

**TRANSMITTING HISTORICAL PRACTICES
TO PRESENT REALITY**
**A Biography and Anthology of Brother Clement Sithole's
Music and Work with *Inyoni Kayiphumuli Children's Home***

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PREFACE

ACKNOWLEDGEMENTS

I extend my deepest gratitude to Brother Clement Sithole, who has been an amazing person to work with. I have really appreciated his commitment to the success of to my Masters degree. I would also like to thank the children from the *Inyoni Kayiphumuli Home*, in particular Zama Ngema who helped me to translate some of the song lyrics. I am very grateful for the support and encouragement given to me by my supervisor Dr. Patricia Achieng Opondo. I also acknowledge the assistance given to me by Ms. Kathryn Olsen and Prof. Beverley Parker from the School of Music. I thank Prof. David Dargie, for his help, and generosity. I thank my family; my three sisters Sally, Jessica, and Ceridwen, and my parents Megan, and Kevin Treffry-Goatley for their support, inspiration, and love. I thank Tulio De Oliveira for his love, positive energy, and companionship. I greatly appreciate the funding received from the *University of KwaZulu-Natal*, *South African Music Rights Organization (SAMRO)*, and *MMino South African Norwegian Music Education Programme*.

ABSTRACT

This thesis is a detailed biographical review of Brother Clement Sithole's life.¹ This thesis traces Brother Clement's musical development, his acquisition of indigenous musical knowledge, and his application of this knowledge to his present experience. The purpose behind my enquiry is to further understand the relationship between historical musical practices and the present world experienced by the individual. What is the impact of past indigenous musical performance on the performer? Is indigenous musical performance an effective way for displaced people to alleviate alienation and disjuncture? What problems, complications, and contradictions are encountered by an individual when they attempt to use past musical practices to express their contemporary experience?

The thesis is divided into six chapters. Chapter One is a general introduction to the Master's project. Chapter Two highlights Brother Clement's early years, and presents discussions related to the musical practices and cultural ideas acquired during this period. Certain childhood events are analyzed for the impact of these events on Brother Clement's later development. Chapter Three concerns Brother Clement's religious vocation and his liturgical compositions. Brother Clement has composed a number of religious songs for the *umakhweyana* bow and choral songs for Catholic Mass. In his compositions, he combines the text of the Catholic liturgy with indigenous Zulu musical styles. I discuss how indigenous Zulu music has assisted Brother Clement to create a sense of individuality, place, and belonging within the context of the Catholic community. In addition, I analyze how these compositions have brought a sense of continuity to his life through easing the tension between his commitments to the Catholic Church on the one hand, and to Zulu culture on the other. I also discuss some of the problems, and complications, which Brother Clement encountered when he attempted to introduce these indigenous musical styles to the context of the Catholic Church.

¹ In this thesis, I use the name Mpimbili when referring to Brother Clement Sithole's formative years, since this is the name given to him at birth. In 1956, Mpimbili was baptized and his name changed to Albert, therefore when referring to these years I use the name Albert. In 1965, Albert takes his first vows as Benedictine brother, and his name changes to Brother Clement. Following this final name change I use his current name, which is Brother Clement.

In Chapter Four Brother Clement's work as a caregiver within his community is introduced. In the late 1980's, he opened a children's home to cater for needy children from the Vryheid area. Brother Clement is fully responsible for these children. In the home, the children practice and perform indigenous music on a regular basis. Brother Clement has named all of his musical work, including the children's home "*Inyoni Kayiphumuli*" which translates from isiZulu as "the bird that does not rest." The name is descriptive of his work within the abbey as a monk, and his continuous effort to transmit indigenous Zulu music and heritage to the youth. I focus on the impact of Brother Clement's work, and of the indigenous musical practice on the children from the *Inyoni Kayiphumuli Children's Home*. I analyze the relationship between the performance of past indigenous Zulu music and the introduction of certain moral values to the youth, and examine the relevance of these values in the context of contemporary South African society, in particular the national HIV/AIDS epidemic. Chapter Five provides a self-reflexive account of the creation of the accompanying video anthology. I discuss the relevance of video documentation in ethnomusicological study and analyze the relationship between the video and the written text presented in the thesis. Chapter Six serves as a conclusion to the thesis and presents an analytical summary of the project outcomes. I highlight the significance of this project and make some suggestions for future scholars undertaking similar research.

DECLARATION

I the undersigned hereby declare that the whole thesis, unless specifically indicated to the contrary in the text, is the candidate's own original work. I have not submitted this thesis in part or in whole for a degree at any other university. The statements made and the views expressed are solely the responsibility of the author.

Signed by

Astrid Treffry-Goatley

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CHAPTER ONE

INTRODUCTION

1.1 Introduction to Personal Background and Past Work

In 2000, I was a second year student in the *African Music and Dance Programme* at the *University of Natal* Durban.² Brother Clement was my *umakhweyana* teacher.³ He would journey weekly from *Inkamana Abbey*, which is located on the outskirts of the northern KwaZulu-Natal town of Vryheid. *Inkamana Abbey* is approximately three hundred and fifty kilometres from Durban, and this journey took Brother Clement at least four hours by public transport. I remember the first lesson clearly; my initial impression of Brother Clement was of an individual with a great depth of knowledge and experience. This gave him an air of authority and wisdom. I recognized my *umakhweyana* lessons to be a unique experience in my life. One of the requirements of the *African Music and Dance* course was a documentation report. In the report, I included a biographical section on Brother Clement. Through the biographical interviews, I came to know more about Brother Clement's life and was fascinated by his story. I became aware of the tremendous effort he has made throughout his life to ensure the survival of indigenous Zulu musical forms including the *umakhweyana* bow.

One of the highlights of this time was our class outing to *Inkamana Abbey* on the 3rd of May 2000.⁴ Kevin Treffry-Goatley (my father) drove us there in his vehicle. We spent most the day at the *Inkamana Abbey*, where we met and performed with children from the *Inyoni Kayiphumuli*

²Dr Patricia Opondo is the Director of the African Music and Dance Programme at the University of KwaZulu-Natal, formerly the University of Natal, I was a student in this programme for two years from 1999-2000, refer to Appendix 4a: Ngidi, T., 1997. Notes in History. *Sunday Tribune*, 2nd November, p.2 for more information.

³ The *umakhweyana* is a single-stringed, braced bow of the Zulu people of South Africa, most commonly associated with young unmarried women who played it when performing daily chores or alone in the evenings when missing loved ones. This instrument has become rare following the introduction of Western musical instruments such as the guitar into Zulu music.

⁴ Appendix 4b: Daily News, 2001. Feel the Rhythm of Africa. *Daily News*, 31 August, p.5.

Children's Home. This outing was significant in my research as it allowed me to witness Brother Clement working within his own community and provided me with a picture of his everyday life. As I became aware of his development work with local underprivileged children from the *Inyoni Kayiphumuli Home*, I was fascinated by the way in which he combined his passion for indigenous music with his love for children in the home. In 2002, I completed a project on Brother Clement for the *African Music Outreach* postgraduate course.⁵ However following the completion of this project, I found that I still had many unanswered questions about Brother Clement's life. Therefore, in 2003 I decided to start a Masters degree with a full-research component on Brother Clement and his work with indigenous music.

As I sit down now to start writing this thesis my mind is filled with so many memories and experiences gained in the two years of research. I have grown so much through this experience. In his writing on field methodology and experience, Timothy Rice describes how the "field" can be a place of learning in ethnomusicology, where an individual becomes an ethnomusicologist

Could, for example, the transformative moment in one's "being-in-the-world"- in one's self, as it were- from nonethnomusicologist to ethnomusicologist be understood as a particular example for more general transformative experiences during fieldwork that lead to new understandings? (1997, p.105)

I found these observations made by Rice to be most relevant as I experienced personal transformation during my research. My contact with Brother Clement has been life changing. I grew up in a middle-class family, in which I had little exposure to the daily struggle for food, upliftment, health and education, which so many South Africans experience. My contact with the *Inyoni Kayiphumuli Home* has opened my eyes to a very different reality. I have been moved by the poverty and the struggle, which I have witnessed, and have found myself becoming more involved in Brother Clement's effort to provide for these children than I had originally anticipated. As is expected of all conscientious field research in ethnomusicology, I introduced reciprocity into my work by giving Brother Clement and the children donations in exchange for

⁵ *African Music Outreach Documentation* is a course at the *University of KwaZulu-Natal*, taught by Dr. Opondo. For this course I created a documentary film entitled *Inyoni Kayiphumuli the Bird that does not Rest. The Work of Brother Clement Sithole in the Greater Vryheid Community*. This documentary video was accompanied by a written report on Brother Clement.

their help and participation in the project. An example of such an exchange was the indigenous music concert I organized featuring Brother Clement and the children, this concert was a fundraising event for the *Inyoni Kayiphumuli Children's Home*.⁶ Involving my friends and family in my research project helped to develop an open, friendly relationship between Brother Clement, the children and myself. Often one of my parents, or my partner, Tulio De Oliveira, would accompany me on research trips to assist with driving and sometimes the camera work. Brother Clement and the children have come to visit me in Durban a few times, which has allowed friendships to form between them and my family. These personal relationships could be seen to exceed the general expectation of what is "supposed" to happen in the ethnomusicological field. However, I came to realize through my research experience, that the formal boundaries between our "subjects of study" and us as researchers are mostly fabricated. Moreover, I realized that if one allowed these boundaries to break down, then open human relationships can develop, Michelle Kisliuk states that

The construction of "the field" and ourselves as "fieldworkers", helps us to frame and delimit our inquires and our identities. But the fiction of these constructs has become increasingly apparent, to the point where the edges and borders crumble and we allow our identities and our inquires to flow between the cracks. (1997, p.25)

Working with Brother Clement and the children has been a pleasurable experience, because my relationship with Brother Clement is grounded on mutual trust, respect, reciprocity, and friendship. This open relationship has been most valuable in my research, since it has encouraged Brother Clement to share personal, deep, biographical information with me, which has allowed for the creation of an insightful and interesting biography. As Nicole Beaudry comments in her article, "Finally I began to understand that human relationships rather than methodology determined the quantity and quality of the information gathered" (1997, p.68).

⁶ The concert was sponsored by *MMINO South African Norwegian Music Education Programme* and was held on the 27th February 2004, at *Howard College Theatre* at the *University of KwaZulu-Natal*. An amount of three thousand rand was raised for the children's home by the concert. A second example of exchange is the money I raised in 2003, to pay for a number of the children's school fees. Furthermore in 2003 I wrote an article for the newspaper asking for donations. Appendix 4: Treffry-Goatley, A., 2003. Support for Local Children's Home. *Vryheid Herald*, 6th June, 2003, p.8.

1.2 Introduction to Writing Style used in Thesis

Due to the ethical implications that come into play when representing someone else in ethnography, I have deliberately distinguished my own voice from those of my informants, in this thesis in order to break down my authority as the author. Therefore I chose to include first-person narrative in the text, since I wanted to separate my voice from the other voices featured in the ethnography. These narrative sections can be recognized by the use of a different font style.⁷ The inclusion of first-person also links to my intention to provide a self-reflexive account of the research process. However I wanted to avoid becoming too subjective when using this reflexive style of writing. Therefore, although first-person narrative has been included in the thesis, with the exception of this introductory chapter, it is used sparingly. My aim is to provide an accurate, analytical detailed, musically descriptive biography of Brother Clement's life, not a subject-centered account of my own research experience. In his discussion regarding the ethics of self-reflexivity, Kofi Agawu makes the following criticism of reflexivity in Michelle Kisliuk's writing

It is hard to finish *Seize the Dance* without knowing a great deal about its author, whether one finishes the book knowing a great deal about the musical BaAka is a separate issue... Her strength lies in evocative and sometimes moving descriptions not so much of BaAka musical life but of her role in it. This is a subject centered as opposed to an object oriented ethnography; agency is never confined to the margins (2003, pp. 214 - 5).

The inclusion of many voices in the text, links to the author's intention to produce a multi-vocal work, which reflects the collaborative nature of field research. Clifford discusses this approach by saying, "one increasingly common way to manifest the collaborative production of ethnographic knowledge is to quote regularly and at length from informants" (1988:50). However, although this dialogic approach can break down the authority of the writer, since the quotes are chosen and staged by the author, they are influenced by her background and intentions, which again reveals the incomplete, fictional nature of ethnography. In their writings on ethnographic allegory, Clifford and Marcus assert that ethnographic writing is strongly influenced by the author, and are thus inherently *partial* - committed and incomplete (1986, p.7).

⁷ Single-spaced indented font has been used to differentiate between my present voice writing the thesis and my past notes made during fieldwork. See writings on fieldnotes by Gregory Barz, 1997.

Consequently, if ethnography is fictional, one can liken it to other forms of literary art (Clifford; Marcus, 1986, p.4). In this thesis, I explore the fictional nature of ethnography through employing literary styles in a creative, imaginative manner. For example while most of the quotes are taken directly from interviews, there are instances in which a series of interviews are condensed to form a story.⁸ These two styles are very similar since they are characterized by a narrative style employing Brother Clemnet's voice in the first person, and are written in italics. However, the reader can differentiate them through the questions presented by the author, which precede the direct interview quotes. These narrative accounts describe Brother Clement's memories of his personal history and are therefore deep, imagined and subjective. Through writing these sections in a story-like style, the allegorical nature of the text is expressed. By allegorical I refer to the multiple layers of meanings and messages embedded in the text, which are interpreted by the author and the reader based on his or her personal background. The allegorical and changeable nature of meaning in ethnography is illustrative of the flexibility and relativity of truth in ethnography. Recognising the allegorical nature of ethnography is important as one is forced to take responsibility for our constructions of others and of ourselves (Clifford, 1986, p.21).

1.3 Methodology

Most of the information featured in the biography was obtained through interviews with Brother Clement. I also refer to Prof. Dargie's (2003) published research on Brother Clement's liturgical compositions.⁹ The information provided by Prof. Dargie concentrates on Brother Clement's compositions which he recorded from 1978-1980. Whilst in Vryheid, I also had the opportunity to interview abbey members, as well as past and present residents of the *Inyoni Kayiphumuli Home*. These interviews provided further contextual information on Brother Clement's life and music. Although most of my research in Vryheid occurred in 2003, I was fortunate in 2004 when Brother Clement came to Durban on a weekly basis to teach *umakhweyana* bow at the *University*

⁸ In Chapter Two the aforementioned story-like writing style is used extensively. Most of the words in these sections are taken directly from interviews with Brother Clement and thus illustrate his style of speech. However certain parts have been omitted, because I want to highlight the discussions that are more relevant to the research topic.

⁹ Information provided by Prof. Dargie through direct correspondence has been used in this thesis. I have sent faxes to Germany (where he has resided for the past three years), requesting information related to his past contact with Brother Clement. He has very kindly responded to all of these faxes with detailed information most valuable to this thesis.

of *KwaZulu Natal*. These visits provided me with valuable time to meet with him and discuss issues related to the biography.

My interviews with Brother Clement were conducted in English.¹⁰ I always prepared a list of questions. Generally, I would introduce these questions in the first session of each field trip, clearly defining my objectives to Brother Clement. I provided him with a copy of the questions, giving him the opportunity to review the questions and decide whether he was comfortable with them. I took these questions to the interviews and found them to be most effective in bringing structure to our discussions.¹¹ I recorded these interviews on a tape recorder since I found this less intrusive than taking notes. When I returned to Durban, I would transcribe these interviews and read them carefully. While reading the interview transcripts, I would compile a further list of questions, which I could use in the following field trip to obtain more information for the thesis. I would give a copy of the transcript to Brother Clement who would check over the material to confirm the accuracy of the information.

Although this systematic method was useful in bringing structure to my research, I found that my approach changed as I became more accustomed to biographical interviewing. Through experience, I found more flexible, informal interviews to be very productive. I discovered that in a more relaxed atmosphere Brother Clement felt more comfortable to share deeper, more interesting biographical information (Jackson, 1987). Moreover, I became more receptive to what he said. I was inspired by Nicole Beaudry's "Nonmodel Approach" I quote from her article to explain her influence on my own work

Familiarity with many ethnomusicological and anthropological paradigms concerning both methodology and ideology never erased, in my mind, the importance of human interactions and the development of relationships as the real sources of learning in the field. Thus, I very consciously resist the temptation of going into the field with a set theoretical model, although I never forget who I am and where I come from (both personally and academically), and the implicit analytical assumptions I necessarily uphold. Instead, having broadly outlined my interests, I feel that a more general preoccupation with ethnographic enquiry and an attitude of receptivity to whatever people want to teach me is more revealing than a very focused approach. (1997, pp.68-9)

¹⁰ We used English in the interviews as a medium of communication, because although I do have a working knowledge of isiZulu as I have studied the language both at school and also at the University of Natal from 1999-2002, Brother Clement's knowledge of English is much stronger than my spoken isiZulu.

¹¹ I recorded the interviews using a single track, Panasonic (RQ-L30) tape recorder.

My research trips to Vryheid varied in length. I would visit for either a few days or a week at a time. I found these short regular visitations to be suitable for the nature of my research. I have known Brother Clement for a long time and therefore had already established good rapport with him and the children. Besides, the time spent away from the field was important as it allowed me to keep focused and provided me with a chance to absorb and analyse the information gathered. While I was at *Inkamana Abbey*, I stayed in the guesthouse. This house provided a comfortable, quiet, space where Brother Clement and I could meet

I feel quite isolated from the children while in this guesthouse. It is so luxurious compared to their accommodation. However, it is good to have my own space to write and it is a nice place to meet Brother Clement to drink tea and talk. Besides, although I may feel distant from the children's home I have an opportunity to spend time in the place where Brother Clement has spent most of his life. I can feel the routine and the different attitudes that he is accustomed to. I have the opportunity to speak daily to Benedictine brothers and sisters, some of whom have known him for the past thirty or forty years. I recall the interesting conversation at dinner with the English teacher who said that Brother Clement is a Zulu Nationalist...(Fieldnotes, Inkamana Abbey. May 2003).

At the abbey I would take notes to record my personal experiences and observations, and I have integrated some of these notes into my thesis as an illustration of my thought processes, feelings, and the development of my ideas in relation to my experiences. Gregory Barz emphasizes the importance of these fieldwork reflections in his article on field notes. He states

In my own experience, I have found that fieldnotes are integral to both the process of field research and ethnography - they function as an intermediary point that links the process of ethnography back to the processes of field research. With fieldnotes acting as such a fluid and malleable intermediary point, boundaries between experience and interpretation become less distinct, allowing ethnography to become more directly linked to experience, and field research to become an integral part of interpretation. (1997, p. 49)

1.4 Introduction to Places of Research

Fieldwork was conducted in the region of Vryheid. This town is located in the region of Northern KwaZulu Natal (420 kilometers from Johannesburg and 345kilometers from Durban).¹² Vryheid

¹² Refer to Appendix 1: "Heart of Zululand" and "Map of South Africa" for location of Vryheid and surrounding areas.

is one of major industrial centers of the region and is developed compared to the surrounding rural communities. These areas include: Bhekuzulu, eMondlo and Hlobane. The *Inkamana Abbey* is located just on the outskirts of this Vryheid. I did a brief survey to find out some of the key historical and socio-economic factors that characterize the area.

1.4.1 Vryheid History

The area of Vryheid has a complex history characterized by tension between Afrikaners and Zulus over land ownership and occupation. In 1887, the British agreed to allow the Boers to establish an independent Republic on land of the Zulus. Vryheid was the capital city of the *Nuwe Republiek*. The name “Vryheid” means “freedom” in Afrikaans and symbolizes the Boer’s independence from the British colony of Natal. Following the occupation of Zulu territory by the Boers, many Zulus found themselves under Boer authority. Zulu families were allowed to remain on their land in exchange for rent, which was usually paid in labor. This payment caused much violence and resentment between the Zulus and the Boers (Cope, N., 1993). In 1903 following the Anglo-Boer War, Vryheid lost its status as an independent republic and was incorporated into the British colony of Natal (Cope, N., 1993).

1.4.2 Present Day Vryheid

Today Vryheid is the center of the Abaqulusi municipality; this area includes the towns of Vryheid, Louwsberg, Mondlo, Bhekuzulu, Hlobane, Coronation, and Gluckstadt. The population of Abaqulusi is homogenous being ninety-two percent black, mostly of Zulu culture (Abaqulusi Local Municipality, 2004). The area is characterized by severe unemployment, education, and health problems. I consulted a report made by *Vuku Town and Regional Planners Inc* (2002), which discusses some of the socioeconomic challenges facing the region. This report, which is named “Integrated Development Plan Situational Analysis”, finds Vryheid to be the commercial center of the Abaqulusi region with very promising developmental potential. However this contrasted with the rural areas where there is a strong need for social, health and educational development. I quote from the report to illustrate some of the findings

The obvious challenge for Abaqulusi, in respect of the socio-economic situation, relates to the serving of a largely rural community of which 38% is currently of school-going age. The analyses indicate that the rural communities have lower income levels and are more severely affected by the circumstances of poverty than the urban community. These families have

mostly women as interim household heads and very high dependency levels. The low levels of education have the impact on the types of job opportunities that can be obtained and therefore income generation. (*Vuku Town and Regional Planners Inc, 2002*)

The real challenge lies in creating similar standards of provision in the rural areas in order to achieve social upliftment and a general improvement of socio-economic conditions. Addressing this need becomes even more critical if one considers dimensions of the HIV/AIDS crisis social facilities need to be accessible and should be provided at convenient location and in the context with the communities served.

- 85% of the population does not live close to Vryheid and have limited access to these services
- 30% of the population between 25-40 years of age is at great risk of HIV/AIDS infection. At least 34% of the population is already infected. With the infection rate of 22,8% per annum it implies that at least 15000 could be added to that figure each year. (*Vuku Town and Regional Planners Inc, 2002*)

The abovementioned information illustrates that life is very difficult for the majority of people living in the area of Vryheid. This is the reason why Brother Clement is so busy trying to provide for children from the area who are victims of extremely poor socioeconomic conditions.

1.4.3 Sacred Heart Abbey, Inkamana

Inkamana Abbey is located outside Vryheid and is in the Diocese of Eshowe. The mission was opened on the 3rd of August 1922 by a group of Benedictines. *Virtue's Catholic Encyclopedia*, provides the following description of Benedictine life

Benedictinism is the monastic life as lived by the rule of St. Benedict. The Rule was probably written first for St. Benedict's own monastery in Monte Cassino...The Rule provides for a community composed mostly of laymen, living a life of corporate prayer, of manual labour and of spiritual reading. (Quinn, M., 1965: 99)

Inkamana Abbey is a Benedictine Abbey from the Congregation of St. Ottilien, which is a German, congregation that specializes in missionary work. (Quin, M, 1965). These Benedictines fled to South Africa from their station in East Africa due to tension following World War One (Fox, 2003). *Inkamana Mission* became a Priory on 10 October 1961; the first prior was Fr. Albert Herold. The Arch abbot decided in 1967 to take further steps towards establishing *Inkamana's* independence from Germany, and thus on the 21st of June 1968 *Inkamana* was made a Conventual Priory. Fr. Waldemar became the first prior of the Conventual Priory. In 1975, he was succeeded by Fr. Gernot Wottawah. On the 25th of February 1982, *Inkamana* became an

independent Benedictine abbey, with Fr. Gernot Wottawah elected as the first abbot (Sieber, 1995, pp. 143-4).

1.5. Introduction to Terms Employed

In this thesis there are a number of key terms and concepts that both Brother Clement and I refer to which require explanation for the purpose of clarity. Many discussions in the thesis revolve around the concepts of tradition and modernity. These concepts have been topics of debate and discussion in ethnomusicological and anthropological writing in the past twenty years (Hobsbawm and Ranger, 1983). Often in interviews, Brother Clement would speak of the relationship between traditional musical culture and the present time of modernity. The title of the thesis also suggests this relationship between past and present culture “Transmitting *Historical Practices to Present Day Reality A Biography and Anthology of Brother Clement Sithole’s Music and Work with Inyoni Kayiphumuli Children’s Home.*”¹³

Brother Clement’s personal identity is very closely linked to his Zulu ethnicity. His support of Zulu custom and tradition can be seen in his transmission of specific musical forms and values associated with indigenous Zulu culture and also in his loyal support of the *Inkatha Freedom Party* (IFP).¹⁴ The IFP represents people of Zulu ethnicity and promotes the preservation of Zulu national culture. Brother Clement supports the IFP at political rallies and also associates with party members on a personal capacity.¹⁵ In discussing the role of the *Inkatha Freedom Party* in promoting Zulu tribalism and masculinity, Thembisa Waetjen and Gerhard Maré state:

Inkatha, which styled itself as a National Cultural Liberation Movement, was formed in 1975. Its base was the Bantustan of KwaZulu, made up of numerous, scattered and fragmented pieces of territory, which were meant to be the political and spatial home of the

¹³ Throughout the thesis I use the term “historical” when referring to certain indigenous musical styles, which are linked to the historical cultural practices of the Zulu people. Since Brother Clement learnt these indigenous styles as a child, these musical practices are also a part of his personal history.

¹⁴ The *Inkatha Freedom Party* is a Zulu Nationalist party, which was formed in 1975. Chief Mangosuthu Buthelezi is the leader of this party. The party is based in KwaZulu-Natal, a territory recognized as the homeland of the Zulu people. Brother Clement has been actively involved in party activities since its inception in the 1970’s.

¹⁵ In the 2004 national election in South Africa Brother Clement assisted *Inkatha* at the voting polls. A second example is in December 2003, when he performed *umakhweyana* bow at the *Blood River Commemoration*. *Inkatha Freedom Party* President Mangosuthu Buthelezi and the Zulu King, Goodwill Zwelethini were both present at this event. Brother Clement is also a personal friend of Mangosuthu Buthelezi and his family and makes frequent visits to his home in Ulundi.

Zulu 'nation'. Chief Mangosuthu Buthelezi, who had been head of KwaZulu since 1970, wished to subvert apartheid's envisaged destiny for each of the 'ten' homelands by refusing to take independence, but at the same time to use the Bantustans structures to organize against apartheid. Inkatha deliberately started as an ethnic organization seeing Zulu speakers as the constituency to which it was entitled and it represented in every way. (2001, p.196)

Inkatha centered on being the voice and head of a culturally and historically discrete Zulu nation, founded by legendary king and military genius Shaka. Zulu tradition (Zuluness) – with Inkatha being its modern political expression- was mapped out through relentless efforts of Buthelezi's (Inkatha's most important cultist leader) in symbolic tandem with Zulu king Goodwill Zwelethini KaBekhezulu. (2001, p.198)

Hence, through his association with the *Inkatha Freedom Party*, and with indigenous Zulu musical practice, Brother Clement obviously supports concepts of indigenous Zulu culture and ethnicity. In ethnomusicological and anthropological writing, one can find much debate concerning the nature of ethnic groups. Werner Sollers cited in Anderson (1995), criticizes the static concept of ethnicity; he asserts that ethnic groups and their associated traditional culture are imagined and changeable (1995, p.56). In comparing, Werner Sollers's view to the following statement made by Jeff Guy, one can deduce that concepts of Zulu ethnicity are indeed subject to change and development:

Any analysis of those people who have at different times considered themselves, or have been considered by others, as "Zulu" would necessitate an examination of some of the major themes of South African history. In a strict sense Zulu is a clan name, referring to the descendents of Zulu, a man who lived perhaps three hundred years ago in the vicinity of the middle reaches of the *White Mfolozi* river. His descendent, Shaka kaSenzangakhona, extended the use of the name considerably when he incorporated the members of different clans into the Zulu Kingdom he founded in the early nineteenth century. Toward the end of that century many Africans in the neighboring colony of Natal, who spoke the same language, and who had shared a common history until the disruption of the *Mfecane* and the establishment of colonial rule, were calling themselves Zulu. And this trend has been extended until now 4000 000 Africans in southern Africa are considered to be Zulu" (pg. x).

Thus one can argue that Zulu ethnicity is a fluid rather than a static concept. However, this does not imply that Brother Clement's Zulu identity is fictitious. Being a Zulu is a very real, tangible part of Brother Clement's personal identity and present day, modern identity. An example of the present day relevance of historical Zulu culture is the practice of indigenous music in *Inyoni Kayiphumuli Children's Home*. In the home Brother Clement uses indigenous music and dance to

introduce values and boundaries, which the children can share as a group.¹⁶ Here historical cultural practices have been reinvented in response to the present day needs of these children. This example illustrates the flexible nature of ethnic culture, and thus challenges the stereotypical view of ethnicity as a fixed, or backward phenomenon. In the context of mass media and immigration, it has become necessary for many people to introduce cultural symbols associated with their history. When considering the nature of our present day world one can understand the importance of these cultural symbols in establishing a sense of identity, place, meaning, and belonging (Anderson, 1995, p. 5-6).

1.6. Introduction to the *Umakhweyana* Bow

The *umakhweyana* is a single-stringed, calabash-resonated, middle-braced bow, which is indigenous to the Zulu people of Southern Africa. This musical bow descends from the larger *ugubhu* musical bow. The late Princess Constance Magogo was a famous performer of the *umakhweyana* and the *ugubhu* musical bows.¹⁷ Both of these instruments are very rare nowadays, following the rapid infiltration of Western musical instruments into Zulu musical culture (Impey, 1982, p.3). The *umakhweyana* has three fundamental notes. The first fundamental note is created by striking the upper segment of the wire, striking the lower section of the wire, below the calabash, creates the second fundamental note. By stopping the lower section of the wire with the knuckle of the index finger one creates the third fundamental (refer to Figure Two).

Performers tune the *umakhweyana* by changing the tension of the wire. The construction of the bow, influences the method used to tighten the wire. Brother Clement uses a guitar-tuning peg when he constructs *umakhweyana* bows, as this allows for easy tuning. However the traditional *umakhweyana* bows were made using a piece of animal sinew instead of wire. The position of the calabash changes the relationship between the fundamental bow tones. Performers tune and hold the *umakhweyana* in different ways to produce different tones. For example, some players prefer to hold the *umakhweyana* “up side down” with the longer wire segment (lower in pitch), at the bottom rather than the top as is the convention. Brother Clement prefers to play with the larger of

¹⁶ Refer to Chapter Four, for further discussion on the role of music in *Inyoni Kayiphumuli Home*.

¹⁷ Princess Constance Magogo KaDinuzulu is of royal Zulu descent and is the late mother of *Inkatha Freedom Party* president Mangosuthu Buthelezi. She is widely recognized as a composer and as a performer. Her principal instrument was the *ugubhu* bow. Dr. Hugh Tracey published recordings of her songs Tracey, H., 1975. *The Songs of Princess Magogo Kadimuzulu*. Johannesburg: Gallo.

the wire segment above and tunes the bow so that the two open strings are a whole tone apart, and the third fundamental tone is a whole tone above the higher of the two open fundamental notes (refer to Figure Four).

Figure One: Diagram of Umakhweyana Bow

KEY

1. *Uthaka lukamakweyana* (wire)
2. *Uthi lukamakweyana* (stave)
3. *Isigobongon sikamakweyana* (calabash resonator)
4. *Ingona* (wire loop)
5. *Inkatha* (cloth loop used as a washer between stave and resonator)

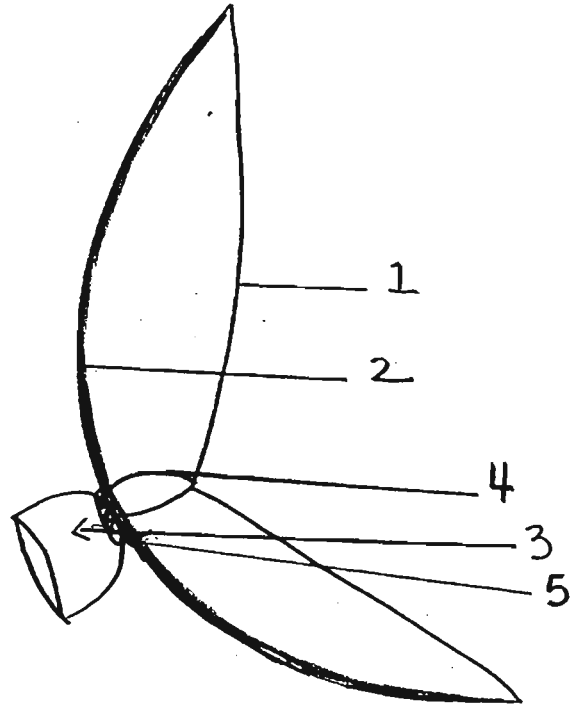
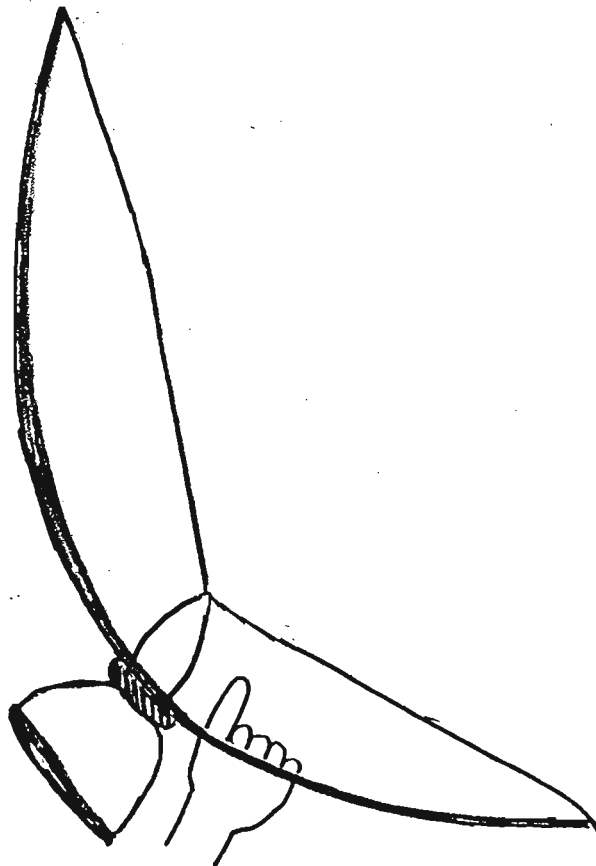


Figure Two: Position of Three Fundamental Notes on the Umakhweyana



1.6.1 Umakhweyana Songs

In the past the *umakhweyana* bow was associated with pubescent Zulu women, who played the songs of the *umakhweyana* during the long period of waiting before marriage. The bow was played alone in the evenings or with others when walking to fetch water. The *umakhweyana* is a symbol of the Zulu cultural traditions surrounding female courtship and puberty. Impey (1982) stated, “The *umakhweyana* was ostensibly used to accompany love songs (*Amaculo othando*), which were composed and sung by young unmarried women” (p.2). Once a woman was married she seldom continued to play the bow since she had other roles and duties to perform. Nowadays it is uncommon to find an *umakhweyana* player. However Brother Clement has worked very hard to transmit this musical heritage to the youth. A good example is the *umakhweyana* lessons in the *African Music and Dance Programme* at the *University of KwaZulu Natal*. These lessons, which were initiated by Dr Opondo, are effectively promoting and preserving the *umakhweyana* musical bow.

1.7 Transcriptions and Analysis

1.7.1 Introduction

Transcription has long played an important role in Western musical culture. Notation is recognized as a method of transmitting, preserving, and analyzing music. The emphasis of transcription in Western musical culture is illustrated in the following quote:

Western culture has been shaped for the past several thousand years by its use of writing as a vehicle for thought, making a written support indispensable for any academic study. Music is no exception to this rule, and would seem extremely difficult to analyse in depth unless first reduced to the form of written score; i.e., transcription in the case of music from an oral tradition. The essential transience of music requires that its movement through time be fixed in writing as a substantive “reference text” for the living reality. This is what ethnomusicologists attempt at transcription aim to provide, whatever the geographical or ethnic source of his material. (Arom, Simha. 1991, p.94)

Although many ethnomusicologists include musical transcriptions in ethnography, others have questioned whether African music (or non-Western music in general) can be transcribed using the standard Western notation system. Moreover, transcription has been recognized to be a very subjective, personalized process (England, N. 1964). However, I found the process of transcription to be valuable because I taught myself to play each song before transcribing it, and

thus I gained a more intimate understanding of the compositions. Therefore, I decided to transcribe a number of songs from Brother Clement's repertoire.¹⁸ I also believe that the transcriptions included in this thesis are a valuable resource for fellow ethnomusicologists to refer to. The transcriptions capture what I recognized to be the chief musical characteristics of the song. However if the reader wishes to perform these songs, I suggest he or she refer to the accompanying audio recording on the compact disc and the audio-visual material on the video for a three dimensional representation of the performance.

The transcriptions presented are based on specific performances. Due to the use of improvisation and also the oral transmission of the music, the songs are subject to variation.¹⁹ My aim is to provide the reader with a general description of a song based on my experience and understanding as a researcher. Moreover, I have transcribed the music, as I believe Brother Clement intended it to be performed. Because I did not wish to record mistakes made in performances, I have worked towards providing an accurate description of the composer's musical intentions. Fortunately I have been able to ask Brother Clement about the performance of each song and therefore the transcriptions are close to his compositional and aesthetic intentions.

1.7.2 Notation System

Western musical notation has been used as a basis for the transcriptions, since I want my work to be accessible to fellow music scholars. However, I have altered the notation system to suit the style of music at hand. Each transcription is clearly introduced since the notation used varies from song to song. In certain songs I notate the rhythm of every pitch while in other songs I provide a basic shape of the melody. In all the transcriptions I have used the "pulse notation" technique from Andrew Tracey.²⁰ The vertical lines indicate the pulse of the music, this pulse is variable in note value, for instance the pulse may be represented by a crochet or quaver. The notes, which fall on the vertical line, are played on the pulse while the notes drawn on either side of the line

¹⁸ I have included examples of the transcriptions in the body of the text for illustrative purposes, and full transcriptions of the material can be found in Appendix Five. When transcriptions occur in the text, I have mostly positioned these excerpts towards the end of chapters to avoid disrupting the flow of the text.

¹⁹ Neither Brother Clement nor the children read music, therefore the songs are taught by imitation and are recalled from memory, thus causing a certain degree of variation.

²⁰ Tracey, A., 1971. The Nyanga Panpipe Dance. *Journal of the African Music Society*, Vol. 5 No. 1, pp 73-87

The bow phrase in *Ubhememe* is relatively simple, as the beats are all quaver beats. The complexity in this song is created through the overlapping of different parts. Each of the fundamental notes has an associated harmonic series which can be heard when the note is struck. The harmonic series combined with the fundamental notes create a pentatonic scale, through amplifying certain harmonics; the *umakhweyana* player creates a melody based on this scale, (refer to Figures Five and Six). Each of the fundamental notes produces harmonic partials, though not all of these partials are audible to our ears.

Figure Four: Transcription of the Three Fundamental Notes of *Ubhememe*



The harmonic series is manipulated through the bow player moving the gourd towards and away from the body. There are three basic positions of the gourd, which influence the harmonics produced (Impey, 1982, p. 11). The first position is when the gourd is held against the body and one can only hear the fundamental note. The second gourd position is one to two centimeters away from the breast; in this position the fundamental note, and the first harmonic, which is one octave above can be heard. The third position is when the gourd is completely open, and positioned about four to five centimeters away from the body. Here the sound is most amplified. In this position one can hear the fundamental tone, the first harmonic, one octave above, and the second harmonic, which is a compound perfect fifth above the fundamental note.

I have made symbols for each position to include in the transcription. In the first position when the gourd is completely closed I use “X”, when the gourd is partially closed in the second position I use “*”, and when the gourd is fully open I use “O”. In Figure Six below, I have illustrated the influence of the gourd on the amplification and manipulation of harmonics. The combination of the fundamental notes and the harmonics created by the gourd movement, create a series of notes similar to the pentatonic scale.

Figure Five: Relationships between Gourd Position and the Production of Harmonic Partial in *Ubhememe*

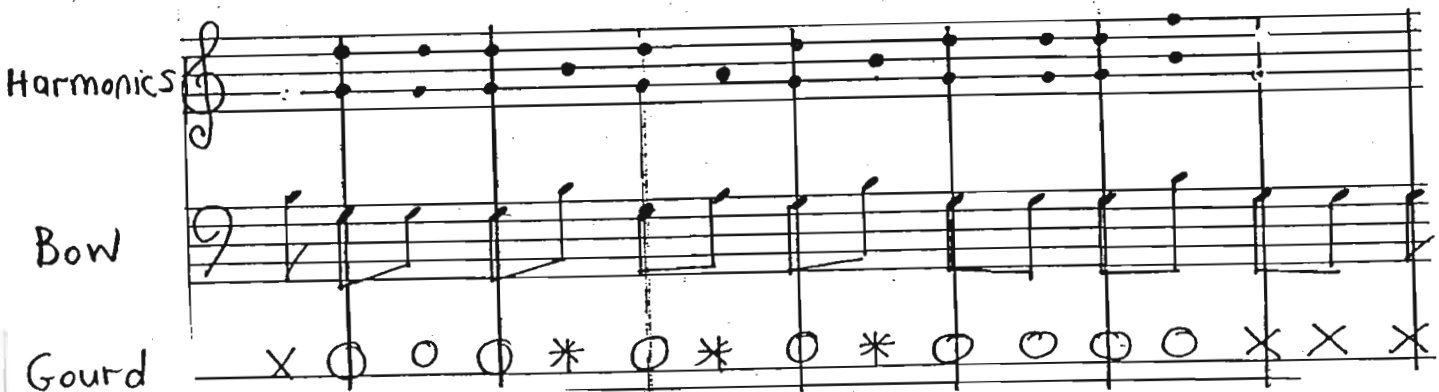


Figure Six: Resultant Pentatonic Scale



1.9 Analysis of *Ubhememe*

1.9.1 Song Structure

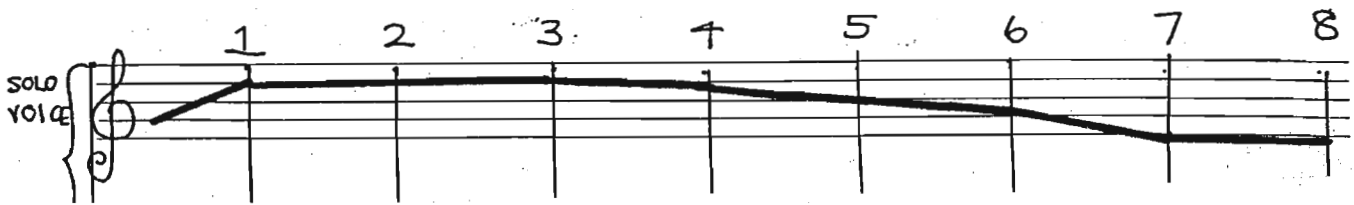
The songs of the *umakhweyana* are generally cyclical in nature. Each song is either initiated through a solo, unaccompanied phrase or a few entry cycles on the bow. The vocal part of the song is accompanied by the *umakhweyana*, if the song has a solo voice and chorus, then the chorus part is sung in unison, and is usually in a lower register than the solo voice. The vocal tonality employed in *umakhweyana* songs is based on the inflections of the isiZulu language. Rycroft comments on this relationship:

In spoken Zulu, two contrasting levels of relative pitch are distinguished: 'high tone' and 'low tone' involving a glide from high to low. These three tonal phonemes are not constant in their absolute pitch realization; wide variations of pitch occur in any spoken utterance.

This is mainly due to two conditioning factors: 'depressor' consonants which lower the pitch on an adjacent vowel; and 'sentence intonation' that provides something like a 'carrier wave' of gradually descending pitch in the case of normal statements (though generally level for questions, which is modulated (or deflected slightly higher or lower) by the high, low or falling speech tone pertaining to individual syllables. Consequently, a speech tone sequence such as high – low-high-low, become in ordinary speech, something more like soh-mi-fa-doh, rather than soh-doh-soh-doh. (1975, p. 65)

The influence of spoken isiZulu can be identified in the falling melodic contours of the solo voice. In this analysis I am working from a recording of *Ubhememe*.²² In this version the solo voice improvises around the following melodic pattern

Figure Seven: Melodic Contour A



In the *Ubhememe* recording one can identify the characteristic overlapping of parts between the musical bow and the solo voice. In comparing the bow music to choral songs, Rycroft states that:

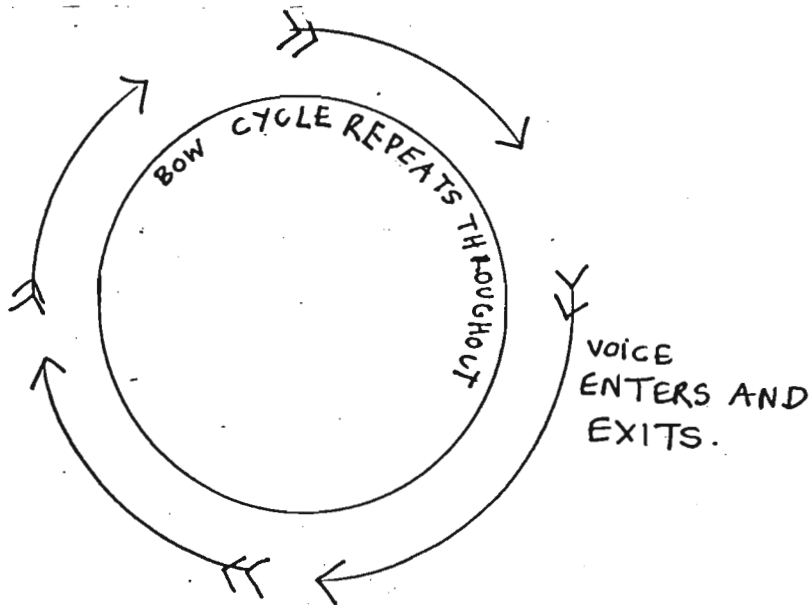
The role of the gourd-bow can in fact be seen like that of the vocal chorus in dance songs. Precisely the same principal regarding the non-simultaneous entry of parts occurs in both cases. In self-accompanied bow songs, the player can assume the role just like the lead singer in a dance song, singing in antiphonal relation to the simulated 'chorus' provided by the bow, and improvising textual and melodic variations *ad libitum*. (1975, p.63)

In *Ubhememe*, the bow initiates the song and then the solo voice is introduced. The bow phrase consists of eight pulses, in which the fundamental notes are represented in a particular sequence and rhythm. The bow phrase is consistent and repeats throughout the song, giving the song its cyclical form. The solo voice is introduced on the seventh pulse of the third bow phrase. The solo voice continues to enter within certain points in the bow phrase, and ends in the bow phrase. In between the solo voice sections, the bow is unaccompanied, in these sections the harmonics produced by the bow are most clear. The solo voice does not enter or exit at a fixed point in the song, neither are these vocal phrases fixed in length. The soloist improvises freely on the length

²² Refer to Appendix Six, Track One.

of the phrases, the text and the performance style. In Figure Eight, I provide a diagram illustrating the overlapping vocal and instrumental parts in *Ubhememe*, this diagram is based on a diagram provided by Rycroft (1975, p.63).

Figure Eight: Overlapping Parts in *Ubhememe*



The songs of the *umakhweyana* consist of many layers of musical cycles. Therefore it takes great skill and patience to master this musical instrument. Performance is complex since the musician plays the fundamental tones, produces the harmonics through gourd movement, sings and dances simultaneously. The first cycle, which is the fundamental cycle, is created by striking the stick against the wire. The rhythms played with the stick are fast and repetitive. The second cycle is created by moving the calabash towards the body and away from the body. The third cycle is created by the singing voice. The fourth cycle in the *umakhweyana* song is created by rhythmic dance steps that support the rhythmic cycle produced by the singing and the bow. These dance steps are sometimes accentuated by leg rattles worn by the dancer. The accompanying dance steps are relatively simple and generally follow the rhythmic pulse of the music. Since the *umakhweyana* was used in the past as an instrument to play whilst walking, the accompanying dance is usually step-like. The dancer usually treads lightly, and slowly, either on the spot or by moving forwards, backwards or sideways. Sometimes the performer will hop to accent particular beats in the bow song. The posture of the dancer is characterized by bent knees, feet apart, and a slightly puffed out chest.

Figure Nine: Posture of Dancer



Drawing by Astrid Treffry-Goatley 2004

1.9. 2 Analysis of Lyrics in *Ubhememe*

Ubhememe is an old *umakhweyana* song that Brother Clement learnt as a child.²³ The composer of the song is unknown, the subject of the song is a fire; one could view this fire as a symbolic fire of love or passion. However the interpretation provided by Brother Clement, is of a physical fire that is burning near a rural village.²⁴ In the song the player is attempting to warn the people about the approaching fire, and urging them to come out of their houses and see the destruction. As in most *umakhweyana* songs, the lyrics of *Ubhememe* are subject to manipulation and variation.²⁵ The song has two distinct vocal styles, a solo singing style, in which Brother Clements sings in a falsetto voice, imitative of the young girls who traditionally played the *umakhweyana*. The second style can be found in the *izibongo* section, which is presented in a *parlando* vocal style, which sounds closer to speech than to singing.

²³ Brother Clement taught Astrid Treffry-Goatley to play this song at the *University of Natal* in 2000.

²⁴ Sithole, Brother Clement, Interview, October 2004, Durban.

²⁵ Refer to Appendix 5 for a transcription of *Ubhememe* lyrics. These lyrics are taken from a solo performance by Brother Clement in the *Inyoni Kayiphumuli Concert, Howard College Theatre University of KwaZulu-Natal* on the 27th February 2004. Refer to Appendix 6 Track One for a recording of this performance of *Ubhememe*.

IsiZulu

English

- | | |
|--|--------------------------------------|
| 1. <i>Phumani nonke ezindlini nizobona</i> | Come out of your houses you will see |
| 2. <i>Phumani nonke</i> | Come out everyone |
| 3. <i>Ubhememe umlilo kazokhele</i> | The commotion the never ending fire |
| 4. <i>Yiso lesi isikhathi sobhememe</i> | This is the time of commotion |
| 5. <i>Sesifikile isikhathi sobhememe</i> | The time for commotion has arrived |
| 6. <i>Washo umlilo!</i> | The fire is burning! |
| 7. <i>Ubhememe umlilo kazokhele</i> | The commotion a never-ending fire. |

The singing section is followed by an *izibongo* section, in which the Brother Clement praises himself and the children from the *Inyoni Kayiphumuli Home*. The lyrics in this section are very poetic and metaphoric. Brother Clement uses the *izibongo* provided below as a basis for improvisations.

IsiZulu

English

- | | |
|--|---|
| 1. <i>Unomasikisizela inyoni ukusindwa yisisila sayo</i> | The bird flies as if its tail is heavy |
| 2. <i>Yibolaba abakho nomasikisiki kanyoni isiswa yisisila</i> | The bird flies as if it is playing as if it is dancing. |
| 3. <i>Uxamukagidanga ukhahlelekile</i> | The legavaan did not dance because it was kicked |

1.9.3 Poetic Imagery

In Brother Clement's musical work, a number of poetic images prevail. Brother Clement created the aforementioned *izibongo* at *Inkamana Mission* in 1966 when he formed his first *Inyoni Kayiphumuli* performance group.²⁶ In the name of the group and in the *izibongo* one finds the image of a bird. The specific bird that he refers to in the *izibongo* is *kanomasikisili*, which is

²⁶ The first *Inyoni Kayiphumuli* music group started in approximately 1966, at the same time that Brother Clement composed his first religious songs. He needed a group to sing these compositions and also taught the group Zulu dance. However, because Brother Clement was transferred so often in the 1970's it was difficult for him to consolidate his musical work. Since his return to Vryheid in 1988, he has intensified musical activities in his community and has had an active *Inyoni Kayiphumuli* performance since this time.

“*Longtailed Widow*” in English, and a *Euplectes Progne* in Latin.²⁷ The *kanomasikisili* bird’s habitat is the grassland and moister areas of Northern KwaZulu Natal and Swaziland. The male bird is predominantly black and has a very long tail. It is often seen to “perform” a slow display flight over low territory during breeding season (Maclean, 1985, p.741).

The bird’s long, heavy tail makes it look like it is dancing in flight. The *kanomasikisili* is seen to be a proud bird because it dances and shows off its beautiful tail. In the same way, Brother Clement and the children are proud and display their musical talent when performing. The bird is safe in the air, as it is protected by flight. Similar to the bird, the children seek protection. However their security lies in their faith in God. (Brother Clement, 2004, Durban).

The second animal, which appears in the izibongo, is the *legavaan*; this animal is symbolic of Brother Clement and appears in the praise names he was given as a boy.²⁸ Brother Clement describes how the *legavaan* likes to sun bathe on rocks near the waters edge, however if one tries to catch it, the *legavaan* escapes into the water. Thus the water is the *legavaan*’s greatest security, the *legavaan* is said to be proud of his ability to escape danger. Similar to the *legavaan*, Brother Clement is proud because he is safe in his faith in God. The *izibongo* refers to the *legavaan* being “kicked,” Brother Clement described how sometimes children would come so close to the animal when hunting that they could even kick it, but never could they catch the *legavaan*.

²⁷ This comparison made between the image of the bird and his musical groups was given by Brother Clement in an interview, September 2004, Durban.

²⁸ *Legavaan* is a South African term for a large monitor lizard (*Varanus niloticus*). This reptile is found near water, and is characterized by a strong body, and clawed, stocky limbs. The *legavaan* can reach about six feet in length (Penny Silva et al., 1996, p. 418). The metaphoric comparison between Brother Clement and the *legavaan* was provided in an interview, September 2004, Durban. See Appendix 6b for a full transcription of praises.

CHAPTER TWO

FORMATIVE YEARS

2.1 Introduction

Brother Clement is an interesting, multifaceted, and dignified man.²⁹ Certain analytical questions and discussions have played a major role in determining the structure, and content of this chapter. Firstly, I discuss the circumstances surrounding Mpimbili's birth, and relate these conditions to his personal identity construction. In addition, I question how Mpimbili came to learn the *umakhweyana*, as this is an indigenous Zulu musical instrument associated almost exclusively with pubescent woman. Finally, I suggest certain reasons for his past and present identification with this gendered musical practice.

2.2 Written Format

In this chapter I discuss Mpimbili's early years from 1938-1955, most of the people discussed in the interviews have either passed away or have long lost contact with Brother Clement, thus making it difficult to provide further opinions or information on the personal stories he shares. Therefore the information used in this chapter is based almost exclusively on interviews with Brother Clement from my research. I found interviewing a very exciting but also a challenging process:

Interviewing is not just a practical mechanism for gathering information. It needs human skills of patience, humility, willingness to learn from others and to respect views and values, which you may not share. As a listener, your sources are not dead documents or statistics, but living people and you have to be able to work together. (String, H. and Thompson, P., 1993, p.3)

²⁹ In this chapter, I will use the name Mpimbili when referring to Brother Clement's formative years, as this is his original name given to him at birth. Later when he is baptized in 1956 he becomes Albert and in 1965 when he takes his vows as Benedictine brother, his name changes to Clement.

Moreover in the process of writing this biography, I experienced tension between wanting to be critical and the need to maintain good rapport with Brother Clement. I think that this issue of representation was made more challenging by the fact that I am writing about someone who is alive and literate rather than a person who through death or illiteracy has no access to the written material. Catherine Park discusses the role of the researcher in biographical writing and the importance of the relationship between researcher and subject of study:

If biographers' and their subjects' personal acquaintance is often considered a significant resource for life writing, its accompanying liability of nearly unavoidable bias has often been viewed as a challenge, sometimes even an outright obstacle, to the modern ideal of skeptical objectivity. (2002, p.4)

In this chapter, I have included sections written in the first person; these first person interludes are interspersed with my own reflections and analyses as a researcher. The two voices are differentiated by different fonts. Brother Clement's first person voice is written in italics, while my words are found in standard font and in the footnotes below. The choice to write certain excerpts in the first person recaptures the story-like nature of biographical interviews, and illustrates the allegorical, changeable nature of memory. Allistair Thomson provides the following very interesting discussion regarding the development of oral history:

The methods and politics of oral history sparked serious challenges in the early days of this emerging movement, ranging from fierce criticism by traditional documentary historians to sophisticated re-evaluations of aims and approaches from within the emergent field. The main thrust of the criticism of oral history in the 1970's was that memory was unreliable as a historical source. It was, according to these critics, distorted by physical deterioration and nostalgia in old age, the personal bias of both interviewer and interviewee and by the influence of collective and respective versions of the past. (1998, p.26)

Although establishing concrete dates and facts may be challenging in oral history, there are many advantages to this method of historical documentation. Thomson states that an informant can "convey the subjective or personal meanings of lived experience" (Thomson, A, 1998, p.25). I came to realize the value of the historical interpretations offered by Brother Clement as he provided a real-life account of what it felt like to be a black person living under the racist regime of Apartheid in South Africa. This is most important, as with South Africa's history of racism, many life histories have not been told. In interviews, Brother Clement describes experiences such

as the loss of land experienced by his family, and the effects of broken family relations following migrant labour. Both descriptions are characteristic experiences in South African history. Through these interviews, I came to experience first-hand how oral testimony can build knowledge about marginalized communities.

In an interview, the narrator not only recalls the past; they also offer an interpretation of that past. In effect, oral history can challenge the status of the historian and democratize the practice of history. (Thomson, 1998, p.25)

The spoken word cuts across barriers of wealth, class and race. It is as much the prerogative of the ordinary people as those in positions of power and authority. It requires neither formal education, nor the ability to read and write, nor the fluency in any national or official language. Most importantly, it gives voice to the experience of those peoples whose news are often overlooked or discounted. The significance of this cannot be overestimated. To ignore these voices is to ignore a formidable body of evidence and information. (String, H and Thompson P., 1993, p.31)

2.3 Early Memories

Brother Clement was born Mpimbili Thrambrose in 1938.²⁸ He was born in an area called *Ezintshini* which is now known as the *Ithala Game Reserve*.²⁹ He is the first-born son of Mancwada Queen Sithole and Zenzele Triaphina Buthelezi.³⁰ When Zenzele fell pregnant she and Mancwada were not yet married. This illegitimate pregnancy caused much fighting between the two families. Tension increased when the Buthelezi discovered that Mancwada had made a second woman, Kamtshali, pregnant. In anger, the Buthelezi went to attack the Sithole's

²⁸ Hereafter he is referred to by his first name "Mpimbili." In his identity document the name is incorrectly spelt and reads "Pimbili." However, in this thesis the correct spelling of the name, "Mpimbili" is employed. There has been much debate surrounding the exact date of Mpimbili's birth. According to his identity document, which was issued in 2003, his date of birth is 10 December 1938. However, in the *Inkamana Abbey* records his birth date is 1st Jan 1941 (Sieber, 1995:643). Brother Clement had his birth date changed in 2003 after meeting an older relative informed him that he was born in 1938.

²⁹ The *Ithala Game Reserve* is located near the town of Louwsberg. The area became a game reserve in 1972, and by 1982 the area covered 30 000 hectares. The land had been owned by white farmers since 1884 following the agreement between the Zulu King Dingane and the Boers in the same year, whereby the Boers were given land in exchange for their assistance in the battle. (KwaZulu Natal Wildlife. 2003). The Buthelezi family was removed from their home in Ezintshini by the white farm owners in the late 1950's, most of the family relocated to the area of Jozini.

³⁰ Mancwada Queen Sithole and Zenzele Triaphina Buthelezi are hereafter referred to as Mancwada and Zenzele respectively. Please refer to family tree Appendix. 2a for an illustration of the family relations.

homestead. On the same night, the Mtshali family also went to confront the Sithole's about the pregnancies. Both families claimed cattle in compensation for their shame. Mancwada named his first-born son "*impi mbili*" (Mpimbili) which translates from isiZulu as "two wars," after the two battles at the Sithole homestead. In 1943 Zenzele married Mancwada and became his second wife after Kamtshali. Zenzele moved to live with the Sithole family. However, since Mpimbili was an illegitimate child, he was not permitted to join his mother. The Sithole family lived on a farm near Emqgwaneni, which was located on a cliff overlooking the Ezintshini region where the Buthelezis lived.³¹

2.3.2 Childhood

My date of birth is difficult to say because my parents could not write, but it would have been sometime in the 1940s. Secondly, I was not born in hospital. I was born right in the bush at Ezintshini where there is now what is called the Ithala Game Reserve. In those days we did not know about registration, all we said was: "a child is born." My mother's name is Vikamlomo; it is a very nice name, it means that people were talking about her but through the mouth she defended herself with sharp words. So she was a strong woman to defend herself through talking.³² I was born with my mother's family, her mother, stepmother and brothers. My father was not there when I was born, no, he was a man who was working on the farm, working for his family because in those days when those people were working on the farm they were entitled to come home only about once a year when their task was finished.

I was close to my grandmother; she was an old lady who loved me very much. She looked after me when my mother left. My mother went to live with my father when I was about five or six years old. I was not allowed to go with my mother on the wedding day and so when they took her away, my mother started crying because she had to leave her mother and her child behind. So when

³¹ The farm occupied by the Sitholes belonged to a farmer by the name of Mr. du Plessis. The Sitholes used to own a large area of land where Mr. du Plessis's farm was located. However, the Sitholes were removed from their home when their land was given to Afrikaans farmers. This loss of the Sithole territory is an example of the massive displacement of Zulu territory throughout KwaZulu Natal in the late 1800's and early 1900's (Nicolas Cope 1993). The Sithole family was forced into an agreement whereby in return for residence and their cattle grazing on the land they were required to send people to work on the farm as laborers.

³² On her gravestone at *Inkamana Abbey* one finds the name: "Zenzele Triaphina Sithole" it apparent that she had more than one given name, which is common practice in Africa.

they took her out she started crying, and so I too started crying “Mama Khehli Mama Khehli why are you crying?” I tried to run after her, but my aunty grabbed me and pushed me into the kraal.³³ You see that I was still small when she left; I think about five years old because I could talk.

They left at night. When a bride left her homestead she is not allowed to look back. She had to look ahead as a sign that once you marry you can not go back, you are gone for good, even if there is a problem there you have to face it because you now belong to the other family. She can go back to visit after one month. When my mother left my grandmother started making me suck her.³⁴ This was a strange thing; people had never seen it before. She even produced milk. There were two grandmothers and both of them loved me.³⁵ My grandmothers and auntie used to play *umakhweyana*, not all the time; they played just for fun not like the young girls. You know the young girls used to play all the time, when they fetched firewood, and when they fetched water, they used to use a large “*inkatha*” on their head to hold the pot so they could use their hands to play *umakhweyana*. The older ladies used to teach them the songs (Brother Clement, May 2003, *Inkamana Abbey*).

When I asked Brother Clement for further information about his earlier experiences with the *umakhweyana*, he provided the following explanation which points to his close association with women in his early childhood:

Astrid: Many men would not be happy to be seen doing women’s work or playing women’s instruments, such as the *umakhweyana* and yet I can see that you feel comfortable in this space playing this instrument.

³³ *Makoti* is the isiZulu word given to a newly married woman. *Khehli* is an isiZulu term for a betrothed woman wearing a crown. The name is used to refer to a woman while she is still at her home, but when she arrives at her husband’s home she is called *makoti*.

³⁴ Here he is referring to breast-feeding. It is most interesting that his grandmother was able to suckle a child in her old age. This example is indicative of the mothering role that Kampahleni Buthlezi played in Mpimbili’s childhood.

³⁵ Brother Clement’s late grandfather had two wives. His grandfather passed away before he was born, making Mpimbili’s grandmother Kampahleni Buthlezi the head of his mother’s family.

Brother Clement: *Yes I do I do, because the umakhweyana it is so close to me. I always think that my mother did play umakhweyana when she was pregnant because what lies in the heart of a mother influences the child. My mother and her sisters loved playing umakhweyana, I think she must have played so much when she was carrying me, and then the music came into my heart. I used to love to listen when somebody played, when I would sit next to my aunts, they would say to me "Oh look at you, you want to learn this thing but you are too small." I would keep quiet and sit on the floor and watch them, they all knew how I loved it (Brother Clement, August 2004, Durban).*

From the above extract, one can make certain assumptions about the nature of Mpimbili's early years. Firstly, one can identify that he had quite an unusual childhood; growing up with his matrilineal family as opposed to his patriarchal family as was normal in Zulu society. More unusual is that Mpimbili spent the majority of his childhood away from his mother. Mpimbili was born into a world where little emphasis was placed on time since his date of birth was not recorded. This is a characteristic of oral society. Another distinguishing feature of this world is the extended family environment in which Mpimbili was raised. Although many rural Zulu families still reside in large extended family groups, for most urban people, large families have become too expensive to maintain.

The world described in the aforementioned interview extract was governed by specific customs and duties. An example is the daily activity of girls fetching water and playing *umakhweyana* bow, which is indicative, both of the delineation of gender roles in the society and of the integration of musical activities into everyday existence. Some of the prevailing rules concerning children and marriage are described in the above excerpt. Mpimbili was subject to separation from both parents at an early age because of the customary rules regarding illegitimate children. This separation from his mother was a very painful event in Mpimbili's life; in the above description of her departure one can feel his loss and the pain caused by his abandonment. This feeling of loss and abandonment was worsened when only three years later in 1945, Mpimbili lost his grandmother, Kampahleni Buthelezi, who had become closer to him than his own mother. These experiences left Mpimbili feeling fearful and alone (Brother Clement, August 2003, *Inkamana Abbey*). Below I have included an excerpt from the interviews in which he describes the loss of his grandmother. Similar to his recollection of his mother's departure this memory is

recounted in amazing detail, considering that this occurred approximately sixty years ago when he was only seven years old. After careful analysis, I began to doubt whether these recollections were not constructions, since in the case of the burial he recounted the event in such detail even though he observed it from a distance because he was too young to attend. This suggested that the memories he carries are descriptions of the funeral provided by an onlooker or his own imagined interpretation of the event, rather than a personal memory. I suggest, that these memories have been carried in such detail because even though they may not be directly his own they are both very important, and have had a great impact on his future life choices and personal development. It is likely that these events have been recalled repeatedly in a search for explanations and reasons and thus the details have remained and have become an integral part of his life story.

I saw my grandmother dying. Her death was shocking to me. My mother was there and lots of relatives. I heard them crying. Everyone was crying. I went quickly to see. I looked inside, and I saw her lying down, not moving with her eyes closed. My mother saw me and quickly took me out, because we children were not allowed to see a dead person. Then I kept on thinking, "Is she no more breathing? Is she dead? Are the eyes no more blinking?" I knew that animals died, like cows and goats but I had never seen a person die. It took me a long time to think about it and then I realized and then it came to me that no she is really gone and I started crying and crying... Two days later we had the funeral. We children were not allowed to go, so they sent us into the hills to look after the cattle. We walked up, and put the animals on a hillside where we could see the people below. We saw them take her out, carrying her body, because in those days there were no coffins. They had dug the grave six feet down with a shelf in the side of the hole at the bottom. They put her on the shelf at the side, and they covered her with blankets, then they took sticks between the opening of the shelf and the hole and covered the sticks with sleeping mats. Once they had done this they started to fill the hole with soil. When I saw them burying her I started crying. I will never forget this because I was closer to her than to my mother. That was the saddest time of my life. I kept asking myself " Oh, what shall I do now? What can I do?" (Brother Clement, November 2003. Inkamana Abbey)

2.4. Introduction to the Sithole Homestead

In 1947, Mancwada collected Mpimbili from the Buthelezi homestead and brought him to reside with his mother at the Sitholes.³⁶ The Sithole residence was divided into two homesteads, which were located one kilometer apart on the same farm. The names of the homesteads were *Kwavimbhukhalo* and *Kwazondelebani*. Each homestead consisted of an area known as an *umuzi*, which contained a number of separate houses.³⁷ *Kwavimbhukhalo* was known as the family “headquarters,” and was the larger of the two homesteads. Mancwada, his first wife Kamtshali, and his mother Makhanyi all belonged to *Kwavimbhukhalo*. Mpimbili belonged to *Kwazondelebani*, which was established when Labola Buthelezi moved to live at the Sithole homestead. Labola was of royal Buthelezi descent, and was betrothed to Mpimbili’s late grandfather Magedule Sithole.³⁸ Magedule had given *lobolo* to the Buthelezi family to secure her hand in marriage. Soon after paying *lobolo* Magedule passed away, leaving his wives in the care of his brother Umfihlo, who became the *Inkosi* of the Sithole family.³⁹ Even though Magedule was diseased, the two families honoured the marriage agreement between Magedule and Labola and so Labola married Umfihlo, and moved to live with the Sithole family.

Since Labola was of royal Buthelezi descent, she had a high status within the Sithole family. Therefore she became the principal wife of Umfihlo and had a greater status than his other wives including Mancwada’s mother Makhanyi. When Labola was placed in the *Kwazondelebani* house her royal status increased the homestead’s status making it greater than the status of *Kwavimbhukhalo*. This change in the homesteads’ status influenced the rank of the homestead

³⁶ The following information was extracted from interviews with Brother Clement and with Mjimbilizi Sithole. Mjimbilizi Sithole is Brother Clement’s uncle who is in his nineties. In August 2003, I invited him to join Brother Clement and me at the *Inkamana Abbey* to conduct an *amahubo* workshop in which he taught Brother Clement and some of the children from the *Inyoni Kayiphumuli Home* some of the old *amahubo* songs, which he knew.

³⁷ An *umuzi* can refer to a single house or to an enclosed area in which various houses are built. Brother Clement also refers to this area as a *kraal*, however a *kraal* can also be an enclosure for animals, and I did not want to confuse the two. Therefore I use the isiZulu term *umuzi*, which refers specifically to an area for people rather than areas for animals, which would be *isibayi* in isiZulu.

³⁸ Labola Buthelezi is hereafter referred to as Labola. The Buthelezi’s were the first of many related clans to be conquered by Shaka, in the early nineteenth century. They were then incorporated into the Zulu nation and have since maintained a close relationship to the Zulu royal lineage. (Rycroft, 1975, p.42)

³⁹ *Lobolo* is isiZulu for bridal cattle. *Inkosi* is an isiZulu name for a headman, a king or a chief.

residents, thus the *inkosana* position was passed from *Kwavimbhukhalo*, where Mancwada had been the designated heir, to a member of *Kwazondelebani*.⁴⁰ When Zenzele moved to the Sithole family, she was placed in *Kwazondelebani* because of her maternal connection to the Buthelezi family. Here she served her mother in law, Labola. Labola had a son called Wabayi who was in line for the *inkosana*. However soon after Zenzele's arrival, certain elders of the Sithole family were called together to choose between Wabayi and Mpimbili for the new *inkosana*. Mpimbili, being the first-born son of the former heir, Mancwada, had a strong status. Wabayi being of royal descent was also a likely choice. The elders chose to give Mpimbili the *inkosana* position. However, over time the exact reasons behind the elders' decision have been lost.

The decision made by the elders to award Mpimbili the *inkosana* position angered Makhanyi, Mpimbili's grandmother, who had expected her own son, Mancwada to be the *inkosi*. If Mancwada held this rank, then she too would have more power and status within the family. Makhanyi's jealousy of the young Mpimbili drove her to take revenge by poisoning him while he was living at the Sitholes.⁴¹ In the following discussion with Brother Clement, he recalls how this incident caused him to be removed from both parents. I suggest that these memories of loneliness and displacement had a huge impact on Mpimbili's later growth and development. Because he was able to identify with children who too have been abandoned.

Astrid: Why did you not move to live with your mother when she married?

Brother Clement: *In our Zulu culture a bride cannot take her child with her to the new home if the child was born out of marriage. I did go and live there for some time, my father came to fetch me and I stayed there with her for about one year, but there were problems you see, and I had to return to my uncle's house to be healed after my grandmother poisoned me. You see I was staying at my mother's house at the time, I had actually moved there. My grandmother had asked all the children to work in the garden weeding and at the end of the day she made us some beer and gave it to everyone. But with me she called me to drink in another room. She handed me an*

⁴⁰ Bendict Carton (2000) describes the *inkosana* as the oldest son and the homestead head's designated heir (19).

⁴¹ Brother Clement and Mjimbilizi Sithole suggested that it was likely that the Makhanyi's decision to poison Mpimbili was motivated by her extreme anger and jealousy.

“inkezo” and told me to taste the beer.⁴² I felt so strange and so I went back home, I was like someone completely drunk. There was a river I had to cross to get to the house where my mother was staying. I went running across that dangerous river! Immediately my mother noticed that something was wrong. She took me to my uncle so he could cure me. My family was very angry when I was poisoned, they asked “why did you take this boy from us only to kill him?” Luckily I did not die because she gave me the wrong poison by mistake, it appears she did not know much about “umuthi.”⁴³ It was a long hard struggle to get well again. While he [Ntolozana] cured me, I learnt to be an inyanga, I would work everyday with my uncle everyday, fetching plants and digging roots, making medicine, and even going to people's houses to give medicine⁴⁴ (Brother Clement, July 2003. Inkamana Abbey).

2.5 Return to the Buthelezi Homestead

In 1947, the same day that Mpimbili was poisoned, his mother rushed him back to her family at Ezintshini. At the Buthelezi's, his uncle Ntolozana who was an *inyanga* treated Mpimbili. This time at the Buthelezi homestead was a special period in Mpimbili's life, a time when he felt safe and loved. He lived with his uncle Ntolozana and his aunt Kantonyana. The following extract describes some of the daily activities characterizing this time:

When we were children, we used to enjoy hunting. We would drive the cattle and goats to the mountains. There was a huge mountain at my mother's place. We used to hunt rabbits, birds, and buck around there with knobkerries. We would throw the knobkerries high into the air and hit the birds. That was the first school we had. The only dangerous thing there was the mamba. There were some lions, but they lived further down towards Pongola. We used to enjoy driving the donkeys. In those days there were wild donkeys. We used to take them and train them, which was very hard because they could kick and even bite. In my time donkeys were used to go to Louwsberg. We used to put bags of mielies on the back and take them home for the women to grind. I remember a day when we were near the mountain of Ubombo. This mountain was very

⁴² An *inkezo* is an isiZulu term for a calabash ladle.

⁴³ *Umuthi* is an isiZulu word meaning traditional medicine, or poison.

⁴⁴ An *inyanga* is an isiZulu term for a traditional healer.

big. It was very nice and was full of wild trees. There was this one tree called *Iqwababqwaba*, which gave very nice red flowers. When the pods on the tree become dry one could open them and inside one found seeds that were very nice and red.⁴⁵ These made very good beads.⁴⁶ We would collect them and then take them home for the aunties who would boil them first so that they were nice and soft and then make holes in them for beads (Brother Clement, July 2003. *Inkamana Abbey*).

I found it very interesting to speak to Brother Clement about these times and to paint a picture of his life at the Buthelezi homestead. I think that he was given a rather distinctive place in this family, and that he was recognised as being an individual with unusual personal traits. For example, his uncle Ntolozana trained Mpimbili for two years to become an *inyanga*. This is indicative that Ntolozana saw him as someone who had the ability to nurture others and to hold a significant position in the family. The following example describes how his uncle, Elijah, who was the headman of the Buthelezi homestead, encouraged him to be courageous. This incident inspired Elijah to give Mpimbili his praise names. To this day Brother Clement sings these praises in *umakhweyana* performances.⁴⁷

I grew with my cousins; at my uncles house there were many children. There was Usukumbili Makhathazi who was a good friend. He was also a Buthelezi, one of the neighbour's children. He was looking after the cattle, and I was looking after the goats and the calves, because I was too young to look after the cattle and the calves had to be kept separate. One day Usukumbili and I had a big fight, after we had taken the cattle in to the kraal one day, before we had started milking my uncle found us arguing in the kraal. He was so angry he said, "Come you two, you argue while the cattle stand waiting." He gave us two sticks and said "go outside and fight properly about this," we went outside and started fighting with the sticks I was not afraid

⁴⁵ *Iqwababqwaba* is a tree characterized by a spreading canopy, bright red flowers and flat wood-like pods. When the pods are dried out between April and June, the pods burst open to reveal black and red seeds, which are used to make necklaces (Sappi, 1997, p. 180). The Latin botanical name for the *Iqwababqwaba* is the *Azelia Quanzensis*. An alternative isiZulu name is *UmDlavusa* or the "Pod Mahogeny" in English (Moll, E., 1981, p.476).

⁴⁶ Brother Clement is still interested in beadwork. He can make a variety of traditional clothing items and jewelry. He has taught this craft to the children from the *Inyoni Kayiphumuli Home*. The children make these items in their spare time; they use them in performances and also sell them to raise funds for the home.

⁴⁷ See Appendix Five for a full transcription of Brother Clement's praise names. The self-praises are often integrated into an *umakhweyana* performance. For example, refer to the analysis of *Ubhememe* in Chapter One, pp. 14-21

although I was younger and smaller than he was. I was beating at his stick and it broke into pieces until it fell on the ground and he went to fetch it. I was waiting for him to get up when my uncle said “ Beat him beat him!” So I quickly ran up behind him and started to beat him and he could not fight back because when you fight with sticks you are not allowed to use your hands. My uncle just laughed and then he took me to the kraal, took one of the cows, and made me put my head where the calf had been, and he milked straight into my mouth as if I was a calf. The milk was so hot and fresh, and this is when he gave me my praise names.

2.5.1 Praise Names

	<u>IsiZulu</u>	<u>English Translation</u>
1.	<i>Mkhathi KaMpimbili kaMa'nkenjane</i>	Mpimbili gave Mkhathazi a tough time
2.	<i>Owakhathaza izigqwaga zakwamavimbela</i>	He the hero from Mavimbela stopped boasting when he received a hard time.
3.	<i>Umbhuce umbhuce owanyela indlela eyakwadade wabo</i>	The soft one messed on the way to his sister's house ⁴⁷

2.6 Work at the Farm

2.6.1 Introduction

Mpimbili's father Mancwada is almost absent from his childhood stories. Mancwada was not there for Mpimbili's birth, and spent little time with him while he grew up. During Mpimbili's early years, Mancwada worked on the farm for Mr. du Plessis. However, in 1949 he decided that he wanted to stop working on the farm and chose to send Mpimbili to work in his place. After terminating his work on the farm, Mancwada started working at a telephone company, which was based in Newcastle. Mancwada moved around fixing telephone lines in different regional areas. Following his move to Newcastle, Mancwada abandoned his wives and children. He did not make contact with his family for many years, not even to inform them of his location. While he

⁴⁷ Usukumbili was naughty and defecated on the way to his sister's house to prevent any friends from visiting her.

was working in Newcastle, he married another woman and fathered a number of children without consulting the Sitholes.⁴⁸ Because of Mancwada's absence in his childhood, Ntolozana, Mpimbili's maternal uncle was much more of a father to Mpimbili than his own. After Ntolozana had spent two years training Mpimbili to be an *inyanga*, Mancwada arrived at the Buthelezi homestead to fetch Mpimbili. He took Mpimbili to work for Mr. du Plessis on the farm. This separation was a very painful event for both Mpimbili and Ntolozana.⁴⁹

Now when my father grew older, he said, "I have my sons and daughters now why should I carry on working?" so while I was still training with my uncle he came to fetch me to take me to work on the farm in Louwsberg, my father had worked on this farm for a long time and wanted to look for new work. This made my uncle very angry, because he did not want me to go, but I had no choice, and so I went to live at the farm to work for Mr. du Plessis (Brother Clement, October 2004).

Most of the adult males from the Sithole family only worked on the farm during harvest times when the farmer wanted more labour. Each male member of the family was required to send at least two of his children to work on the farm. This agreement put much strain on the family as the children were no longer available to help at the Sithole homestead. Furthermore, this agreement did not allow time for children to go to school.⁵⁰ All the children from the Sithole household worked on the farm for a period. There were many children working at the farm, Mancwada sent eight of his children to work on the farm, including his sons Mpimbili, Woye (Kamasuku 's

⁴⁸ Years after Mancwada's death in 1985, his secret family was discovered. A young man approached Mjimbilizi Sithole and introduced himself as Mancwada's son. Mjimbilizi arranged a ceremony in which an ox was slaughtered. In the ceremony Mancwada's son was unified both with the living family members of the Sithole family and with his ancestors.

⁴⁹ Since their separation, they had no contact until 1998, when Brother Clement went in search of Ntolozana. He found him living on the boarder of Swaziland, by this time he was a very old man, and died shortly after the visit. In the late 1950's Ntolozana had fled to Swaziland after the Buthelezi family was removed from the *Ezinsthini* area when it became the *Ithala Game Reserve*.

⁵⁰ By the 1970's, a number of the Sithole family members freed themselves from the labor agreement with Mr. du Plessis by migrating to the area of Jozini. Mjimbilizi Sithole, Mpimbili's paternal uncle, could not bring himself to leave his ancestors' graves. He is now in his nineties, and stopped working as a farm laborer only three years ago. When Mjimbilizi could no longer work he and his family were removed from the farm and his house was demolished to make way for a private game reserve. When I went to find Mjimbilizi (August 2003), the family was living in temporary shelters on the outskirts of the farm. Neither *Kwavimbhukalo*, nor *Kwazondelebani* exist, both of these names went with the family members to Jozini and have disappeared over time.

child), and Phathela (Zenzele's child), and his daughters Mawindi, Bhekiwe, Mandeni (Kamtshali's daughters), Shikishile, and Makuthu (Zenzele's daughter).

The children could choose to work in shifts of either six or twelve months long. Mpimbili chose to work all year round. At each year-end, Mr. du Plessis gave him a young cow as a form of remuneration for his work. Mpimbili preferred to stay on the farm firstly because of the tension he felt between himself and his father's family, and also because he preferred to be busy working, learning things rather than spending idle time of the farm.

Here I used to look after cattle, pigs and sheep at the farm. I worked on the farm for many years, firstly outside in the garden and then later I was moved inside, where I learnt to look after children. I used to change the child's napkins, dress them, wash them, cook children's food for them and learnt to speak Afrikaans. (Interview, May 2003. Inkamana Abbey)

In 1950, Mr. du Plessis put Mpimbili in charge of babysitting; Mpimbili was brought in from the fields where he had worked on the labour team into Mr. du Plessis's home. Mpimbili was made responsible for the care of Francois, Mr. du Plessis's first-born son. Francois was less than a year old at the time. Intombi, a girl from a neighbouring farm cared for Louise the eldest child, and later the farmer's wife had two other daughters whom Mpimbili's sisters Shikishile and Makuthu cared for.⁵¹

The babysitters were given full responsibility of their respective children. They were required to feed and change the children day and night. Intombi was in charge of cooking the children's food. However, after she left the farm Mpimbili was given this task. The babysitters needed to be near the children, and so they would sleep in the kitchen at the home. In their spare time, Mpimbili liked to play the *umakhweyana* bow. Mostly he played alone, but sometimes he and the other girls would play together. The songs he played during this time include *uBhememe*, and *uDudu Mankeyana*.⁵²

⁵¹ Refer to page 38 for photographs of Mpimbili's life on the farm.

⁵² Refer to analysis of *uDudu Mankeyana*, pp.40-43

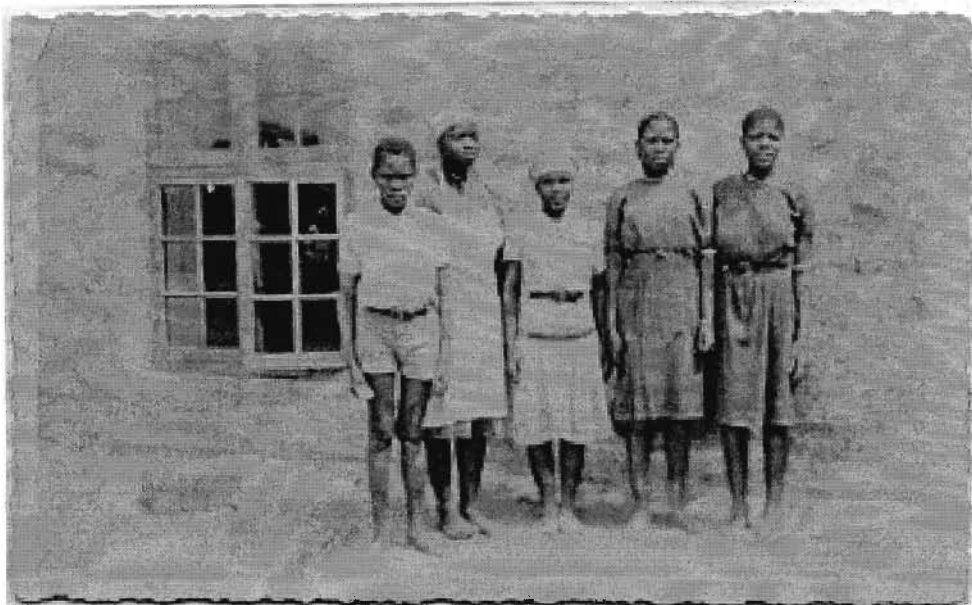


Figure Ten: Mpimbili on the Farm with Sisters 1949

Photograph by Mr. du Plessis



Figure Eleven: Mpimbili on Farm with Friend 1949 Photograph by Mr. du Plessis



Figure Twelve Francois du Plessis., 1953, Photograph by Mr. du Plessis



Figure Thirteen Mpimbili on Farm 1951, Photograph by Mr. du Plessis

Mr. du Plessis owned two farms, both of which were near the Louwsberg town. One farm was near an area called ePhothwe and the second farm was where the Sithole family lived. Mr. du Plessis also rented a third farm at Makuthu where he and his family would stay during the week. When the farmer's family stayed at this third farm, the babysitters would sleep on their *ocansi* (mats) in the garage so that they could be close to the children. Mr. du Plessis and a neighbouring farmer Mr. Van Rensberg hired the farm at Makuthu from Mr. Van Rensberg's sister. Both farmers used the farm to produce certain crops. The farm was much hotter and had much more sunlight than the farm at ePhothwe making it suitable for farming cotton, and sugarcane.

The children who worked as farm labourers lived in tents, stables, and sheds on the farm. Some evenings, Mpimbili and his sisters would go down to where these other children slept and they would entertain themselves by singing and dancing together. There was a young woman whom Mpimbili met here in the evenings. Her name was KaNtshangase and she was eighteen years old. Mpimbili does not recall paying her much attention, but she fell in love with him. Later when he had moved to Nongoma, she sent a letter to the Sithole family asking if they could marry. By this time, he already had his heart set on monastic life and therefore did not take the offer despite the pressure from his family.

2.6.2 Analysis

Living on the farm had a major impact on Mpimbili's development. From the age of eleven years, he was completely separated from both his natural families. At the age of twelve years, Mpimbili was made responsible for the care of a young child, Francois. It is interesting to note that Mpimbili was chosen rather than any of the other boys working on the farm to care for this child. This indicates that the farmer believed that he had the capacity and maturity to care for a young child. One needs to consider the context of the racist South African government of the time, if one is to appreciate the weight of the choice made by a white Afrikaans farmer to trust a young African boy with the care of his son. The decision made by the Mr. du Plessis had a great impact on Mpimbili's growth as an individual, as this is when he learnt how to care for children, which is a skill he uses to this day within the context of the *Inyoni Kayiphumuli Children's Home*. Most significant is that this decision made by Mr. du Plessis brought Mpimbili into daily contact with his sisters who were also involved in child minding at the farm. It was at this stage of his life, that

Mpimbili's contact with the *umakhweyana* bow intensified, and he began to play more regularly. Before he had observed and learnt from his grandmother and auntie:

My grandmother, my mother, and my mother's sisters taught me how to play. The daughter's of my aunties were not interested to learn. I used to watch and copy what my grandmother was doing. That is how I learnt. My uncle used to play the ugubhu, and I used to watch him, but he did not allow me to touch the bow. My sisters on the farm used to play, we had some bows there. At that time, there were no radios and so that was our music. (Brother Clement, July 2003. Inkamana Abbey).

At the farm, Mpimbili was isolated from his home, and from the customary activities designated to young boys, which included hunting, herding, and farming. This gave him more time and freedom to play the *umakhweyana*. The following excerpt is his description of this time at the farm:

Astrid: Who was living with you at the farm?

Brother: *When I was living at the farm I was staying with my half-sisters from my father's side who were also working in the kitchen. We would sleep on the floor in the kitchen, me on one side and them on the other. Sometimes when the farmer and his wife went away we used to go with the family. Each one of us had one child to look after; I looked after a boy called Francois. This is also the time when I learnt to play umakhweyana. I was always with the girls you see. Therefore, this is when I really started to play. Before I was curious and would watch, my aunties play but now at the farm I also started to play umakhweyana like the girls (Interview, July 2004. Inkamana Abbey).*

From the age of twelve to seventeen years, a very important stage in a young man's development, Mpimbili entered the space of young women. He was engaged daily in activities typically associated with the female gender such as cleaning, and nursing children. Moreover, he was surrounded by female musical culture, which would account for him learning the *umakhweyana* bow. Additionally this would explain why he plays the *umakhweyana* in such a feminine manner. Through imitating these young girls playing, and also through playing together as a group, he not

only learnt their songs but he also assumed their feminine style of playing and dancing. By feminine, I refer to his high-pitched, falsetto style of singing, which is reminiscent of a young woman's voice. Furthermore the dancing movements that he employs including the puffed-out chest and the hip movements, could also suggest the dancing style of a young woman.

Mpimbili's feminine qualities are also apparent in other situations. For instance, Mr. du Plessis's choice to make him a child minder in his home is indicative that he recognised Mpimbili's personal capacity to care for a child. Moreover, Mpimbili's uncle, Ntolozana, chose him to be the future *inyanga* (healer) because he saw that Mpimbili had the ability to nurture and to heal. In both examples, Mpimbili demonstrates distinguishable personal traits, which, one could argue are more feminine than masculine in nature. Therefore, one could argue that the feminine side of Mpimbili's nature was quite strongly developed as a consequence of his early experiences. He did not appropriate symbols of female identity in an attempt to be feminine; rather he used what was familiar to him.

Figure Fourteen: Brother Clement Playing Style, Picture taken by Dr Patricia Opondo, 3rd May 2000, Vryheid. Note Astrid Treffry-Goatley, Third to Right.



Although the *umakhweyana* was a very significant instrument to Mpimbili while he was on the farm, it was not the only musical practice he was involved in. He also liked the Zulu dance, *ndlamu*.⁵³

In the evenings sometimes the boys from the field would come up to the house, or we could go down to them. This is when we would play music. We would sing songs, and dance ndlamu together. The music would make us feel at home, because we were lonely (Brother Clement, July 2004. *Inkamana Abbey*).

It must have been difficult, and uncomfortable for these black children to live and work on a white, Afrikaans-owned farm considering the context of the racist *Apartheid* politics of the time. The need for these children to escape through music was very real.⁵⁴ Therefore, the aforementioned description of the musical practice on the farm is significant, as it describes how the children brought the music from their homes into the foreign environment of the farm. When they played the music from their homes, they formed a symbolic link with their loved ones and thus eased their alienation and loneliness. This could further explain Mpimbili's adoption of the *umakhweyana* bow, as this instrument linked specifically to women in his home, including his mother, his grandmother, and aunties. Therefore, through playing the *umakhweyana* he connected to these women, which helped to ease his displacement and loneliness. Following is the transcription and analysis of *Ududu Mankeyana*, which was one of Mpimbili's favorite songs when living with his sisters at the farm.⁵⁵ The composer of this song is anonymous. This song is about a baboon, called Mankeyana, which he saw as a young boy when living at Buthelezi's.

⁵³ *Ndlamu* is a fast style of traditional Zulu dance, which is popular among migrant workers in South Africa. This dance is commonly found in competitions between worker hostels and in schools. In the 1960s and the 1980's, Brother Clement taught many children *ndlamu* dance and encouraged this traditional dance to be introduced into school in the form of competitions.

⁵⁴ Many black migrant workers living under difficult living conditions use music as a form of escape.

⁵⁵ This transcription is based on an *umakhweyana* performance by Londiwe Mtshali. The dancers are Qiniso Ngema and Buhle Nhlengethwa. The performance was a part of the *Inyoni Kayiphumuli Concert* held at *Howard College Theatre* at the *University of KwaZulu-Natal*, Durban on the 27th February 2004. Refer to Appendix Six, Track Two for an audio recording of this song.

2.7 Transcription and Analysis of Ududu Mankeyana

2.7.1 Transcription

The form of the song is cyclical and repetitive. The bow phrase is eight pulses in length. In my transcription, the pulse is represented by a dotted crochet. This eight-pulse phrase repeats throughout, creating a cyclical structure in the song. The bow player introduces the song and plays three bow phrases and seven pulses before the vocal phrase is introduced.

Song Lyrics:

<u>isiZulu</u>	<u>English</u>
<i>Ududu Mankeyana</i>	Dear Mankeyana
<i>Dlala Mankeyana</i>	Play Mankeyana

Figure Fifteen: Fundamental Bow Cycle

Figure Sixteen: Bow Cycle with Harmonics and Gourd Movement:

Figure Seventeen: Resultant Pentatonic Scale

The melody of the vocal phrase is characteristic of *umakhweyana* melodies, as it is marked by descending contour, falling fourths, and frequent descending glissandi at the end of phrases. The last note of the glissandi is only just determinable (Impey, 1982, p.34). The melody is set within a narrow range, since the highest note A, is just a fifth above the lowest pitch, D. The vocal phrase is short and the lyrics are simple and repetitive. The vocal phrase and the bow phrase overlap throughout the song. The vocal phrase is fixed in length, and enters at set points in the bow phrase (See Figure Fifteen). The vocal phrase is also related to the bow cycle in length:

When vocal music is accompanied by one or more melodic instruments, their part is accordingly based on a periodic unit; itself a repeated formula, whose duration is proportional to that of the sung strophe: if the strophe is relatively short, the formula will be of equal duration. (Arom, S. 1991: 18)

Figure Eighteen: Overlapping Relationship between Bow and Vocal Part

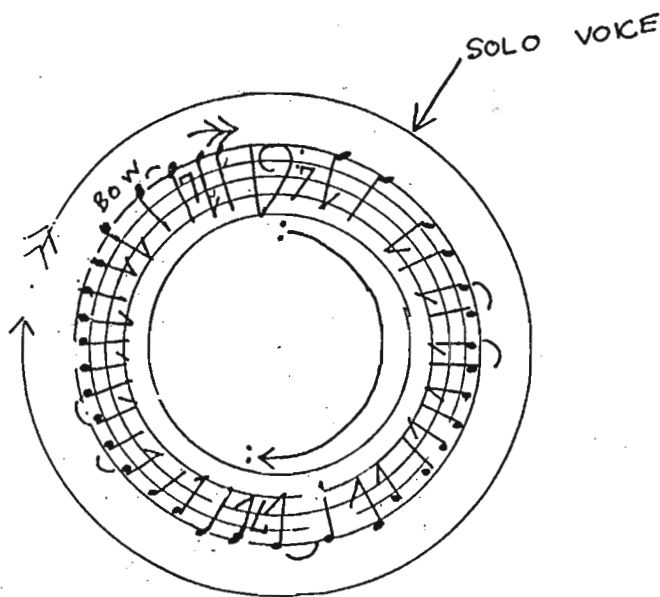


Figure Nineteen: Vocal Melody

The vocal phrase and the bow phrase are related rhythmically and melodically. The tonal center of the bow phrase is G since this is most frequently played in the cycle. The tonal center of the vocal phrase seems to be D, since this note is the final note in the vocal phrases. The melody of the vocal phrase is based on the pentatonic scale of the bow harmonics.

The root progression of the fundamental bow notes forms the tonal foundation of the song, the recurrent repetition of the roots adds to the formal structure of the music. The overlapping relationship between the bow and the vocal parts creates a simple polyphony in the song since notes occur simultaneously. In *Ududu Mankeyana* the most common intervallic relationships are an octave, and a fifth, less common are intervals of a fourth, a second, and a third.

Ududu Mankeyana has a constant tempo throughout, which is characteristic of African dance music. In commenting on music from Central Africa, Simha Arom states, "There is never, within the one piece of music, the slightest variation of *tempo*; it remains constantly tight to the end, without *accelerando*, *ritardando*, *rubato* or *fermata*" (1991, p.19). The pulse is clearly audible, however it is the implicit rhythm rather than the pulse itself, which drives the music. The implicit rhythm is syncopated and is accentuated in the rhythm of the *umakhweyana* bow player's dance. The posture of the *umakhweyana* player is characterised by bent knees, the dance is syncopated in nature, with the dancer placing emphasis on the crochet beats and treading more lightly on the anticipatory quaver beats.

Figure Twenty: Relationship between Melodic Line and Bow Part

Handwritten musical score for "Ududu Mankeyana". The score is written on two systems of staves. The top system shows the vocal line in treble clef and the bow part in bass clef. The bottom system shows the vocal line in treble clef and the bow part in bass clef. The lyrics are: "u-ma-nke-ya-na - dla - la ma-nke-yan' we - du" and "du u-ma-nke-ya. na - dla - la ma-nke-yan' we - du". The bow part consists of a series of notes that are rhythmically and melodically related to the vocal line.

Figure Twenty One: Implicit rhythm:

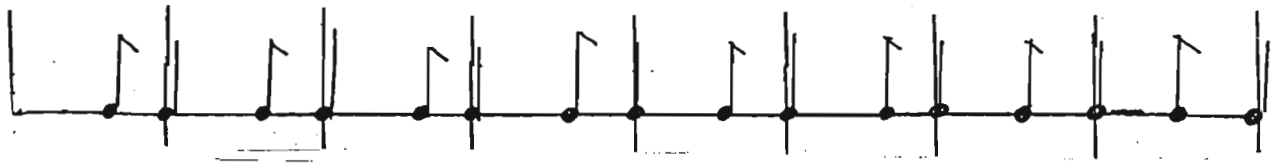


Figure Twenty-Two: Umakhweyana Player Dance

DANCE GRID:
R = RIGHT FOOT
L = LEFT FOOT

♩ = 120

BOW

DANCE

R R L L R R L L R R L L R R L L

The figure shows a musical score for a dance. It consists of two staves. The top staff is labeled 'BOW' and contains a sequence of notes with stems. The bottom staff is labeled 'DANCE' and contains a sequence of notes with stems, each marked with an 'R' or 'L' below it. The notes in the dance staff are aligned with the notes in the bow staff. The dance grid below the dance staff shows the sequence of foot movements: R R, L L, R R, L L, R R, L L, R R, L L.

2.8 Mpimbili's Desire for an Education

In 1951, Mr. du Plessis sold the farm at ePhothwe and moved to the farm where the Sithole family was residing. From this time on Mpimbili was given the task of driving the donkey cart to an African school in Louwsberg where he distributed milk on behalf of the farmer. Here Mpimbili came into daily contact with African school children, which inspired him to think about his own future and his chances of an education. Three years later, Mpimbili approached Mr. du Plessis, with the idea of going to school, but Mr. du Plessis was reluctant. A close bond had formed between the Mpimbili and the family over the years. Mpimbili was fluent in Afrikaans and to a certain degree had become a part of the family. Mpimbili spent much time during these years socializing with the parents and the children at their home. He also accompanied the family when visiting neighbours for tea and on the family holidays.

After some time I started to sell milk for the farmer in the town. Everyday I took the donkey cart to the school to sell milk. When I was there I became attracted to the school life. So I went to the farmer and asked, "please can I go to school?" However, he said "How can you go to school when you are not so young anymore?" I explained that I had been here at the farm for many

years, as even the baby whom I had been looking after was now attending school. I would have carried on working on the farm, but I was becoming old for school, I was sixteen. I could see that I could work there my whole life, because there would always be a lot of work for me to do. Even if Mr. du Plessis died, the other farmers knew me and would have taken me on because Mr. du Plessis had taught me many things, I knew how to look after children, to plough, to plant trees and mielies, to raise cattle, and also look after chickens. Mr. du Plessis said I was a big boy and could not go to school but I could learn to do construction in Nongoma because it was too late to start school. I agreed to this because I would do anything to get away from him. I knew if I ran away the police would chase me...(Brother Clement, July 2004, Inkamana Abbey).

CHAPTER THREE

RELIGIOUS LIFE

3.1 Nongoma

In 1955, Mpimbili left the farm in Louwsberg to learn building construction at *Christ The King Catholic Hospital*⁵⁶

I started construction straight away, I knew that I wanted to go to school and so I went to one of the teachers at the school and asked if I could do night school. At that time we were getting about six rand a week which was not enough to pay the teacher for the classes, so he said that I must get a group together so we could afford the lessons. I was happy to pay all my money I earned and asked other boys to join me. We started for a while but many of them lost interest and I was left alone. We learnt everything from the beginning, I could not even write my name before. When the night school failed, I went to Brother Jacob and asked him what I could do. He told me to go to school in the morning and to do construction in the afternoons. I had to jump into standard three, as I was too old for the younger classes.⁵⁷ For three years I studied like this, doing construction in the afternoon and school in the morning (Interview. May 2003, Inkamana Abbey).

It must have taken an incredible amount of discipline and strength for Mpimbili to handle the pressure of keeping up with a class five years ahead of him and doing manual labour on a daily basis. It is important to note here that Brother Jacob must have recognised something extraordinary in Mpimbili's character since he trusted his ability to carry out such a demanding routine. Shortly after joining the missionary school Mpimbili started to attend church services.

⁵⁶ Nongoma is a town situated about 100km northeast of Vryheid. The Benedictines founded this mission in 1926. This center included a mission hospital in 1937, which was nationalized by the government in 1976. (Sieber, G., 1995, p.496) When Mpimbili moved to Nongoma in 1955 he was involved in the construction of a further wing on the hospital building.

⁵⁷ Standard three is the fifth year of school in South Africa.

Only one year after his arrival at Nongoma, in 1956, Mpimbili was baptized and his first name changed to Albert.⁵⁸

Astrid: How did you feel when you first entered a Roman Catholic Church?

Brother Clement: *The first time I went to Roman Catholic Church was soon after I arrived at Nongoma. I was impressed by the sisters at the hospital and the Gregorian chant, which they sung. It was very interesting for me to see a new sophisticated way. The Benedictine way was very attractive to me. My heart was really taken up by the service especially by the high mass, where the singing was all Gregorian chant and was very beautiful. I had a calling not only to go to church but also to become a religious person. In 1956, while I was still doing construction I was baptized as Albert. Other people usually take a long time to be baptized but I was ready and hungry for it. Other construction workers were not as eager as I was. In 1958, I told Father Theodore that I wanted to join the Benedictines.⁵⁹ I then told my family, but they did not understand. My mother wanted a wife to look after her when she was older and to help her on the farm. She thought I was abandoning the Zulu way. She asked me "Why do you not get a wife? Why do you go for this religion of yours? No one else has done this in our family, what you have chosen is strange for us." I said "Mother I have younger brothers who have taken wives. You have many wives who will look after you when you are old."*

In 1959, shortly before moving to *Inkamana Mission*, Albert went to Newcastle in search of his father Mancwada. After making some inquiries at the telephone company he found his father. They spoke and Albert shared his decision to join the Benedictines with his father. Mancwada respected his son's decision. Albert pleaded with his father to return home to his family. He also expressed his wish to hand his *inkosana* position over to Albert's younger brother, Phathela. Mancwada was touched by Albert's plea and decided to move back to the farm where his family were staying. In the 1970's Mancwada and his wives were among the Sithole family members who moved to Jozini. Mancwada Queen Sithole passed away in 1981, and is buried at Jozini at the Sithole residence.

⁵⁸ In this chapter I will use the name Albert, following his baptism in 1956.

⁵⁹ Father Theodore Landmann O.S.B was stationed at Nongoma from August 1958-April 1961. (Sieber, G., 1995 p.500)

3.2 Inkamana Mission

In 1959 Albert joined the minor seminary at *Inkamana Mission* in Vryheid where he continued his studies. The minor seminary was located on the *Inkamana Mission* property and consisted of boys who had a vocation to join the Benedictine community. The boys who were enrolled at the seminary also attended *Inkamana School*. However they lived in a separate residence from the other schoolboys and performed separate religious prayers and duties.

Albert's choice to join the religious order seemed to be so sudden, and therefore I found myself questioning why he felt the need to make such a quick decision. However, as a researcher, I felt that I needed to be careful making assumptions about such a personal decision in someone's life, especially since I have no experience of what it feels like to follow a religious vocation. Whenever I ask Brother Clement about his vocation he always provides the above description of the first time he entered the church and he felt so overwhelmed by the beauty of the Gregorian chant and also by the 'civilized' way of the nuns and monks. Perhaps it is not really possible to explain such a choice to another person? (Personal Narrative by Author, August, 2004)

Although it has been difficult to assert reasons that could explain the motivation behind Albert's vocation, through careful analysis I have identified certain events, which can assist in explaining his life-changing decision to join the Benedictine community. Firstly, joining the Benedictines allowed Albert to continue his studies rather than returning to work as a labourer on the farm. Secondly, as described in the previous chapter, Albert came from a difficult family background, characterised by a strained, distant relationship with both parents. I suggest that the Benedictine life offered the opportunity to live without the complications of marriage, and at the same time provided him with a community that has a strong cultural, and moral framework. However, one could question Albert's choice to join the Benedictine order, when one considers his identification with femaleness. Albert was not only comfortable in, but also loved the feminine space. He loved "female" music, beadwork, and even child minding. He does not seem at all embarrassed or self-conscious about his obvious interest in femaleness, and yet he chose to live in a male-dominated environment. I suggest that by becoming a religious brother, Albert was liberated from the social norms, pressures and jealousies that plagued him as a child. His life of celibacy has allowed him to maintain his somewhat androgynous identity. His celibate, religious identity has permitted him to slip into the space of woman, without being restrained by the sexual implications or moral boundaries placed on a sexually active man within a female environment.

Furthermore, through following his religious vocation he was able to reach out to children from his community and follow his calling to serve God.

Astrid: Did you ever think of taking a wife?

Brother: *Only when I was young did I think of that. But when I learnt the way of the Benedictines I realized that this is the only way I could do the work of God. It is difficult to work for the community and have a family. If you are a churchman you must give to others, but your wife may not like you to help the community. She will want furniture and nice things for the house. She will be angry that you spend your money, her money, and the children's money on the poor. If I had a family I could not do the work of God.*

Below is an excerpt taken from Fr Sieber's book *The Benedictines of Inkamana*.⁶⁰ This excerpt illustrates the significance of his joining the Benedictine community.

The first two South African candidates, Casper Ntshangase and Albert Sithole, began their novitiate on the feast of St Benedict, March 21, 1964. Following the old tradition, both were given new names. Casper started his monastic career as Bro. Benedict and Albert as Bro. Clement. They persevered and took their first vows on August 29, 1965. A start had been made in an effort to win local vocations, but many problems still lay ahead, mostly problems concerning adaptation and inculturation. None of the candidates who entered between 1965 and 1974 persevered. Doubts were expressed as to whether *Inkamana* was the right place to train vocations. Some of the monks thought it would be better to try in a smaller mission station where the expectations and needs of local candidates could be met more easily... Although Benedictines had every hope that *Inkamana* would develop into a proper monastery, it was by no means certain whether the white government, insisting on the segregation of races on all levels, would turn a blind eye on the situation if *Inkamana* were to become a truly multiracial monastery. Black candidates who were accepted had to be registered as mission employees in order to avoid the suspicious attention of over-zealous government officials (1995, pp. 162-3).

The above quote describes some of the racial tension experienced at the *Inkamana* community. Brother Clement has often explained how he and Brother Benedict had to really push to be accepted into the community and how at times he felt a distance between himself and the other Benedictines.

⁶⁰ Father Godfrey Sieber OSB was ordained as the abbot of *Inkamana Abbey* in April 2003.

Astrid: Please explain in further detail your move to *Inkamana*

Brother Clement: *After finishing minor seminary we went to the monastery. I was there for four years from 1959 - 1964 then I joined the community as a novice. In 1965 I took my first vows and my name changed to Clement. There were some people who were against myself and Brother Benedict joining the community, as we were the first African's to join and there were those who did not want to take local people into the order. They believed that the Zulus might not make it because they are womanizers. Despite their resistance I went on, I was not going to change my mind. Others were discouraged, because it was said that they may spoil the order of the Benedictines, but I kept pushing until they gave in. People were friendly with us, but it was difficult for them and for us. For example when we prayed the divine office, the priests would pray in Latin, the brothers in German and us in isiZulu. Father Albert who was the first prior decided that it was better that English become the medium for the divine office so we could join together. He ordered the Divine office to be read in English and the Holy Rule in English.*⁶¹

The comment made above by Brother Clement about Zulus being seen as womanizers, could be related to the 'inculturation' problems (as Sieber terms it in the above quotation). Such issues could be connected to abbey members stereotyping Zulu people, which would cause tension between the races at the abbey. The racial tension experienced by Brother Clement at *Inkamana Mission* is further discussed by Patrick Khanyile in the following quote:

Fr Godfrey Sieber O.S.B. compiles this book about the life and history of the Benedictines of *Inkamana* as they settled in KwaZulu Natal (Zululand) from St Ottilian Abbey as from 1922. In the content of FR Godfrey's book there are other sensitive issues, which are written about from a European perspective and viewpoint. Those sensitive issues I am referring to here are in connection with the recruiting and training of local Benedictine vocations (160-168). It is true that local Benedictine candidates and postulants were moved from the Little Flower Mission Eshowe to Fatima Mission during the 1950's, but the reason for their abandoning Fatima Mission is not as Fr Godfrey explains in his book. They all deserted Fatima Mission mainly because they were heavily ill treated by German Benedictine monks. They were treated with great malice. Fr Waldemar Drober did not protect them; instead he was part of that extreme maltreatment of those young men. (2003, p.1)

⁶¹ On Easter Monday, 30th March 2005, Brother Clement Sithole and Brother Benedict Ntsangase celebrated forty years in monastic vocation at *Inkamana Abbey*. This celebration was important as it served as a public affirmation by the church of Brother Clement and Brother Benedict's place within the religious community. It should be noted that much of the tension and hostility mentioned in previous pages has been resolved.



Figure Twenty-Three: Brother Clement, Nongoma, Early 1950's. Picture from Brother Clement's Private Collection.

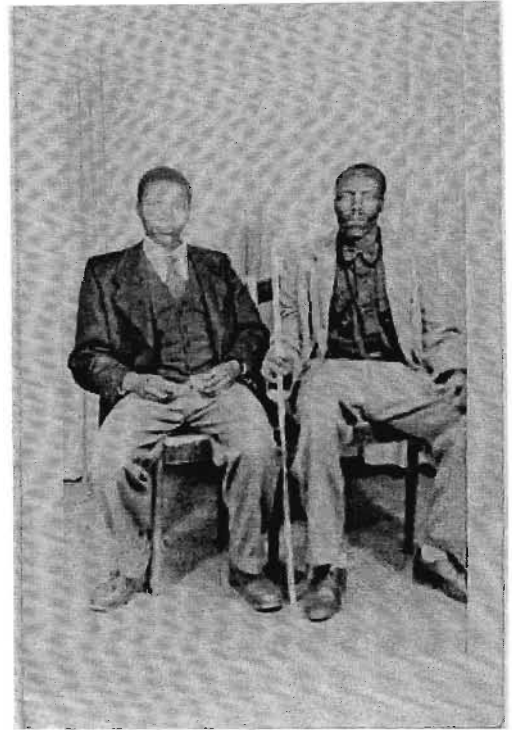


Figure Twenty-Four: Brother Clement With his Father, 1959. Picture from Brother Clement's Private collection.



Figure Twenty-Five: Brother Clement with his mother (on left) and stepmother, 1963. Picture by Father Herald.



Figure Twenty-Six: Brother Clement holding Brother Benedict's Hand, 1960's. Picture taken by Fr. Herald



Figure Twenty-Seven: Brother Clement (right), with Father Albert, and Brother Benedict, 1960's, Picture by Father Herald



Figure Twenty-Eight: Brother Clement taking his Final Vows, 1965. Picture from Brother Clement's Private Collection

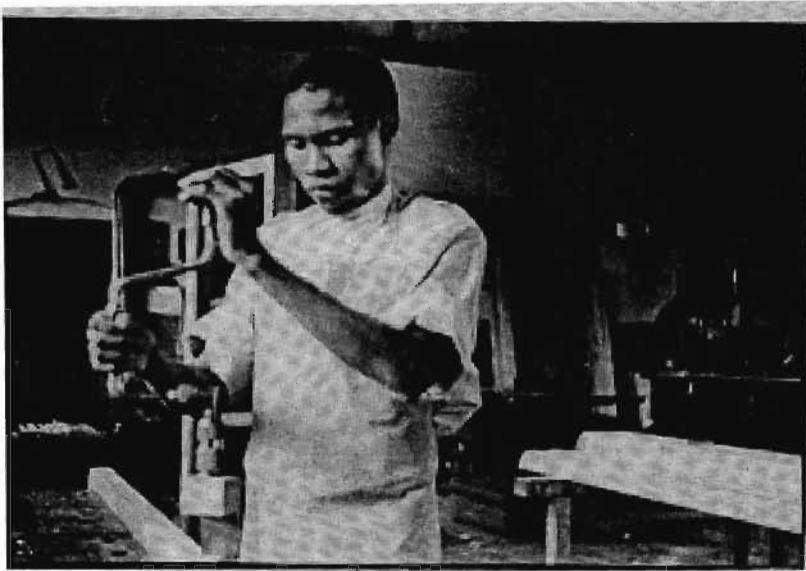


Figure Twenty-Nine: Brother Clement in Carpentry Workshop, Inkamana Abbey, 1968. Picture from Brother Clement's Private Collection



Figure Thirty: Brother Clement Riding Bicycle, Inkamana Abbey, 1964. Picture: Father Herald.

3.3 Religious Compositions

3.3.1 Introduction

Joining the Benedictine community must have been a major change for Brother Clement. I believe that when faced with hostility and difference at *Inkamana Abbey*, it was necessary for Brother Clement to create a new sense of self-identity, which could allow him to place himself and also his personal history within the context of his religious environment. Part of this identity construction involved composing liturgical music, which combined the message of the Catholic Church with traditional Zulu music.⁶² These songs can be seen to form a symbolic link between these two worlds, assisting him in reconciling the disjuncture between his past and present worlds. Brother Clement is well recognized for his knowledge of indigenous musical practice and heritage within his region. Dave Dargie (2003a) states:

Clement is unquestionably a creative genius in the field of Zulu music. That he has applied his talents for the benefit of the liturgy is awe-inspiring. The fact that his music many not appeal to, or be understood by, people from outside, is irrelevant. (2003a, p.1)

As mentioned in the previous chapter, Brother Clement suffered much displacement and alienation as a child. Therefore, I think it was necessary at this point in his life for him to use the music to establish a sense of belonging and community.

Amongst the countless ways in which we ‘relocate’ ourselves, music undoubtedly has a vital role to play. The musical event, from collective dances to the act of putting on a cassette or a c.d. into a machine, evokes and organizes collective memories and present experiences of place with an intensity, power and simplicity unmatched by any other social activity. The ‘places’ constructed through music involve notions of difference and social boundary. They organize hierarchies of a moral and political order.” (Stokes, M., 1994, p.3)

Incorporating traditional music into his religious worship could be perceived as a method of symbolically keeping family members and also the familiar ‘Zulu’ cultural system close to him, thus creating a sense of place and community within the new environment. This community was partially imagined, at least in the case of his family, who were no closer to him in the physical sense. However, his music also attracted Zulu speaking people to him, which in turn created a ‘real’ community of people.

⁶² Refer to Appendix Eight for a catalogue of all Brother Clement’s religious compositions.

3.3.2 The Relationship between the Brother Clement's Compositions and Zulu Mythology

In the following interview excerpt, Brother Clement provides some interesting insight both into the religious ideas behind the compositions and also the reaction of the church to his innovations.

Astrid: Why did you decide to compose these songs?

Brother Clement: *I had a feeling that we could give God's message in our own way to the people because my people knew God before the white man came. We used to pray to Nkulunkulu whom is someone great beyond imagination like God. The Zulus knew about God. They also prayed to Unumkhubulwane a certain holy woman who is so huge and is in charge of all women but only listens to virgins. Only the pure hearted can go and speak with her. They go to the holy place across the river wearing nothing but beads to pray to her and their prayers were always answered. She is like The Virgin Mary. So when the Zulus saw the Bible they saw a woman who is similar to our lady Mary.*

In the aforementioned quote Brother Clement invokes a number of religious figures, which he identifies as being the same in both Catholic and 'Zulu' religions. Muller provides the following explanation:

In Christian terms, the Lord above is called *Nkulunkulu*, and he is believed to live in the sky. His residence is contrasted to that of the ancestors, who inhabit the space beneath the earth. The next most prominent figure in the minds of the Zulu traditionalists is *Nomkhubulwana* or *Nkosazana yeZulu* (the Heavenly Princess). *Nomkhubulwana* is characterised as a virgin. As such she is associated with the young girls of marriageable age and with fertility (of girls, animals and agriculture), rain, springs, and mist. She also acts as an advisor to girls on the issues of personal behavior and the selection of a marriage partner. (1999, p.162)

Brother Clement compares *Nkulunkulu* to God and *Nomkhubulwana* to St Mary. In contrast Krige (1936, p.283), asserts that the Figures of *Nkulunkulu* and *Inkososana* play a less important role than the ancestors do in Zulu religion. Moreover, one could also question how similar these figure really are to their Catholic counterparts. However, this argument lies outside the scope of this thesis. I find it is much more relevant to focus on the fact that Brother Clement believes these figures to be synonymous than to argue about whether his belief is correct or not. What is important here is the synonymy of these symbols is used to justify for his indigenization of the

Catholic hymns, and thus gives recognition to the sacredness of the Zulu religious culture, which had been labeled by the Catholics as pagan. His compositions could also be viewed as an attempt to make the Christian worship less foreign to himself and to his community. Therefore these compositions could be viewed as his effort, as missionary Benedictine, to spread the word of the Bible by making the Christian messages more accessible to local people. Furthermore, by drawing other Zulu speakers closer to Catholicism, Brother Clement effectively extended his own community and thus eased his sense of alienation and disjuncture.

It should be noted that other religions that have also identified similarities between Zulu and Christian faith. Isaiah Shembe,⁶³ who is the leader of the *Ibandla LamaNazaretha*, combined aspects of Nguni custom and cosmology with Western mission Christianity, and in so doing reinvented them to become building blocks of his religious empire (Muller, C., 1999, p.xix). Often in interviews Brother Clement has shared that he feels that the Catholic missionaries made a mistake when they forced the local people to give up their culture. Brother Clement admires the way in which Isaiah Shembe combined the Zulu culture with Christianity, and expresses his support for the *Ibandla LamaNazaretha*, sending girls from the *Inyoni Kayiphumuli Children's Home* to attend *Nomkhubulwane* ceremonies.⁶⁴

3.3.3 Significance of Amahubo Characteristics in Brother Clement's Compositions

It came to my mind to praise God in our own way, in a Zulu way not in Latin, a language we do not understand. I said to myself that Latin is no doubt a very important part of the church, but we also have amahubo, which is very dignified. We can put these songs in our own way. It does not mean that if we use Western music that when we die we have to go via Europe to heaven. When we die we go straight to heaven, let us praise God in a dignified way the way our ancestors praised God (Brother Clement, July 2003, *Inkamana Abbey*).

⁶³ *Ibandla LamaNazaretha* is one of the oldest religious communities in South Africa dating back to 1910 Shembe began preaching and healing in the region. Shembe died in 1935. Here I compare Brother Clement to Shembe, although Shembe has had a much wider influence than Brother Clement, I see Brother Clement as an agent of change as well as a religious activist within his community.

⁶⁴ These ceremonies are held in honour of *uNomkhubulwane*, who is the Princess of the Sky from Zulu mythology. These ceremonies celebrate the virginity of the young girls who attend. There is much interesting discussion and debate surrounding these ceremonies, which I will highlight in the chapter four in relation to the children's home.

Brother Clement's compositions illustrate how an indigenous musical style can be reinvented to achieve present day relevance. It is significant that Brother Clement chose *amahubo* as a musical basis for his religious compositions since this musical genre is closely linked to Zulu history and religion (Xulu, 1992). The *amahubo* musical basis of the compositions, made the songs more familiar to fellow Zulu speakers, which allowed the religious messages to be absorbed more easily. Furthermore, since *amahubo* is a very important musical component of religious worship in the Zulu culture, the use of this musical style brought further dignity to the compositions. In the following quote Xulu (1992) describes the ritual and symbolic significance of these hymns

Amahubo songs are at the centre of the traditional Zulu cultural, religious and political lives. Their age is often associated with the very "beginning" of things, when the very first Zulu people emerged from the bed of reeds. As a musical item *amahubo* tend to be easily associated with the old, pre-colonial era when the Zulus were in charge of their lives and their destinies. The performance contexts of the *amahubo* songs are the wedding, the funeral of a King, Chief, *induna*, *unumzane*, war and other commemorative ceremonies. *Amahubo* are also called ceremonial music because of their association with the ceremonial. Ritual and symbolism dominate *amahubo* performance contexts, *amahubo* themselves being symbols that stand for other ideas" (1992,i)

In his Master's thesis, Xulu (1992) describes how Zulus use traditional music, including *amahubo* hymns to draw "imaginary borders" between Zulus and non-Zulus (abstract). If this is so, then one could view Brother Clement's incorporation of *amahubo* hymns into his religious compositions as a method of forming a separate cultural group of Zulu-speaking people within the Catholic Church. This could be linked to his need for a community within the somewhat unfriendly environment of the Church. Moreover, by incorporating the *amahubo* hymns into Christian worship Brother Clement affirmed the sacredness of indigenous Zulu culture. Thus, one could consider his compositions as a form of protest against the Catholic Church's discrimination against his indigenous religious culture.

3.4 Analysis of High Mass Compositions

3.4.1 Introduction to Analysis

Brother Clement always describes his compositions as a "translation"; this confused me at first, since I thought he had translated the texts of the chants from Latin to isiZulu. But later I realized that he was speaking about a musical translation from one musical culture to the other. I know

from my own experience translating isiZulu to English, that one aims to create an end product which is culturally acceptable and coherent within the target language. This concept of translation will be integrated into the musical analysis, since it is a rather interesting metaphor. In my discussion, I identify the musical characteristics that link this composition to Zulu musical culture on the one hand and to Gregorian chant on the other. In the following analysis I discuss the *Gloria (Udumo)*, and the *Credo (Umvumokholo)* compositions.⁶⁵

Credo, Brother Clement's first composition was created in 1966-1967. *Gloria* is Brother Clement's second composition, which was composed in 1967-1969. Brother Clement selected the *Credo* and *Gloria* as his first compositions since they have the greatest number of words in the Mass Ordinary and therefore required much more musical variation than the other parts of the mass. The analysis provided highlights the *Gloria* composition, which is Brother Clement's favourite work:

Several times when my heart has been wounded by something, after being ill-treated by people, sometimes church authorities or the neighbour, I have come together with the children and we start to sing this song, [Gloria] in a short time I forget what happened yesterday, what happened in the morning. That is why I always love to have children near me, children dancing, and children singing. It lifts my heart to hear their beautiful voices singing church songs. It reminds me of Jesus when the children were around him, making noise and playing, and the people tried to chase them away and he said "Do not stop the children coming to me: for it is to such as these that the kingdom of heaven belongs" [Taken from the Gospel: Matthew 19:13-15]

I composed these songs and let the children sing with their voices like angels. I let the children praise God with these songs, which are so deep in my heart. I struggled at times to piece together the different melodies. to put together the tunes. These different melodies I added come from the Zulu society, if you listen in Gloria you can hear the high voices. These high sharp voices are for the women. In Zulu society, the women would sing above the men's voices. I took antiphons, and the response, to use church language, these different parts move together step by step. They play

⁶⁵ Brother Clement would use these names English and isiZulu interchangeably, however to avoid confusion I refer to them as Gloria and Credo in this thesis.

together covering each other building and building higher and higher praising God in the highest. This for me is Gloria.

3.4.2 Transcriptions and Recordings

I base my analysis of Gloria on the recording made by Prof. Dargie in 2003. I chose to use this publication as the basis for my transcription and analysis since the performance of Gloria in the recordings is of a superior quality and is closer to Brother Clement's aesthetic intentions than the recordings I made during research. In the following interview excerpt Brother Clement expresses this vision

I have dreamed of many things for my music, however I found myself too occupied to have time to do them properly. I really wanted this Gloria to be in church. I also wanted to teach the children to dance with the song and to act it out. I want people to be moved, to be touched by the performance. (Brother Clement, Durban, August 2004)

He would like the children to use shakers, dance and even act whilst singing. In Prof. Dargie's recording the children make use of a drum and a shaker, thus making the performance closer to Brother Clement compositional intentions. Furthermore, the singing in the performance is more polished and more accurately performed than in my own recordings.

The transcriptions provided in the Appendix Five are based on the transcriptions published by Prof. Dargie (2003 a). However I found it necessary to re-transcribe certain sections of the songs, since Prof. Dargie's transcriptions are based on the 1978 recordings, rather than the published recordings, made in 1980. In his publication, Prof. Dargie comments that there are a number of discrepancies between the recordings and his transcriptions (2003, p.3). In the transcriptions I have used the "pulse notation" method of transcription, referred to in Chapter One, and have notated the drum and the shaker.⁶⁶ I have provided consecutive numbers to label the various sections of my transcriptions for the purpose of my analysis. The sections numbers have allowed

⁶⁶ Full transcriptions of Credo and Gloria can be found in Appendix Five.

me to refer to specific parts of my transcriptions without including them in the body of the text. For example if I wanted to refer specifically to a melody featured in the chorus, I could write:

The chorus melody is characterised by a narrow pitch range and an uneven contour (refer to Appendix Five, section numbers 2 – 13 on page 147- 149 for a full example of the chorus)

Figure Thirty-One: Example of Section Number 2:

② 80 = ♩ CHORUS
 CHOIR
 ALTO
 KV-BE U-XO-LO KV-BE U-XO-LO KV-BE U-XO-LO Em-
 DRUM
 SHAKER

3.4.3. Analysis

In comparing *amahubo* to Gregorian chant, one finds that both musical traditions play a very important, sacred role in their respective communities. Brother Clement's compositions, *Credo* and *Gloria* were created to be sung in the Roman Catholic Mass. There are three types of Roman Catholic mass; the High Mass, the Sung Mass and the Low Mass. Brother Clement's composition are designed to be sung during the High Mass. In the High mass one finds the Proper of the mass. This part of the mass varies on a seasonal and sometimes daily basis and includes the *Introit*, *Gradual*, *Offertory* and *Communion*. Brother Clement's compositions are sung in the Ordinary of the mass. This part of the mass is invariable and includes *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Angus Dei*.⁶⁷ One can further identify the liturgical nature of the compositions through the Christian lyrics and through the sacred performance context of the church. In contrast, the text of most *amahubo* is related to important historical events in Zulu history. *Amahubo* characteristically have short textual and musical phrases repeated in a cyclical form (Xulu, 1992. p.164). *Credo* somewhat reflects this repetitive form through the dominant role of the chorus in the song (refer to sections 2 - 18). The role of the chorus is central since it is much longer than the verses. Furthermore, the repetition of the chorus in the song adds to the cyclical nature of the

⁶⁷ Percy, A Scholes, *The Oxford Companion to Music*, p. 610, 1955.

work. The repetition of melody, rhythm, and text in the chorus further adds to the cyclical nature of the work. *Gloria* on other hand is far from cyclical or repetitive. There is a chorus in the song (refer to sections 2-3, the chorus is marked using brackets). In *Gloria* the chorus is much shorter than in *Credo* and its repetition is less regular which makes it less dominant in the song structure. In *Gloria*, one finds separate sections subject to musical variation and development; this formal structure distinguishes this composition from typical African music:

All [African] musical pieces are characterised by cyclical structure that generates numerous improvised variations: repetition and variation is one of the most fundamental principals of all Central African music, as indeed of many other musics in Black Africa. This principal excludes the process of development, fundamental to European Art music, but totally unknown in African musical thought. (Arom, S., 1991, p.17)

Gloria opens with a solo-unaccompanied introduction, sung by Brother Clement, which is linked to the intonation of the *Gloria in Excelsius Deo* in Gregorian chant (refer to section 1). The opening intonation is characterised by low vocal pitch, free rhythm and mellismatic treatment of text. Brother Clement explained that since *Gloria* climbs higher and higher in pitch, it was necessary to start the song in a very deep register so that the children could reach the highest notes. *Gloria* has a very wide range, since the highest and lowest notes employed in it are eighteen intervals apart. The opening section is followed by a chorus, which is based on the following lyrics from *Gloria*:

<u>Latin</u>	<u>English</u>	<u>isiZulu</u>
<i>Et terra pax hominibus boanae voluntatis</i>	And peace to his people on earth	<i>Kube uxolo emhlabeni kubantu abathandeka kuye.</i>

The pulse of the chorus is a dotted crochet, and the tempo is relatively slow. The pulse is 80 beats per minute. The chorus is divided into two parts, which are seven dotted crochets beats in length. The first part is repetitive and is based on the “*kube uxolo*” lyrics, while the second section is also based on the lyrics “*emhlabeni kubantu abathandeka kuye.*” The line “*kube uxolo*” receives significant emphasis in Brother Clement’s composition since it is repeated many times throughout the song. Brother Clement explained that he wanted to send a message of peace to people who have been oppressed. He further explained that the function of this musical

component was to link the different parts of the *Gloria* together. The chorus is sung in unison by the alto voice of the choir and is accompanied by the drum and the hand held shaker.

The melody of the chorus in *Gloria* is linked to *amahubo* through its descending contour and the repetition of the interval of a falling fourth. (Xulu, 1992, p. 149). The melodic line is syllabic and thus gives emphasis to the lyrics. The lyrics in *Gloria* are further accentuated by the drum and shaker rhythms, which follow the syllabic rhythm of the melody. The drum and shaker are common features of Zulu music. The syncopated character of the drum rhythm further links *Gloria* to rhythms found in Zulu dance music. (However musical instruments are seldom incorporated into traditional Catholic Mass [Crocker, R., 2000, p. 9]).

The tonal center of the chorus, and for the *Gloria* composition as a whole is G.⁶⁸ The other prominent notes in the chorus are B and D, the dominant and third of the G major chord, thus suggesting diatonic harmony. This harmonic basis of the chorus relates it to Gregorian chant (Crocker, R., 2000, p. 9). Xulu asserts that diatonic melody is used in *amahubo* hymns, “The melodic line is based on the diatonic harmonic system. “The major mode is favoured in Zulu singing” (1992, p.160). However I have some reservations about discussing *amahubo* songs in accordance to the Western system of harmony. *Amahubo* are a musical tradition in their own right, and have their own distinct musical structure and influences. Therefore it would not make sense to attempt to understand these songs using the Western musical paradigm as the basis for musical one’s analysis.

The chorus is followed by an antiphonal section sung in unison (refer to sections 3 – 5), between the alto and the choral soprano voice. Antiphony is a characteristic of Zulu and liturgical music, however in *amahubo* call and response generally occurs between the solo voice and the chorus, whereby the leader calls the melody and the chorus answers (Xulu, 1992: 162). In *Gloria*, the call and response is between two sections of the choir. This is a characteristic feature of antiphonal singing in the Roman Catholic Mass (Crocker,R., 2000, p.106). The drum accompanies the soprano voice; the rhythm played by the drum follows the syllables of the words, and thus adds emphasis to the text. Furthermore, the repetitive rhythm and melody

⁶⁸ In the recording the actual pitch was closer to “A” sharp but I transposed it for convenience to avoid many sharps.

employed in this section places stress on the text. The melodic rhythm is also syllabic in both the alto and the soprano voice. The pulse and tempo in this section are consistent with the preceding chorus. Similar to the chorus the melodic line is descending and is characterized by intervals of a falling fourth.

Following the call and response the altos sing in unison thanking God and praising him for his glory (refer to sections 6 - 8). As in the preceding sections the melodic rhythm follows the syllables found in the text and is repetitive. The words “*Siyakubonga*” (we thank you) are repeated three times. Brother Clement explained that this is meant to express the gratitude he feels towards God. The accompanying drum rhythm is syllabic and places emphasis on the words. After this section the chorus returns. Following the return of the chorus, a new section is introduced (refer to sections 9 - 17). The musical quality of this section is quite distinct from the preceding sections. When I asked Brother Clement about the relevance of this part of the composition he provided the following explanation:

This music is pulling and climbing higher and higher. There is no beat because God has been found and people do not need someone to guide them. There is only him. The rhythms are changing because everyone is there, the Father the Son and the Holy Spirit. The song goes higher and higher towards where God is seated. This is the place where all the angels go. We will stand here one day near God to be judged here. The angels and the people sing together all the many parts finally come together and praise God. We are in awe to be so close to the Almighty (Interview, August 2004, Durban).

The new section is introduced with intonation sung by the alto voice. The intonation can be recognized by the repetition of a single note (refer to section number 9, page 148 where the note “G” is repeated). The intonation is marked by the augmented doubling of pitches in which the resonance of the pitches is sustained, thus extending the length of the notes. Although this augmented introductory section appears to be slow, the pulse, which is now a crochet beat, is much faster than the preceding sections. The lyrics are based on the following liturgical text:

<i>Domine Deus, Rex caelestis,</i>	Oh Lord God heavenly king,	<i>Nkosi</i>	<i>Nkunkunkulu</i>
<i>Deus Pater omnipotens</i>	God the father almighty	<i>Ngqongqoshe</i>	<i>wasezulwini,</i>
		<i>Nkulunkulu</i>	<i>Yise somandla</i>

There are three separate voices featured in this section, the alto and tenor in the chorus and the solo voice. The drum and the shaker accompany these three voices. Each voice sings different melodies, and texts simultaneously making the texture of this section polyphonic. The combination of the multiple melodies, rhythms and texts adds to the complexity of the music. The vocal parts overlap in an uneven manner. The resultant harmony between the overlapping melodic sections is based on parallel octaves, fourths, fifths and also unison notes and intervals of a third. Prof. Dargie comments on this harmonic characteristic of Brother Clement's music, "His harmony, also very much traditional Zulu, is based on parallel octaves, fourths and fifths with not so much use of full major chords" (2003, p. 2). The polyphonic nature of this section distinguishes it from Gregorian chant in which a monophonic, texture is favoured.

The solo voice is free and innovative. Brother Clement emphasizes the percussive clicks in the "*Ngqongqoshe*" by repeating the clicks in a percussive rhythm (sections 13 - 14). The word *Ngqongqoshe* translates from isiZulu as a person of noble rank, and thus emphasizes the glory and nobility of God. The tempo is changeable, in the section, the tempo begins at a relatively fast pace but slows down at the end of the section. As the tempo slows down the pitch rises and thus forms a dramatic climax. Therefore the change in tempo adds to the emotional development of the music. This concept of development and changing tempo is common in Western art music but not in African music, (Arom, S. 1991. p. 20). Similar to the tempo, the rhythm is free, linking this section to Gregorian chant, in which little emphasis is placed on rhythm (Crochet, R., 2000, p.43).

The melody rises and falls repetitively, and is less stable and predictable than in the previous sections. The melodic range is much greater than in previous musical sections, since there are nine intervals between the highest and the lowest note sung. The combination of the overlapping parts, free rhythm, changing tempos, and unpredictable melodies creates an impression of the ethereal, boundless holy space previously described by Brother Clement.

The development scheme of the 'new section' outlined above is a characteristic feature of *Gloria*. Although the subsequent sections are less polyphonic than this first section, the general

development scheme is adhered to. The following description outlines the general development scheme of the proceeding sections:

The parts of *Gloria* are introduced by unaccompanied voices, these introductory sections are characterised by syllabic treatment of text. A syncopated drum and shaker rhythm is introduced, and accompanying voices move in parallel. The tempo slows down and the pitch of the voices rises, the climbing melodic contour and the rolling drum peak to a climax on sustained high notes. These sections are sometimes divided by the repetition of the chorus(S. 25), which brings more coherence to the composition. The musical regularity of the chorus also adds to the unity to the work.

Gloria ends in a final climax (refer to sections 43 - 52). This finale is characterised by polyphonic texture, rhythmic freedom, extreme pitch registers, and an undulating and leaping melodic contour. This final section is quite distinct from the musical characteristics both of *amahubo* and of Gregorian chant. The pitch range of this section makes it difficult to perform. In fact in most performances I have witnessed, singers cannot execute this section accurately and sing out of key, thus making this section more suitable for a solo rather than a group performance.

Gloria is a very individual, original composition in which Brother Clement combines characteristic elements of Gregorian chant with musical features taken from *amahubo*. Whether this composition is a culturally coherent, acceptable Zulu translation of a Western liturgical rite is questionable. The changeable, somewhat free nature of the pitch, melody, and rhythm make this song more suitable to the flexible nature of Brother Clement's solo voice rather than a group performance. Therefore, one could argue that these compositions are closely related to Brother Clement's experience as a solo performer of the *umakhweyana* bow. This could explain the musical elements featured in the composition, described in the *finale* above. The religious passion expressed in the composition ties this work very closely to Brother Clement's identity as a religious man, and thus further emphasizes the highly personalized nature of the composition. One could argue that the highly individual nature of the work makes it somewhat idiosyncratic in nature. This, added to the other non-Catholic musical characteristics, including parallel harmony,

and the use of percussive instrument could partly explain the negative reaction that this work has received from church authorities over the past forty years.

3.5 Response to Liturgical Compositions by Catholic Community

The Catholic Church has not accepted Brother Clement's compositions, because certain church authorities thought the music to be "backward" or pagan. Fr. David Dargie⁶⁹ discusses how the church has effectively oppressed African people through the rejection of their indigenous musical heritage (1982, p.11). I view the rejection of Brother Clement's compositions by the Catholic Church as a form of oppression of him personally and of African people in general. In 1968, church authorities demanded that Brother Clement stop composing. He complied because he did not want to jeopardize his final vows in 1969. However, although Brother Clement followed the authorities demand to stop composing, he still taught children Zulu dance as well as the compositions which he had already completed. Church authorities attempted to further jeopardize his musical work by transferring him to five different mission stations in fifteen years. Fr. Dargie comments on the transfers in the following personal correspondence with the author:

Regarding the transfers of religious brothers, I guess anything is possible. But in Clement's case, it seems that he was certainly moved in order to stop him "contaminating" children and others with his "heathen" compositions... I do not in the least believe that these moves were anything to do with "training" him. They came out of blatant anti-African culture prejudice. (Dargie, D. Fax to author, 28th September 2004)

Despite the interruptive transfers, Brother Clement persevered with his mission to promote traditional Zulu music and in each location he formed new musical groups to whom he taught indigenous musical forms including *umakhweyana* bow, *ngoma* dance and also his own compositions. In 1971, Brother Clement was transferred to Louwsberg, where he worked in the gardens at the Benedictine mission.⁷⁰ Brother Clement was happy at Louwsberg. One of the highlights was his *maskanda* band *Inyoni Kayiphumuli*, which he formed during this time. Brother Clement still sees his work with the *maskanda* band as the highlight of his musical

⁶⁹Fr. Dargie has since received the title of Professor through the University of Fort Hare. However in Chapter Three, I will refer Prof. Dargie as "Fr. Dargie" because this was his title at the time of Brother Clement's compositions.

⁷⁰Louwsberg is a small town seventy kilometers east of Vryheid, the Benedictine mission that was established here in 1932 and remained an outstation of Inkamana until 1951. (Sieber, G. 1995, p.543)

career. The following statement captures some of his excitement about being with this group and the freedom he felt playing with them. Furthermore, one can identify how the music took him to spaces not usually occupied by a Benedictine monk:

I went to Louwsberg first for six years from mid 1970. There I was farming maize and had a herd of cattle. I also started a group of dancers and a maskanda band. My maskanda group had myself on mouth organ, two guitarists and one bass guitar. We also sometimes had ladies singing with us. There was one man Oltas Mnyeni who was a guitarist from Louwsberg he was a very gifted, kind man. I would play a song on the mouth organ and he would follow. We used to perform, as people would invite us to play in the townships. I remember a time in Louwsberg when we went to the forest. We took the whole band; we climbed the trees with the amplifier and the guitars and started singing and playing from the top. The sound from the trees came straight over the town and into the township on the opposite hill. The aim was to broadcast across to the people in the townships. One of the school children saw us and shouted, "Look at Inyoni Kayiphumuli!!" Oh that was really a day!

In April 1976 Brother Clement was transferred to Gingindlovu, to the Holy Cross mission station. This transfer separated him from the *maskanda* band that he loved.⁷¹ He spent one year farming before he is transferred again to Paulpietersberg in May 1977. While in Paulpietersberg he arranged to meet the band members who had moved to Pongola.⁷²

In 1977 Fr. David Dargie started conducting workshops for African church musicians.⁷³ The aim was to give musicians and composers an opportunity to create new church music. In June 1978,

⁷¹ The Holy Cross mission at Emoyeni was taken over by the Benedictine in 1924. Brother Clement refers to this area as Gingindlovu, hence the difference in names.

⁷² Sieber (1995, p.535), refers to this mission as Dumbe, which is located within the area of Paulpietersberg, the Benedictines bought a small farm in 1928 the mission was established here in 1943.

⁷³ Fr. Dave Dargie's work with indigenous liturgical music was motivated by the decision made at the Vatican II Church Conference. In 1962-65 the Vatican II Roman Catholic Bishop's Conference was held in St Peter's in Rome Italy. Here Bishops from all over the world were called to discuss certain problems facing Catholic activities including the mass. Pope John XXIII had encouraged the bishops to agree on certain recommendations related to a range of church activities and policies, including the use of music in the liturgy. The Council agreed that Gregorian chant should remain the traditional model for liturgical music. However the bishops decided that the exclusive use of Latin for the Mass should be changed and that the Mass should be said in vernacular languages. (Crocker, R., 2000 , p.16-17)

Brother Clement was transferred to Mahlabathini where he joined the *St Francis Mission Station*.⁷⁴ In 1978 there was a composition workshop organized by Father Dargie at Marianhill Mission in KwaZulu Natal. Fr. Dargie met Brother Clement and Sister Martina Msimang at the workshop in Marianhill. At the workshop Brother Clement presented his *Sanctus I, Konke Okukhona and Namhla UmaNizwe Izwi Lenkosi*. At the workshop Brother Clement also gave Fr. Dargie a cassette recordings of his *Gloria* and *Credo*. Following the success of this workshop Fr. Dargie went on to arrange workshops all over the country in various languages.⁷⁵ Meeting Fr. David Dargie was an important event in Brother Clement's life. For the first time he was given recognition by the church for his work as a composer. This recognition motivated him to compose many more church compositions based on the amahubo hymns and also inspired him to start composing liturgical compositions on the *umakhweyana*.

I developed my music more after Dave Dargie came around. Because he showed interest in it. He spoke as a prophet as he told me then that there was a future in this kind of music. I did not know that the umakhweyana and ugubhu would be famous one day. He gave me a lot of courage to carry on with my music (Brother Clement, May 2003, Inkamana Mission).

While living at Mahlabathini Brother Clement created a new singing group. He called this group "*E Brother's Church*". The name "E" came from the district where the group members resided called "Kwa-E". The word "Brother's" is taken from Brother Clement's name and "Church" stands for the liturgical nature of their music. The singers lived just below the St Francis mission. The singers were also a soccer team. Brother Clement taught these boys his compositions and they also performed *isicathamiya* songs.⁷⁶ Brother Clement loved the singing of the "*E Brother's*

⁷⁴ The Benedictines bought the Mahlabathini property in 1927 where they established a mission station within an area reserved for 'Zulu' people. They used this post as a way to educate and offer health care services to local people. (Sieber, 1995, p.14-5)

⁷⁵ Despite the success of the Marianhill workshop Archbishop Hurley told Fr. Dargie that he would not be allowed to organize similar workshops in the 'Zulu areas' (KwaZulu Natal). Following the disapproval of certain bishops including Zulu bishops who did not agree for this music to be used in a liturgical context. Subsequently this request by the Archbishop, Fr. Dargie also received a letter from the Zulu Bishops Conference ordering him to keep out of their area. The letter was written by the secretary of the conference Fr Noel Coghlan, however after the many years that have passed this letter has been misplaced. Despite their disapproval, Fr. Dargie traveled to Zululand in the 1980's to work with Brother Clement (collecting recordings of the *umakhweyana* and *ugubhu* bow).

⁷⁶ Unfortunately no record remains of these *isicathamiya* songs.

Church,” since the choir members came from rural areas and had not much contact with Western tonality. He found that this helped them to grasp his compositions quickly since the tonality of his music is based on the harmony of the indigenous *amahubo* hymns.

In 1979 Dave Dargie visited *Twasaana Mission*. Brother Clement had composed the *Kyrie*, a second version of *Gloria*, *Pater Noster*, *Yimuphi Nkulunkulu* and *Angus Dei* in preparation for the visit. Fr. Dargie arranged for Brother Clement and the choir to be brought to *Twasaana*. Fr. Dargie recorded the *Kyrie*, *Sanctus*, *Pater Noster*, *Angus Dei*, and *Yimuphi Nkulunkulu*.⁷⁷ At *Twasaana* Fr. Dargie invited Brother Clement to come to a Xhosa composition and marimba workshop to be held at Lumko near Lady Frere in the Eastern Cape. The workshop was held at the end of 1979.⁷⁸ Brother Clement composed his *Umsindisi Esifela*, “Mediation on Christ’s Passion” at the workshop. This is his first religious *umakhweyana* composition. Brother Clement describes how others at the workshop worked together on group compositions, however he was afraid that the other composers may attempt to introduce Western tonality into his compositions and therefore he preferred to compose alone.

In February 1980 Brother Clement was transferred to Nongoma, since attending the Lumko workshop, Brother Clement had been busy composing. He had composed *Sanctus II*, and many *umakhweyana* religious compositions. These *umakhweyana* compositions include: *UJesu Uyabusa*, *Imvana eHlatywa yePasika* and *Ukristo Usevukile*. In 1980 Fr. Dargie visited Brother Clement at his new post and he recorded Brother Clement’s songs performed by children from the government school at the mission. He recorded all the new religious *umakhweyana* pieces as well as *Kyrie*, *Gloria (I)*, *Gloria (II)*, *Credo*, *Pater Noster*, *Angus Dei*, *Sanctus (I)*, *Sanctus (II)*, *Usizo lwethu* and *Namhla umanizwe*. Following is a transcription and analysis of *Umsindisi*

⁷⁷ The songs were recorded using an *Uher* reel-to-reel “Report” stereo machine, which produced very good results. These reel to reel recordings were transferred to cassette later at Fort Hare. Prof. Dargie used a *Marantz* tape player to playback the cassettes and a Phillips Compact disc recorder to convert these recordings on to compact disc. These compact discs recordings are available in Prof. Dargie’s recent publications: Dargie, D. 2003. *Brother Clement Sithole. O.S.B. Zulu Liturgical Compositions*.

⁷⁸ By the beginning of 1979 Fr. Dargie went on to the full-time staff of Lumko Institute in Lady Frere. Between the years 1977 to 1989, Fr. Dargie organized and ran composition workshops all over the country and also in the neighboring countries of Swaziland and Zimbabwe. The workshops were held in a twenty different African languages.

Esifela, which is Brother Clement's first religious *umakhweyana* song, composed at Lumko in 1979.

3.6 Analysis of *Umsindisi Esifela*

In *Umsindisi Esifela* Brother Clement uses the *umakhweyana* to accompany a Christian meditation song.⁷⁹ My transcription and analysis are based on a recording made by Fr. David Dargie in 1979 at the Lumko Institute.⁸⁰ I chose to use this earlier recording since it is of a better quality than my first recordings of the song. However, since transcribing I have made a good recording of *Umsindisi Esifela* (September 2004) and this recording has been included in the accompanying edited video. The reader may find it useful to refer to this visual image in when studying the following analysis.

3.6.1 Analysis

The *umakhweyana* bow pattern in *Umsindisi Esifela* has the exact same progression of root notes as found in *Ubhememe*. In both songs, Brother Clement plays the *umakhweyana* bow. Below I have transcribed the fundamental bow cycle of *Umsindisi Esifela* and have included the bow cycle of *Ubhememe* for comparison (refer to Figure 18 and Figure 19). Both bow cycles are eight pulses in length. However in *Ubhememe* one finds duple meter, compared to the triple meter of *Umsindisi Esifela*. The relationship between the pulse and the fundamental bow notes also differs between the two songs. For example, in *Ubhememe* B functions as the upbeat, while in *Umsindisi Esifela* the upbeat is a G. Moreover, in *Umsindisi Esifela*, one can identify an implicit rhythm based on the dotted crochet beat. The implicit rhythm (Figure 20) is characterized by an anticipatory beat followed by a dotted beat. This implicit rhythm is clearly articulated in the fundamental bow cycle.

In *Umsindisi Esifela*, the stopped note, is less resonant, than the notes played on the open strings. Thus the stopped note, is less audible than the other two notes, and sounds closer to a pause than a note. The percussive sound created by the stick striking the wire is emphasized by the player

⁷⁹ See full transcription of lyrics and music Appendix Five. For a recording of this performance refer to Appendix Six track five.

⁸⁰ Dargie, D., 2003. *Brother Clement Sithole. O.S.B. Zulu Liturgical Compositions.* (Track eighteen).

rather than the fundamental pitch of the string. Furthermore, the percussive quality of this note blends in with the percussive sound of the leg rattles, making it difficult to hear. This apparent pause emphasizes the implicit rhythm of the song.

Figure Thirty-Two: *Umsindisi Esifela* Fundamental Bow Cycle

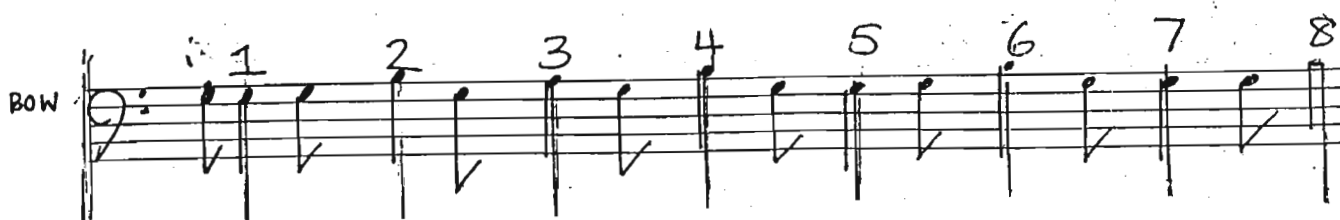


Figure Thirty-Three: *Ubhememe* Fundamental Bow Cycle



Both *Ubhememe* and *Umsindisi Esifela* are characterised by high-pitched, vocal melodies. This ‘falsetto’ voice is a distinctive of Brother Clement’s vocal style. In *Ubhememe* the vocal style is relatively free. In *Umsindisi Esifela* the melodic line is characterised by the repetition of a single note, however towards the end of the phrase the melody descends, linking the melody contour found in many Zulu songs. *Umsindisi Esifela* is divided into three main sections: a melodic part (refer to sections 1 – 47), a spoken prayer (sections 47 - 52), and a second melodic section (sections 55 - 70). The melodic sections of *Umsindisi Esifela* are characterised by melodic and rhythmic freedom. The text used in all three sections is subject to change and variation.

The tonal center of *Umsindisi Esifela* is G, as this note played most frequently and is the first and the last note in the bow phrase. The vocal melody is characterised by the repetition of the note B, which is a third above the tonal center. In the transcription provided in Appendix Five, I do not transcribe each sung note, but rather illustrate of the melodic contour of the vocal phrase. The reason behind this choice lies in my intention to provide a description of the chief musical characteristics, rather than a set prescriptive notation of the song. This approach made sense since

the melody of the solo voice is open to improvisation and reinterpretation and thus changes from performance to performance. In the melodic sections, Brother Clement uses two improvisations of a single melodic pattern, which are provided in the Figure 34 below.

The solo voice and the bow parts are characterized by an overlapping relationship. The solo voice enters and exits at specific points in the bow cycle, leaving an instrumental bow section. The vocal melody normally enters on the seventh pulse of the bow phrase (refer to section 4).

Figure Thirty Four: Melodic Improvisations A and B

A)



B)



3.7. Music and Authority

In the 1980's, Fr Dargie gave further recognition to Brother Clement's knowledge of indigenous music by asking him to source bow players in the region. This was such an exiting and valuable time for Brother Clement as he was able to go into the rural areas and meet fellow indigenous musicians. Dargie discusses Brother Clement's role in the recording and the later transcription of these songs:

What treasure those songs are! Back in 1982 Brother Clement helped me with texts and explanations of a number of the songs. Now (writing in September 2003), Clement has again been proving me with texts, translations and insights into the songs. What a great bonus it has been to have the help of Clement! His knowledge of the Zulu language, history and culture has been of outstanding assistance in my attempt to do at least some justice to these songs. (2003b, p.i)

Brother Clement has gained much authority through his indigenous music practice. I argue that he had more freedom within this community than many of his fellow Benedictine Brothers. Brother Clement has transformed his role within the church to incorporate his love for: creative self-expression, travel, teaching, children, and even politics. All of these have been achieved through his connection to music. Through the use of musical symbols associated with Zulu tradition, such as *ndlamu*, which is a typical Zulu dance or the *umakhweyana* bow, which is a Zulu musical instrument, Brother Clement has politicized his musical activities, thus allowing him to reach a position of power within his community. Brother Clement often attends and performs at *Inkatha Freedom Party* political rallies.⁸¹ It is in this context, his music is most politicized as it is incorporated into the party's promotion of Zulu tradition and ethnicity.

3.8 Brother Clement Reconciles with his Mother

After the liturgical music workshops with Dave Dargie, Brother Clement returned to Nongoma where he was stationed at *Nkosi Yethu* (Christ the King School) as a boarding master. While he was at Nongoma he received a phone call to say that his mother, Zenzele had fallen ill. Brother Clement went to visit his mother. He found her paralyzed on one side of her body, and unable to speak. He did not think that she was receiving sufficient care from his sisters-in-law. Therefore he decided to bring her back to the mission where he admitted her to the hospital. However when she was discharged from hospital she was still dumb, and paralyzed and in serious need of care. Brother Clement went to the abbot at *Inkamana Abbey* to ask him for money to hire someone to tend to his mother. The abbot agreed, and for one year a young woman was hired. This incident explains how the church has also been an invaluable source of safety and support. After staying

⁸¹ For example, I attended a performance by Brother Clement at the *Blood River* Commemoration on the 16th of December 2003. This event was attended by the Zulu King Goodwill Zwelethini.

one year at Nongoma, Zenzele passed away in her sleep. After her death, his uncle, Elijah Buthlezi and his father's wife, Kamtshali came to speak to Brother Clement:

My uncle on my mother's side and my stepmother came to see me. They told me what my mother had shared with them "Now I see that my son was right, because these young wives are useless at home. I have decided that when I cannot work any more you must take me to the son who is in the mission because he will look after me." Only after she had died, I heard this story. She had spoken like a prophet and she came and died in my hands. My uncle and my stepmother started crying "sorry we were the people accusing you when you were doing the right thing. Now we realize that you were right. Look we have sons, but they have left their children and wives and live in Johannesburg with other women. They do not look after us, they do not look after their children, and they do not look after their wives. We have to use our pensions to support their families. What you have done is one hundred percent better than them. It is one hundred percent right. Your mother died in good hands" (Brother Clement, July 2003. Inkamana Abbey).

This moment was a symbolic reconciliation between Brother Clement and his mother and also between him and both his mother's and his father's family respectively. It was such a relief for him to realize his mother had trusted him to care for her in her most fragile state, before death. His reconciliation was further consolidated when it was decided that his mother be buried at *Inkamana Abbey*. Brother Clement felt very proud to provide his mother with a resting place within his religious community:⁸²

So now, when it came to burying my mother again it was like a miracle because my mother was buried here at Inkamana, where the monks are buried and where I will be buried one day. When we wanted to bury her in Nongoma the mortuary was full, so we brought her body to Vryheid to a mortuary before we would transport it back to Jozini to be buried. However while my family was discussing how we would pay for all this transportation it came to me that there was a graveyard here at Inkamana where she could be buried. Why should I take her so far? So I went and asked the abbot for permission, he agreed and gave me a priest, and we had the funeral right here in this church in 1982.

⁸² I have visited Zenzele's grave at *Inkamana Abbey* a number of times.

CHAPTER FOUR

INYONI KAYIPHUMULI

4.1 Introduction

Since 1966, Brother Clement has taught various forms of indigenous music and dance to young people from the Vryheid area. Following his return to *Inkamana Abbey* in 1987, after spending one year in the United States, his musical work intensified.⁸³ In the United States, Brother Clement was informed of the growing HIV/AIDS epidemic. When he returned to Vryheid, he was determined to warn young people about the danger of HIV/AIDS, and he resolved to teach the youth morals to protect them against this fatal disease. Currently HIV/AIDS is very high in KwaZulu Natal. For example, Chief Mangosuthu Buthelezi lost two children to HIV/AIDS in 2004. I quote from the speech he made at his daughter's (Princess Mandisi Sibukakonke Buthelezi) funeral in Mahlabathini on the 7th of August 2004:

Today we are mourning for my beloved daughter. I mourn the death of my daughter who has joined my late son, Nelisuzulu, and the countless other children whose lives have been so cruelly stolen. The pain of Africa courses through my veins, I am numb with pain I have no more tears to shed. My heart is parched with grief and thirsts for the healing balm of God's grace... Tragically Mandisi's untimely death should have been averted, for she also succumbed to this disease that is unmercifully mowing down many of our people. As you know, this is my second child that I have lost this year to this dreadful disease, the pandemic of Aids. (2004, p.1)

This chapter focuses on the past seventeen years of Brother Clement's life since his return to South Africa in 1987. The emphasis is on his work as a transmitter of morals and values to young people under the umbrella of indigenous Zulu music and dance. This section assesses the impact that these lessons have had on the lives of these young people and discusses the relevance of these musical forms in relation to the challenges of present day life in South Africa. Since 1987,

⁸³ In 1986, one year after moving back, to *Inkamana* church authorities sent Brother Clement to spend one year at *Newtown Abbey* in America in the state of New Jersey here he learnt new farming techniques and pursued his religious studies

Brother Clement has taught indigenous music to school pupils in townships surrounding Vryheid.⁸⁴ He has worked with one particular group of children from 1989 onwards. This group represented *Sekethwayo Highschool* at competitions, and was called “*Inyoni Kayiphumuli*”⁸⁵ The group became famous in the area for their success in competitions. Through working with these children Brother Clement discovered that many came from severely dysfunctional families and were in need of care and support. He began to take these children into his care. This was the beginning of *Inyoni Kayiphumuli Children’s Home*..

4.2 *Inyoni Kayiphumuli* Background Information

Inyoni Kayiphumuli Children’s Home has grown since the late 1980’s. Brother Clement is fully responsible for the children and has relied on performance fees and donations to pay for education, food, medical care, clothing, transport, and other living essentials. Indigenous music practice has always played a central role in *Inyoni Kayiphumuli Home* and is incorporated into the children’s daily routine. The children are excellent, recognized performers, and participate frequently in important cultural events.⁸⁶ Ms Mvelase, a former dancer of Brother Clement’s group comments on the development of *Inyoni Kayiphumuli*:⁸⁷

In 1987, after I completed my nurses training I came back to Mondlo to work I became very involved with Brother Clement and the children again. I was involved in the administration of the home. Actually Brother did not start with a home as such. It was the problems he was faced with when dealing with the dancers that brought them in little by little. As you dance with people you learn about them and get involved. At this time Brother was teaching at many schools. Teachers had asked him to come in and teach Zulu dance, he was doing a lot of work. Brother is very

⁸⁴ Brother Clement’s work with the children was on a volunteer basis. He taught children from *Thabani, Sekethwayo Highschool, Inhlizo Yonke, Fise Kuhle Primary, Mondlo Junior Primary and Solomuzi*

⁸⁵ *Sekethwayo High School* is located in the Mondlo Township that is on the outskirts of the Vryheid Town.

⁸⁶ In October 2002, the children were invited by the *National Department of Education* to give a cultural demonstration at Ulundi. Brother Clement and the children also performed at the *Blood River* Commemoration, which I attended near Vryheid, 16th December 2003.

⁸⁷ Ms Mvelase was a member of Brother Clement’s first dance group from 1966-68. She has remained in contact with Brother Clement throughout her life and has played an active role in his work with children. Ms Mvelase is a professional ballroom dancer and is qualified nurse employed at the Government hospital in Vryheid.

patient because the teachers were exploiting him. He was there to teach the children. When the children won the competitions he was pushed to the background and the schools took all the recognition. However he was not discouraged (Mvelase, 5th May 2003, Vryheid).

In 1991, the children moved into buildings located on the outskirts of the *Inkamana* Property, which were once occupied by primary school teachers from *Inkamana School*. In 1992 Brother Clement received a letter from the abbot Fr. Gernot Wottawah demanding that he close down his “boarding establishment.” However, Brother Clement refused the orders, later in the same year the Abbot sent a second letter, demanding the closure of the home, I quote from this letter:

For the second time I have to give you the orders to discontinue “your boarding.” You must understand that this order is a most serious one, which obliges your vow of obedience. Before I went to Germany I gave you a letter, which made it very clear that you have to send away all the boys and girls in your “boarding” by the beginning of the winter school term. Apparently, you did not even try to carry out this order of mine, you just neglected it completely. I cannot but state [but state] it very clearly: This was a **very serious offence against your vow of obedience**. .. You must make a clear decision whether you would like to remain a monk also in the future or whether you do your work according to your own ideas...I ask you to renew your willingness to live the Benedictine life fully without restrictions. I especially ask you to renew your willingness to offer yourself to God by being faithful to your vow of obedience (Wottawah, G, 1992, pp.1-2).

Brother Clement ignored the abbot’s warning and thus was unfaithful to his vow of obedience. If one considers the following quote by Sr. Jane McClure, one gains a better understanding of the importance of obedience in Benedictine monastic life, and the kind of respect, which a Benedictine Brother is expected to show to the abbot.

Benedictines make three vows: stability, fidelity to the monastic way of life, and obedience. Though promises of poverty and chastity are implied in the Benedictine way, stability, fidelity, and obedience receive primary attention in the Rule—perhaps because of their close relationship with community life...Obedience also holds a special place in Benedict's community. Monastics owe "unfeigned and humble love" to their abbots and prioresses, not because they are infallible or omniscient, but because they take the place of Christ. (2003, p. 2)

Nevertheless Brother Clement has continued to run “his boarding,” and until 2003 the abbey authorities chose not to take any serious action against the home. To date the home has never been officially registered, and neither Brother Clement, nor the housemother Thulile Ngema is qualified to run the home. When I first went to visit *Inkamana Abbey* in 2000, the home was running smoothly. However, in August 2003, in an interview with Ms. Mvelase she expressed concern about the children’s health and living conditions. Ms Mvelase reported these concerns to social workers. Upon inspection, the social workers were unhappy with the state of the buildings and put pressure on the *Inkamana* abbot, Fr. Godfrey Sieber to take action. In an interview with Fr. Godfrey Sieber (November 2003), he expressed that both he and other abbey members were concerned about the negative public attention the abbey was receiving through the matter. He was also worried about the legal implications he may face if he allowed the home to continue. Therefore on 23rd October 2003, he hired two bulldozers and demolished the buildings. The Fr. Godfrey Sieber allowed the children to remain on the *Inkamana Abbey* property, in one of the dormitories until they had finished exams. By this time, Brother Clement needed to have made another arrangement. I quote from the report made in the *Inkamana Abbey Chronicle*:⁸⁸.

Amstutz’s men [C. Amstutz is a building contractor from Vryheid] were also asked to demolish two old semi-dilapidated buildings on the south-east corner of the monastery precincts, the houses were built in 1940 to accommodate teachers. When they were no longer needed for that purpose they were allowed to fall into disrepair. In the last ten years they were used to house the children belonging to the Zulu dance group called “Inyoni Kayiphumuli” started by Br Clement Sithole in 1988. The two houses were demolished in November after the Child Welfare Department of Ulundi declared them unfit for human habitation (Sieber, G., 2004, p.12)

Brother Clement wanted the children to stay together as he did not want to see them returning to situations where they had previously suffered neglect, poverty, malnutrition, and abuse. Fortunately, the children were able to move to a house in the neighboring Mondlo Township, owned by Thulile Ngema.⁸⁹ However, the distance between the Mondlo house and the *Inkamana*

⁸⁸ The social workers involved include local individuals from the Vryheid Welfare Office. Furthermore, social workers from the head office in Ulundi became involved in the matter. This page of the *Inkamana Chronicle* is unpublished since Brother Clement disagreed with the contents of the report. He asserts that it was the Vryheid Child Welfare Department not the Ulundi Child Welfare Department that declared the buildings unfit. This unpublished page was photocopied and given to me by Brother Clement in August 2004.

⁸⁹ The Mondlo Township is approximately 35 kilometers from *Inkamana Abbey*.

Abbey has made it difficult for Brother Clement to see the children. His infrequent visits have left the children and Thulile Ngema in a vulnerable position, and they have had two robberies in 2004. The relocation of the children's home to Mondlo was initially a temporary measure. Brother Clement originally intended on finding accommodation for the children in Vryheid. However, since he is not in a position to pay for such premises, and no buildings has been provided by local authorities, Mondlo has become the new site of *Inyoni Kayiphumuli Home*. Over the past year the children have become settled in their new premises, and have been taught by a neighbour to make mud bricks. The plan is to use these bricks to construct a new dormitory for the children. When I asked Brother Clement if the *Inyoni Kayiphumuli Home* had come to an end following the demolition of the buildings at the *Inkamana Abbey*, he stated very definitely, "No Astrid, what gave you such an idea? Of course *Inyoni Kayiphumuli* has not died, in fact it is even stronger now than it ever was before!" In a recent telephone conversation with Dr Opondo, Brother Clement shared that the Mondlo home is a temporary measure, since Brother Clement has recently acquired a title deed for a piece of land where he intends on building a permanent shelter (March 23rd, 2005).

4.3. The Past and Present in *Inyoni Kayiphumuli*

Research into Brother Clement's life has involved many visits to Vryheid over the past two years. During research, most of our discussions have been based on his past, since I wanted to construct his life history. However, despite this 'historical documentation,' my fieldwork experience has brought me into contact with both his and the children's current reality. This experience has proven to be an invaluable resource in this ethnography. Bohlman states

The emergence of fieldwork as a research method in the social sciences has resulted to a large degree from its capacity to bring the scholar into contact with the present. The fieldworker not only makes observations in the present, but the present provides diverse frameworks for the several narratives reported by the fieldworker, through field notes, accounts of participant observation, or full-blown ethnographies. (1997, p. 140)

Concepts of past and present are central to this thesis. However, unlike the ethnographic researchers discussed in the quote below, I do not see my subject of study (Brother Clement) as belonging to some distant past, or being any less 'civilized' or progressive than I am. I recognize

that both of us are living in the time with the similar influences of change, 'modernity' and mobility.

Generally speaking, anthropology appears to have been a field of knowledge whose discourse requires that its object - other societies, some of them belonging to the past, but most of the existing contemporaneously in the present - be removed from its subject not only in space but also in time. Put more concretely, to belong to the past, to be not yet what we are, is what makes them the object of our 'explanations' and generalizations. (Fabian, 1986, p. 22)

The musical subjects of this thesis are Brother Clement's compositions, which are linked to indigenous genres of *amahubo* and *umakhweyana*. These indigenous musical styles are indeed associated with historical Zulu culture. However, my focus is not on documenting this music's historical usage, but rather its present day performance. Moreover, I explore the present-day relevance of these musical forms rather than their role in a past society.

The past and present are often seen to be dichotomous, as separate realms enclosed in time. However in my research experience I found the boundaries between past and present to be fluid. I argue that the past has a marked impact on the present. Moreover, I found multiple "pasts" have directed my research in the present. These "pasts" include, my past, Brother Clement's past, the children's past, our past contact as a group through this project and also the cultural past of the 'Zulu nation'. It was this site of multiple and interactive past and present conditions which forms the context of my discussion. Bohlman made the following relevant statement

For the ethnomusicological fieldworker the boundaries between the past and the present become themselves the 'field,' a space allowing one to experience and represent musical practices that are not simply inscriptions of the historical past or aural events of the immediate present. (1997, p.140)

Before this discussion develops it is important to further analyze the 'present' condition. There are certain characteristic of our present day, both worldwide and more specifically within the Vryheid community which have had a great impact on the type of music Brother Clement has chosen to teach the children. When analyzing our present world, one is confronted with a very confusing, contradictory complex space of rapid change, migration, transportation, information systems, communication systems, international media, radio, television, 'global' culture, cultural preservation, cultural conflict, culture shock, and culture change. In this condition one has

situations in which people from completely different cultural contexts enjoy the same popular music on the radio, consume the same food and cool drinks (Coca-Cola), wear identical clothing labels and even identify with the same fictional characters in television programs. It is my argument that it is this complex juxtaposition of sameness and difference, closeness and distance, has encouraged people to search for meaning and for a sense of place and belonging.

Another present day challenge prevalent in the children's present lives is the HIV/AIDS virus. In her article called "Sex and Power in South Africa," Liz Walker describes the impact of the HIV/AIDS virus on children

Two-thirds of the 16.3 million children in South Africa live below the poverty line. A fifth of the children in South Africa do not live with their mothers. It is estimated that in 2015 almost 12% of South Africa's children will be orphaned as a result of HIV/AIDS. (2004, p. 57)

In a recent visit to Mondlo, I was shocked by the prevalence of HIV/AIDS in the area. Below I provide some comments made in my journal about this experience

After visiting the home today I was driving back to Vryheid with Brother Clement. While we drove through the township I noticed there were many marquees and asked Brother Clement what they were for? He explained: "These are all funeral gatherings. You see those two tents there? Those two neighbors have both lost children this week, it is this terrible disease it is killing everyone". I witnessed the impact of HIV/AIDS when I saw those tents. I cannot imagine what it must feel like to live here and see these funerals week after week or even worse to be the one losing family and loved ones. (Fieldnotes, Inkamana, August 2004)

From the aforementioned excerpts it is clear why Brother Clement is working so hard to protect local children from HIV/AIDS by introducing morals and values, which limit if not prohibit sexual contact. Many of these moral codes are taken from his past, where sexual practices were more controlled. The difference between past and present sexual practices is explained in the following quote:

Sexual initiation is occurring at a much younger age than in the past and is often coercive. In a study of rural areas in the Eastern Cape, some 22% of young respondents had had sexual intercourse at or below the age of 11. The context within which young people have sex has changed dramatically over the last century... In the past, the power of adolescents' sexuality in rural areas was traditionally acknowledged and controlled by elders in the community. This was done through non-threatening forms of sex such as

thigh sex or non-penetrative sex, which helped young people to avoid unwanted pregnancies and STIs. (Walker, 2004, pp. 56-7)

In further contrasting the traditional 'Zulu' past from the present condition in Vryheid, one could describe this past space as one characterized by togetherness, common identity, safety, respect, kinship roles, gender roles, consistency, controlled sexual behavior, obedience, daily chores, and regular contact with the divine through ceremonies of the indigenous religion. It could be argued that this description is essentialist and idealistic. However, this does not make it irrelevant to the children or to Brother Clement. In contrast, the neglect of certain past cultural "rules" could be used explain certain problems experienced by the community. For example one could argue that if the youth followed their ancestor's example of controlled sexual relations, HIV/AIDS would not have spread so rapidly. Thus, the past can be used to justify present conditions. Through indigenous musical practice Brother Clement links the children symbolically to a past world. The music brings this culture closer to the children, and their identities become intertwined with the identities of past performers. This is quite a complex process as one can identify the juxtaposition of the difference and the similarity between past and present life. Bohlman explains how identifying the self with the past (similarity) one can effectively recreate personal, and group identities.

The past's selfness is a constructed experience, and yet the location of the 'self' in the past is one of the most powerful motivations for doing fieldwork in the past. In analytical philosophy the hermeneutics of the self is not primarily concerned with discovering oneself, but rather with the condition of sameness and, by extension, of identity... the use of fieldwork to interrogate the past is problematic on several levels. For many who search in their past for filiopietistic reasons, in other words to glorify their forbearers, the selfness of the past is *ipso facto* a means of glorifying the present. Indeed, one is made blind to the otherness of self. Only visibly present characteristics of the past are thrown into relief...the selfness and the otherness of the past are not unrelated, and it may well be their relatedness that makes it possible for fieldwork to examine identity... the otherness and the sameness of the past coexist, and the past takes shape from the tension implicit in their coexistence. Fieldwork in the ethnomusicological past ideally reads beyond the simple presence of selfness and otherness to perceive how music brings competing identities into the tension of history. (1997, p.149)

4.4 Empathy and Understanding in *Inyoni Kayiphumuli*

I suggest that the motivation for Brother Clement's work with children from disadvantaged backgrounds stems from his own childhood experiences of alienation, displacement, and rejection. His firsthand knowledge of this reality has allowed him to develop a deep empathy for children who have suffered the effects of abuse and poverty. Thulile Ngema (Thuli), the housemother of *Inyoni Kayiphumuli Children's Home* also carries a very difficult past. Like Brother Clement, her personal history has motivated her to help children who have suffered similar experiences. Below I have provided an excerpt from Thuli Ngema's life. I included this story, as I believe it allows the reader to understand the type of "difficult experiences" that I refer to in this chapter.⁹⁰

4.4.1 Thulile Ngema

One day in Dumbe, near the town of Paulpietersberg some herd boys were watching cattle in the field. When one of them noticed a cow picking up some old clothing with its mouth. The boy was curious, and ran over to the cow to see what it had found. He was shocked to discover that the clothing bundle was in fact a very small baby. The boy quickly took the child from the animal's mouth. He was relieved to see that the child was unharmed. The boy remembered seeing the baby at the neighbor, Ntombenhle's home, and so he took the baby to her. When he told Ntombenhle where he had found the child, she cried out in horror, since she realized that her daughter had abandoned the baby to die in the field. Ntombenhle named the child Thulile, (Thuli) which means "silence" in isiZulu, since she thought it better that the child remain quiet, rather than speak to others about the tragic beginning of her life.

Ntombenhle was an old lady, and so she asked her daughter Florence to raise the child. Florence resented being told to raise Thuli and was very cruel her. Thuli grew up with little food or clothing and from a young age, she did all the cooking, cleaning, and manual labor in the home. If Thuli disobeyed, Florence would punish her by beating her and burning her arms with hot rods. One day a neighbour commented on Thuli's poor health. She wanted to know why Thuli was so thin and walked barefoot even in the coldest winter days? Thuli told the neighbour of Florence's cruelty and abuse. However, when the neighbor confronted Florence she reacted with

⁹⁰ Thuli Ngema gave me permission to include this story in the thesis. However, with the exception of her name, I have used pseudonyms, since this story covers some very sensitive issues. Brother Clement related the story about Thulile on her behalf in an interview in September 2004.

further abuse, and from that time on, she would tie Thuli under the table whenever she left the house to prevent her from speaking to others in her absence.

After many years, Ntombenhle became worried about Thuli and offered to pay for her to attend school. Thuli liked school very much and was a very bright pupil. However, it was hard walking to school barefoot everyday, and keeping up with all the household chores. One day a friend suggested to Thuli that she find a boyfriend to make her life easier. Perhaps he could buy her some shoes or help her move out of Florence's home? Thuli followed this advice and became involved with John Dlamini, who was an older man from the area. However, she soon fell pregnant which left her in a very difficult situation. Florence was very angry that her niece had fallen pregnant at thirteen years of age. She took her out of school and made her work even harder in the home.

After some months Mrs. Dlamini, the mother of John Dlamini, heard of the pregnancy and called Thuli to her home. When Thuli arrived at the Dlamini's home, she was eight months pregnant Mrs. Dlamini took her to the local clinic for a check up and insisted that Thuli stay at her house until the baby was born. One day Thuli complained of terrible stomach pains, and Mrs. Dlamini realized that she had gone into labour. Since there was not transport, she and Thuli started to walk to the hospital. A tractor driver from the neighbouring farm saw them walking and offered them a lift to the main road from where they hitched a lift to the hospital. At one o' clock in the morning Thuli gave birth to a little girl, whom she named Zandile. When the baby was born, she was very weak and so Thuli remained in hospital for some days with the child. Upon returning home, Zandile's condition did not improve, and so Mrs. Dlamini suggested that she go to the clinic in Vryheid, which was twenty-five kilometers away from Paulpietersberg. Since there was no money Thuli was forced to carry the child to the clinic. She wrapped Zandile in an old towel, secured a rag in the place of a nappie, and started her journey to Vryheid. To this day Thuli still cries when she recalls the pain and suffering that she and Zandile experienced that day. Both she and the child were very weak. Zandile was hungry and cried and cried for food, but Thuli could not feed her since she too was hungry and her breast milk had dried out. Thuli walked and walked and walked, after some time Zandile's stomach began to run and so at each river crossing Thuli would have to stop and clean the child. When she finally arrived at the clinic, they refused to admit the child for the night; the nurse gave Thuli some medicine for the child and sent them

home. Thuli was forced to face the same treacherous journey back to Paulpieterberg. By the time, she arrived at the home both she and the child were starving and close to death...

4.4.2 Thulile and Brother Clement

In the late 1980's, Thuli met Brother Clement in Mondlo Township. At the time, she was living there with her two children Zandile and her son Thoko. Thuli was working for a friend making and selling Zulu beer. However, Thuli really wanted to return to school. Her half-sister, on her father's side had promised to pay for her education on the condition that her daughter; Nana could stay with Brother Clement. When Thuli found Brother Clement and told him her story she wept and wept, he was moved and agreed to take Zandile and Mpume into his care. Thoko was still young and so he remained with Thuli in Mondlo. Therefore, in 1990, Zandile Ngema and her cousin Mpume Ngema, who were five and four years old respectively, moved to *Inkamana Abbey* to live under the care of Brother Clement. When Thuli finished her matric (final year of school) in 2002 she moved to *Inkamana Abbey* and became the housemother of the *Inyoni Kayiphumuli Home*. Thuli would like to study further, her dream is to be a lawyer, and she has been rewriting certain school subjects in order to obtain higher marks, so she can be accepted into university. However until Brother Clement can find someone to look after the children, she has agreed to remain the housemother at *Inyoni Kayiphumuli Home*, a service that she provides on a volunteer basis.

4.5 Music and Development

In interviews, Brother Clement explained that he started teaching children because he wanted to ensure the continuation and transmission of indigenous Zulu musical culture to members of the new generation. Furthermore, he also described how he found the music most important in the children's personal development (Interviews May 2003- August 2004). In the following section, I analyze the relationship between music and personal development in *Inyoni Kayiphumuli Home*. This discussion highlights the relationship between musical practice and the creation of space, belonging, community, identity, and authority.

Earlier I suggested that Brother Clement uses music to transfer the children to a space symbolically linked to the Zulu cultural system. In his article on music and identity, Martin Stokes (1994, p. 4), describes how music has the ability to construct and transform spaces. Through the performance of indigenous Zulu music the children transform their personal space into one linked to a cultural systems that is marked as Zulu. In this transformed space, the children become more susceptible to the influence of certain moral principals and values associated with Zulu culture. These morals introduce structure and boundaries into the children's lives.

Moreover, the musical performance allows for the reinvention of an individual's personal identity, thus permitting new values, morals, or principals to be introduced. This transformation or "re-birth" is relevant in the context of *Inyoni Kayiphumuli* where children come to the home with very diverse and often negative self-perceptions and worldviews. Musical performance offers them an opportunity to create positive personal identities for themselves, linked to their activities as artists and performers. Simon Frith's discusses the nature of identity relationship between musical performance and identity construction:

My argument here, in short, rests on two premises: first, that identity is *mobile*, a process not a thing, a becoming not a being; second, that our experience of music- of music making and music listening – is best understood as an experience of this *self-in-process*. Music, like identity, is both performance and story, describes the social in the individual and the individual in the social, the mind in the body and the body in the mind; identity like music, is a matter of both ethics and aesthetics (1996, p.109)

As a Benedictine brother, Brother Clement, has a well-defined system of values and morals based on the teachings of the Catholic Church. These morals are taught to the children through reading the Bible, attending Mass, reciting the rosary and through performing the liturgical music composed by Brother Clement. These values taught are instrumental in creating a sense of togetherness within the home, since a communal value system is introduced which the children share. The values taught relate to the Zulu and the Catholic communities, and thus connect the children to both of these external communities. Morals identified in interviews with Brother Clement include chastity, responsibility, honesty, commitment, diligence, obedience and prayer (Brother Clement, *Inkamana Mission*, August 2003). It may seem essentialist to discuss the

“Zulu” and the “Catholic” cultural systems and their associated morals and values. One could question how musical practices links and individual to a certain community. I suggest that the children’s connection to these communities is not necessarily tangible or concrete, rather these connections are imaginary. Most significant is that these communities are used to establish a sense of place and belonging. This argument is strengthened when one considers the following quote by Akhil Gupta and Ferguson James (1997):

But the irony of these times is that as actual places and localities become even more blurred and indeterminate, *ideas* of culturally and ethnically distinct places become even perhaps even more salient. It is here that it becomes most visible how imagined communities (Anderson 1983) come to be attached to imagined places, as displaced peoples cluster around remembered or imagined homelands, places or communities in a world that seems increasingly to deny such firm territorialized anchors in their actuality. (1997, p.39)

It is my argument that the music is instrumental in the creation of this ‘homeland’ and thus assists the children to create a sense of community, belonging, and place. Frith (1996), provides some useful insight into the role music plays in bringing a sense of cultural community:

What I want to suggest, in other words, is not that social groups agree on values, which are often expressed in their cultural group activities (the assumption of the homology models) but that they get to know themselves *as groups* (as a particular organization of individual and social interests, of sameness and difference) *through* cultural activity, through aesthetic judgment. Making music is not a way of expressing ideas it is a way of living them. (Frith, S., 1996, p.111)

Community is important to the children in *Inyoni Kayiphumuli Home* since it helps to alleviate the alienating effects of rejection, loss and abuse. I suggest that indigenous musical performance allows the children to improve their sense of authority and self-confidence, as through gaining knowledge of a wide repertoire of traditional musical performance, the children become custodians of indigenous music and heritage. This authority is further increased through Brother Clement giving the older children the responsibility of teaching the younger children Zulu dance, beadwork, and English language exercises. Certain children have become involved in composing and choreographing indigenous music and dance which has assisted them in developing confidence in their creative self-expression:

In my most recent visit to the home one of the youngest children, Qiniso Ngema, who is only five years old, played the *umakhweyana* for me. I was amazed by her musical ability on this difficult instrument, and even more by her confidence and creativity. She had composed her own praises to include in the song and choreographed a new dance style for herself. I recall her bright eyes shining and the smiles on the faces of her two supporting dancers behind her. It was an expression of herself; a reflection of her creativity and she looked so happy and proud to share her song with me (Field notes, Inkamana Abbey: August 2004).

One of Brother Clement's main concerns with present day society is the fact that young people are not busy enough. In the past children were occupied with daily chores, while presently even those attending school, spend their spare time loitering around and visiting friends. Brother Clement identifies musical activity as a way to keep the children busy. He argues that if the children return home straight after school, there is less chance of them getting into trouble, the biggest "trouble" of course, is contracting HIV/AIDS. As a result the children return home straight after school. At the home the children lead a protected life, they are not encouraged to have friends or to socialize extensively with the youth from their communities. The home is a refuge, a safe space in which they are sheltered from potential social dangers including HIV/AIDS.

In a recent interview with Brother Clement, he made a statement regarding the significance of musical performance in the children's lives, "It makes them happy, this music is the only way they can give back, this is their gift to the world" (August 2002. *Inkamana Abbey*). Hence indigenous musical performance can be viewed as a gift, from the children to the world. Moreover, their musical performance can be viewed as a gift to Brother Clement in exchange for the love, care, and support, which he provides. This process of sharing assists the children in developing a stronger sense of self worth. For example at the Christmas party in 2003, the children were donated a lunch by the local *Wimpy*.⁹¹ After the meal they showed their appreciation by giving a musical performance in the parking lot. This performance attracted the attention of curious onlookers and thus served as an informal advert for *Wimpy*. Moreover the performance was an expression of the children's appreciation of the restaurant's generosity.

⁹¹ Wimpy is a local restaurant franchise that sells fast food. Refer to page 86 for pictures from *Wimpy*, November 2003

4.6. Gender in the Home

4.6.1 Female Residents in Inyoni Kayiphumuli

Gender holds a very interesting place in *Inyoni Kayiphumuli Home*. In the following analysis I discuss Brother Clement's position in the home as a mother and father to the children. Additionally I suggest a number of possible reasons for the prevalence of female residents in *Inyoni Kayiphumuli*. Since Brother Clement started working with children in the 1980's, he has had both males and females in his dance groups. However following a trip to Thailand in 2001, the number of male dancers has decreased dramatically.⁹² The trip to Thailand was a very traumatic experience for Brother Clement, since he battled to control the boys' behavior and was ashamed and shocked by their conduct in this foreign country. Brother Clement found the boys to be rowdy and uncontrollable, and did not approve of their indulgence in alcohol and involvement with women (Brother Clement, July 2003, *Inkamana Abbey*). Following his return to South Africa, Brother Clement resolved never to work with these dancers again, and although there are still a number of male dancers in the group from *Inyoni Kayiphumuli Home*, Brother Clement clearly expresses that he avoids working with teenage boys.⁹³

It is easier to teach girls than boys, because they are more easily tamed. The boys will not listen and only dance when they feel like it while the girls are always willing to dance. The girls are also good at practicing. I would say to them take this home practice it and do not forget it (Inkamana Abbey, August 2003)

In discussing the difficulties he has experienced with male dancers, Brother Clement told me the following story, which further explains the trouble he has had in trying to control the boys' behavior. Furthermore this story also suggests that having a high number of teenage boys and

⁹² In 2000, Brother Clement was invited by the South African ambassador to take a Zulu dance group to Thailand on tour.

⁹³ In the video anthology, Appendix Seven, I have included an *ndlamu* dance performance featuring teenage boys. This could be seen to contradict my statements regarding Brother Clement's preference to work with women. However Brother Clement does not train this group, Sizwe Buthelezi started this group in 2000. Sizwe Buthelezi is one of Brother Clement's past dancers from the late 1980's. Sizwe Buthelezi has named this group "*Inyoni Kayiphumuli*" after Brother Clement's music groups.

girls in *Inyoni Kayiphumuli Home*, could encourage sexual relationships developing between home residents, a situation Brother Clement wanted to avoid.

One day when the children were staying at Inkamana, the little girls went into the boys' room when no one was there. They went inside and they opened some boxes, which they had taken off the shelf. Inside they found some plastic things. These children did not know the difference between these condoms and balloons, and so they started blowing, blowing and blowing. Themba [a male teenage resident] arrived home and was very angry when he saw what the children were doing and so he gave them a hiding [punished them by smacking them with his hand].⁹⁴ In the evening I went to see the children, and the little ones came to report what Themba had done. I called the children together and I asked what had happened. I was angry because the children were supposed to report all bad behavior immediately to me, and Themba knew that he was not allowed to punish the other children. We talked and talked, but Themba and the other boys tried to hide what had happened. Eventually one of the little children explained that they were punished because Themba had found them blowing up the condoms in the boys' room. And so I asked Themba, "why were you giving a hiding to the children?" and Themba said, "Those are our private things they cannot touch our things" and I said "but what are the condoms doing here?" again Themba protested, "those are our private things what were they doing looking at our private things?" And of course I explained that I do not allow the children to go through each other's things, but my question was "What are the condoms doing here? Tell me what have you to do with a condom in this house? Themba instead of punishing the children now I have to punish you! I always educated you that these are your sisters and brother in this house we are one family! Why are these condoms here?" And so this is why sometime it is difficult to deal with boys, who like drinking, coming in late, making girls pregnant and being disobedient. (Brother Clement, September 2004, Durban)

The high number of female residents in the *Inyoni Kayiphumuli Home* can be further explained when one considers that the home caters for abused and/or abandoned children. Since South Africa has a very high rate of rape and female abuse it is not surprising that there are more female

⁹⁴ I have used pseudonyms in this story given the sensitive nature of the contents.

residents (Walker, 2004, p.22). Moreover Brother Clement attempts to protect these young women from the dangers of present day life by introducing them to values, attitudes, and behavioral rules that are associated with women in Zulu society. I suggest that by teaching the girls gendered musical practices such as the *umakhweyana* bow Brother Clement attempts to introduce the girls to a specific cultural code, “musical performance is often the principal means by which appropriate gender behaviour is taught and socialised (Stokes, M., 1994, p.22). One cultural practice that Brother Clement introduces to the female residents is *inhlonipho*.⁹⁵ This practice has been employed by Zulu people to circumscribe women’s behavior and social interaction.

A girl establishes her leadership qualities very early in life. In most cases she will gain due respect for her respectful conduct towards, and respect for everybody, because they say “*inhlonipho nalapho ingexikwendela khona*” (a girl is expected to respect everyone because she does not know who she will eventually marry). Both *hlonipha* and marriage form the basis of Zulu thought and community. Thus women should show respect to other people because in traditional Zulu thought, women are the foundation of society (More 1992). Willingness to perform a set routine of home duties like fetching water, fetching firewood, planting and attending to the fields, as well as cooking and attending to people who visit her homestead are manifestations of this *hlonipha* proverb. However the final test for establishing her position in her community is through her musicality. They say “*kumele abe yigagu ukuze abe wumuntu ephelele*” meaning in order for her to be completely human she must be musical (Xulu, 1992, p.109).

Brother Clement composed “*Hawu Suka*,” which is an *amahubo* song in response to the HIV/AIDS crisis.⁹⁶ This composition is an illustration of how a historical musical style can be reinvented, to achieve present day relevance. It is significant that Brother Clement chose to use *amahubo* as a musical basis for this song because *amahubo* is closely associated with Zulu history (Xulu, 1992). Through linking his message to this well-respected musical practice, Brother Clement gives more weight to the song’s message. Furthermore the cultural familiarity of the music allows the words to be more easily absorbed. While traditional *amahubo* generally spoke of historic battles fought by the Zulu people, this song describes the fight between the Zulu nation and the HIV/AIDS virus. Brother Clement uses the song to alert people to the danger of

⁹⁵ *Inhlonipho* is the noun derived from the isiZulu verb *hlonipha*, which means, “respect.” Although this practice is still followed by some Zulu people, it is not as prevalent as it was in the past, and the rules are less strict than before.

⁹⁶ Refer to full transcription of lyrics in Appendix Five

HIV/AIDS. The song warns men and woman that if they wish to protect themselves against the virus than they should remain virgins. I quote from lines 14-17 from the *Hawu Suka* lyrics provided in Appendix Five

- | | |
|--|---|
| 14. <i>Anisize niqaphele x 2</i> | Please be careful |
| 15. <i>Intombi ayihlale ngentombi</i> | Girls stay in their girlhood (remain virgins) |
| 16. <i>Insizwa ayihlale ngensizwa</i> | Boys stay in their boyhood (remain virgins) |
| 17. <i>Siphelile isizwe baphelile abantu</i> | The nation is finished the people are finished. |

Brother Clement is a firm believer in the values of chastity and virginity, both of which connect to the teachings of the Roman Catholic Church. These values are also promoted in the Shembe religion, which is popular in KwaZulu- Natal (Muller, C., 1999, p.21).⁹⁷ In the following interview excerpt Ms. Mvelase comments on the lessons that Brother Clement gave her while she was a dancer: “While we were doing our Zulu dance, Brother used to give us education, health education, and education on common things. One lesson I can remember is “no boys, no love affairs” (May 2003, *Inkamana Abbey*). One can identify Brother Clement’s support of virginity and female ‘purity’ both in his symbolic introduction of these values through musical practice (for example refer to the lyrics of the “Hawu Suka” song quoted above). Brother Clement also supports local virginity testing ceremonies in the area. In 2002 a number of the teenage girls from the *Inyoni Kayiphumuli Home* participated in the *Unumkhubulwane Festival*. At the festival the girls were inspected to confirm their virginity. One could argue that the value of chastity is indeed very relevant considering the prevalence of HIV/AIDS in Vryheid. However, many have objected to the practice of virginity testing and there has been much debate surrounding these ceremonies in recent anthropological literature (Leclerc-Madlala, S., 2001). Liz Walker comments on this cultural practice:

One level it [virginity testing] can be understood as a desperate measure, initiated by older women, to regain control over younger women’s sexuality. It is an attempt to reinstate parental authority over adolescent girls by creating a moral code based on previous traditional practices. It is also an attempt by women to reassert some control over their sexuality and their bodies in the face of endemic violence and disease. Another viewpoint (held by organisations such as the Commission for Gender Equality

⁹⁷ The Shembe religion promotes that girls remain virgins until marriage. Refer to footnote 63 for background information concerning the Shembe church.

and the Human Rights Commission) condemns it as a violation of women's rights to privacy, bodily integrity and gender equality (2004, p.47).

Therefore, although chastity and virginity testing may be viewed as a measure to prevent HIV/AIDS, in the current context of human rights, and the promotion of gender equality, the practice of virginity testing can be seen as a violation of a woman's personal space.

4.7 Conclusion: Gender Roles in *Inyoni Kayiphumuli*

4.7.1 A Story About Brother Clement and Zama Ngema:

There is this woman who watches me when I come to visit Zama,⁹⁸ she always sees me carrying parcels and carrying parcels and carrying and carrying... and then one day she asked Zama, "Who is that man?" Zama replied, "He is monk who helps desperate children," the woman asked, "what is he always carrying?" and Zama explained "he brings clothing, and food to me," as she was speaking I arrived carrying parcels. The woman stopped me and said, "this is strange for me, this is strange for us women here [the other neighbours] because we know men. We have husbands but we have never seen our husbands carrying food for the family. Even if you asked them to bring something they would never carry food. Not even for the children. If you ask for food the man would rather give you money than carry it himself." And then she turned to Zama and said, "I am old now and I know men, I have seen a man eat meat until his stomach was very full, but never have I seen a man carrying food for children." (Brother Clement, October 2004, Durban)

4.7.2 A Message from Zama Ngema to Brother Clement

Dear Brother

I would like to thank you for all the wonderful things that you have done for us. If it was not for you we would not be in school and we would not be who we are. Brother, you have taught us many things, like dignity and also cultural activities. Most of all you have taught us about God. Whenever we come across problems, we know that God is the only answer.

⁹⁸ Zama Ngema is a young woman from *Inyoni Kayiphumuli Home*, who is currently studying at the *University of Zululand*.

Last but not least, I wish you all the best in your future, and may the Lord grant you many many blessings

Love Zama (Written for the purpose of this thesis, December 2004, Johannesburg).

4.7.3 Analysis

I suggest that Brother Clement's choice to nurture children transgresses the societal gender norms. His ease with femaleness can also be identified in his choice to express himself on a gendered musical instrument, the *umakhweyana* bow. However, I propose that his appropriation of "markers of female identity" is not a deliberate attempt to be effeminate, rather his close contact with women and women's music during his childhood have caused certain "feminine" practices to become a part of his personal identity. Caring for needy children from his community is a very important part of Br Clement's life. One can understand his empathy for abandoned children when one considers his own painful childhood experiences. Thus one could link his passion for social justice and the protection of youth in his community to his past experience. However, I argue that Brother Clement's passion for community service is also inspired by his belief in the morality of the Catholic Church, and the mission outlined in Benedictine order. In his article on Saint Benedict, Jerome Thielson (1995) discusses the Benedictine order. He explains that this way of life should include service to one's community, and allow an individual to live a life that is based on the life of Christ. Thus, Brother Clement's service to his community can be linked to the Benedictine Rule. Moreover, by referring to the following quote taken from the Gospel of Saint Matthew one can link his care for children to the teachings of Christ, "Do not stop the children from coming to me; for it is such as these that the kingdom of heaven belongs" (19:13-15).

CHAPTER FIVE

VIDEO CREATION AND EDITING

5.1 Introduction: On Representation in Film

This dissertation is accompanied by an edited video which I created. The material presented in the film is closely connected to the theoretical discussions and the contextual information provided in the thesis. The principal audience for the video is academics, in particular ethnomusicologists who have an interest both in the function of ethnographic film in data collection and analysis, and also in film as a reflexive document in which the final outcome is a dialogue between the myself and the subject of study. However this video could also appeal to the general public, since I have kept the theoretical discussions simple and have attempted to make the film provoking on an academic and an emotional level. I decided to make the video suitable for general viewing, because I wanted Brother Clement to be able to use it as a record of his musical work and as a promotional tool for his music and his community work. I suggest that the reader consult both the written and the audiovisual material since the documents are designed to speak to each other:

Filmmaking should be regarded as only part of the research, and the film only part of product, to be used to communicate the kinds of information that film does well and writing does not. Film and written texts should be mutually illuminating; the written text enhances our understanding of what we see, and the visual image makes what we read more comprehensible and meaningful. (Baily, 1989, p.16)

The film provides some glimpse into the research process. It captures some of my research experiences or epistemological frames. This is due to the fact that film is both limited in time and in the need to fulfill certain cinematic and, aesthetic intentions:

A film cannot contain all the information that the ethnographer and the specialist audience of the other ethnographers consider to be relevant in the broader sense without diminishing the status of the film as a film, i.e. sacrificing cinematic considerations to ethnographic ones... In order to avoid confusions it is often necessary to simplify the situation depicted in the film (Baily, J., 1989, p.5).

Nevertheless, ethnographic film is an increasingly popular way to present ethnomusicological research since it provides both an audio and a three-dimensional description of music and dance far beyond the limitations of the written word (Simon, A., 1989, p.41). However, similar to written ethnography, ethnographic film should be viewed as a product or a construction created by the author based on her personal background and epistemological assumptions. The traditional documentary film is characterized by the filmmaker presenting the contents as objective truth, and the role of the filmmaker hidden from the audience. This form of cinematography has been widely criticized in academic literature. "Documentary films are often presented as "truth" while they are in fact just as much an ideological construct as fiction cinema" (Saetre, M., 2003, p. 5). Ethnographic film is far from being objective or complete:

Fieldwork should not be understood as the documentation of some external reality, not because that reality does not exist (clearly it does), but because the ethnographer is unable to record that reality objectively and reduce it to communicable dimensions. An ethnography is the creation of the ethnographer, a highly personalised, non-objective, non-scientific account of other people's lives. (Baily, J. 1989, p.16)

However, one should note that the incomplete, subjective nature of ethnographic film is no different from the presentation of truth in written ethnography:

The argument that film cannot give an "objective" and "true" picture of reality is also valid for any other scientific analysis or cultural description, you can manipulate or even lie with words as well as with images. (Simon, A., 1989, p. 43)

Given the constructed nature of ethnographic film and the great influence of the ethnographer and the camera on the reality presented, it is important for a filmmaker to provide the viewer with contextual information related to the personal background of the filmmaker and of the project as a whole. Moreover the viewer should be made conscious of the filmmaking and editing process involved in creating the final product. Thus, a reflexive approach is highly relevant in ethnographic film⁹⁹

Reflexivity directs viewer attention away from the observer, back towards the process of inquiry, and the fruits of that inquiry (Tomaselli, K., 1996, p.207).

⁹⁹ Refer to section 5.2.1

5.2 Analysis of Film

5.2.1 Introduction

In the following discussion I will provide a reflexive account of the creation of the film *Inyoni Kayiphumuli the Bird that does not Rest: Glimpses into the Life and Music and of Brother Clement Sithole*. I found filming and editing to be a challenging, but also an exciting part of my research. It took a long time before I was satisfied with the audio and the visual quality of the footage therefore most of the material presented in the video was filmed a number of times over the two years before a suitable version was captured.¹⁰⁰ The final research trip in September 2004 was the most successful and therefore the majority of the footage used in the video is taken from this visit to Vryheid. One could describe this video as a “portrait film” since it follows the life of the central character, Brother Clement Sithole. In the following quote, John Baily describes the significance of the portrait film “The portrait film follows the same person in many different situations, allows the audience to build up an acquaintanceship and creates empathy (1989, p.8).

Good rapport with the people in the film is important, as this relationship has a great impact on the depth and quality of material captured. Moreover, open relations can also help to avoid the exploitation of the individuals concerned, “The great problem is gaining access to the people you want to make the film about and establishing a good relationship where you can film the kind of scenes you need but without being exploitative” (Baily, J., 1989, p. 9). Since I have known Brother Clement and the children for a number of years now, a solid relationship has developed between us. However although I believe that both Brother Clement and the children are comfortable with me as a filmmaker and with the camera, I felt that it was important to minimize the extent of the intrusion into their privacy by keeping the number of crew to a minimum (Baily, J., 1989, p.9). Initially I did all the camera work myself and often I would be alone in the field. However, over time I found that I needed help with the equipment, the driving and also wanted to share my experience with someone close to me. Therefore, sometimes I would invite one of my parents, Megan and Kevin Treffry-Goatley, or my partner, Tulio de Oliveira to accompany me on field trips. In fact Tulio did the majority of the filming presented in the final video, I was very

¹⁰⁰ The camera used in September was a Sony PD150 Digital Video Camera, the same camera was used to film footage taken at the *Inyoni Kayiphumuli Concert*, 27th February 2004, and the *Blood River Commemoration* 16th December 2003.

grateful for his help, and was most relieved to be able to interact freely with Brother Clement and the children rather than being stuck behind the camera. Having someone else to help with filming also allowed for my face to be present in the film. Previously I was determined to film everything myself, and would set up the camera on the tripod and then film Brother Clement and myself in an interview. However, despite the fact this fixed frame was rather boring to watch, I also found it ineffective and many good interviews were lost when one of us moved out of the picture or the lighting conditions altered without my noticing.

5.2.2 Analysis of Filming Techniques Employed

Although I did not film all of the footage presented, Tulio and I discussed the type of shots that I wanted capture, and also went over some of the techniques used in ethnomusicological filming which I wanted to employ. My priority was to respect Brother Clement, the children and their music when filming. Therefore in the video, with the exception of short musical excerpts included to illustrate spoken discussions, I have filmed and edited all the musical pieces in their entirety and have kept the majority of the music free from voice over narration (Zemp, H., 1998, p.393). Sequence shots are favored in this film, when capturing musical performance, since I wanted to provide an uninterrupted complete performance (Baily, J., 1989, p. 11). In this video I have included a limited amount of stationary filming. An example of a relatively stationary, wide-angled camera shot, is the *umakhweyana* song *Umsindisi Esifela*. In reflection, I find the filming employed in this song to be rather boring. I prefer a more fluid, dynamic approach to filming, closer to the movement of the naked eye than to the fixed angle of a tripod.¹⁰¹ However there are instances in the film in which I found the stationary view to be appropriate, for example in the song *Ubhememe* played by Qiniso Ngema, the stationary frame works well, since it is a close shot, the song is short and there is only one performer. Making analysis easier than if it were a distant stationary shot of many performers.¹⁰²

Generally I prefer to include a certain degree of camera movement such as panning and zooming, because this illustrates the presence of the filmmaker, and thus is a reflexive technique,

¹⁰¹ I chose to include this recording of *Umsindisi Esifela* since the sound was of a high quality

¹⁰² The viewer should note that although this was intended to be a stationary shot but since I did not have the tripod with me at the time, there is still a fair amount of movement.

challenging the supposed objectivity of the camera (Zemp, H., 1998, p. 395). I find the use of panning when filming group performance to be most effective, since it is a way of keeping the film dynamic, interesting and also showing the relationship between the performers and their environment (Zemp, H., 1998, p.395). For example refer to the *Udumo* (Gloria) and the *Ucwebile* (Sanctus), compositions in which close panning shots have been used in certain sections of the performance. In the film one can also find the used zooming; one has to be careful with this technique since it can complicate analysis and irritate the viewer if one zooms too fast or too frequently (Zemp, H., 1998, p.395). However, I believe that zooming can be effective in interviews and also in musical performances such as *Udumo* (Gloria) and *Ucwebile* (Sanctus). In these performances the use of zooming provides the viewer with both intimate shots of facial expressions, and also with distant shots showing the relationship between the performers and Brother Clement, and also between the group and the environment of the church. Since I filmed using a single camera the film depicts a real sequence of time without the constant change from one camera angle to the next. I believe that this provides the viewer with a certain continuity of perception similar to the view of an individual observer in a live performance.

My presence in the video is a reflexive technique as it exposes the process of filmmaking. Moreover my interaction with individuals featured in the film is illustrative of the role of human relations in ethnographic film. The inclusion of interviews in the film was also intended to provide a multiplicity of voices and opinions in the video and thus expresses the collaborative, interactive nature of fieldwork. Although I favor the interview as a method of conveying contextual information, I decided to include voice-over narration in the video. I felt it was important to provide background information relevant to the contents of the video, and to introduce myself as the author and also to explain the epistemological assumptions that have guided my research. I presented the narration in my first person voice, and only included cutaways (preferably material that included me), that were relevant to the words spoken. Nonetheless, narration is a highly debated tool in ethnographic film and therefore I used it sparingly:

In nearly all debates on ethnographic films the everlasting problem of commentary crops up. For many anthropologists a film has to have continuous narration. But one should remember that it is almost impossible to have a narration that does not detract from the visuals. (Zemp, H., 1998, p. 406)

5.2.3 Editing

It has been argued that editing is one of the most important parts of video creation, and therefore should be carried out by the filmmaker, John Baily states:

I take it for granted that the filmmaker in person will edit the film, perhaps the most important part of the whole filmmaking process. This is because the ethnomusicologist- filmmaker is the author of the work and because the editing process itself is a form of data analysis. Decisions about what shots to select from raw footage (“the rushes”), and about precisely where to make cuts from one shot to the next, have to be made on the basis of an intimate familiarity with exactly what has been captured on film or video during the shoot. (1989, p.14)

I struggled with the technical side of editing initially, but with practice it became more familiar to me and I grew more confident. I planned each editing session very precisely and thought very carefully about which footage to include in the final film.¹⁰³ Editing is a technically challenging and time-consuming process, and therefore it is sometimes tempting to ask someone to take over certain sections of the process. However, one needs to be careful not to fall under the influence of a commercially-trained editor who may not have the same ideas about respecting the music or the musicians in the film.

Editing with a professional film editor is a fascinating (and lengthy) task. The film will be born out of this dialogue, in which fighting and tension are not always absent. It may happen that an editor, even one who is used to documentary films is too much influenced by conventional film language, and finding a sequence-shot “too long.” (Zemp, H., 1998, p.404)

Most of the material in the video was filmed in the fieldtrip in September 2004, however I have also included some cutaway shots from previous trips to Vryheid, for example, refer to the shots of the children washing clothing at the old *Inyoni Kayiphumuli Home*, and footage from the *Inyoni Kayiphumuli* on the 27th of February 2004, and the *Blood River* performance on the 16th of December 2003.¹⁰⁴ My priority was to include musical material of a high audio and visual quality and interviews that were clear, and provided provoking, relevant information. In the video I include a fair amount of cutaway shots during interviews, I have refrained from using cutaway

¹⁰³ Refer to Appendix 7 for an illustration of the video logs and the film scripts used by the author

¹⁰⁴ Ms. Kathryn Olsen (MA Mus) who is an ethnomusicology lecturer from the School of Music, University of KwaZulu-Natal, filmed the *Inyoni Kayiphumuli Concert*.

shots in musical performance since I believe that this can be detrimental to musical analysis and also does not show the due respect to the performer. In interviews I chose to include cutaway shots to either to illustrate the words spoken or to introduce the viewer to a new location (refer to the second narration by the author in which footage of Mondlo Township is included footage, to introduce the viewer to the children's environment).

5.2.3 Film Structure

In the edited film I present the footage in a sequence that brought the most coherence, and also best illustrated the epistemological discussions at hand. In discussing the process of video editing John Baily makes the following comments:

One important point about editing should be made at this stage: it is legitimate to manipulate time, to use shots in an order, which is different from that in which they are shot. In this way it is possible to construct a seemingly coherent sequence of actions from shots made under quite different conditions (1989, p.12).

This film is divided into two main sections, the first half of the film focuses on Brother Clement, and his life as a Benedictine brother. The second half of the film discusses his role as a caregiver within his community focusing on his transmission of indigenous Zulu music to the youth. The film begins with Brother Clement in church. One can hear the intonation of the priest in the background. My intention was to immediately introduce the audience to a contemporary identity as a Benedictine Brother within his environment of the Catholic Church. I made the choice to include Brother Clement's voice first, since I wanted to illustrate my desire to foreground his ideas in the film. The words spoken are taken from the footage captured in September; the words were recorded on the first night when Brother Clement and I were testing the camera and the microphone. Brother Clement's voice is followed by my voice. This narration provides the reader with contextual information behind the project, the personal background of the author and introduces the theoretical assumptions relevant to the creation of the first part of the film.

Following the interview with Bhekithemba Ncaluza, at St Raphael Church in Mondlo, I introduce the second part of the film using first person narration. In this section of the film, I introduce Brother Clement's work with children and also provide background information on my past and present contact with the *Inyoni Kayiphumuli Home*. In this second section of the film I provide interviews with home residents and also introduce the viewer to the indigenous music played in

the home. Some of the interviews in particular the first interview with Thulile Ngema are emotionally intense and quite moving. My intention was to introduce the viewer to the harsh problems faced by the children and a caregiver in the home. Another important moment in this second half of the video, is when Brother Clement and Thokozani Ngema, who is also fondly known as “Mto,” introduce the song *Hawu Suka*. In this section the viewer is made aware of the dangerous reality of HIV/AIDS in the community. I enjoy this excerpt since Brother Clement is animated and passionate and one can see the relationship between himself and Thulile Ngema’s son, Thokozani Ngema. Towards the end of the film I include two performances taken from public events. My intention was to illustrate how musical performance is an integral part of the children’s development of self-pride, self-worth and self-confidence. Moreover, I chose to include the *Inyoni Kayiphumuli* concert performance and the *Blood River* performance, since these two performances and the church songs featured in the first half of the film, are less constructed than the other musical performances featured in the film such as *Umsindisi Esifela* or the *amahubo* songs. I prefer these live performances because the music and dance is more spontaneous. However, sometimes I found it necessary to ask someone to perform a song or a dance for the camera because I wanted certain items to be included in the video for analytical and aesthetic purposes. For example refer to the recording of “*Hawu Suka*” which was performed especially for the video.

The film ends with energetic Zulu dance performance. I like this item since one can clearly appreciate the pleasure and also power that the children feel when performing Zulu dance. The last few minutes of the film show the various acknowledgements made by the author, simultaneously one has the children laughing and saying good-bye to the camera. This final section places emphasis on the subjective voice in ethnographic film as the children directly acknowledge the presence both of the cameraman, and also the audience. This direct look into the camera occurs quite frequently in musical performances and in interviews. Sometimes someone watching an interview would catch my eye and then both the interviewee and I would glance and sometimes even smile into the camera, thus recognizing the filmmaking process and also the presence of the cameraman and audience.

5.3 Conclusion

5.3.1 Reflections of the Video:

Overall I found filmmaking to be a very valuable but also a challenging part of my ethnomusological research. It required me to make certain decisions concerning the representation of myself, Brother Clement, and children from *Inyoni Kayiphumuli Home*. I questioned how I could adequately express my two-year research experience, let alone another person's life story in a one-hour film? I wanted the video to be a well-balanced, dynamic and captivating presentation. However if I were to share all the information and experience I had gained, even a full hour of narration would not be enough. I soon realized that my video could never be a full expression of the project. Neither could it be a complete account of Brother Clement Sithole's life. Therefore I made the decision to include the most interesting and exciting research moments in the video. Hence the title "*Glimpses into the Life and Music of Brother Clement Sithole.*" In the video I provide the viewer with an audio-visual, three-dimensional description of the people and places discussed in the thesis (including myself), my intention was to illustrate the intensity of my research experience and the transformational impact that it had on my life.

CHAPTER SIX

CONCLUSIONS

6.1 Introduction: Theoretical Conclusions

This Master's project is a biography and anthology of Brother Clement's music and life. The transcriptions, musical analyses, and the audiovisual recordings provided in the thesis are a valuable resource for fellow ethnomusicologists. Moreover, the dialogic, multi-vocal writing style employed in the thesis effectively represents Brother Clement's voice and also presents a reflexive account of the research process. Nevertheless, this thesis is edited and compiled by myself, the author, and is thus a product of my personal work. The two years of ethnomusicological research spent on this project were a challenging experience. However, this process has been valuable since I have developed a greater understanding of my capabilities as an ethnomusicologist, and have had many opportunities to apply the theoretical knowledge, learnt at University, to practical research. Thus, my field experience has indeed been one of transformation and growth (Rice, 1997, p.105). The time I spent with Brother Clement in Vryheid exposed me to the socio-cultural context surrounding his musical work. Consequently, the fieldwork brought greater feeling of depth and awareness to my writing. Furthermore, my time in Vryheid opened my eyes to the reality of poverty, struggle and disease suffered by a large percentage of the South African population, and thus increased the level of compassion and empathy with which I approached my study in this community. This degree of sensitivity was important for developing and maintaining good rapport with Brother Clement and the children from *Inyoni Kayiphumuli Home*.

The relationship between researcher and subject of study is important in biographical writing. An open relationship, founded on trust, mutual understanding and respect is ideal and can have a major impact on the nature of the research process and the quality of the resulting thesis. Writing a life story is a long and sometimes tedious process both for the researcher and the subject of study. In a biographical interview an individual often shares information of a personal, sensitive

nature. A researcher must be prepared to provide the support necessary to carry an individual through this sometimes-difficult process. One needs to show sufficient respect to the information shared and also express empathy and comfort towards the subject when difficult times are recalled.

Biographical musical anthologies have the potential to provide valuable ethnomusculological data. Moreover, such projects are important since they give academic recognition to the work of indigenous musicians. However, when working in resource lacking communities it may be necessary to provide the subject with concrete forms of exchange in return for their participation in your research. I suggest that one be open from the beginning with the community about what one intends to provide, since there is nothing worse than making empty promises. Although most students are not in a financial position to provide money, there are a many ways to show one's recognition and appreciation. I made use of my literary resources as a student, and my official connection to the University of KwaZulu- Natal to apply for funding, collect donations and organize fundraising events. My efforts brought certain monetary rewards through Brother Clement to the children who were participating in the project. One should not underestimate the value of such reciprocity in an ethnomusicological project, because such efforts can improve one's rapport with the community. Good human relationships are essential for ethnographic research and have a great impact on the quantity and quality of the data generated (Beaudry, N., 1997. p.68).

My final theoretical conclusion relates to the theme of the transmission of indigenous musical practices from the past to the present. The process of introducing musical practices into new spaces, whether it is from one cultural context to another or from memory to present reality, is one characterised by varying degrees of complexity and contradiction. Moreover, the resultant products, for example Brother Clement's religious compositions, are not necessarily appreciated or accepted by others. However, my intention in this study has not been to praise or to condemn such processes, my purpose has been to explore the alive, flexible nature of indigenous music and to further understand the significance of indigenous musical practice in displaced communities.

6.2 Project Significance

This project is a significant example of how one can combine community outreach and research in an ethnomusicological study. This study documents the life of a living person, making it possible for the subject to participate in their representation. The importance of this biographical study is that it documents the life of an individual from a marginalized community. The information presented by Brother Clement can raise public awareness of present-day life in a marginalized South African community. This thesis speaks of the poverty, unemployment, social disintegration and HIV/AIDS experienced in the New South Africa. Moreover this thesis is significant on a historical level, since it provides a personalized account of what it felt like to be a black person living under the racist regime of South African Apartheid. In this thesis Brother Clement also shares what it felt like to be a one of the only black people in an all white, Catholic community. Thus the information presented in this thesis assists in the reconstruction and democratization of our national history.

This project provides documentation and also recognition of Brother Clement's musical work. The church service, which Brother Clement and I arranged at Inkamana Abbey in 2003, is a relevant example since it provided the church authorities and the congregation with an opportunity to appreciate his contribution to the Catholic liturgy. The church service was an important intervention since it inspired Brother Clement to compose the remaining songs to complete his indigenous High Mass. Furthermore, it was the first time that these compositions have been performed at the *Inkamana Church*.

6.3. Impact of Brother Clement's Musical Work on His Community

Musical performance and composition have been a significant form of self-expression for Brother Clement within the strict and sometimes hostile environment of the Catholic Church. Through combining his past and present experiences in musical performance, he has introduced a sense of belonging and continuity to his life. Moreover, the compositions have been a vehicle for the expression of his joint devotion to the Catholic religion and indigenous Zulu culture. Since indigenous Zulu culture was generally labeled as pagan by the church, his compositions serve as an affirmation of the sacredness of this indigenous culture. These compositions are a symbolic protest against the social injustices experienced by black people both within the church and also

in South Africa society as a whole. Furthermore, indigenous Zulu music has been an important vehicle for Brother Clement to express his maternal link to the Buthelezi family, in particular to Princess Constance Magogo. Brother Clement holds great respect for the Princess's musical abilities and also for her religious devotion. His affinity with her life and her music has had a decided impact on his musical development. Brother Clement's compositions are significant since they add to the collection of religious music composed by black people for the Catholic Church. Brother Clement was most determined to exclude Western tonality from his compositions. Instead he uses the Zulu *umakhweyana* bow and *amahubo* hymns as a musical basis.

Brother Clement's compositions are significant in that they effectively integrate Zulu indigenous culture into Catholic worship and thus make Catholicism much closer and more approachable to individuals from his local community. Therefore, one could link these compositions to Brother Clement's missionary work as a Benedictine monk. Brother Clement is well known within his community for his service to the youth and for his love for indigenous musical culture. His promotion of Zulu culture within the Western environment of the Catholic Church serves as a positive affirmation and recognition of Zulu cultural heritage. Brother Clement is an important figure within the Catholic community because he is one of the first black South Africans to be accepted into the Church. Furthermore, he has openly expressed his love for indigenous Zulu culture and Zulu people throughout his vocation despite serious objections by the Church. In this way he is an agent of change and social action within his community.

Brother Clement's musical work with local children is a prime example of his social action within his community. He has had a large impact on his community through the home. This is also a prime example of how his musical work is a combination of his vocation as Benedictine to provide service in his community and also his personal mission to preserve indigenous Zulu culture. The performance of indigenous music has had a major impact on the children. Musical performance has assisted in the rehabilitation of individuals in the home through creating a renewed sense of personal identity, moral boundaries, belonging, community, faith and authority.

In conclusion, Brother Clement's biography is significant to individuals from his community since he has experienced the same social injustices, and the struggle for survival as they do. Furthermore his story is one of transformation and empowerment. This story speaks of a Benedictine Brother from a marginalized community who used his education, his music and his missionary vocation to initiate social change within his community. His work has had a significant impact on individuals from the Vryheid community, in particular the youth.

6.4 Suggestions for Future Research:

Brother Clement's contribution to his community and to South African indigenous music at large has been most important. Brother Clement has an extensive musical repertoire, which is continually expanding through further compositions. Therefore, I can highly recommend his music as a valid subject for future ethnomusicological study. Since this thesis is driven by ethnomusicological enquiry, there is much space for further studies concentrating on the social issues concerning the *Inyoni Kayiphumuli Home*. Moreover, Brother Clement's work with the children is continuous and reaches far beyond the scope of this study. Therefore, the children's home can be a subject for further socially driven projects within this community. The region of Vryheid has been severely hit by the HIV/AIDS epidemic. Relevant research could be conducted by ethnomusicologists into the variety of cultural reactions to this disaster by the community. In this thesis I highlight certain connections, which have been made between Catholic and Zulu mythologies, for examples comparisons have been made between the religious figures of Mary the mother of Jesus and the Princess of Sky, *Unumkhubuluwane*. I found these links to be most interesting and suggest that further research be conducted to shed more light on the significance of these connections.

In conclusion, there is much value in combining the collection of an individual's musical anthology with their biography. I recommend this nature of ethnomusicological research since it allows for a great depth of musical understanding. There are many significant indigenous musicians composers throughout South Africa whose lives and music deserve further recognition and documentation. Such projects are valuable because they have the potential to build historical knowledge and provide musical documentation simultaneously.

6.5 Discussion on Self-Reflexivity and Film

Ethnographic film is very useful for ethnomusicological research, however it is best accompanied by written ethnography, which can provide the relevant contextual and theoretical information. The ethnographic film included in this project is an integral part of the written material submitted. This film is a valuable since it provides an audio-visual documentation of the music and dance, making it useful for analytical and pedagogical purposes. Secondly, the film provides a self-reflexive account of the data collection and analysis. I recommend that scholars adopt a self-reflexive approach to their writing and also to the creation of ethnographic film since this allows the reader to further understand the field experience and the process of research. Ethnographic film is significant since it provides the reader with an opportunity to meet the researcher and the subject of study and thus exposes the nature of their interactions and personal relationship. Moreover, film can provide the reader both with information related to the process of research and also to the research context, which can assist the researcher to bridge the gap between the ontological nature of field experience and the theoretical, academic outcome of the thesis.

Editing is an important and a challenging part of the filmmaking process. I suggest that ethnomusicologists edit their own work because they have the most intimate understanding of the music and of the analytical intentions behind the study. My final recommendation for scholars related to film concerns the quality of equipment used in the field. I highly recommend that scholars use the best quality audiovisual equipment available to them, since bad equipment can cause them to lose important ethnomusicological data and also waste both their and their informant's time and energy.

6.6 The Anthology

This thesis is accompanied by audio recordings of the songs selected for the anthology. The first two recordings are *Ubhememe* and *Ududu Mankeyana* are songs, which Brother Clement learnt as a child. This early contact with indigenous Zulu musical culture had a major impact on his later religious compositions including his *umakhweyana* songs and his choral music. The *umakhweyana* is a significant symbolic link to the loved ones whom Brother Clement lost as a child, including his mother, his aunties and his maternal grandmother. *Umsindisi Esifela* is an example of a religious song in which Brother Clement uses the *umakhweyana* bow to accompany

a religious meditation on the crucifixion of Jesus Christ. This song is closely linked to *ubhememe* on a musical level. However, it can be distinguished from traditional *umakhweyana* songs by the religious lyrical content. Moreover, the song is less repetitive and cyclical than traditional *umakhweyana* songs, and the solemn meditative mood of the song is quite different to the typical recreational songs of the *umakhweyana*. This song reflects Brother Clement's childhood contact with the *umakhweyana* and his deep love for Jesus as a religious man. This song illustrates the ability of indigenous musical culture to change and to adapt to suit the personal needs and self-expression of the performer.

The choral works analyzed in the thesis include *Credo (Umvumokholo)* and *Gloria (Udumo)* composed 1967-1969 and 1966-1967 respectively. These compositions are important because they are his first two liturgical compositions and are also among his favourite works. Brother Clement's choice to integrate certain musical traits from the Zulu *amahubo* songs into his compositions demonstrates his love and respect for Zulu ethnic culture. *Amahubo* songs play an important role in Zulu religious worship and therefore these compositions are a positive affirmation of this religious culture within the context of the Catholic Church.

The Gloria and the Credo compositions display musical characteristics, which link them to the Catholic and the Zulu musical traditions. The intended performance context of the church and the lyrical basis tie these songs to the Catholic liturgy. However, Brother Clement manipulated the liturgical lyrics to emphasize the message of peace, which was intended for his Zulu community (refer to the chorus *Kube Uxolo*). The Zulu musical influences can be identified in his use of parallel harmony, the predominance of descending melodic patterns, and the accompanying shaker and drum. Gloria is distinguished from indigenous Zulu music by the musical development, which is based on Brother Clement's personal interpretation of the Gloria. The development in the music can be identified by the constant changes in tempo, texture, emotion, dynamics and register. The unpredictable musical changes and the emotional intensity expressed in the music make it difficult for a group of singers to achieve an accurate performance. Rather, this composition is more suited to the flexible nature of Brother Clement's voice. Moreover, the emotional intensity felt in Gloria is an expression of Brother Clement's religious passion as a Benedictine Brother. Gloria is a highly personalized work, because on a musical level it reflects

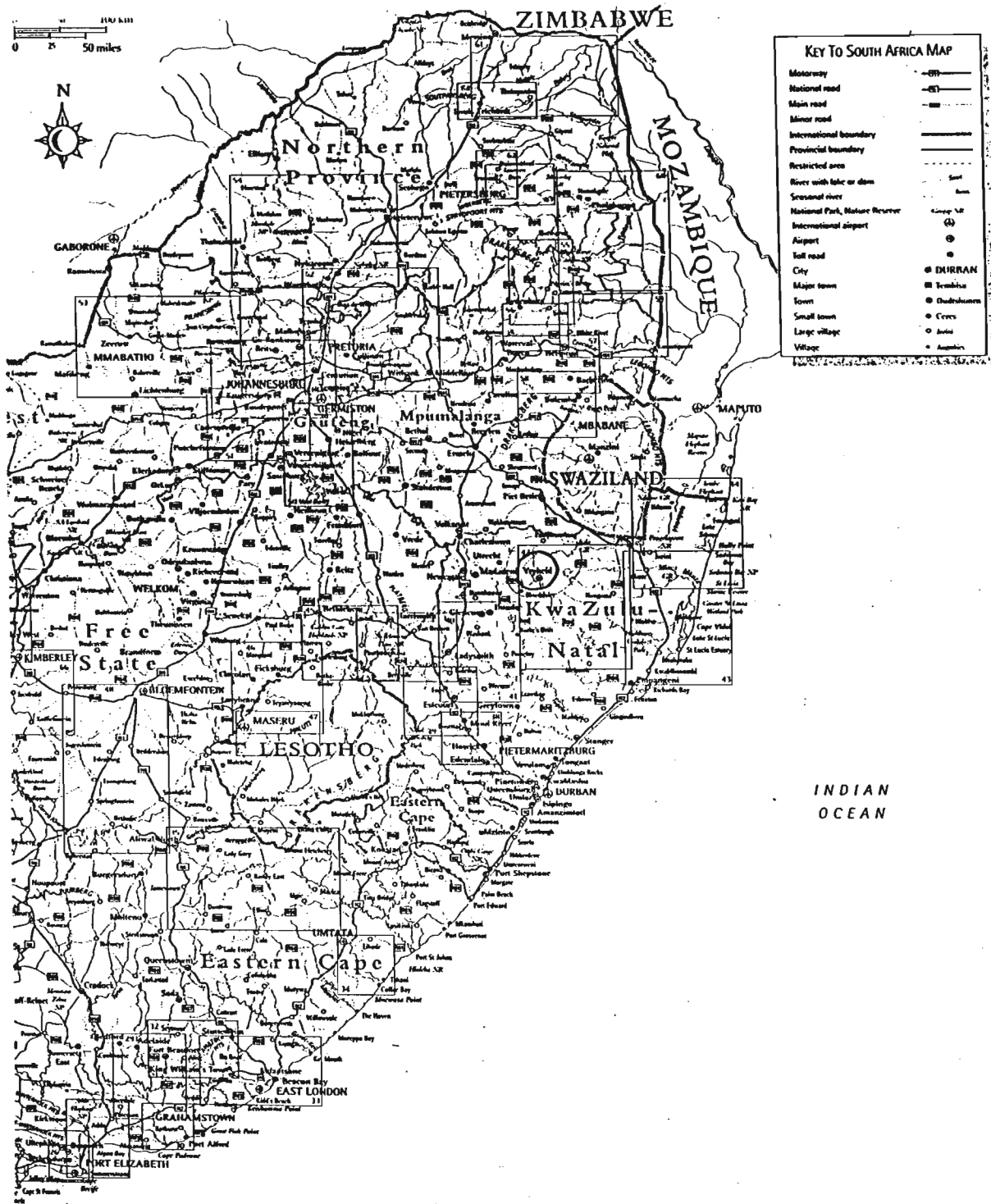
his experience as virtuoso solo performer, and on an expressive level it reflects the deep love and awe Brother Clement feels towards God as a religious man.

6.7 Reflections

As this project comes to a close I am left with mixed emotions. Over the past two years I have been presented with many challenges. Through these challenges I have grown, and have acquired new skills such as filming, video editing, musical transcription and musical analysis. Moreover I had to overcome a number of personal hurdles to reach completion. Therefore as I complete this journey I feel a sense of release and achievement. However there is also a feeling of emptiness and loss. Brother Clement and the children have become an important part of my life, and I do not want this intense contact to end. Although I made a sincere effort to help Brother Clement and the children from *Inyoni Kayiphumuli Home* I feel quite overwhelmed by the extent of their poverty, their vulnerability and the extreme hardship, which the community faces on a daily basis.

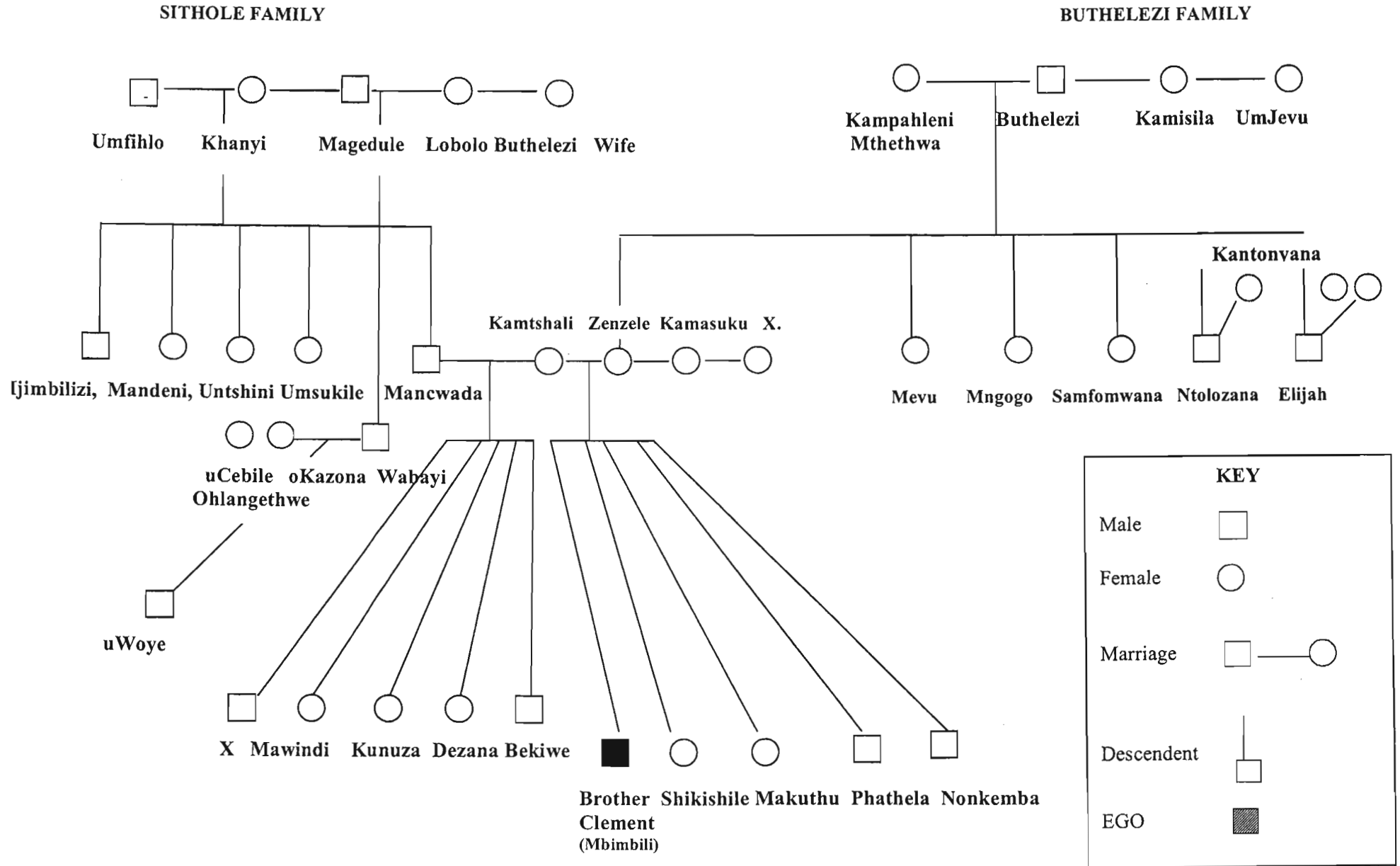
Brother Clement Sithole, he is *inyoni kayiphumuli*, the bird that flies continuously, and the one who does not rest. His life, his spirit, his passion inspire and drive me to follow my love for indigenous music and social action, this project is just the beginning.

Appendix 1b: Map of South Africa



Olivier, Wand Olivier, S., 2001. Map of South Africa. *Touring South Africa*. Cape Town: Struik Publishers, p. 7

**APPENDIX TWO: DIAGRAM
BROTHER CLEMENT SITHOLE'S FAMILY TREE**



APPENDIX THREE: UNPUBLISHED SOURCES

3a Funeral Address by Mangusuthu Buthelezi

3b Letter to Inkamana Abbot by Astrid Treffry-Goaltey

3c The Response and the Commentary to Rev. Fr Godfrey Sieber O.S.B's Book Title
Thus: "The Benedictines of Inkamana" by Patrick Khanyile

3d Letter to Brother Clement from Gernot Wottawah O.S.B.

3e Excerpt from Inkamana Chronicle by Fr. Godfrey Sieber

3f Letter of Complaint and Concern by Brother Clement Sithole

3a) Funeral Address by Mangosuthu Buthelezi

**FUNERAL OF
PRINCESS MANDISI SIBUKAKONKE BUTHELEZI
ADDRESS BY
MANGOSUTHU BUTHELEZI
PRESIDENT OF THE INKATHA FREEDOM PARTY
INKOSI OF THE BUTHELEZI CLAN
UNDUNANKULU KAZULU
AND FATHER OF THE DECEASED**

MAHLABATHINI:

7 August 2004

Today we are in mourning for my beloved daughter. I mourn the death of my daughter who has joined my late son, Nelisuzulu, and the countless other children whose lives have been so cruelly stolen. The pain of Africa courses through my veins. I am numb with pain. I have no more tears to shed. My soul is parched with grief and thirsts for the healing balm of God's grace.

There is no worse pain than burying one's child and I speak as a man and a leader who has been seasoned by the bitter pain of my people. The only consolation I have today is that my dear daughter is no longer in pain. She lives forevermore in glory in the Holy City where there is no more death, or mourning or crying or pain.

Irene her mother and I, remember as if it was only yesterday, the day Mandisi was born. I can still feel the excitement we felt the first time Mandisi uttered her first words and tentatively took her first faltering step. No matter how old one's child is, he or she always remains one's child. The desire to protect one's child from life's trials and pain is overwhelming. Every parent wants their child to grasp every opportunity and to feel the full tide of life flowing through them. I know these sentiments will resonate with every parent here and throughout South Africa.

Tragically, Mandisi's untimely death should have been averted, for she has also succumbed to the disease that is unmercifully mowing down many of our people. As you know, this is my second child that I have lost this year to this dreadful disease, the pandemic of Aids.

I know that you will understand that I find these matters difficult to talk about. They are the stuff of one's soul. But as a leader, I am compelled to.

I cannot stop thinking of Mandisi. Thinking about the few precious moments we spent together, and the many others we spent apart because of my commitment in politics and the public service. I cannot stop thinking about the many years she should have had, ahead of her. Is it not the normal rhythm of life to live until one grows old, and in turn see our children grow old? I postponed so much of the time we spent together in the hope that the time would come in which the

demands of public service could be reduced and we could come together as a family. Now there is no longer time.

As a father, I wanted to protect her from the pain and to hold her back from the clutches of disease and death. The feeling of despair and hopelessness that her mother and I feel, has been experienced by countless anxious parents across the land. Today, I voice their pain as well as mine. I say, on their behalf, as well as mine, 'how much longer must we endure this torment?'

We have achieved too little. We have done too little. We have remained too silent. Death is no respecter of persons, nor is this disease. How much more suffering and pain shall we bear before those who have the responsibility open their hearts? When will our nation and our Government comprehend that we have no greater calling and mission than to deal with this terrible emergency? To me it is one of the priorities this Nation faces, if not the major priority we face at this time as the South African Nation and as the Province of KwaZulu Natal. Indeed as the Continent of Africa. We are all struggling for a better life for our youth, and this is the youth that is being decimated daily by this horrible pandemic which can only be compared to the Black Plague or the influenza of 1918, but is worse than both.

Despite my burden of grief, I believe more than ever in the innate goodness of human beings and the glory of the human spirit to rise, and, rise again. My heart overflows with hope for those of us who remain behind:

Mandisi's race is now complete. Both Mandisi and Nelisuzulu fought a disease, which could not be won, with the doughty courage and spirit of those who never gave up hope. It is from the story of their lives, and of countless others, we derive the strength to continue to hope and fight. Many more lives will be claimed by this appalling disease in the coming years, but many more can and must be saved.

I pray to God Almighty that He will embrace our daughter with all the love of a Father, whose very essence is love. Today I am sure she is in the good company of her illustrious grandmother Princess Constance Magogo ka Dinuzulu. She is today in the company of her illustrious grandfather Inkosi Mathole ka Mkhandumba. She is hopefully in the company of many of her forebears. But more than that Mandisi is today in the company of her brother Nelisuzulu whom we buried here on the 30th of April 2004. She is hopefully in the company of her sister Mabhuku Snikwakonke who with her, looked to us as their parents like Juno's swans as they played in the yard of our home before she died in a car accident in 1966. I can only hope that she is today in the company of saints. As none of us is without sin, may the Lord forgive her for her sins whilst she was with us in this transitory life, Jesus Christ said that no one was good except His Father.

Goodnight my dear daughter. I thank God for the joy my daughter brought into her parents, siblings and friend's lives. She is gone and, yet, she is here. Her memory will never be extinguished from our hearts. In your memory, Mandisi, and of your brother, Nelisuzulu, I will continue the people's struggle for freedom from this disease. We will take care of your child Zamokuhle our grandson, and keep your memory alive. No one who had the privilege of interacting with you can ever forget your piercing eyes, your husky voice and your pearls of laughter, whenever you were in a good mood.

I thank all of you, my family and friends, for coming today. Your love and support has deeply touched my family and I. Thank-you.

-----oOo-----

ATTENTION INKAMANA ABBOT

87 Everton Rd
Everton
3610
KZN

23rd October 2003

Dear Abbot
Letter of Support for Brother Clement Sithole

My name is Astrid Treffry-Goatley, I am a student at the University of Natal Durban. I am currently completing a Masters degree in ethnomusicology. The subject of my thesis is a biography on Brother Clement Sithole. I have worked with Brother Clement Sithole since 2000. At the time he was my music teacher at the University. Since this initial contact I have completed a number of research projects on Brother Clement Sithole. This continued work has involved a number of research trips to Inkamana Abbey. A central aspect to my past and present research with Brother Clement Sithole has been his work with children in particular with the children housed on the property of Inkamana. This research has involved many interviews with Brother Clement Sithole and past and present home residents about the role of music within the home. I have found that the music and the home as a whole has allowed the children to develop and grow and that it is in fact a very positive force within their lives. The music gives them a sense of community, self-confidence, and self-identity. Furthermore as Brother Clement has introduced Catholic morals to the children the home is characterised by a sense of spiritual security.

In interviews with past and present home residents I have found them to be very positive and very happy. Individuals have explained how Brother Clement Sithole's influence in their lives has changed them into better people who are more equipped for life. Recently when I contacted Brother Clement Sithole I heard that the home is in jeopardy. This concerned me greatly and I here provide evidence from my research in support of Brother Clement Sithole and his work with the children. Below I quote from an interview with Lucky Nhlanhla Mthethwa who is one of Brother Clement Sithole's past dancers and is someone who like many other children from the Vryheid area, was supported by Brother Clement Sithole for many years. Brother Clement Sithole paid for Lucky's school education until matric and has

continued to support him with further training and personal development. Lucky is currently involved in writing plays, which carry messages of hope and social development I quote from the interview 6th May 2003, Inkamana Abbey:

I am trying to tell people that no matter how difficult their lives are they must go on. Even if you do not have a job or food, God knows, he put you on earth, he knows what is going on even if you do not know, he knows.

Later in the same interview he explained his relationship to Brother Clement Sithole in the following way:

Without Brother Clement I am nothing at all. He is my mother and my father; he means so much to me. He knows me well, better than anyone else. We met when I was still young. Brother Clement knows how to teach a child, how to secure a child how to give it life. He knows the needs of a child and he knows that it needs education. Brother Clement I do not know how to define him”

I realise that there may be changes needed within the home. But I suggest that Brother Clement Sithole be supported for his good work within the community. I know that he is concerned about the well being and health of the children. He is always looking for donations of food, resources or clothing to make the home more comfortable. Recently he sent the children to my home in Durban where they received training in healthy eating and nutrition. I have been to the home since and this knowledge is being used. Present day South Africa is a very dangerous place, especially for a child. With the high rate of unemployment, rape, crime, HIV/AIDS and T.B. children need a safe home such as the one provided by Brother Clement Sithole. This is not a place where children are neglected or abused. I hope that this letter is taken into consideration when deciding the future of this home. Furthermore I wish that the Inkamana Abbey continues to support Brother Clement Sithole in his good work. Furthermore I hope that Brother Clement Sithole and the Vryheid community as a whole can find a positive way together to solve these complications.

Kind Regards


Astrid Treffry-Goatley

3c) The Response and the Commentary to Rev. Fr Godfrey Sieber O.S.B's Book Title
Thus: "The Benedictines of Inkamana" by Patrick Khanyile

This book is compiled by Fr Godfrey Sieber O.S.B about the life and history of the Benedictines of Inkamana as they settled in KwaZulu-Natal (Zululand) from St Ottilian Abbey as from 1922. In the content of Fr. Godfrey's book there are other sensitive issues which are written from a European perspective and viewpoint. Those sensitive issues I am referring to here are in connection with the recruiting and training of local Benedictine vocations, that is on page 160 to pg. 168.

It is true that local Benedictine candidates and postulants were moved from Little Flower Mission Eshowe to Fatima Mission during the 1950's, but the reason for their abandoning Fatima Mission is not as Fr Godfrey explains in his book. They all deserted Fatima Mission mainly because they were heavily ill-treated by German Benedictine monks. They were treated with great malice. Fr Waldemar Drober did not protect them, instead he was part of that extreme maltreatment of those young men.

Brother Benedict Ntshangase was one of those candidates, and I wonder if Fr Godfrey contacted him when he was writing his book, or if Fr Godfrey had contacted any one who is a black person in this respect. Those candidates were made to work in the sugar cane fields. There was nothing wrong with that, but without any religious lessons, religious training connected with preparing them for becoming Benedictine monks, they were only regarded and treated as nothing else, but just as ordinary labourers for sugar-cane fields of the Mission. There was nothing that had been done religiously to nurture their vocations, and they consequently left because there was absolutely nothing done to them to integrate them into a monastic Community. There was neither postulancy nor Noviciate to accept them but mere workers in the fields. By the grace of God Brother Benedict Ntshangase remained at Fatima Mission when all his fellow candidates decided to bail out, and he was once again ignored for two decades. He was only allowed to enter the candidacy and later on to the Noviciate at Inkamana monastery on the 21st March 1964 with Brother Cement Sithole by Rev Fr Albert Herold O.S.B.

Bishop Spreiter himself, the founder of both the Inkamana Mission and the Diocese of Eshowe was against the black vocations. When some of the local vocations came to him expressing the desire to become Benedictines, he responded by saying "not with us" meaning that the black man cannot enter the white community as it would be against the status quo. The majority of the German Benedictines at Inkamana have been all along against the idea of black or South African vocations only because they were afraid of being under the black Benedictine Authority in the future, even today such elements are still visible and are still alive.

I would like to draw Fr Godfrey's attention to Fr Edward Mnganga's issue. That is also demonstrated in his book from pg. 111 to pg. 116 ff. It is not entirely true that Fr Edward Mnganga "suffered a mental breakdown" such a blatant lie was clearly fabricated by Fr David Bryant who worked with Fr Edward at Ebuhleni Mission. Fr David invented such a lie most probably in order to sabotage Fr Edward's image and reputation to the public. Fr David Bryant was an extreme racist and was not comfortable in competing with Fr

Edward Mnganga's academic ability and capabilities. All what he said about a black man was accepted as gospel truth because he was a white man at a time. In his draft for his book, on pg. 7 ff. Fr Godfrey mentions something of Fr J Mbhele's scandal, I quote:

"Fr J Mbhele was involved in a local scandal and as a result was suspended for some time by Bishop Delalle."

"Fr Ngidi annoyed the Bishop by writing "insolent" letters."

"Fr Alois Mncadi, no doubt influenced by the prevailing unrest among the blacks in the Colony, talked rather wildly about a massacre of all the whites except the missionaries of whom to become a Bishop"

"Other allegations mentioned the fact that Fr Alois was not sufficiently careful about the secrecy of the confessional."

I consequently wish to ask Fr Godfrey why he could not write anything about the scandals of his fellow Inkamana German monks in his book. For example, he mentions nothing about Brother Magnus Rau's scandals he committed here in KwaZulu and elsewhere. Brother Magnus became a priest in Kenya and subsequently became a Prior of Tigoni because he was a white man. Here at home you have a young man sitting as a Deacon for over ten years because of allegations which were never verified and because he is black he cannot be ordained as a priest. What I clearly mean is that here in the Diocese of Eshowe there are German missionaries who have been not free from scandals. Monks like Magnus Rau had African women who were their lovers and have committed fornication to the extent that they are biological fathers to coloured children. Fr Magnus was not the only missionary who had such an affair that resulted to such scandals, there are still others who are even today practising as Priests, but because they are white it is accepted and we should accept it because we are Africans.

Why did Fr Godfrey not add that part of history in his book? He enjoys and takes pleasure in writing about black priests' scandals while shielding his own peoples scandals, why? What is this selectiveness? Fr Edward, Fr J Mbhele, Fr Ngidi and Fr Alois Mncadi as they spearheaded and pioneered the black African Priesthood in this part of South Africa, suffered a lot of racial discrimination. According to Dr George Mukuka who has done an extensive research about these black priests, testifies that they were immensely discriminated against by white Nuns and white people generally in the Roman Catholic Church, only because they were blacks.

Dr George further attests that these four black priests were not allowed to eat or to join the meals with the white Priests, Nor were allowed to travel in the same public transport with the white Priests. They were not permitted to celebrate the same Holy Mass with the White Priest/s white priest and white Nuns refused to receive Holy communion from them. These black priests had nobody to speak on their behalf. Neither they had anybody to listen to them when they wanted to submit their complaints, no one was there to sympathise or empathise with them in that predicament. Under such adversity they

Saint Paul's Abbey

BENEDICTINE MISSIONARIES

NEWTON, N.J. 07860 + (201) 383-2470



St. Paul's Abbey, 23 August
1992

Dear Br. Clment,

Greetings from St. Paul's Abbey. The people here remember you very well. Today we saw a photograph of yours helping with the Christmas trees' sale. It was very impressive. I also got some rosaries from(you know whom I mean) for you.

I am sorry that I had no chance to discuss with you personally what I am going to write you now. Several times, I wanted to meet you, but I did not succeed. Last time I asked you to come to my room, but you did not come.

I would have discussed with you quite a few things. But my main topic and concern would have been the following:

For the second time I have to give you the order to discontinue "your boarding". You must understand this order as a most serious one which obliges you under your vow of obedience.

Before I went to Germany I gave you a letter which made it very clear that you had to send away all the boys and girls of "your boarding" by the beginning of the winter school term. Apparently, you did not even try to carry out this order of mine, you just neglected it completely. I cannot but stating very clearly: This was a very serious offence against your vow of obedience. Actually, I have to accuse myself of neglecting my duties as your superior, because I have tolerated such an act of disobedience. It would have been my duty to give you a severe punishment for that.

But anyway, this is a matter of the past. We cannot change it any more.

And now, I formally give you the order under obedience:

You have to close down your boarding by the end of this school year. In other words: From the beginning of the Christmas Holidays of 1992, you will be no more allowed to accommodate any boys or girls on the premises and grounds of the abbey.

I definitively would have to take further steps, if you again did not obey. As a first step, I would forbid you to continue doing anything with and for your Zulu/dancing group. I even would be forced to consider to open the procedure of your dismissal from our abbey and the Benedictine order.

Your activities have developed in a way that you honestly must ask yourself whether this is still compatible with your status as a monk. You must make a clear decision whether you would like to remain a monk also in future, or whether you want to do your own work according

our own ideas.

Please, dear Br. Clement, take this letter of mine very seriously, do not neglect it again as you did neglect my first letter about this matter. I ask you to rethink your commitment as a professed monk very seriously and honestly and in prayer-full self-examination. I ask you to renew your willingness to live the Benedictine life fully and without restrictions. I especially ask you to renew your willingness to offer yourself to God by being faithful to your vow of obedience.

But if you really should think that your being a monk and a member of our community is an obstacle for you to do the work which according to your opinion God wants you to do, then I have to tell you to take the consequences and ask for dispensation. I would be very sad about this, but I would respect and accept a clear and responsible decision made on your conscience.

I ask you to start making arrangements regarding the closure of "your boarding" by the end of the school year already now.

Assuring you of my prayers and asking for yours, I remain

Yours fraternally in Christ

Fr. Gernot OSB

Fr. Gernot Wottawah OSB.
Abbot of Inkamana

6. Buildings and Administration

Over half a century ago, the monks of Inkamana were able to move into a proper monastery, a U-shaped building designed by Br Candidus Mayer and completed early in 1950. Fifty years later, major repair works had to be done to the building. Especially the roof with its corrugated iron sheets needed attention. A building contractor from Vryheid, C. Amstutz, was given the job of replacing rusty sheets and of repainting the whole roof and the gutters. His team finished the work just in time for the builders' holidays in December.

Mr Amstutz's men were also asked to demolish two old semi-dilapidated buildings on the south-east corner of the monastery precincts, The houses were built before 1940 to accommodate teachers. When they were no longer needed for that purpose they were allowed to fall into disrepair. In the last ten years they were used to house children belonging to the Zulu Dancing Group called "Inyoni kayiphumuli" started by Br Clement Sithole in 1988. The two houses were demolished in November after the Child Welfare Department of Ulundi declared them unfit for human habitation.]

There are still a few old and run-down buildings on the southern fringe of Inkamana dating back to the mid-1920s. For many years they were used as classrooms and accommodation for boarders. Later, from about 1960, they were vacated after the school moved into new premises. It was then that several families from the neighbourhood who sought accommodation were allowed to occupy the buildings on a temporary basis until they had found proper homes. It seemed that whenever one family moved out, a new one moved in. Although they were given notice after some time, the monastery seemed unable to have those buildings vacated again. There are still tenants living there but arrangements are underway to find a new place for them so that the buildings which have in the meanwhile deteriorated alarmingly can be pulled down.

RE : LETTER OF COMPLAINT AND CONCERN

THE DIRECTOR ,

I was very disappointed here in Vryheid area to see that the organisers of the Cultural Activities , did not tell me about the 16th of June , which is the day of the Youth in South Africa . They always fail to do their duties , to report the day of the activities in time . I got reports from the people who are outside the organisation and the report came at the very last time . The bus for the youth was organised for Nquthu and the other parts of the area . Mondlo is the biggest town and there was no bus organised for them, organisers also told me that Mondlo Youth would be taken by the bus coming from Nquthu . The bus was not allowed to go inside Mondlo , so the Mondlo Youth had to wait near the road .

At Mondlo I have Four Groups of Zulu Dance and was supposed to get a bus of its own . As I was informed late , I decided to take the Mission Kombi to fetch those kids because they have no phones. Soon after performing my groups did not get food, but others did get even those who did not perform . On their way back I asked the driver to take my groups right back and section C has got the best roads now . When I tried to talk to the driver the man who claimed to be the chairperson said "NO " the bus will only drop them by Zama Station . They had to walk Five Kilometers from Zama to reach their homes without food the whole day . After that , I was told there were T-SHIRTS given , but my groups did not get any . I was shocked . The one who told me said that even spectators were given T -shirts .

I started organizing Zulu Dance in 1985 in the area of Vryheid and Mondlo . I attended 100 competitions inside and outside Vryheid , even the Mayor , Mr Mtshali is my witness . Therefore , I am very surprised to know that there is a person who does not know me , I wonder where he or she is coming from ?

Director , I am not fighting with you , but I am just complaining about something which is very painful to me . I will be very glad if this matter could be put in order as soon as possible , because I have suffered too much trying to put our culture forward .

Yours Sincerely & in Christ

Bro Clement Sithole O S B

APPENDIX FOUR: NEWSPAPER ARTICLES

- 4a) Thami Ngidi. 2nd November 1997. November. Notes in History. Sunday Tribune.
- 4b) Daily News. 31st August 2001. Feel the Rhythm of Africa. Daily News.
- 4c) Astrid Treffry-Goatley. 6th June 2003. Support for Local Children. Vryheid Herald.
- 4d) The Mercury. Showcase of Indigenous Music. 6th February 2004. The Mercury.

Notes in history

THAMI NGIDI

The marimba, kindu horns, the djembe and the conga are some of the instruments that graduates of the African music unit will be able to play at the end of their spell at the University of Natal.

The students under the head of the project, Dr Patricia Opondo, are reclaiming and universalising a past which she says could otherwise have been forgotten.

Opondo, from Kenya, regards the African ensemble, where all the instruments are played at the same time, as the central focus of her small group of artists.

The project is unique in that it has a community outreach content. Opondo said students and specialists were drawn from the community, so there was a constant exchange of wisdom between young and old.

The United States-trained Opondo said her long-term goal was to see the music performed in hostels and townships in KwaZulu-Natal, and

was looking forward to having her first graduate take over from her.

She is hoping to put African music on the world map. "In three years, the African song will be on the same pedestal as rock and classical music."

She was not surprised by the cool reception she received when she first started with the project three years ago: "People in South Africa are surprised to find an unmarried woman with a PhD in African music is teaching in the squatter camps and townships," she said.

Highlight

The project's most recent highlight was a trip to the Pan African Festival in Ghana. Opondo took a group of artists from the township to the biennial festival and received an award for her contribution to the development of African music.

The instruments which the students play are collected not only from South Africa but also from Kenya, the Democratic Republic of Congo and Zimbabwe.

Next year Opondo hopes to offer the first diploma in African music in the country to have a community outreach content, but she is aware that the challenge will be that most students will not have the funds to study: "We have organised some form of finance, but the problem is that existing finance is available only to students with matric." Most of the students who will be accepted for the diploma will not have matric, but will be looking to take a Bachelor of Music degree after completing the diploma.

The students' favourite is the African chordophone, which was made popular by the late Dr Mangosuthu Buthelezi's mother, Princess Magogo.

Two years down the line, one of the course teachers, Brother Clement Sithole, from Vryheid, has been impressed by the students' response: "I have been teaching the chordophone to young artists for at least 10 years, but I have never seen this kind of enthusiasm," he said.

Feel the rhythm of Africa

THERE is a renaissance in progress at the University of Natal; a rekindling of the art and skill of story-telling to the rhythm of Africa.

For many black African children, the richness and beauty of African music and the nuances of its dance forms have been forgotten as the West makes inroads into Africa's cultural heritage.

Patricia Achieng Opondo, the Kenyan Doctor of Music who heads up the African Music and Dance Programme in the humanities faculty of the University of Natal in Durban, is determined to address this. A dynamic educator, she is driven by passion: a drive that sees her

scouring hostels, impromptu dance events, industry and the university support staff, to find authentic teachers who meet her standards and share her zeal for nurturing the African cultural heritage.

Among her proteges are Ben Nkwanyana – a campus janitor who "moonlights" as a lecturer in ngoma dance, Stephen Shelembe – who works for the parastatal Portnet and teaches Gumboot dance, and Brother Clement Sithole – who travels from Vryheid each week to teach his classes. His speciality is the *umakhweyana* Zulu bow dance, a courting ritual for young lovers.

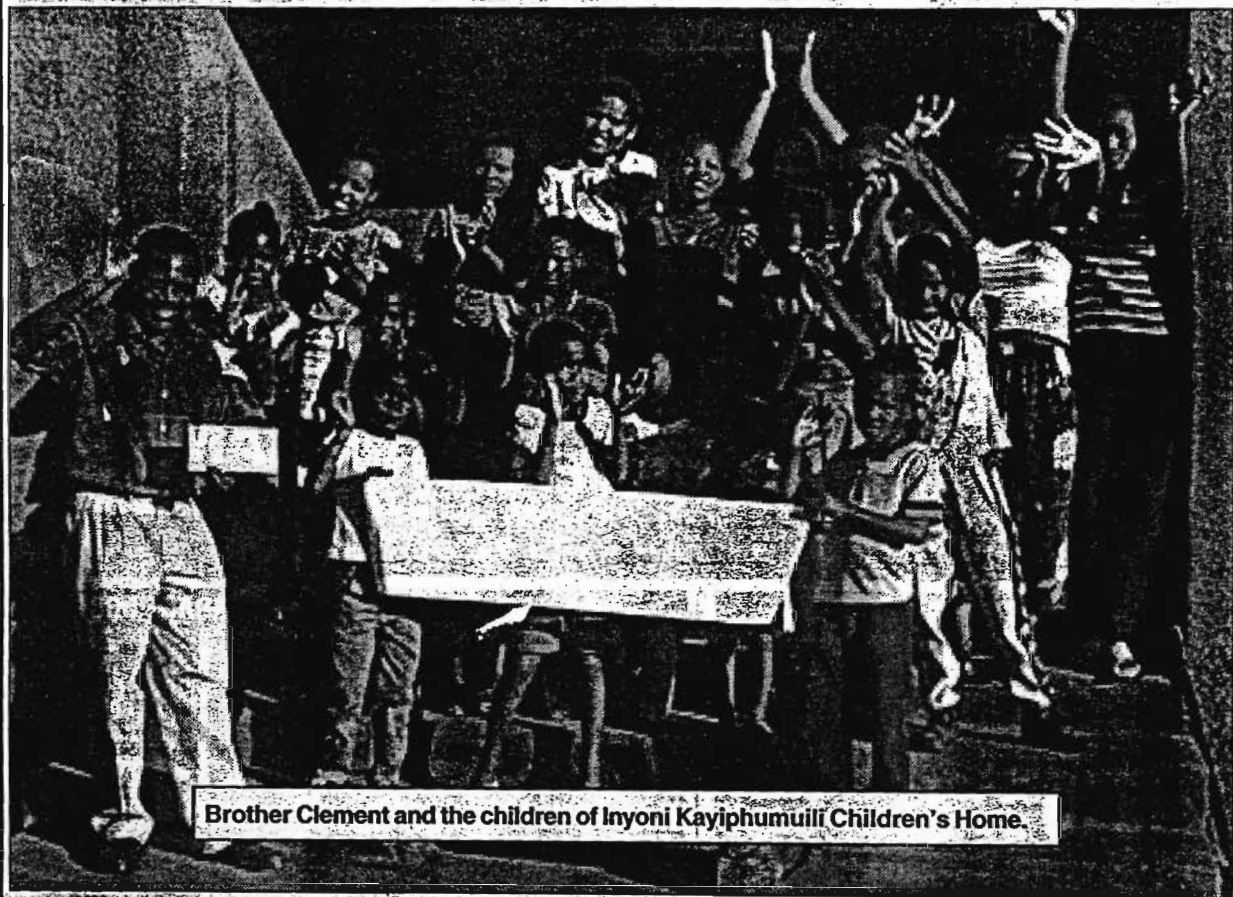
The classes comprise students who select these

modules towards Bachelor of Music degrees, general Bachelor of Arts degrees, diplomas in music performance and African Music Outreach students.

Meanwhile, audiences can experience the vibrancy of the stunning African Music and Dance Showcase 2001 at Natal University's Howard College Theatre tonight and tomorrow. The theme is *A Celebration Of African Women*.

Included in the programme are women's groups from Ghana, Zimbabwe and South Africa. Tickets for the show on Friday and Saturday cost R25 (adults), R10 (students) and R5 (children). Phone (031) 260-1045. – *Kathy Waddington*

Support for local children's home



Brother Clement and the children of Inyoni Kayiphumuli Children's Home.

INYONI Kayiphumuli Children's Home - the home that caters for children that come from broken homes in the Vryheid area, is in need of support.

Brother Clement Sithole, the man who manages the home, started at Inyoni 15 years ago.

The home houses approximately 20 children at a time. All school-going children are attending local schools, such as Comprehensive High School, Mpopini High School and Makhwatha School. The home is completely dependant on donations from

individuals, the community and businesses. There have been a number of local individuals and businesses who have shown their support for the home.

Brother Clement and the children would like to express their gratitude to those who have opened their hearts to them. However, there is still a need for daily household goods and school accessories. Help would be greatly appreciated.

If you would like to give a donation, please contact Brother Clement Sithole on 072 302 6849.

Showcase of indigenous music

A SHOWCASE of indigenous Zulu music, Umakhweyana bow, Ugubhu bow, Izibongo poetry, Ndlamu dance and Amahubo hymns is to be presented at Durban's Howard College Theatre on February 27.

Titled *Inyoni Kayiphumuli (The Bird That Does Not Rest)*, the show features Brother Clement Sithole.

It is to be seen at the University of Natal theatre at 7.30pm.

The show is an

extension of Astrid Treffry-Goatley's Masters project. All proceeds will go towards the care of children performing in the concert. They are from the Inyoni Kayiphumuli Children's Home.

The production is sponsored by the South African Norwegian Education and Music Programme.

Tickets are R10 for students, pupils and pensioners and R15 for adults. For bookings, get in touch with Astrid on 083 393 7706.

APPENDIX FIVE: TRANSCRIPTION OF MUSIC AND LYRICS

- 5a) Brother Clement Sithole Praise Names
- 5b) Transcription of Music and Lyrics in *Ubhememe*
- 5c) Transcription of Lyrics for *Hawu Suka!*
- 5d) Transcription of Music *Credo*
- 5e) Transcription of Music and Lyrics for *Gloria*
- 5f) Transcription of Music and Lyrics *Umsindisi Esifela*

BROTHER CLEMENT PRAISE NAMES

<u>Item</u>	<u>IsiZulu</u>	<u>English Translation and Explanation</u>
1.	<i>Mkhathi KaMpimbili kaMa'nenkane</i>	Mpimbili gave Mkhathazi a tough time (The boy who he fought with Usukumbili had a second name Mkhathazi)
2.	<i>Owakhathaza izigqwaga zakwamavimbela</i>	He (Usukumbili) the hero from Mavimbela stopped boasting when he received a hard time.
3.	<i>Umbhuce umbhuce owanyela indlela eyakwadade wabo</i>	The soft one messed on the way to his sisters house (Usukumbili was naughty and defecated on the way to his sisters house so that no one would go an visit her.)
4.	<i>Uxamu kagidanga ukhahlelekile isiswana sonwabu amakhuhlumbana</i>	The legavaan did not dance because it was kicked the small stomach of the chameleon was full. (Taken from Zulu expression meaning that you jump when you dance, as Brother Clement jumps when he plays umakhweyana. Brothers Clement's stomach puffs out when he plays to the <i>umakhweyana</i> , like a small, full stomach of a chameleon).
5.	<i>Udabule amazwe amade waye wafika eThekwini egagasini waDabula Umkomazi ocwala ngomoya.</i>	He crossed far of land until he came to Thekwini (Durban) to the waves and to the Umkomazi River, which is filled with wind. (Explains his travel to the waves in Durban and the Umkomazi River which is believed to be filled carried by the wind.
6.	<i>Ubuye wenyuka kwelinhla waqonda kwalase eGoli nakhona wabashiya benkemile</i>	He went to Johannesburg where the people were holding their lips. (People were holding lips because they could not keep their mouth closed because they were in such awe of his musical ability).

Appendix 5b) Transcription of uBhememe Lyrics:

In the transcription of the lyrics that follows, the listener may notice that certain lyrics have been omitted. The omission of certain lyrics, especially in the *izibongo* section, and in the final singing section, is due to the inaudibility of these words in the recording. The words were difficult to hear as the singing style is fast and not all of the words are clearly articulated. Since this performance was improvised, Brother Clement does not remember which exact words he used. Brother Clement and I listened to the recording together and transcribed the lyrics found below. The song has two distinct vocal sections, the first is a solo singing style which is followed by an *izibongo* section, in which the singer praises himself and his fellow performers, which in the case of this performance are the children from the *Inyoni Kayiphumili Home*, the singer then returns to the singing section. The *izibongo* sections are presented in a *parlando* vocal style, which is closer to speech than to singing. The lyrics in this section are very poetic and metaphoric. The *izibongo* I provide below are the lyrical basis of his *izibongo* improvisations, and therefore do not correspond exactly to the recorded example provided.

SINGING PART ONE

<u>No.</u>	<u>IsiZulu</u>	<u>English</u>	<u>Melodic Pattern:</u>
1.	<i>Lidume lwaphuphenduka umlilo okazokhele.</i>	It thundered the never-ending fire has returned.	A
2.	<i>Selufikile ubhememe</i>	The commotion [fire] has arrived	B
3.	<i>Selubuyile ubhememe</i>	The commotion [fire] has returned	A
4.	<i>Selufikile ubhememe</i>	The commotion [fire] has arrived	A
5.	<i>Sekuyisikhathi sobhememe</i>	This is the time of the commotion [fire]	B
6.	<i>Awu! Sekuyisikhathi sobhememe</i>	Oh! This is the time of the commotion [fire]	A
7.	<i>Selubuyile ubhememe yilo lolu</i>	The commotion [fire] is returning here it is	B
8.	<i>Awu! Sekuyisikhathi sobhememe</i>	Oh! This is the time of the commotion [fire]	A
9.	<i>Phumani nonke ezindlini nizobona</i>	Everyone come out of your houses you will see	B
10.	<i>Awu! Phumani nonke ezindlini nizobona</i>	Oh! Everyone come out of your houses you will see	B
11.	<i>Awu! Phumani nonke ezindlini nizobona</i>	Oh! Everyone come out of your houses you will see	B
12.	<i>Awu! Nanko ubhememe umlilo kazokhele</i>	Oh! Here is the commotion, the eternal fire	A
13.	<i>Awu! Nanko ubhememe umlilo woza ukekhele nawe</i>	Oh! Here is the commotion, the eternal fire it is approaching you from the side	A
14.	<i>Awu! Nanko ubhememe umlilo woza ukhekhele nawe</i>	Oh! Here is the commotion, the eternal fire it is approaching you from the side	A

15.	<i>Awu! Selufikile ubhememe</i>	Oh! The commotion has arrived	A
16.	<i>Yiso isikhathi sobhememe</i>	Now is the time of the commotion	B
17.	<i>Phumani nonke madododa nizobona</i>	Come out of your houses men and you will see!	B'
18.	<i>Awu! Phumani nonke madododa nizobona</i>	Oh! Come out of your houses and you will see!	B'
19.	<i>Awu! Washo umlilo wavutha ubuhwanguhwangu</i>	Oh! The fire is burning the flames are rising	A'
20.	<i>Washo umlilo madoda ngabona kuvutha isihlahla</i>	Men the fire is burning I saw it burning a tree!	A'
21.	<i>Washo umlilo ngabona kuvutha ububhengubhengu</i>	The fire is burning I saw the flames growing in the strong wind	A
22.	<i>Washo umlilo!</i>	The fire is burning!	Parlando
23.	<i>Yini yona leya?</i>	What is the cause?	Parlando
24.	<i>Thina Sobona!</i>	We will see!	Parlando

PRAISES

25	<i>Unomasikisizela inyoni ukusindwa yisisila sayo</i>	The bird flies as if its tail is heavy for it	Parlando
26	<i>Yibolaba abakho nomasikisiki kanyoni isiswa yisisisila</i>	The bird flies as if it is playing as if it is dancing. It looks like it is hosing off its tail to the other birds	Parlando
27	<i>Uxamukagidanga ukhahlelekile</i>	The legavaan did not dance because it was kicked	Parlando
28	<i>Nakhu lapha esikhona..</i>	Here we are at.Howard College	Parlando
29	<i>Phumani nonke ezintabeni nizobona</i>	Come out on the mountain you will see	B
30.	<i>Lalelani umuntu madoda, ukhala sengathi uyabalisa</i>	Men, listen to the person he cries as if he is in pain	C
31.	<i>Lalelani umuntu madoda ukhala sengathi uyagijima</i>	Men, listen to the person, he cries as if he is running	A
32.	<i>Lalelani umuntu madoda ukhala sengathi uyashiswa</i>	Men, listen to the person he cries as if he is burning	A
33.	<i>Uyakhala umuntu bakhwethu Uyakhala sengathi uyashiswa</i>	_Listen to the person my dears, he cries as if he is burning	A
34.	<i>Bukani umlilo Bantu sengathi yavutha</i>	Look at the fire people	B
35.	<i>Awu! Sengimuka mado kubi kulelizwe</i>	I disappear men because this world is horrible	B
36.	<i>Awu! Sengimuka mado kubi kulelizwe</i>	I disappear men because this world is horrible	B

Appendix 5c) Hawu Suka! (Go Away!)

<u>No.</u>	<u>IsiZulu</u>	<u>English Translation</u>
1.	<i>Hawu suka uthiniyibonile nje?</i>	Get away! Have you seen it?
2.	<i>Siyibonile impela ingculazi</i>	We have really seen AIDS
3.	<i>Sishi ingculazi yokovenzani</i>	We ask what is this AIDS for?
4.	<i>Ingculazi engumbulali</i>	AIDS is a killer
5.	<i>Ithe intombi yathi nisizwa yathi ngane</i>	It said “A girl”, it said “A boy” it said “A child” (AIDS is indiscriminate)
6.	<i>Yashaya yabhuqa x 2</i>	It hits, it destroys
7.	<i>Siphelile isizwe baphelile abantu bakhe</i>	The nation is finished his (God’s) people are finished
8.	<i>Bathe yathi bathi yathi bathi yathi yathi bathi yathi</i>	They said it said they said it said it said it said they said it said
9.	<i>Anisizwe nqaphe x 2</i>	Please be careful
10.	<i>Intombi ayihlale ngentombix 2</i>	Girls stay in their girlhood (stay virgins)
11.	<i>Insizwa ayihlale ngensizwa x 2</i>	Boys stay in their boyhood (stay virgins)
12.	<i>Siphelile isizwe baphelile abantu</i>	The nation is finished the people are finished.
13.	<i>Bathe bhuge bathi bhuge bathi yathi yathi</i>	They said destroy they say destroy they said it said, it said
14.	<i>Anisize niqaphele x 2</i>	Please be careful
15.	<i>Intombi ayihlale ngentombi</i>	Girls stay in their girlhood (stay virgins)
16.	<i>Insizwa ayihlale ngensizwa</i>	Boys stay in their boyhood (stay virgins)
17.	<i>Siphelile isizwe baphelile abantu</i>	The nation is finished the people are finished
18.	<i>Bathe juqu bathi juqu bathi juqu juqu</i>	They said dead they said dead they said dead, dead

CREDO

1. *♩ = 54*
 CHOIR ALTO
 CHOIR TENOR
 DRUM
 SHAKER

NGU YA ENO - WA KU - NYU - LU - NYU LU V - YI - SE OM - NA - NI MAWA O - TLE
 UN - DA - LI - WE - ZU - LU - LU - LU

2. CHOIR ALTO
 DRUM
 SHAKER

NO - MHLA - BA TIA - KU JE - SU KRIS - TO

3. CHOIR ALTO
 CHOIR TENOR
 DRUM
 SHAKER

NDU - DA - DA - NA XAK' I - YOB' I - NI - NO - SI YE - THU

CHORUS BEGINS:

4. CHOIR ALTO
 CHOIR TENOR
 DRUM
 SHAKER

NGO - SU - KU LWESI - TIRA - THU W/A - BU -

5. CHOIR ALTO
 CHOIR TENOR
 DRUM
 SHAKER

YE WA - VU - KA - WA - VU - HA WA -

6. CHOIR ALTO
 CHOIR TENOR
 DRUM
 SHAKER

VU - KA WA - VU - HA KWABA - VI - LE - YO

CHORUS CONTINUED

⑧

CHOIR ALTO VOICE
CHOIR TENOR
DRUM
SHAKER

⑨

CHOIR ALTO
CHOIR TENOR
DRUM
SHAKER

⑩

CHOIR ALTO
CHOIR TENOR
DRUM
SHAKER

CHORUS CONTINUED

⑪

SOLO SOPRANO
ALTO CHOIR
CHOIR TENOR
DRUM
SHAKER

⑫

SOLO SOPRANO
CHOIR ALTO
CHOIR TENOR
DRUM
SHAKER

CHORUS CONTINUED

15

SOLO SOPRANO
CHOIR ALTO
CHOIR TENOR
DRUM
SHAKER

HLE
WA - YU - KA WA -
KWA - KA - VI - LE - YO
KA
YA
WE - NYU - H KA

16

SOLO SOPRANO
CHOIR
CHOIR TENOR
DRUM
SHAKER

SI - KA - NYU - LU - NYU - VI -
ZI KWE - SO - KUNIE
VU - KA WA -
WA -
KA
KWA - BA - VI - LE - YO

CHORUS CONTINUED

13

SOLO SOPRANO
CHOIR ALTO
CHOIR TENOR
DRUM
SHAKER

HLEZ-I KWE - SO - KU - NE -
WA - YU - KA
WA - YU - KA
KWA - KA - VI - LE - YO
WA
YA
WA - YA

14

SOLO SOPRANO
CHOIR ALTO
CHOIR TENOR
DRUM
SHAKER

NE
WA - YU - KA WA - YU -
WA - YU - KA WA - YU -
WA - YU - KA WA - YU -
WA - YU - KA WA - YU -

23

CHOIR ALTO

DRUM

SHAKER

POMI-O PI-LA- TO WA - NGA-NYU-LE - ZWA-

24

CHOIR ALTO

DRUM

SHAKER

WA - FA WA - FA - WE-MBE - LAH

25

CHOIR ALTO

DRUM

SHAKER

WE - HLA - WA - YA E

26

CHOIR ALTO

DRUM

SHAKER

*REPEAT CHORUS

SI - HO-EWE - NI

VERSE

27

CHOIR ALTO

DRUM

SHAKER

NGI-YA AHO - LWA KU-MO - YA

28

CHOIR ALTO

DRUM

SHAKER

CWE-BI-LE - YO - BA - NDIA ET

29

CHOIR ALTO

DRUM

SHAKER

LI - NGCWE-LE LI - KHA-THU LI - KA U-

30

CHOIR ALTO

DRUM

SHAKER

KU - HLA - NGE - NA KHA-BA-CWE-BI-LE-YO KU - THE

36

Soprano
 Alto
 Choir
 Tenor
 Alto
 Tenor
 Bass
 SHAKER

37

Soprano
 Solo
 Choir
 Alto
 Choir
 Tenor
 Drum
 SHAKER

REPEAT CHORUS

31

CHOIR
ALTO

DRUM

SHAKER

THE - LE - WA II - NO

32

SOPRANO
SOLO

DRUM

SHAKER

A - MEN A - MEN -

33

Soprano
Solo

DRUM

A - MEN A -

34

SOLO
SOPRANO

CHOIR
ALTO

CHOIR
TENOR

DRUM

SHAKER

A - MEN A - ME -

35

SOLO
SO PRANO

CHOIR
ALTO

CHOIR
TENOR

SHAKER

A - MEN -

Appendix 5e: Transcription of Music and Lyrics for *Gloria*¹

<u>Latin</u>	<u>English</u>	<u>Zulu</u>
<i>Gloria is excelsis Deo.</i>	Glory be to God in the Highest	<i>Udumo Alube kuNkulunkulu Kwezipezulu</i>
<i>Et terra pax hominibus boanae voluntatis</i>	And peace to his people on earth	Kube uxolo emhlabeni kubantu abathandeka kuye
<i>Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.</i>	We praise thee, we bless thee, we glorify thee,	<i>Siyakubabaza, Siyakutusa Siyakhuleka Kuwe Siyakudumisa</i>
<i>Gratias agimus tibi propter magnum gloriiam tuam</i>	We give thanks to thee for thy great glory.	<i>Siyakubonga ngenxa yobukhosi bakho obukhulukazi.</i>
<i>Domine Deus, Rex caelestis, Deus Pater omnipotens</i>	Oh Lord God heavenly king, God the father almighty	<i>Nkosi Nlunkunkulu Ngqongqoshe wasezulwini, Nkulunkulu Yise somandla</i>
<i>Domine Fili unigenite, Iesu Christe.</i>	O Lord, the only begotten Son, Jesu Christ.	<i>Nkosi, Ndodana eyodwa ezelwe nguye Wena Jesu Kristo</i>
<i>Domine Deus, Angus Dei, Filius Patris</i>	O Lord God, Lamb of God, Son of the Father	<i>Nkosi Nkulunkulu, Mvana KaNkulunkulu, Ndodana Ka Nkulunkulu uYise</i>
<i>Qui Tollis peccata, mundi miserere nobis</i>	That takest away the sins of the world, have mercy on us	<i>Wena ususa Isono zomhlaba ake sihawukele.</i>
<i>Qui tollis peccata mundi, suscipe deprecationem nostram.</i>	Thou that takest away the sins of the world receive our prayer	<i>Wena ususa izono zomhlaba yamukela ukucela kwethu.</i>
<i>Qui sedes ad dexteram Patris, Miserere nobis</i>	Thou that sittest at the right hand of the Father, have mercy upon us.	<i>Wena ohlezi kwesokunene sikaYihlo, sihawukele.</i>
<i>Quoniam tu solus sanctus. Tu solus Dominus</i>	For thou only art holy, thou only art the Lord,	Ngoba nguwe wedwa ocwebileyo Ngoba wedwa oyiNkosi
<i>Tu solus altissimus, Iesu Christe</i>	Thou art most high, O Jesu Christ	Nguwe wedwa onguPhezukonke, <i>Wena Jesu Kristo</i>
<i>Cum Sancto Spiritu, in Gloria Dei Patris Amen</i>	With the Holy Ghost in the glory of God the Father Amen	<i>Ukanye noMoya Ocwebileyo ebukhosini bukaNkulunkulu uYise Amen</i>

¹ Words taken from: *Imikhuleko Yemisa Ngohlelo Olusha Okuqalo ngeSonto lokuqala LeNkathi Yokulindela Ukuza KweNkosi*. 1969. Zulu translation Committee.

GLORIA

SOLO
 AUGMENTED

①
 CHOIR SOPRANO
 U - DU - MO A - LU - BE KU - MEU - LU - KU - W - KWE - ZI - RI - ZU - LU

②
 CHOIR ALTO
 KU - BE U - XO - LO KU - BE U XO - LO EM -

DRUM
 SHAKER

③
 CHOIR ALTO
 HLA - BE - NI KUBA - NTU A - BA - TWADE - KA - KI - YE SI - YA - KU

DRUM
 SHAKER

④
 CHOIR S. PRANO
 SI - YA - KUTHU - SA

CHOIR ALTO
 BA - BA - ZA

DRUM
 SHAKER

⑤
 CHOIR SOPRANO
 SI - YA - KU - DU - MI SA

CHOIR ALTO
 YA - KU - LE SA KU - WE

DRUM
 SHAKER

⑥
 CHOIR SOPRANO
 SI - YA - KU - BON - GA

CHOIR ALTO
 SI - YA - KU - BO - NGA

DRUM
 SHAKER

⑦
 CHOIR SOPRANO
 SI - YA - KU - BON - NGA NGEN, YOBU - KHO - SI BA - KHO

CHOIR ALTO
 SI - YA - KU - BON - NGA NGEN, YOBU - KHO - SI BA - KHO

DRUM
 SHAKER

8 REPEAT CHORUS
CHOIR ALTO VOICE
CHOIR TENOR
DRUM
SHAKER

9 VERSE ♩ = 120
CHOIR ALTO
CHOIR TENOR
DRUM
SHAKER

10
CHOIR ALTO
CHOIR TENOR
DRUM

11 SOLO
CHOIR ALTO
CHOIR TENOR
DRUM
SHAKER

12
SOLO
CHOIR ALTO
CHOIR TENOR
DRUM
SHAKER

Handwritten musical score for measures 19, 20, and 21. The score is written on a grand staff with five systems. Measure 19 has a tempo marking of $\text{♩} = 80$. Measure 20 has a tempo marking of $\text{♩} = 120$. Measure 21 has no tempo marking.

Measure 19:

- CHOIR SOP: E-ZE -
- CHOIR TENOR: YOW'
- DRUM: LWE NGU -
- SHAKER: LWE NGU -

Measure 20:

- CHOIR SOP: YE
- CHOIR TENOR: WE - NA
- DRUM: JE - SU
- SHAKER: WE - NA

Measure 21:

- DRUM: KRIS - TO
- SHAKER: KRIS - TO
- DRUM: NKO -

Handwritten musical score for measures 17 and 18. The score is written on a grand staff with five systems. Measure 17 has a tempo marking of $\text{♩} = 120$. Measure 18 has no tempo marking.

Measure 17:

- SOLO: NKO - SE - NDO - DA -
- CHOIR SOPRANO: LWI - NI.
- CHOIR TENOR: XXXXX
- DRUM: XXXXX
- SHAKER: XXXXX

Measure 18:

- SOLO: NA -
- CHOIR SOPRANO: NA -
- CHOIR TENOR: NA -
- DRUM: NA -
- SHAKER: NA -

22

CHOIR
SOP

CHOIR
TENOR

DRUM

SHAKK

SI
N KU - LU N KU - LU
MVA - NA - KA - N KU - LU - N KU -

23

CHOIR
SOP

CHOIR
TENOR

DRUM

SHAKK

I - NDO - DA
LU
NDO - PA NA - KA - N KU - LU N KU - LU NDO - DA

24

CHOIR
SOP

CHOIR
ALTO

DRUM

SHAKK

NA - N KU - LU - LU
MA - KA - N KU - LU - LU

25

CHOIR
SOP

CHOIR
ALTO

DRUM

SHAKK

REPEAT CHORUS

SE
U YI
U YI

26

CHOIR
ALTO

CHOIR
TENOR

DRUM

SHAKK

WE - NA - U - SU - SA - I - ZO - NO

27

CHOIR
ALTO

CHOIR
TENOR

DRUM

SHAKK

ZO MHLA BA
WE - NA U - SU

28

CHOIR SOPRANO
CHOIR ALTO
CHOIR TENOR
DRUM
SHAKER

SA I - ZO - NO - ZO - MLA - BA.

29

CHOIR SOPRANO
CHOIR ALTO
CHOIR TENOR
DRUM
SHAKER

WE - NA . O - HLEZ' - HLEZ' KWE - SO - KU - NE - NE

WE - NA O - HLEZ' KWE - SO - KU - NE - NE

30

CHOIR SOPRANO
CHOIR TENOR
DRUM
SHAKER

SI - KA YI - HLO
SI - KA YI - HLO

WE - NA O - HLEZ'
WE - NA O - HLEZ'

31

CHOIR SOPRANO
CHOIR TENOR
DRUM
SHAKER

KWE - SO - KU - NE - NE
KWE - SO - KU - NE - NE

SI - KA YI - HLO
SI - KA YI - HLO

32

CHOIR SOPRANO
CHOIR TENOR
DRUM
SHAKER

A - KE U - SI
A - KE U - SI

HA - WU - KE - LE
HA - WU - KE - LE

$\text{♩} = 90$

38

CHOIR SOPRANO
C - YI - NILO - SI
NGU - WE

CHOIR ALTO
NGUWE WEDW'

CHOIR TENOR
C - YI - NILO - SI
NGU - WE

DRUM

SHAKER

39

CHOIR SOPRANO
WE - DWAO - NGU - PHEZ - KONKE
NGU - WE - WE

CHOIR ALTO
WE - DWAO - NGU - PHEZ - KONKE
NGU - WE - WE

CHOIR TENOR
WE - DWAO - NGU - PHEZ - KONKE
NGU - WE - WE

DRUM

SHAKER

$\text{♩} = 80$

40

CHOIR SOPRANO
DWA O - NGU PHEZ KON - KE
WEDW'

CHOIR ALTO
DWA O - NGU PHEZ KON - KE
WEDW'

CHOIR TENOR
DWA O - NGU PHEZ KON - KE
WEDW'

DRUM

SHAKER

41

CHOIR SOPRANO
NGU - PHEZ -

CHOIR ALTO
NGU - PHEZ -

CHOIR TENOR
NGU - PHEZ -

DRUM

SHAKER

42

CHOIR SALLANG
WE - WA
JE - SU
KEI - STO

CHOIR TENOR
DRUM
SHAKER

43

CHOIR SOPRANO
U - KA NIENOMY'CHEBI LE' BUKOSI U - KA - UKAM MOY'CHEBI

CHOIR TENOR
DRUM
SHAKER

44

CHOIR SOP
MOY'CHEBI LE - YO

CHOIR TENOR
LE - BUKOSI N' V - KA WENO

DRUM
SHAKER

45

CHOIR SOP
BU - KO - SI - NI BU -

CHOIR TENOR
SI -

DRUM
SHAKER

46

CHOIR SOP
KA - NEV - LU - NKU - LU -

CHOIR TENOR
DRUM
SHAKER

47

CHORUS
SOP

CHORUS
TENOR

DRUM

SHAKER

U - KA - NYE - NYE MOY U - KA - NYE - NYE MO - MO U - KA - NYE - NYE MO

48

CHORUS
SOP

CHORUS
TEN

DRUM

SHAKER

U - KA - NYE - NYE MOY U - KA - NYE - NYE MO

49

CHORUS
SOP

CHORUS
TEN

DRUM

SHAKER

CHWE - BI - LI

50

SOLO

CHORUS
SOPRANO

CHORUS
ALTO

DRUM

SHAKER

BU

KA NYE - NYE - NYE

51

SOLO

CHORUS
SOPRANO

CHORUS
ALTO

DRUM

SHAKER

LV YI - SE

$\text{♩} = 92$

A

62

CHOIR
SOP

CHOIR
ALTO

CHOIR
MEN

CHOIR
MEN

DRUM

STRANKE

The image shows a handwritten musical score on three systems of five staves each. The first system includes vocal parts for Soprano (SOP), Alto (ALTO), and two Men's parts (MEN), along with a Drum part (DRUM) and a Stranke part (STRANKE). The Soprano and Alto parts have some notes and rests. The Men's parts have some notes and rests. The Drum part has some notes and rests. The Stranke part has some notes and rests. The second and third systems are mostly empty staves.

5f) Transcription of Music and Lyrics *Umsindisi Esifela* (Translation by Astrid Treffry-Goatley)

SINGING SECTION ONE

<u>No.</u>	<u>isiZulu</u>	<u>English</u>	<u>Melodic Phrase:</u>
1.	<i>Bopha sibophe ndukuzethu nampa befuna ukusithela ngegazi</i>	Hold we hold our sticks they want cover us in blood	A
2.	<i>Bamthathe ekuseni bamthathe ngesidumo</i>	They took him in the morning they took him forcefully	A
3.	<i>Bamfele ngamathe bamfela ngesikwehlela</i>	They spat at him with saliva they coughed on him ¹	A
4.	<i>Bahlome ngezagile bahloma ngamawisa</i>	They were armed with weapons they made him fall down	A
5.	<i>Ningabombulala belo lowo muntu</i>	Do not kill this person	B
6.	<i>Ningabombulala belo lowo uMsindisi womhlaba</i>	Do not kill this saviour of the world	B
7.	<i>Ningabombulala belo lowo uMsindisi womhlaba</i>	Do not kill this saviour of the world	A

SPOKEN PRAYER

8.	<i>Baba ntanga yamashinga</i>	Father, they act foolishly
9.	<i>Mafa avuke onjengedabane</i>	Die and rise again as the <i>Dabane</i> (plant)
10.	<i>Masiphuli wamathuna askhaluvali</i>	Let us break the graves of Calvary
11.	<i>Siyakhuleka kuwe sithi</i>	We welcome you
12.	<i>Bathethelele ngoba abakwazi abakwenzayo</i>	Forgive them because thou do not know what they do
13.	<i>Ungawubhibizi lomhlaba ngokhona kwawo!</i>	Do not punish the world where your people live

SINGING PART TWO

14.	<i>Sebembulele bakwethu</i>	They killed him my dears	B
15.	<i>Sebembulele bambeka emthini wehlazo</i>	They killed him they put him on the tree of shame	A
16.	<i>A lulakaluni lolo olungaka bakhwethu</i>	Oh, this is a terrible deed my dears	A
17.	<i>Bophani sibophe kulukuni emhlabeni babethu</i>	We hold on, we hold us this world is hard my dears	B
18.	<i>Bophani sibophe emhlabeni kulukuni Ma...</i>	We hold on we hold, this world is difficult ma...	A

¹*Fela ngamathe* can also mean to despise someone.

VMSINDISI ESI FELA

①

Vocal
Bow
RATTLES

②

③

④

Ba -

⑤

PHA - SI - GO -

⑥

PHE NDU - KU ZE -
TFIU - NAM - PA BE -

⑦

NA UDU SI - THANA NGE G A ZI

⑧

9

Bo-

10

PHA SI-BO - PHE NDUKV ZIE THU

11

NAM - PHA EFUNAV - XU-S

12

PHELA NGE-GAZI

13

14

15

BAM-

16

THA - THA NGA - MA'NDLA

17

BAM THA THE NGESIDU MO

18

19

BAM-

20

FE - LA NGA - MA - THE BAMFE

21

JLA NGESIKWHELELA

22

23

BA-

24

HLO - MENGINE-ZAGILLE BAHLOM

UNGA BOM - BU - LA -

29

JLA BE - LO - WO LO - MU - NTV

30

31

32

UNGA - MIA - WISA

25

26

27

NI -

28

37

8
7
6
5
4
3
2
1

38

39

LA
30 - MBU - LA -

40

SI
NDI -
BE - LOM - SI -

33

LA
BU - LA -
BOM -
GA

34

MSINDI -
LO
BE -

35

SI LOM + LAB,

36

45

LOMHLABA

46

47

J BABA NTANGA MASHINGA

MAFA

48

J YUKE ONJENGA BABANE

MASI-DHULI

41

A

42

KA-LV-NI -LO-LO...

43

OLUNCA-LA SAKHE

44

53

54

55

56

59

50

51

52

61

SEM-THI - NI NE - HLA-LA

62

63

64

57

LA - BA - KWE THY

58

59

60

SE - SEM - BU - LE - LE BA - FAK

69

JA - - U - NI KA - NTI em-

70

JHLA BENI BA-KITHI

71

72

65

E O - PHA

66

SI BO - - PAE KU - LU - KHUNI NE DHLA BENI - BAFU

67

DA - KU - LU - KHU-

68

NI - emHLA - BE - NI MA -

Handwritten musical notation on a six-line staff with a treble clef. The staff is divided into measures by vertical lines. The notes are written in a cursive style. A circled number '73' is written below the staff.

73

Handwritten musical notation on a six-line staff with a treble clef. The staff is divided into measures by vertical lines. The notes are written in a cursive style. A circled number '74' is written below the staff.

74

Handwritten musical notation on a six-line staff with a treble clef. The staff is divided into measures by vertical lines. The notes are written in a cursive style. A circled number '75' is written below the staff.

75

Handwritten musical notation on a six-line staff with a treble clef. The staff is divided into measures by vertical lines. The notes are written in a cursive style.

APPENDIX SIX:
COMPACT DISC OF SONGS ANALYZED IN THESIS

Track One: *Ubhememe*

(*Inyoni Kayiphumuli Concert*, 27th February 2004, UKZN)

Track Two: *uDudu Mankeyana*

(*Inyoni Kayiphumuli Concert*, 27th February 2004, UKZN)

Track Three: *Gloria*

(Dave Dargie, 2003. *Brother Clement Sithole O.S.B. Zulu Liturgical Compositions*. Hogsback: Dave Dargie, track 2)

Track Four: *Credo*

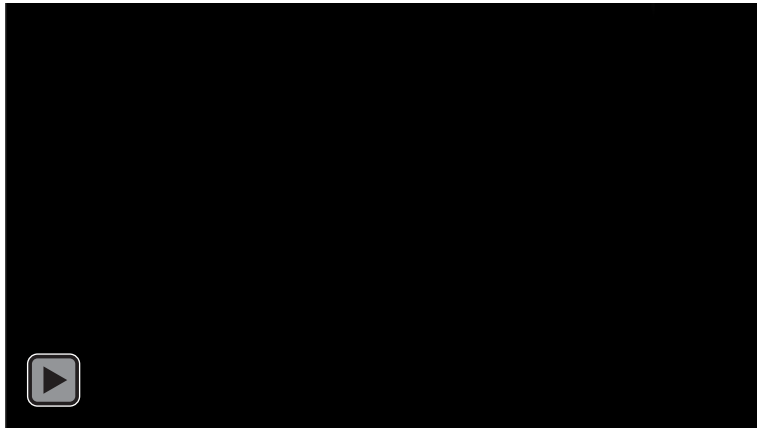
(Dave Dargie, 2003. *Brother Clement Sithole O.S.B. Zulu Liturgical Compositions*. Hogsback: Dave Dargie, track 3)

Track Five: *Umsindisi Esifela*

(Dave Dargie, 2003. *Brother Clement Sithole O.S.B. Zulu Liturgical Compositions*. Hogsback: Dave Dargie, track 18)

APPENDIX SEVEN

INYONI KAYIPHUMULI VIDEO ANTHOLOGY



APPENDIX EIGHT: CATELOGUE OF BROTHER CLEMENT SITHOLE'S
RELIGIOUS COMPOSITIONS

<u>YEAR</u>	<u>GENRE</u>	<u>TITLE OF WORK</u>	<u>PLACE OF COMPOSITION</u>
1966 - 1967	Religious choral song for Catholic Mass	<i>Ngyakholwa</i> (Credo)	<i>Inkamana Abbey</i>
1967-1969	Religious choral song for Catholic Mass	<i>UDumo</i> (Gloria)	<i>Inkamana Abbey</i>
1977 - 1978	Religious choral song for Catholic Mass	<i>UCwebile</i> (Sanctus)	Paulpietersberg
1977 - 1978	Responsorial Psalm	<i>Namhla umanizwe Izwi Lenkosi</i>	Paulpietersberg
1977 - 1978	Responsorial Psalm	<i>Konke Okukhona</i>	Paulpietersberg
1978 - 1979	Religious choral song for Catholic Mass	<i>Nkosi Sihawukile</i> (Kyrie)	Mahlabathini
1978 - 1979	Religious choral song for Catholic Mass	<i>Baba Wethu</i> (Pater Noster)	Mahlabathini
1978 - 1979	Religious choral song for Catholic Mass	<i>Udumo II</i> (Gloria II)	Mahlabathini
1978 - 1979	Religious choral song for Catholic Mass	<i>Mvana kaNkulunkulu</i> (Angus Dei)	Mahlabathini
1978 - 1979	Responsorial Psalm	<i>Yimuphi uNkulunkulu</i> (Psalm 76{77})	Mahlabathini
1979	Religious <i>umakhweyana</i> bow song	<i>Umsindisi Esifela</i> (Meditation Song)	Lumko Institute Lady Frere
1979-1980	Religious choral song for Catholic Mass	<i>UCwebile</i> (Sanctus II)	Nongoma
1979-1980	Religious <i>umakhweyana</i> bow song	<i>Ujesu Uyabusa</i> (Jesus Reigns)	Nongoma
1979-1980	Religious <i>umakhweyana</i> bow song	<i>Imvana Ehlatywa yePasika</i> (the Lamb who was slain)	Nongoma
1979-1980	Religious <i>umakhweyana</i> bow song	<i>Ukristo Usevukile</i> (Christ has Risen)	Nongoma
1979-1980	Religious <i>umakhweyana</i> bow song	<i>As the Hind longs for Running Waters</i> (Psalm 42 in English)	Nongoma

1979-1980	Religious <i>umakhweyana</i> bow song	<i>Ngiyamthanda uJesu</i> (I love Jesus).	Nongoma
1981	Responsorial Psalm	<i>Nansi imifihlayo</i> <i>yokholo</i> (Proclamation of the mystery of faith)	Nongoma
1989	<i>Umakhweyana</i> bow song	<i>Intombi Ayibanjwa</i> <i>Ngamandla</i>	<i>Inkamana Abbey</i>
2003	Religious choral song for Catholic Mass	<i>Sangena</i> (The Gospel)	<i>Inkamana Abbey</i>
2003	Religious choral song for Catholic Mass	<i>Izipho Zethu</i> (Offertory)	<i>Inkamana Abbey</i>

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