyana mfowetu,
Ubanjwe umbuso walelizwe,
Liyoba linyelako sit' woza sihambe,
Masity' ekaya make siyobon' abantwanyana.

Hallo sister, brother, Mother and Father,
We have come here to look for our brother,
He left a bride at home and the children are starving,
He left saying he was to work for them but it is now years
that he has left home,
Five years have passed, not writing to his bride,
His children are a disgrace,
Where is he? Tell us if he is around,
Don't hide away, come out brother,
Come we are looking for you,
Here he is we can see him,
Come, we want to go back with you,
You should go and see your children,
Come out brother, we are looking for you,
Here he is, we can see him, we want to go back with him,
To see his children at home,
The nice things of this world make you not want to go home,
It will only be one day that you will think of home,
Let's go to see the children.

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INGODUSO

(R.T. CALUZA)

Sikhelel' umtaka Baba abambopha len' eGoli,
Wae zibiza ngokuthi unguMqafiqafi yena,
Waboshwa zimbangi zase Rautini, Rautini, Rautini,
Zamfakel' utshwal' endlini, yake zase ziyakombisela
abaseshi nonongqayi,
Bamfikel' ebusuku umtakababa bamshaya ngezinduku.
Bati hamba mfana uyisigebengu uthengisa ngotshwala,
Washiya ingoduso, ingoduso igoyil' ekhaya,
Way' eqonde umsebenzi esebenzel' ingodus' ekaya,
Waboshwa zimbangi zase Rautini, Rautini, Rautini,
Zamfakel' utshwal' endlini yake, Zase ziya kombisela
abaseshi nonongqay,
Wa qal' ukukhumbula ingoduso yakhe kanye nakubo.
Lapo bemthata bemqondisa endlini emnyama yase Marshall Square.
Zamuxaka, zamuxaka isinsizwa zabaseshi,
Zamubamba, zamubamba ngebhantshana zambopha,
Washiya ingoduso ingoyil' ekhaya,
Nankoke umvuzo, nanko umvuzo wokukhohlwa yingodus' ekhaya.

We feel sad about our brother who is being arrested in
Johannesburg,
He called himself a clever man (Mqafiqafi)
He was arrested because of jealousy from rival groups in
Johannesburg, They put liquor in his room, and called
the Police,
They got to his house at night and gave him a hiding,
And drove away saying he is a criminal selling liquor,
He left his engaged woman at home,
He meant to work for her,
And got arrested through jealousy, from rival groups,
He started thinking of his engaged woman and his home,
When they arrested him and took him to jail,
He was handcuffed by the detectives,
They caught him by the coat and handcuffed him,
He left his engaged woman sad at home,
That is the price of forgetting your engaged woman at home.

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UMTHAKATHI

(R.T. CALUZA)

Kwaku khon'umthakath'omdala owayedqed'abantwana
Waye fuy'imfene nemkhovu ethakatha ngay'anabtu,
Wagibel'imfene yakhe eyethakatha,
Wahamba waqondes'bayeni somnumzane,
Wafika khona wazibulal'inkomo,
Wayekad'emsongela et'uzomlungisa,
Ngenyimini imfene yakhe yaselwa,
Bay'ifica ngasesibayeni iququbele khona,
Bayixosha yaze yayongen'ekhaya,
Ngeny'imini bambamb'egibele imfene,
Eqhub'imikhov'edlamashiqa nensipoo,
Isalukazi somkhovu sifak'isidwatshana,
Nempunga ka mantindane,
Umthakath'eququbele phezu kwamfene yakhe ithi bohoboho,
Baneshay' udwendwe beqonde phambili
Beqondukubulala umuzi wenduna.
Imikov'abafana boqunga abadlamashiqa,
Imfene yomthakathi yakhwela phezu kwendlu
Wafika emnyango wanyukuz'umnyango,
Kwavuka umame wavus'abantwana washo wathi,
Yini lena enqonqot'emnyango,
Imfene yayiqholosha izingeza umnyango
Sondelani kimi ninazingane zami,
Yayingek'induna, yayipuz'utshwala,
Yini leyo, yinile enqonqot'emnyango,
Ngizokwenzenjani nalabantabami,
Maye sfa namhlanjena nalezingane zami,
Kush'umame ez'umtakathi.
Kwathi kusenjaloke kwafik'izinsizwa
Zamubamba zamuqhuba zayomkhobola,
Kwakukon'isalukazi sifakisidwatshana.

There was an old witch which had finished people,
He had a monkey and a tokoloshe bewitching people with them,
He rode his monkey, going to bewitch,
He went to a certain man's kraal,
When he got there he killed att the cattle,
He had vowed that he would 'fix' this man,
One day the monkey did not leave the place in time,
They found it next to the kraal.
They chased it until it reached its home,
One day they caught him riding a monkey,
He was driving tikoloshes, eating nuts and soap,
A monkey granny had a dress on,
And a grey-headed old monkey,
The witch was seated on the monkey and it was bleating,
They were moving in rows, forward,
They aimed at destroying the Ndunas home,
Tikoloshes, a very stubborn type of creature,
The witches monkey climbed on top of the house,
When reaching the house he moved the door.
The women in the house woke up and woke the children up,
And said 'who is this knocking at the door',
The monkey started moving around the door,
'Come nearer me my children' said the woman,
The Nduna was not home, he had gone to drink beer,
'What is that? Who is knocking at the door?'
'What will I do with my children'
'Oh, we shall die to-day with my children'
Said the woman noticing the Witch,
At that moment, suddenly a group of young men arrived,
They got hold of the witch and drove him away to kill him,
There was an old lady with a skin dress on.

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RICKSHA SONG OR IXEGWANA

(R.T. CALUZA)

Ngabon'izegwana limbet'ingubo limhlophe lithe qwa, ikhanda
kanye nezinyawo,
Ngabon'ixegwana limbethingutshana limhlophe lithe qwa
ikhanda kanye nezinyawo,
I Rishalam lifak'izimpondo ligcobe nezitho lifana no
Ricksha bakithi,
Lasuka lahamba laqonda ko ricksha latatu Ricksh' dolobheni,
Ngalibona ligxum'emgwaqweni lihamba lifun' elingabathwala,
O, Ricksha Nkosi, baas, miss mina tata wena round the town.

I saw an old man wearing a blanket, grey headed and
spotlessly clean,
My ricksha wearing horns with shining legs with vaseline
like our Ricksha (Durban)
He went to other Rickshas and hired a Ricksha in town,
I saw him jump-jump on the road looking for passengers,
'Oh a Ricksha Sir, Miss, I will take you round the town.'

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INTANDANE

(R.T. CALUZA)

Ningibona nginje nje nje, ngiphuma kwe lase Natali,
Ngizofun'umntaka bab' ose washi izintandane,
Washiy' umhlolo kaz' ekaya wath' uzosebenzela yena,
Kodwa noko wafika lapho kungayi lubuyayo,
Wafika le kwankom' isengwilele lapa bantu bedonswa ngama kenhe,
Wazibona ezimhlophe wakhohlwa ykho konke.
Ngiboniselen' intandane, ngibonisel' imntaka Baba,
Ungishiye ngedwa ngingedwa qwaba umntaka mama.
Nakokuwe mfan' oshiy' umama ehluphek' ekaya,
Eswal' ukuth' udlani naz' izinyambezi zakhe,
Ekhalela wena mfana, esho ethi maye maye, yek' umntanami.
Mus' ukulibala utshwala, utshwal' isimence esidakisayo,
Mus' ukulibal' ezimhlophe bes' uyakohl' ukut' uyadingek' ekaya.
Yini na we bhuti, kwenzenjani Bhuti waphe nduk' umbhunguka, wase Rautini,
Walibala ao shumbu wayephuza ismence waphend' ukumphupe umgovu wase Rautini.
Izimbiza ezimhlophe zithi fika woza mfana sizohamba nawe sikunik'okhala ngako,
Zamuxhag' umfana zamqondis' ekaya
Zath' ukufik' ekaya zamnik' utshwala
Washiyo umhloloka' ehluphek ekaya,
Way' ekhal' umame ethi yekumntanami.

As you see me like this, I come from Natal,
I have come to look for my brother who left orphans at home,
He left a young woman at home and said he was coming to work for her,
But he landed in a place where nobody returns back home,
He landed in a place where you can be milked, sleeping,
He saw the while mountains and forgot everything,
Please tell or help me look for my brother,
He left me alone,
There it is, you young man, who has left a woman struggling,
Not knowing what to eat, full of tears,
Crying for you young man saying 'Oh, what about my child or son!'
Stop drinking beer, beer makes you drunk,
Stop drinking and forget that they want or need you at home,
What's wrong with you brother, you have turned to be a nomad of Johannesburg,
You have forgotten people who drink as you do, have turned out to be a hobo of Johannesburg,
Drinks are very attractive for young men in Johannesburg,
They make a young man follow them,
And when you reach home you still drink,
You left a woman suffering at home,
Your mother is crying about you young man.

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ISANGOMA

(R.T. CALUZA)

Ngabon' umame efakizinyongo, ekhanda lakhe, kukhon' imiyeko,
Kwathi lapho ngimubonayo, ngamangal' impela,
Ngathi wenzeleni lokhu na?
Bati yisangoma bati wuye lo onuk' abathakathi.
Bati uyelo, uyelo, inyangakaz' enkul' inyanga nkulu,
Sachit' amathambo phansi basho bati yizwa wena mngoma,
Sashikisha sati shayanizandla sati yey eye,
Sengiyamubona umuntu obulale lengabe yakho.
Ibulewe yikhehla ngokuba kuyiy' indlalifa.
Bat' ukuzwa lokw' ababtu bashay' izandla.
Bamemeza kakhulu bethi yizwa mngoma
Balibam' ikhehla elalinukiwe balimis' ebandla, phambi kwamadoda.
Latike ibandla makabulawe kanye nawo wonke umuzi wakhe.
Zehlik'mizihlathi empungeni endala yaqal' ukukhala, ikhalelabantwana,
Zayibamb' izinsizwa ngesidlozana zathi pambili mthakathindini,
Sabakhomba sabakhet' esibazondayo sithi uye lo naye lo umthakathi,
Yimala, nawela bathakathi ndini.
Babulawa labantu ngokuba sasibazonda,
Kodwa nok' abantu bamemeza bethi yizwa wena ngoma.

I saw a woman wearing bladder skins on her head with beads,
And when I looked at her, I was astonished,
I asked her why she was dressed that way?
They said it's a witch-doctor.
They said this is the great witch-doctor,
She threw her bones down,
She started with her witch-doctor actions,
Yes, I now see ('smell') the person who killed your child.
Your child is killed by an old man because your child is an heir,
And when the crowd heard that, they clapped their hands.
And started saying 'Yes witch-doctor how right you are.'
They went for the old man who was pointed out by the witch-doctor and took him to the men,
The men (council) sentenced him to death together with his whole family.
It was a sad sight and the old man started crying for his children,
They took him by his hand and drove him saying 'Forward you, Witch',
She started pointing out all those she hates saying 'You, this one and that one',
'Stand there and here you, witches'
All those people she pointed out were killed because she didn't like them.
They all kept on saying "Yes witch, yes witch."

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