

NEGOTIATING MUSICAL CULTURES IN COLONIAL HYMNODY: ANALYSING LOCALISED HARMONISATIONS OF WESTERN HYMN TUNES

by

ANDREW-JOHN BETHKE

Abstract. This essay analyses localised hymn tunes from the College of the Transfiguration (Anglican seminary) in Grahamstown, South Africa. Through several examples, it is demonstrated how western and southern African musical systems have intersected, with particular reference to aspects of harmony which have been re-interpreted to conform to local norms. Three features emerge as dominant markers of localisation: parallel harmonisation, localised westernisms and the skipping-third process. The musical meaning of the localisation process as it takes place at the College of Transfiguration is discussed. Transcriptions of performances show that the melodic norms of western hymnody are maintained, while the harmonic underpinning are radically transformed, suggesting that the meaning is not located in one particular tradition, but represents a sense of cultural flux.

Introduction

This essay explores the localisation of hymn tunes within the majority black student body at the Anglican College of the Transfiguration in Grahamstown, South Africa. The object of this endeavour is to identify changes in harmony which constitute the transformation of western musical norms to conform to local music-making systems.

‘Localisation’ has become an important concept within the South African context since 1994 when the country transitioned from apartheid to representational democracy. In the recent past (2010–2015) the impetus for meaningful change at a structural level within society has become increasingly urgent. Service delivery protests, mining sector strikes and student uprisings are only a few of the signs that society is ripe for major change in terms of access to basic services, income inequality and the norms underpinning national education policies. The call for change in numerous cases has polarised race groups. In essence, the tolerance of the “rainbow nation” is waning, and the collective identity of South African citizens is somewhat battered. Nevertheless, in a social climate which may appear largely untransformed at its deepest levels, there are signs of an organic process which displays the resilience of suppressed cultures. This essay seeks to demonstrate that the overtly western musical norms of missionary Christianity have, over the past one-hundred-and-fifty years, been renewed through a process of cultural distillation. In other words, the underlying western principles of harmonisation have undergone radical change through the slow process of internalising and transforming musical styles. The “heart music” of vernacular culture, as Joyce Scott puts it, has begun to emerge (2009: 32).

The study of hymns in Africa is nothing new. By and large the analysis of hymn texts has been of particular interest (Wood and Wild-Wood 2004 and Muller 2008). The process of localisation and the production of completely new local texts and tunes is also a topic which has been popular (Ekwumeme 1973/4). But it has only been fairly recently that scholars have begun to realise the importance of studying the transformations of texts and tunes which were originally introduced by missionaries. Jean Kidula (2013) has explored her Kenyan musical roots, with particular reference to hymn texts (their theological transformation in translation) and tunes (focusing on harmonic changes and significantly the movements that accompany these tunes). On the other side of the continent Jan Hellberg has been instrumental in collecting and localised hymn tunes and their harmonisation within the Lutheran context of Namibia (Hellberg 2010). Both authors reveal how, to a greater or lesser extent, musical texts have transformed to accommodate local musical norms. This essay continues in that vein, focusing only on the musical aspects of localisation.

In the South African context, two authors have contributed significantly to the study of local hymnody. Carol Muller has published widely on a Zionist/Ethiopianist Nazirite community based in Kwa-Zulu Natal (Muller 1999, 2008a, 2008b). Her analyses dwell on the sociological and anthropological context in which the Shembe hymn tradition flourishes. She offers translations, analyses and textual descriptions of hymn-singing, but tends not focus on the music through transcription. Elsabe Kloppers has written extensively on Afrikaans hymnody and psalmody, with particular reference to the compilation of *Die Liedboek van die Kerk* (Kloppers 1999, 2000, 2007). Her analyses explore both texts and tunes. Her musical examples tend to focus on locally composed tunes which emerged through Afrikaaner tradition and which have come to symbolise Afrikaaner identity. However, her aim is not to demonstrate cultural musical mingling as much a flowering and local continuation of the European tradition (Afrikaans musical culture, it could be argued, is based in the western system). Thus, she did not need to show how melodic composition or harmonisation had been affected in the development of Afrikaans hymnic identities. In contrast to both these authors, the following essay, through five comparisons of western hymn tunes and contemporary unaccompanied performances, demonstrates how musical cultures have intersected. Also, it provides a platform for further study in the field of Anglican vernacular hymnody - a field which is almost non-existent at present.

Terminology

Hymn tunes are short compositions intended to accompany strophic metred poetry. In their western form they tend to be in four-part harmony (soprano, alto, tenor and bass) following the so-called “rules” of western functional harmony (as epitomised or idealised in Bach’s Riemenschneider Chorale harmonisations). “Hymn tune” refers to the melody and harmony collectively. Where the term “melody” is used, it refers to the soprano part alone. The five hymn tunes examined in this article are all from the 18th and 19th centuries and represent the apex of the hymn tune tradition as it is found

in the majority of Anglican vernacular hymn books. Hymn tunes of the 20th century are almost entirely non-existent in these vernacular hymnals. The most likely reason for this is that the Anglican vernacular hymn writing tradition in this particular form (metred strophic poems and musical accompaniments) has been largely static (see discussion below).

The terms localisation, inculturation and indigenisation are sometimes used interchangeably, but they have different nuances of meaning. Inculturation and indigenisation imply a return to a “pure” cultural tradition (Hellberg 2010: 20). Localisation, however, has a wider ambit. Here it is taken to mean, “... a process in which participants in one cultural sector, which is more or less dominated by imported cultural elements, bring this sector closer to the surrounding culture” (Hellberg 2010: 19). Furthermore, “Participants in a process of localisation do not look only to the past, but also appropriate new cultural influences, using elements of the local cultural past that still are remembered in combination with them” (Hellberg 2010: 20).

This essay explores the process of localisation of the western harmonic system. The *maskanda* tradition of South African guitar playing is an example of this process. Carol Muller argues there is a correlation between the Zulu bow tradition and the *maskanda* style where the Nguni pentatonic scale (derived from the fundamental tones and overtones of the bow) allows for common western chord progressions, in particular I IV V I, I ii V I, or I IV I6/4 V I (2008a: 115). Yet, as Muller notes, none of these chords contains a 3rd, but only the root and the 5th (2008b: 115). In western functional harmony such an omission would mean that the chords had no quality, i.e. neither major nor minor, rendering them functionally meaningless. However, and this is the crucial part, in *maskanda* the outline of the chord progressions still follows basic western root movement patterns. Traditional Zulu and Xhosa music does not follow these inherent western functional norms. Rather, according to Dargie, Xhosa traditional music tends to oscillate between two major chords, e.g. F major–G major (1982: 9).¹ The point is not that harmony relies on the functionality of each chord (along with the numerous rules which determine which chords would be most suitable in each progression), but only that the melody being sung is accompanied with the correct chord on the bow/guitar. Thus, the chord root movement in *maskanda* music is a localised adoption of something foreign to the local music tradition. It is this type of adaptation which I call a “localised westernism”. The beauty of such localisations is that they completely transfigure the original functionality of the western system. Then a new layer of musical meaning is attached to the harmonisation—that of conforming to traditional norms of the Nguni musical style.

Anglican music in southern Africa

Anglican music studies tend to fall into one of two categories: the cathedral tradition and the parish tradition. The cathedral tradition usually, but not always, focuses on music written for four-part choirs (often boys and men), the organ music which is

¹ The only instance where this occurs in the western harmonic system is between chords IV–V in the major key and V–VI in the minor key.

allied to this and the genres which underpin cathedral services, i.e. *Magnificat* and *Nunc dimittis* canticle sets; anthems; Anglican psalm chants (cf Long 1971). Parish music, on the other hand, involves studies of congregational metrical psalmody and hymnody (cf Temperley 1979). Both musical traditions have flourished throughout the history of worldwide Anglicanism. This study is firmly situated in the parish music genre, analysing the tunes of congregational hymns as they are performed at the College of the Transfiguration.

South Africa also has this two tier system in Anglican music, although the cathedral tradition is relatively small. The parish tradition in this context should really be divided into two categories, because the congregational music of South African Anglican parishes has developed along two completely separate lines. The first is similar to international studies of western hymnody, tracing trends, new hymn writers, hymn topics, and the contemporary music ushered in alongside the Charismatic Movement (Lagerwall 1996). The other strand is quite unique to colonial churches: that is, the translated hymn/metrical psalm texts and their tunes by and large, have been the unchanging backbone of vernacular church music.

The colonial vernacular hymn repertory is unusual in that it has remained almost static for the past one-hundred years. Take the Xhosa Anglican hymn book, *Iculo Lase-Tshetshi Ne-Ngoma* (2007), for example. It was compiled and printed in 1916. Since then it has not been revised except for a few additions in the mid 1970's. In fact, the type setting is still the original 1916 version. While western hymnody has continued to burgeon so that newer theological ideas are reflected more and more often, vernacular hymnody has remained unchanged. It is true that newer versions of the Zulu and Sepedi hymn books have been published in the past twenty years, yet the number of newly composed texts and tunes in these compilations is minimal. This could mean one of a number of things. Firstly, it could indicate that the hymn form (metrical versification with rhyming couplets) is not indicative of local expression and thus it is not necessary to perpetuate it. Indeed, it is not. Local praise poetry does not value western techniques. But, the musical form of a repeated tune is not unfamiliar. African musical norms often prize an ostinato type melodic pattern which gradually develops organically. Secondly, it could indicate that the desire to perpetuate colonial norms is not a priority. In fact, both reasons are related through competing identities. Given this static tradition, though, the hymn singing tradition in traditionally majority black parishes is strong and cherished. Hymns are not despised, they tend to be loved. Yet, composers of new hymns do not appear to emerge from Anglican circles. Furthermore, new choruses are usually borrowed from other denominations rather than composed by Anglicans.

Methodology

The respected scholar Kofi Agawu has lamented the difficulty of publishing one of his own western analyses of African rhythms because of its western "bias" (2003: 163–165). He argues that there is no right or wrong way to analyse African music (2003: 180). In the case of this study, African and western music-styles intersect. The examples

presented below show both the College and western version. Thus, I have felt free to use western analytical tools to compare the texts. This is not to say that alternative analyses may be found, but simply that my own training and background are in western technique. It is also important to note that I am a participant observer in this study. As a past member of staff at the College there will be biases which I do not see. I have tried to negate this by offering my research to students and staff to ensure that what is presented here is as accurate as possible.

The music analysed in this essay was collected over a period of three-and-a-half years from July 2012 to November 2015. During this period each time I heard a hymn with a local harmonisation, I would record it on my cell phone. The following week, I would schedule that same hymn during the weekly hymn rehearsal, asking the precentor (a student) to lead the song while I listened and recorded it on a digital voice recorder. In the following weeks I would try to insert that same hymn again so that I could record it once more at least. In this way, I was able to compare performances of the same hymn and see if there was a consistent “definitive” version. Where this was the case, I would transcribe the tune and harmony for analysis against what appeared in the musical versions of the hymn books the College uses. Over a period of time, the number of transcriptions grew. This paper represents only a few of the recordings I made.

Meaning

Erlmann suggests that any musical analysis requires some kind of discussion of musical meaning (1996: 49). Nzwezi clearly advocates for this position too, saying, “... without taking cognisance of musical intention any analysis or conclusions about traditional musical manifestations would be incomplete as well as unreliable...” (1997: 28). The point Nzwezi makes, though, concerns *traditional* music. This study does not address traditional music in a traditional cultural setting. Given a situation in which no particular cultural group is strongly represented and several racial groups coexist, can a scholar assign meaning to a particular musical event? At COTT western and African ideals of musical meaning necessarily coexist in an uneasy balance, creating negotiated understandings which fluctuate constantly.

Blacking argues that meaning is not solely invested in a culture’s language or music. While language appears to be one of the strongest carriers of cultural meaning, non-verbal expressions such as movement are close contenders too. Blacking makes the point especially in the South African context where, at the time he was conducting his research, the voice of the black majority was severely suppressed due to apartheid. He claims that, in this context, music together with movement acted as the carrier of cultural identity and meaning (Blacking in Byron 1995: 199). Thus, according to Blacking, reinterpreted hymn-tune harmonies and added movement would be a cultural statement invested with intense meaning. In another study he went on to argue that Zionist hymnody was a coming of age of black consciousness, expressing the African need to free itself from western domination (Blacking 1987: 197). But here, he makes the distinction that the *movement* that accompanied the singing, rather than the hymnody

itself, was where meaning was located. Barz continued in Blacking's footsteps in his work on Tanzanian choral music, saying "...[*kwayas*] become sites for the performance of an emergent spirituality and an ongoing culture of disaffection" (Barz, 2003: 17). Here, as in Blacking's findings, disaffection is directly related to western domination and was negated through reinterpreting hymns harmonically and with movement. Hellberg broadens both Blacking and Barz's concepts of meaning beyond racial groups situating it in a Christian setting. He suggests that "Musicians in a Christian church invest their sounds with meanings that relate to Christian spirituality" (Hellberg 2011: 23). Pewa concurs in his study of locally composed songs in South African schools and churches, "...singing and dancing is a demonstration of ... pride and conviction... the level of spiritual upliftment is therefore shown by the enthusiasm" (Pewa 1984: 18). All these scholars make important observations about musical meaning in specific cultural or religious groups, but almost all locate the meaning in singing *and* movement together.

The analyses in this article seek to show only that the harmonic meaning of hymn tunes has changed from its western origins, i.e. the musical culture is in a state of change. How hymns function within Anglican worship is more difficult to pin-point. Concerning music within the context of Anglican spirituality at COTT, there are numerous interpretations and meanings. For students or staff at the College whose identity is largely influenced by western ideals, a hymn may constitute a textual/musical element of a larger liturgical whole ritualised act of adoration. For others, also from a western background but whose worship ideal is more informally based, a hymn/song or set of songs may be an emotional window which leads the singer to a momentary encounter with God. For those from an African worldview, the passionate singing of a hymn may invoke the presence of God, or it may affirm the community ethos of solidarity. One view is explicitly religious, the other embodies a cultural view of the community, in southern Africa often referred to as *Ubuntu*. Thus, I do not offer commentary on the changed meaning of the hymn as an act of praise within the context of worship. I simply offer the observation that harmonic meaning has changed, embodying South African theoretical norms at this present time.

Given the intersection of western and African cultures in hymn tunes, it is tempting to suggest that a hybrid musical culture is evolving. Indeed, hybridity, syncretism or creolisation may all be used as descriptors of what happens at COTT. Certainly Kapchan and Strong seem to suggest that hybridity studies have pioneered a way forward for the study of "non-pure" domains such as COTT (Kapchan and Strong 1999: 240–242). But, Kompridis warns that undue critical normativising of hybridity can undermine the tenets of cultural boundaries which clearly still exist and which can be traversed despite conditions of negotiation (Kompridis 2005: 320–322). Thus, to suggest that hymns which retain western melodies but with reharmonisations are a hybrid musical culture, is perhaps premature. What can be mooted is that a process of negotiation between cultures is taking place. At this point, as the examples below will show, the negotiations seem to ensure that both musical cultures interact equally. Whether this will remain so is uncertain.

College of the Transfiguration

The College of the Transfiguration in Grahamstown (COTT) was the base of the fieldwork which yielded this research. It is an Anglican theological tertiary educational centre which is provisionally accredited by the South African Department of Higher Education. Its main purpose is to prepare students who have been identified as potential candidates for Anglican ministry for ordination and full-time work within the church. The site has been chosen because it is so unusual across the country in its demographic composition, and because it tries to accommodate several styles of Anglican churchmanship, including the extremes of ritualistic Anglo-Catholicism and the informal Evangelical low church tradition. Very few, if any, parishes or cathedrals in the Anglican Church of southern Africa can boast such inclusivity or diversity. And yet, what is interesting is that because of the chapel set-up at COTT, patterns of harmonisation remain fairly constant from year to year despite the turn-over in the student body. Thus, as a centre of research in Anglican music-making, the College offers the researcher a fairly reliable base for monitoring trends throughout the country, particularly in the realm of performance.²

The College offers two streams of study: a diploma (three years) or a bachelor's degree (four years) in theology. It is sponsored by the dioceses of the Anglican Church of southern Africa and, as a result, attracts a student body almost exclusively from that denomination, although self-supporting students from any denomination are permitted to apply. On average the College accommodates roughly sixty-five students every year, all of whom reside on the campus. The student body is extremely diverse, including Xhosa, Zulu, Tswana, Sotho, Pedi, Afrikaans, Swati and English students from South Africa, as well as Portuguese and Arabic students from Mozambique and South Sudan respectively.

The core curriculum of the diploma and degree requires daily attendance at the Anglican chapel on campus. There are two or three services every day, usually a morning Eucharist and an evening office. Ordinarily at the offices two hymns are sung (except when there is a sermon, when an additional one is added): one at the beginning and the other at the end. At the Eucharist there are four or five: an introit, offertory, communion (either one or two hymns) and a recessional. In any given week from Monday to Friday there can be as many as forty-nine hymns. On Sundays the students go to local parishes in Grahamstown and do not meet in the College chapel. The students themselves choose the hymns which will be sung each week. Groups of two or three students are given the duty to select all the hymns for a particular week in the academic year. Thus, everyone gets a chance to have their particular favourites at least once a year. This system also ensures that each language group gets a chance to have their hymnody highlighted. The College has several hymn books which include the British publication *Common Praise*

² It is important to note that a wider sample of examples outside of COTT will substantiate the findings in this essay. At this point, this paper seeks to set a basis from which to do this field work. Given the far flung nature of the Anglican Church of southern Africa, a survey of congregational practice will best be done piecemeal over several years.

(2000) and several local hymn collections: *Sing Together* (1987)(a Methodist multi-lingual hymn compilation which includes seven of South Africa's official languages) and a compilation of hymns which has been assembled by students and the author over the past three years. This collection is unique in that it includes popular hymns with verses in several local languages as well as other seasonal and sacramental vernacular hymns, with roughly equal contributions from each language group. So, for example, each verse of "Abide with me" is in a different language: English, Setswana, isiXhosa, isiZulu and Sesotho. The result is a compendium which offers a choice of two-hundred-and-thirty-nine vernacular hymns and choruses representing the diversity of southern Africa. Of these hymn books, only *Common Praise* includes musical notation of any kind, and in this case, only the melody in western notation. The other hymn collections contain only the words. Thus, the tonic sol-fa versions which are sometimes used in congregations do not feature at the College. The western versions of hymn tunes which are used for analysis in this article do not necessarily come from vernacular tonic sol-fa versions, unless that tune cannot be found elsewhere in western notation (e.g. HOLLEY). Where this is the case, the original tonic sol-fa version is included.

The College has several accompanying instruments for singing. English hymns are accompanied on the piano. Vernacular hymns are usually completely unaccompanied, but occasionally a beat cushion (*upampampa*) delineates a strong rhythmic pattern, and less seldom the *itsimbi* gives a heightening effect. *Upampampa*, a small cushion worn on the hand, creates a think thud-like sound, while the *itsimbi*, anything resonant and metallic ranging from a cow bell to car wheel bearings, cuts through any texture because of its high pitched sound (a bit like an orchestral triangle). The College also has a set of marimbas which are used for the Lumko setting of the Eucharistic texts. One of the hymn tunes in this analysis was accompanied by these marimbas. The players tend to follow the same vocal patterns that the singers do, as will be demonstrated below. Hymn singing tends to be fairly static with no body movements or clapping (there are exceptions, of course). In choruses, though, a *jembe* drum, *upampampa* and *itsimbi* often feature simultaneously and movement is a strong defining feature of performance.

The students receive training in hymn selection for the Anglican tradition at their chapel practices (once a week) and in "Anglican Studies" (second-year diploma course) or "Liturgical Studies" (second-year degree course). They are encouraged to reflect on the "success" of their choice at the end of the week for which they were responsible to see if they have been able to choose hymns which "spoke" to the occasion. The College is different from many urban predominantly black parishes in that spontaneous hymn singing is almost entirely absent from worship. The only time when a hymn or chorus is selected outside of the official list for the week is when the reception of Communion has taken longer than expected and additional music is required. In essence, it is a far more controlled environment than one would normally find in parish settings. Those from different countries, representing cultures outside the normal South African cultural groups, are encouraged to introduce their own hymns and songs.

Most students who attend COTT arrive with no formal musical training, except on rare occasions when they have sung in a choir. During the time of this study, only one student could read tonic sol-fa notation. Other students sang by ear only. Each year a precentor and succentor are appointed. The precentor is chosen by the staff, who look for qualities of leadership and a strong voice—musical training is not a prerequisite. The succentor is elected by the students, with the same criteria in mind. These two leaders simply begin the hymns by singing the melody. If they teach the students a new song, again, only the melody is presented. Usually, though, the students spontaneously add harmonies of their own. Occasionally, after the hymn has begun, the leader may add short phrases above held notes, “bridging the gap” at musically static points. The only cultural influence a song leader could have is perhaps a localised version of the melody, or the pace at which the hymn is sung. Here again, though, College etiquette usually demands a fairly fast pace for hymns which negates the slow pace found in many black parishes which cultivate unaccompanied singing. Since the precentor and succentor sit at the back of the chapel, their influence in the realm of movement is also limited. Usually, as a result, any movement is initiated by students on their own terms. This can vary widely during the performance of a hymn or song. Thus, the overall “product” (melody, harmony and movement together) can only be manipulated by the leader in terms of melody, and perhaps pace.

The analysis below examines several characteristics which are noticeable in the harmonisation patterns at the College: parallel chord movement; “skipping 3rds” and localised westernisms. In the figuration of the examples below, a bracketed chord shows that the chord is implied, but is missing an element which would complete its western definition. For example, a 3-part chord with a “G” in the bass, another “G” an octave above and a “D” in the soprano, in the key of G would be analysed (I) because no “B” is present.

Parallel movement and skipping thirds

Parallel chord movement is a common method for harmonisation at COTT. Usually this technique displays the following characteristics: parallel octaves between the bass and tenor parts with the melody moving in parallel perfect 4ths above; or octaves between the soprano and bass parts with the tenor singing in parallel 5ths above the bass.

“Skipping 3rds” is a well-documented southern African harmonisation technique described by Kubik (1994: 171–175). He shows that melodies are often harmonised both a 3rd above and below the melody (*ibid.*). Usually, this pattern in 3-part hymn singing at COTT manifests as the main melody in the soprano, with the lower third an octave lower in the bass, and the upper third an octave lower in the alto/tenor, i.e. parallel 5ths between the bass and alto/tenor, and parallel 6ths between the tenor and soprano. If there are four parts, the tenors simply double the melody an octave lower, the altos taking the upper 3rd an octave lower.

Figures 1 and 3 display the parallel chord movement described above. In Figure 1, bars 5 and 6, the soprano part deviates slightly from the original melody (*cf* Figure 2, bar 5). In the COTT version, the last beat of bar 5 receives a passing G. Interestingly,

STUTTGART

Metre: 8.7.8.7.

Zulu version of "Earth has many a noble city"

F: iii(6) --- IV(6) --- (V) ----- I ----- I ----- IV (7) (V) ----- I
 or I6/4 (with no root) Localised westernism

(vi) ----- (V) ----- (7) (IV) ii6 vi V 16 IV I IV6 (IV) V 7 I
 Parallel movement Skipping process Localised westernism

Figure 1. STUTTGART as sung at COTT, transcribed by the author. To listen go to CD track 1.

STUTTGART

Metre: 8.7.8.7.

Source: *Hymns Ancient and Modern* (New Standard)

F: V V7 16 I IV V I ----- V6 I IV IV6 V4-3 I

I vi viio4/2 V6 vi ii6 16/4 V 16 IV I 16 V4-3 I
 of vi 9-(8)

Figure 2. STUTTGART as harmonised in *Hymns Ancient and Modern* (1983), hymn 48.

in the harmonisation in Figure 1, the parallel movement in the bass and tenor seem to suggest that the passing G is interpreted as the main harmony note with the A as an accented upper auxiliary. Imagine, just briefly, that the soprano quaver A on the last beat of bar 5 is removed and the tenor B-flat is interpreted as anticipating the next chord, the result is a stream of three parallel octaves and 5ths. As it stands, it appears that there is parallel movement on two levels: initially between all three parts; then between the soprano and tenor (See Figure 1 last beat of bar 5 and first beat of bar 6). However, if the interpretation above about the soprano accented upper auxiliary and the tenor anticipatory B-flat is correct, then the entire sequence is parallel movement.

Figure 3 has two separate examples of parallel movement: one between two voices only; the other between all three voices. From the beginning of bar 5 to the end of bar 9 there is a clear example of parallel harmonisation a 6th between the soprano and tenor parts. The only deviation is the tenor E-flat in bar 6, which seems to be an accommodation of the underlying harmony (chord I6). The parallel 6ths resume again in bar 7. In fact, except for some minor accommodations for harmonic movement, the

ST PHILIP
Metre: 7.7.7.
Kyrie in isiXhosa
Original key : E-flat

Localised westernism

E-flat: I ----- (V) iii ii V (7) I

5 Parallel melodic movement

I IV6 I6 ----- IV V IV6 I

9 Parallel movement Localised westernism

I V6 IV6 iii6 ii6 V I

Figure 3. ST PHILIP as sung at COTT, transcribed by the author.

tenor part almost always follows the contour of the soprano part. The bass part is largely independent but on occasion it too conforms to the overall contour of the melody. See, for example, the parallel movement between soprano, tenor and bass in Figure 3 bar 10.

ST PHILIP

Metre: 7.7.7.

Source: The English Hymnal, appendix 10

E-flat: I vi V I IV 16/4 V7 I I IV6 V 16

IV 16 V7 I I V6 IV6 16 ii6/5 V I

Figure 4. ST PHILIP as harmonised in the *English Hymnal* (1906), appendix 10.

Skipping 3rds appear in most harmonisations at COTT. An excellent example of this is HOLLEY (see Figure 5). Halfway through bar 6 and all the way through bar 7 is a stream of them. Notice the addition of the D-flat in the tenor part, creating a diminished chord. Diminished chords appearing in a progression of skipping 3rds is quite normal—they appear naturally when vii° of the tonic key is approached in parallel motion using this technique—but, they are not as common as chromatic chords, i.e. with the addition of an accidental. There are two other shorter examples of skipping 3rds in HOLLEY. The first is towards the end of bar 3 and the beginning of bar 4. As in ST PHILIP above, the tenor deviates slightly with the E-flat where one would expect a D. A similar phenomenon appears on the last beat of bar 11 where the tenor jumps to an E-flat instead of the expected C. In both cases the E-flat is followed by a jump down to B-flat which leads to a “call” (in brackets) pre-empting the next phrase. It is not unusual for call-and-response techniques to be inserted within western tunes in order to localise them (Bethke forthcoming). This appears to be such a case. The other important example of skipping 3rds is in bar 13 and bar 14. Here, again, we encounter the diminished chord as before. Compare it to the original harmonisation (figure 6). Parallel 5ths are not normally allowed in western functional harmony, with one exception: a perfect 5th may be followed by a diminished 5th as long as it resolves

HOLLEY

Metre: LM (8.8.8.8.)

Original isiXhosa hymn (Nkos' imand' indlela yakho) by Annie Bangela

Original key: G major

Nkos' im - and' in - dle - la - ya ko

E-flat: I V I I ----- (V) ii I6 I

5 Kwa - bo ba - yi - fu - me - ne - yo,

(I) ----- I ----- viio ----- ii ----- I V
of IV Parallel skipping 3rds

9 Ngo - ko - ku - ba i - no - vu - yo,

I (V 7) vi V 7 I ii iii IV V
Parallel skipping 3rds

13 I - no - sin - dis' o - lu - ku - lu.

I viio ii ii6 vi V 7 I
of IV Parallel skipping 3rds

Figure 5. HOLLEY as sung at COTT, transcribed by the author. To listen go to CD track 2.

correctly (as it does). Perhaps it is this diminished chord in the original harmonisation which prompted the D-flat within the localised version?³

³ It must be noted the “original” harmonisation of HOLLEY was never played on the piano at COTT. The inclusion of the D-flat may be an oral residue which originated in a place where the “original” parts were learnt at some stage.

238 8888 HOLLEY—
G. Hows, 1835.

Doh = E \flat .

m	:— :re :m :d :— :m :— :r :m :f :s :m :— :— :—
d	:— :d :d :d :— :d :— :t ₁ :d :r :t ₁ :d :— :— :—
s	:— :fe :s :m :— :s :— :s :— :s :— :s :— :— :—
d	:— :d :d :d :— :d :— :s :— :s ₁ :— :d :— :— :—
s	:— :fe :s :m :— :m :s :s :f :f :m :r :— :— :—
d	:— :d :d :d :— :d :m :m :r :r :d :t ₁ :— :— :—
m	:— :re :m :s :— :s :— :s :— :s :— :s :— :— :—
d	:— :d :d :d :— :d :— :t ₁ :— :d :— :s ₁ :— :— :—
m	:— :r :r :d :— :r :— :m :f :s :l :r :— :— :—
d	:— :t ₁ :t ₁ :l ₁ :— :t ₁ :— :d :t ₁ :d :— :d :— :t ₁ :—
s	:— :s :f .m :— :s :— :s :f :m :l :s :— :— :—
d	:— :s ₁ :se ₁ :l ₁ :— :s ₁ :— :d :r :m :f :s :— :— :—
m	:— :s :s :f :— :— :r :d :— :t ₁ :— :d :— :— :— d : d
d	:— :d :d :d :— :— :l ₁ :s ₁ :— :s ₁ :— :s ₁ :— :— :— l ₁ : s ₁
s	:— :ta :ta :l :— :— :f :m :— :f :r :m :— :— :— f : m
d	:— :m :m :f :— :— :f ₁ :s ₁ :— :s ₁ :— :d :— :— :— f ₁ : d

Figure 7. HOLLEY in tonic sol-fa from *Iculo Lase-Tshetshi Ne-Ngoma* (2007), hymn 238.

harmonise an entire phrase. The striking occurrence, at least to me, is the dramatic leap in all the voice of a melodic minor 7th from the end of bar 2 (10) to bar 3 (11). The tenor part continues its trailing of the soprano part between bars 5–8 while the bass becomes more independent. Again we encounter the tenor part unexpectedly leaping too high to an E where a D would have been expected. In this case it seems the best explanation is to ensure that the following note is a D so as to arrive on the “correct” cadence note while maintaining the melodic skipping contour.

Like NOTTINGHAM, SPANISH CHANT’s opening tonality is clouded somewhat by the skipping 3rd process. Here vi is also the result of a tonic melodic starting note. Also like NOTTINGHAM, this tune has numerous extended examples of skipping 3rds. The most interesting is bar 3 (11), where a natural vii^o appears. In fact, the melody itself has been altered somewhat (see Figure 10 for the “original”). Quavers A (beat 1) and B (beat 3) have been added as passing notes. The resulting chord stream could be analysed as I–vii^o–vi–ii–I.

NOTTINGHAM

Metre: 8.6.8.6.

isiZulu version of "Take my life, and let it be"

Original key: G

G: $\underline{vi \text{-----} V \text{ ii6 iii ii ii6/4 I \text{-----}}}$ (I) I $\underline{I (IV) \text{ ii6 I6/4 vi (V)}}$
 Parallel chords Localised westernism

G: $\underline{vi \text{-----} V IV \text{ iii ii \text{-----} I \text{-----}}}$ (I) I $\underline{ii9-8 \text{ I6/4 V I}}$
 Parallel skipping thirds 6

Figure 8. NOTTINGHAM as sung at COTT, transcribed by the author. To listen go to CD tracks 3 and 4.

NOTTINGHAM

Metre: 7.7.7.7.

Source: *Difela tsa Kereke* (Sepedi Anglican Hymn Book), hymn 280

G: I ----- V ----- V7 ----- I I ii4-3 viio I ----- V

I ----- V (7) ----- V7 ----- I I viio7 ii ii6 I6/4 V7 I
 of ii

Figure 9. NOTTINGHAM as harmonised in tonic sol-fa in *Difela Tsa Kereke* (2013), hymn 280 (transcribed into staff notation by the author).

KEY G. [7.7.7.7.] J. C. W. A. Mozart, 1756-91

$\left\{ \begin{array}{l} \underline{d} \text{ :- } :d \quad \quad t_1 \text{ :- } :s_1 \quad \quad \underline{f} \text{ :- } :f \quad \quad m \text{ :- } :- \quad \quad \underline{s} \text{ :- } :m \quad \quad \underline{s} \text{ :- } :f \quad \quad r \end{array} \right\}$	$\left\{ \begin{array}{l} s_1 \text{ :- } :s_1 \quad \quad s_1 \text{ :- } :s_1 \quad \quad \underline{t_1} \text{ :- } :r \quad \quad \underline{t_1} \quad \quad d \text{ :- } :- \quad \quad \underline{d} \text{ :- } :d \quad \quad \underline{l_1} \text{ :- } :s_1 \end{array} \right\}$	$\left\{ \begin{array}{l} m \text{ :- } :s \quad \quad r \text{ :- } :t_1 \quad \quad r \text{ :- } :s \quad \quad s \text{ :- } :- \quad \quad m \text{ :- } :s \quad \quad s \quad \quad r \text{ :- } :f \end{array} \right\}$	$\left\{ \begin{array}{l} \underline{d} \text{ :- } :m \quad \quad \underline{d} \quad \quad s_1 \text{ :- } :s_1 \quad \quad \underline{s_1} \text{ :- } :t_1 \quad \quad s_1 \quad \quad d \text{ :- } :- \quad \quad \underline{d} \text{ :- } :m \quad \quad \underline{d} \quad \quad r \text{ :- } :t_1 \end{array} \right\}$
$\left\{ \begin{array}{l} \underline{d} \text{ :- } :m.r \quad \quad r \text{ :- } :- \quad \quad \underline{d} \text{ :- } :d \quad \quad \underline{t_1} \text{ :- } :l_1 \quad \quad s_1 \quad \quad \underline{f} \text{ :- } :f \end{array} \right\}$	$\left\{ \begin{array}{l} s_1 \text{ :- } :d \quad \quad t_1 \text{ :- } :- \quad \quad s_1 \text{ :- } :s_1 \quad \quad \underline{f_1} \text{ :- } :m_1 \quad \quad r_1 \quad \quad \underline{t_1} \text{ :- } :r \quad \quad \underline{t_1} \end{array} \right\}$	$\left\{ \begin{array}{l} m \text{ :- } :s \quad \quad s \quad \quad s \text{ :- } :- \quad \quad m \text{ :- } :s \quad \quad m \quad \quad r \text{ :- } :d \quad \quad t_1 \quad \quad r \text{ :- } :s \end{array} \right\}$	$\left\{ \begin{array}{l} \underline{d} \text{ :- } :m \quad \quad \underline{d} \quad \quad s_1 \text{ :- } :- \quad \quad \underline{d} \text{ :- } :m \quad \quad \underline{d} \quad \quad s \text{ :- } :s_1 \quad \quad s_1 \text{ :- } :t_1 \quad \quad s_1 \end{array} \right\}$
$\left\{ \begin{array}{l} m \text{ :- } :- \quad \quad s \text{ :- } :m \quad \quad r \text{ :- } :f \quad \quad l \quad \quad d \text{ :- } :m.r \quad \quad d \text{ :- } :- \quad \quad \underline{d} \text{ :- } :d \end{array} \right\}$	$\left\{ \begin{array}{l} \underline{d} \text{ :- } :- \quad \quad \underline{d} \text{ :- } :ta_1 \quad \quad \underline{l_1} \text{ :- } :l_1 \quad \quad s_1 \text{ :- } :t_1 \quad \quad d \text{ :- } :- \quad \quad \underline{l_1} \text{ :- } :s_1 \end{array} \right\}$	$\left\{ \begin{array}{l} s \text{ :- } :- \quad \quad m \text{ :- } :m \quad \quad f \text{ :- } :r \quad \quad m \text{ :- } :f \quad \quad m \text{ :- } :- \quad \quad f \text{ :- } :m \end{array} \right\}$	$\left\{ \begin{array}{l} \underline{d} \text{ :- } :- \quad \quad \underline{d} \text{ :- } :de \quad \quad r \text{ :- } :f_1 \quad \quad s_1 \text{ :- } :s_1 \quad \quad d_1 \text{ :- } :- \quad \quad \underline{f_1} \text{ :- } :d_1 \end{array} \right\}$

Figure 10. NOTTINGHAM in tonic sol-fa from *Difela Tša Kereke* (2013), hymn 280.

The pervasive nature of skipping 3rds and parallel movement in NOTTINGHAM and SPANISH CHANT may be attributed to their general downward melodic contours (note that the other melodies analysed in this essay have extensive upward movement). Melodies in southern African music tend to start fairly high and then move downward (Dargie, 1988: 75). A western tune which has this same characteristic could theoretically be more easily localised within the local harmonic system.

As a side note, four of the tunes discussed in this article have slightly altered melodies. The oral nature of transmission of music means that slight changes occur quite frequently. Also, to aid memory, it seems that melodies are often smoothed out (a bit like rhyming is used as to jog the memory in poetry). An example of this is NOTTINGHAM (Figure 8) where the downward leaps are sometimes filled in (bar 2 and 10, beat 2). It is highly likely that the filling in of leaps has occurred through oral transmission. Also evident is a tendency to smooth out chromaticisms such as lower chromatic auxiliaries. HOLLEY is an example of this. See bar 1, where the F-sharp in figure 6 has been flattened in figure 5. Bar 5 is another example, this time an A-natural has been sharpened to a B-flat (compare Figures 5 and 6). Given that the scales in southern Africa tend not to include semitones (except for the Zulus in KwaZulu Natal), the smoothing out of chromaticisms is probably a natural local rereading of meaning, where chromatic notes do not necessarily register in theoretical systems.

Localised westernisms

I have defined localised westernisms above. In some way or another they are present in all the examples discussed above. The most common is cadences where one of the

SPANISH CHANT

Metre: 7.7.7.7.7.7.

Setswana version of "Christ, whose glory fills the skies"

Original key: E major

Skipping 3rd Parallel skipping 3rds Localised westernism

Kre - ste yo ga - la - le - lang. I - po - na - tse ma - hu - beng;

Phu - nya ma - ru ka ma - rang. O ntlha-be - le mo 'fi - fing;

O li - se - di bo - ši - gong Le na Le - na - le - di mo - mo - song.

G: vi----- IV IV6 iii I viio vi ii I ii6 vi V I

I----- V I ii vi6 V I----- V I ii vi6 (V 7)

Parallel skipping 3rds Parallel skipping 3rds

vi----- IV viio6/4 I6/4 I viio vi ii I ii6 vi V I

Figure 11. SPANISH CHANT as sung at COTT, transcribed by the author. To listen go to CD track 5.

chords is missing a 3rd. See, for example, ST PHILIP the final cadence where V is missing a D. There are slightly more complex variations on this. Take, for example, NOTTINGHAM where the apparent progression is IV–ii–I6/4–V (bars 6–8). This is not unusual in western harmony, yet, in this case, IV has neither 3rd nor 5th (indeed, it could be ii without a root!) and V (the destination of the cadence) is missing a 3rd. The parallel movement of the tenor (following the soprano part) clouds the harmony somewhat with the E in bar 7. As noted above, it seems to be an accommodation of the singers to ensure that the final note is a D while still moving in parallel motion. I would argue that the C's in the bass part in bar 6 are in fact a localised westernism on their own. Given the extensive skipping 3rd patterns in the first and third phrases of the tune, one expects the same to occur in the second phrase. Indeed, the tenor seems to want to continue this movement. The bass, by leaping to C in bar 6, implies a western-like bass-line (ii6–I6/4–V) which then appears in a more western incarnation in bar 14.

SPANISH CHANT

Metre: 7.7.7.7.7.7.

Source: *Difela Tsa Kereke*, hymn 78

G: Unison

I I6 IV ii6 I6/4 V I

I V6 I viio6 I V I V(4/2) I6 V4/3 I V

I viio6 I6 IV IV6 V I I6 IV ii6 I6/4 V7 I

Figure 12. SPANISH CHANT as harmonised in tonic sol-fa in *Difela Tsa Kereke* (2013), hymn 78 (transcription by the author).

Another trend emerges in two of the tunes—a characteristic cadential gesture, viz. vi-V-I (where vi-V is in parallel skipping 3rd movement). In western harmony, root movement of a descending second is among the weakest progressions and is usually avoided. However, given that southern African music tends to favour downward melodic (and thus harmonic) movement, it is no surprise that this progression is popular. This particular gesture is present in SPANISH CHANT (bars 4 and 12) and HOLLEY (bars 16–17).

Other points of interest

Readers may have noticed that the metre of NOTTINGHAM changes from figures 8 to 9. Figure 9 (the original tune) appears to have been designed to accommodate four lines with seven feet. Figure 8, on the other hand, while carrying the same text (but now translated into isiZulu) accommodates four lines with eight feet and six feet alternately. Thus, an added note in bars 4 and 12 is necessary, and an extra melisma is required in

78

SPANISH CHANT. *Anon.*

KEY G.

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

Figure 13. SPANISH CHANT in tonic sol-fa from *Difela Tsa Kereke* (2013), hymn 78.

bars 7 and 15. “8.6.8.6.” is a common enough metre. In fact, it is so common, that it is called “Common Metre”. Thus it would seem that these words could have been carried by numerous other tunes. Nonetheless, since “Take my life, and let it be” is so closely linked with this tune in southern Africa, it seems that singers prefer to adapt the tune for the vernacular words. It should be noted that NOTTINGAM does not appear in the Zulu hymn book with these words, but only in the Sepedi hymnal.

SPANISH CHANT is another interesting tune. It goes by several different names, MADRID, SPANISH HYMN and SPANISH SONG being three of them. In some versions the tune repeats the first four bars creating the metre “6.6.6.6.D.”, e.g. “Come, Christians, join to sing” in the *United Methodist Hymnal*. In Figures 11 and 12, the metre is “7.7.7.7.7.7.” where the melismas are simply eliminated to accommodate the extra feet. SPANISH CHANT appears in the Sepedi and Setswana hymnals, but seems to be well known by many people from across the country. ST PHILIP is used with words of the liturgical text *Kyrie eleison* in several vernacular languages including isiXhosa, isiZulu, Setswana and Sesotho. It is often accompanied by marimbas where the instrumentalists tend to follow the vocal parts.

Conclusion

This essay, through a number of examples, has sought to prove that significant transformation has occurred through hymn singing at the College of the Transfiguration. This study does not examine the texts of the hymns (where it could be argued that the translation from English to the vernacular languages is transformation), but it

explores the musical level of cultural interaction where local music-making norms have characterised the harmonisations of western melodies. Thus, while the melodies remain largely intact (and recognisable by anyone conversant in Anglican hymnody), the harmonies have undergone such radical change so as to put them into a cultural “no-man’s land” of ideological exchange and negotiation.

Three related features of localisation have been demonstrated: parallel harmonic movement; skipping 3rds and localised westernisms. The first two techniques show explicitly that western functional harmony has been abandoned in favour parallel movement in sympathy with the melody. Harmonisation is characterised mainly by the skipping 3rd technique where streams of parallel movement can last for several bars. Of particular interest is the sustained parallel movement when the melodic contours start high and gradually descend (as local southern African melodies usually do). In such examples, the tonality can be clouded especially if the opening note is the tonic. In such cases the harmonisation switches from a tonic chord in the western version to a sub-mediant chord in the local version, i.e. major to minor. The third feature is more subtle in its demonstration of localisation. While it retains the outlines of western harmonic practice (often a bass-line which suggests a formulaic stock progression), it dispenses with the functional norms and instead embraces a local interpretation of the progression. The result is chords without 3rds, which renders them meaningless in western harmony, but completely acceptable within the local harmonic system. Two other minor points are worth mentioning. Firstly, the chords which appear regularly in the reharmonisations tend to be primary chords, with occasional secondary chords. Secondary dominants do not feature regularly, and when they do tend to be vii^o of a primary chord which do not resolve according to western rules, but rather follow parallel movement according to the melody. Secondly, the harmonic rhythm of the tunes is usually simplified and slower than the western prototypes.

Concerning musical meaning, at this stage all that can be determined is that a harmonic transaction between two musical cultures is taking place. While the melodic norms of western composition tend to remain intact, the harmonic structure changes radically to represent local norms. The overall meaning of a given tune, then, is not located in one particular tradition, and since the College congregation represents such a diverse collective of South African cultures, a definitive understanding of meaning is not possible. The variety of movement within the congregation while the hymns are sung suggests that the theological or spiritual meaning varies greatly within the group. Such positive and hospitable cultural interaction allows for western musical texts to be valued, but in an ethos of cultural flux.

References

Agawu, Kofi

2003

Representing African Music: Postcolonial Notes, Queries, Positions. New York: Routledge.

Anglican Church of Southern Africa

- 1995 *Amaculo Esheshi*. Johannesburg: HarperCollins.
 2007 *Iculo Lase-Tshetshi Ne-Ngoma*. Johannesburg: Harper Collins.
 2013 *Difela Tsa Kereke Le Dikopelo Tsa Tsona*. Johannesburg: Harper Collins.

Barz, Gregory F.

- 2003 *Performing Religion: Negotiating Past and Present in Kwaya Music of Tanzania*. Amsterdam: Editions Rodopi.

Bethke, Andrew-John

- Forthcoming "Signs of Localisation in South African Anglican Church Music." In *Locating Christian Congregational Music: Indigeneity, Cosmopolitanism and Diversity*, M. Ingalls, M. Reigersberg and Z. Serinian, eds. Farnham: Ashgate.

Blacking, John

- 1987 "Intention and Change in the Performance of European Hymns in Some South African Churches." *Miscellanea Musicologica* 12: 193–200.
 1995 "The Music of Politics." In *Music, Culture, and Experience: Selected Papers of John Blacking*, R. Byron, ed. 198–222. Chicago: University of Chicago Press.

Dargie, Dave

- 1982 "The Music of Ntsikana." *South African Journal of Musicology* 2: 7–27.
 1988 *Xhosa Music: Its Techniques and Instruments, with a Collection of Songs*. Cape Town: David Philip.

Ekwumeme, Lazarus Nnanyelu

- 1973/4 "African Music in Christian Liturgy: The Igbo Experiment." *African Music* 5(3): 12–33.

Erlmann, Veit

- 1996 *Nightsong: Performance, Power and Practice in South Africa*. Chicago: University of Chicago Press.

Hellberg, Jan

- 2010 "To Worship God in Our Way: Disaffection and Localisation in the Music Culture of the Evangelical Lutheran Church in Namibia." *Journal of the Musical Arts in Africa* 7(1): 17–50.

Hymns Ancient and Modern (New Standard)

- 1983 London: Hymns Ancient and Modern Limited.

Kapchan, Deborah A. and Pauline Turner Strong

- 1999 "Theorizing the Hybrid." *The Journal of American Folklore* 112 (445): 239–253.

Kidula, Jean Ngoya

- 2013 *Music in Kenyan Christianity: Logooli Religious Song*. Bloomington and Indianapolis: Indiana University Press.

Kloppers, Elsabé

- 1999 "Kerkmusiek—'n Beskeie bydrae?" *Twintigste Eeu Hervormde Teologie*, D. J. C. van Wyk, ed., 286–300. Pretoria: Sentik.
- 2000 "'n Nuwe Psalmomdigting in Afrikaans: Uitgangspunte, Beleid, Problem." *HTS Theological Studies* 56 (1): 192–204.
- 2007 "The Hymnic Identities of the Afrikaaner." In *Music and Identity: Transformation and Negotiation*, E. Akrofi, M. Smit and S. Thorsén, eds., 181–196. Stellenbosch: Sun Press.

Kompridis, Nikolas

- 2005 "Normativizing Hybridity/Neutralizing Culture." *Political Theory* 33(3): 318–343.

Kubik, Gerhard

- 1994 *Theory of African Music (Volume One)*. Chicago: University of Chicago Press.

Lagerwall, Renée

- 1996 *Contemporary Attitudes Towards Music in South African Protestant Churches*. Master of Musicology Dissertation: UNISA.

Long, Kenneth R.

- 1971 *The Music of the English Church*. London: Hodder and Stoughton.

Methodist Church of Southern Africa

- 1987 *Sing Together*. Cape Town: Methodist Publishing House.

Muller, Carol A.

- 1999 *Rituals of Fertility and the Sacrifice of Desire: Nazarite Women's Performance in South Africa*. Chicago: Chicago University Press.
- 2008a *Music in South Africa* (2nd ed.). New York: Routledge.

Muller, Carol, ed.

- 2008b *The Hymns of the Nazareth. Composed by Isaiah and Galilee Shembe*. Pietermaritzburg: University of Natal Press.

No author

- 2000 *Common Praise*. London: Canterbury Press

No author

- 1906 *The English Hymnal*. London: Oxford University Press.

Nzewi, Meki

- 1997 *African Music: Theoretical Content and Creative Continuum*. Olderhausen: Institut für Didaktik populärer Musik.

Olwage, Grant

- 2006 "John Knox Bokwe, Colonial Composer: Tales about Race and Music." *Journal of the Royal Musical Association* 131 (1): 1–37.

Pewa, Elliot Sagila

- 1984 "The Chorus"—A Re-Africanisation of Hymn Singing in Schools and Churches. Bachelor of Art Honours Thesis: University of Natal.

Scott, Joyce

2009 *Moving into African Music*, Cape Town: Pretext.

Temperley, Nicholas

1979 *The Music of the English Parish Church (Volume One)*. London: Cambridge University Press.

United Methodist Hymnal

1989 Nashville: United Methodist Publishing House.

Wells, Robin E.

1994 *An Introduction to the Music of the Basotho*. Morija: Morija Museum and Archives.

Wood, Peter and Emma Wild-Wood

2004 "One Day We Will Sing in God's Home: Hymns and Songs Sung in the Anglican Church in North-East Congo (DRC)." *Journal of Religion in Africa* 34(1-2): 145-176.