ISSN: 2278-4012, Volume:3, Issue:3, July 2014

Transcription and Analysis of the Song Amaqhawe Ase-Afrika: National Association of Secondary Heads Choral Music Competition 2013: Zimbabwe

Zimidzi, Zimbabwe

INTRODUCTION

African folk and folk songs are often of polyphonic and polyrhythmic nature. They can be transcribed and analyzed. The descriptive and prescriptive approaches can be used to transcribe and analyze them.

Transcription and analysis of songs strengthens the innate understanding of the music. When the song is understood then the performers or choiristers can perform from an informed position. The song can then also be preserved and passed on from one person to another. Transcription and analysis has also an educational function.

Nettle (1964) says transcription is the process of notating sound, of reducing sound to visual symbols. Inherent in transcription is writing tonic solfa or the staff notation and the words as the transcriber hears them.

Analysis involves giving special consideration to even the smallest of the components of a piece of music.

This booklet has therefore been prepared to transcribe, analyze and provide guidelines on the transcription and analysis of the song, Amaqhawe Ase-Afrika.

The song was chosen by the National Association of Secondary Heads (N.A.S.H) of Zimbabwe as the 2013 Choral Music Competition. The booklet will aid in the teaching and learning of the song. It attempts to transcribe the song in both tonic solfa and staff notation. An analysis of the song text is also done.

The N.A.S.H music competitions are held annually by all interested secondary school culminating in two (2) choirs per province.

ACKNOWLEDGEMENTS

The National Association of Secondary heads (N.A.S.H) is highly commendable for embarking on a musical project that has improved the quality of choir management in the schools. Many thanks also goes to the various choirs, directors and all the schools that participated in the competitions. The various school development committees are also thanked for adequately

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dressing their choirs with the appropriate uniforms. I would also want to gratefully appreciate the contributions of the composer Busani Nkomo a gifted and talented musician. Mr. Nkomo gave an insight into the culture of the Ndebele (a group of people who speak the Ndebele language in Zimbabwe).

1. Lyrics

Amaqhaw', amaqhaw', Amaqhaw', amaqhaw', Amaqhaw',

Nanka anaqhawe, amaqhawe ase-Afrika!

AmaAfrika, hay', amaAfrika, hay', amaAfrika, hay',

Ngiyawesab' amaAfrika, hay', hay', hay'! D.C

Ahlangan' amaAfrika abayimbulunga, ayihlahl'indela; etsho thina (etsho thina).

Ayihlangane (ay'hlangane), Ayihlangane (ay'hlangane):

Mayihlale phans' iZimbabwe ikhulimisane,

Abezizwe noma bekhulum' indaba yethu (kodwa) ngeke bay'qaede [(ngekeba) (kodwa)]

Ngeke bay'qede, hay'

Bahlala phan's abakhokheli (Babumba) isivumelwan' esitsha.

Ah, ukuthul' eZimbabwe. Ukula eZimbabwe kwasakha isizwe

Sadlondlobala sakhula siyaphambili.

Isizwe seZimbabwe siyagiya, (siya)giya, giya, giya sizwe,

Siyaziqhenya ngeZimbawe yethu enstha.

Bhekanini (bhekani) iZimbabwe (ihlotshisiwe), yon'ihlotshisiwe.

Bheka(nini) umhlabathi sinawo; Manje siyalima (siyasutha, bhekani),

Siyemba; (bhekani) nan's inotho [(yethu) (inotho ngeyethu).

Ayavuk' amankampani onke. Masiqoph' umlandu, siphakamis'isiji sendaba.

Ngobani (na, ngobani na) abazophatha (yonke le) imisebenzi (la?)

Soprano: Si…….thuthu-kise, e……..zemfundo ukuze

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Alto : Masithuthukise, masithuthukise, masithuthukise ulwazi ezemfundo kwezemfundo, ezemfundo ukuze kuthi le

Tenor: Masithuthukise, ezemfundo, ezemfundo ukuze

Bass: Masithuthukise, sithuthukise ezemfundo, ezemfundo ukuze

All: Imisebenzi iphathwe ngobunono, (nesizotha). AmaScience, siziphathele inotho yeZimbabwe.

Nom'abanye bewelele (mabeze) iyabafuna iZimbabwe;

Ithi, Woza, woz'ekhaya.

2. Song Content and Context

The song seeks to address, among other things, the following;

i) The spirit of Ubuntu in Conflict Resolution and Management

The song starts with a praise, ukuhaya, to African heroes. The setting is that of an African people amaNdebele to be specific. They are full of praises. People have praise names. Places have praise names too. Taking after their known war heroes, modern people of Insiza District refer to each other as;

"UGodlwayo, uMahlabayithwale,

Umaphambul'injani ngesitho,

Umalobola liphakathi!,

Umagob'insimbi ngomlenze,

Abanye beyigoba ngemvuthu…"

In gatherings they shout names to their traditional leaders as they gather in 'round tables', *babayimbulunga.* Hence, at the very beginning the song is performed on a con *bravura/bravado* (bravo) style. In this case con bravura should be taken to mean, *wildness and fierceness*. Like a charging bull, the song should start, fiercely; *itshaqise inwele*. In African singing there is no room for passive singing; singers should really be engaged, and immersed deep into the feelings of giving a powerful praise. Ngiyawesab' amaAfrika, hay', hay', hay, hay! These fearsome Africans paved way, *ayihlahl' indlela*, for us, Zimbabweans to sit in a round table to resolve our own problems. Now there is sustained peace and tranquility in Zimbabwe.

ii) Fruits of Peace and stability in Zimbabwe

In our 'New Zimbabwe', we have come to agree that everything come from the land; farming, mining etc. Our land has everything; fruits of our land shall enable us to revive all our companies. Economic development shall be by us, and for us.

iii) Role of education in Nation Building

The education sector has a mammoth task to sharpen skills so that we are able to manage our resources effectively and efficiently. There is need to also consider improving sciences, so that we are more able.

iv) The Clarion Call to Skills Flight

Some of our brothers and sisters have gone to 'greener pastures' outside the country. However, our Zimbabwe is calling them back home. And the call is getting louder and louder; it is also a very urgent call.

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NASH CHORAL MUSIC COMPETITION SONG- 2013

AMAQHAWE ASE-AFRIKA

Performance Assessment

Bar 1

i) Singing starts on the off-beat at the end of the first bar with two semi-quavers. However performance starts at the beginning of the bar (i.e., with rests).
ii) The pace of the song is said to be moderato, and the metronome measure is 96 beats per minute. The Composer is well aware that many conductors will not agree that M. M 96 is moderato. Commonly it is known to be andante, instead. However, choirs were advised to follow the **M.M.** scale as provided. All choirs were also advised to practice using the metronome device.
iii) The volume is marked as f (forte), hence the choirs should be loud enough for the comfort of the audience, and singers themselves, of course.
iv) The tone structure should depict boldness, hence the term con bravura (with bravo).
v) The whole song is on a 4/4 time signature.
vi) On the tonic-sol-fa copy supplied together with the staff notation, the typist used apostrophe (‘) to separate semi quavers.

Bar 6

i) There is a fermata (German eye) for all parts. This meant for a rest before the start of the new phrase.
ii) On the new phrase volume changes from loud to moderate loud as indicated by mf (mezzo forte).

Bar 10

i) The volume gradually goes down from moderate loud until it reaches soft on bar 11 as indicated by decrescendo on bar 10, and **p** (piano) on bar 11.

Bar 11

i) The volume gradually changes from soft towards loud as indicated by **p** (piano), crescendo marking, and **f** (forte) on the next bar.
ii) A fermata marks the end of the passage.
iii) Singing goes back to the beginning as indicated by **D.C** (Da Capo)

Bar 12

i) **M.M. 60** indicates the adoption of a slower pace (change over from moderato to adagio).
ii) **Eroico** means the choir needs to depict heroism required in that passage. This can be enhanced by expression, change of tone color, and where possible gestures.

Bar 13

i) The phrase that begins at the end of the bar needs to be taken at a moderate soft volumes as directed by the marking mp (mezzo piano)

Bar 15

i) At the end of the bar the phrase should be very soft as indicated by pp (pianissimo)

Bar 16

i) At the end of the bar the pace of the song should return to the original one, a tempo, that is **M.M.96.**
ii) Boldness (**con bravura**) is also expected.
iii) Moderate loud volume is needed.

Bar 19

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i) The decrescendo directs choirs to gradually reduce volume towards the next volume mark.

Bar 20

i) The volume continues going down up to very soft, **pp** (pianissimo)
ii) At the end of the bar, a new phrase starts at a moderate loud volume.
iii) The passage is sung with a feeling (emotional) as directed by the term **affettuoso** (with affect)

Bar 29

i) The volume is slightly reduced to moderate soft as indicated by **mp** (mezzo piano)

Bar 30

i) Fermata directs singers to rest before the next phrase.

Bar 42

i) The tempo of the song changes again to **M.M.60**

Bar 49

i) The tempo changes again to original, that is **M.M96**

Bar 53

Fermata marking indicates a rest/hold.

Bar 63

Again, a fermata marking indicates rest/hold.

Bar 68

The fermata marking is now on a rest. It should be respected as such.

Bar 69

i) **M.M60** represents the tempo of the song
ii) The passage has to be taken on a soft volume as indicated by **p** (piano)
iii) **OVPP** directs choirs to use one voice per part
iv) The passage needs to be sung religiously (appealing) as indicated by the term, '**devoto**'

Bar72

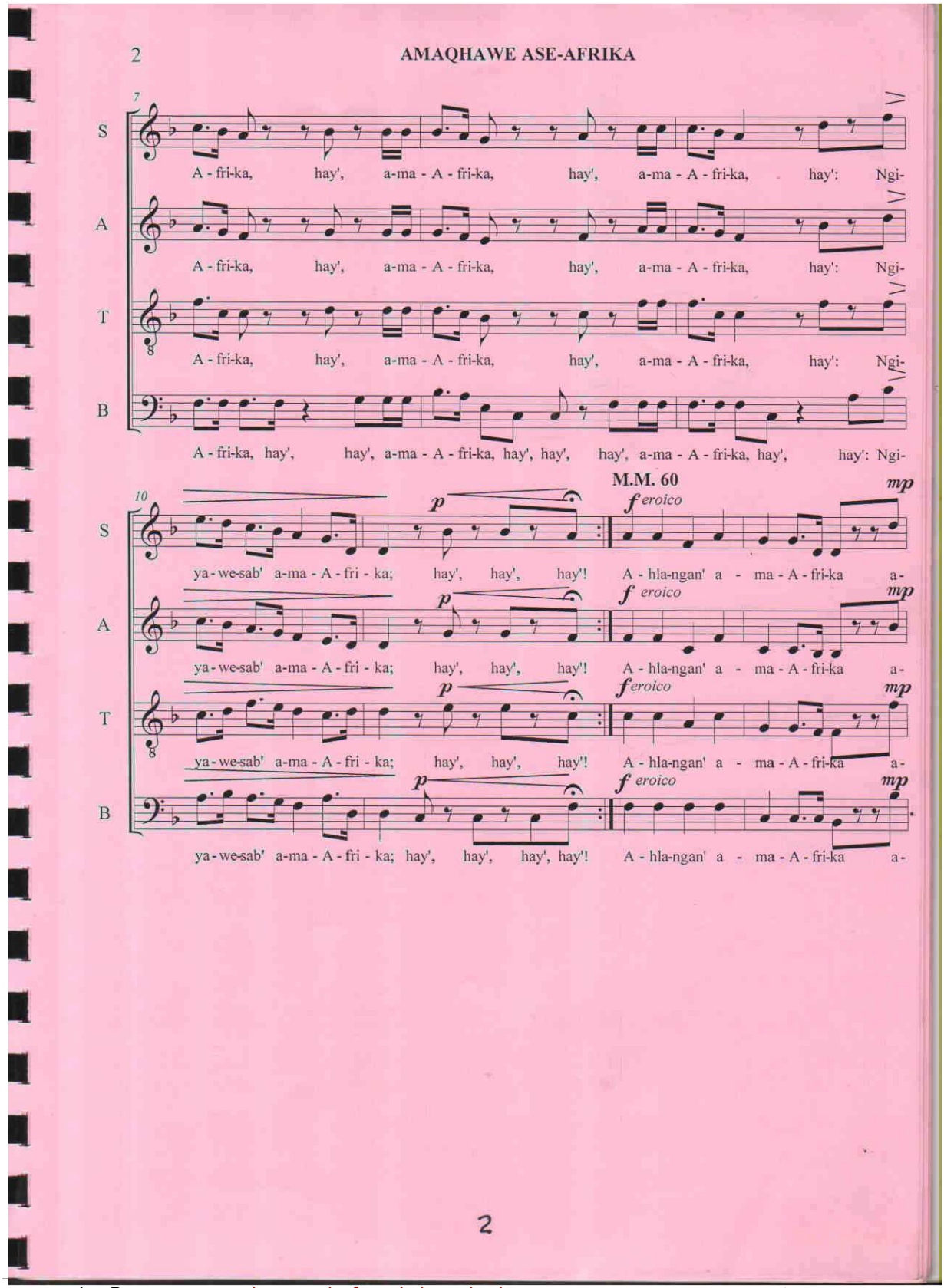
i) At the end of the bar, the next passage should be sung by all choristers as indicated by the term, '**tutti**'
ii) The pace should accelerate from M.M.60 towards M.M120 as indicated by **accl,**. And M.M120 on the next bar.
iii) Volume should gradually rise from soft (**p**) to very loud as indicated by **ff** (fortissimo (at the end of the song.

Bar 74

i) Take note that the song ends with a quaver.

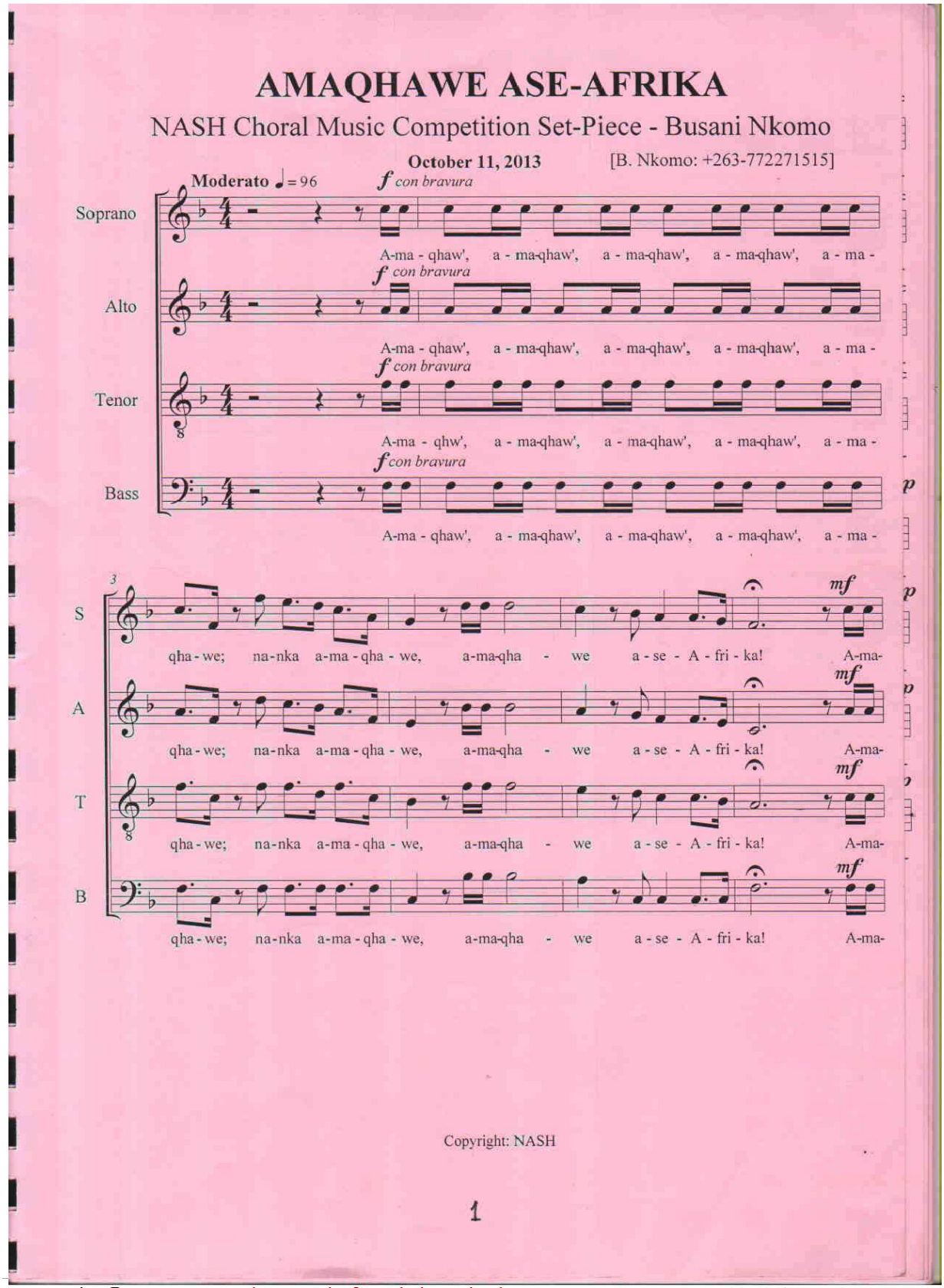
The song ends very loudly; **ff** (fortissimo).

ISSN: 2278-4012, Volume:3, Issue:3, July 2014



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AMAQHAWE ASE-AFRIKA

NASH Choral Music Competition Set-Piece - Busani Nkomo

October 11, 2013 [B. Nkomo: +263-772271515]

Moderato ♩= 96

Soprano: *f con bravura* A-ma - qhaw', a - ma-qhaw', a - ma-qhaw', a - ma-qhaw', a - ma -

Alto: *f con bravura* A-ma - qhaw', a - ma-qhaw', a - ma-qhaw', a - ma-qhaw', a - ma -

Tenor: *f con bravura* A-ma - qhw', a - ma-qhaw', a - ma-qhaw', a - ma-qhaw', a - ma -

Bass: *f con bravura* A-ma - qhaw', a - ma-qhaw', a - ma-qhaw', a - ma-qhaw', a - ma -

S: qha - we; na - nka a-ma - qha - we, a-ma-qha - we a - se - A - fri - ka! A-ma-

A: qha - we; na - nka a-ma - qha - we, a-ma-qha - we a - se - A - fri - ka! A-ma-

T: qha - we; na - nka a-ma - qha - we, a-ma-qha - we a - se - A - fri - ka! A-ma-

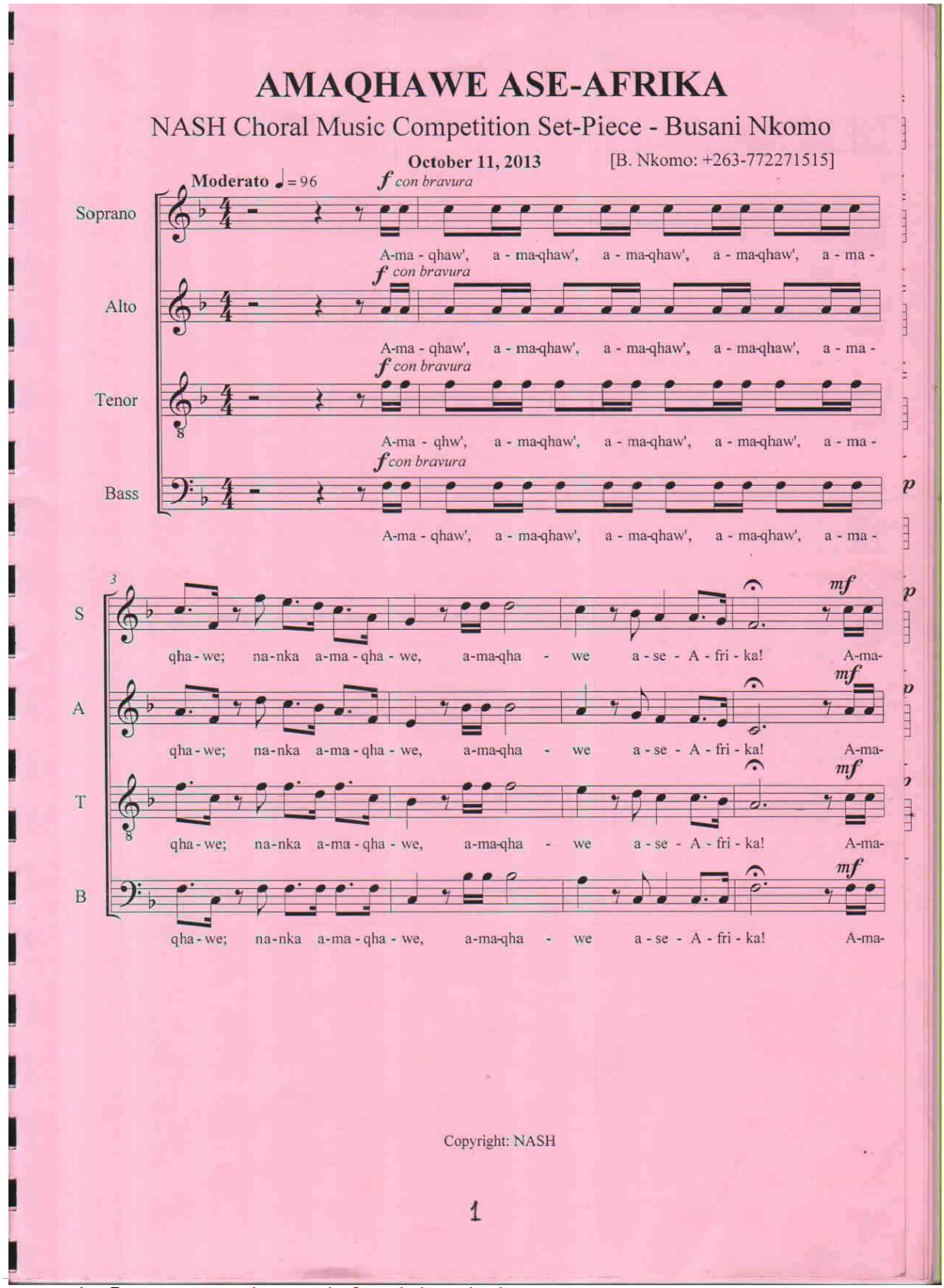
B: qha - we; na - nka a-ma - qha - we, a-ma-qha - we a - se - A - fri - ka! A-ma-

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Tenor: *f con bravura* A-ma - qhw', a - ma-qhaw', a - ma-qhaw', a - ma-qhaw', a - ma -

Bass: *f con bravura* A-ma - qhaw', a - ma-qhaw', a - ma-qhaw', a - ma-qhaw', a - ma -

S: qha - we; na - nka a-ma - qha - we, a-ma-qha - we a - se - A - fri - ka! A-ma- *mf*

A: qha - we; na - nka a-ma - qha - we, a-ma-qha - we a - se - A - fri - ka! A-ma- *mf*

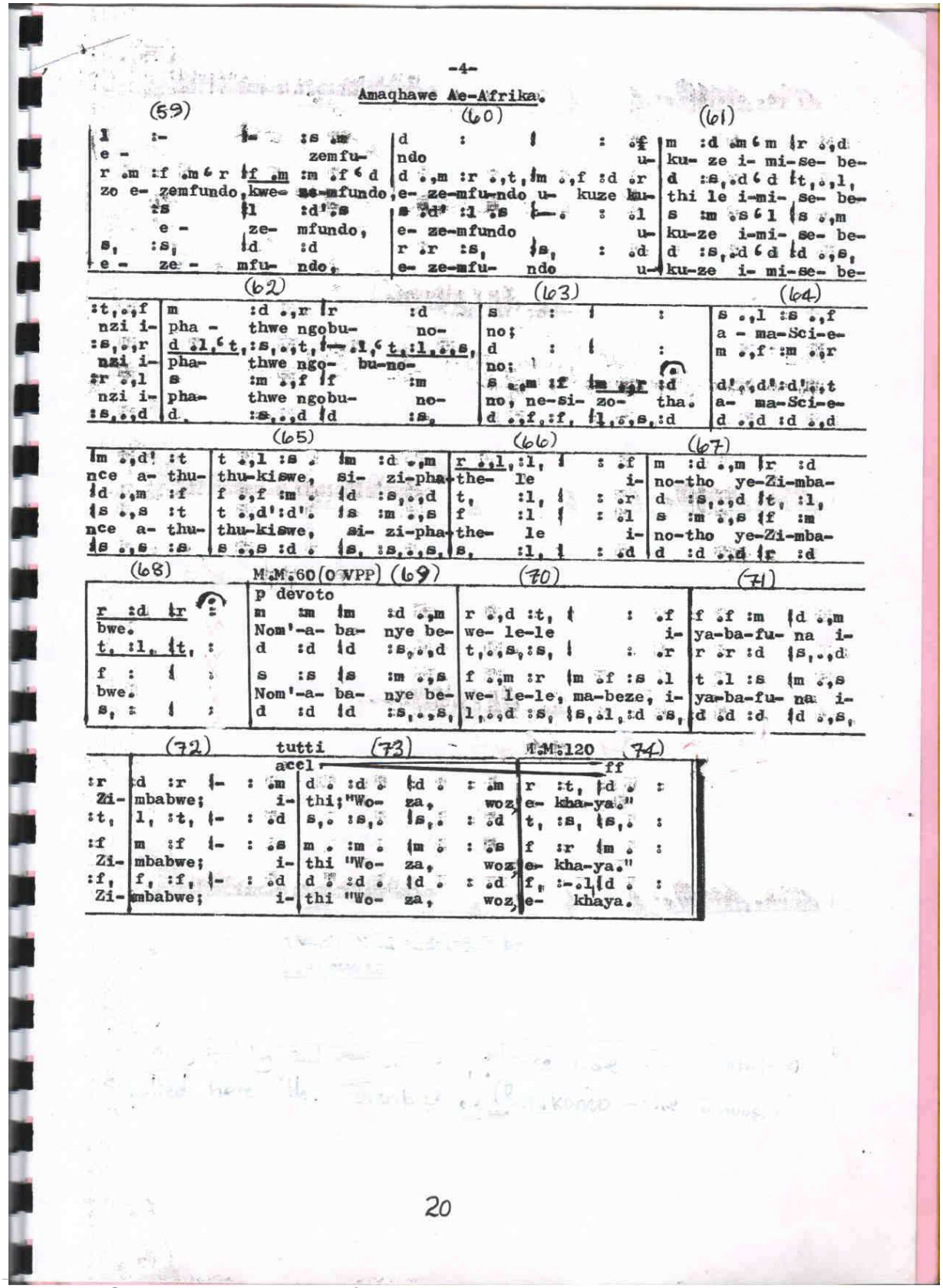
T: qha - we; na - nka a-ma - qha - we, a-ma-qha - we a - se - A - fri - ka! A-ma- *mf*

B: qha - we; na - nka a-ma - qha - we, a-ma-qha - we a - se - A - fri - ka! A-ma- *mf*

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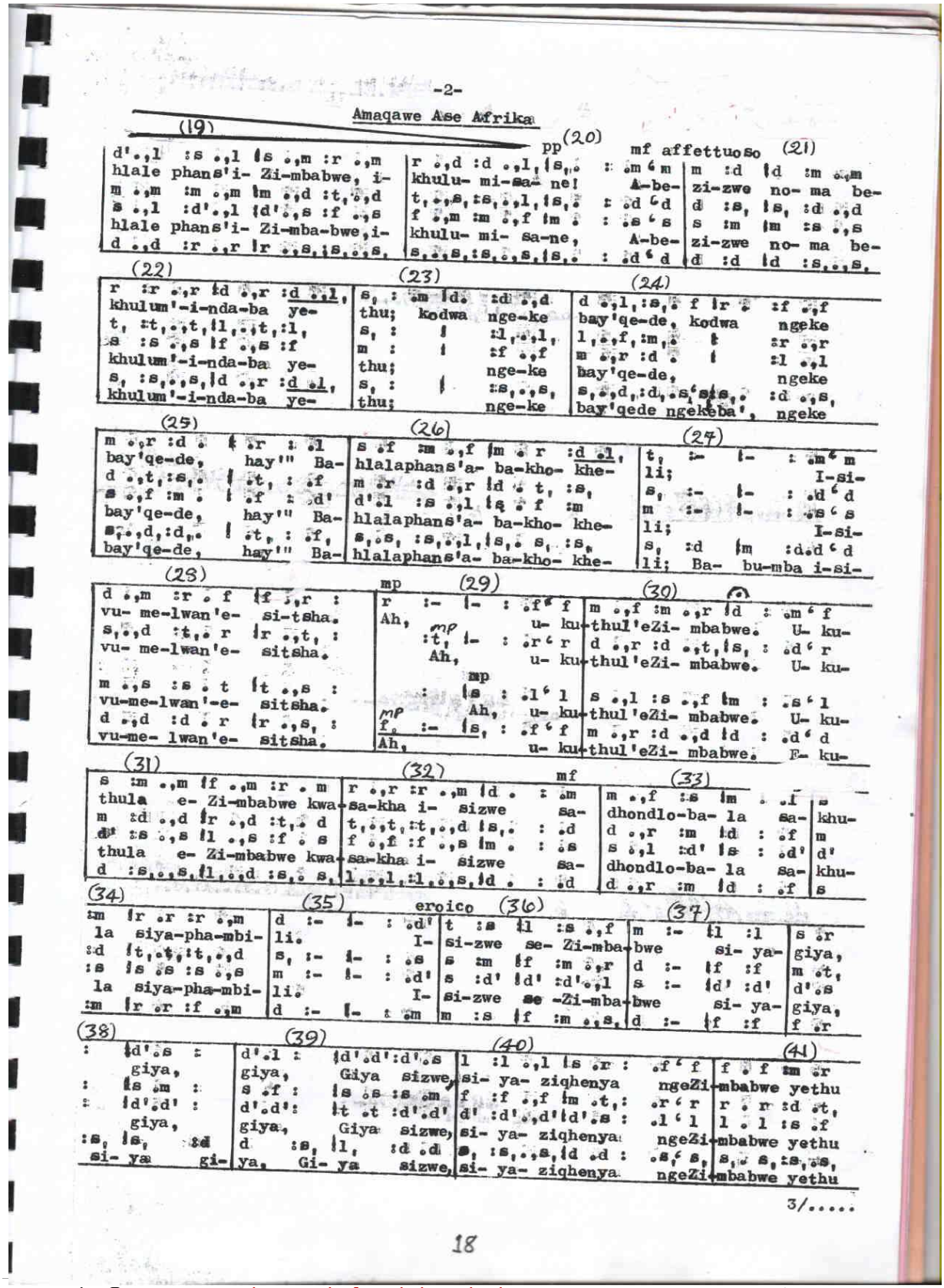
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Amaqawe Ase Afrika

(19)

d'.,l :s .,l ls .,m :r .,m
hlale phans'i- Zi-mbabwe, i-
m .,m :m .,m lm .,d :t,.,d
s .,l :d'.,l ld'.,s :f .,s
hlale phans'i- Zi-mba-bwe,i-
d .,d :r .,r lr .,s,s,.,s,

(20)

pp

r .,d :d .,l,s,. : .m ' m
khulu- mi-sa- ne!
t,.,s,ts,.,l,s,. : .d ' d
f .,m :m .,f lm . : .s ' s
khulu- mi- sa-ne,
s,.,s,:s,.,s,s,. : .d ' d

mf affettuoso (21)

m :d ld :m .,m
zi-zwe no- ma be-
d :s, s, :d .,d
s :m lm :s .,s
zi-zwe no- ma be-
d :d ld :s,.,s,

(22)

r :r .,r ld .,r :d .,l,
khulum'-i-nda-ba ye-
t, :t,.,t,l,.,t,:l,
s :s .,s lf .,s :f
khulum'-i-nda-ba ye-
s, :s,.,s,ld .,r :d .l,
khulum'-i-nda-ba ye-

(23)

s, : .m ld. :d .,d
thu; kodwa nge-ke
s, : l :l,.,l,
m : l :f .,f
thu; nge-ke
s, : l :s,.,s,
thu; nge-ke

(24)

d .,l,:s,. f lr . :f .,f
bay'qe-de, kodwa ngeke
l,.,f,:m,. l :r .,r
m .,r :d . l :l .,l
bay'qe-de, ngeke
s,.,d,:d,.s'sts,. :d .,s,
bay'qede ngekeba', ngeke

(25)

m .,r :d . l .r : .l
bay'qe-de, hay'" Ba-
d .,t,:s,. l .t, : .f
s .,f :m . l .f : .d'
bay'qe-de, hay'" Ba-
s,.,d,:d,. l .t, : .f,
bay'qe-de, hay'" Ba-

(26)

s .f :m .,f lm . r :d .l,
hlalaphans'a- ba-kho- khe-
m .r :d .,r ld . t, :s,
d'.l :s .,l ls . f :m
hlalaphans'a- ba-kho- khe-
s,.s, :s,.,l,ls,. s, :s,
hlalaphans'a- ba-kho- khe-

(27)

t, :- l- : .m ' m
li; I-si-
s, :- l- : .d ' d
m :- l- : .s ' s
li; I-si-
s, :d lm :d.d ' d
li; Ba- bu-mba i-si-

(28)

d .,m :r . f lf .,r :
vu- me-lwan'e- si-tsha.
s,.,d :t,. r lr .,t, :
vu- me-lwan'e- sitsha.

m .,s :s . t lt .,s :
vu-me-lwan'-e- sitsha.
d .,d :d . r lr .,s, :
vu-me- lwan'e- sitsha.

mp

(29)

r :- l- : .f ' f
Ah, u- ku-
mp
:t, l- : .r ' r
Ah, u- ku-
mp
: ls : .l ' l
Ah, u- ku-
mp
f, :- ls, : .f ' f
Ah, u- ku-

(30)

m .,f :m .,r ld : .m ' f
thul'eZi- mbabwe. U- ku-
d .,r :d .,t,ls, : .d ' r
thul'eZi- mbabwe. U- ku-

s .,l :s .,f lm : .s ' l
thul'eZi- mbabwe. U- ku-
m .,r :d .,d ld : .d ' d
thul'eZi- mbabwe. F- ku-

(31)

s :m .,m lf .,m :r . m
thula e- Zi-mbabwe kwa-
m :d .,d lr .,d :t,. d
d' :s .,s ll .,s :f . s
thula e- Zi-mbabwe kwa-
d :s,.,s,ll,.,d :s,. s,

(32)

mf

r .,r :r .,m ld . : .m
sa-kha i- sizwe sa-
t,.,t,:t,.,d ls,. : .d
f .,f :f .,s lm . : .s
sa-kha i- sizwe sa-
l,.,l,:l,.,s,ld . : .d

(33)

m .,f :s lm . .l s
dhondlo-ba- la sa- khu-
d .,r :m ld : .f m
s .,l :d' ls : .d' d'
dhondlo-ba- la sa- khu-
d .,r :m ld : .f s

(34)

:m lr .r :r .,m
la siya-pha-mbi-
:d lt,.t,:t,.,d
:s ls .s :s .,s
la siya-pha-mbi-
:m lr .r :f .,m

(35)

eroico

d :- l- : .d'
li. I-
s, :- l- : .s
m :- l- : .d'
li. I-
d :- l- : .m

(36)

t :s ll :s .,f
si-zwe se- Zi-mba-
s :m lf :m .,r
s :d' ld' :d'.,l
si-zwe se -Zi-mba-
m :s lf :m .,s,

(37)

m :- ll :l s .r
bwe si- ya- giya,
d :- lf :f m .t,
s :- ld' :d' d'.s
bwe si- ya- giya,
d :- lf :f f .r

(38)

: ld'.s :
giya,
: ls .m :
: ld'.d' :
giya,
:s, ls, :d
si- ya gi-

(39)

d'.l : ld'.d':d'.s
giya, Giya sizwe,
s .f : ls .s :s .m
d'.d': lt .t :d'.d'
giya, Giya sizwe,
d :s, l, :d .d
ya, Gi- ya sizwe,

(40)

l :l .,l ls .r : .f ' f
si- ya- ziqhenya ngeZi-mbabwe yethu
f :f .,f lm .t,: .r ' r
d' :d'.,d'ld'.s : .l ' l
si- ya- ziqhenya ngeZi-mbabwe yethu
s, :s,.,s,ld .d : .s,' s,
si- ya- ziqhenya ngeZi-mbabwe yethu

(41)

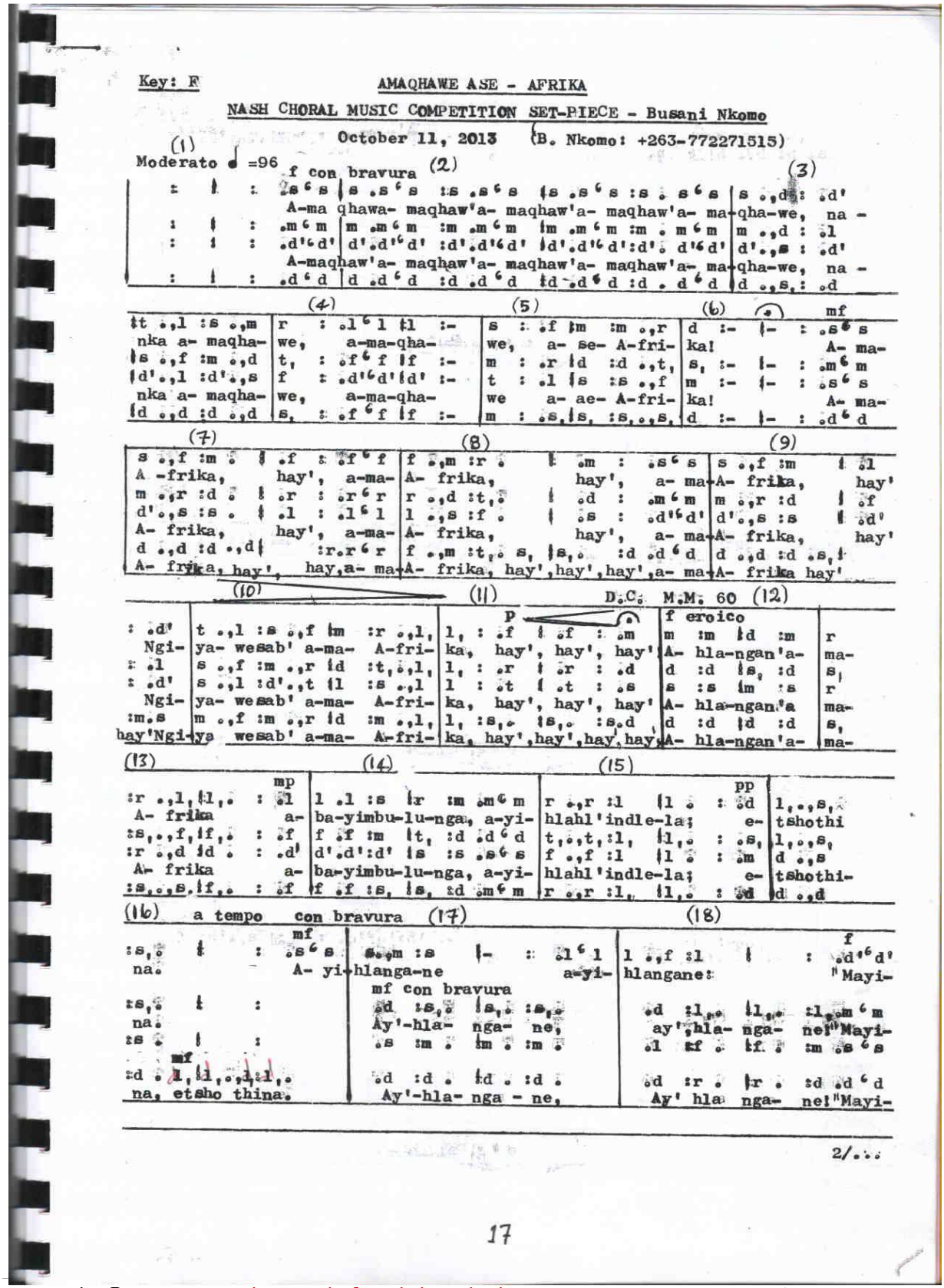
f . f lm .r
r . r :d .t,
l . l :s .f
s,.s,:s,.s,

3/.....

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ISSN: 2278-4012, Volume:3, Issue:3, July 2014



Key: F

AMAQHAWE ASE - AFRIKA

NASH CHORAL MUSIC COMPETITION SET-PIECE - Busani Nkomo

October 11, 2013 (B. Nkomo: +263-772271515)

(1) Moderato ♩ =96 f con bravura (2) (3)

A-ma qhawa- maqhaw'a- maqhaw'a- maqhaw'a- ma-qha-we, na -
A-maqhaw'a- maqhaw'a- maqhaw'a- maqhaw'a- ma-qha-we, na -

(4) (5) (6) mf

nka a- maqha- we, a-ma-qha-
we, a- se- A-fri-
ka!
A- ma-
nka a- maqha- we, a-ma-qha-
we a- ae- A-fri-
ka!
A- ma-

(7) (8) (9)

A -frika, hay', a-ma-
A- frika, hay', a- ma-
A- frika, hay', a-ma-
A- frika, hay'
A- frika, hay', hay, a- ma-
A- frika, hay', hay', hay', a- ma-
A- frika hay'

(10) (11) D.C. M.M. 60 (12)

Ngi- ya- wesab' a-ma- A-fri-
ka, hay', hay', hay'
A- hla-ngan'a- ma-
Ngi- ya- wesab' a-ma- A-fri-
ka, hay', hay', hay'
A- hla-ngan'a ma-
hay'Ngi-ya wesab' a-ma- A-fri-
ka, hay', hay', hay', hay'
A- hla-ngan'a- ma-

(13) (14) (15)

A- frika a-
ba-yimbu-lu-nga, a-yi-
hlahl'indle-la; e-
A- frika a-
ba-yimbu-lu-nga, a-yi-
hlahl'indle-la; e-

(16) a tempo con bravura (17) (18)

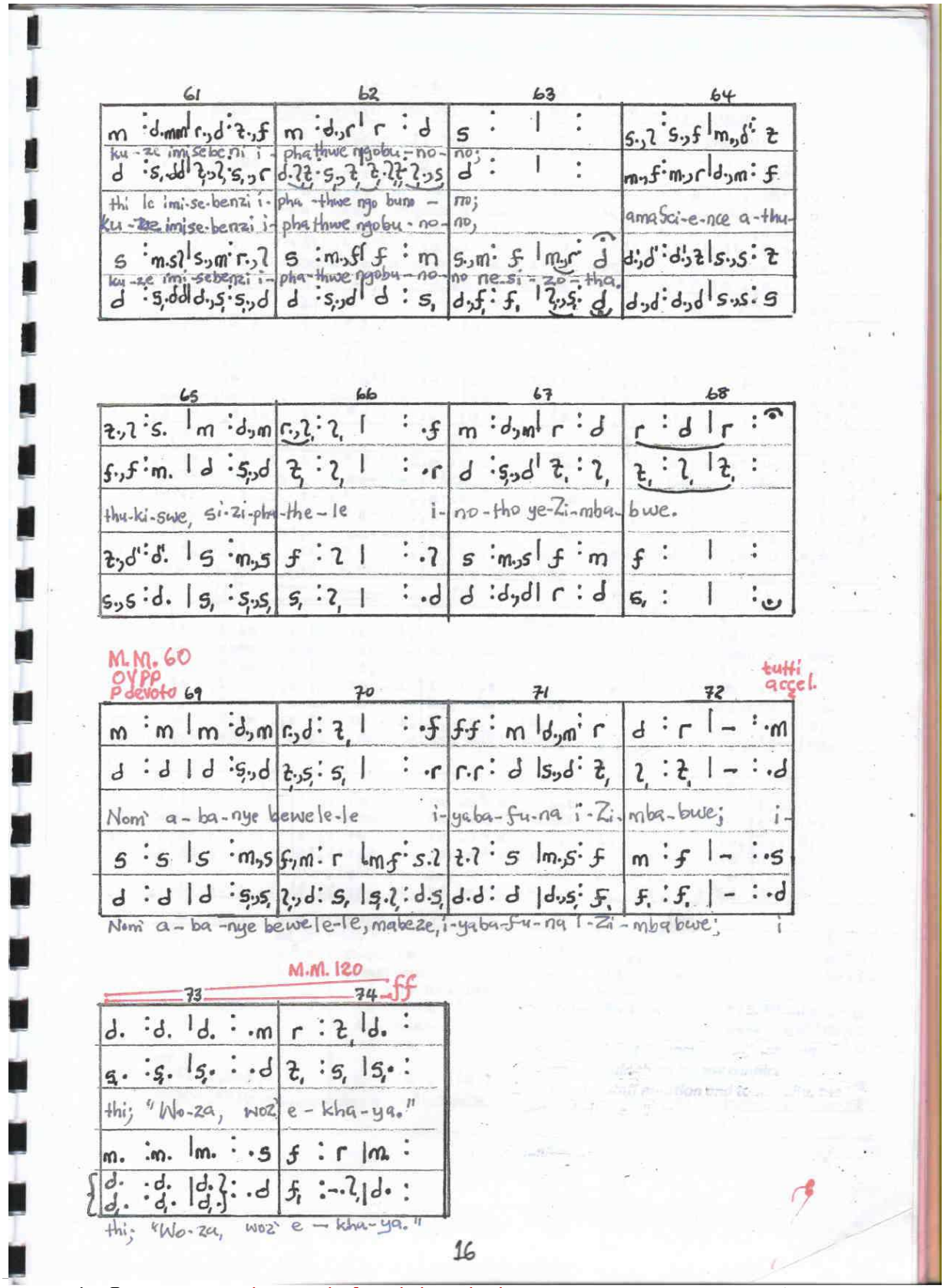
na. A- yi-
hlanga-ne a-yi-
hlangane: "Mayi-
na.
Ay'-hla- nga- ne,
ay', hla- nga- ne! "Mayi-
na.
na, etsho thina.
Ay'-hla- nga - ne,
Ay' hla nga- ne! "Mayi-

2/...

17

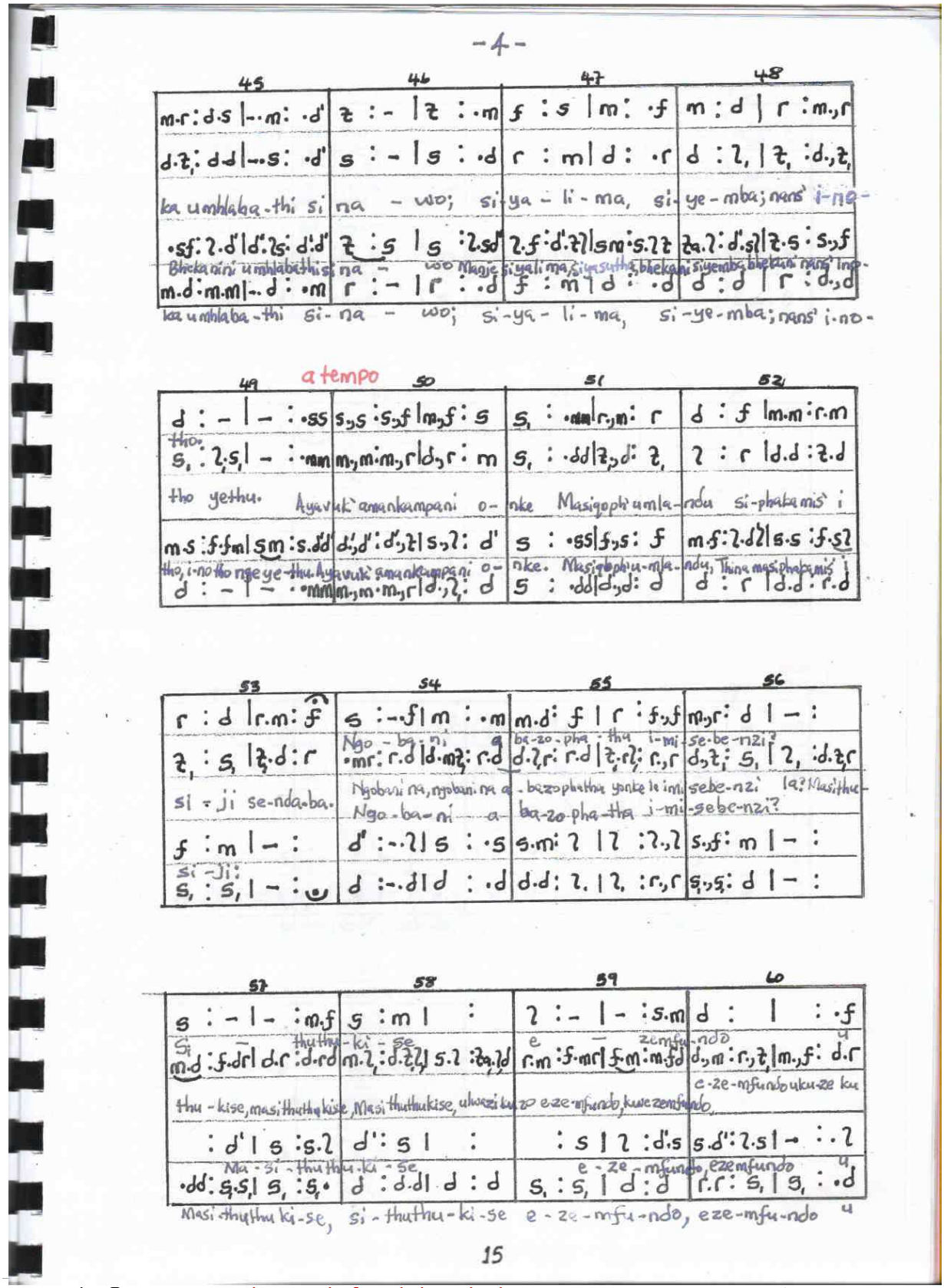
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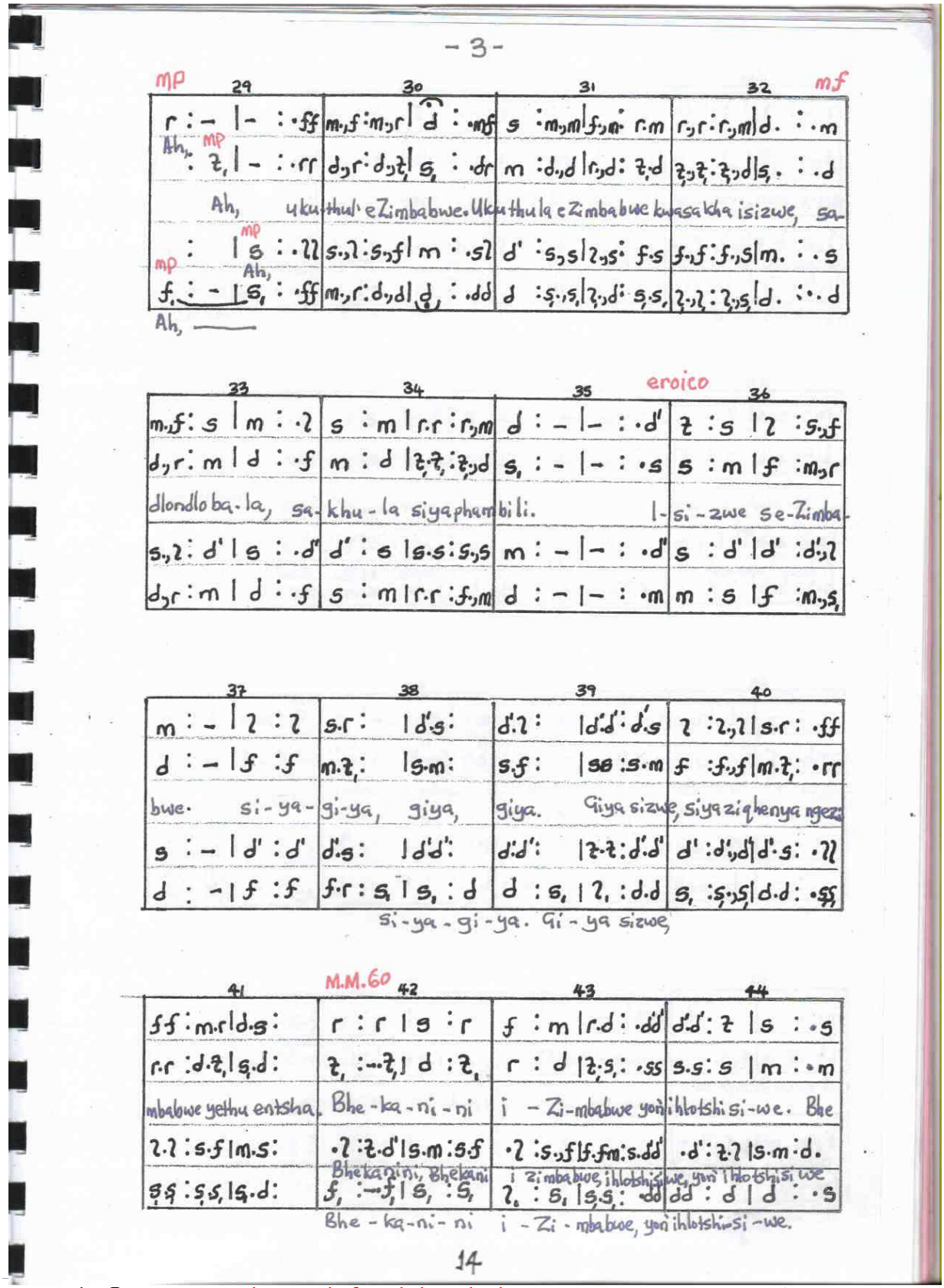
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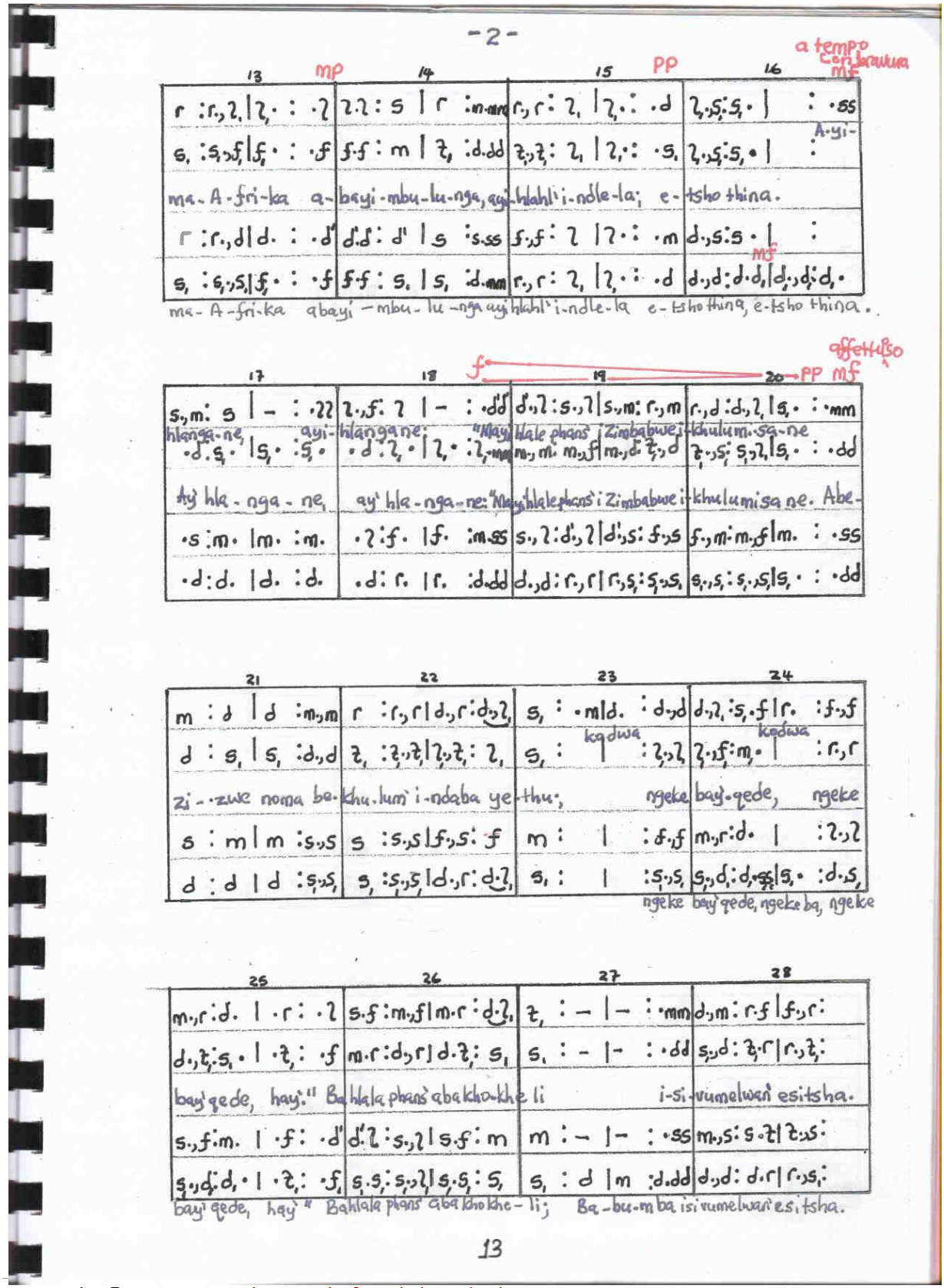
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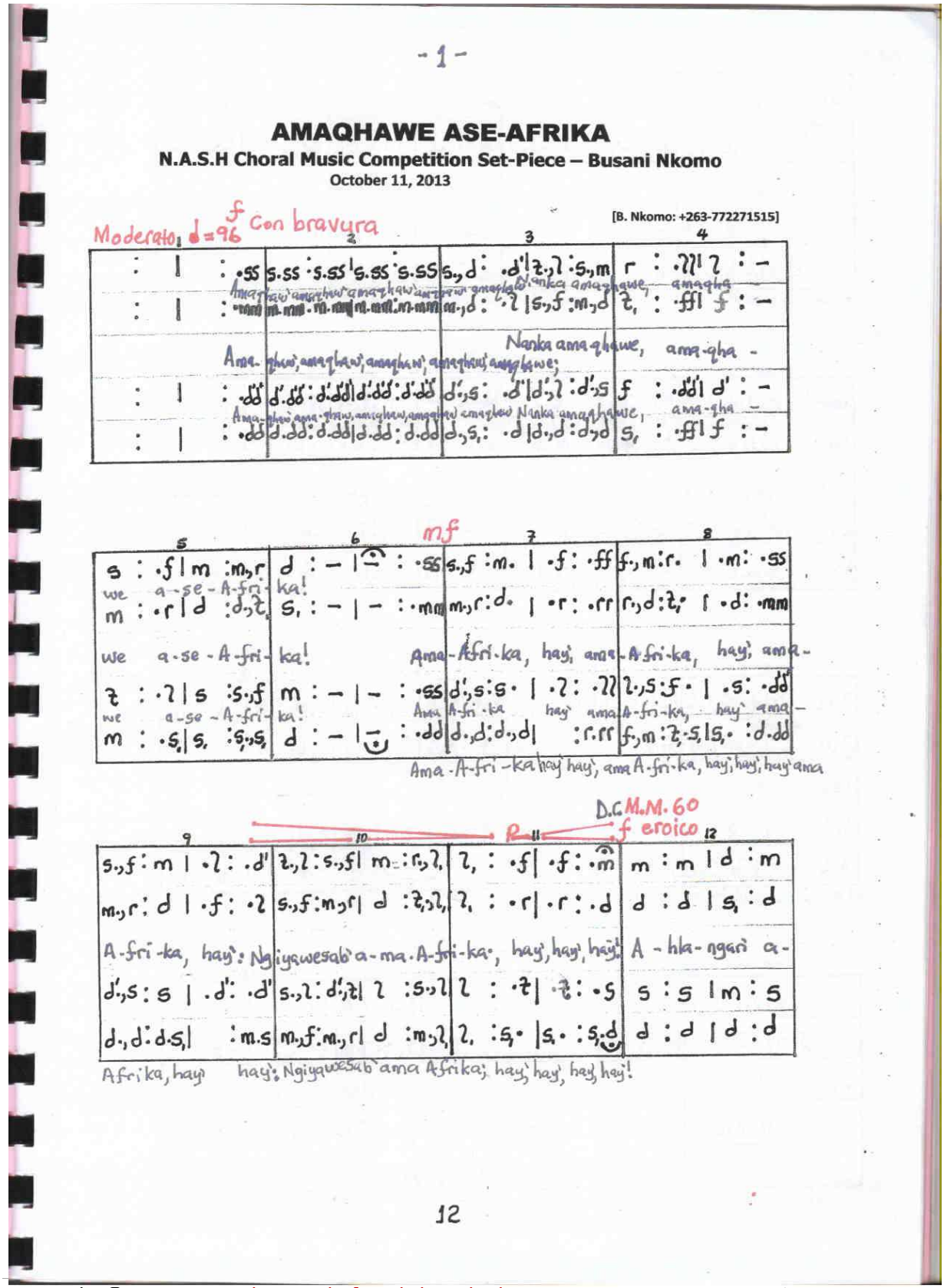
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- 1 -

AMAQHAWE ASE-AFRIKA

N.A.S.H Choral Music Competition Set-Piece – Busani Nkomo

October 11, 2013

[B. Nkomo: +263-772271515]

Moderato ♩=96 f Con bravura

Ama-qhawe, amaqhawe, amaqhawe, amaqhawe amaqhawe;

Nanka amaqhawe, ama-qha-

Ama-qhawe, ama-qhawe, amaqhawe, amaqhawe amaqhawe Nanka amaqhawe, ama-qha-

mf

we a-se-A-fri-ka!

Ama-A-fri-ka, hay' ama-A-fri-ka, hay' ama-

Ama-A-fri-ka hay' ama-A-fri-ka, hay' ama-

Ama-A-fri-ka hay' hay', ama A-fri-ka, hay', hay', hay' ama

D.C. M.M. 60

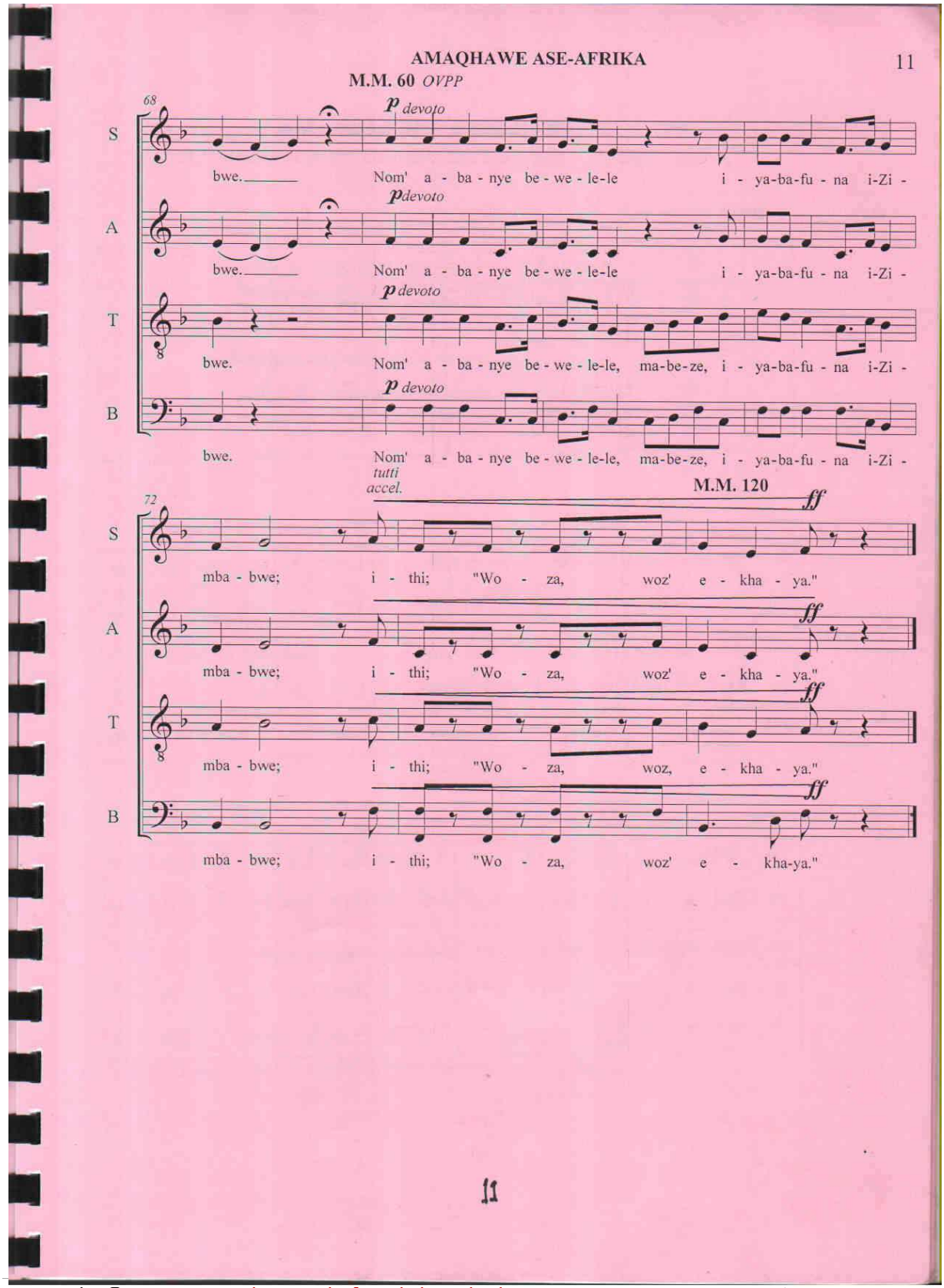
f eroico

Afrika, hay' hay'! Ngiyaweseb'ama Afrika; hay', hay', hay', hay'!

12

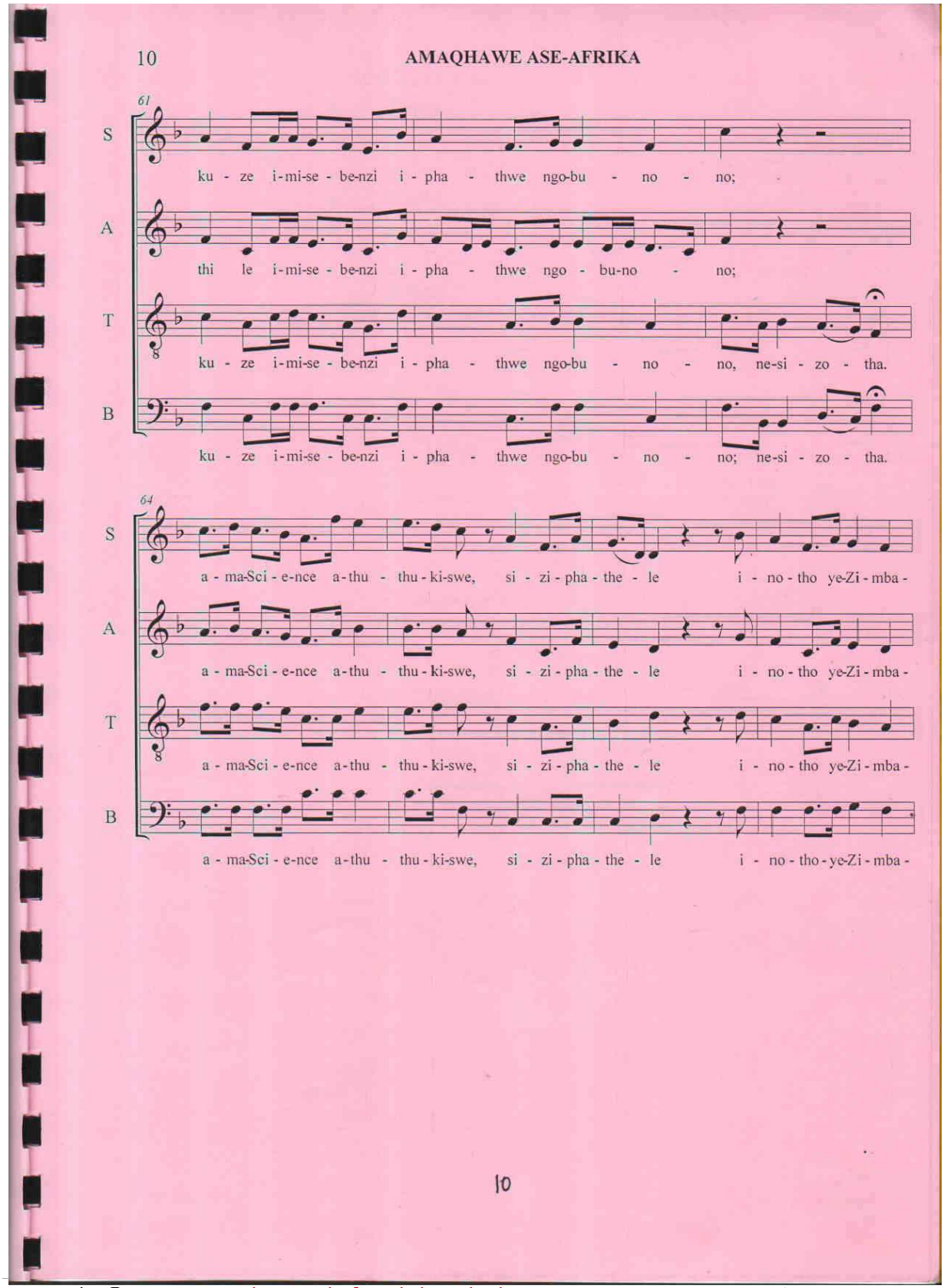
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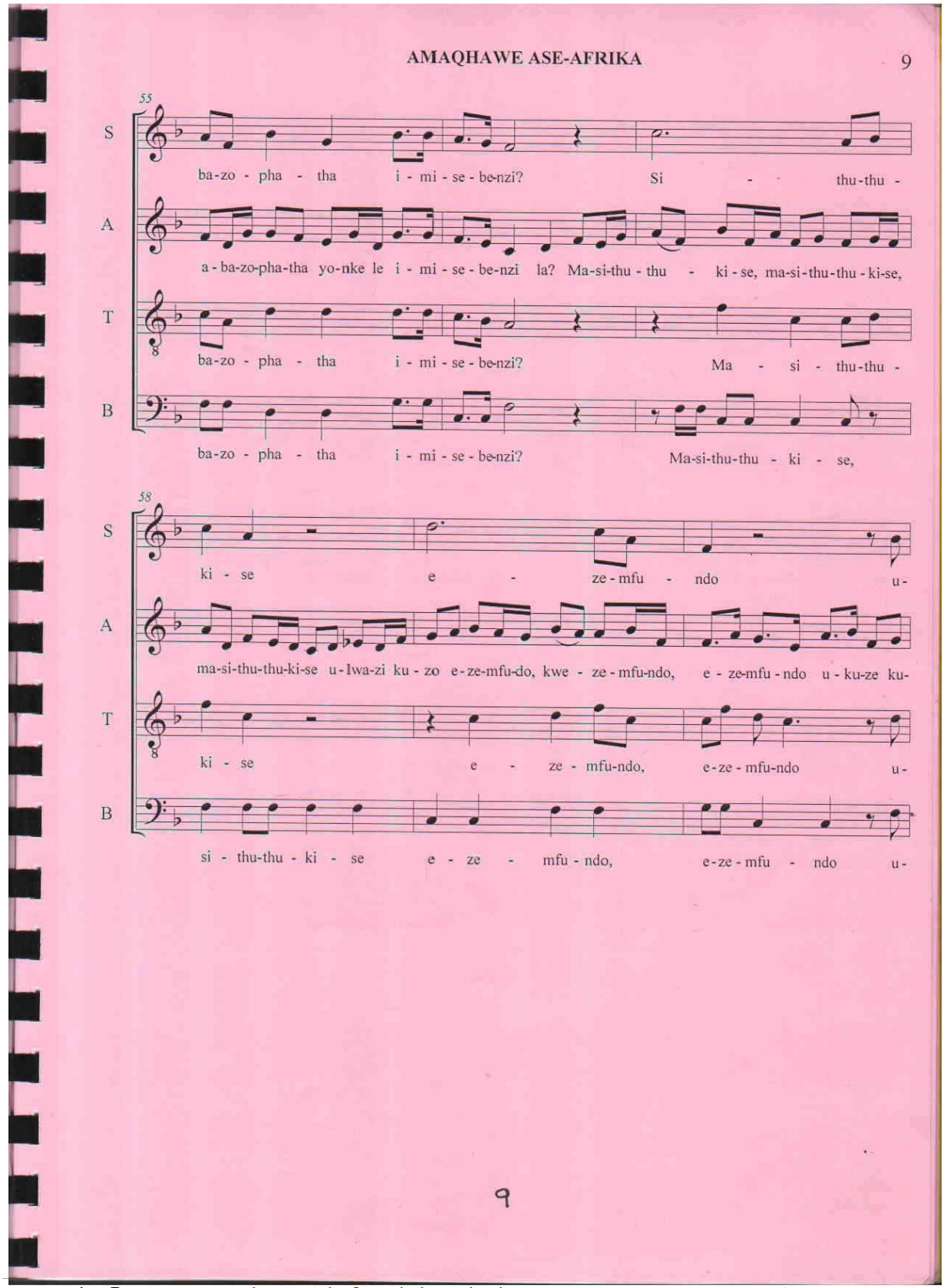
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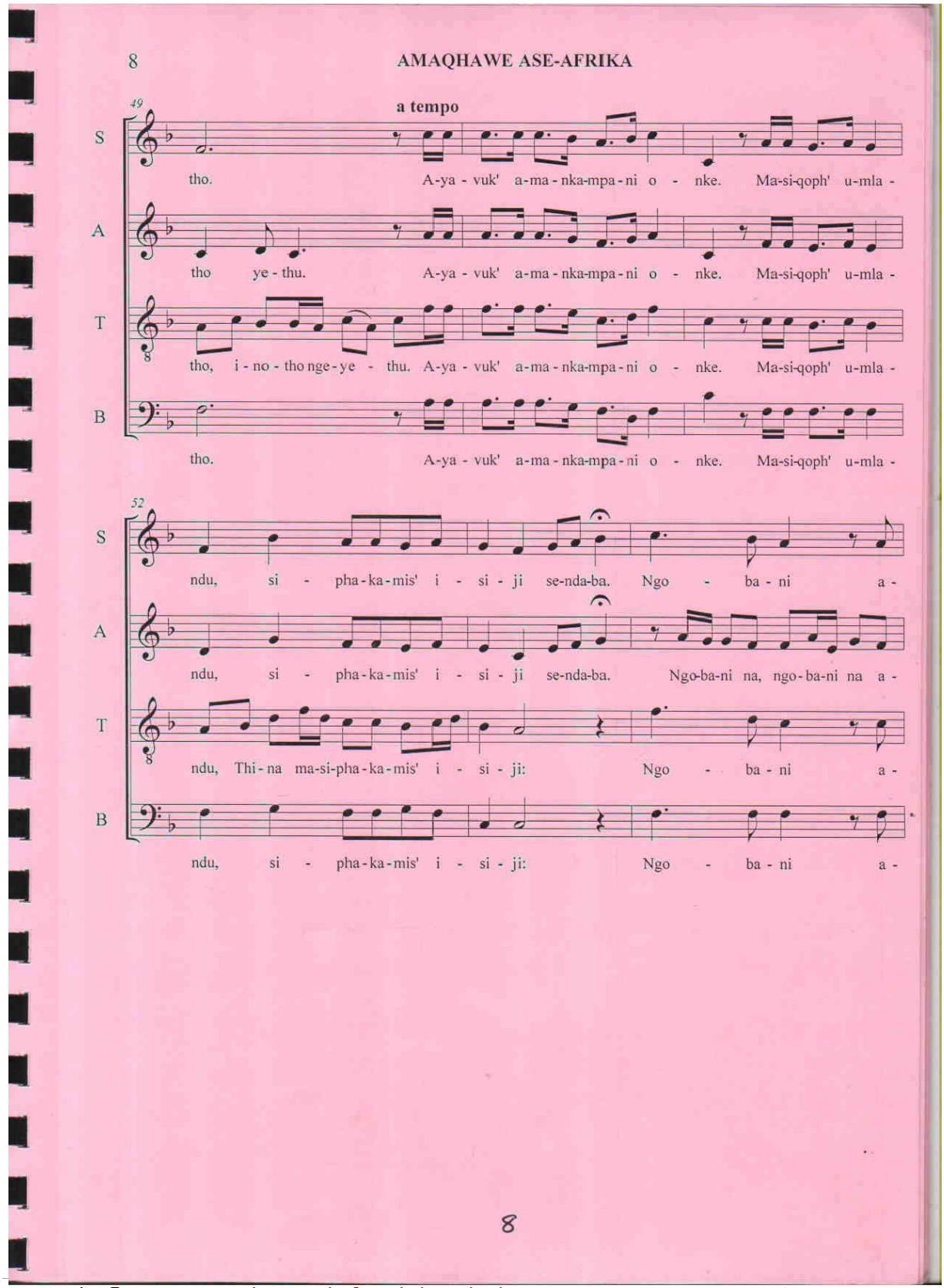
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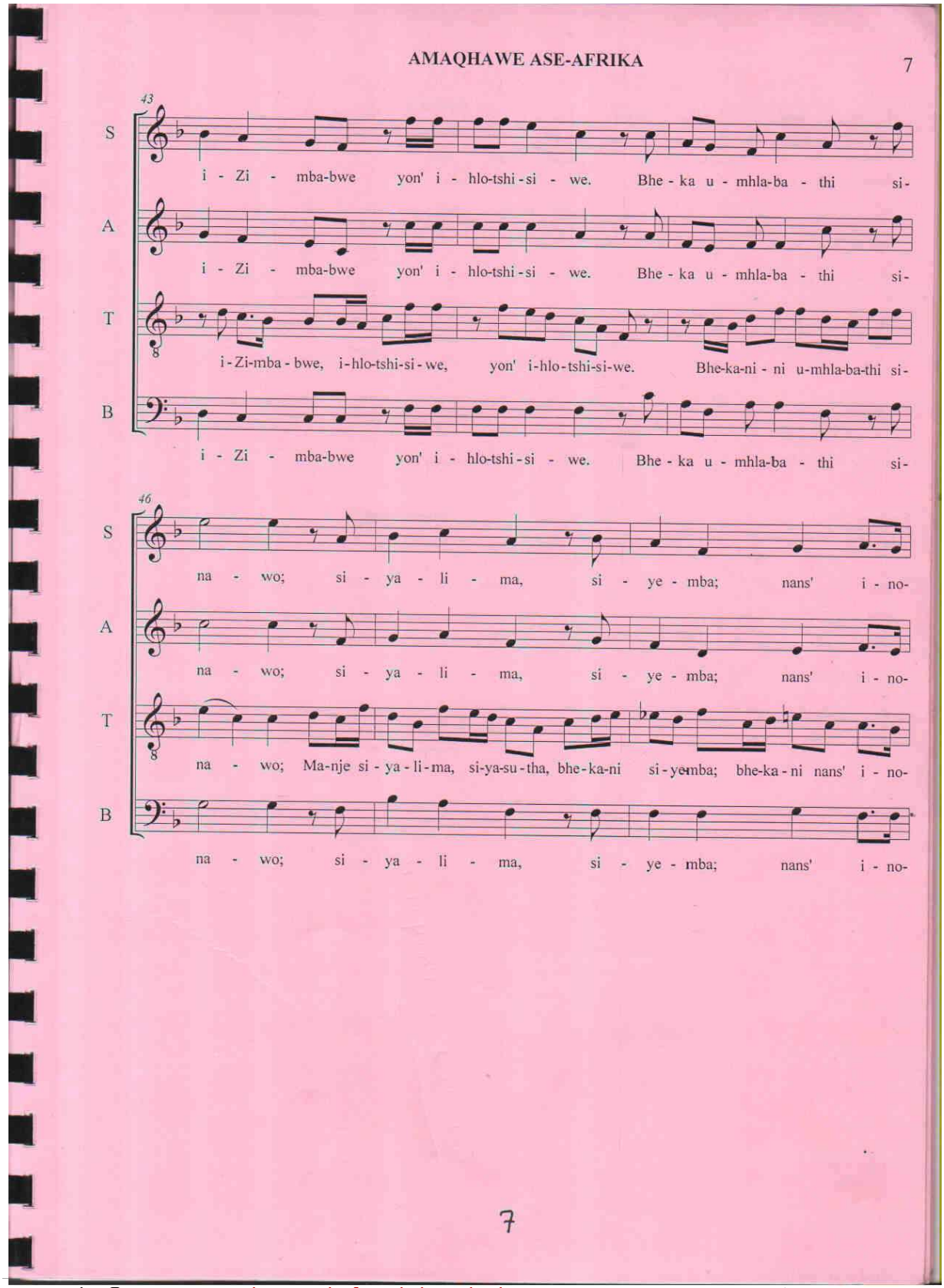
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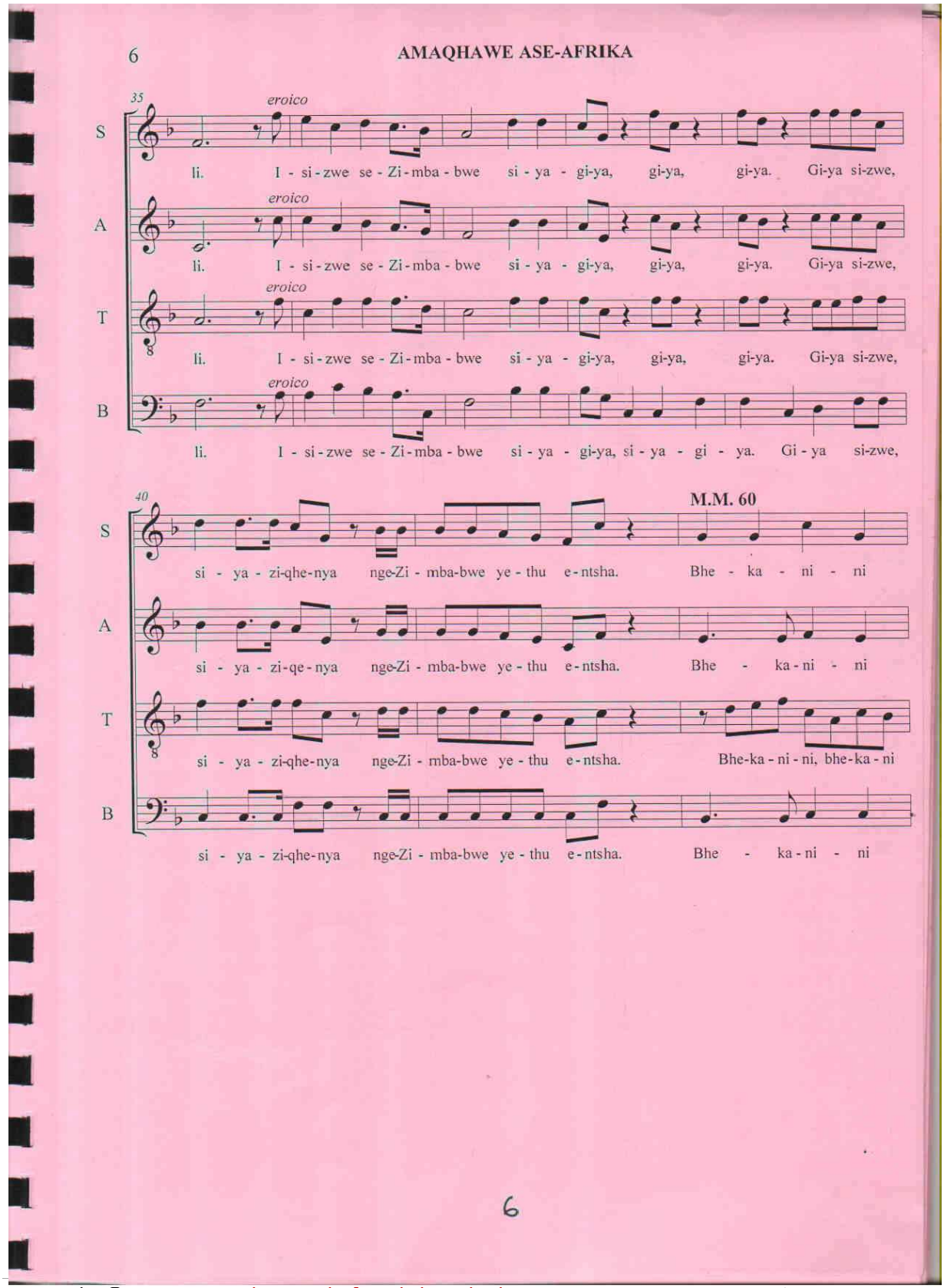
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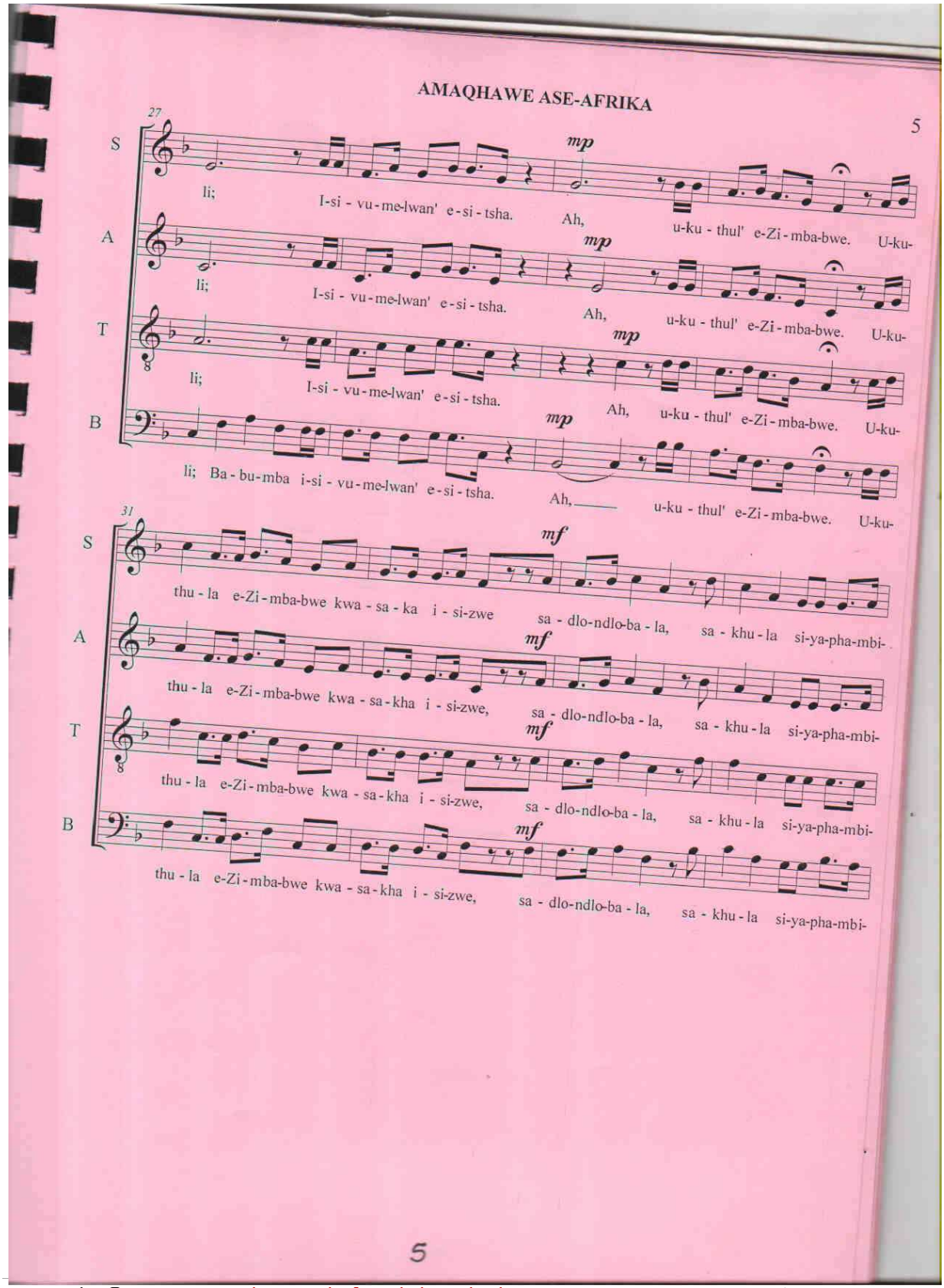
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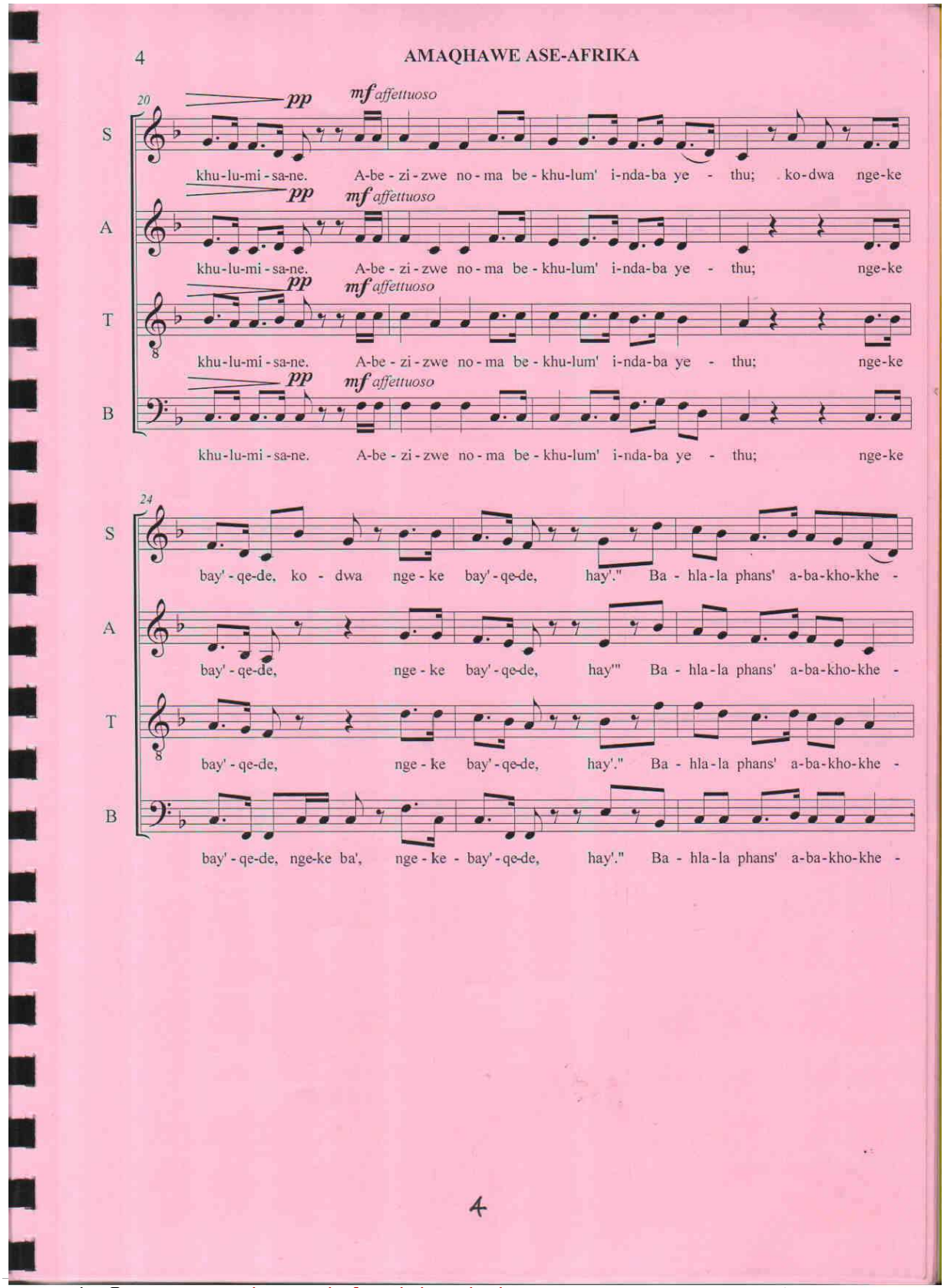
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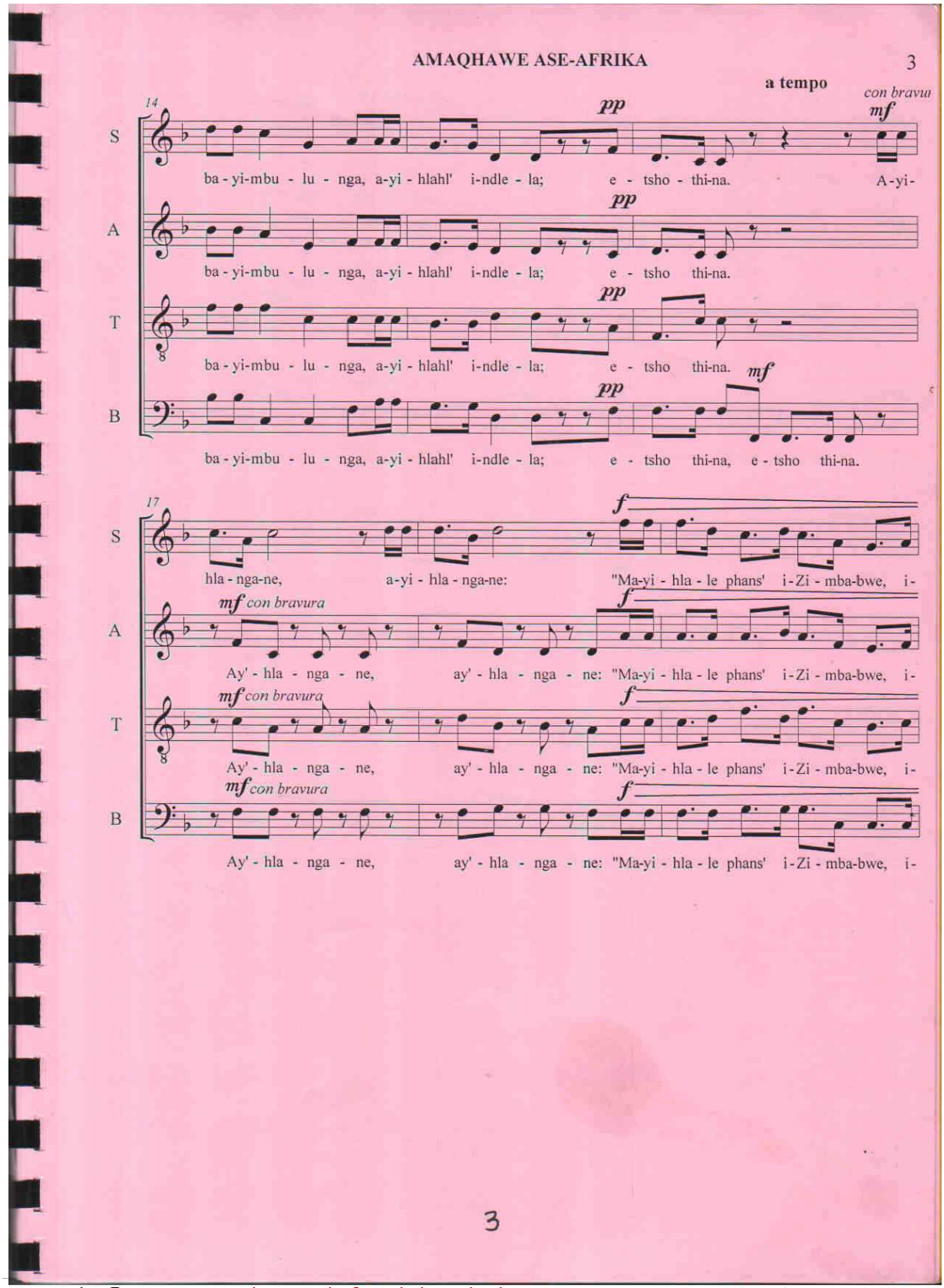
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