



University of Venda

**IMPLICATIONS OF AFRICAN PIANISM ON THE ARRANGEMENT
AND ORCHESTRATION OF MMINO**

by

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DECLARATION

I, **Magalane T. Phoshoko**, hereby declare that the thesis for the Doctor of Philosophy degree at the University of Venda, hereby submitted by me, has not been submitted for a degree at this or any other university, and that it is my own work in design and execution and that all reference contained therein has been duly acknowledged.

Sign:  _____ Date: 15 August 2024

DEDICATION

to my family

Bagešu le moloko wa gešu ka moka,

Balepye, Ditlou - ba ga Thema

Dikolobe, ba ga Phoshoko

Dikolobe, ba ga Mmamabolo le

MaaAfrika ka bophara khutlong tše nne tša lefase

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ABSTRACT

African songs generally find their origins in social, cultural, and political interactions, primarily stemming from community-centric activities. Communal and social engagements deeply influence the shaping and preservation of African knowledge, cultural traditions, artistic expressions, and songs. Additionally, systematic cultural codes play a significant role in shaping performance styles, song structures, and the usage of musical instruments. As a result, songs become a repository of cultural identity, reflecting an artistic sense of logic and embodying cultural lore, ethos, and ways of understanding. The dissemination of indigenous knowledge predominantly relies on oral tradition and systems, which align with African societies' natural modes of knowledge transmission. Traditional songs persist in an oral context, playing a crucial socio-cultural role. Despite the challenges of colonialism, imperialism, and urbanisation, these songs have resiliently resisted modern Eurocentric cultural influences. Reading and writing have become integral to knowledge storage, exchange, and development in the contemporary landscape. This study's main research question is: "How can African pianism influence the transcription, arrangement, and orchestration of mmino (indigenous African music) to incorporate non-indigenous instruments while preserving traditional performative techniques?" The study aims to achieve three primary goals: firstly, the development of a systematic method for transcribing, notating, arranging, and orchestrating indigenous music; secondly, the incorporation of non-indigenous African instruments; and thirdly, the arrangement of music for the piano as a principal instrument in the ensemble while maintaining an indigenised performative technique (Africanism). These approaches underscore the symbiotic relationship between orality and literacy. Utilising a practice-led methodology, defined as an approach rooted in or centred around where the practice itself is the focal point of the investigation, this study presents an African children's game song for adaptation, notation (creation of music scores), and a studio-recorded performance. The sections encompass rhythm, brass, woodwinds, strings, and percussion. Consequently, the study provides music scores and audio files for further analysis and theorisation, serving as a blueprint for the future adaptation, transcription, and notation of Indigenous African songs for modern instruments.

Key words: Cultural identity, Oral tradition, Indigenous African music, Africanism, Transcription, Community-centric cultural identity.

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1 Chapter One: Introduction of the Study

1.1 INTRODUCTION

The title "Implications of African Pianism on the Arrangement and Orchestration of Mmino" delves into the intricacies of the creative process and essential skills required for transcribing and arranging indigenous African songs. This approach introduces a novel dimension to traditional African musical traditions, initially by incorporating non-indigenous African instruments and subsequently by adapting African melodies to instruments from other cultures.

Indigenous African and traditional musical practices predominantly rely on vocals and musical instruments native to the African continent. Each African cultural group boasts diverse musical instruments specific to their traditions. Concurrently, Western musical instruments have been introduced to Africa and are now widely used in contemporary music settings, including concerts and educational contexts. Consequently, this study examines the feasibility of transcribing, arranging, and orchestrating indigenous songs using modern musical instruments.

The primary objective of this project is to generate notated music presented as scores intended for performance by a large ensemble or orchestra using various instruments. This undertaking raises several crucial questions: What does arranging music involve? How does creativity play a role in this process? Can knowledge be gained through these transformative processes?

This research delves explicitly into the game-songs of indigenous African children within the Basotho ba Lebowa (Basotho from the north) community. The selected song is part of a diverse collection of children's game songs originating in Kgatla, GaMamabolo, and the surrounding regions. Kgatla is located in the eastern part of Limpopo Province, under the custodianship of Kgosi (king) Mamabolo in South Africa. The residents of this area play a crucial role in preserving the cultural values, customs, traditions, and norms of the Sesotho ba Lebowa. Collectively, they form a community or nation known as the Basotho ba Lebowa, also referred to as the Bapedi.

This introduction summarises the study by presenting three key concepts: African Pianism, instrumentation and orchestration, and mmino. Subsequently, the discussion will encompass background information, a concise exploration of the problem statement, the study's objectives, the underlying rationale, a review of pertinent literature, acknowledgements of study limitations, a chapter-wise outline, and a concluding statement.

1.2 African Pianism

African Pianism encapsulates a multifaceted musical approach, embodying distinct elements of African music within piano performance. It encompasses three main aspects: first, it emphasises stylistic features and idioms inherent in African traditional music. Secondly, it involves composing for the piano by incorporating the dominant characteristics of African traditional music. Lastly, it encompasses a performance style that authentically replicates indigenous African music's melorhythmic, rhythmic, polyrhythmic, and cross-rhythmic qualities. This intricate musical concept emerged from scholarly discussions, defining a novel phenomenon in musicology.

What sets African Pianism apart from other piano styles, notably within Western art music, is its fusion of indigenous African elements. These include polyrhythms, percussive nuances, and repetitive melodic and harmonic motifs seamlessly integrated with Western musical traditions. Oluranti (2012: 1) further delineates that African Pianism employs piano techniques that symbolically represent the textures of traditional African music. It adeptly captures African musical traditions' rhythmic and textural essence, all without traditional instruments. The piano resembles indigenous African instruments like mbira dzaVadzimu, drumming, marimba, bells, and more, echoing their percussive, technical, and stylistic qualities. African Pianism is a distinctive and vibrant piano style that sets itself apart from other traditions, especially those within Western art music, due to its unique fusion of indigenous African elements. This fusion is not merely a juxtaposition of styles; it represents a harmonious blend of rich cultural heritage with the technical finesse of piano playing. It embodies a harmonious coexistence of traditions, creating a musical language that resonates with audiences worldwide and inviting them to embark on a captivating and culturally enriching musical journey.

1.3 Arrangement and Orchestration

It is crucial to define music arrangement and orchestration, as they are often used interchangeably but serve distinct roles in music, forming the foundation of this study. Music arrangement involves reworking a piece to fit a specific style, ensemble, or purpose by making decisions about instrumentation, harmony, rhythm, and structure. Key aspects include instrumentation, harmony, rhythm, form, style, and orchestration. Music orchestration assigns the musical elements of a composition to different instruments or sections of an ensemble, shaping the piece's overall texture, color, and dynamics. Key aspects include instrument selection, balance and blend, timbre and texture, range, dynamics and articulation, creative interpretation, technical considerations, voicing, and doubling.

Orchestration is the skill of tailoring a musical composition to suit a particular ensemble. It involves the meticulous assembly and seamless integration of diverse musical instruments, resulting in a unified and harmonious auditory experience. Fundamentally, orchestration centres on determining which instruments to include and the specific roles each instrument will play within a given musical piece. As elucidated by Berndt & Theisel, (2008), orchestration is the deliberate use of instrumentation to heighten or soften the contrasts between different music sections, emphasising mood, musical dynamics, or overall character. In simpler terms, an orchestrator envisions a musical composition or a song and then proceeds to arrange and notate it for specific musical instruments, intending to be performed by an ensemble.

The process of orchestration encompasses the adaptation and reinterpretation of original musical work, achieved through a variety of musical generation techniques, including transcriptions and orchestrations, as outlined by (Wang et al., 2020). The music that resonates most with us often relies on the unique qualities of various instruments to evoke specific perceptual and emotional responses, qualities that composers refine over time. Collaborating with an orchestra, the composer orchestrates the individual parts, ensuring they blend harmoniously to create a unified musical composition. Song selection may draw from an existing repertoire or consist of newly composed pieces. The art of orchestration entails the adept combination and

arrangement of musical instruments, voices, and other sonic elements to craft a harmonious and expressive musical tapestry.

When dealing with an existing song, the process involves refining the melody, adjusting the harmony or re-harmonising, modifying the structure and chord progression, and potentially expanding or reducing the overall structure and texture. A newly composed song represents a fresh start in terms of melodic, rhythmic, harmonic, and structural elements. Subsequently, an arrangement process is undertaken for the selected instruments. As per Vincens (2009:12), an arrangement is characterized as modifying a musical composition, typically intended for a different medium than the original. Typically, instruments fall into four categories: woodwinds, brass (trumpets, trombones, French horn, tuba), strings, and rhythm (piano, guitar, drums, and percussion).

The process of arranging or orchestrating a song encompasses numerous intricate aspects. These include the allocation of solo lead roles to different musical instruments and the blending of these instruments to fulfil specific textural requirements. It demands a creative aptitude for expanding musical ideas and melodic layers by crafting sub-melodies that enhance musical richness. It also involves shaping or reshaping the song's structure, where the length can be extended or condensed to achieve the desired outcome. Furthermore, it entails painting the song's texture by employing various musical instruments to attain a cohesive tonal quality, all while defining the roles of individual instruments or sections within the composition. Vincens (2009: 12) states, "In popular music, commercial or jazz-related contexts, arrangements often begin as simple melodic-harmonic sketches and grow in complexity through reharmonization". Fundamentally, arranging and orchestration provide the canvas and the liberty to craft and re-craft a musical piece, aligning it with one's musical imagination and preferences.

1.4 Instrumentation

Instrumentation involves the utilisation of diverse musical instruments to attain the desired tonal and timbral qualities. It encompasses considerations such as maintaining dynamic balance, creating timbral contrasts or similarities, articulation, employing various pitch registers, and utilising instrumental playing techniques

(Berndt & Theisel, 2008). In addition, instrumentation refers to the specific types of musical instruments employed within an arrangement. Depending on the context, this term can pertain to a musical piece's composition and performance. Throughout history, humans have been composing songs and making music.

Various musical instruments play pivotal roles in different types of musical ensembles. Diverse communities worldwide have crafted unique musical instruments to satisfy their cultural, social, and musical requirements. Each musical instrument possesses its characteristic tone or quality, known as timbre. Timbre distinguishes one musical sound from another, lending it its unique identity. Sound quality primarily constitutes a psychoacoustic attribute that can be assessed both subjectively and objectively. Even when two instruments produce the same note at the same volume, they can exhibit different timbres.

Timbre combines continuous dimensions and discrete features to which listeners are differentially sensitive. Often, the constant dimensions have quantifiable acoustic correlates (Mcadams & Giordano, 2015). The tone of a musical instrument is a personal interpretation of its sound. At the same time, its timbre defines how it sounds compared to other instruments, such as the distinct timbres of a flute and a saxophone. Across numerous cultural groups worldwide, a wide array of musical instruments exists.

In Western art music, instruments are systematically classified into distinct families based on shared characteristics and playing techniques. The string instruments category incorporates a range of musical instruments, featuring the violin, viola, cello, and double bass. The woodwind family encompasses instruments like the clarinet and flute, known for producing sound through the vibration of a reed or the flow of air across an opening. The brass family features instruments like the trumpet, tuba, and trombone, characterized by their brass construction and sound production through the player's lips buzzing against a mouthpiece. Lastly, the percussion family encompasses various instruments, including bells, chimes, drums, gongs, maracas, and rattles, which produce sound through striking or shaking.

Conversely, genres like jazz and popular music follow a different instrumentation tradition, often highlighting instruments that contribute to the distinctive characteristics

of these styles. In jazz, drums, guitar, piano, saxophone, and trumpet play prominent roles. These instruments contribute to the improvisational nature of jazz, allowing musicians to explore and express themselves within the framework of a given piece. Popular music, similarly, relies on instruments like drums, guitar, piano, and various electronic instruments to create catchy melodies and rhythms that resonate with a broad audience. The differentiation in instrumental choices between Western art music and genres like jazz and popular music reflects historical and cultural influences and the varied expressive needs and stylistic nuances inherent in each musical tradition.

Various African instruments include drums, reed pipes, koras, marimbas, mbira dzaVadzimu, etc. The instruments used in Chinese music include the erhu, pipa, yueqin, pipa, sanxian, hulusi, suona, dizi, gongs, stone chimes, and various percussion instruments. Among the instruments used in Indian music are the sitar, the tabla (drums), the flute, the harmonium, and the veena. These instruments differ in make, shape, size, and sound production and serve various purposes. Instrumentation implies the use of an instrument in a particular piece of music. A musical instrument may be performed solo or with other instruments in an ensemble.

1.5 Notation

Music notation serves as the graphical representation of music through written symbols, forming the foundation of music literacy and the language of music. Its primary objective is to convey musical sounds, notes, and pitches in writing. These symbols encompass elements like notes, rests, and time signatures. Notes denoting pitch and duration are organised and standardised, comprising five lines and four spaces. Furthermore, notes can also convey aspects of tone quality in addition to rhythm.

Music notation comprises fundamental elements such as tempo, key signature, clefs, note names, time signature, and bar lines, all essential for the performance and understanding of music. The dictionary defines notation as written symbols depicting musical sounds, encompassing pitch, melody, and rhythm. This symbolic representation of musical sound is transcribed onto a music score or sheet music, capturing pitch (the actual sound produced) and rhythm (the duration of a note). The

systematic organisation gives rise to melodic lines and potential harmonic implications, forming the foundation for theoretical analysis. However, it's important to note that the language of music, presented in staff notation, may be challenging for those without musical training. Music is conveyed through pitch (representing the sound of a note or tone), note value (indicating short or long duration), and harmony. The organisation of notes in a systematic order gives rise to melodic lines and potential harmonic implications, forming the basis for theoretical analysis. Nevertheless, it's crucial to acknowledge that the language of music, as presented in staff notation, might pose challenges for individuals without musical training. In music, communication occurs through pitch (representing the sound of a note or tone), note value (indicating short or long duration), and harmony.

Mmino is the term used by Basotho ba Lebowa, Batswana, and Basotho to describe a unified artistic creation and performance that combines song, dance, drama, visual art, and costume. In most African languages and societies, there is no single-word music. The term encompasses various activities, including singing, dancing, performing, playing musical instruments, and expressing oneself artistically. Mapaya (2014:2007) states that indigenous African music refers to a group of regionally, customarily, culturally, and ethnically constituted musical practices known in Sesotho languages as mmino wa setšo. The cultural activities continue to provide a fertile ground for developing a diverse range of song repertoires.

1.6 Mmino

The term "Mmino" holds significant cultural resonance among the Basotho ba Lebowa, Batswana, and Basotho communities, representing a holistic artistic creation and performance that seamlessly integrates various forms of expression. Mmino goes beyond a mere label for music; instead, it encapsulates a unified creative experience that combines song, dance, drama, visual art, and costume. This term reflects the interconnectedness of diverse artistic elements within the cultural practices of these communities.

Interestingly, in many African languages and societies, no direct equivalent exists for the term "music" as understood in Western contexts. Instead, "Mmino" is a comprehensive descriptor encompassing a broad spectrum of cultural activities.

These activities span singing, dancing, theatrical performance, playing musical instruments, and various forms of artistic expression. Mmino, therefore, represents a more encompassing and integrated concept than the limited definition of "music" in Western terminology.

According to Mapaya (2014:2007), indigenous African music, termed "mmino wa setšo" in Sesotho languages, refers to a collection of regionally, customarily, culturally, and ethnically constituted musical practices. These practices form an integral part of the cultural heritage, serving as a dynamic and vibrant means of artistic expression. The cultural activities associated with Mmino provide a fertile ground for developing diverse song repertoires, reflecting the richness and diversity of the communities that engage in these artistic traditions.

1.6.1 The Impact of Culture on Artistic Innovation

As elucidated by Nzewi (2007), a musical art piece acknowledged as creating a specific culture inherently adheres to the normative grammar of creativity as rationalized and prescribed by the human culture group. Therefore, this means that the constancy of distinctive structural-formal idioms found in indigenous songs serves to authenticate the existence of a theoretical framework for composition, experience, and production within that particular cultural context.

The enduring presence of specific structural and formal elements in indigenous songs becomes a crucial identifier of their cultural origin. These idioms, whether in melody, rhythm, harmony, or other musical components, become emblematic of a particular community's cultural and artistic identity. The adherence to these norms suggests that a consistent and recognized set of rules governing the creative process within the cultural group exists. Furthermore, this implies that music created within the parameters of a culture's composition grammar must be rooted in that culture's specific composition and performance practice theory. The theoretical framework becomes a guiding principle that shapes the artistic expressions of the community, ensuring that the musical creations remain deeply embedded in the cultural fabric.

In summary, Nzewi's perspective highlights the intimate connection between musical expressions and cultural norms. The constancy of certain idioms in indigenous songs

is evidence of a shared theoretical understanding within the community, affirming the significance of culture-specific composition and performance practices in music creation.

In singing, the starting pitch is based on a singer's range or the average range of all participants to accommodate the cardinal principle of participation by all. This approach ensures that the melodic range does not strain participants' voices. In other words, the humanistic principle of performance permits moving the uncomfortable starting pitch up or down as a normative exigency that accommodates everyone's ability without sacrificing face or stopping the performance.

Mmino is a holistic approach to identifying melodies (songs), singing (actions of performance), dancing (body responses and action), and other artistic surrogates often displayed in a performance. Consequently, mmino applies to action, doing (sound production, performance), and aesthetics (visuals), taken as a whole. In African societies, songs and music-making principles stem from the cultural and communal socialisation processes experienced throughout a person's life.

As a result, mmino can be distinguished into several categories, such as *mmino wa Bana* (children's song-dance compound), *mmino wa setšo* (indigenous African song-dance), *mmino wa baswa* (song-dance compound of the youth), *mmino wa malopo* (song-dance compound of sacred spiritual affair), *mmino wa koma* (song-dance compound of the initiation rites), etc. The structured arrangement gives rise to the development of melodic lines and potential harmonic consequences, laying the foundation for theoretical analysis. However, it's essential to recognise that the musical language presented in staff notation can be challenging for those without musical training. In the domain of music, communication is conveyed through pitch (representing the sound of a note or tone), note value (indicating short or long duration), and harmony. According to Mkhombo (2019), some songs are composed to instil socio-cultural values in establishing social relationships amongst individuals and societies, consolidating social bonds, and creating patriotic feelings. African songs are characterised by polyrhythms, syncopated rhythms, overlapping rhythms, and melorhythms that cross the various cultural identities of Africa from north to south and east to west.

It is important to note that African songs are still performed and used today. There is no evidence to suggest that they will disappear any time soon. In light of the fact that these songs are intertwined with social activities, it will take the extinction of these social activities for them to disappear. As per Mkhombo (2019), these songs find application in various situations that call for singing a particular type of indigenous song. She suggests that these songs commemorate noteworthy events and the individuals involved, preserving their memory. Marriage rites, the coming of age passage, rituals, and many other forms that form part of Indigenous African life remain vehicles and tools of culture, customs, and traditions in many African societies.

These cultural activities continue to serve as breeding grounds for songs. Due to the advent of modernity, some aspects of culture have advanced to suit the changing circumstances. Indigenous music has retained many fundamental qualities, including its form and structure, roles and functions, cyclic and repetitive features, polyrhythms, etc. Muwati and Mutasa observed that most of these songs have been adapted to suit the changing circumstances, yet the informing syntax seems to have remained the same (Muwati & Mutasa, 2008). These songs' conceptual framework and practices emulate and conform to the general cultural mannerisms.

1.6.2 Oral tradition and the humanning principle

Even in contemporary times, the significance of oral traditions, paradigms, thoughts, and philosophies remains pivotal in disseminating knowledge. Within the vast tapestry of indigenous African cultural practices, numerous songs are interwoven into formal and informal life aspects. The cultural upbringing of every child is steeped in a rich tradition of singing and music-making, often involving various instruments, as Phoshoko (2017) noted. Music practices and performances are intricately linked to and aligned with diverse cultural activities such as meletlo (ceremonies of various types and functions), dipapadi tša bana (children's games), rituals, political rites, and more. These communal and social engagements draw inspiration from the rich reservoir of oral traditions that characterize the essence of African cultures.

Indigenous African societies continue to rely on oral tradition as a profoundly entrenched method for knowledge creation, handling, and sharing. Through oral transmission, socialization becomes a conduit for the infusion of songs, cultural ethics,

norms, and social values from the very inception of life. The oral tradition is a timeless vehicle through which the vibrant tapestry of indigenous African knowledge is woven, fostering continuity and communal identity. As such, indigenous songs are transmitted through oral interaction as products of cultural activities. Almost every aspect of indigenous African systems of life and metaphysical reality is infused with philosophical material. The indigenous philosophy embodies a mindset conducive to a psychologically secure way of living and acting, inculcated through the discursive modes of idioms, proverbs, similes, and metaphors (M. and N. O. Nzewi, 2007). The indigenous musical traditions, which also encompass their siblings' dance, theatre, and visual arts, are similarly guided by philosophy regarding invention and performance practice. The musical arts encoded and enacted the African people's worldview, way of life, and social-political systems in the antecedent knowledge of Africa.

1.6.3 Modernity and the introduction of non-indigenous African music instruments

With the onset of modernity, which introduced non-indigenous African instruments to Africa's shores, numerous of these musical instruments became integrated into the realm of African music. Many instruments also found their way into contemporary music. Consequently, this novel development led to the oral transmission of knowledge regarding these newly adopted instruments. Within the recording industry, especially in modern music, there are many cases where songs and instrumental expertise are transmitted orally. A fresh approach to music education has surfaced in the contemporary educational system, strongly emphasising music literacy. Aspiring musicians are taught how to read, write, and interpret musical scores.

Musical instruments are learned and taught through systems based on reading and writing. This approach focused primarily on non-African instruments, both theoretically and practically, alienating African-based musical knowledge forms, ways of conception, and praxis. As a result, the African community's approach to music-making and modern music school programs became polar opposites. Because of this, African music is not accorded the full attention it deserves, especially in terms of notation and creation of music scores. Unfortunately, such occurrences happen amid

a tremendous and unlimited collection of songs created over time in African communities. Modern instruments can also be used to adapt, transcribe, and notate original African songs, thus allowing for a greater scope of participation.

1.7 Mmino wa bana (Children's song-dance-game compound)

This study introduces an arrangement of a children's game-song, acknowledging that these songs have a generational nature. Influenced by its immediate environment and circumstances, each generation brings adaptations to children's games and songs. Consequently, these traditions undergo evolution as each generation creates new content or reinterprets old material to align with their current experiences. This dynamic process underscores the fact that culture is never static (Nyota & Mapara, 2008). Children's musical expressions encapsulate the cultural awareness, principles, and philosophical values instilled in them during their upbringing. Within the context of their upbringing, they are exposed to a blend of indigenous and contemporary musical influences. Therefore, it should not be surprising to find elements of popular culture incorporated into some of these game-songs. The worldview of African children is enriched and shaped by this multifaceted range of experiences.

Children's upbringing is fundamentally shaped by two main approaches, each offering distinct perspectives on fostering their development. The first approach revolves around home-based and communal practices deeply rooted in cultural activities. In this context, the upbringing of children is intricately linked to the cultural fabric of their communities. Various rituals, traditions, and communal engagements contribute to a holistic framework that guides the growth and development of the younger generation.

Following this approach, communities emphasise transmitting cultural values, ethics, and norms within the familial and communal settings. Children actively participate in traditional ceremonies, communal celebrations, and everyday practices, instilling a sense of identity and belonging (Nompula, 2011). Through storytelling, music, dance, and participation in collaborative events, children absorb the rich tapestry of their cultural heritage, fostering a deep connection to their roots.

On the other hand, the second approach to children's upbringing is characterized by the influence of modern educational, entertainment, and religious systems. Therefore,

this contemporary perspective significantly shapes how children are raised in the modern world. Formal education, technological advancements, and globalized entertainment are pivotal in this approach. Children encounter standard educational systems, educational technologies, and a diverse range of entertainment that extends beyond cultural confines.

Moreover, religious institutions shape children's values and moral compass within this approach. The influence of spiritual teachings becomes integral to their upbringing, guiding ethical and moral considerations. The contemporary approach frequently underscores the need for a harmonious equilibrium between traditional cultural values and the challenges presented by a swiftly evolving world.

In essence, the duality of these approaches reflects the dynamic nature of children's upbringing, blending traditional cultural practices with the evolving influences of modern education, entertainment, and religion. The interplay between these approaches contributes to the multifaceted development of children, fostering a synthesis of cultural heritage and contemporary perspectives. In some of their creations and practices, one can often witness the fusion of indigenous and modern practices, as evident in the emergence of new forms and styles of game-songs. Nonetheless, indigenous cultural lore remains a foundation for such creations. For example, there are repetitive spiral melodies and their elaborations, rhythmic contours, and the communal participatory nature influenced by indigenous African philosophical and theoretical rationalisations. *Mmino wa bana* is characterised by uncomplicated and repetitive verses, along with melorhythms and rhymes that are simple to grasp and recall. Children also acquire singing, dancing, and gaming skills when performing. Often, songs contain more than one reference point, a call and response between the lead singer and the rest of the group. African children's songs are often accompanied by movement from the group. African children's songs are usually simple and repetitious in form.

1.8 STATEMENT OF THE PROBLEM

Scholarly documentation regarding notated Indigenous African songs performed on solo musical instruments or ensembles is notably sparse in academic literature. This gap becomes particularly pronounced when considering instances where non-Indigenous African musical instruments are utilised. The dearth of comprehensive studies in this area reflects a broader challenge in documenting and analysing the diverse musical traditions of Indigenous African communities, especially as these traditions intersect with or incorporate elements from other cultural contexts.

Furthermore, the limited scholarly attention to notated Indigenous African music performed on traditional and non-traditional instruments underscores the critical need for rigorous research that respects and accurately represents these musical forms. Such research could provide valuable insights into African musical traditions' adaptive processes and creative expressions, shedding light on how these traditions evolve and resonate in contemporary contexts. Addressing this gap in documentation is crucial for fostering a more inclusive and nuanced understanding of African musical heritage and its global influences.

Additionally, defining and differentiating terms like music arrangement and orchestration are essential and frequently conflated despite playing distinct roles in moulding musical compositions. These concepts are foundational for comprehending how African Pianism, a multifaceted musical approach integrating distinct elements of African music within piano performance, influences the arrangement and orchestration of mmino. Mmino holds significant cultural resonance among the Basotho ba Lebowa, Batswana, and Basotho communities, representing a holistic artistic expression that harmonises music, dance, drama, visual art, and costume. Understanding its cultural context and artistic integration is imperative for investigating how African Pianism shapes its arrangement and orchestration within these cultural practices.

Therefore, this study seeks to address these gaps by exploring how African Pianism, characterised by incorporating African musical elements into piano performance, impacts the arrangement and orchestration of mmino. By analysing stylistic features, compositional techniques, and performance practices inherent in African Pianism, this research aims to illuminate how these influences shape the musical structures and

expressive qualities of mmino within its cultural contexts. Through this investigation, the study aims to significantly contribute to the scholarly understanding of African musical traditions, offering insights into how these traditions adapt and innovate through interactions with Western musical practices. Ultimately, by examining the implications of African Pianism on mmino, the research aims to enrich our appreciation of the dynamic interplay between tradition and innovation in African music, highlighting its enduring cultural significance and contemporary manifestations.

1.9 AIMS OF THE STUDY

This study delves into the conceptualisation and practical aspects contributing to the transcription, instrumentation, and orchestration of indigenous African songs. Achieving this entails applying theoretical and technical knowledge and skills required for the arrangement and orchestration of music. Furthermore, it incorporates elements of African Pianism as a model for incorporating non-African instruments into indigenous musical contexts. Additionally, the study aims to elucidate the concept of "mmino" within its theoretical, philosophical, and cultural contexts, exploring how these facets contribute to the creation and arrangement of songs.

There is a notable absence of written music or orchestrations for indigenous African songs tailored for various modern instruments, accessible through musical scores or sheet music. Such a dilemma prompts the question: Why have such arrangements not been pursued before? Is there a lack of interest, especially among Africans themselves? Could issues related to notational systems, arrangement protocols, or procedures be contributing factors? Do these challenges intersect with music literacy issues that do not align with indigenous musical cultural practices?

The overarching objective of this study is to establish a framework for notating, arranging, and orchestrating African songs, thereby rendering them accessible, fostering their promotion, and ensuring their preservation.

Furthermore, such an undertaking is poised to significantly impact scholarship, academia, and music education, given that the latter predominantly revolves around and is built upon written musical repertoires. Consequently, this study aims to make substantial contributions and provide a potential solution to what may be perceived as

ongoing challenges through the transcription, notation, and orchestration of indigenous songs. Creating musical scores will prove pivotal for both performance and pedagogical purposes.

To be more specific, the study's objectives are as follows:

- To incorporate indigenous African musical modes into the broader context of orchestration and arrangement.
- Consider the creative elements and skills involved in transcribing and arranging songs, particularly those of indigenous African origin.
- To construct a template that can serve as a comprehensive guide for transcribing, notating, and orchestrating indigenous African songs, thus rendering them available in written form akin to musical scores.
- To systematise and rationalise the knowledge acquired throughout the arrangement process.

Three primary objectives drive this project. The initial goal is to gather and meticulously document traditional songs, song texts, and various text-based practices. The second facet of this study entails a thorough exploration, extraction, analysis, and documentation of how musical texts and performance practices serve as conduits for conveying, preserving, and transmitting indigenous knowledge and cultural values. The final aim of the study is to propose actionable steps to raise awareness and foster the application of indigenous knowledge and values, emphasising their harmonisation with modern cultures.

Furthermore, Gbolonyo (2009) argues that such research contributes to preserving indigenous knowledge and values combined with modern culture and is utilised to develop society. Score readers, including conductors, musicologists, music theorists, and music informatics researchers, can refer to this research for general guidance. In addition, it might be useful for composers and performers interested in music for other instruments (Byrd, 2009). By exploring the inherent approaches to arranging music in African indigenous and Western traditions, new knowledge emerges, is acquired, and expanded.

1.10 RESEARCH QUESTIONS

This study adopts an empirical and practice-based approach, with a pivotal aspect of this practice centred around the arrangement and orchestration process, which serves as the platform for addressing pertinent inquiries. When combined with integrated practice and analytical methods, empirical research has significantly advanced our understanding of embodied musical perception and explication (Leman, 2014). In other words, the amalgamation of empirical research with integrated practice and analytical methods has notably enhanced our comprehension of embodied musical perception and interpretation.

As a result, this study delves into the processes that underlie the conceptualization, formulation, and development of artistic, musical, and creative concepts and the evolutionary journey through which these concepts transform into holistic creations. While theoretical, philosophical, and abstract aspects broaden our perspectives, praxis and methodological approaches refine these perspectives, seeking empirical evidence to support specific hypotheses.

The following set of inquiries guides the study:

- What are the key challenges in documenting and analysing Indigenous musical traditions, particularly when these traditions intersect with non-Indigenous African musical instruments?
- Given that indigenous African musical practices are intrinsically tied to cultural activities, will separating their sonic attributes from their corresponding artistic contexts compromise their authenticity?
- How does African Pianism, characterised by integrating African musical elements into piano performance, influence the arrangement and orchestration of mmino?
- In what ways do stylistic features, compositional techniques, and performance practices inherent in African Pianism shape the musical structures and expressive qualities of mmino?
- What theoretical and technical knowledge and skills are required to transcribe, instrumentate, and orchestrate indigenous African songs?

- How do the practical processes of arranging and orchestrating in a practice-based study contribute to generating knowledge and establishing models for future arrangements?
- How do adaptive processes and creative expressions in African musical traditions, influenced by African Pianism, resonate in contemporary contexts?
- How do transcription methods, preservation efforts, and contextual analysis contribute to the documentation of Indigenous African songs in academic literature, and what challenges do scholars face in accurately representing these musical traditions?

These and many other questions that may arise in the inquiry will ground, contextualise and focus the study.

1.11 RATIONALE

In contemporary Africa, the utilization and expansion of music-making capabilities have been made possible by incorporating non-indigenous African instruments like pianos, guitars, wind instruments, and more. Western culture has popularized various musical instruments, which have become prevalent in mainstream media, educational institutions, and performance venues. This dominant Western influence has extended its reach into multiple cultures worldwide, including Africa. In musicology, Eurocentric ontological and epistemological frameworks have become deeply entrenched to the extent that they are often perceived as 'natural' rather than socially constructed throughout history, as Morrison (2019) pointed out. Consequently, music education institutions and mainstream platforms have significantly promoted non-indigenous African instruments, particularly those of European origin, along with European music and culture.

Colonialism and cultural imperialism are primarily responsible for importing and monopolising music and musical activities at the helm of music industries and educational institutions. In other words, the dominance of academic and popular culture, Western music, jazz, and popular music styles caused indigenous African musical practices to be marginalized and suppressed. Introducing Western music by Westerners and Africans adopting Western instruments contributed to a transition, expansion, and purpose for music that led to the emergence of new styles and genres

in Africa and elsewhere. The infusion of diverse musical practices led to cultural pluralism. According to Okafor, (2014), cultural pluralism advocates for a social order in which the constituent cultural communities of a nation are allowed to coexist on their terms, not on the exclusive terms of the majority culture, even though cultural diffusion is inevitable in multicultural environments. Cultural pluralism advocates for a societal structure in which the varied cultural communities within a nation are urged to coexist on their terms rather than conforming exclusively to the dominant culture. This social and cultural philosophy emphasizes recognising and accepting diverse cultural groups within a broader society. It stresses the idea that various cultural communities should coexist and maintain their distinct identities, contributing to society's overall richness and diversity.

As a continent, Africa continues to wrestle with the traditional and modern landscapes of music. While some African musicians underwent training offered by music institutions where they acquired knowledge about modern musical instruments, others trod on a 'self-taught' trajectory. They have picked up the instruments, taught themselves, and used them to express and solidify African-centered musical orientation. As such, the modern instruments were tuned to project and display the traditional African musical aura. Among many, *Omaskanti* (creators and performers of the *umaskanti* genre) took the guitar to develop and perform an authentic sound of *umaskanti* (an Isizulu popular music style). (M. T. Moloji, 2019), *Umaskandi* is the traditional music genre that draws on the rich IsiZulu musical principles and is popular in South Africa, particularly in KwaZulu-Natal, Gauteng, and Eastern Cape.

Traditional musical elements, both theoretical and practical underpinnings, abound in the genre of *umaskanti*. When Amazulu (musicians) first encountered a guitar, they initiated it into Isizulu culture, making it sound like one of their instruments. In other words, the guitar was inculturated or indigenized. Since its creation, *umaskandi* (*umaskandi* music) has been a lively and popular tradition, exhibiting highly creative and technical players and composers. The skill of these musicians, the subtlety with which they handle their instruments, and the poetry and lyricism of their renderings are admired (M. T. Moloji, 2019). The indigenization of European instruments has been witnessed through the various genres in contemporary music-making spaces, such as *kwela* (the correct spelling is *khwela*), *marabi*, African jazz, etc.

This study aims to preserve and promote the indigenous African musical heritage through adaptation, notation, and arrangement of indigenous African songs. In African culture, songs and the associated cultural activities serve as vital elements, acting as a source of heritage and a repository of knowledge. Musical practices within African communities are designed for and guided by their ideology, economic considerations, social dynamics, religious beliefs, spiritual systems and recreational requirement (Casimir et al., 2015). As a result, most songs are specific to some kind of ritual or ceremony.

The creative process of crafting indigenous songs is deeply rooted in philosophical principles, thought patterns, and the prevailing socio-cultural phenomena that shape individual experiences. The oral tradition is the most natural method for conveying this cultural ethos, functioning as the conduit through which this abundant heritage is handed down from one generation to the next. In indigenous cultures, knowledge and music creation methods are traditionally conveyed orally through vocal renditions with or without musical accompaniment. Both verbal and instrumental songs adhere to the cultural and traditional musical ethos concerning expressions and expectations.

As noted by Nzewi, (2007a), indigenous African musical arts encompass philosophies, structures, and practices that contain the knowledge and materials necessary for culturally relevant theoretical, creative, and practical musical arts education. The song-dance compound is enriched by a plethora of cultural activities, contributing to its diversity and vibrancy. Such comprehension leads to a fundamental question: What elements define a song's adherence to its cultural context? This research endeavours to unearth and introduce these elements for application in song arrangement and composition processes, establishing a model and blueprint for future research in this domain.

The study is motivated by the need to re-affirm indigenous knowledge systems of Africa, expand the usage and function of indigenous music by including non-indigenous African musical instruments, explore the creative principles and procedures acquired through the arranging process to generate knowledge and skills, contribute to music literacy skills by providing musical score; building repertoire of written African songs; and creating a template through which more indigenous songs can be arranged and orchestrated. The purpose of exploring the instrumentation and

arrangement of African indigenous songs is to mainstream indigenous African music and allow it to flourish within today's performance dimensions and discourse. The project should also contribute to developing African-centered music education in classrooms while fostering its connection to contemporary entertainment and socio-performance.

To achieve this, incorporating non-indigenous African instruments into indigenous African music is essential. This inclusion can be observed in contemporary live performances and stage presentations, serving as a way to advocate for indigenous cultures and traditions. Consequently, this study could serve as a cornerstone for musicians, educators, and researchers delving into African-centered musical styles or genres. Additionally, it will aid in developing an African-centric curriculum guided by African perspectives and epistemologies. As a result, this study positions indigenous African music, encompassing its literary structures, performance styles, and material associations, as the focal point of musicological investigation rather than relegating it to a peripheral role. The ultimate objective of this project is to provide a fully arranged music score as tangible evidence, serving valuable purposes in pedagogy and performance.

1.12 LITERATURE REVIEW

The literature dedicated to the instrumentation and orchestration of indigenous African songs, especially when utilizing European or non-African musical instruments, seems notably sparse. In the context of Africa, particularly in South Africa, Western orchestral music often demonstrates a lack of emphasis or capability in incorporating the lexicons of indigenous African music. According to Franke (2012), there is a discernible scarcity of critical literature on orchestral music in South Africa, even within Western art music.

Franke (2012) further notes that exploring South African orchestral music has been neglected, lacking dedicated books, chapters, or articles. This gap in scholarly attention is evident in the limited availability of articles addressing South African orchestral music in publications like the South African Journal of Musicology over the past few years. The dearth of literature on this subject reflects a noteworthy research gap in understanding and analysing the intersection between indigenous African musical traditions and Western orchestral frameworks.

Consequently, the existing body of literature lacks comprehensive insights into the nuanced complexities and creative possibilities that arise when indigenous African songs are orchestrated using Western or non-African instruments. Addressing this gap in research would contribute significantly to our understanding of the dynamic interplay between diverse musical traditions and the potential for cross-cultural musical expression in the orchestral context. Before establishing democracy in South Africa, orchestras adhered to the traditional European orchestral structure with the exclusive aim of presenting Western European music (Burdukova, 2010).

The Western orchestra and its African-focused counterpart have been historically separated entities. Both represent traditional orchestras deeply rooted in unique cultural contexts, each with distinct traditions serving specific purposes. The former employs Western instruments, while the latter relies on African instruments. Unfortunately, African music has suffered neglect and suppression due to the imposition of Western culture and the predominance of Western music in music education. African music has consistently found itself relegated to the periphery of discourse.

Over the years, several African-led modern orchestras have emerged in South Africa, but the majority have been Western-oriented, primarily focusing on Western music repertoires. African songs have typically been incorporated sparingly, providing an occasional touch. Prominent musicians like Abdullah Ibrahim and Victor Ntoni's Mzansi Ensemble led some of these orchestras over a decade ago. These large ensembles and orchestras primarily emphasised individual compositions rather than communal songs. Perhaps if they had ventured into community songs, they might have laid the foundation for further exploration and scholarly discussion. Such projects have remained largely absent from academic accounts, analyses, and research, particularly regarding the documentation of orchestral works.

In numerous large ensembles, the arrangement and orchestration of indigenous African music have often been side-lined and isolated. This dilemma prompts inquiries about the barriers hindering the arrangement and orchestration of "mmino." Is it a lack of interest or capability? If challenges exist, what specific obstacles are encountered? Despite these hurdles, this topic has received minimal scholarly focus, with limited documentation outlining the theoretical, analytical, and practical implications.

Most of the literature review for the study is more in line with the conceptual, theoretical, and philosophical aspects of African music. The literature consulted covers mainly these four areas; there is a review of literature that covers the philosophical, theoretical, practical, and conceptual underpinnings of *mmimo*; the efficacy of African Pianism and its contribution and the centralization of indigenous musical terrain; literature on the creative and practical applications involved through the processes of music orchestration and instrumentation; this should draw influences of Western Art Orchestra, American big band jazz Ensembles, indigenous African ensemble arrangements (in the continent of Africa) and, in South Africa, Dinaka/Kiba orchestra. The broad aim is to garner the knowledge and tools necessary to fulfil the desired intentions of this study. Osafo (1957) states that in Europe, the instruments of the modern orchestra are usually divided into four categories: strings, woodwinds, brass, and percussion. African orchestras have more or less the same divisions, but their musical instruments are crafted from natural materials, plants, animals, and metals found in the region. The study reviews the literature on indigenous African music and its cultural embeddedness, orchestration, and instrumentation. It discusses international and African perspectives and then localizes through the perspective of South Africa.

1.13 LIMITATIONS OF THE STUDY

The study highlights the challenges of translating Indigenous African musical elements into arrangements for European instruments, particularly the risk of losing cultural nuances, authenticity, and original intent. The limitations of European instruments, like the piano, in replicating the timbral qualities, rhythms, and microtonal aspects of Indigenous music could result in oversimplification or misrepresentation of the music's cultural and social contexts. The study also acknowledges the difficulty in maintaining the balance between creative expression and academic rigour, with the researcher's subjective interpretation potentially influencing the outcome, leading to challenges in consistency, reproducibility, and the generalizability of findings.

Additionally, the focus on arranging Indigenous music for Western instruments may inadvertently limit the exploration of other Indigenous instruments, potentially narrowing the study's scope and contributions. The study's emphasis on specific Western musical elements might overshadow the Indigenous characteristics, while the creative process, being reflective and personal, may not be easily documented or communicated in traditional academic terms.

This could pose challenges in validation, peer review, and ensuring that the adaptations do not detach the music from its cultural roots, raising concerns about cultural appropriation and the reception of these arrangements by different audiences.

1.14 DIVISION OF CHAPTERS

Chapters in the study are divided as follows:

Chapter 1 covers the basic concepts of the study such as mmimo, African pianism, and music arrangement. It demonstrates the importance of indigenous ideas in shaping music. As a whole, it emphasizes the modern musical concepts that are coupled with the fluidity of musical expression in today's world. In addition, it discusses the basic tenets of research, including the aims, research designs, and limitations of the study.

Chapter 2 takes an in-depth look at the literature on a wide range of subjects, which are not only relevant but also necessary to the entirety of the study. The literature review was carried out for this project from the following main areas of knowledge: indigenous knowledge systems, musicology, African philosophy in general, African music, and humanism.

Chapter 3 deals with methodology and theoretical framework.

Chapter 4 presents a detailed analysis of children's song, in its original form, as well as an arranged piano version.

Chapter 5 presents a detailed analysis of an orchestrated music, explaining the various roles played by different instruments.

Chapter 6 recommendations and conclusions.

2 Chapter Two: Literature Review

2.1 INTRODUCTION

The current chapter is devoted to the study's literature review. There is no documented literature or research on the transcription, arrangement, and orchestration of indigenous African songs, particularly arrangements and orchestrations that use non-indigenous instruments. On the other hand, the research literature covered in this chapter includes a broad range of issues pertinent to the study. The chapter begins with an examination of the literature about music's general meaning or definition, followed by an exploration of the philosophical, creative, and performative dimensions of the traditional African musical concept known as mmino (song-dance compound). This chapter aims to determine the creative and performative elements and principles that underlie its development and sustainability. A particular social and communal cultural engagement often informs, influences, and directs a specific artistic expression. Secondly, I examine the literature on African pianism. My third objective is to review the literature on music orchestration and arrangement. Finally, I explore the literature related to the theoretical framework, shaping knowledge from international, national, and local perspectives within the study context.

2.2 LITERATURE REVIEW

This research has three parts: defining the parameters of music (mmino), African pianism, and orchestration. The principles and praxis involved in each of the three stages of development are heavily emphasized: 1) adaptation and transcription of indigenous African songs (with an emphasis on the creative, theoretical, and practical processes involved, song structure mapping, and instrument selection); 2) notation of the music (including the use of Sibelius) and creation of the music score, and 3) distribution of music parts to various instruments for rehearsals and performances (recording). As a result, by analysing existing research literature in the field, a literature review might offer more focused, insightful questions about the issue.

2.3 MUSIC PERCEPTIONS AND MEANINGS

Music can be defined as a creative manipulation of sound driven by social and aesthetic motivations (Onyeji, 2016). This process involves shaping sound materials and patterns into captivating and artistic forms to achieve various human objectives through creative techniques. At its core, music represents the art of crafting compositions by arranging sounds over time, employing elements like melody, harmony, rhythm, and timbre. The arrangement of vocal or instrumental notes (or a blend of both) gives rise to the beauty of structure, harmony, and the conveyance of emotional expression. Moreover, music serves as a medium of interaction that expresses and shapes social connections within various contexts, whether subcultures, organizations, classes, or nations. It encapsulates cultural beliefs and assumptions about these relationships (Roy & Dowd, 2010). Therefore, comprehending the roles and functions of music necessitates considering its socio-cultural context.

Music is a globally embraced cultural phenomenon that encompasses diverse practices and forms of artistic expression. Participants worldwide engage in various roles such as creators, performers, producers, and listeners, each contributing uniquely to the music-making process. Musicians invest in mastering vocal or instrumental skills through rigorous practice, progressing from basic to advanced levels. Meanwhile, listeners appreciate and critique musical compositions and performances, fostering an environment of artistic competition. Composition, orchestration, and performance are pivotal aspects of music production, each associated with distinct styles and genres that shape musical expression and audience expectations in the dynamic world of music.

Musicians, whether performers or creators, and their listeners share a deep connection with music, though their perspectives often diverge. Musicians develop a comprehensive understanding of music through dedicated practice, blending theoretical knowledge with practical skills in performance. This dual approach hones their ability to analyze and appreciate musical intricacies, from sound nuances to instrument variations within compositions. In contrast, many listeners enjoy music without the technical insights of performers, experiencing it through emotional and

cultural lenses shaped by their environment. Music's role varies across cultures, serving as entertainment in some and a cornerstone of social life in others, reflecting and influencing cultural norms. Therefore, grasping music's essence requires understanding its multifaceted roles and interpretations across different contexts (Katz, 2010). Consequently, music cannot be distilled into a single, linear perspective, as many factors and purposes shape its meaning. Each culture expresses its unique musical identity through a set of distinct cultural principles and practices that are readily recognizable.

Roy & Dowd (2010) emphasize that music is not an isolated phenomenon and cannot be defined or described in isolation from socio-cultural or social events. Music is an intricate and multifaceted phenomenon that defies isolation in its definition. Its essence transcends mere notes and rhythms, weaving into the fabric of human experience and cultural expression. Beyond the technicalities of scales and melodies, music is a powerful reflection of the society it emanates from, capturing the nuances of emotions, beliefs, and societal dynamics. Various communities worldwide engage in music and musical activities for many reasons, whether as creators/performers or as listeners/audiences. Katz (2010) contends that music encompasses diverse ideas, some originating within the art form, while others emerge from its social and cultural milieu. Music serves various purposes: recreation, ritual, spirituality, religion, and education.

The subsequent sections explore how music and musical activities are perceived and portrayed through different cultural lenses. These perspectives can be discerned within Western classical music, jazz, and Indigenous African Music (AIM) contexts. First, we'll delve into the perspective of Western classical music, followed by the jazz orientation, and finally, the indigenous African music perspective. This exploration seeks to illuminate both the points of convergence and divergence among these diverse cultural orientations and backgrounds, shedding light on their respective approaches, practices, meanings, and functions.

2.3.1 Western art music orientation

According to Katz (2010), Western art music has developed as a distinct subsystem through a continuous and uninterrupted developmental process. Each antecedent

stage in its evolution has informed subsequent phases, introducing refinements, changes, and novelties, which have collectively shaped the shared heritage of musical expression. This evolutionary process has birthed numerous musical styles and indicated a gradual accumulation of fundamental assumptions within Western art music. Each stage in its development has contributed to the richness and diversity of this musical tradition, creating a tapestry of influences that resonates across various periods and styles.

Music, in general, is an organized series of pitches (notes) and rhythms (note values) displayed through melodic and rhythmic lines or phrases relating to a particular music or song and the harmonic implications or expectations. Nzewi (2007a) argues that European music, particularly Western art music, is the music of and for the mind, often in isolation from the body. This perspective suggests that European music is seen as a separate discipline from other art disciplines, such as dance and drama, in contrast to indigenous African music, which is holistic in approach and practice.

As a result, 'music' in Europe is conceptualized as a separate entity from other artistic-oriented conceptions, allowing it to be distinguished, analyzed, and identified. According to the Oxford Dictionary, music is a combination of vocal and instrumental sounds combined to produce the beauty of form, harmony, and emotion. In Western societies, there is a tendency to compartmentalize the arts and divorce them from aspects of everyday life (Nkabinde, 1997). Music is presented as an autonomous artistic practice reserved for society's literate individuals rather than a practice shared by everybody. Practitioners must achieve extraordinary competency levels to capture listeners' attention. Music, drama, dance, and art are practiced independently and autonomously in Western societies.

A foundation of Western art music lies in the natural world and is deeply meaningful to Western musicians and audiences (Becker, 1986). However, these characteristics and levels of complexity are evident in musical civilizations worldwide, extending beyond Western art music. Music is primarily a product of social and cultural influence and conforms to socio-cultural orientation through which composers express their creativity and hone their musical skills. Roy & Dowd (2010) posit that music is ultimately a social construct shaped by, and shaping, social arrangements and cultural assumptions. Unlike other cultures, particularly African artistic music practices,

Western art music is an individual endeavor rather than a collective undertaking. Musical compositions or songs are not created as communal, cultural, or social practices involving interactions among community members; instead, they are individual endeavors. Additionally, music in Western contexts is not conceived and practiced to serve day-to-day communal or cultural activities.

In Western art music, the characteristics of a specific style, which belongs to a given cultural tradition, are derived from individual works that contribute to its formation. This allows for the uniqueness of personal works to emerge in light of these characteristics. Individual composers, rather than community or cultural groups, embody the distinct periods in Western art music. Nzewi (2007a) highlights that European classical music is a written musical tradition, which distinguishes it from many other musical practices.

Classical music and mainstream classical music education are traditionally based on the written score. Engaging in music-making or practice is thus restricted to individuals with musical literacy or specific community sections. This implies that musical practices are reserved for select 'talented' individuals expected to cater to the larger community's musical needs. The primary objective of mainstream classical music education is to teach students how to interpret compositions from the Common Practice Period, from the Pre-Baroque era to the twentieth century, in the most authentic manner. Katz (2010) discusses the transition in Western art music from an oral to a written tradition. This shift moved away from relying on devices for aiding memory to using devices for preserving music. This transformation facilitated the emergence of musical complexities that would have been unattainable through other means.

The notational system developed over centuries, from the early Middle Ages to the Renaissance, enhancing the precision and complexity of musical composition. Western musical practices are characterized by unique historical, cultural, and artistic backgrounds informed and influenced by the Eurocentric worldview (Westerlund, 1999). Music knowledge and practice are perceived as distinct entities, solely focused on the auditory aspect. Individual pieces of music are composed by a single person and belong to that person alone, without necessitating the audience or community's participation as contributors. Consequently, musicians, arrangers, and composers are considered distinct from the broader community. Composers hold the copyrights to

their creations, unlike in other cultures where songs are communal property. A composer's primary task is to craft innovative pieces that ignite the imagination and evoke emotion, often collaborating with various musicians and producers to produce distinctive and appealing music.

Western art music is renowned for its diverse musical genres, large orchestras comprising only professional musicians, and various musical styles. These orchestras are experts at playing works by well-known composers and symbolize Europe's varied musical cultures. According to Bellini et al., (1999), the standard orchestra maintains massive data, with symphonic works' main scores often exceeding 100 pages, and operatic scores reaching 600 pages or more. This extensive documentation reflects the complexity and depth of Western art music. Teohari and Bibu writes:

There are currently 560 classic professional orchestras worldwide, and of these, 128 are located in Germany. Generally called Kulturorchester, they include 29 Philharmonic/Symphony orchestras, 81 Theatre orchestras, 11 Rundfunkorchestern (radio orchestras), and 7 Kammerorchestern (chamber orchestras). The term Kulturorchester refers to all classical orchestras, which include symphony orchestras, radio orchestras, chamber orchestras and opera orchestras that are mainly funded by public funds, and perform for an entire season, year-round, with a fixed staff, operating according to the Collective Agreement for Professional Orchestra Musicians, referred to in Germany as the Tarifvertrag für die Musiker in Kulturorchestern (TVK) (Teohari, 2019)

The professional classical orchestra is a complex entity with an intricate web of stakeholders due to its multifaceted roles in education, social engagement, and culture. It serves as a custodian of cultural heritage and a significant cultural institution, bringing together diverse individuals dedicated to preserving and promoting symphonic music (Teohari, 2019). Musicians, administrators, volunteers, and patrons collaborate to uphold the richness and vitality of orchestral organizations. Composers and arrangers play critical roles by reshaping existing works and creating new music, often extending their involvement to conducting and performing their compositions.

Composers in Western art music are celebrated for their creativity in crafting musical ideas that evoke specific emotions, utilising instrumentation to shape desired atmospheres. Figures like Bach, Mozart, and Beethoven exemplify Western art music's diverse stages and evolution. Unlike the communal approach to music in many

African societies, which supports collective well-being and cultural activities (Nzewi, 2019), Western music tends to emphasise individual creators and performers. Performances occur in designated venues like theatres and concert halls, focusing on technical proficiency and adherence to notated scores.

Western art music is highly specialised, demanding theoretical knowledge and technical skills. Performers, reliant on written scores, often work under conductors who interpret the composer's intentions and ensure ensemble cohesion. This structured approach limits improvisation, emphasising fidelity to the composer's written notes. Each era of Western art music—medieval, Renaissance, Baroque, Classical, Romantic, and modern—reflects distinct historical contexts, compositional styles, and genres, shaping how music is studied and performed today.

Conductors play a pivotal role in guiding orchestras and ensembles, maintaining unity in interpretation and execution. This contrasts with African musical traditions, where collaboration and communal participation are central, fostering a shared cultural experience. While Western art music focuses on technical precision and fidelity to written scores, African music often integrates improvisation and collective creativity, reflecting diverse social and cultural dynamics. Western art music evolves through structured eras and periods, emphasising technical mastery and adherence to written compositions. In contrast, African musical traditions emphasise communal creation and cultural expression, embodying a broader societal and communal significance.

2.3.2 The Jazz orientation

As a musical style, jazz presents a seamlessly woven narrative, artfully crafted to facilitate easy comprehension. In this genre, musicians engage in a dynamic interplay of improvisation and structured composition, creating a rich tapestry of sound that captivates listeners. Jazz is characterised by its fluidity and flexibility, allowing for spontaneous expression and innovation within established musical conventions (Seddon, 2005). Following the obligatory acknowledgement of its African origins, ragtime, and precursors, the music unfolds through a series of stylistic epochs, each bearing a conveniently distinctive label and corresponding period. From New Orleans jazz in the early 1920s to swing in the 1930s, bebop in the 1940s, and cool jazz and

hard bop in the 1950s, the evolution continues through free jazz and fusion in the 1960s (DeVeaux, 1991).

Jazz, a musical genre originating in the Western hemisphere, represents a vibrant eruption in the American musical landscape. Its unique form bears the influence of a rich tapestry of musical styles from various cultures, with significant roots in its precursors: the blues and ragtime. Africans, who endured capture, torment, forced displacement from Africa, and enslavement, crafted and developed the genesis and evolution of jazz during the era of slavery in the United States.

The intriguing nuance lies in this emerging American classical music openly recognising its indebtedness, not to Europe, but to Africa. There's a notable sense of triumphant reversal as the music, originating from formerly enslaved individuals, is officially recognized by Congress as a rare and valuable national American treasure (DeVeaux, 1991). The enslaved Africans hailed from regions such as West-Central Africa, including countries like the Democratic Republic of Congo, Angola, and Gabon. Additionally, a significant number came from West African territories, encompassing Gambia, Ghana, Senegal, Guinea-Bissau, Mali, and Nigeria. Despite the harsh conditions of the Middle Passage, the sea journey to the New World, and certain core elements of West African cultural heritage persevered amidst the slave regime, albeit in limited forms (Peretti, 1993).

As both a genre and a musical form, jazz illuminates its theoretical, intellectual, and conceptual foundations from a sociocultural perspective. As a captivating and multifaceted genre, it extends far beyond its musical boundaries, offering a profound exploration of its theoretical, intellectual, and conceptual foundations through a rich sociocultural lens. As a genre of music, jazz unfolds as a meticulously crafted narrative, seamlessly woven to enhance accessibility. Within jazz, musicians partake in a dynamic interplay that balances improvisation and structured composition, resulting in a lush tapestry of sound that captivates its audience (Câmara, 2016). The hallmark of jazz lies in its fluidity and adaptability, providing room for spontaneous expression and innovation while adhering to the established music conventions.

The dynamic interplay within jazz allows musicians to engage in a creative dialogue, fostering a sense of immediacy and vitality in each performance. This genre thrives

on the freedom to explore musical ideas in real time, creating an atmosphere where every note and nuance contributes to the overall sonic experience. Furthermore, jazz is distinguished by its openness to diverse influences, drawing inspiration from musical traditions. By incorporating elements of blues, swing, Latin rhythms, and more, jazz achieves a nuanced and multifaceted character. This amalgamation of influences adds depth and complexity, ensuring that each jazz composition and performance is a distinctive and evolving artistic expression (Peretti, 1993). In jazz, virtuosity is celebrated, and individual expression is highly prized. Musicians often showcase their technical prowess through intricate solos and improvisational passages, contributing to the genre's reputation for pushing the boundaries of musical innovation. Ultimately, jazz transcends being merely a musical style; it is a dynamic and ever-evolving art form that reflects the spirit of improvisation, collaboration, and individual creativity. Through its seamlessly woven narrative and skilful craftsmanship, jazz continues to captivate audiences and leave an enduring mark on the world of music.

Peretti (1993) underscores the profound influence of African spiritual practices and their American adaptations on music and dance, highlighting key features of African music that contributed to the birth of jazz. These encompassed spiritual narratives, possession ceremonies, communal gatherings, choral singing, intricate dance rituals, and the skilled playing of various musical instruments. These elements worked together to generate a unified whole that could not be separated. Therefore, this suggests a deeply rooted musical phenomenon that emerged from diverse socio-cultural interactions, experiences, and a fusion of musical cultures. In addition to its rich spiritual and social functions, Peretti points out the complexity of the music. Early jazz style and improvisation originated in New Orleans, Chicago, and New York, according to (Homzy, 2010). In terms of rhythm, blues-inspired jazz in the South, ragtime in the Midwest, and commercial and "classical" music in the East.

African musical traditions also emphasize the call-and-response pattern, where the lead vocalist's melody interacts with the responsive chorus, creating a dynamic vocal dialogue. This fundamental concept, enhanced by devices such as suspensions and anticipations, is central to many African musical compositions. Additionally, contemporary African music styles often link speech patterns with musical notes or melodies, enriching the art form with layers of meaning, diction, and clarity.

Incorporating modern musical instruments and new performance modes in African musical practices introduced non-communal compositions and arrangements, separating performers from the audience (Agawu, 2001). This shift reflects Western society's characteristic performer/audience relations, where music plays a vital role in social interactions, serving as entertainment and a means of connecting with the environment (Makgopa et al., 2012).

Music in African traditions was inherently embedded within the oral heritage, passed down and shared organically. African performers drew their music from deep philosophical and theoretical foundations, allowing them to embody notes, rhythms, and emotions without needing explicit explanations. This organic approach to music-making profoundly influenced jazz musicians, shaping their self-identities and understanding of African-American culture (Bindas & Gioia, 2000). The natural approach to making music profoundly impacted jazz musicians, moulding their self-identities and deepening their comprehension of African-American culture.

Despite jazz's strong association with America, its rhythmic origins are deeply rooted in African communal music traditions. These traditions involve informal group music-making through vocal sounds, instrument playing, and body percussion, showcasing the vibrant musical heritage of diverse African cultures (Sepuru, 2019). Enslaved Africans from varied cultural backgrounds brought their rich musical traditions, cultural identities, and various music-making practices. Each group and individual possessed unique styles based on their distinct traditions.

Jazz, evolving from this intricate African musical heritage in the early 20th century, became profoundly influential in American culture. Sepuru (2019) emphasizes that jazz, while linked with America, owes its rhythmic essence to Africa, where vocal sounds, instruments, and body percussion are integral elements of community-based music-making. Consequently, the interplay of West African cultural expressions, non-African musical influences, and African-American traditions profoundly shaped jazz. A new and innovative musical genre emerged by fusing these diverse musical styles, including European musical cultures.

Even in contemporary times, the essential dynamic that shaped jazz's history endures, as African-American performance styles seamlessly intertwine with musical traditions

from various other cultures, including European, Asian, Latin, and, interestingly, returning to its African roots (Bindas & Gioia, 2000). Jazz music has evolved through distinct periods or styles, each marked by a specific timeframe and label, starting from New Orleans jazz in the 1920s, swinging into the 1930s, bebopping in the 1940s, embracing cool jazz and hard bop in the 1950s, exploring free jazz and fusion in the 1960s (DeVeaux, 1991). One of the most profound and transformative forces in the history of modern music is the capacity of African performing arts to reshape European compositional traditions while integrating certain elements (Bindas & Gioia, 2000). In simpler terms, one of the most influential and transformative factors in the evolution of modern music has been the ability of African performing arts to reshape European compositional traditions while incorporating specific elements. This new genre of music was characterized not only by singing and dancing but also by the inclusion of indigenous drumming and rhythm.

Regrettably, Africa's significant contribution to the evolution of jazz music is sometimes overlooked (Sepuru, 2019). Consequently, Africa's rich and profound influence on the evolution of jazz music often goes unnoticed and underappreciated. Despite being a wellspring of musical innovation and creativity, African musical heritage in jazz is frequently overshadowed by other narratives. This oversight belies the intricate tapestry of rhythms, melodies, and cultural elements that African traditions have woven into the fabric of jazz music (DeVeaux, 1991). From the rhythmic complexities rooted in African drumming traditions to the soulful melodic expressions inspired by ancient vocal techniques, Africa's impact on jazz is profound and multifaceted. It's essential to acknowledge and celebrate the invaluable contributions of African musical traditions, for they have shaped jazz and played a pivotal role in the broader landscape of global music. By recognizing Africa's significant role in the evolution of jazz, we gain a more comprehensive understanding of the genre's roots and the diverse influences that have sculpted its unique sound over the years.

Melodically, jazz incorporates long and short musical phrases, often with repetitive patterns and melismatic sliding between pitches. The timbre in vocals and instruments frequently draws inspiration from speech patterns, especially in languages where pitch conveys meaning (Peretti, 1993). One of the hallmarks of jazz that sets it apart from many other music genres is its exceptional focus on rhythm, characterized by the

mesmerizing percussive contributions of drums and their profound connection with dance. In jazz, rhythm is not merely a backdrop but a vibrant and essential part of the music's identity. The rhythmic elements in jazz are a vibrant tapestry woven from diverse cultural threads with solid roots in African musical traditions. The intricate drumming patterns of various African cultures serve as the historical roots for the complex polyrhythms and syncopations that characterize jazz percussion. These rhythms found their way into the heart of jazz music, infusing it with an infectious groove and vitality that are instantly recognizable.

The drums in jazz, whether the thundering bass drum, the crisp snare, or the intricate patterns of the cymbals, play a crucial role in shaping the music's character. Drummers in jazz are not just timekeepers; they are storytellers, adding layers of texture, dynamics, and emotion to the music. Their improvisational skills allow them to engage in musical dialogues with other instrumentalists, creating spontaneous and captivating exchanges that are a hallmark of jazz performances (Schütz, 2012).

In jazz, drummers transcend mere timekeeping to become storytellers, weaving intricate layers of texture, dynamics, and emotion into the music—their improvisational skills foster dialogues with fellow musicians, creating spontaneous and captivating exchanges that define jazz performances. Jazz's rhythmic vitality is deeply linked to dance forms, from swing to contemporary styles, enhancing its immersive experience. Rooted in African traditions, jazz evolves through swing, blue notes, syncopation, and improvisation, emphasising fluidity and dynamic expression. Swing, characterised by off-beat accents and syncopations, shapes jazz's rhythmic structure, infusing it with a distinct groove and stylistic depth. This interplay of elements highlights jazz's diverse and ever-evolving nature, embodying improvisation, collaboration, and cultural fusion as essential to its dynamic artistry.

Syncopation in music involves emphasising weak beats or off-beats within a regular rhythm, creating unexpected accents and rhythmic tension. This technique enhances the groove and distinctive feel of the music, particularly in jazz, which is known for its improvisational nature and evolving interpretations of songs. Improvisation plays a crucial role in jazz, shaping its identity and allowing musicians to develop cognitive skills in chordal relationships and instrument proficiency (Schütz, 2012).

Members of a band learn interaction skills through an improvisation that frequently involves spontaneous musical passages of soloists, turn-taking among soloists, and an accompaniment that responds to improvisation's expected and unexpected directions. Their mastery of improvisation constitutes various factors, including familial support, mentorship, relationships among musicians, and the morphing landscape of performance opportunities. Instead, music is a mode of interaction that expresses and constitutes social relations (whether subcultures, organisations, classes, or nations), and it reflects cultural assumptions regarding these relations (Roy & Dowd, 2010). Early jazz/New Orleans & Chicago style, Swing/Big Band Era, Bebop, Cool, Hard Bop, Free Jazz/Avant-Garde, Fusion/Jazz-Rock, and Eclecticism were all stages and periods in the growth of jazz.

The advent of music recording and the growth of the recording industry in the 20th century played a pivotal role in the global dissemination of music. Africa was no exception to this transformative phenomenon. As the world became more interconnected through technological advancements, the sounds and rhythms of different cultures began to find their way into new corners of the globe (Sepuru, 2019). South Africa, in particular, experienced a rich musical evolution during this period, with several distinct styles strongly influenced by American music, especially those popularized through recordings.

One of the most significant impacts of music recording on South Africa was its accessibility to various musical genres. With the arrival of recorded music, South African audiences could now listen to and appreciate the sounds of jazz, blues, gospel, and other American musical traditions. These recordings served as a wellspring of inspiration for local musicians drawn to jazz's expressive melodies, intricate harmonies, and improvisational spirit. As such, it has led to the emergence of South African jazz. The concept of South African jazz refers to jazz music composed and performed with adaptation to the tendencies of vernacular South African cultures. South African jazz is characterised by the standard South African harmonic structures relics of the missionary hymnody but heavily influenced by the rhythmic attributes of traditional music

The 20th-century rise of music recording and the global recording industry significantly impacted South Africa, facilitating the widespread dissemination of diverse musical

genres, particularly those influenced by American styles. This era marked a rich musical evolution in South Africa, where jazz, blues, and gospel recordings became accessible, inspiring local musicians. South African jazz emerged from this fusion, blending expressive melodies and harmonies with traditional rhythmic elements. This genre reflects a unique adaptation of jazz to South African cultural contexts, incorporating local harmonic structures and rhythmic traditions. Recorded music not only broadened musical horizons but also fostered a creative exchange that shaped South African jazz into a distinct and influential musical form (Mapaya et al., 2014). Put differently, "South African jazz" pertains to jazz music crafted and executed with an alignment to the characteristics of indigenous South African cultures. It draws inspiration from prevalent South African harmonic structures, initially rooted in missionary hymnody but significantly shaped by the rhythmic qualities of traditional music.

However, it's essential to note that while South African musicians drew inspiration from various American musical elements and styles, they were not simply recreating American jazz traditions. Instead, they embarked on a creative journey to develop their unique musical idioms, attuned to their times' specific cultural and social contexts. In this vibrant musical landscape, artists in South Africa began to blend their indigenous musical traditions with the influences of jazz, resulting in distinctive sounds that resonated with both local and international audiences (Sepuru, 2019). The fusion of traditional African rhythms, vibrant vocal harmonies, and the improvisational techniques of jazz gave birth to genres like Cape Jazz, Marabi, and Township Jazz. These new musical forms reflected South African society's complexities and served as powerful vehicles for cultural expression and resistance during challenging periods in the nation's history.

The impact of music recording and the subsequent emergence of uniquely South African musical styles were not limited to entertainment. Music played a crucial role in fostering a sense of identity and unity among diverse communities, particularly during political and social upheaval times. It served as a means of expression, protest, and celebration, capturing the essence of South Africa's rich cultural tapestry.

The proliferation of music recording and the exchange of musical influences between America and South Africa ushered in an era of creative exploration and cultural

exchange. While American music served as a source of inspiration, South African musicians carved out their distinct musical path, resulting in a vibrant and diverse musical landscape that continues to captivate audiences worldwide. The emerging styles include *marabi*, *tshabatshaba*, *Khwela* (wrongly spelt as *kwela*), *umqashiyoy*, *umbaqanga*, etc. Labelling any of these music styles as jazz solely because they share a single common element or similarity with the American jazz phenomenon would be inaccurate. It is important to note that each genre and style has a unique name and character that defines its meaning, purpose, and function with the African versions of their music song Styles repertoire and the way of expressing themselves first and foremost as Africans.

Jazz styles have developed through various bands and genres such as marabi, kwela, etc. African jazz has idiosyncratic features such as hymn-like chord progressions or approaches and traditional rhythms influenced by multiple cultures (Sepuru, 2019). While maintaining a distinctively South African sound, the emerging music styles and genres reflected distinctive melodic, rhythmic, and harmonic traits. Although African jazz is influenced by American jazz, it has developed into a unique style enhanced by the diversity of existing cultures and musical styles ((Bindas & Gioia, 2000). Music in the Marabi style is a mixture of American jazz and traditional South African music.

Marabi music started to develop around the same time as bebop music in America (Sepuru, 2019). The Africanization of African music had already begun, and with it, the Africanization of American music was a mutually beneficial process. Researchers, particularly in Anthropology, use the term "syncretism" to describe the amalgamation of cultural aspects that evolve into a unified entity. Jazz is an excellent example of a music style that arose from blending numerous components from various cultures.

Timbre, repetition, the recurrence of the I-IV-(I6/4)-V harmonic progression over songs from South African townships, and call-and-response, combined with American swing components, are all features of kwela music (Sepuru, 2019). She states that "Kwela," for example, is a fast-paced penny-whistle melody that originated in South African townships and gained prominence in the 1950s, drawing more jazz musicians. South African musical genres and styles such as *Khwela*, *marabi*, and *umbaqanga*, to name a few, benefited greatly from the merging of aspects of indigenous South African music with American swing music.

In African musical traditions, particularly in South Africa, songs are structured around the call-and-response pattern, emphasising a dynamic interplay between the lead vocalist and the responsive chorus. This tradition, "mmino wa setšo," incorporates devices like suspensions and anticipations, adding complexity to vocal performances and shaping various musical forms. Contemporary African styles further integrate speech patterns with melodies, enhancing music with layers of meaning and diction. This fusion ensures that lyrical content remains intelligible and resonant, supported by rhythmic elements such as syncopation and polyrhythms. These features enrich African music intellectually and creatively and captivate listeners with their intricate blend of linguistic and musical expressions, demonstrating the profound cultural and artistic significance of African musical traditions (Sepuru, 2019).

Incorporating modern instruments and new venue settings expanded African musical practices, introducing non-communal compositions and separating performers from audiences, reflecting Western influences. Music in social interactions enriches connections with the environment, offering enjoyment and meaning through melodies and rhythms (Sepuru, 2019). Music is vital in social interactions, just one facet of people's myriad social relationships. Individuals use music to entertain themselves and enrich their connection with their environment, finding enjoyment and meaning in its melodies and rhythms.

2.3.3 The indigenous African music orientation

Africa is a continent characterized by a wide array of cultural practices, boasting a richness of indigenous languages, customs, beliefs, norms, and values that predate the era of colonialism. As a result, it has many musical practices and musics. According to (Casimir et al., 2015), music is a crucial part of traditional African life and reflects the worldview of the society where it is produced. The continent of Africa has a rich and diverse cultural heritage. There are hundreds of languages spoken throughout Africa. African culture has many facets, including indigenous knowledge systems, musical practices, spiritual practices, and educational paradigms. There is only one culture: African culture. African culture is expressed in diverse and fragmented ways by different cultural groups. The underlying social and cultural practices of cultural diversity are common and uncommon. Among them are various

lifestyles, beliefs, languages, song-dance groups, visual arts, and foods unique to each culture group.

Additionally, it houses different fragments and aspects of cultures, where each culture group possesses its distinct cultural ways, knowledge, and paradigms. Hence, diverse musical styles, genres, and dance forms exist. As per Nompula, (2011), African music is a cultural practice that unveils communities organizing and participating in communal connections. In other words, African music is an artistic practice that exposes communities as they collect and partake in communal bonds.

2.3.3.1 Unpacking the concept 'Mmino'

'Mmino' is a Sesotho concept that produces an overall artistic expression that includes aspects of the sonic (sound), dramatic, visual, and dance arts. Among indigenous African societies, artistic creativity, flair, and cultural expression are conceptualised and articulated through a holistic composite term, which describes music (songs), dance, drama, and other visual art. To put it differently, for a song to be acceptable, it must meet specific cultural criteria and expectations, among them the full spectrum of artistic expression. The result is that in most African cultures and languages, there is no single word describing or defining music as a distinct entity from that of its siblings.

In his article; *Pertinent Concepts for advancing indigenous epistemological integrity for African musical arts education*, Nzewi reminds us that in several African cultures, it is not expected to encounter a separate terminological qualifier for the component musical arts and science siblings in isolation; somewhat a holistic indigenous term that implies (serious systematised) play (M. Nzewi, 2019). The result is that in most African cultures and languages, there is no single word describing or defining music as a distinct entity from that of its siblings. Mmino synthesises artistic, creative, and performing expressions that serve several cultural functions.

'*mmino*' refers to a conglomerate of artistic and performative presentations or practices involving music, dance, drama, and visual arts. It is a holistic term to describe a musical activity, a performance through singing or instruments, or a combination of both, and with other related artistic siblings. As Nzewi further points out, indigenous African conceptualization is holistic and cosmological thought starts envisioning,

perceiving, and construing the whole unity (Nzewi, 2007a). The conceptual, descriptive, and meaning of the word *mmino* find similar expressions in many languages throughout Africa.

In Isizulu, *ingoma* refers to various musical practises, including song, dance, costume, and fine arts (M. T. Moloji, 2019). Gbolonyo further elaborates on this point that music, as depicted and defined by the Ewe and also in many African societies south of the Sahara, involves many aspects of the culture, including dance, visual arts, verbal arts, costumes, and theatre (incorporation of art forms that may be separated in Western cultures (Gbolonyo, 2009). Indeed, other vocabularies for discussing music in West Africa equally and glaringly lack this phrase.

The word *rhythm*, according to Charles Keil, "actually has no single equivalent in Tiv" (nor, incidentally, is there an equivalent for the word *music*) (Agawu, 1995: 388). African musicians, especially indigenous African musicians, have developed philosophical and theoretical justifications for their musicality and rationalisations. These systems have inherent languages that describe what musicians do, how they do it, why they do it, and when they do it. According to Mapaya (2014c), using indigenous languages will ensure access to African music on a deeper conceptual level. In contrast to the terminology used in non-African civilizations, African concepts are presented holistically rather than fragmented. An explanation for this perspective is associated with multiple factors, including the interplay between musical practices and their integration into more comprehensive cultural activities, frequently taking the form of collective socio-cultural events. Various indigenous practices exist across the African continent, varying according to each cultural group. Despite Africa having one culture, each culture group has a distinctive fragmented practice representing that culture. Due to the diversity and proliferation of languages, each group or nation has a word that, in their language, is similar to what *mmino* is an equally describes music or music-making phenomenon.

For instance, in South Africa alone, amongst *Batswana*, *Bapedi* (also known as Basotho ba Lebowa) and *Basotho*, the word *mmino* is used to imply song-dance compound and the related artistic surrogates. In Abenguni (a collective term for the culture groups including Amakhosa, Amazulu, and Amaswati), an equivalent word is *ingoma*. In the context of diverse cultural practices, Ngara asserts that despite Africa's

immensity and diversities, which include about a thousand indigenous languages, African indigenes show distinct, consistent, and enduring commonalities transcending geographic boundaries and ethnicity (Ngara, 2008). Understandably, each cultural group and community carries with it the characteristics and idiosyncrasies of the indigenous musical influences.

The creative, performative principle and ideation of *mmino* are conceptualised as a unit, comprising the sonic and its artistic, creative siblings. For this reason, as Nzewi posits, the indigenous discursive terminology does not commonly represent the term music as an isolate (Nzewi, 2007a). Furthermore, he states that, for discursive, analytical, and academic purposes, each artistic discipline can be examined independently for further illuminations and insights. In their own right, the various constituent elements are art forms in themselves and may be analyzed as separate disciplines or expressions (Akuno, 2019). For instance, four adjectival terms specify the performative characteristics of the integrals: sonic, choreographic, dramatic/gesture, and expressions.

Hence, the term used to describe sonic experiences is composite since 'music' is a multimedia event that requires many senses to interpret. *Mmino*, Ingoma, or Musical arts refer to the marriage of the expressive arts in performance. *Mmino* is also used to express culturally significant moments. It encompasses sound (both verbal and non-verbal), text (both verbal and non-verbal), costumes (including masks), décor, body scenes, and theatrical displays of artefacts (including instruments). Due to its multidimensional nature, this cultural performative expression cannot simply be called music. The indigenous view recognizes that music elevates the spiritual dimension of life, while dance portrays emotions, and drama probes the issues of existence (Nzewi, 2007). The indigenous perspective holds a profound understanding of the multifaceted role of the arts in human life. In this view, music is regarded as a vehicle for transcending the earthly realm, elevating the spiritual dimension of existence. It serves as a conduit for connecting with the divine and channelling the essence of the unseen into the tangible realm of sound. The melodies and harmonies are woven into music to bridge the mundane and the sacred, capable of invoking powerful emotions and spiritual experiences.

In this context, dance is not merely a physical expression but a profound portrayal of human emotions. It is a visual language that communicates the depth of feelings, whether it's the exuberance of celebration, the sorrow of loss, or the passion of love. Dance transforms into a vibrant canvas, vividly painting the spectrum of human emotions through intricate movements and gestures. As another artistic form, drama delves into the fundamental questions of existence. It serves as a mirror through which society examines its values, beliefs, and the intricacies of the human condition. In the realm of drama, stories unfold that challenge the mind, provoke thought, and engage the audience in profound contemplation. It becomes a medium for exploring the complexities of life, morality, and the very essence of what it means to be human.

The indigenous perspective recognizes that music, dance, and drama are not mere forms of entertainment but profound vehicles for elevating the human experience. They touch upon life's spiritual, emotional, and intellectual dimensions, enriching the tapestry of existence with depth and meaning. A song (performance) catalyses a dance, and a dance movement paints an artistic visual aesthetic (Gbolonyo, 2009). He further argues that visual arts complement and contribute the necessary aesthetic aspect that music lacks. For this reason, within the compositional conceptual framework and creativity, a song is imagined, created, and developed as a holistic representation of music and its artistic siblings. The claim is that imitating the physical information provided by the musical environment and corporeal articulations leads to intentional musical participation (Leman & Maes, 2014).

In African societies, music is deeply integrated with visual arts, dance, drama, and other cultural expressions. According to Mailula (2018), musical creation is a communal and performative activity, primarily characterized by song and dance. This musical practice is interwoven with other art forms such as drama, visual arts, and design. The collaborative effort of communities and cultural practitioners results in a dynamic and multifaceted musical experience, where various artistic expressions contribute to the richness and diversity of the performance.

2.3.3.2 Mmino as a socio-cultural product

Regarding music's connection to ritual or social activities, Nketia (1965) affirms that music and dance predominantly occur during 'social' events in many African regions.

These events bring together community or social group members for leisure, ceremonial performances, or rituals. Musical performances play pivotal and indispensable roles within these ceremonies and rituals.

To illustrate this cultural perspective further, Lebaka (2019) highlights the cultural practices of the Bapedi people. Songs are often crafted through collective effort within their cultural framework, emphasizing their communal ownership. Such orientation underscores how socio-cultural music-making practices hinge on the collaborative contributions of creative individuals. These contributors offer their ideas, song lyrics, intricate polyphonic arrangements, melodies, and overall musical structure, profoundly shaping the evolving repertoire of songs, dance routines, and other forms of artistic expression. In this way, individuals play a vital role in enriching the musical heritage of their community.

Cultural norms and specific characteristics significantly shape the composing and crafting of new songs. Within African societies, such as the Bapedi culture in this instance, each cultural group possesses its own favoured and distinct musical scales, modes, melodies, rhythms, and harmonic arrangements. These musical elements represent each group's unique identity and unmistakable cultural traits. Following cultural norms and societal expectations, a song must encompass pertinent melodic and stylistic elements that faithfully mirror the characteristics and essence of its specific social environment. Invariably, indigenous songs are recognized as a product of a particular culture and conform to the norm of creativity rationalised and prescribed by that culture (Nzewi, 2007a). Therefore, every social activity produces its own dynamic and unique musical repertoire.

Mapaya argues that any framework that rids African music of its cultural conceptualization has been problematic for its intended purpose of analysing indigenous African music (Mapaya, 2014). A collection of songs and interactive modes is brought forth through African socialization programs, practices, and educational roles (knowledge transmission). This collection serves as a reservoir for history, information, and performative roles and functions. Casimir et al. (2015) have observed that music is conceived as an object of aesthetic contemplation and a socio-cultural occasion whose importance outweighs musical values in traditional Nigerian societies. As a result, many composers and performers of traditional Nigerian music strongly

focus on connecting their pieces to current socio-political situations when considering their works as aesthetic accomplishments. In addition, the indigenous African socialisation programs and processes are critical in transmitting cultural norms, values, musical skills, and cultural ethos to children (Lebaka, 2019). Through musical performances, a society can also respond and adapt to new conditions by incorporating relevant elements of existing traditions and assimilating new ideas.

In addition, musical performances provide compelling acculturation opportunities for new members to acquire shared skills and values (Casimir et al., 2015). Hence, the acquisition of music-making skills occurs through socialization and enculturation processes. Music performances serve as tools for communication and harmonious relationships among people, for building communal and cultural consciousness, and as a repository of cultural values, traditions, and norms. Agawu (2011) argues that traditional music boasts a long and deep history that is natural and partly fanciful with a distinctive sound world.

2.3.3.3 Discourses on Indigenous Knowledge interaction and dissemination

According to Casimir et al. (2015), In the traditional systems of African society, music was regarded as an integral part of education and, therefore, as a valuable component of education in indigenous communities and families before colonialism. For instance, Mapaya (2011:65) argues that when a *ngaka* (traditional healer) undergoes the process of *go thwasa* (unique initiation process for conventional healers), they invariably learn the performance techniques of the accompanying music style. The traditional education system is holistic, with knowledge around a particular activity. Nzewi (2007:16) states that “systematic education, formerly administered, was a staple in the upbringing of an individual expected to contribute capably to stable, progressive and humanely disposed of living in a traditional African Community”. He adds that indigenous education methodology recognizes that learning through interactivity engenders learning without stress.

Citing an example of Ewe, Gbolonyo states that there is no doubt that Ewe history, philosophy, and values; health, ecological, and environmental sciences; and educational policies, theories, and practices are documented, preserved, and transmitted through means other than written documents and artefacts (Gbolonyo,

2009). The musical arts, therefore, embody and process education in most spheres of life and society. For example, wedding songs are learnt and performed during a wedding ceremony. So, a wedding ceremony encompasses a variety of cultural and educational activities, including traditional, cultural, philosophical, theoretical, and musical practices. According to Phoshoko (2017), a child goes through various stages of life with various social activities involving music-making.

In their formative years, children are exposed to cultural tenets through their family and immediate family members, where they learn fundamental cultural values (Mapaya, 2011:68). The first institution for acquiring cultural values and knowledge is home. The traditional content and mode of musical training include a long period of apprenticeship and exposure to African values as an essential component of the teaching-learning process before colonial times (Casimir et al., 2015). An ideal in education would be to nurture a responsible citizen mind that values communal ideas while acquiring and deploying life skills.

Education involves acquiring knowledge, skill development, and capacity building, essential for life. *Mmino wa setšo*, or indigenous African music, serves as a cultural repository, integrating music with various artistic elements. It plays a crucial role in imparting cultural understanding, preserving traditional knowledge, and enriching the educational landscape by transmitting heritage and artistic expressions.

2.3.3.4 *Mmino wa setšo* as a culturally specific music-making resource

So this raises the question, What is *mmino wa setšo*? What are its characteristics? In what ways is *mmino wa setšo* distinct from other styles and genres? In answering the questions, Mapaya states that the concept of indigenous African music as interchangeable with indigenous music or African music refers to an aggregation of regionally, customary, culturally, and ethnically constituted African musical practices. At the centre of this phenomenon are communities and cultural practitioners whose laborious efforts, despite the onslaught of the forces of colonialism and imperialism, have maintained their philosophical, spiritual, and intellectual integrity (Mapaya, 2014f). In Isizulu, *mmino wa setšo* is also known as *umculo womdabu*. The heritage of *Mmino wa setšo* has survived through a combination of factors, including cultural experts who have maintained the foundations and integrity of its philosophical,

spiritual, and intellectual foundations. There is a *mmino wa setšo* phenomenon within every culture group within African societies, and every culture group expresses it in their language.

In short, *baletši ba mmino wa setšo* (cultural music practitioners), here shortened as *baletši*, are the ultimate bearers of these kinds of indigenous knowledge genres. Over many years of exposure, they have acquired performative skills through partaking in various rituals and socialisation processes. The observations made by Nzewi (2007a) connect the term "culture-exponent" with the concept of "culture-owner" and "culture-bearer," known among Basotho Ba Lebowa as *baletši* (instrumentalists), very similar to what Mapaya envisions.

For example, in a wedding ceremony, a lead singer starts a song and initiates a dance movement, and other members respond through singing and dancing. The dance may depict dramatisation of the lyrical content, un-coding the coded messages. Nzewi (2007) says that sonic conformation is integral to holistic artistic conception, including the musical aural arts. A performance of *mmino* is all-inclusive of many artistic and creative features. As a lived experience, some songs emerge from every performance and become part of the repertoire. Song styles and arrangements conform to the cultural lore and expectations.

Nzewi (2007) states that indigenous music compositions follow standardized cultural scale systems, resulting in a wide range of notes specific to each community. Indigenous instruments are tuned according to cultural norms, symbolizing diverse cultural heritage and traditions. These instruments are deeply embedded in their communities, representing more than just musical elements—they embody cultural values and identities. The tuning of these instruments is a sacred ritual that connects them to the essence of their culture, often inspired by natural elements like wind, rain, and animal sounds. This connection with nature not only enhances the spiritual resonance of the music but also serves as a medium for storytelling, reflecting the cultural diversity and richness of indigenous traditions worldwide. Every note and rhythm embedded within these instruments encapsulates the rich narratives of the past, including myths, legends, and a community's shared history (Mpfungu et al., 2011). Adhering to cultural tuning practices ensures the accurate transmission of these stories, thus safeguarding the cultural heritage for future generations.

Tuning indigenous instruments is a communal, spiritual, and cultural ritual that emphasizes social bonds and continuity within the community. Seasoned musicians and elders pass their knowledge to younger generations, fostering shared identity. This practice reflects the deep connection between music, nature, history, and community. Group performances allow individuals to explore their creativity collaboratively, enriching the song repertoire and integrating indigenous knowledge into contemporary culture (Nzewi, 2008). In essence, it seeks to harmonize indigenous knowledge systems with modern culture, harnessing their potential for societal advancement (Alhassan, 2012). Consequently, an indigenous African music performance serves as a poignant illustration of the intricate interplay between various art forms, where music serves as the foundation for dance, interactive theatrical arts, and visually enhanced artistic expressions

African indigenous music is communal, involving everyone in shared experiences, and plays key roles in social activities like rites, rituals, and ceremonies. It features cyclic and repetitive melodies and rhythms, reflecting comprehensive, relational, and cyclical paradigms. The aim is to balance physical and spiritual dimensions, harmonize mind and emotions, and live in harmony with nature. Music practices are rooted in cultural ethos and surroundings (Nzewi, n.d.).

African communities have developed ways of using sonic and visual symbols to transmit impressions and perceptions about their surroundings and communicate them to those around them (Akuno, 2019). Within communities, symbols serve as markers of identity, and a means to express ideas and attitudes considered appropriate. The theory of indigenous African music of Africa is framed by systematic rationalisation and consistent formulae embedded in oral memory, also transmitted and advanced as an oral tradition (Nzewi, 2007a). There are systematic guidelines, protocols, and procedures that undergird this phenomenon. Such understanding is deeply rooted, coded, and expressed through language.

2.3.3.5 Indigenous African languages as a source of cultural knowledge

In his article titled "*Indigenous language as a tool in African musicology: The road to self-assertiveness*," Mapaya (2014c) argues that African philosophical principles should be integral to the rationalization or theory-making of African music,

emphasizing the crucial role of African languages in this process. Language is pivotal as a conduit for conveying cultural expression and establishing one's identity. It encompasses sounds and vibrations crafted to communicate concepts, ideas, and principles among individuals from similar cultures. In elaborating on this point further, Mapaya argues that African music, especially indigenous music, is a cultural phenomenon couched in the African culture, to which African languages should be central (Mapaya, 2014d). Therefore, African languages are conduits of African philosophy within African societies, where metaphors and similes abound.

Furthermore, Moloi highlights the presence of Iziphicaphicwano (riddles) and izinganekwane (folktales) in Isizulu, emphasizing their essential role in rationalizing, conceptualizing, preserving, and passing down indigenous knowledge systems. These oral traditions are instrumental in conveying and perpetuating various cultural practices (Moloi, 2019). Remarkably, indigenous African communities continue to prioritize oral methods for creating, producing, assimilating, and transmitting knowledge and upholding music-making principles in the present day.

2.3.3.6 The ubiquity of oral tradition as a method for knowledge transmission

The conceptualization and practice of indigenous African music conform to the social and cultural events they serve. According to Gbolonyo (2009), performing arts serve a multifaceted role beyond aesthetics and recreation; they are crucial in preserving, safeguarding, and transmitting indigenous knowledge and information. The performing arts fulfil a multidimensional role beyond aesthetics and recreation; they are integral in preserving, protecting, and disseminating indigenous knowledge and information. In Africa, indigenous musical traditions have been transmitted orally across generations. This process involves the passing down of values, beliefs, and historical narratives (Nompula, 2011). Indigenous musical traditions have been passed down orally across generations, constituting a phenomenon through which values, beliefs, and historical narratives are kept and promoted.

In his observations, Gbolonyo (2009) points out that communities like the Ewe have historically documented events, philosophical insights, and scientific knowledge through various methods, including musical practices. Hence, this underscores the significance of indigenous music as a form of entertainment and a living repository of

cultural wisdom, ensuring the continuity of vital knowledge for future generations. In African traditional societies, creative and performative knowledge of the arts is expressed and disseminated orally. In addition to serving aesthetic and recreational functions, song-dance performances are a repository of indigenous knowledge. As a result, information and expertise are preserved, protected, and transmitted from one generation to another. Moloji (2019) highlights a robust musical tradition in pre-colonial societies, encompassing forms like amahubo (indigenous isiZulu vocal music). Within these African societies of the pre-colonial era, there lived both small and large groups, each with distinct yet interconnected educational systems.

In these societies, age, sex/gender, career, politics, religion, ritual, and personality mirrored mainstream and contextual experiences. Traditional African curricula encompassed these elements. The arts were integral to the curriculum, taught through social interaction and bringing together physical, emotional/spiritual, and intellectual abilities (Amegago, 2000). The arts were central and indispensable in the educational framework of indigenous African societies. They were not merely extracurricular activities but a fundamental part of the academic curriculum. Traditional African education was holistic, focusing on the development of the whole individual, and the arts played a crucial role in this process.

Arts education in African communities transcends formal classrooms, fostering through social interactions. Elders, artisans, and artists pass down knowledge, techniques, stories, and values, strengthening community ties and continuity between generations. In mmimo, creative expressions entertain and convey sociocultural expressions, sharing everyday experiences and aesthetics. Indigenous African music deeply embeds within cultural life, reflecting intense bonds. Language richness in riddles, idiomatic expressions, and proverbs contributes to African philosophical thought and creativity, requiring cultural understanding for interpretation (Moloji, 2019). Since song texts or lyrics mirror everyday life, they often constitute figures of speech. Through such understanding, Africans display their intellectual and memory capacity as a site of strength. Moloji, 2019) reiterates that there has long been a tradition in Africa of Africa's academic proficiency, a tradition that recognizes Africa's knowledge in various areas. Hence, this correlates with what Ngara has observed in the Ewe people, that songs are some of the richest repositories of their understanding

(Ngara, 2008). Mapaya (2014) contends that African music, especially indigenous music, is a cultural phenomenon framed within African culture in which African languages should be central. Indigenous languages are pivotal as they provide access to thoughts and ideas and abstract and practical understandings.

The pragmatic realisations of music-making are the intuitive and creative principles rationalised and observable through language terminology. Nzewi posits that the super ordinary function of the musical arts as a soft science of mind and societal management prescribes materials, structural, organisational, and performative features as well as discursive terminologies (Nzewi:2019: 78). The extraordinary role of musical arts as a subtle science influencing the mind and societal dynamics dictates materials, structural elements, organization, performance characteristics, and the use of specific discursive terminologies. Therefore, studying African music must consider the inextricable link between music and culture. Moloji (2019) contends that a culturally rooted analytical framework is essential for learning *umaskandi*. African music, both in a general sense and predominantly indigenous African music, constitutes a diverse fusion of genres and styles, encapsulating unique cultural nuances that demand a profound comprehension of these paradigms.

2.3.3.7 Socialisation as a process and a site for learning

A large part of what is acquired as indigenous knowledge, especially indigenous music, is developed experientially because it is incorporated into the application of the music. Lebaka (2019) argues that learning music is an integral part of socialization in African societies, and imitation is an essential component of the transmission process. Practical and performance spaces are critical to creative pursuits and songs' fecundity. In contrast with professional performers who would take time to study their guru, the general performers involved in sociocultural activities with music will develop musical activities and behaviour as they participate in those activities (Akuno, 2019). Life skills, especially musical skills, are developed throughout the different stages of children's growth in traditional Africa.

Socialisation refers to acquiring attitudes, values, behaviours, and skills appropriate to a particular group of people. Another way of putting it is that it involves becoming familiar with society's dominant norms and customs. A set of learning modes, skills,

and knowledge acquired through socialisation requires observation, imitation, and practice. Traditionally, the learning of this music has also been participatory and systematic (Akuno, 2019). Therefore, social learning involves a reciprocal interaction between cognitive, behavioural, and environmental factors. Traditional knowledge recognizes social observation and vicarious experience as integral aspects of life. As a result, traditional music knowledge is attained through active participation. Through observation and practice, participation leads to the acquisition of music-making and general skills.

Music has a significant impact on both the individual's life and the socio-communal relationships that exist between a group of people and their social environment. There are substantial distinctions between childhood, youth, and adulthood. These stages are not determined by the chronological accumulation of years but by experiential age, resulting in emotional maturity, social role, and societal expectations. In any society, the role one occupies indicates the importance one holds in that society. Societies carefully prepare their people for these roles (Akuno, 2019). Therefore, socialization processes promote innovation, development, and the transmission of cultural information, especially in music-making, and songs emerge from this foundation.

Experiences learnt during various periods of life, such as childhood, puberty, youth, full adulthood, and old age, which include death, impact behavioural patterns in traditional African civilizations. When one learns how to play an instrument (particularly an indigenous instrument), one also knows how to maintain it and the materials to use for its construction (Akuno, 2019). Given this knowledge and context, Nzewi proposes that indigenous musical arts most successfully drive folks to think about what is best for all parties involved by utilising timbres, mind-dismantling structures, and dramatic processing of community fellowship (Nzewi, 2007). Therefore, It is no surprise that (Mapaya, 2014b) alludes that community members would involve themselves comfortably in overlapping music-making contexts and experiences. The result is that community members carry many songs appropriate for a broad range of socio-cultural activities.

Mmino, specifically mmino wa setšo, is conceived, conformed, and deployed in public areas as an ethereal force contributing to tangible outcomes. Hence, Mmino wa setšo remains a blueprint through which all other styles of mmino are foregrounded

(Mapaya, 2014). As a result, cultural lore is transmitted and acquired experientially and practically, thus involving participation. In other words, the learning process for each activity occurs through engagement.

Participating in communal activities that expose music-making performances encourages cultural exchange by allowing people to share what they have in common while expressing their feelings. The musician, therefore, becomes a valuable player in many functions on the continent, where song, dance, and space are used in various sociocultural events and moments (Akuno, 2019). Accordingly, Nzewi (2014) argues that the produced musician and a practitioner become competent individuals capable of sustaining a livelihood through music practice in situations where they could take on various roles undertaken during training.

Consequently, people's behavioural patterns, creative composition features, music-making protocols, and practices are informed, guided by, shaped, and conform to each community's cultural norms, values, customs, and traditions. African music is an essential element of African culture and values, and it represents core value systems embodied in African philosophy (Casimir et al., 2015). Indigenous African songs are deeply integrated into social activities, preserving cultural lore and knowledge through community interactions across generations. In these societies, music isn't a separate intellectual construct but a vibrant part of rituals, ceremonies, and daily life, resonating with nature and community rhythms. Each drumbeat, sung note, and played instrument carries history, beliefs, and emotions. Music informs actions, shapes moods, and reflects values, serving as a potent cultural tool (Mapaya, 2014; M. Nzewi, 2007). Traditional African societies view music as crucial for social cohesion and education, instilling values and morality from an early age without relying on written language (M. T. Moloji, 2019). This aural tradition continues to safeguard indigenous knowledge systems and foster cultural continuity across African communities.

2.3.3.8 A community rallies around songs to unite and communicate

As a system of sounds and vibrations, language becomes crucial in communicating messages among people in a particular geographical region, at a specific time, and under certain conditions. Song unites communities and enables them to share, display, and achieve oneness in their communal spirit. The most enduring

commonalities of Africanhood include ways of knowing grounded in indigenous African cultural traditions, history, and ecology (Ngara, 2008). Music serves as a medium for communication, eliciting dance moves, igniting spirituality, and harmonizing human relations through song.

Usually, aesthetic aspiration is increased through performance sensitization, discussed and demonstrated interactively. The musical arts were a humanizing force. The creative and performance rationalisations in indigenous Africa were common cognitive knowledge. That was possible because indigenous musical arts focused on balancing the heart and the mind, engendering sublime emotions to moralise the mind and actions (Nzewi, 2007). Moreover, a performance evokes emotions; beyond entertainment, it provides comfort and healing.

In African communities, music-making is a communal activity where everyone participates, adjusting the singing range to include all. Traditional households recognize individuals as master musicians and custodians of specific artistic traditions, fostering a collective memory of musical heritage. Indigenous African musical instruments transcend their physical forms, designed with a profound understanding of sonic structures to resonate with healing energies and natural rhythms. These instruments produce harmonious tones that heal the spirit and restore emotional balance, reflecting a deep integration of indigenous knowledge into cultural practices (Anku, 2007; Akuno, 2019). This cultural fusion offers pathways for leveraging traditional values in modern society's development.

Incorporating Western instruments into African indigenous music, particularly *umculo wesizulu* (isiZulu indigenous music), did not change its authenticity or core cultural aspects (Moloi, 2019). In general, indigenous Africans adapt and explore a non-indigenous African instrument for their musical context by making it relevant to their musical needs and expectations. As a result, Amazulu community incorporated the guitar into the musical traditions of Isizulu culture, aligning it with the unique melodic, rhythmic, and harmonic elements to create an authentic style. This innovative fusion gave rise to the phenomenon known as *Umaskandi*. *Umaskandi* stands out due to its distinctive vocal style, tuning system, playing techniques, and various roles within the musical context. Consequently, a specialized guitar technique harmonising

seamlessly with the traditional Isizulu singing style has been identified and acknowledged.

2.4 AFRICAN PIANISM

"African pianism" typically refers to a style of piano playing incorporating elements of African musical traditions, rhythms, and styles. It involves adapting the piano, a Western instrument, to express or incorporate African musical idioms. African pianism is characterized by a fusion of Western classical techniques with rhythms, melodic patterns, and improvisational elements rooted in African musical heritage.

In African pianism, pianists may draw inspiration from various African genres, such as traditional folk music, Afrobeat, jazz-influenced by African rhythms, or other regional styles. This playing style often emphasizes syncopation, polyrhythms, and improvisation, standard features in many African musical traditions. It's important to note that African pianism is a broad term encompassing diverse approaches and interpretations by different musicians. Pianists who engage in African pianism may bring their unique influences and perspectives to create a rich and varied musical expression.

Throughout the 20th century, Africa developed a variety of new musical idioms. The idioms have incorporated African and non-African elements and expressions that have morphed into several new musical styles and genres. Some developments that resulted in the emergence of new musical genres centre on specific instruments that may have played a crucial part in creating the forms of music with which they are connected or represented. As a result, African pianism emerged as a significant style encompassing musical expression and a comprehensive set of theoretical, creative, conceptual, and practical principles and justifications.

Adjei elucidates this phenomenon through the concept of syncretism, denoting the fusion of African melodic and rhythmic techniques with adaptations of Western harmony, often centred around tonal harmony. This synthesis extends to large-scale compositions, incorporating Western developmental techniques (Adjei, 2015). Furthermore, a notable contemporary music genre known as African art music has arisen due to historical interactions with missionary and colonial influences (Adjei,

2015: 40). These various musical genres and styles have significantly contributed to the evolution of modern cultures.

2.4.1 Culture and music: The Euro-American hegemony and the musical influences on new African music idioms

Euro-American values and perspectives dominate the music landscape and its broader cultural context in contemporary society. This influence extends across various domains, including education, media, and entertainment. The prevalence of Euro-American cultural norms and practices in these realms is, in many instances, a direct result of the deliberate importation and imposition of Euro-American cultural systems on non-Western societies, particularly in Africa.

Higgs (2008) offers valuable insights into colonialism's historical and sociocultural ramifications in Africa. He highlights that colonialism served as a comprehensive framework for the subjugation not only of political and economic aspects but also of the rich cultural and scientific traditions that had thrived across various regions of the African continent for centuries. The subjugation process was motivated by the desire to diminish and replace indigenous knowledge systems and practices. As a result of this colonial legacy, African cultures, including their intricate music systems, were significantly impacted.

The imposition of Euro-American cultural norms led to significant shifts in how African people interacted with their cultural heritage and the wider world. The impact extended to language, social practices, and worldviews, further underscoring colonial influence's multifaceted and pervasive nature. In music, this historical context has shaped the trajectory of indigenous African musical traditions and their coexistence with Western musical influences. The struggle to preserve and revitalize indigenous musical knowledge systems in the face of such historical impositions remains a pertinent challenge in contemporary African societies.

Through systematic manipulation, colonialism, and imperialism, the West imposed European culture on Africa. In all spheres of human existence, such as education, religion, media, entertainment, politics, law, and economics, African culture is attacked relentlessly for the simple reason of maintaining European hegemony. African cultural

practices have suffered tremendously since the encounter and continue to endure hardships. Thus, African people lived in a dichotomous environment characterized by indigenous and Western cultural systems (Higgs, 2008). The latter threatens the former because of its dominant position and location at the heart of imposing powers. Having learned Western art music disciplines, African musicians and pianists, in particular, felt and suffered cultural alienation and therefore sought authentic representations of their cultural heritage through musical compositions. The result is the development of a concept known as African Pianism.

African Pianism became one of the idiomatic expressions with an agenda to centre the traditional musical elements, patterns, rhythms, structure, and harmonies. Akin Euba has observed that some of these idioms were contributed to by musicians trained in Western schools of thought, while self-trained practitioners created others. Additionally, he contends that the emerging musical genre denotes neo-African art music intended for an audience akin to those who appreciate Western classical music. (Euba, 1993). In other words, the new developments brought by modernity have resulted in many new types of music, styles, and relations between performers and audiences, and these developments have, in many ways, contrasted with African traditional music and performance modes.

In affirming this observation, Kofi Agawu notes that for some composers, the process of acquisition comes later in life when, quite self-consciously, they turn to the systematic study of traditional music in reaction to a lopsided educational system that rewards knowledge of Schumann and Brahms but not knowledge of Dùndún drumming (Agawu, 2011). Put differently, Certain composers embrace traditional music later in life, often in a deliberate response to the imbalanced educational emphasis placed on composers like Schumann and Brahms while neglecting the rich heritage of musical traditions such as Dùndún drumming.

2.4.2 A brief background on the origins and developments of African pianism

Numerous scholars cite Akin Euba as a luminary of the concept of African Pianism. According to Oluranti (2012), the term African Pianism was “coined by Euba describing

it as a composition style which reflects his African cultural and musical background...a conceptualization of the percussive use of the piano in a particular manner to 1) invoke a symbolic representation of African musical textures and 2) to express the rhythmical and textural components of traditional African music without actually using traditional instruments". Correlating this point further, Onovwerosuoke states that African Pianism, as a label, was first used in 1964 by Nketia's student Akin Euba, who developed the compositional method in the 1960s and 1970s for incorporating African traditional elements into African art music (Onovwerosuoke & Kristin, 2007). Other pioneers in African Pianism are Joshua Uzoigwe of Nigeria and Gyimah Labi of Ghana. Euba's initial musical development was motivated by a desire to make his works culturally relevant to his African background. Due to his interest in projecting African music, he developed a bicultural composition style that resulted in a more Afrocentric style of composition. The musical composition style reflects and reinterprets elements of indigenous African musical traditions, especially Yoruba.

The concept of 'creative ethnomusicology,' coined by Euba, emphasises the connection between fieldwork and individual production. According to him, the most critical purpose of traditional music study in history should be to encourage Africans to compose unique music. By definition, African Pianism is a style of piano music that derives its characteristic idiom from the procedures of African percussion music as exemplified in bell patterns, drumming, xylophone, and mbira music (Euba, 1993); Onovwerosuoke (2007); Oluranti (2012); (Acquah & Boahen, 2017); Nketia (1994). African music contains various tonal materials and rhythmical expressions explored and manipulated for compositional purposes that are relevant and sensible while reflecting the African cultural genome.

African pianism captures the character of a traditional music scene by using the piano or other Western instruments as a substitute for conventional African instruments (Onovwerosuoke, 2007). Hence, a piano-playing approach rooted in African culture develops by incorporating indigenous music's influences and characteristics. Among these characteristics are polyrhythmic spiralling and cyclic melodies. Polyrhythm in African music is a complex and intricate phenomenon beyond mere rhythm; it's a rich tapestry woven from multiple, independent, or conflicting rhythmic patterns. These

patterns, each with its unique tempo, beat, and accentuation, are skilfully layered on top of one another, creating a mesmerizing and intricate musical texture.

2.4.3 A distinct feature of the new music idiom

African art music has emerged as a result of advances in music literacy. The fusion of indigenous and non-African elements results in a hybrid genre of music. As a result of festivals and musicians interacting with different cultures, new musical expressions are spawned. Such content and developments become evident in musical idioms and thematic material expressed in the sung and verbal text (Akuno, 2019). A new musical idiom, African pianism, has contributed to developing new African music genres and styles. In addition, it contributed to a shift from traditional communal music settings to contemporary performance venues. As observed by Adjei (2015), the move by modern composers has been motivated by the desire to create something with traditional African characteristics, such as extending it or using it as thematic material in a new compositional context, such as art music. Although these new musical styles have gained much popularity in recent years, they do not replace the traditional styles that continue to play a vital role in African societies.

The revolution in performance modes marked a significant turning point, fostering the transformation and integration of non-indigenous African musical instruments. Nzewi (2007) termed this process "indigenization," where Western musical instruments are adapted, and their performance styles and approach emulate the behaviour and sound of indigenous African counterparts. The fusion of cultures led to innovative musical forms that deepen appreciation for African heritage. Indigenization bridges diverse musical traditions, encouraging exploration of unique sounds and rhythms. This transformative approach fosters creative experimentation and cultural exchange, enriching global music. African pianism integrates indigenous characteristics into piano playing, transforming traditional expressions with new compositional techniques (Adjei, 2015). This style blends Western instruments with African idioms, creating new genres that reflect hybrid influences and inventive adaptations of traditional songs. Nketia notes that in addition to these characterizations, the music also draws influence from African percussion music, as evidenced by bell patterns, drumming, xylophones, and mbiras (Nketia, 1994). This musical style has a predominant rhythm

influenced by melorhythmic, gravity/balance, and dance expressions based on the African drumming styles replicated throughout the composition.

According to Ofuani (2014), this technique attempts to capture the melorhythmic characteristics of multiple drummers under the control of a performer - the pianist. African pianism makes the piano simulate African traditional instruments whilst invoking the aesthetics of African traditional music in rhythm and texture (Oluranti, 2012). A crucial aspect defining the primary identity of African music is its distinctive rhythmic organization, primarily derived from the prosody of African languages within the societies. Adjei posits that, as a result, there is a close bond between speech rhythms and musical rhythms, except that rhythmic arrangement in music adjusts to a set of timing principles (Adjei, 2015). As such, this results from the importance of words in shaping melodic and rhythmic tones in African music. In essence, African pianism is cross-cultural music that fuses elements of African music, jazz, and Western art music to create a new musical paradigm.

Euba highlights the parallels between neo-African art music and jazz, emphasizing shared aspects such as a) evolution, b) African roots, c) intercultural dimensions, d) ensemble methods, e) improvisation, f) integration of neo-oral traditions, and g) innovative piano techniques (Euba, 1993). The concept of incorporating elements from African music into the creation of fresh musical styles isn't novel; it dates back to the development of jazz by Africans enslaved in America. This historical context underscores the enduring relationship between African musical heritage and the evolution of diverse contemporary musical forms.

The Jazz idiom brought together an amalgamation of various cultural music. According to Seters (2011), several transcriptions illustrate widely adopted drumming-like gestures from jazz history. Particular emphasis is on rhythmic counterpoint, complementation, and rudimental sticking patterns employed by jazz musicians since the 1960s—the fusion of African traditional music with European and other ethnic nations. However, the dominating features include the rhythmic, groove-orientated, melodic approach and musical orality, which are of African traditional origins.

African Pianism is also known as Drummistic piano, a term preferred by some scholars such as Onyeji. Both terminologies, African Pianism and Drummistic piano, describe

a singular phenomenon. In his reference to the Drummistic piano style, Onyeji discusses it as an approach to piano composition and performance that transfers the techniques of African drumming to the piano. Perhaps Onyeji only perceives African drumming as the only source of influence that characterises this style. Citing the Pan African Society for Musical Arts Education, 2002, p. 6, (Onyeji (2016) states that drummistic piano compositions essentially transfer the melorhythmic principles and idioms of African drum music to the piano. African pianism recreates traditional drum music's auditory and conversational qualities, embodying the essence of a conventional drum through rhythmic modal melodies, syllabic word-setting, and distinctive timbral rhythms (Seters, 2011).

2.4.4 Characteristics of African Pianism

According to Acquah & Boahen (2017), some noticeable characteristics of African Pianism include 1) simple or extended rhythmic motifs and 2) the simple melodic and lyricism of African traditional and popular music as the basis for its rhythmic phrases. 3) Tonal materials reflective of the modal and cadential qualities of traditional music. 4) Harmonically, it may be tonal, atonal, consonant, or dissonant. The composer uses creative and artistic prowess to conceptualise and project musical sensibility while sponging on traditional African elements. In the case of rhythm and tonal usage, an African composer does not have to confine himself to a particular school of thought (Acquah & Boahen, 2017). In his advocacy towards indigenous cultural-sensed melodies, Adjei suggests that an African composer must, therefore, master the fundamentals of African melody and rhythm so that he can create typical African tunes based on any of the varieties of heptatonic, hexatonic, and pentatonic scales used in African societies (Adjei, 2015). In simpler terms, African composers must thoroughly grasp the foundational aspects of African melody and rhythm. This understanding equips them to craft authentic African melodies using the diverse heptatonic, hexatonic, and pentatonic scales prevalent in African societies.

Traditional repertoire remains a model that encapsulates traditional idioms. The techniques used in performing African xylophones, mbira dzaVadzimu, plucked lutes, drum chimes, marimbas, etc., reveal African instrumental music's polyrhythmic methods. That would generally form a reasonable basis for an African pianistic style

(Acquah & Boahen, 2017). The effect of the drummatic rhythm patterns results in multilinear rhythm and rhythmic-counterpoint textures when played together with the orientationally rhythmic pattern (Ofuani, 2014). Since polyrhythms are a prevalent feature in traditional music across various African regions, they become an essential component of African Pianism.

Polyrhythm in African music refers to the superposition of different rhythmic patterns that are independent or conflicting. According to Oluranti (2012), cross-rhythm describes the combination of two or more rhythmic figures in a manner that crosses rather than coincides. Polyrhythm is integral to African music, reflecting social cohesion and diversity within communities. It symbolizes unity amidst cultural variety, showcasing how different elements harmoniously coexist. African pianism adapts non-indigenous instruments to embody African sounds, rhythms, and cultural identity. This indigenization process involves developing new stylistic languages and techniques that capture the essence of African musical expressions, incorporating rhythmic and conversational elements from percussion instruments like drums and rattles (Nzewi, 2007). These elements form the foundation of African pianism, enriching its stylistic character with indigenous African musical gestures.

According to Boamah (2012), this type of piano music is characterised by playing techniques similar to those employed in African instrumental traditional songs and popular music. More than a performance, it is also a composition style for piano music that reflects indigenous African cultural musical practices. In African Pianism, there is an infusion of Western and African cultural elements, leading to a new style of composition. Hence, a composition based on traditional African vocal or instrumental music is possible. Due to its percussive and melodic capability, the piano is ideally suited for expressing African music's rhythms, percussive elements, and melodies (Boamah, 2012). Thus, a piano sounds aggressive in emulating indigenous African instruments such as traditional drums.

The ingredients of African pianism include (a) thematic repetition, (b) direct borrowings of thematic material (rhythm and tonal) from African traditional sources, and (c) percussive treatment of the piano (Boamah, 2012). Rhythm syntax consists of physical and psychological properties, i.e., the rhythm on a superficial and more profound level. The time cycle ultimately defines a set, and this set rhythm is a structural module from

which the entire performance is derived (Anku, 2000). We naturally perceive rhythm based on our previous experience when we hear rhythm without preconceived beat indications. Essentially, the idea is to make the piano behave like a traditional African instrument.

"African pianism" involves transcribing and arranging traditional and popular African music for the piano, drawing on modal and cadential elements while exploring tonal, atonal, consonant, or dissonant harmonies. This artistic approach integrates African rhythmic and tonal practices, reflecting a post-colonial discourse on art music in Africa. South African jazz pianist Sepuru (2019) highlights stylistic elements such as melodies and sonorities from traditional South African music, polyrhythmic techniques, and cyclical forms in recordings. This holistic representation encompasses sound-visual culture through tone, harmony, timbre, and dance style, challenging linear music notation by emphasizing rhythm as a cohesive element (Lucia, 2003; Anku, 2000). As such, African pianism integrates indigenous musical elements and rhythmic inventiveness into its overall music arrangement, appealing to global audiences and researchers. It embodies African cultural heritage through its use of instruments like the xylophone or Mbira/Kalimba, shaping its distinctive musical character and approach.

2.4.5 Mmino wa Bana: Concepts and Contextual Explorations

The primary aim of this study is to reimagine a children's game-song by introducing structural modifications and exploring its expansion through arrangement and orchestration. An increasing curiosity surrounds the exploration of how African children engage in composing and performing their musical creations. Therefore, this raises questions such as: How do children approach the composition of their songs? What factors impact their conceptualization and composition methods? How do they gain musical knowledge, and what influences shape their musicality? These inquiries have the potential to offer a more comprehensive understanding of both the theoretical and practical dimensions of music.

Consequently, this methodological approach and understanding are equally pivotal in song arranging and orchestration. Children's songs offer a rich source of educational opportunities. Beyond imparting cultural insights, they also convey values, ethics, and

moral lessons. These songs cultivate a sense of belonging, communal awareness, and foundational principles that align with the African worldview. As Bebey, (1969) asserted, musical games children engage in serve as an integral component of their musical education, preparing them for active participation in all aspects of adult life.

Children in African cultures learn cultural values, indigenous knowledge, and sociocultural virtues through music, games, and dance. This oral tradition includes call-and-response patterns, simple melodies, and lyrics that reflect social issues and personal experiences. These songs resonate with children's lives, making them relatable and memorable, serving as a conduit for transmitting cultural heritage and fostering community identity from a young age. According to A Barry (1989), Ga children sometimes isolate themselves from adults in playing activities, having their own songs and rhymes. In other words, children create and perform their songs and games without adult interference. Nevertheless, these activities share similar interests and orientations that do not differ significantly from those of adults.

Like adult poetic songs, they promote cultural continuity and growth and the imbibing of moral, social, and other qualities that would make children of Ga groups willing members of their communities (A Barry, 1989). Songs for children can be classified based on the rhymes, jingles, and those accompanying games, performances, or dances. An intricate interplay exists among text, music, and dramatization. According to A Barry (1989), songs in this category have often been described as "playground verses" because of their complexity. Furthermore, he adduces that "playground" here encompasses a broader concept than children's play areas. In particular, it must have four essential features: (1) children and their willingness to perform; (2) space to accommodate children; (3) lighting; and (4) theatrical props. Children often choose a space that accommodates them and allows them to practise and perform in an environment conducive to singing and dancing.

The structure of Children's performances is often in the form of a circle or line. Likewise, according to Ntshilele (2007), circle, line, or object games are prevalent in most cultures globally and are also evident in the "lipapali (play songs)" of Basotho children. They can stand, sit, stoop, or dance in circular motions in performances. A Barry (1989) also points out that the spacing is expanded, contracted, or shifted

depending on the verse. Due to this, children's performance inhibits their imagination and reasoning.

Therefore, children's musical forms and structures are analogous to adults' and involve short, repetitive melodic lines that spiral over and over while their games and dances coincide. According to Anku (2000), repeating musical phrases is the return to an incomplete idea. Some of their song lyrics are full of profound and thought-provoking statements and ideas that seem beyond their comprehension and age. Thus, children develop the mannerisms, the ways, and the skills needed for music practices. Therefore, children's music or musical practices are received and ingrained culturally from birth.

According to Ntsihlele (2007), Basotho children's singing, dancing, and "lipapali" (play songs) are typically group performances, and these arts help to encourage socialisation in part. In addition to this, she states that socialisation and folklore facilitate the learning of customs and cultures. Cooperation is the underlying principle in most "lipapali" (play songs). The behavioural patterns of traditional African societies conform to their experiences during different stages of their lives, such as infancy, puberty, youth, full adulthood, and old age (Mapaya, 2014c). In the same way as adults' musical practices, their performance practices also allow each individual to participate while serving and expressing their roles accordingly.

The groups allow members to participate, share, and showcase their artistic and musical talents. According to Mapara & Nyota, the traditional Shona children's games and songs provided an opportunity to learn through guided participation in social experiences and explorations of their world as they play (Nyota & Mapara, 2008). Children's songs serve various functions, including educating them about cultural, social, ethical, and moral issues. A communal and collective sense, a sense of belonging, and a humanizing principle are at the core of the African worldview. Mapara and Nyota (2008) note that traditional Shona children's games and songs stimulate and bolster the development of children's curiosity and exploration of their immediate environment during play.

The oral dissemination of knowledge embedded within African ways of knowing is one of the characteristic features of both artistic and musical practices. As such, children's

songs are conceptualised and transmitted through oral means. African epistemologies, including music, survive through continuous performances and retelling from one generation to the next as opposed to Western methods of documentation and knowledge storage (Ngara, 2008). Children's songs are similar in form, structure, and organisation to those of adults. Some common elements include 'call-and-response' or 'statement and answer', simple melodies, simple text or lyrics, and repetitive phrases.

According to Anku (2000:02), African music is isometric; children's songs have a similar feature. Social issues and lived experiences inspire their lyrical content and song text. Specifically, they sing about their surroundings, circumstances, and surrounding situations. Elements of life are woven together in play as children experience and express them (Ogunyemi & Henning, 2020). Often, children's songs relate to their lives and experiences, making them relatable and unique to every child who hears them.

Pointing out some interesting aspects concerning music teaching and learning Candusso (2010), children learn according to their pace, capacity, and motivation, and the elders transmit knowledge through an interactive process. Collective knowledge is shared when a knowledgeable individual imparts their expertise to fellow group members. As revealed in the Shona games, Nyota & Mapara (2008) assert that older children who have mastered a skill or graduated from apprenticeship guide the apprentices. Guided participation is a critical component of these games. Interaction between an elder child who has mastered the skill and a younger child is necessary to accomplish a task. While mentoring, the mentor is sensitive to and responsive to the learner's needs.

Children's musical activities in African cultures blur distinctions between adults and children, emphasizing non-verbal communication, observation, and practical experience. Their songs feature clear structures, simple language, energetic rhythms, and group participation. Games and songs teach virtues like good behavior, competition, and leadership, often created and played independently. Rooted in indigenous knowledge, these activities reflect cultural values and philosophies, serving as foundational elements for diverse musical genres. Children's songs, characterized by repetitive patterns, foster deep engagement and creative expression,

nurturing musical discernment and imaginative exploration within a culturally rich framework.

Furthermore, the repetitive musical structure is in harmony with the oral tradition in many African cultures. In these traditions, knowledge is passed down from one generation to another through repetition and imitation. Children's songs, echoing this tradition, become more than just musical pieces – they transform into vessels of cultural heritage, preserving ancient melodies and rhythms while allowing room for contemporary influence and innovation (AKosua, 1996).

Indigenous African children's songs, with their repetitive essence, preserve cultural heritage while nurturing creativity and musical talent in future generations. Rooted in tradition yet adaptable, these songs inspire new patterns and improvisations, enriching performances and ensuring the continuity of African musical heritage. In other words, dance and artistic aesthetics mediate spiral modes and sequences (Nzewi, 2014). The different creative activities are intensified to another level each time a phrase begins, allowing elements such as improvisation to take place.

More often than not, children create their songs and games without an adult's help. Observing children autonomously shape their creative, performative, social, and entertainment experiences is intriguing. When adults intervene in children's games or try to compose songs for them, it often elicits resentment. In some instances, children may rebel or break away as an act of resistance. An adult may request to participate but must be willing to learn and follow the ground rules set by the children. As revealed in the Shona games, Nyota & Mapara (2008) assert that older children who have mastered a skill or graduated from apprenticeship guide the apprentices. Guided participation is a critical component of these games. Interaction between an elder child who has mastered the skill and a younger child is necessary to accomplish a task (Candusso, 2010). While mentoring, the mentor is sensitive to and responsive to the learner's needs.

2.4.6 Conformity in Children's Musical Creativity and Cognitive Processes

African communities naturally include educational socialisation procedures and programmes and a storehouse of songs, music production, and cultural information—the worldview of African people communal in musical conceptualisation practice. The inculcation of a collaborative solid ethos comes from age-old socialisation processes. Socialisation programs are essential in eliciting and cultivating a communal and cultural ethos and humanistic philosophy (Candusso, 2010). Songs are a repository of cultural knowledge and musical practices.

Children's songs serve as a multifaceted avenue for socialization, offering a rich tapestry of opportunities for young minds to acquire valuable knowledge about life, engage in meaningful social interactions, and explore their social milieu. Beyond the realm of entertainment, these songs play a pivotal role in the holistic development of children, encompassing their cognitive, emotional, and social growth. Nyota & Mapara (2008) note that Shona's traditional children's games offer valuable opportunities for learning various social skills. Through games like *nhodo* (similar to Jacks) and *ndondo*, children learn essential skills such as sharing tools necessary for these games. Participation in musical games and songs provides children an invaluable platform to refine their play skills. Within the joyful bounds of these activities, they can practice and experiment until they achieve proficiency.

Children's games and songs in African cultures empower them to master skills, fostering self-assurance and self-worth (Nyota & Mapara, 2008). This process builds confidence and self-esteem, shaping their interactions with the world. These dynamic game-songs, rooted in tradition yet evolving with each generation, adapt to contemporary experiences. They embody culture's vibrant evolution, blending tradition with innovation as children reinterpret classics and introduce new elements. This fluidity highlights culture's enduring relevance, illustrating how children breathe new life into these songs, bridging past and present through their creative expressions and adaptive spirit.

In essence, children's game-songs are more than just musical pastimes; they are the threads that weave the tapestry of cultural continuity. These games and playful songs,

integral to socialization, become essential components of indigenous knowledge systems (IKS). IKS refers to the distinct local knowledge specific to a particular community or culture, and these games and songs play a significant role in shaping and preserving this unique cultural heritage (Nyota & Mapara, 2008). They empower children with the tools to navigate the complexities of life, fostering not only a profound appreciation for their heritage but also an innate creativity that ensures culture remains a living, breathing entity, ever ready to adapt and flourish in the face of changing times.

Children's musicality reflects the cultural consciousness, principles, and philosophical guides within their communities' boundaries. In their upbringing, both indigenous and contemporary musical worlds merge. The worldview of African children includes these two distinct worlds. Two types of upbringing exist: first, home-based and communal, focusing on cultural practices and activities that play a part in the upbringing of children (Anku, 2000). The second type involves modern educational, entertainment, and religious systems, which play a role in the upbringing of children.

As seen in the formation of the new forms and styles of game-songs, one can frequently see the blending of indigenous and modern activities in some of their compositions and practises. Nonetheless, indigenous cultural lore remains a foundation for such creations. For instance, the philosophical and theoretical foundations inherent in indigenous African traditions influence the recurrence of spiralling melodies and their embellishments, rhythmic patterns, and communal participatory aspects. *Mmino wa bana* is recognised and marked by simple and repetitive verses, melorhythms, and rhymes. They are easy to learn and remember. Children also acquire singing, dancing, and gaming skills when performing. Often, songs contain more than one reference point, a call and response between the lead singer and the rest of the group. Movement within the group often accompanies African children's songs, which typically exhibit a simple and repetitive structure.

2.5 THEORETICAL FRAMEWORK

The emergence of a postcolonial perspective within ethnomusicology has given rise to a renewed focus on African music, giving impetus to the development of what is referred to as African musicology (Mapaya, 2018:120). This shift represents a

significant departure from the colonial era's perspectives, emphasizing a more inclusive and culturally rooted exploration of African musical traditions.

The inception of African musicology as a distinct field can be traced back to the 1960s, marking a pivotal moment in the academic study of music in Africa. Since then, African musicology has evolved into an interdisciplinary field that engages with diverse aspects of African musical cultures. In contrast to traditional ethnomusicology, African musicology offers a unique and context-specific approach to academic inquiry. This discipline goes beyond merely documenting musical practices and aims to delve deeper into the cultural, historical, and social contexts that shape and influence African music. It embraces a more nuanced understanding of the diverse musical expressions across the continent, fostering a comprehensive exploration that transcends Western-centric perspectives. In essence, African musicology, born out of a postcolonial impulse, represents a dynamic and evolving field that seeks to authentically capture the richness of African musical traditions while offering a distinct academic lens that distinguishes it from traditional ethnomusicology.

Most African scholars, particularly those with a background in musicology in their undergraduate training or, in some cases, performative application at various stages of socialisation, think of themselves as (African) musicologists rather than ethnomusicologists. During the 20th century, African musicologists grew interested in studying their music rather than other cultures. They considered African music an art and a science, emphasizing the need for scientific analysis and aesthetic appreciation. The field gained traction through the contributions of a renowned African scholar, Kwabena Nketia, widely acknowledged by scholars as having made the most significant impact in African musicology (Mapaya, 2014).

In addition, Mapaya states that the most critical work that ushered African musicology is Nketia's 1964 publication titled 'The Music of Africa'. African musicology offers the basis, depth, and context for understanding the intricate complexities of African music and, most importantly, how the African worldview informs the study of African music. This approach considers the 'voice' and rationality of the bearers and custodians of such knowledge. Ultimately, the cultural contexts, conceptualizations, rationalizations, and musical expressions are anchored and conveyed through indigenous languages as communication instruments.

Hence, African musicology and its investigative approaches should align with African-centered ideologies, philosophical influences, and perspectives. Essentially, this musicology should be guided and anchored by an African worldview. Its analytical and reasoning principles should also derive from indigenous knowledge systems. To be precise, it can place creative, performative, abstract, and ideational logic at the heart of cultural and musical characterizations of African societies (Mapaya, 2014). African cultural epistemology and the manifestation of cultural knowledge are integral to all aspects of human life.

According to Nzewi & Omolo-Ongati (2014:02), indigenous intellectual fountains remain contemporaneously valid and meaningful for re-building the currently elusive humanity conscience and consciousness in the global milieu. African musicology refers to the knowledge, information, and skills embedded within African cultural systems. In elaborating on this further, Mapaya states that African musicology was necessitated by the germination of an orientation dedicated to studying African music, which began to emerge in the 1960s (Mapaya, 2014a). In this context, there is an opportunity to present the fundamental and critical views and aspects embedded within African culture and the cultural experiences and expertise expressed through the voices and languages of cultural bearers, cultural experts, cultural practitioners, and ordinary members of communities. The cultural bearers and experts possess many cultural, philosophical, and traditional knowledge and practices rooted in socio-cultural formulations.

For such a depth of understanding and analysis, one must be an insider to the culture and understand the language therein. Correcting the persistent misconceptions about African musical genius can only occur when researchers, irrespective of their national origin, recognize that the practitioners and inheritors of knowledge are the most authoritative participants in African epistemological discourse (Nzewi & Nzewi, 2007). Language can serve as a medium for understanding a culture when its underlying logic is made explicit. Hence, this is possible if the language is fully understood, analysed, and interpreted using the rules, logic, and principles inherent to it (Fasiku, 2008). The custodians of such knowledge are the primary sources that can clearly define and explain its theoretical and practical conceptualizations. Scholars wouldn't exist without knowledge owners, culture bearers, and guardians of cultural legacy

(Phoshoko, 2017). Put differently, the individuals safeguarding this knowledge are the ultimate authorities, capable of precisely articulating its theoretical and practical dimensions.

Scholars owe their existence to these knowledge custodians, culture bearers, and protectors of cultural heritage, as without them, the scholarly pursuit would lack its foundation. Scholars and researchers seeking knowledge excavation continue to find cultural bearers a beneficial resource and gateway. Regrettably, specific literature, particularly in musicology and ethnomusicology, has marginalized the voices of genuine cultural bearers over the years. Often, these voices are assigned the role of mere "informants," and researchers, in numerous cases, approach them as if they were objects that are only useful for their investigations.

The dominant research epistemologies have developed methods to initiate and evaluate research in Africa that ignore the cultural preferences and practices of the people of Africa. Instead, research epistemologies and methods are located within the cultural preferences and practices of the Western world (Higgs, 2012). According to Mapaya (2014:2012), "Ethnomusicology, against the preceding arguments, facilitates the dwarfing of African epistemes by imposing, and in some instances, clamouring on exogenous languages biased explications, while ignoring African rationality; this in favour of scholarly inventions that reside outside the purview of baletši and the practice".

In addition, Nzewi (2007:77) posits that the patronage of hegemonic scholarship marks the expression of Euro-American intellectual ideology concerning original African voices. Furthermore, this has been true for earlier researchers and scholars in musicology, anthropology, and ethnomusicology, particularly those from outside the culture. In his article, *Representing African Music* (Agawu, 1992) argues that "despite the growing literature on postcolonial discourses, and the long involvement with the entire gamut of traditional, popular, and art music of Africa by European and North American scholars, no writer to date has focused exclusively on the ideologies of representing African music".

According to Mapaya, the early explorers and missionaries notated, documented, and used it for its sociological, ethnological, and anthropological properties (Mapaya,

2014a). Although all three disciplines have contributed immensely to a body of knowledge through research and the documentation of the historical, pictorial evidence, and referential data, in most cases, the results prove that not only were the study and documentation premised on Eurocentric views but lacked the capabilities to mount the cultural, philosophical and musical intricacies interwoven with both cultural activities and indigenous languages.

In the exploration of *mmimo wa setšo*, the key figures involved include ethnomusicologists, who are primarily non-African scholars in the field of music, and African scholars who have received training in one or more Western musical traditions, as highlighted by Mapaya (2014). Misunderstandings and misrepresentations may have arisen due to a potential gap in comprehending the indigenous languages, culture, and the nuanced conceptual musical framework, abstraction, and creativity inherent in this tradition. As a result, the resulting mental intimidation and cultural disorientation handicapped the emancipation of original perspectives from African scholars (Nzewi, 2007). Nevertheless, Nzewi notes that numerous non-indigenous scholars actively steer clear of any form of cultural superiority and patronage syndrome when delving into research and writing about African musical arts and other intellectual creations.

Mapaya (2014) posits that ethnomusicology is a discipline specifically focused on the study of music outside the scope of European traditions. This field of study extends its purview to encompass diverse musical practices from worldwide cultures, acknowledging the richness and variety of global musical expressions. However, Mapaya also cautions that within the discipline of ethnomusicology, there is a potential risk of producing elitist writers who rely heavily on information gathered from cultural practitioners.

Ethnomusicologists sometimes approach their studies with an outsider perspective, potentially overlooking the perspectives of the communities they study. To address this, a more inclusive approach is needed, engaging with cultural practitioners and fostering mutual knowledge exchange. This collaborative effort ensures equitable representation of diverse musical traditions and respects the voices of those studied, avoiding elitism.

Emphasizing African worldviews in ethnomusicology promotes the advancement of indigenous African music and the well-being of its practitioners, highlighting the importance of cultural context in scholarly exploration and representation. This distinction highlights the interdisciplinary nature of musical studies and the adaptability of roles within the field based on the cultural context under investigation. (Kidula, 2006). Mapaya states that:

Put differently, ethnomusicology is a tool that deals with other than European music. Even at that, the study of music is shrouded in other non-musical interests. As such, it would be misleading to define it as the study of indigenous African music. African music, along with many music styles from other parts of the non-European world, happens to form one of the main selling tickets for ethnomusicology (Mapaya, 2014).

Some scholars have, sadly, based their investigative and reporting approaches on a notion of 'superior versus inferior', 'dominant versus dominated', or even 'human versus sub-human dichotomy. Scholars and researchers regarded themselves as superior and believed they had superior knowledge worthy of imposing on indigenous knowledge systems. Mapaya (2014) argues that ethnomusicology and anthropology help to develop the image of the 'savage'. This sort of incident is not an accident but a deliberate act by colonists.

Colonialism was a political and cultural imposition (Wiredu, 1997). The literature on African music shows their bias towards the elevation of Euro-American cultural values and the denigration of what they believe to be inferior cultures as though the Eurocentric view is universal. According to Nzewi (2007:78), ethnomusicology developed as a discipline requiring scholars and students to investigate the music of Others. The discipline has been primarily biased and oriented toward studying Others from a European-American point of view for the sake of hegemonic European-American scholarship.

Additionally, indigenous ways of knowing and knowledge production undergird and constitute the African-centred paradigm that has been misunderstood, misinterpreted, ridiculed, and ignored during the scramble for and colonisation of Africa (Ngara, 2007:07). In essence, the foundational principles of indigenous knowledge and ways of knowing to form the basis of the African-centered paradigm, which unfortunately has been misconstrued, ridiculed, and disregarded during the period of Africa's

colonization and the scramble for its resources. These attitudes have impeded and obscured the efforts of certain scholars, both in the past and present, especially those of non-indigenous African origins, to dedicate time to acquiring proficiency in indigenous languages. Lacking this proficiency could limit access to a profound level of knowledge.

The factor of languages also enables the identification of cultural provenance in songs (Nzewi & Omolo-Ongati, 2014). This kind of in-depth analysis and understanding requires one to speak the language and, to an extent, understand traditions, culture, and history. To comprehend a phenomenon like umaskandi or any other indigenous African music, one must master certain aspects inherent in its specific language. The language of the practitioners encapsulates the philosophical, conceptual, and contextual frameworks (Moloi, 2019). An integrated approach to studying African music requires understanding how music is organised and influenced by the interaction of formal structures and contexts. Some Western musical traits and terminology about musical theory have no conceptual relevance to African musical practices. Hence, using them as a barometer to uncover African musical rationalisation has often proved futile.

Agawu (2011) argues that there are no equivalents in African popular music studies of the transcriptions *in extenso*, and detailed technical discussion of rhythm, melody, and polyphony is found, for example, in A. M. Jones', Arom's, or Gilbert Rouget's writings on traditional music. African music's theoretical constructs, terminologies, and technical languages warrant examination from an African standpoint. Intervals, scales, modes, chords, harmony, etc., convey a particular meaning to those who interpret music in these terms. Intervals, scales, modes, chords, harmony, etc., share a specific meaning to those familiar with conceptualizing music in these terms. However, to traditional African people, music means much more. From this perspective, ethnomusicology and related fields are frameworks North American and European scholars devised to comprehend and encapsulate the music of rural, minority, and other cultures. This diversionary approach may shift attention away from the genuine intentions of dominant cultures. Africans should consider the long-term effects of music scholarship and decide whether to acquiesce to the status quo or redefine and

document their findings and positions when marginalised (Kidula, 2006). Mapaya writes:

Ethnomusicology does not service African music or its practitioners. It does not contribute to the growth of African music repertoire. It cannot educate students towards African culture-sensed and culture-sourced performative practices. Instead, it produces elitist writers sponging on information gathered from cultural practitioners. It is not interested in centring the African worldview' and thus the advancement of African music and, by extension, the wellbeing of African practitioners...Ethnomusicology and anthropology help to develop the image of the 'savage'.
(Mapaya, 2014a).

Therefore, African musicology must consider the complexities of African culture, its theoretical foundations, artistic and performative rationalizations, and the relevance of its indigenous languages. The pivotal role of language significantly influences the transmission of cultural knowledge. Culture is about a shared body of knowledge. It is, therefore, about identity and history and being a form of pedagogy. As a dynamic system, it affects how individuals perceive themselves and their social and cultural milieu. Cultural factors influence human behaviour in a highly complex manner (Dei, 2012). Furthermore, African musicology emphasizes the perspectives articulated and upheld by cultural bearers, practitioners, professionals, and ordinary individuals from African communities. Memory preservation and symbolism are part of the epistemology of indigenous knowledge production.

The mode of transmission that prescribes creative re-enactments advances a given state and content of knowledge legacy (Nzewi & Omolo-Ongati, 2014). The study draws on a wide range of indigenous African musical practices and notions in a multidisciplinary manner. Thus, it offers African perspectives on perception, cognition, performance, history, pedagogy, and aesthetics. Considering the diversity and distinctive nature of the various cultures across the African continent, African musicology is extensive. Nzewi & Omolo-Ongati (2014:02) state that In Africa, the musical sounds, dances, and visual-dramatic manifestations of culture groups derive from factors of specific geography that provide both ecologically tangible resources and intangible spiritual sensitizations.

As far as African music is concerned, Mapaya (2014d) posits that ethnomusicology stands accused of being exogenous in nature and stance like anthropology, which

looks at culture from an outsider's perspective. *Mmino wa setšo* is embedded within a distinctly cultural language, and its nuances include coded systems such as *diema* (idioms), *dika* (proverbs), and many other linguistic aspects that cannot be translated into English. In this regard, it becomes nearly impossible to discover authentic meanings or concepts using English.

For this reason, Mapaya and other scholars contend that indigenous language usage will guarantee access to indigenous music on a conceptual level (Mapaya, 2014d). An approach like this is crucial for demonstrating the intricacy of the indigenous African musical conceptual framework. Additionally, Mapaya states that African music is a cultural phenomenon couched in the African culture central to which African languages are based. African and indigenous cultures, according to (Dei and Kempf, 2006), offer a vantage point that is culturally grounded and based on the worldviews of Africans and indigenous people, which counters the dominance of Eurocentric perspectives.

Nzewi emphasizes African oral traditions and vocalization in music, highlighting distinctive structural vocabulary and compositional logic. African indigenous music persists through cultural grounding and embedding in everyday activities, informed by theoretical frameworks, whether oral or written. For multicultural understanding, implicit knowledge must be translated into explicit literacy, fostering respectful interaction across cultures (Nzewi, 2017).

Additionally, *mmino*, particularly *mmino wa setšo*, is a product of culture and a repository of knowledge and culture. *Mmino* is also an institution for social, artistic, and musical practices. *Mmino wa setšo* remains a blueprint for various African music styles and genres. Mapaya (2014) describes practitioners of this genre as custodians of the Northern Sesotho culture. In *mmino wa setšo*, the philosophical rationalizations, theoretical explanations, and music practices are expressed through the languages of the respective communities. Similarly to dance and drama, verbal arts such as poetry and proverbs are inextricably linked to music, particularly with song texts and instrumental diction, including drum language (Gbolonyo, 2009). Additionally, he asserts that language is a vehicle of concepts, an embodiment of philosophical points of view, and a factor influencing philosophical thought.

Thus, Language is a vehicle for transmitting cultural knowledge and a key to unlocking cultural-philosophical underpinnings. Therefore, there is a need to understand the dichotomous relationship between culture and language. Dei shows that culture is a powerful lens for reading the African world. It is the starting point for knowledge production, identity, and development discussion. He discusses this further, stating that culture is about sharing knowledge, identity and history and constitutes a form of pedagogy (Dei, 2012). Language is culture-bound.

The pursuit of a language-centred African voice is motivated by the recognition that language plays a central role in embodying cultural ethos and facilitating knowledge production. Put differently, language is the primary tool for conveying artistic expressions and defining one's identity. Hence, this approach is reflected in various disciplines, including Afrocentricity, anti-colonial discourses, and associated theories.

2.5.1 The field of African musicology

The discipline of African Musicology has been in existence since the 1960s. It provides an alternative method of academic inquiry to ethnomusicology. The field of African musicology studies, analyses, and explores the traditions and contemporary forms of African music. As a result of Nketia's 1964 publication 'The Music of Africa', a new form of musicology emerged, African musicology, which signalled a form of self-empowering musicology. In his quest to share knowledge of African music, specifically Ghanaian music, Nketia tried to refine his understanding of it in scholarly terms (Mapaya, 2014: 621). A significant contribution was also made by Francis Bebey's 1975 book *African Music: 41 The People's Art*, which also focused on African perspectives and music practised by people of African descent who had directly experienced those experiences.

Herbst & Nzewi (2003) has identified 'The Music of Africa' as a seminal work that embodies the essence of what African musicology would come to represent. In this alternative inquiry approach, embracing African-centered perspectives and orientations becomes essential. Therefore, this entails examining concepts from African terminology related to various musical elements, genres, styles, and instruments, as explained by cultural custodians, experts, and practitioners.

Indigenous knowledge systems become central in rationalising and articulating the African worldview. According to Higgs (2012), if we can define indigenous African knowledge systems as characterized by a discourse of community, then we ought to assume that relevant research methodologies and practices should also address the needs of indigenous African communities. Accordingly, in the discourse, the cultural practitioner/ bearer/ expert is at the centre, and they have the authority to explain, describe, and define a music conceptualization and practice in detail.

African musicology encompasses a broad spectrum of topics, including the role of music in traditional societies, cultural practices, song lyrics, and the intricate relationship between language and music. Scholars, such as (Agawu, 2016), advocate for comprehensive research that spans perception, cognition, historical analysis, pedagogy, and aesthetics, reflecting on how cultural influences shape musical behaviors. This interdisciplinary approach views African music as both an art and a science, combining scientific inquiry with aesthetic appreciation. The field explores diverse repertoires rooted in indigenous principles, spanning from pre-colonial traditions to contemporary compositions in popular and art music styles (Agawu, 1992). African musicologists are increasingly dedicated to studying these traditions authentically, articulating African epistemologies and cultural insights directly from their origins. This scholarly focus fosters a deeper understanding of African musical heritage and its ongoing evolution within global contexts.

Mapaya (2014:620) argues that “African music can benefit from a discipline whose focus is simply the study of indigenous African music”. In other words, The field of African music stands to gain from a dedicated discipline solely focused on studying indigenous African music. As a discipline, African musicology should elucidate African epistemologies deeply ingrained within African societies' theories, practices, and lived experiences. It should champion African-centered viewpoints and justifications articulated and comprehended by cultural custodians, practitioners, and experts.

The study of African music necessitates a holistic approach, wherein music is examined as an integral component of communal life and an outcome of the interplay between formal structures and contextual influences (Agawu, 2011). As a discipline, African musicology should primarily explore indigenous music's conceptual, philosophical, and practical dimensions as perceived and interpreted from the African

perspective. In addition, music is highly integrated with and related to language, history, philosophy, religion, and other socio-cultural bodies of knowledge and activities (Gbolonyo, 2009). We must acknowledge and embrace the African paradigm of knowing if we are to understand the philosophical, theoretical, practical, and meanings of knowledge production. In broad terms, Ngara (2008) asserts that the knowledge acquisition methods among Africans not only mirror their worldview but also shape their sense of individual identity. Put differently, the methods through which Africans attain knowledge not only mirror their worldview but also play a role in shaping their distinct identities.

Undoubtedly, African people's ways of living and knowing are intrinsically linked. According to Dei (2012), 'Indigenous knowledge' refers to the knowledge that relates to the Indigenous people of a particular land and how it is used for daily living, self-actualization, survival, and social existence. He further elaborates:

Since knowledge is rooted in particular cultural groups, it is defined by their philosophical, creative, theoretical, and practical rationalizations. In other words, cultural knowledge depends on how group members think, act, and communicate. Therefore, heritage knowledge speaks to the reality and workings of the cosmos, as it embodies systems of thought and ontologies (Dei, 2012)

In concert with these sentiments, Nzewi (2007a) believes that an indigenous African heritage of the musical arts (synergy of music, dance, drama, and material properties) furnishes exemplary knowledge resources. Therefore, from an African perspective, music is not understood or viewed as a standalone discipline without other related artistic aspects. Agawu (2011) contends that many ethnographers emphasise African traditional music without realising that its potentialities can be best revealed not by collecting and confining samples of the music but by probing its composition and engaging it through creative violation. In much the same way that the sound (music) sets forth the identifiable melodic and rhythmic content, the dance that follows, alongside other artistic features, also contributes to a holistic performance.

Mapaya suggests that knowledge should be managed in a way that gives credit where it is due - to indigenous practitioners and that such knowledgeable practitioners should not be treated as objects; instead, they should be respected and honoured. Indeed, such a way of approaching knowledge in any African context is acceptable and

desirable. The purpose of African musicology, according to Mapaya, is to study African music to benefit the continent and its people, especially those who perform it. It should be ideologically based on African viewpoints, incorporating conventional musicology's virtues while learning from its weaknesses (Mapaya, 2018).

The field of musicology constitutes several branches, including theory, history, and, to some extent, acoustics. Most African music writers avoid using musicology as a starting point, instead opting for ethnomusicology as the most obvious place to look for information. For this reason, *mmino wa setšo* cannot be immune to analysis and all other forms of musicological investigation, as long as such do not affect its live and performative nature. African musicology should exist without being encumbered by the sins of musicology and ethnomusicology (Mapaya, 2014d). The notion that African musicology should live without being burdened by the "sins" of musicology and ethnomusicology implies a desire for the discipline to evolve independently, free from any negative connotations or limitations associated with those fields. It suggests a quest for a distinct and authentic approach rooted in African perspectives, philosophies, and methodologies. This perspective might seek to break away from any historical biases, stereotypes, or Eurocentric frameworks that have sometimes characterized the broader fields of musicology and ethnomusicology, allowing for a more genuine exploration and understanding of African musical traditions on their terms.

An extraordinary function of *mmino* as a soft science of mind and societal management is that it prescribes materials, structural, organisational, performative features, and discursive terminologies. Hence, songs named according to peculiar social activities, such as *koša tša malopo* (spiritually inclined practices and rituals), *koša tša manyalo* (marriage songs), *koša tša lebollo* (rite of passage and initiation for boys songs), *koša tša bjale* (rite of passage and initiation for girls songs), *koša tša bana* (children's songs) and so forth.

In this context, musical expression derives its meaning and significance from the sociocultural event it serves, to which it is intrinsically linked and for which it is conceptually conceived and generated. Its form and substance both complement and enrich the experience it accompanies. It bestows an identity upon the event and, in turn, draws its identity and significance from that very event (Akuno, 2019). Songs and

social activities coexist to fulfil specific purposes. These songs are a manifestation of African social constructs. Furthermore, as asserted by Casimir et al. (2015), the community's way of life is inherently intertwined with musical practices. As a result, music shapes and facilitates the exchange of cultural practices within communities.

Individuals can express shared values and emotions through active participation in performance activities and events while exposing and exploring their inner feelings. Consequently, musicians play a pivotal role in various functions across the continent, where song and dance permeate diverse sociocultural events and moments (Akuno, 2019). The distribution of melodies, melorhythms, or rhythmic elements among performers typically forms the foundational structure of group performances. These performances involve ongoing negotiations and communicative gestures, interlocking rhythmic patterns among different sections (e.g., drummers, lead and chorus singers, and group or solo dancers), the use of rhythmic patterns intended to serve specific purposes or mediate between certain drums and dancers, as well as cues and elaborations. The wealth of knowledge generated by deliberately manipulating traditional music's materials and processes is immeasurable (Agawu, 2011). These elements collectively constitute the fundamental components of African musical arrangements.

As a cultural organ, discipline acts as society's indefatigable conscience and supervises its systems. The transmission of music takes place through communication. Mapaya (2015) states that effective communication is occasionally realized through musical behaviours such as dancing. In African contexts, dancing, in particular, conveys a strong implication of rhythm. Traditional music communicates directly and indirectly through singing and musical instruments, conveying messages about peace, war, and public announcements of specific events (Ogunrinade & Dada, 2012). Such stimulus conversational modes serve as communication between singing (in case of more than one participant), where they share melodic lines between the lead singer and the respondents; communication between singing and drumming or any available instruments; communication between the song texts and the dramatic expressions; singers there is a communication between the performers; communication between a group of drummers; in addition, a song conveys messages.

Apart from being a tremendous communicative tool amongst closed societies and humanity, music communicates with the supernatural (Mapaya, 2015). In other words, music also functions as a potent form of communication within closed societies and among humanity in general, and it can also act as a channel for communicating with the supernatural. Mapaya posits that African music operates spirally, distinct from the linear or cyclical patterns found elsewhere. He suggests that with each iteration, African music diverges from its starting point, following a slightly altered path, and occasionally, it even accelerates rather than simply retracing its steps. In simpler terms, "mmino wa setšo" can be seen as a spiralling sequence of recurring words, motifs, and phrases. Consequently, each time the cycle returns to its initial point, the performance ascends to a heightened level, ultimately culminating in the performance's climax.

African music can also inform or instruct the listener about an act that should happen. Song texts often offer commentary utterances about situations of the past, the current, or the future. Extemporization, which enables sharing additional observations or comments, becomes familiar in performances. Music serves as a means of communication within and beyond confined societies and can also be employed to connect with the supernatural. Effective communication, especially in African contexts, is sometimes accomplished through musical behaviours such as dancing, which is closely associated with rhythm (Mapaya, 2015). African societies mark life cycles through socio-cultural events encompassing various phases of an individual's growth, from birth to old age. The communal nature of these celebrations places song and dance in a central role.

As per Anku (2007)), the structural principles governing African drumming serve as remarkable compositions that reflect profound intellectual reasoning. One must rely on unbiased and credible transcriptions to comprehend the level of reality conveyed in the performance. Drummers, in particular, possess a wealth of cultural drum patterns that align with the style and exhibit a keen sense of communicative sensitivity. A drummer may be adept in a limited set of rhythms or possess knowledge spanning numerous rhythms encompassing language, music, dance conventions, and routines (Nketia, 1954). This translation of oral African dance drumming into quantifiable data

enables a theoretical examination of what may initially appear as an intuitive, unstructured, and unpredictable disposition.

2.5.2 Indigenous African cultural epistemology

Culture is integral to African existence, serving as a lens through which the world is understood. According to (Mkhombo (2019), culture is a collective way of life encompassing morals, attitudes, beliefs, identifications, and behaviour patterns, enabling peaceful and harmonious living among people. Idang, (2015) further elaborates that culture includes language, clothing, music, work, arts, religion, and dance, defining and distinguishing a group from others. This cultural framework shapes music-making practices, influencing creative thoughts, processes, and performances and being central to knowledge production (Phoshoko, 2017). Culture encompasses shared values, beliefs, customs, traditions, language, arts, and social structures, all transmitted across generations. Indigenous epistemologies offer alternative definitions and discussions of knowledge, emphasising that all knowledge originates from cultures and is shaped by cultural thinking, creating, behaving, formulating, and communicating (Dei and Kempf, 2006). As a heritage site, African culture has preserved and transmitted cultural knowledge, values, norms, and practices from one generation to another.

The African-centred paradigm provides a theoretical and pragmatic space for Africans to interpret and critically reflect on their experiences through their worldviews rather than a Eurocentric lens (Dei, 2012). This paradigm emphasises the centrality of culture, agency, history, identity, and experience, stemming from the lenses of Africology. Culture includes human achievements, norms, beliefs, feelings, behaviours, manners, and morals, defining the way of life for a group sharing a single origin or descent (Idang, 2015). Through socialisation, children engage with indigenous knowledge systems, including music-making, cultural norms, customs, and traditions, thus retaining and preserving knowledge.

Consequently, behavioural patterns, creative composition features, music-making protocols, and practices denote cultural values, norms, customs, and traditions. Culture in African society remains a system through which individuals grow as artistic participants. Communally shared knowledge guides norms and behaviours.

Indigenous knowledge, as defined by Dei (2012), is used for everyday living, collective actualisation, survival, and social existence, grounded in distinct cultural groups shaped by their philosophical, creative, theoretical, and practical explanations.

Cultural knowledge depends on how group members think, act, and communicate, embodying systems of thought and ontologies. Indigeneity links place, spirit, and body, influencing music's conception, ideation, creation, and practice, which is shaped by cultural modes, standards, praxis, and expectations. Indigenous knowledge is derived from and defines cultural practices. Due to the communal nature of music-making, indigenous musical arts are intricately woven with various cultural practices (Phoshoko, 2017). In traditional African culture, music-making is integral to children's upbringing, with indigenous knowledge shaping identity. The communal aspect of music creation and performance closely interweaves indigenous musical arts with numerous cultural practices, reinforcing the significance of culture in African life.

2.5.3 Afrocentricity and Anti-Colonial discourses

Colonialism has profoundly disrupted every aspect of life in Africa, systematically attacking and dismantling indigenous social and cultural systems. Ngara, (2008) argues that colonial cultural domination destroyed native survival systems. This destruction was rooted in the imposition of foreign educational, religious, and economic systems. In Euro-American contexts, the problem is compounded by the pervasive scripting of Western civilisation, the fabrication of whiteness, and racial boundary policing. The dominance of Western civilisation and racial supremacy is underpinned by this fabrication of whiteness, with Eurocentric knowledge often masquerading as universal knowledge (Dei, 2012). Over time, African music and its associated philosophical, theoretical, and practical foundations have been consistently devalued, a consequence of a colonial agenda aimed at dismantling African cultural systems to reinforce and preserve colonial dominance.

The colonial era represents a time when colonial knowledge and power were imposed upon Africa, a phenomenon described by (Mpofu, 2017). In response, Afrocentric activists and scholars are generating decolonial African knowledge to challenge and negate the persistent influence of coloniality, even after the end of formal colonialism. Dei (2012) argues that decolonisation involves exploring the authenticity, originality,

indigeneity, and autonomy of cultural, scientific, literary, and aesthetic creations. This process requires recognising indigenous African knowledge systems and placing them at the forefront of scholarly discourse. Cultural sources of African knowledge oppose the devaluation, denial, and negation of creativity, agency, ingenuity, and knowledge systems.

Dei further states that anti-colonial thought involves "decolonising the mind," working with resistant knowledge and claiming the power of local intellectual agency. Resistance is about fighting for survival and beyond, opposing domination, contamination of the present, and the theft of the future. The colonised subject survives despite attempts to deny their existence (Dei, 2012). Ngara (2008) argues that an authentic liberation pedagogy will restore African dignity, laying the foundation for genuine development on the continent.

The "African Renaissance" narrative aims to overcome colonial legacies, reclaim cultural identity, and achieve political and economic autonomy. It symbolizes a transformative process restoring dignity and resilience to African nations. Ngara (2008) underscores culture's role in interpersonal interactions, lifestyles, and actions, vital for Africa's recovery. This call for renaissance encompasses literature, music, art, and drama, emphasizing cultural revival as central to Africa's social and economic revitalization (Ngara, 2008).

The development of a society is measured by the form, quality, and diversity of its cultural expressions, and promoting African culture is a cardinal principle of African relations (Okumu, 2003). This focus on cultural vitality reflects an understanding that it is crucial for fostering unity, resilience, and sustainable development within African communities. Dei and Kempf highlight that culture is a tool for returning to historical traditions and a new paradigm for the future. This process involves examining culture, tradition, history, and values to promote self-reliance, self-pride, and innovative approaches to various endeavours (Dei & Kempf, 2006).

Combative Afrocentric schools of thought, such as Afrikology, Afrocentricism, negritude, boleka criticism, and decolonial thought, have been developed by thinkers in the global South to contest Eurocentric epistemologies on Africa (Mpofu, 2017). Decolonisation addresses marginalised aspects of society, encompassing

communities and cultures dehumanised by European colonial domination and those whose ethnic or cultural identities were fragmented by overwhelming external influences (Ogunrinade, 2016). The African Renaissance reflects a broader commitment to redefine and reclaim African identity and heritage, aiming for a future where African societies can thrive based on their cultural, historical, and intellectual foundations. This transformative process emphasises the importance of cultural expression in societal development and seeks to foster self-reliance, unity, and sustainable growth across the continent. The African Renaissance aspires to restore dignity and resilience to African nations and their people through decolonisation and promoting African culture.

2.6 MMINO: A CONCEPT BEYOND MUSIC

Based on the description provided, "mmino" can be defined as a holistic artistic concept within African culture that integrates music, dance, visual aesthetics, and drama. It represents a comprehensive artistic presentation where musical performance is enriched by various other artistic expressions. In the African socio-cultural milieu, mmino is conceptualized and formulated under cultural mandates, emphasizing both its artistic and scientific dimensions. It involves a soft scientific approach that integrates sonic, choreographic, dramatic, gestural, and material expressions, blending creativity with public actions and experiences. This definition underscores mmino as a multifaceted art form that requires an appreciation of aesthetics alongside a scientific understanding.

African music is both an art and a science, requiring an appreciation of aesthetics and a scientific approach. A traditional African epistemological rationalisation of *mmino* presents it as a soft science that conceptually integrates the sonic, choreographic, dramatic, gestural, and material expressions, from creativity to public actions and experiences. The study of African music requires both an appreciation and an understanding of aesthetics, requiring both a scientific approach and an appreciation for aesthetics (Chikowero, 2017). As a scientific activity, it involves both intellectual and practical activities that encompass observation and experimentation to determine the structure and behaviour of its physical and natural world.

2.6.1 Indigenous African cultural authority on musical expressions

Cultural bearers and practitioners hold profound knowledge of cultural practices, music-making nuances, and societal protocols within their communities. They embody cultural continuity through rituals, ceremonies, and artistic expressions, preserving traditions and values (Akuno, 2019). Language plays a crucial role in articulating cultural nuances, enabling the transmission of traditions through storytelling and verbal expression. These practices serve as mechanisms for passing down essential teachings about identity, community cohesion, and the intricate facets of cultural life, ensuring the preservation and intergenerational transfer of cultural heritage.

The role of these cultural custodians extends beyond mere preservation; they actively contribute to the dynamic evolution of culture. Nketia observes that within the Ga community, there is consistently a revered figure known as the expert in a particular music genre, like "lalatse" among popular groups, "olai" among worshipers of "kale," and "tekrema" among worshipers of "ota," to provide some examples (Nketia, 1958). As living repositories of knowledge, they adapt traditional practices to contemporary contexts, ensuring cultural relevance and resilience in changing times (Nzewi, 2017). Their expertise fosters a sense of continuity and belonging, reinforcing the cultural identity of communities. Cultural bearers, practitioners, and experts play a crucial role as custodians of a community's heritage, representing the ongoing link between history, contemporary life, and future generations. Their commitment is essential for maintaining and renewing the intricate fabric of cultural diversity that characterizes societies globally.

Various music genres and styles emerged in Africa from diverse cultural groups who invented, perfected, and instituted holistic music-making practices. The contact between African and Western cultures introduced into Africa some foreign musical practices, instruments, equipment, habits, and tastes (Onwuegbuna, 2010). These practices include creative ideology, performance logic, and educational dynamics. According to Mapaya (2018), cultural practitioners, also known as *baletšhi* among Basotho, must be given equal weight with academic theories rather than being subordinated, as is now the case, as part of the new approach to African musicology. The systematic processes were primarily employed in managing and supervising

various societal systems. The creative vocabulary, structural logic, and performance practices monitored and coded societal ideology (Nzewi, 2019). African music is a communal construct that functions as a means of communication and expression.

2.6.2 Indigenous cultural knowledge as a source for music-making

"Cultural knowledge" refers to a repository of human knowledge passed down through generations, encompassing information about people, places, events, and other relevant factors. This includes spiritual practices, rituals, initiations, musical arts, types of food, and lifestyles. Music-making is integral to most communal cultural occasions, sustaining, preserving, and sharing knowledge among people. In traditional music conceptualization and presentation, entertainment serves not as an end but as a template for conveying deeper human-societal values (M. and N. O. Nzewi, 2007). The indigenous people have inherited intellectual, spiritual, and material inheritance through cultural knowledge.

In many cultures, music serves as a means of expression through song and dance, utilizing distinctive instruments crafted to fulfil diverse community roles (Akuno, 2019). The emphasis on performance awareness highlights the value placed on aesthetic aspirations, fostering interactive discussion and display. Creative compositions and performances together form a dynamic avenue for shaping sonic realities. Cultivating cooperative skills becomes vital for fostering *ubuntu's* community interdependence, emphasizing mutual well-being. This interdependence is a core principle of traditional African life, where people rely on each other. Cultural knowledge spans humanities, sciences, arts, languages, customs, values, and societal practices (Higgs, 2012).

Africa's indigenous metaphysical and epistemological traditions persist through oral transmission, providing profound insights into existence and knowledge. These traditions inspire and enhance lives throughout the continent, demonstrating cultural resilience and intellectual vigour amidst global transformations. Gbolonyo (2005) asserts that Ewe traditional music culture remains resilient within Africa's broader cultural heritage despite external influences. Africa's indigenous knowledge systems respond to the continent's challenges, offering unique perspectives on life's adversities and effective approaches to acknowledge and resolve them. Central to these systems is a holistic, dynamic, and sustainable paradigm.

In African societies, culture finds its full expression through the arts, with music playing a central role. Artists, musicians, and storytellers are pivotal in shaping musical traditions within their cultures. The influence of indigenous African cultures on musical expressions is profound, tracing back through generations of musicians, artists, and storytellers. Storytelling is a cornerstone of cultural expression in African communities (Akuno, 2019), manifesting in diverse forms and serving multiple purposes such as preserving historical events, transmitting cultural knowledge, or celebrating through "praise poetry". This practice is widespread across African musical communities and is important in performances.

2.6.3 Investigating the Form and Structure of African Music

In African music, it describes a style that often repeats itself through a series of melodies and other parts. A form can also be referred to as an arrangement or structure of a song, and in his analysis of West African music rhythms, Ekwueme (1975) observed that their structure is based on a skeleton. This background structure may be referred to simply as the "form" of the music. In general, it can be reductive to an A form, or a "Call and Response" or "Call and Refrain" form, in which a soloist (or a group) makes a statement, followed by a chorus (or another group responding). In addition, Gbolonyo gives an example of form and structure regarding Ewe songs, stating that most Ewe songs are binary (AB) or ternary (ABA). These variations are AA1BB1A, AB(ba)A, and ABaBaA1. As a rule, the *heno / hesino* "singer/lead singer" begins a song with an intriguing and usually metaphorical and proverbial statement (A), which, though simple, is nonetheless complex (Gbolonyo, 2005). In general, indigenous African songs and dances are based on the thematic content and the messages they convey, as well as rhythms and melodies reminiscent of the original, authentic, indigenous musical forms.

Mugovhani (2016) describes the music as call-and-response singing, drumming, dancing, and hand-clapping. Typically, the soloist is the lead singer (caller) and dancer, while the rest of the participants respond by singing and clapping, with a few playing the drums. As an isolated thematic gestalt, thematic structures are commonly structured as a complimenting duality of chorus and solo sections. This is also true of personal music-making practices. Generally, a group performance consists of both a

soloist and a respondents. The soloist sets the tone, tells the story, and conveys the emotions through performance. A significant portion of most African musical rhythms, according to Ekwueme (1975), presents a duple statement or pulsation over a long period. Without significantly altering the music's structure, one or more levels of this double statement, often known as a dual, symmetrical balance, can be changed slightly. There are the drummers who perform in drum orchestras such as the orchestras of famous bands like *Adowa*, *Sanga*, *Osekye*, *Asaadia*, and so on, or drum orchestras of Fante military associations (*Asafo*) or state drum orchestras like *kete*, *apirede*, *mpintin* and so on (Nketia, 1954).

African music is distinguished by its form and structure, defining how musical ideas transition and the overall organization of pieces. These elements shape diverse musical styles, outlining spatial arrangements including sections, content, and duration. Crucial to performance, they categorize into syntax, semantics, and pragmatics, manifesting as repetitive melodic and rhythmic patterns. These traits are accessible and engaging, integral to song creation, refinement, and evolution.

Harmony, melody, and rhythm are structured to achieve balance between different musical elements and themes. According to Ekwueme (1975a), rhythm defines the long-term form of a composition. This involves organizing rhythmic units and patterns across phrases, sections, and parts of the piece. Form represents the central idea of a musical work, essentially defining its shape and overall structure. It encompasses the organization of melody and rhythm, distinguishing one musical genre from another. Form can range from simple to complex but always reflects the underlying structure, often referred to as "the content" or "the essence" of the music (Ekwueme, 1975a).

2.6.4 Songs, story-telling and historicity

In West Africa, Griots are renowned as storytellers, among many other significant societal roles. The Griot tradition is a pan-African cultural practice with origins tracing back to pre-literate times. It constitutes an oral tradition through which wisdom, culture, and history are safeguarded and passed down from one generation to another, employing music, poetry, storytelling, and historical narratives. According to Tang (2013), Griots have played an important part in West African societies for over seven centuries as oral historians, praise singers, musicians, genealogists, and storytellers.

Furthermore, Hale (1997) characterizes griots as multifaceted individuals who serve as historians, genealogists, advisors, spokespersons, musicians, poets, and active participants or contributors to diverse ceremonies, including naming ceremonies, initiation rituals, weddings, and the installations of kings, among others.

According to Tang, Griots are known as artisans of the spoken word. They also specialise in a range of musical instruments, from the kora and balafon of Mande griots (jali) to the sabar drum of Wolof griots (*ge´ we´´l*) in Senegal (Tang, 2013). For Africa to revitalise itself, it must examine its traditions, cultures, and languages. Thus, Africa must explore its past for values that can contribute to its renaissance. No matter how much it needs to learn from others, it cannot simply copy the West.

Africa must consider its history as a potential modernization, integration, and revitalization source. If there are material benefits to scholarship, let Africa set the rules (Mazama, 2007). In other words, there is a need to revitalise and develop those heritage's ethics and aesthetics to foster collective and individual growth in Africa. The history of African music dates back to ancient times, and it continues to be an essential repository of the abundance of song repertoires. In Agawu's view, its cultivation is alive and human-centred. Africans must harmonise their present with their past and forge ahead from a vantage point using their multi-layered knowledge systems (Agawu, 2016). In other words, Africans should reconcile their present with their past, leveraging their multi-faceted knowledge systems to move forward from a position of strength.

Songs, poems, stories, idioms, and legends populate cultural systems for knowledge distribution. Music-making principles are realized through social interaction among the participants. In cultural practices, people's musical rationalizations are guided and governed by rules, procedures, and protocols. Furthermore, music-making is present at all stages of life, including birth, death, marriage, harvest, conflict, and so on. Mapaya alludes to the fact that Africans invest heavily in the philosophy of collectivism rather than individualism (Mapaya, 2014e). As such, this is the context in which African music has always existed, and the same context continues to nurture its development. We must also note that the concept of a composer is alien in Africa.

In African societies, music creation stresses cooperation over competition, reflecting communal values. Lebaka (2019) notes collaborative song composition in Bapedi culture as a communal and educational practice, shaping cyclical performances with repetitive melodies and rhythmic patterns. Social events in Africa, such as naming ceremonies, marriage rites, and initiation rituals, are marked by music integral to the communal experience (Wane, 2008). Music is a form of cultural expression and a manifestation of social and cultural logic. The sonic-visual traits of African music, including tonality, harmony, vocalism, timbre, and instrumentation, are integral to its performance. This holistic integration of various forms of expression creates a unique and rich cultural context where music is both an auditory and visual phenomenon (Ofuani, 2014). Known for its rhythmic core, Mmino is frequently conveyed through dance and associated creative arts. Dance enables individuals to engage with music's vibrations, offering a means to express and forge connections with their community's cultural identity.

African music's identity is shaped by its musical materials' characteristics, the social forces governing their use, and the socio-historical contexts in which they exist. Understanding the development of this music necessitates exploring the contexts that shape it, as they are integral to understanding the social and political relations that construct the social realities of African communities (Dei & Kempf, 2006). Practitioners of indigenous African music are often deeply knowledgeable about their cultural and social contexts. Their expertise comes from extensive engagement with the community and its traditions, enabling them to create and recreate musical expressions that remain authentic to their cultural roots. These practitioners are both researchers and transmitters of cultural knowledge, contributing to the community's intellectual and social fabric (Nzewi, 2007a). Performance contexts in African music are dynamic and allow for improvisation and extemporisation, reflecting the adaptability and creativity of the musical traditions. This flexibility in performance enables the music to respond to contemporary social and cultural changes while maintaining its traditional structures and meanings.

African music is often associated with various celebrations and rituals, such as marriage ceremonies and life cycle events. These events use music to mark transitions and commemorate significant community life moments. The songs

performed during these occasions often contain historical, social, and cultural meanings as records of significant events and collective experiences (Ogunrinade, 2016). Traditional music education in Africa has historical value, serving as a record of the society's history and people's experiences. Music captures and reflects moments, moods, and events, mirroring the community's cultural and social life. This function of music helps preserve African societies' cultural heritage and identity (Akuno, 2019). Through its sonic-visual attributes, rhythmic essence, and social contexts, African music remains a dynamic and integral part of African cultural life.

Here are some examples of songs commonly performed at different junctures during a ceremony:

Ba ga (Thema)

Thibela (di)mpya tše di seke tša re loma, *ba ga* (Thema)

Thibela (di)mpya tše di seke tša re loma,

Ge di loma re Hau, hau, hau, di seke tša re loma.

Ba ga (Thema), referring to the hosting family

Please protect us from your dogs

Because when they bite,

They will be barking

Hau hau hau

Let them not bite us

In this musical piece, guests desire a warm reception, emphasizing the importance of feeling at ease and comfortable while engaging and socializing during the ceremony. Usually, the family member will assure everyone they are welcome, and proceedings will begin.

The upcoming musical piece unfolds when designated individuals get a time slot to fulfil specific roles, necessitating a rendition of *direto* (a recitation blending history,

guidance, and praise) crucial in socio-cultural events. Such a role is designated to malome (uncle) and rakgadi (aunt). It is time for either Rakgadi (aunt) or *malome* (uncle) to step forward and *a tle go reta* (to offer poetic praise shaped by idioms, legends, historical experiences, and ancestral lineage imprints, together with guidance and motivation). The role of *malome* and *rakgadi* is important within families in most African cultures. The established order and systems have allowed them to assume specific roles only they can fulfil.

Rakgadi'a ngwana,

Rakgadi'a ngwana,

Rakgadi'a ngwana, tla o rete ngwana.

Iyo rakgadi'a ngwana,

Iyo rakgadi'a ngwana,

Iyo rakgadi'a ngwana, tla o rete ngwana.

Malome'a ngwana,

Malome'a ngwana, Malome'a ngwana, tla o rete ngwana.

Iyo malome'a ngwana,

Iyo malome'a ngwana,

Iyo malome'a ngwana, tla o rete ngwana.

English translation

The child's aunt

The child's aunt

The child's aunt

Come and usher poetic praise/advice

Iyo, the child's aunt

Iyo, the child's aunt

Come and usher poetic praise/advice

The child's uncle

The child's uncle

The child's uncle

Come and usher poetic praise/advice

Iyo, the child's uncle

Iyo, the child's uncle

Come and usher poetic praise/advice

Direto (sing. *sereto*) plays a vital role and is often very complex due to its use of metaphor and other aspects of coded language. In addition to being part of the lives of Africans, they also serve as repositories for their culture, history, and traditions. Additionally, they record and preserve the family lineage and historical events as part of the oral tradition. When it comes to creative-performative activity, according to Akuno (2019), there is little difference between composers, performers, and audiences, primarily because of the communal nature of performance that allows everyone to participate. Hence, it is a communicative activity that encourages an 'audience' response for the composer-performer to take inspiration from the answer and the chorus to progress accordingly. As a result, although the music (series of sounds) is repetitive, the shape, structure, and substance of the song dances vary from one performance to the next. One does not sing the same folk song twice, just as one does not cross the same river twice. As context determines the content of our music compositions, repetition is synonymous with creativity, so the music is recreated rather than simply repeated (Akuno, 2019). As a result, the performance feels like it is

moving forward as various elements, including extemporisation, different dance moves, and patterns, to mention a few, take it to the next level.

According to Mapaya (2014), it is crucial for African musicology to also pay attention to the definition of music in many African communities. Moloji (2019) asserts that Indigenous African music, including *umaskandi* (*umaskandi* music) performances, consists of the 'song-dance compound' and other accompanying art forms such as costume, visual arts, and drama. Agawu underscores this point by noting that numerous African languages lack specific terms for music and rhythm. Simultaneously, terms linked to performance consistently exhibit multiple meanings (Herbst & Nzewi, 2003). In other words, many African languages do not have a specific vocabulary for describing music and rhythm, and performance-related words typically carry multiple meanings.

The comprehensive and integrated approach, combining various artistic elements into a singular entity, is acknowledged for elucidating the intricate nature of African music. Due to this complexity, the description of certain musical aspects within the Eurocentric musical context faces challenges in aligning with the indigenous African worldview. Music, rhythm, and beat are just a few examples. Agawu (2016) uses the word "rhythm" as an example and notes that no word distinguishes it from other aspects of African people's imaginations. Consequently, the semantic domain of rhythm seems to be extensively dispersed, unevenly distributed, and intricately interwoven with diverse dimensions. Ewe rhythms often imply the connecting rather than the separation of multiple-dimensional processes, phenomena that occur across rather than within dimensions (Agawu, 2016). Put simply, at its core, rhythm establishes a deep connection with diverse elements that together enrich its intricate fabric.

The rhythmic experience involves the pulsating beat and the intricate interplay of sound, weaving patterns that engage the auditory senses. Moreover, rhythm extends its influence into movement, dictating the pace and flow of physical expressions, creating a dynamic synergy with actions. It becomes a holistic phenomenon, intertwining beat, sound, patterns, movement, and actions into a harmonious and synchronized manifestation that resonates through diverse artistic and cultural contexts.

Moloi argues that in studying a phenomenon such as umaskandi or any other traditional African music in which the language of the practitioners encompasses all philosophical concepts and context, a mastery of some aspects of that language is crucial (Moloi, 2021). Put differently, a deep understanding of that language becomes essential for meaningful study when examining a phenomenon like umaskandi or any other traditional African music where practitioners' language encompasses all philosophical concepts and context. In this context Mapaya, (2018) provides an example akin to the necessity of mastering certain aspects of the Latin language in the field of Law. Similarly, African languages, particularly isiZulu, are replete with riddles, idiomatic expressions, and proverbs that unveil the profound indigenous African musical ideas.

Traditionally, songs and dances are a product of a collective creative trait. Mmino wa setšo is a cultural institution that integrates past, present, and future through songs. Songs and dances are created and performed through communal interaction and, most importantly, cultural practices that define the music-making principles specific to each culture. The members of a culture group rooted, lived, and perpetuated the cultural value systems through which they produced and regenerated songs. According to Mapaya (2014), cultural members extemporise song texts and improvise dance routines.

Additionally, he argues that since the community specifically contrives songs and dance routines, there is little room for further or additional compositions, especially from those considered outside the culture. The goal of African musicology should be to offer a mode of inquiry that encapsulates the overarching creative and performance spectrum. This kind of music study will benefit scholarly development and operate on both a programmatic and methodological level within the overarching field of African musicology (Mapaya, 2014d). Furthermore, this form of musical inquiry will contribute to academic advancement, operating on a programmatic and methodological scale within the broader domain of African musicology.

Similarly, a tradition in contemporary Africa no longer needs to be transmitted exclusively orally but can be transmitted through various media (Peek & Yankah, 2004). While traditional African music was once primarily employed for rites, ceremonies, socialising, and entertainment, among other things Mugovhani (2016)

argues that some of these traditional musical practices have now developed and are manifesting new identities.

2.6.5 The Relationship Between Spirituality and African Music

Spirituality is fundamental to indigenous African cultures, embodying values, attitudes, beliefs, and practices deeply rooted in diverse socio-cultural ideations and practices. It is not static but evolves with the socio-cultural environment of a community. This dynamic nature makes spirituality a vital aspect of culture, articulated through lived experiences and expressed via symbols from the socio-cultural milieu. For centuries, this knowledge has been preserved and passed down by African ancestors before the onset of colonisation (Gumo et al., 2012). Indigenous knowledge positions spirituality as a crucial knowledge site, indicating that spirituality is a way of knowing. This spiritual identity is influenced by a person's relationship with the land, their inner self, and their environment (Dei, 2012).

Mazama explains the African understanding of spirituality and the relationship between the living and the dead, highlighting the continuity and complementarity of life and death. In African cultures, new-borns are often considered reincarnations of ancestors, a belief reflected in rituals like naming ceremonies that reintegrate them into the living community (Mazama, 2002). This interconnection between the spiritual and physical realms permeates every facet of African culture, making spirituality an integral part of daily life, evident in the arts, music, and rituals.

Unlike the Western reliance on impersonal science, African traditional thought uses personalised spiritual language to understand the world. Spirituality in the African paradigm includes elements beyond cognitive processes, such as inspiration, passion, emotions, beliefs, intuition, vision, and compassion (Nketia, 1958). Becker (1986) supports this view, noting that many cultures see music as originating from supernatural forces. This belief persists in African spirituality, where music-making is a spiritual experience closely linked to communal and ancestral traditions. For instance, in ceremonies like the Bapedi's malopo, music is an intermediary between the living and the spiritual realms (Mapaya, 2011).

Spirituality in African culture is a way of life encompassing values, beliefs, and traditions that define the African worldview. It shapes behaviour and societal norms, with music often incorporating chants, drums, and traditional instruments with spiritual connections to the environment. Performances of certain musical arts, especially those with critical utilitarian objectives, evoke heightened sensory perceptions, making them more sensitive and allowing performers to act with divine objectivity (Nzewi, 2007). Indigenous African music ensembles uphold cultural obligations and expectations, reflecting African spirituality's community-focused and collectivist nature.

Spirituality in African societies is about reaching out to super-sensible realities sharing ultimate values and ideals promoted by specific traditions (Gumo et al., 2012). It prioritises communal welfare over individual gain, fostering a sense of collective responsibility. African spirituality, passed down through generations, involves activities to balance physical, mental, and spiritual needs, promoting love and community development. Mazama (2002) argues against individualistic thinking, emphasising the interconnectedness of all beings within a broader ontological order. He contends there is no dichotomy between the natural and supernatural worlds, as life is one continuum. This perspective sees the earth as a living organism essential to the health and well-being of its inhabitants. Talents and creativity are considered gifts from ancestors, reinforcing the belief in spiritual connections to personal abilities and achievements (Mapaya, 2018).

Ngara (2008) highlights that giftedness in African culture emerges from participation in and contribution to the community's survival. Spirituality expresses talented individuals' immense passion and energy, emphasising community-focused and collectivist values. African traditional spirituality is a learned culture deeply connected to traditional beliefs and practices through rites of passage. Incorporating ancestors into the definition of spirituality enriches the African perspective, recognising the active communication and support between the living and the deceased (Zulu, 2018). Ancestors are seen as intermediaries who assist their descendants, maintaining a continuous relationship after death. This belief in reincarnation within families emphasises the importance of procreation and the well-being of future generations.

Ancestors also play a role in healing, revealing remedies through dreams and other means (Peek & Yankah, 2004).

Spiritual practices like the Bapedi's malopo illustrate the integration of spirituality in music and cultural events. These practices involve a repertoire of songs that convey messages, facilitate healing, and provide life guidance. Similar practices are found among the Amazulu and Amakhosa, with distinct musical traditions linked to spiritual-ritual events. These events highlight African music's communal and spiritual dimensions, where the circle symbolises life's constant renewal through death and birth, reflected in circular dances and musical themes.

Spirituality in indigenous African cultures is deeply intertwined with every aspect of life, from personal identity to communal practices and artistic expressions. It evolves with the socio-cultural environment, maintaining a dynamic and integral role in African societies. Through music, rituals, and daily practices, African spirituality fosters a sense of interconnectedness, community responsibility, and reverence for ancestors and the natural world (Olupona, 2000). This holistic approach to life and spirituality continues to shape and enrich the cultural heritage of African peoples, emphasising the importance of collective well-being and the continuity of life through spiritual and ancestral connections.

2.6.6 The Impact of Ordinary Language Philosophy on African Musicology

Everyday language is a vital medium for conveying experiences and reality, encompassing words, expressions, and ideas used in routine communication. It facilitates effective communication and serves as the primary tool for expressing philosophical concepts and reasoning. Shared language is crucial for understanding within specific communities, making ordinary language philosophy significant by emphasizing accessible and understandable language. This approach makes philosophical discourse relatable to everyone (Fasiku, 2008). Traditionally, philosophy explores existence, knowledge, values, reason, mind, and language to examine reality comprehensively, particularly relevant in Africa, where it elucidates everyday life within

the African context. Knowledge in this framework is deeply rooted in culture, shaped by how a culture thinks, creates, behaves, and communicates.

Wiredu, (2007) suggests that acquiring philosophy in one's native language facilitates natural philosophizing, implying languages shape how we conceptualize reality. Philosophy involves both a priori knowledge (independent of experience) and a posteriori knowledge (derived from experience), critiquing conceptual frameworks upon which a culture is built. African philosophy provides insights into how Africans perceive life, reality, and values, emphasizing the role of ordinary language in shaping philosophical discourse and cultural identity. The ordinary language philosophy in Africa has evolved over centuries but was suppressed under colonial rule, leading to its resurgence in recent times. Janz (2007) describes the evolution of African philosophy through various influential texts and cultural forms, asserting that philosophy in Africa has historically been pragmatic and grounded in society's practical needs and concerns. This pragmatic approach underscores the ability of African philosophy to provide practical insights, solutions, and guidance that resonate with the everyday lives of individuals in the community.

African philosophy often addresses humanism, spirituality, social justice, and issues affecting Africa and its diaspora. It reflects the African people's thinking, conceptualising, and expressing their experiences. The use of African languages in philosophical discourse challenges the Western notion of philosophy, emphasising that African philosophy is not merely a derivative of Western thought but is rooted in indigenous cultures (Wiredu, 2007). This is evident in the discourse of community, also known as communalism, and the African ethic of Ubuntu, which highlights the importance of community and mutual respect.

Western philosophy, heavily influenced by Greek traditions, has traditionally been considered the legitimate form of philosophical discourse. However, African philosophies developed their systems of thought long before the Greeks, suggesting that ordinary language philosophy has been integral to African philosophical traditions for millennia. This perspective is crucial in the philosophical exploration of African music, where indigenous African languages should play a central role in the discourse. Wiredu (2007) argues that language is essential for understanding philosophy within an oral tradition, not only from a linguistic but also from a conceptual perspective.

Different languages shape different ways of understanding reality, indicating that there are as many types of human beings as there are types of languages. This understanding suggests that African philosophical frameworks are deeply intertwined with their metaphysical and epistemological systems, which have been coded orally and persisted despite efforts to diminish these systems through epistemicide.

African musicology, as part of African philosophy, is an essential area of study that examines African music's creative and practical principles. Music in Africa is not just a form of entertainment; it is a crucial component of education, community life, and cultural expression. Nzewi & Omolo-Ongati (2014) highlight that African music is characterised by the ensemble principle of individuality within conformity, which defines its compositional structures. Unlike Western music, which is often individualistic, African music is community-oriented, reflecting the community's social, economic, religious, and cultural life.

African music embodies cultural identity and heritage, with songs, dances, and instruments reflecting the values and norms of various African cultures. Music philosophy in Africa explores both theoretical and practical aspects within its cultural context, expressing African experiences and beliefs. The foundations of traditional African music are deeply rooted in the people's culture, history, and way of life. Music serves as a means of communication among people and with deities and spirits, highlighting its profound philosophical and spiritual contexts (Oyedola, 2014). Recently, there has been a shift towards viewing African musicology from an African-centered perspective, emphasizing indigenous contributions and knowledge rooted in African perspectives. This approach aims to reclaim and elevate African voices in the discourse of musicology and philosophy, promoting an understanding of African music grounded in the cultural and philosophical contexts from which it arises (Muhonja, 2020).

Ordinary language philosophy in Africa emphasises using indigenous languages to express and understand philosophical concepts, reflecting the unique ways Africans conceptualise and communicate their experiences. African philosophy and musicology are intertwined, with music serving as a vital medium for cultural expression and philosophical discourse (Mapaya, 2014e). This approach challenges the dominance

of Western philosophical frameworks, highlighting the value and validity of African philosophical traditions and their contributions to global philosophical thought.

2.7 INSIGHTS INTO THE ORCHESTRATION AND ARRANGEMENT OF MUSIC

Orchestration in music refers to the art and technique of arranging and assigning different musical elements, such as instruments and voices, to create a harmonious and balanced composition. An orchestrator, often the composer or an arranger, decides which instruments play which parts of the music, considering factors like timbre, range, and dynamics. Each instrument or voice's expressive potential within the ensemble maximises to achieve the desired sound and emotional impact (Corozine, 2015). Effective orchestration is essential for bringing a musical composition to life, whether for a small chamber ensemble or a large symphony orchestra.

Each instrument assumes specific roles and responsibilities within a musical ensemble, contributing to the overall musical tapestry. These roles can be broadly categorized into melodic and rhythmic functions, with each instrument uniquely shaping the sonic landscape. Melodic instruments, such as violins, flutes, or trumpets, deliver the primary musical themes and carry the lead melodies. Their expressive capabilities and distinct timbres contribute to the melodic richness of the composition, adding emotional depth and character to the musical narrative. On the other hand, rhythmic instruments, including percussion elements like drums and cymbals, play a crucial role in establishing and maintaining the rhythmic foundation of the piece. Percussive elements provide the heartbeat of the ensemble, creating a sense of pulse, groove, and dynamic energy. They enhance the rhythmic complexity and drive of the music, ensuring a cohesive and engaging listening experience (Berndt & Theisel, 2008).

Harmony, a fundamental aspect of musical composition, requires collaboration among the instruments to achieve harmonic clarity. Harmony is achieved when different notes are played simultaneously, forming chords that contribute to the overall tonal structure of the piece. Instruments in the ensemble harmonize with one another, creating a

harmonically rich and textured sound that complements the melodic and rhythmic elements (Adler, 2016). The interplay of these musical components within the ensemble is akin to a well-orchestrated conversation. Each instrument has its voice, contributing to the collective dialogue of the composition. The careful arrangement and coordination of melodic, rhythmic, and harmonic elements result in a cohesive and expressive musical performance. In essence, the success of an ensemble hinges on the synergy between its diverse instruments. Each instrument, with its unique sonic characteristics and functional role, collaborates with others to create a harmonious and captivating musical experience. The orchestration of these elements requires careful consideration of balance, dynamics, and timbral qualities to achieve a unified and aesthetically pleasing result.

The leading melody is assigned to a single instrument or voice, while other instruments provide support as accompaniment. Arrangers must come up with accompanying melodies or countermelodies and be aware of the harmonic implications and sensibilities. Arranging takes both technical know-how and creative ability. According to Berndt and Theisel (2008), orchestration is a technique for utilising instruments in composition to emphasise or enhance a piece's mood, character, or musical impact. When rehearsing with an orchestra, musicians often distribute sheet music with notations to facilitate reading the notes of the desired song.

Music has a written form known as sheet music or musical notation (Wulandary et al., 2021). In addition to artistic abilities and arranging skills, knowledge of instruments, their sounds, and their range are also needed. McAdams suggests that a considerable number of these principles stem from the theory of auditory scene analysis., which means that musical information can be broadly categorised into 1) cohesive events, 2) cohesive streams of events, 3) clusters of events delineated into phrases and sections, and 4) more extensive units that could be described as orchestral gestures (McAdams, 2013). Differentially, it refers to how musical parts are arranged to make sense and fit into a piece. Timbres are heterogeneous: they keep their identities; they can be augmented by one another but retain their identities, or they can fuse into a new sound entity that no longer bears their identities.

Moreover, orchestration scores are written music for an instrument or several voices. According to Casavas, orchestration is the process of transferring music from one form

to another, whereas arranging is the process of creating music from scratch. For instance, "Summertime" has been designed to sound great when accompanied by a Symphony orchestra (Casavas, 1975). Arrangement is modifying or adapting music for a specific performance or purpose. The initial melody or tune of the original song is commonly referred to as the source material, whereas the modified rendition is known as an "arrangement." Music arrangements may involve changing the key, adding or removing sections, incorporating new elements like an introduction, or modifying the texture and articulation of existing parts. In an arrangement which involves the harmonious interplay of melody, harmony, and rhythm, various responsibilities are assigned to the timbres produced by numerous instruments, resulting in fresh and composite sounds.

In traditional terms, to arrange music is to modify a composition to suit a medium different from the one it was initially written for while preserving its fundamental characteristics. Conversely, orchestration involves skilfully blending diverse musical instruments to produce a unified sound. It requires arranging various instruments intentionally to achieve optimal impact by experimenting with diverse timbres and tonal colours. According to Mcadams & Giordano (2015), the main objective is to provide examples of scoring the most appropriate register and pitch for particular instrumentation. Orchestrating is the term used to describe the act of combining instruments to create audible music.

An orchestrator sets up musical instruments, individual voices, or choirs to create a specific sound. To orchestrate a piece of music, arrange or record it so that an entire orchestra or band may perform it. Someone must be able to read and write music to compose and record music. Harmony expertise and an excellent musical ear are prerequisites for an arranger and orchestrator. As a constrained combinatorial optimisation problem, orchestration involves finding suitable parameters for each instrument of an orchestra (note, dynamics, playing style, etc.) to produce the timbre desired by the composer (Carpentier et al., 2010). Arranging music requires a comprehensive understanding of the diverse instruments at one's disposal, their characteristics, and their functionalities. It is essential to grasp the harmonic implications when combining different instruments to effect the desired sound in a specific context.

2.7.1 The role of timbre in music

In an arrangement and performance, instruments have specific roles determined by their timbres, which refer to the tone quality of a musical instrument. Timbre's significance in music orchestration lies in selecting various instruments for their unique sonic characteristics. Consequently, Antoine & Miranda (2017) assert that composing for an ensemble comprising different musical instruments provides a diverse array of timbres, resulting from the combination of instruments playing together. Body type, shape, size, and string tension contribute to an instrument's tonal qualities or timbre.

The timbre of musical instruments plays a significant role in the process and influences the functions each instrument should serve. According to McAdams, (2013), an auditory characteristic called timbre distinguishes musical instruments from one another. Timbre is perceived as multidimensional and plays a role in the perception of musical structures in numerous ways.

The orchestra consists of various instruments based on the composition, and each instrument or group contributes to the piece's harmony. According to Zoesch (2006), the arranger reinvents an original work, personalises it, adds other countermelodies, and gives it a new identity. In such an illumination, Casavas (1975) argues that an arranger must have composition skills to succeed. In any orchestra or ensemble, countermelodies, figures, introductions, endings, and modulations must all be composed or arranged.

Essentially, the arranger must also be the composer. Contrary to this, if you only orchestrate, you only need to know transposition and range (Casavas, 1975). Consequently, due to their uniqueness, these arrangements would qualify as significant or radical improvements. Since timbre is more accessible to perceive than formal aspects, orchestration is essential for providing clarity and transparency to musical form. It is crucial to keep this in mind when developing transition techniques for different orchestrations of a composition (Berndt & Theisel, 2008). They emphasize that creating an emotionally compelling performance of a musical piece involves more than just playing the correct notes at the right time. To convey artistic intentions and bridge the gap between musical structure and emotional depth, each musician infuses their expressive interpretation into the foundational material of the music.

In this scenario, one anticipates a precisely crafted composition, a meticulously arranged arrangement, and proficient musicians. At least until then, the standard music production chain will take care of everything else (Logožar & Lajtman, 2011). Music instrumentation often refers to the physical placement of instruments on stage or in an orchestra. Still, it can also refer to the composition of music for different combinations of instruments. To perform a piece, one needs a certain number and type of instruments, referred to as instrumentation.

Instrumentation, according to Berndt & Theisel, is the combination of instruments to achieve a desired tonality or timbre. To achieve a satisfactory goal, issues of concern are dynamic balance, timbral contrasts or similarity, articulation, different pitch registers, and instrument playing techniques (Berndt & Theisel, 2008). In other words, instrumentation is the configuration of instruments or voices needed in an ensemble for performance. The choice of instruments to be utilised, along with the number of musicians needed, is determined by the instrumentation of the composition. Instruments differ not only in terms of their sounds but also in terms of their instrumental range. Without changing their fundamental pitch, they may produce a wide range of pitches, from the highest to the lowest (Logožar & Lajtman, 2011). Thus, instrumentation comprises the technical implementation of aesthetic intentions in arrangement and orchestration. The term for this is "instrumental range" or "instrumental compass," which refers to the range of pitches it can perform. It also comprises brightness, tone colour, and other features to consider.

2.7.2 The role of texture in music

Sound texture, in the context of music, refers to its thickness or thinness. Texture can be described as the quantity of tones within each measure and their specific arrangement. When arranging music at the piano, it's essential to develop the ability to perceive the internal sounds and eventually translate them onto paper. According to Berndt & Theisel (2008), understanding how to arrange music effectively often requires hearing one's score being played, as this is the only way to grasp what works and what doesn't. The arrangement process involves exploration, trial and error, and careful analysis of what musical elements will be effective and which won't. To aid in developing chord combinations, users can input various musical factors, such as

chord type, instrument names, or multiple instruments. Additionally, users can select their desired perceptual quality by utilising spoken descriptors.

Arranging requires weaving together musical lines and developing fascinating harmony. For effective arrangement, arrangers should prioritise the development of canon and imitation techniques and create countermelodies. Even though not all orchestrations are conducive to polyphony, learning to create harmony through counterpoint will undoubtedly be a gratifying experience (Casavas, 1975). The "correct notes at the right moment" is only one aspect of a fiery performance of a piece of music. Each musician adds additional performance content to the musical raw material to emphasise creative goals and mediate musical substance and form (Berndt & Theisel, 2008). Music arrangement and orchestration is a personal and valuable experience. It takes time to develop this expertise through experience and practice.

Current literature offers various approaches, concepts, and case studies for music arrangement, recognizing that each individual's style is uniquely shaped. Despite no universal approach, fundamental elements like logic, sequencing, and balance are essential. Achieving satisfaction with an arrangement requires a deep understanding of music and sensitivity to it. The creative process involves generating fresh ideas and composing new materials, demanding creativity and focus, often in seclusion, to provide personalized interpretation and expression in music.

2.7.3 The categorization of musical instruments

Orchestras have been a part of numerous communities all around the world. Since the beginning of European orchestras, several instrument groups were developed and categorised according to their instrumentation and sound quality. The first four instruments are stringed, brass, wind, and percussion-related. These instruments work together to produce the sounds found in most musical compositions (Casavas, 1975). The string section comprises violins, violas, celli, and double basses. The orchestra is divided into four sections: the strings, woodwinds, brass and percussion. The strings section includes violins, violas, cellos, and double basses. The wind, brass and percussion section has flutes, oboes, clarinets, saxophones, and trumpets. Other essential instruments include the trombone, French horn, and tuba.

Arrangers require creative prowess to achieve successful orchestration, focusing on countermelodies, figures, introductions, and modulations. Crafting engaging introductions and conclusive endings in musical scoring is crucial for captivating listeners and ensuring composition effectiveness (Casavas, 1975). Arranging and orchestrating music involves technical elements like dynamics, tempo, and articulation, each playing crucial roles in composition. Dynamics, managed through techniques like crescendos and decrescendos, manipulate volume and intensity levels (Ferguson & Sachs, 1942). Tempo dictates the speed of a piece, influencing its rhythmic and emotional tone, ranging from *adagio* (slow) to *presto* (fast), with changes managed via *ritardando* or *accelerando*. Articulation, including *staccato*, *legato*, and *marcato*, shapes how notes are played, affecting their clarity and feel. These elements, along with dynamic accents and length modifiers, profoundly influence musical expression and listener experience, highlighting the intricate balance required in orchestration to achieve impactful compositions (Ferguson & Sachs, 1942).

2.7.4 Approaches to Arranging Indigenous African Music

African traditional musical ensembles feature diverse indigenous instruments, varying in size, shape, and materials. Some are purely instrumental, while others integrate vocals, showcasing regional diversity in composition and use. African drums, central to performances, enhance rhythm, energy, and cultural expression, vital in traditional dance as rhythmic anchors and means of communication. These instruments and ensembles, rooted in pre-colonial history, embody cultural identity and spiritual reverence across Africa, fostering harmony and celebrating communal interactions through music and dance.

The people's relations and harmonious intellect are paralleled with the harmonisation of musical notes. Thus, according to Nzewi, musical harmony is a societal and musical existence considered complementary or the compatibility of individualities or qualities (Nzewi, 2007b). Consequently, the ensemble musical rationalisations and the technical aspects of harmony remain a continuum from social relations to musical thoughts and praxis. Nzewi further stresses that for conducive textural harmony, ensemble layers should be considered in terms of their roles rather than parts or accompaniment status. To elaborate on this concept, he suggests that musical notes

do not harmonize in isolation; instead, the cohesive theme, as a unit of musical thought, aligns in terms of sonically compatible individualities—precisely, the function and quality of complementing voices (M. and N. O. Nzewi, 2007). Put differently, the harmonization of musical instruments is the procedure through which they are aligned in terms of sonic qualities suitable for the human and societal context of the particular type and style of music.

This concept of complementary harmony provides a three-part linear harmonic logic in which each voice partner complements the other in lineal thought without compromising individual identity and is fundamental to indigenous concordant idioms. Aesthetic desire is typically appreciated, discussed, and expressed engagingly due to performance sensitization. Creating sound reality is made possible by artistic compositions and performances. In traditional music conceptualization, creative aspirations, and presentation, entertainment is not foregrounded as an end but a template for imprinting music's more profound human-societal business (Nzewi & Nzewi, 2007). The caller of a tune in the context of performance invokes a three-part pattern of thought, one of which is *koša* (song), the next *morethetho* (the defining rhythmic topos of the drum section), and the third *moletse*.

As an illustration, a member of the *dinaka* regiment or any other indigenous music genre, as well as the audience who bring to the performance a practical understanding and specific degrees of performance standard expectations, can tell, simply by seeing *moletse* and without actually hearing the sound, which *koša* is being performed (Lebaka, 2019). In this sense, *baletši ba mmimo wa setšo* (indigenous musicians) are central to culturally inclined music-making in which concepts are derived from the culture. Every culture and nation has kept its age-old music traditions alive by passing on skills from generation to generation.

African music education emphasizes experiential learning within cultural contexts, where skills are acquired through observation, imitation, and practice during social activities. This communal approach fosters musical development alongside cognitive, behavioral, and environmental interactions, reflecting indigenous cultural wisdom and the importance of social learning in acquiring musical expertise (Akuno, 2019).

Like in many other societies, African people acquire music-making skills aurally, orally, and through participation in rituals and socialisation practices (Mapaya, 2016). For example, Dinaka, a renowned indigenous African orchestra, is a popular indigenous African ensemble among Bapedi. In explaining these music-making phenomena, Mapaya states that *dinaka* refers to a particular Basotho ba Lebowa musical genre (Northern Sotho musical). The genre takes its name from its main features: *dinaka* (reed pipes) and *Kiba* (the big pulse-keeping drum). *Kiba* is also known as *sekgokolo* (a round object). The two nomenclatures are used interchangeably (Mapaya, 2014b). The instrumental composition of this genre comprises *dinaka*, made initially of reed pipes and currently made of metal pipes and *meropa* (drums).

There are, at most, seven reed pipes placed in different diameters to produce different pitches and notes. These seven notes serve as a base while other additions are repeated at various octaves, higher or lower. As such, the ensemble may have over twenty pipes on the display. This set of *dinaka* is called *mothaba* (a regiment of reed pipes). The instrumentalists involved are called *baletši*. Interestingly, each instrumentalist produces a single note while interlocking to create the melodic, rhythmic and harmonic proportion. Mapaya also states that a single *naka* (singular instance of *dinaka*) makes only one note, so it takes several *dinaka*, which are tuned and arranged to produce a scale when played together (Mapaya, 2014b). The formulation of melodies is directed and shaped by the compositional attributes inherent in *mmino wa setšo* (indigenous African music).

In agreement, Nzewi asserts that a culture scale system is typical and endows the corpus of melodic music from the culture with the idiomatic mark (Nzewi, 2008). Dancing patterns, drumming cues, and note instances referring to the "lingering melody" are essential factors. Each note depicts a unique living person responding to musical events around him. In addition, there is a set of four *meropa* (drums), which vary in size. *Meropa* (drums) are tuned differently and produce different tones.

The composition of these *meropa* comprises two small-sized drums, known as *matikwane*, and they are of different sizes and, therefore, produce different tone qualities and are played together by one person; the two other drums comprise one medium size, known as *tšhediso* or *kaedišo*; and a giant-sized drum known as *Kiba* or

sekgokolo. one medium size and the different big size. In addition to an instrumental rendition of songs, singing occurs occasionally.

In his observations, Mapaya notes that although singing occasionally occurs, the reed and drum playing form the most prominent features (Mapaya, 2014c). The persona interacts with humans in such a way that both codifies and embodies a people's imaginative awareness and sensibilities about the universe. Dance expresses the activation energy of music in choreographic and dramatic structures through sound conformations (Nzewi, 2008). In other words, dance brings forth the kinetic energy inherent in music through structured choreography and dramatic movements that align with the sonic compositions.

Dinaka shares characteristics with Tshikona (an ensemble musical genre of Vhavenda), indlamu of Amazulu, and muchongolo of Vatsonga regarding its performative structure and philosophical foundation. The indigenous African orchestras vary depending on the continent's various cultural groups. Stemming from the warrior tradition, Kiba, in its original space, is a male-dominated genre. However, recently, it has become common to find women drumming. In further elaborating on this point, Mapaya emphasises that this rationalisation can be seen in the history of warriors; dinaka, like Tshikona, Indlamu, or Muchongolo, manifests "national" virility. Indigenous African music has various categories, some mixed, others gender-specific (Mugovhani & Mapaya, 2014).

2.8 MUSIC NOTATION: A MEANS OF EXPRESSING AUDIO DATA

Music notation is a system for writing music created expressly for that purpose. The music theory is based on the symbolic representation of sound, which shows pitch, rhythm, duration, and other musical aspects. Notes rests, time signatures, key signatures, staves, clefs, and other symbols are all utilised in music notation. Notation is a sign of musical writing (Wulandary et al., 2021). In musical notation, symbols convey information about pitch, rhythm, timing, and other musical elements. The primary aim of developing this notation is to provide a visual aid for comprehending the musical notes within a desired composition. It adheres to the convention where musical notation represents time horizontally and conveys variations in pitch vertically.

The term "music notation software," according to Watson, (2006) refers to software that many composers and arrangers employ to create notated music scores in a digital format. Music notation software has revolutionized the process of writing music by offering tools for engraving high-quality scores, simulating audio playback, and automating parts. This technological advancement has replaced traditional pen-and-manuscript methods, providing new efficiencies and capabilities in composing and arranging music for diverse ensemble sizes, including large orchestras. Now, composers can choose between manual notation and software-based approaches to suit their needs and preferences.

Early in the 1990s, music notation software packages like Finale and Sibelius were initially introduced, and writers of concert music soon embraced them. These notation programs are essential for various musical activities, such as composition, orchestration, and arrangement. Nowadays, there are many different ways to create music. The use of computers in the music business is expanding quickly. Utilising computer music is the most recent method of integrating intuitive skills with technology in the field of music science (Kayali, 2009). These programs can create professional music scores and include compositional tools like playback, copy-and-paste, and transposition. They form part of what is generally known as music engraving and playback software (MEPS). The use of MEPS as compositional tools, as per Kayali (2009), entails direct computer-based composition and arrangement, significant use of a program's compositional utilities, and trial-and-error evaluation of one's work through listening to the computer's playback. Information science and music science are components of the integrated scientific field known as computer music.

Music notation software is one of the many computer-based tools that may be used to compose and arrange music. In this digital age, music notation software such as Finale and Sibelius and web applications such as Note Flight are invaluable tools (Julia et al., 2018). In music, evaluation and modification are integral parts of the creative process. Music writing software such as Sibelius allows one to playback and hear the written musical sounds.

There are many advantages to Sibelius 7, such as smooth screens, virtual instruments, easy recording, and the most accessible MIDI plug-in. A smooth screen or display is a perfect display provided by Sibelius that allows users to properly insert

or write notes to their precise position (Mona & Hidayat, 2021). It is common practice to enter musical notation and other details into software systems by typing or playing notes on a MIDI (Musical Instrument Digital Interface) keyboard while using the computer mouse to access menus and other notation tools (Peterson & Schubert, 2007). Typing or playing notes to input musical notations and further details into software systems is standard practice.

Sibelius boasts three primary compositional features: MIDI piano keyboard input, logical operations like copy-and-paste, transpose or undo, and playback. Unlike the manual process of using paper and pencil, Sibelius significantly simplifies specific tasks, making cutting and pasting remarkably straightforward. In contrast to earlier times, when these actions consumed hours, Sibelius allows for inserting new measures within a passage and transposing an entire piece within seconds. Consequently, musicians engaged in music arrangement and composition are no longer confined to the limitations of solely visualising pieces in their minds or playing them out on a keyboard.

Complex music in terms of texture can be easily heard and adjusted using music notation software such as Sibelius and Finale. Additionally, the software offers a variety of musical instruments with timbres akin to the desired instrument, simplifying access to different sounds. Creating songs or generating musical ideas is a fundamental necessity for music arrangers, as effective arranging thrives on materials tailored to meet specific requirements.

Sibelius presents many advantages, such as smooth screens, virtual instruments, easy recording, and the most accessible MIDI plug-in. It is a software program that creates musical notation using block notation. Furthermore, block notation may be written without typing by playing the included piano or guitar (Mona & Hidayat, 2021). Moreover, composers and arrangers appear to benefit from using music notation software because it enables them to produce music scores relatively quickly and easily.

Music notation serves as a symbolic representation of musical elements such as pitch, rhythm, dynamics, tempo, and form, essential for composers, arrangers, and musicians. It uses symbols derived from music theory to convey these aspects on a

staff, facilitating performance, composition, analysis, and research in music education and scholarship (Martin, 2018). Notation enables composers to document creative ideas and secure copyright for compositions, while musically literate performers use scores to rehearse effectively. Educational institutions play a crucial role in teaching notation, enhancing students' understanding and appreciation of musical artistry. Transcription, a form of notation, meticulously captures auditory nuances and performance details from recordings, contributing to both scholarly and educational pursuits in musicology.

2.8.1 African traditional music's challenges with a notation

Anku (2007) emphasizes the widely recognized complexities associated with transcribing African music, mainly due to the perceived inadequacy and unreliability of representing it using "ordinary" (Western conventional) notation. The challenges become apparent in the documentation of traditional African instruments, where their broad pitch range requires careful consideration during the notational process. Moreover, the simultaneous execution of various rhythmic patterns, each displaying distinct time signatures, introduces additional challenges to notation. The intricate polyrhythmic nature of African music, with different rhythmic layers operating concurrently, poses difficulties in accurately capturing the nuances of the performance through standard notation.

In essence, the challenges in transcribing African music arise from the unique characteristics of the music itself, which may not neatly align with the conventions of Western notation. The intricate interplay of pitch variations, polyrhythmic complexities, and the fusion of diverse musical elements requires alternative notation approaches that can faithfully capture the essence of African musical traditions (Grupe, 2005). It is possible to have notational discrepancies or inaccuracies due to the multiple rhythmic layers, often in more than a one-time signature. Some melodic lines blend musical and speech tones, combining tonal and atonal singing approaches. As a result, tonal writing compromises the inherent sound quality. Song texts bearing the name of an individual, family, clan, etc., alter the melodic and rhythmic nuances to suit the specific context.

According to Ekwueme (1975), a melodic line may be rendered in several ways to accommodate word changes. Thus, one song is presented differently in performance. Anku (2007) asserts that this perception primarily stems from the widely held belief that employing "ordinary" (Western conventional) notation is inadequate and unreliable for representing traditional African music. Consequently, endeavours have been undertaken to discover alternative approaches for transcribing traditional African music, but these efforts have not fulfilled their objectives.

However, proponents of "Western" conventional notation haven't created a clear conceptual framework or paid any attention to how to explain the system in the context of African music (Anku, 2007). Not every song presents such a challenge; some are relatively straightforward. So, notation as a musicological device may be appropriate for non-complex songs. Anku cautions that standard notation may not align well with the structure of traditional African music, making its application challenging and requiring careful consideration, especially for complex songs.

2.9 CONCLUSION

This chapter discussed and highlighted various factors contributing to the overall thought processes, creative principles, and a blueprint, model, and the fecundity of indigenous songs. A diverse range of factors that impact overall thought processes, innovative principles, and the richness of indigenous songs were explored and underscored. The approach to music-making is intricately connected to daily lived experiences, especially when musical performances play a pivotal role in socio-cultural practices and activities. Mmino is a phenomenon that is understood to serve multiple purposes. These purposes include communicative, supportive, entertainment, spiritual, and humanising features. Sometimes, the song-dance compound or music performance is the fulcrum of the entire event. It enhances and steers the event or occasion during various stages of its development while assuming a crucial role. Due to the interconnectedness of these components, it was critical to cover a wide range of subjects related to music's creative and conceptual makings. These aspects include music and the humanning principle, the embeddedness of music in spirituality, the philosophical and rationalisations that undergird music-making, and the cultural lore that influence and guide music-making.

The literature review also explored the music of different cultures and identified similarities and contrasts in their basic makeup, methods, and practises. It zoomed in on music from the Western art and Jazz tradition to explain meanings, perceptions and functions. The chosen theoretical framework for this study is African musicology, as it can be contended that it is well-suited for addressing the intricacies inherent in African indigenous music from an African perspective. The language bearers understand and explain concepts and meanings representing their worldview.

3 Chapter Three: Methodology

3.1 INTRODUCTION

The previous chapter on the literature review clearly outlined the parameters for this study. It raised issues of scope that the current research tools, within their limitedness and capabilities, will manage to bring forth. Specifically, the study attempted to show how the philosophical, sociocultural, and practical principles permeate and inform music-making while highlighting several factors that significantly impact indigenous African musical thought, conception, and practice. The nature and methods of musical practices are profoundly influenced by factors other than the music itself, theoretically and practically. Such an understanding is embedded within the communal and societal factors. This chapter delves into the methodological tools employed in this study. Grounded in practice-based methodologies, specifically the Practice-led mode of inquiry, this study navigates the terrain of understanding and investigation through active engagement and practical exploration.

3.2 THEORETICAL FRAMEWORK

Due to the nature of the study, its modes of inquiry, and its techniques of investigation, which depart from the conventional qualitative and quantitative research methodologies, a practice-led research strategy is being used in this study. According to Haseman (2006), arts, media, and design researchers frequently encounter difficulties identifying practical methods within the conventional quantitative and qualitative research paradigms. He contends that the art research field has faced challenges in finding the appropriate and relevant research methodologies to approach their practice's study and research parameters. Practice-led research entails conducting research through practical engagement. It encompasses various forms of creative practice, including but not limited to art, design, or architecture. It involves research conducted by practitioners within their respective fields instead of individuals who professionally study art or practice. This form of research serves the purpose of exploring novel concepts enhancing one's practical skills and expertise.

It has been demonstrated that the dominant qualitative and quantitative methodologies in the arts fail to capture the intricacies of creative and performative practices in their detailed nuances. As Haseman points out, traditional qualitative and quantitative research methods define legitimacy and acceptable research. However, these approaches do not meet the needs of a growing number of practice-led researchers, particularly those working in the arts, media, and design fields (Haseman, 2006). Historically, these researchers have found it challenging to develop methodologies keeping with their fundamental beliefs. Thus, practice-led research responded to the need for the best method or strategy to serve artistic practice-based studies. During the past decade, practice-led research has emerged as a powerful strategy for researchers who wish to initiate and pursue their research through practice.

3.2.1 Advancing knowledge about the practice

According to Candy (2006), practice-led research, a dynamic approach to academic inquiry, is intricately intertwined with the essence of practical application. Rooted in real-world practices, this method is not confined to theoretical exploration but delves into various disciplines' tangible, hands-on aspects. Unlike conventional research, where theories are tested and analysed, practice-led research places the practical element at its core, emphasizing active engagement and experimentation. Within this innovative framework, practitioners, scholars, and researchers collaborate to bridge the gap between theory and application (Østern et al., 2021). New knowledge emerges through rigorous experimentation, creative expression, and applied methodologies. This knowledge is not merely theoretical; it possesses substantial operational impact, often transforming how professionals engage with their respective fields.

In practice-led research, the discovery process unfolds through practical endeavours, artistic creations, or hands-on experiments. These endeavours are not only informed by existing theories but also contribute to the evolution of those theories. By actively engaging with real-world challenges, practitioners generate insights, innovative solutions, and novel approaches that have practical implications (McNamara, 2012).

The operational impact of practice-led research is multifaceted. It can lead to the development of ground-breaking technologies, the creation of innovative artworks, the enhancement of professional practices, or the refinement of established

methodologies. This transformative influence extends beyond the confines of academia, reaching industries, communities, and individuals. It nurtures a culture of ongoing enhancement and propels advancements across various sectors, from the arts and sciences to technology and social sciences. Practice-led research catalyses change, providing a fertile ground for innovation and discovery. Its close connection with practical application ensures that the knowledge generated is not abstract but directly applicable, making a meaningful difference in the world. This approach makes academia a vibrant hub of creativity, where theory meets practice, leading to valuable insights and tangible advancements with lasting operational impact. Therefore, research in this area is concerned with advancing knowledge about practice or advancing knowledge within the practice (Candy, 2006). Practice-led research is research conducted through engagement with creative practice. It can involve different creative works, such as visual art, design, performance, writing, and music.

Gray (1998) defines practice-led research as research initiated in practice and conducted using practice inside the formal research framework. Generally, it refers to research conducted in collaboration with practitioners in the field being studied, and it often leads to new understandings or innovations in that field. However, it typically refers to research carried out through creative endeavour, including artwork, literature, music, etc. This type of research typically involves exploration and can provide significant new insights into a specific topic or issue. Additionally, it offers instructions on how to carry out the main components of musical practice. It describes the various steps involved in conducting research and provides advice on effectively completing each stage.

The ideal technique to undertake practice-led research in music will vary depending on the individual and their particular field of interest. Therefore, there is no universally applicable solution to this issue. Finding a pertinent practice setting, being critical and reflective of your practice, and clearly and succinctly presenting your study findings are a few things to bear in mind. "Practice-led" research, in the words of Gray (1998), relates to two things: first, research conceived in practice, where questions, issues, and challenges are recognised and shaped by the demands of practice and practitioners; and second, research conducted in practice, primarily using methodologies and specialised techniques that are familiar to practitioners. The

Practice-Led method and approach differ from that of Action research because they focus on the developmental processes accustomed to the practice. It also takes into confidence the creative processes that underlie the practice.

Action research is a research methodology used to solve practical problems. It involves taking action to address the problem, collecting data about the problem, and then reflecting on the data to see if the action taken was effective. Action research is an approach to problem-solving that involves active participation by research community members. In contrast with pure and basic research, where the aim is to increase an understanding of fundamental principles without concern for utility or application to a particular case study, practitioner research emphasizes how research outcomes can inform practice (Candy & Edmonds, 2018). In other words, While pure and basic research focuses on enhancing the understanding of fundamental principles without specific application concerns, practitioner research diverges by emphasizing how research findings can directly influence and improve practical applications and real-world scenarios.

3.2.2 Practice-Led versus Action research

Practice-led research and action research are distinct research approaches that offer unique methodologies and objectives. Practice-led research primarily revolves around creative and artistic practices. The research process is intimately tied to creative or artistic work in this approach. Artists and creators engage in practice-led research to explore, experiment, and innovate within their artistic domains. The objective is to produce fresh insights, knowledge, or methodologies through creation (Smith & Dean, 2009). The research results materialize in artistic works, performances, or creative expressions. Practice-led research esteems the creative process as a method of exploration and revelation. The research results emerge in artistic works, performances, or creative expressions. Practice-led research values the creative process as a method of exploration and revelation.

On the other hand, action research is a research methodology commonly employed in social sciences and education. Its practical orientation characterizes it and aims to bring about change or improvement in a specific context or situation. Action research involves a cyclical process of planning, acting, observing, and reflecting. Researchers

collaborate with practitioners, such as educators, policymakers, or community members, to identify problems or challenges and implement interventions or changes. The goal is to learn from these actions and continuously refine strategies to achieve positive outcomes. Action research emphasizes the transformation of real-world practices and the empowerment of individuals or communities.

In summary, practice-led research is primarily associated with creative and artistic endeavours, focusing on generating new knowledge through creation. In contrast, action research is a methodology employed in various fields to address practical issues and drive positive change through a cyclical process of planning, action, observation, and reflection (Haseman, 2006). Both approaches contribute to advancing knowledge and practice in their respective domains.

Action research is described as a research strategy that involves the nature of human action the status and validity of the knowledge produced through action, according to (Carr, 2006). It is a form of practical and participatory inquiry, and it is concerned with generating new knowledge that can be used to improve the practice of those involved in the research. Action research systematically gathers data and tests hypotheses to understand a problem better and determine potential solutions. This type of research is often used in social science and educational settings, as it allows for a more hands-on and participatory approach to investigating complex problems.

Moreover, Action Research is a research approach centred on instigating action and fostering change. This method entails collaborating with a group to address a problem or enhance a situation. It is guided by the principle that researchers should actively engage with the real-world context they are investigating. In contrast to research on the arts, based on looking in from the outside, the artist's experience and insight should be the basis for the research (Smith & Dean, 2009). Practitioners use this research to improve their understanding of a problem and determine the best solution. It involves taking action worldwide to gather data and then use it to inform future action. As a result, it is a research methodology used to solve practical problems in a real-world setting. It involves taking action, studying the results, and then making changes based on what was learned. Action Research is the term used for a research process designed to improve the effectiveness of a particular action or group of actions.

Action research and practice-led research are two different types of research. Action research is research done to take action, while practice-led research is done to improve practice. Action research and practice-led research are two different types of research. Action research is research used to solve practical problems, while practice-led research is conducted through practice.

According to (Erro-Garcés & Alfaro-Tanco, 2020) Action research, sometimes known as AR, is a method of conducting research that intends to both carry out action and produce knowledge or theory about action. There is no single answer to this question, as the two research approaches vary in their goals, methods, and purposes. Practice-led research is generally more self-reflective and concentrates on the researcher's practice. In contrast, Action Research is more externally oriented and focuses on real-world issues requiring solving. Action research and practice-led research are two different types of research. Action research is about the principle of "reflection-in-action," meaning that practitioners reflect on their practice as they do their work. Practice-led research, on the other hand, is more about generating new knowledge about a particular practice.

3.2.3 Practice-based research and the nature of the practice

Practice-based research or practice-led research emphasizes the nature of practice as its central focus. Candy & Edmonds (2018) assert that practice-based research is unique as a discipline since it incorporates practice into the research process and emphasises that research questions arise during practice, intending to illuminate and enhance practice. It is often conducted by practitioners such as artists, designers, curators, writers, musicians, teachers, etc., sometimes but not always as part of doctoral programs. This research project aims to imagine a new planet for further exploration.

The art research field has faced difficulties finding the appropriate and relevant research methodologies to approach their practice's study and research parameters. The development of an inquiry method for an art research project typically involves the consideration of multiple aspects.

A starting point may be formulating research questions, identifying areas for investigation, or a desire to solve a problem, explore concepts, and argue interpretation, context, narrative, or perspectives (Penny, 2014). As practice-led research has developed as a successful approach for researchers seeking to initiate and pursue their research in the field, it has become a valuable strategy for success. In this regard, it is a research strategy fitting within performative research. Practitioners are permitted to use their creative skills in the process of research.

The art research field has faced challenges in finding the appropriate and relevant research methodologies to approach their Arts practitioners' study and research parameters. They have found that the dominant qualitative and quantitative methods are insufficient to capture the intricacies of the details of their creative and performative practices. The problem is, as Haseman points out, that the traditional qualitative and quantitative research methodologies set the standards for what constitutes legitimate and acceptable research. However, these approaches do not meet the needs of a growing number of practice-driven researchers, especially in the arts, media, and design fields (Haseman, 2006).

According to Gray (1998), this research strategy emerged in the 1970s and 1980s, when 'first generation' pioneering artists and designers saw the value of exploring and developing practice through the process and framework of higher degrees. Following Gray's claim, Penny asserts that over thirty years ago, practice-led research existed and acknowledged that knowledge is gained through active engagement in participant/observer relationships. It became part of higher education communities due to the desire to recognize the value of practice in education and research (Penny, 2014). The practice-as-research initiative, begun over two decades ago in the wider performing arts community, has enabled practitioner-researchers to position their practice within an academic context.

Most practitioners found this research strategy amicable and applicable to their practice. It enables accounting and documentation of the creative processes and actions conducted because it deals with the specific functional knowledge carried out during practice. According to Haseman (2006), it is often difficult for researchers in the arts, media, and design to find valuable methods within orthodox quantitative and qualitative research paradigms. Practice-led research has become vital for

researchers who want to start and develop their research through practice because of this and during the previous ten years.

As Haseman describes, practice-led research is intrinsically experiential. It comes to the fore when the researcher conceptualizes new artistic forms for performance and exhibition, designs user-led online games or builds an online counselling service for youth (Haseman, 2006). In other words, because tacit knowledge is an experiential component of information conveyed through normal channels, practice is utilised to make it accessible to research (Niedderer & Roworth-Stokes, 2007). In other words, as tacit knowledge represents an experiential facet of information effectively conveyed through traditional methods, practice is utilized to make it accessible for research objectives.

In the real world of professional practice, there are a variety of uncertainties, instabilities, uniqueness, and conflicts of values perceived as unpredictable. These scenarios make up the practice environment. As a result of continually using research to make a difference, knowledge is regarded as knowledge-in-becoming. A performative paradigm produces a space for movement, (artistic) freedom, (post-qualitative) experimentation, and inclusion (Østern et al., 2021). Artistic research often entails a protracted procedure, requiring careful consideration of various facets before formulating an investigative approach.

A starting point might be formulating initial research questions, identifying research areas, the desire to solve a problem, exploring concepts, and arguing interpretation, context, narrative, or perspectives (Penny, 2014). This research strategy aims to build novel, unexplored worlds that are later explored and examined. As new "creative" methods developed, there has been a paradigm shift in almost all intellectual disciplines. Postmodern values have impacted interpersonal interactions, communication, and knowledge creation, affecting nearly every aspect of culture and society. Practice-led research is developing within this context and must respond to it. The research paradigm developed from this approach is a nourishing and critical paradigm for artistic research (Penny, 2014). Researchers who found scientific research inadequate for studying practice have embraced this approach enthusiastically. Practice-based research involves an innovative inquiry wherein fresh insights are acquired by examining the practice's practical aspects and outcomes.

(Candy, 2006). Materials used in the research process, including performances, sound experiments, and interpretational experiments, are created through practice before being examined and considered.

Quantitative/qualitative contrasts, according to Penny (2014), are some of the most enduring methodological divisions in research, yet they cannot be viewed as hermetically sealed. As a result, relevant, diverse, and diametrically opposed ideas about the goals and strategies of various research methodologies are distinguished by qualitative and quantitative categories. Practice-led research is an open strategy that may employ multiple techniques chosen by the researcher. It nearly always incorporates reflective critique (Penny, 2014). A practice-based research approach is an academic research approach that integrates aspects of practice into research methodology.

According to the theory, subjectivity is the cornerstone of both creative practice and research while interwoven and impacting one another. According to Baker, this research strategy may give the creative arts researcher new tools to enrich creative practice, diversify research pathways, and increase connection points with creative artefacts or products (Baker, 2011). Creative practice has been one of the universities' most exciting and revolutionary developments over the last two decades. It is currently gaining momentum.

An integral part of the research process can be the production of creative output or the practice of creativity. However, the results must be accompanied by documentation of the research process and some form of textual analysis or explanation to support its position and to show critical reflection (Candy, 2006). A practice-based research approach is characterized by the fact that not only is practice embedded in the research process but that research questions emerge from practice, with the results directed toward informing and enhancing practice (Candy & Edmonds, 2018). Universities commonly designate creative endeavours as practice-led, practice-based, innovative, or practice-as-research. Using terminologies, we can describe how practice can lead to research insights, such as those arising from creative work and the documentation and theorization of that work (Smith & Dean, 2009). These innovative approaches—also called creative practise as research, performance as research, research through practise, studio research, practise as

research, or practice-led research—were created by artists/researchers and researchers in the creative community.

Performative researchers carry out practice-led research (Haseman, 2006). As a result, new ways of thinking about research and methodologies are being developed, raising awareness of the different kinds of knowledge that creative practice can convey and creating an illuminating body of information about the creative process (Smith & Dean, 2009). The evolving landscape of research and methodologies is witnessing a transformative shift, marked by the emergence of novel perspectives that challenge traditional norms. This evolution is reshaping how we approach research and amplifying our understanding of the diverse forms of knowledge that creative practices can communicate. This paradigm shift is not merely an intellectual exercise; it represents a profound exploration into the depths of human creativity and its potential to convey nuanced and multifaceted insights.

One notable aspect of this evolution is the recognition that creative practices encompass a spectrum of knowledge that extends beyond the boundaries of conventional academic disciplines. The traditional dichotomy between the sciences and the arts is being redefined, with a growing acknowledgement that creativity can serve as a potent vehicle for knowledge generation. The broadening of this paradigm is not limited to any particular field or domain; instead, it permeates diverse disciplines, encouraging interdisciplinary collaborations that result in a rich tapestry of insights.

3.2.4 Research enquiry based on emic approach

Practising-led research must develop in its own right without emulating other inquiry models. In his Doctoral thesis, *Rephrasing Voice: Art, Practice-led Research and the Limits and Sites of Articulacy*, Daniel Mafe argues that art practice is predicated on an epistemological unknown. Epistemological ambiguities are productive, not mystical. Due to this tension between articulation and disarticulation, the artwork is lacking from an interpretive perspective (Mafe, 2009). Additionally, he claims that when he uses the term "artist's voice," he refers to the dynamic tension between the conflicting needs of representation and effects.

The artist's voice merits emphasis, merging a coherent representation with an ineffable impact. In the research process, the performative paradigm strongly focuses on the employment of practitioners. In other words, performance research integrates the principles and approaches of various paradigms, including interpretative and critical perspectives. As a result, researchers who adopt a performative approach examine and consider the context of their experiences.

In this approach, the perspectives and experiences of artists are incorporated into their research, which is often built on an emic perspective. Researchers aim to influence or change the way others perceive and interact with the world around them (Mafe, 2009). In academic contexts, creative work is frequently known as practice-led, practice-based, innovative, or practice-as-research. These words explain how creating original content, documenting, and theorising could lead to research insights. According to some authors, practice-led research can generate novel techniques for both creative work and study (Smith & Dean, 2009). Research driven by practice can produce innovative methods applicable to both creative practices and scholarly investigations. By applying established concepts and methodologies rooted in the qualitative tradition, it becomes feasible to scrutinize and grasp the intricacies, uncertainties, fluidity, distinctiveness, and ethical dilemmas increasingly recognized as integral to professional practice.

Haseman contends that practice-oriented research includes many strategies: the reflective practitioner (embracing reflection-in-action and reflection-on-action), participant research, participatory research, collaborative inquiry, and action research (Haseman, 2006). As a result, these strategies reinterpret what it means to make an original contribution to knowledge. These research enterprises aim to improve practice rather than contribute intellectually to a discipline. Additionally, they are dedicated to developing new epistemologies of practice from the inside out (Haseman, 2006). Researchers pursuing this approach are also practitioners, so their approach is emic. Haseman (2006: 3) argues that “rather than contribute to a discipline's intellectual or conceptual architecture, these research enterprises are concerned with improving practice and new epistemologies of practice distilled from the insider's understandings of action in context”. A performance paradigm is a research strategy involving the researcher in the ongoing research development.

Acquiring, analysing, and sharing information follows an iterative pattern, fostering an ongoing dialogue with the community. Researchers employ this dialogue to gain a deeper understanding of significant challenges or questions and to propose practical solutions. This innovative approach initially emerged from the creative sector and has given rise to various methodologies, including creative practice performance as research, studio research, research through practice, practice-led research, and practice-as-research. Practitioners engaged in practice-led research conduct their activities within the experiential learning framework.

As examples of practice-led research, researchers may create new artistic forms for performances and exhibitions, design interactive online games, or build online counselling services for young people (Haseman, 2006). Performative research is a method of inquiry that aims to explain the action, detailed steps, methods, or processes taken through the development of artistic work.

In contrast, positivist research tries to explain behaviours in terms of general laws that apply to everyone or every organization. In the performative approach, no universal rules apply to all individuals or organizations. Instead, each must be examined individually to gain a comprehensive understanding. It is a kind of research initiated in practice and carried out through practice, offering performative ways of knowing that include the creative and experiential parts of knowledge (Phoshoko, 2017). Performativity can be defined as a sequence of actions or a set of activities that enhances comprehension and reinforces meaning.

The term has been used in several disciplines, including art, music, design, architecture, film, etc. It is a combination of performing arts and academic research. It involves observational or participatory research during the creative process. The performative research paradigm refers to research that relates to innovative performances (Gray, 1998). As a participant/practitioner, the researcher gets to experience how the involved practices are conducted. An integral aspect of this research approach involves the direct engagement of the researcher, actively generating musical ideas and concepts throughout the process. Hence, this contrasts with traditional methods of music creation that rely on analysis and deconstruction.

3.2.5 Performative research paradigm

The paradigm of performative research centres on action rather than speculation. In this context, the performer takes on the role of a creator, generating musical materials that can be examined and applied for study. In a practice-led setting, according to Penny, artistic research is inquiry through practice as seen from the practitioner's perspective. It may take an idea or question in performance and investigate approaches and possible solutions or responses (Penny, 2014). In some cases, it may be an exploration of collaboration through intercultural music-making or a look at performance styles such as free improvisation or technologically based performance. Its methodology, depth, innovation, and documentation will require rigour. This research creates new knowledge that adds to the field of research, assists others working in their practices, and creates the potential to advance further research. Performance-oriented qualitative research paradigms are also known as performative paradigms.

It is a research approach that studies human performance concerning their actions and practices through artistic creation and development. This paradigm focuses on understanding the actualization of skills by practitioners, the social and cultural context of such practice/performance, and how such practices or performances affect them and others. In this paradigm, a researcher also participates in the research process. In other words, a practitioner/researcher is an insider who approaches research from an emic position (Haseman, 2006). As a participant in the analysis process, the researcher emphatically involves himself as a performer.

As a result, the researcher becomes an active participant in the research process. The term "performative research paradigm" also applies to the music field. It allows for multiple perspectives to be analyzed simultaneously. Therefore, this implies that knowledge and performance cannot be separated. Since knowledge is generated through action, it cannot be divorced from its context. Consequently, the meaning of texts is not objective or universal but is always tied to a particular time and place.

The artist's experience and insight are the starting points for research, unlike research on the arts, which is based on looking in from the outside. It is possible to explore the dualities of roles in the form of untold information, an unfolding of a temporal realization

of music from within, and to reflect preferences and choices in the informing responses and arguments (Phoshoko, 2017). There is not just one way to accomplish practice-led research in the arts.

The researcher can play dual roles as both a participant and observer, functioning as both an insider and an outsider. Examining the artistic process, the researcher oscillates between profound engagement and reflective observation, providing valuable data for analysis. Instead of viewing the relationship between practice and theory as a dichotomy, as has sometimes been traditional, it is approached with a more integrated perspective. There is a growing body of research academics across many disciplines who use practice as part of their research. For example, the Practice-Based Research Network, PBRN, is an emerging research phenomenon with various models such as practice research, practice as research, practice-based, practice-led, mixed-load research, and practice through research (Penny, 2014). These emerging methods and strategies have been developing since the 1990s. These methodologies present different ways of thinking about research.

In practice-led research, knowledge is generated and gained through action. Essentially, it is an approach to research that uses the experiences and activities of practitioners to create new understandings in the field. Practice-led research is a type of research driven by practice rather than theory. This type of research is grounded in real-world situations. Rather than starting with theory, it begins with the practical context of problems and solutions. Therefore, it employs action research to explore the processes, determining what is effective and what is not. According to Penny (2014), research in the arts might take a while because numerous factors must be considered before formulating an inquiry strategy.

A starting point might be formulating initial research questions, identifying research areas, the desire to solve a problem, exploring concepts, and arguing interpretation, context, narrative, or perspectives (Penny, 2014). Practice-led research (practice-based research) consists of scientific investigations undertaken by practitioners in the field. Practice-led research is research that the practitioners themselves direct. In this context, the term practice refers to the practitioner's "lived experience". Two main strands of practice-led research have developed over time: one is methodological, and one is epistemological.

Many practice-led researchers do not begin their research projects without understanding the 'problem,' as Haseman (2006) points out. Therefore, they might be motivated by something that best describes 'enthusiasm of practice': something exciting, something that may be unruly, or something that might be possible with the arrival of new technologies or networks (but which they can't reasonably predict). In practice-led research, an experienced perspective is a starting point, and a practical approach is applied.

It is not uncommon for musicians to play (or sing) pieces multiple times to introduce new melodic phrases, countermelodies, harmony, structure, form, and texture. In addition, Penny observes that experiential knowledge of performance, derived from the act of performing itself, is usually knowledge that cannot be gained in any other way (Penny, 2014). After the creative and experiential process, they are subsequently motivated to work and practice as arrangers. They acknowledge the individualistic and idiosyncratic nature of their work. Despite their broader objectives or aspirations for emancipation, these researchers avoid the constraints imposed by overly narrow problem definitions and rigid methodological requirements at the project's outset.

It is a study aimed at generating knowledge directly applicable to enhancing practice-based research. Practice-based research centres around human action, primarily emphasising the actual execution, the steps involved, and how fundamental elements are assembled. Exploring the "how" aspect facilitates the generation of novel knowledge, bringing it to the forefront. In other words, the focus is on human action as it occurs in practice. Penny (2014: 86) considers ethnography and autoethnography valuable tools within the artistic practitioner context, where they can add material and insights.

In practice-based inquiry, researchers and practitioners identify issues and problems related to practice and seek evidence relevant to these issues and problems. An illustration of practice-led research is when the researcher is actively engaged in practice, using this practical experience as the driving force for their study. Research that combines insights into performance, self-knowledge, and shared experience, such as practice-led research, has the potential to provide insight to practitioners and academics alike (Penny, 2014). In addition to allowing for a deeper understanding of

the processes occurring within performance practices, it will also allow for broader extrapolation of those processes.

As this definition implies, one must delve deeper into the definition and the underlying assumptions. Among the fundamental key assumptions that shape our perspective is that research and practice are interdependent and complementary processes (Candy & Edmonds, 2018). The research questions generated may concern the musician's perception, cognition, emotion, gesture, intersections with the score, ways of interpreting sound, interactions with technology, or aspects of presentation, or, in other words, anything that illuminates the practice.

As part of practice-led research in music arranging, one develops an individual style reflective of one's musical identity, offers interpretation, and brings new life to a piece of music. Practice is used to make tacit knowledge available to research because it includes the experiential part of knowledge, which evades conventional communication by verbal or textual means (Niedderer & Roworth-Stokes, 2007). In this form of music-making, composers and performers act as active participants in the creative process and draw upon their professional expertise and experience to create new musical performances.

The practice of music arrangement, along with its encompassing processes, is well-suited for utilization in practice-led research as an investigative tool. This methodology involves the amalgamation of musical concepts, idea synthesis, the cultivation of unique skills, creative aptitude, and the generation of innovative lyrical content. Furthermore, this approach's core is the dispersion of melodies and harmonies across a diverse array of musical instruments.

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mould them. The crafting of a musical composition accentuates both creativity and practical proficiency. Such research demands creativity, abstraction, ideation, and practical application to acquire knowledge.

According to Haseman (2006), practice-led researchers are less concerned with translating their observations and insights into the quantitative and qualitative data expected by traditional research paradigms. Instead, they prioritize the essence of their respective fields. A novelist engaged in practice-led research prioritizes the novel, while a 3-D interaction designer focuses on computer code and the gaming experience. Similarly, a composer centres their research on music, and a choreographer on dance.

Moreover, Haseman argues that this emphasis on expressing research and its outcomes in tangible forms challenges conventional knowledge representation methods. It also implies that those interested in evaluating research results must experience them directly (in co-presence) or indirectly (through asynchronous or recorded means). It involves segregating the composition process into distinct areas and focusing on the composition process as a whole. The practice-led research in arranging music also includes the study of musical composition, musicianship, and performance. Through further investigation, a practitioner acquires knowledge of these elements through practical experience in performance, composition, or arranging/orchestrating.

The term, practice-led, is derived from practice rather than from theory. In this type of project, an investigator or practitioner would examine their musical practice and derive questions about the practice, and then the answers would lead to a practical outcome. As a result, Practice-Led Research provides a method for investigating and solving music problems based on actual practice and performance. This method has attracted practitioners (musicians) and scholars' attention and interest in exploring, expanding, and developing musical ideas.

As part of dealing with the pros and cons of the creative process, questions such as mapping the structure of the piece, developing the melodic phases, creating countermelodies, and incorporating other various elements provide insight and knowledge. The practice-led creative activity aims to make new music and learn how

to make music through musicing. Practice-led or practice-based research is a relatively basic umbrella term for bringing the practice to the academy, considering creative and writers' voices, from practice to exegesis or the scholarly voice. Through the combination of insights from practitioners and academic knowledge, the goal of this methodology is to improve understanding of the relative problems and suggest solutions. These practice-based research strategies include the reflective practitioner (embracing reflection-in-action and reflection-on-action), participant research, participatory research, collaborative inquiry, and action research (Haseman, 2006). Several composers, arrangers, and scholars have used this approach. It is possible to conduct research for practice- in which the practice serves a research purpose or observes the working progress of others. Art practice is viewed as research that sheds light on a proposition, principle, material, process, or function to attend to construct something or enact something, calculate to explore, act or test. It led to accepting practice and traditional research disciplines in higher education debates (Penny, 2014). The concept of practice as research is developing in fields such as art, design, architecture, media, music, and creative writing.

3.2.6 Research enquiry through the various stages of artistic and creative development

Practice-led research encompasses artistic work as a form of research and generating research insights during the creative process. The acquired knowledge is then documented, theorized, and generalized. A research element must be inherent in the creative work and the research process. Therefore, this usually encompasses the writing, documentation, and theorization processes concerning the artwork or musical score, which is pivotal in fulfilling the research functions. For an artwork to qualify as a form of knowledge, it must contain novel insights that can be applied in various contexts. Practitioner research highlights the practical value of research findings in informing and improving practice, as opposed to pure or fundamental research, which primarily seeks to expand our understanding of core principles without immediate concern for practical utility or application. Practice-based approaches may sometimes provide the only way to discover new knowledge about a practice that can inform practice (Candy; Edmonds, 2018). The term "practice-led research" calls for a closer examination of the underlying assumptions in its formulation. A fundamental

presumption is that research and practice are complementary and interconnected processes.

According to (Candy, 2006) the terms research and practice are different. It is ill-advised to use them in a way that suggests they are interchangeable, for example, in phrases like "research as practice" or "practice as research," because the danger of conflating both activities leads to misconceptions about both and leads to misunderstanding of what practice-based research is. In other words, research and practice are different and should not be used in a manner that suggests they are interchangeable. Every single one of them has a precise meaning. For instance, using the terms "research as practice" or "practise as research" may put the two activities in danger of being confused, which could result in misunderstandings about both activities and what practice-based research is (Candy & Edmonds, 2018). As the name suggests, practice-based research refers to original research conducted to gain new knowledge, partly employing practice and the outcomes of that practice.

The discourse of practice-led research is very illuminating about the theoretical technical insights and practices as a form of research and contribution to knowledge. In addition, there is a symbiosis between research and creative practice in which each feeds on the other; there is also a hybridization of the many discourses surrounding them, transference of the characteristics of research into practice, and vice-versa; the alteration between research and creative practice, often within a single project. Practice-led research provides a significant body of knowledge about creative processes, which will also contribute to the work of future practitioners.

Performative research is susceptible to a reality that crystallises in the shape of presentational symbols, just like artistic practice in general (Seitz, 2017). Presentational symbols are forms whose meanings are determined by their contexts and situations; they are expressive potentials such as those that manifest themselves, usually simultaneously, in images, dance, sculpture, music, and poetry, in the moving body, and in theatrical presentations and multimedia websites. Practitioners must use symbolic language and forms to produce their research outputs and claims of knowledge (Seitz, 2017). The research results must also be directly (through co-presence) or indirectly experienced by those who wish to evaluate them (asynchronous, recorded). Presenting research findings as presentational forms

deploys symbolic data in material forms of practice, such as still and moving images, music scores, and digital code. This extended data takes on a performative function. In its expression, it expresses the research and becomes the research.

The fact that a sonic or visual artwork can sometimes communicate knowledge in a non-verbal and non-numerical way is evident. Therefore, any definition of knowledge must consider these non-verbal modes of transmission. Moreover, it must also reflect that knowledge is often unstable, ambiguous, multidimensional, emotionally charged, and cannot be conveyed quantitatively through mathematical proof (Smith & Dean, 2009). Investigators are invited and encouraged to look closely at all forms of communication in the arts and entertainment world - graphic arts, video, drama, dance, magic, multimedia, and so on as possible research and presentation topics. In this sense, all of the observational methods used for qualitative and quantitative research bear witness to the positioning of practice as an object of study, not a study method.

There are numerous, rich, and imaginative methods for creative practice to be considered research or to contribute to it in a university setting (Smith & Dean, 2009). In other words, this study positions subjectivity as the core practice leading research and creative endeavour whilst simultaneously seeing creative practice, research, and subjectivity as intertwined and mutually informing each other (Baker, 2011). Performer/researcher engagement, as presented here, brings to light aspects of the method and process of examination.

There is a reciprocal relationship between research and creative practice. Creative work within the academic environment is often called practice-led, practice-based, innovative, or practice-as-research. The terminologies characterize how practice might lead to research insights, such as those derived from making creative work and documenting and theorizing it. Several of our authors argue that practice-led research can produce unique processes for creative work and study (Smith & Dean, 2009). This research strategy aims to bring the performers' innermost world into the public sphere, generating knowledge, stimulating new thinking, and inspiring exploration.

The methodology gradually evolves as the work advances, gaining more refinement as questions are tackled. Theory and practice can be intertwined to establish a framework for discussion or offer insights into the performative process. Throughout

the research journey, diverse materials are produced, encompassing performance experiences, sonic experiments, and interpretational trials—all open to analysis and reflection. Unlike research on the arts, which often observes from an external perspective, this approach begins with the artist's insights and experiences. The thesis underscores the significance of subjectivity as the foundation of creative practice and research while recognizing their interconnectedness and reciprocal influence on each other.

According to Baker, this research strategy may give the creative arts researcher new tools to enrich creative practice, diversify research pathways, and increase connection points with creative artefacts or products (Baker, 2011). Due to the duality of roles, the researcher, who is also a practitioner, can bring forth untold information that may lead to an unfolding of the temporal actualization of music and represent preferences and choices in shaping responses and arguments.

An African-sensed research and transmission practice would regenerate virtuous conscience in school and public milieu. To accomplish this mission, the unique purposive conceptualizations, structural configurations, performative processes, and the social mobilization potency of indigenous musical arts genres and practices must be cognitively discerned and advanced in ways sensitive to contemporary culture (Nzewi, 2019). It seems the performance is taking place while a mirror is being held up, reflecting what is happening within the performer's head from the outside looking in. At the graduate level, these might include portfolios with elements of creative practice, as well as multimedia products and text-based documentation. Evaluating and articulating the relationship between the materials and the formation of theory or new knowledge is critical to these submissions. In the arts, there are many ways to conduct practice-led research.

According to Douglas et al. (2013), performative approaches offer (a) an alternative means of "coming to know," (b) an inclusive type of representation, (c) an experience, (d) a blending of the lines separating the self from others, and (e) a different point of view. The researcher can be both insider and outsider, as both observer and participant, and the artistic process are examined as the researcher moves between intensive engagement and reflection, creating both material and data for analysis. As part of their research process, each researcher develops a research design

appropriate for specific modes and investigations; formats can vary from pure text to text and audio materials; an assembly of methods may include ethnography, auto-ethnography, musicology, narrative, empirical, qualitative and quantitative methods (Douglas & Carless, 2013). Research is undertaken concerning both the technical and the content aspects of the creative work, and research is also used for documenting and theorizing the work.

According to Candy & Edmonds (2018), research aims to find new knowledge that hasn't been discovered previously. The term "research" is typically used to denote both a procedure and a result, i.e., finding new knowledge and the knowledge itself. This approach strongly emphasises subjective perspectives, capitalizing on people's innate curiosity and inclination to explore and comprehend themselves. Consequently, it benefits from a deliberate bias or standpoint. Therefore, research should be perceived as a multifaceted endeavour encompassing diverse practices and research methodologies rather than being regarded as a singular, homogeneous activity.

The research can be carried out independently of creative endeavours but might later be integrated into them. Alternatively, it can be an intrinsic part of the artwork creation process, involving the author's documentation, theoretical exploration, and contextualization. As a result, performative research can be seen as an investigation where the researcher must be open to learning from or being transformed by the experience (Douglas & Carless, 2013). This category presents its findings differently than the qualitative and quantitative categories.

In this case, the findings are expressed in symbolic rather than numerical forms because they are based on non-numerical data. Research reporting in this paradigm takes the form of a rich, presentational format (Haseman, 2006). Performative research is susceptible to a reality that crystallises in the shape of presentational symbols, just like artistic practice in general (Seitz, 2017). Presentational symbols are ways of expressing yourself impacted by your surroundings and circumstances. They provide expressive alternatives, such as pictures, dances, sculptures, music, poems, the moving body, and multimedia websites. Performative research, according to Haseman (2006:9), represents a shift that holds that practice is the principal research activity - rather than just performance - and views the material outcomes of performance as essential representations of research findings in themselves.

Therefore, this means that the primary research activity is practice itself, going beyond mere performance, and regards the tangible results of performance as integral manifestations of research findings on their own.

Haseman (2006) suggests that performative research has the potential to go beyond conventional qualitative research methodologies, demanding the creation of fresh strategies and methods, some of which may already exist. In an alternative phrasing, Haseman proposes that performative research holds the promise of surpassing traditional qualitative research approaches. This calls for the development of innovative strategies and methods, with the recognition that some of these approaches might already be in existence. Essentially, embracing these novel approaches depends on the nature of the phenomenon under investigation and acknowledging that the existing quantitative methodological tools, particularly discursive prose, may not adequately capture the intricate weave of emotional and cognitive processes.

Within this post-qualitative paradigm, knowledge is perceived as an ever-evolving entity moulded by the continuous interplay between researchers, the phenomenon under investigation, and the broader world. The ability to perceive and actively engage with musical concepts fosters a creative approach to generating fresh insights, involving the utilization of the unfamiliar to ignite innovative ideas.

A practical component represents a creative work in the form of music scores. According to Carol Gray, in practice-led research, research takes place within the context of a researcher's practice and methods, which are familiar to the researcher (Gray, 1998). It also takes the form of an explanation, which offers information for analysis, theorising, and extrapolating deeper comprehension. This section investigates the conceptual side of artistic work. The theoretical aspect of the exegesis closely reflects the circumstances and problems that guide and define practice and research methods.

This component utilizes diverse methods such as textual analysis, psychoanalytic readings, and philosophical reflections. Integrating creative practice-led approaches into established research paradigms enables the infusion of creativity into any field of study. Furthermore, it delves into the role of theory in practice, examining how it is

adapted and revitalized through practical engagement, and explores the generation of novel theories.

In an academic environment, creative practice can contribute to research in various innovative and rich ways. It is essential to acknowledge the reciprocal relationship between research and creative practice. In the same way, creative practice can revolutionize academic research, academic research can also positively influence creative practice. Hence, as Rodger Dean and Hazel Smith point out, the university environment's creative work is often called practice-led, practice-based, innovative, or practice-as research (Smith & Dean, 2009). In other words, The challenges and settings that support and define practice and research methods are intimately related to the theoretical component of the explanation.

3.2.7 Exploring research outcomes and forms of representation

Practice-led research encompasses artistic work as a form of research and generating research insights during the creative process. The acquired knowledge is then documented, theorized, and generalized. A research element must be inherent in the creative work and the research process. Therefore, this usually encompasses the writing, documentation, and theorization processes concerning the artwork or musical score, which is pivotal in fulfilling the research functions. For an artwork to qualify as a form of knowledge, it must contain novel insights that can be applied in various contexts. Practitioner research highlights the practical value of research findings in informing and improving practice, as opposed to pure or fundamental research, which primarily seeks to expand our understanding of core principles without immediate concern for practical utility or application. Practice-based approaches may sometimes provide the only way to discover new knowledge about a practice that can inform practice (Candy; Edmonds, 2018). The term "practice-led research" calls for a closer examination of the underlying assumptions in its formulation. A fundamental presumption is that research and practice are complementary and interconnected processes.

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The methodology gradually evolves as the work advances, gaining more refinement as questions are tackled. Theory and practice can be intertwined to establish a framework for discussion or offer insights into the performative process. Throughout the research journey, diverse materials are produced, encompassing performance experiences, sonic experiments, and interpretational trials—all open to analysis and reflection. Unlike research on the arts, which often observes from an external perspective, this approach begins with the artist's insights and experiences. The thesis underscores the significance of subjectivity as the foundation of creative practice and

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At the graduate level, these might include portfolios with elements of creative practice, as well as multimedia products and text-based documentation. Evaluating and articulating the relationship between the materials and the formation of theory or new knowledge is critical to these submissions. In the arts, there are many ways to conduct practice-led research. According to Douglas et al. (2013), performative approaches offer (a) an alternative means of "coming to know," (b) an inclusive type of representation, (c) an experience, (d) a blending of the lines separating the self from others, and (e) a different point of view. The researcher can be both insider and outsider, as both observer and participant, and the artistic process are examined as the researcher moves between intensive engagement and reflection, creating both material and data for analysis. As part of their research process, each researcher develops a research design appropriate for specific modes and investigations; formats can vary from pure text to text and audio materials; an assembly of methods may include ethnography, auto-ethnography, musicology, narrative, empirical, qualitative and quantitative methods (Douglas & Carless, 2013). Research is undertaken

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3.3 RESEARCH DESIGN

Given that the study revolves around music arrangement and orchestration employing a Practice-led methodology, the research design incorporates a framework that centralizes practice in the research process. Key components of the research design include:

1. Description: Highlighting the centrality of practice to the research, specifically the process of arranging and orchestrating music.
2. Implementation: Detailing the practical aspects of music arrangement, encompassing the selection of songs, instruments, and the orchestration process.
3. Iteration: Addressing the iterative nature of the practice, involving continuous refinement and adjustments informed by ongoing insights gained during the arrangement process.

The design of this Practice-led research is intentionally flexible and adaptive, allowing for dynamic adjustments based on the insights acquired through the ongoing practice.

3.3.1 Mapping the terrain for music arranging

With the foundational strategic theory in position, pivotal strides were made toward the comprehensive fruition of this study. The upcoming sections will elucidate essential methodologies and procedures in music arrangement. These procedures encompass the curation of a song, specifically opting for a children's game-song as the initial platform for the arrangement and orchestration of indigenous African music employing non-indigenous contemporary musical instruments. Amidst the extensive collection of children's game-songs, this particular selection stands out as a captivating and entertaining reflection of their everyday imaginative encounters.

Exploring the intricacies of music arrangement involves delving into various vital aspects that shape the overall composition and musical experience. One essential

aspect to investigate is melodies and phrases, which are the soul of a musical piece, dictating its emotional tone and connecting with the listener on a profound level. Understanding how melodies are crafted and how they interact with different phrases can shed light on the expressive depth of a composition.

Key signatures are another vital element to explore, determining the tonal centre of a piece. They influence the mood and character of the music, providing a framework within which melodies, harmonies, and rhythms unfold. Time signatures, on the other hand, establish the rhythmic structure, guiding the listener through the musical journey. Different time signatures can create varying rhythmic feels, from the steady pulse of 4/4 to the intricate patterns of 7/8, adding complexity and interest to the arrangement.

Structure and form are fundamental components that give a composition shape and coherence. Analysing how sections such as verses, choruses, bridges, and outros are arranged can provide insights into the overall narrative of the music. Moreover, understanding the interplay between these sections can reveal the composer's storytelling techniques and thematic development.

Instrumentation is a crucial aspect that defines the colour and texture of a musical arrangement. Exploring the choice of instruments, their combinations, and their roles within the composition can uncover creative decisions made by the arranger. Each instrument brings its unique timbre, articulation, and expressive capabilities, contributing to the overall sonic palette of the piece. Timbre, often described as the "tone colour" of a sound, adds another layer of complexity to the music arrangement. Investigating how different instruments and voices blend and contrast in timbre can influence the emotional impact of a composition. Subtle changes in timbre can evoke specific feelings or enhance thematic elements, showcasing the arranger's attention to sonic detail.

By delving into these critical aspects of music arrangement, musicians and researchers can comprehensively understand how compositions are crafted, offering valuable insights into the creative process and the art of musical expression.

This selected song originates in a culture where singing is a predominant expression. Consequently, it is a musical composition that involves singing, dancing, and various other artistic elements. In this context, we will closely examine the song's sonic characteristics, as it possesses distinctive and melodious attributes that can be adapted to alternative instruments. The song will be transcribed and modified for new instrumentation and roles. Transcribing a composition entails adjusting it for instruments different from those originally intended for the piece. While an arrangement shares similarities with transcription, the arranger typically has more artistic freedom to introduce modifications to the original score.

Identifying a song can hinge on various elements, whether it's the overarching melody, its distinct melodic fragments, or the subtle rhythmic intricacies it employs. As such, this naturally leads to a series of fundamental inquiries: What precisely defines a melody? What are the defining attributes that constitute a melody? Tackling these inquiries and others of a comparable nature establishes a robust foundation for the current undertaking.

Furthermore, additional pivotal questions come to the forefront: How extensive is the duration of this song? How many distinct phrases are embedded within its composition? What's the bar count within each of these phrases? Does it adhere to a specific structural arrangement, and if so, what is that arrangement like? Moreover, what's the duration of each phrase? These inquiries collectively serve as essential guideposts in exploring and analysing the song.

A melody is defined as the arrangement of single notes to achieve a satisfying sequence. A melody is a cohesive unit of music with a beginning and an end that our brains perceive as one unit. Nzewi asserts that melody can be defined as a sound of some definite length produced on a musical instrument, organized as a combination of notes, values, and pitch levels, and delivered with feeling (Nzewi, 2007a). Melodies are the horizontal aspects of music. It consists of notes or pitches combined with rhythm. Rhythm is the methodical blending of long and short notes to produce a musical pattern. Nzewi (2007: 03) defines rhythm as the measurement of music in time, that is, the duration of the various units of musical sounds, which are represented in symbols that are specific for writing music. In addition to the melody, a song contains melodic phrases, some simple, others complex. A phrase is a single musical unit that

stands entirely on its own. Similar to verbal phrases, musical phrases finish a notion before going on. Music has principles govern how it can be composed, like writing or speaking. It has structure and grammar; a cadential sequence shouldn't be placed in the centre of a musical phrase, just as you can't put a comma in the middle of a sentence. Language and music both have multiple forms, and each form is governed by its guidelines and structure. In music, phrases are called melodies, composed of smaller units, such as a motif, cell, or a single note. Another critical element of music is its structure.

The term "structure" in music describes the quantity and length of the sections that make up a song. As a result, the sequence of the sections and whether they are repeated or not in an arranged piece of music are predetermined. Harmony is another area of emphasis. A melody will frequently be placed within a harmonic framework or may allude to the harmonic relationships with its accompaniment. The implications of harmony may apply to a system of chords and their progressions. Harmony is the term used to describe the simultaneous playing of two or more notes in music. However, even two melodies at odds with one another can play simultaneously, producing a polyphonic melodic texture. In the same way the eye perceives motion in a motion picture, the ear creates simultaneity when consecutive notes are heard as part of a chord (a collection of sounds sounded together).

In music, harmony is designed to go along with the melody. When two or more different pitches, melodies, or tones are played simultaneously, they create a sound deemed bearable by the culture group (Nzewi, 2007: 54). The sound of two or more notes performed simultaneously is known as harmony. Harmony is achieved when multiple pitches are playing simultaneously. The horizontal dimension encompasses successive tones (melodic intervals and melodic progressions) and successive harmonic intervals and chords (harmonic progressions). Certain intervals and chords are treated as consonants (e.g., fifths, prominent tri-ads) and others as dissonant (e.g., minor seconds, diminished triads) (Tramo et al., 2001). In other words, the horizontal aspect of music involves the progression of tones over time, encompassing both melodic elements like intervals and progressions, as well as harmonic elements such as intervals and chords. Throughout this dimension, specific intervals and chords are classified as consonant, such as fifths and prominent triads, while others are

considered dissonant, such as minor seconds and diminished triads. This dimension captures the unfolding sequence of musical elements and the tension and resolution created by different intervals and chords.

You can still hear a relationship even if no chords are audible or the notes are part of a standalone contrapuntal line. Another essential element of music is 'texture'. When referring to the texture of a piece of music, we mean the way that the composition's harmonic, rhythmic, and melodic components are integrated. The elements of the music discussed above are fundamental to the arranging and orchestrating of music and to music-making in general. Such knowledge lays a critical foundation for this study.

In this song, the arrangement process unfolds in two main facets. Firstly, an arrangement procedure tailored to the piano warrants special attention due to its dual role as a leader and an accompaniment instrument. The piano's versatility is paramount, as it possesses the unique capability to execute both melodies and harmonies concurrently. With a vast range spanning over seven octaves, the piano has been and continues to be, integrated into nearly every conceivable musical ensemble and genre.

While the piano excels at leading melodies and harmonies, it can also serve as an accompaniment instrument. Harmony can manifest as countermelodies or chords. To ensure captivating musical outcomes, it is essential to precisely outline and specify the chord progressions or sequences in harmony with the melodic flow. Equally crucial is the careful specification and placement of interwoven melodies and countermelodies, as they play indispensable roles within the arrangement.

The leading melodic line typically occupies a higher pitch range than the accompanying chords or countermelodies. The right hand assumes responsibility for playing the flowing lines on the piano, while the left manages the accompanying harmonies. Special consideration must be given to the lower notes and chord lines, particularly in solo piano compositions, to align them with bass guitar lines to avoid potential dissonance or discordance. Given this song's indigenous African musical framework, it will likely exhibit melorhythmic and polyrhythmic or cross-rhythmic characteristics.

Secondly, the arranging explores the instrumentation of a variety of musical instruments. The arrangement process must commence with a meticulous mapping of the song structure. Simply put, the song structure outlines how a composition is assembled, taking into account its various sections. For instance, a pop song may commence with a brief introduction, followed by verses, choruses, a bridge, a concluding chorus, and a final section. The form and structure of a musical piece refer to how its musical concepts are presented, constituting integral elements of the music itself. The music's quantity and sequence of movements or sections influence the form. Over time, the form evolves as these musical ideas expand and develop.

Typically, 8 bar segments are assembled in succession to create song structures. Most popular songs typically have portions that are eight bars long. Based on the number of sections, the sections are often designated A-section, B-section, or C-section. In popular music, you may hear verse-chorus-verse-chorus-bridge and then back to verse-chorus, etc. Composers and arrangers can choose how they wish to present their arrangements.

Combining different instruments in ensembles, orchestras, or indigenous African music groups constitutes music instrumentation. For optimal impact, instrumentation should be embedded within the orchestration or arrangement of music. Instrumentation pertains to the organization of instruments within an ensemble, while orchestration explicitly denotes the art of arranging instruments in the context of a symphony orchestra. The terms "orchestration" and "instrumentation" exhibit little distinction, revolving around musical instruments and their capacity to generate diverse sounds or colours. It is crucial to establish the desired sound before initiating the arranging process.

Therefore, deciding which instruments are suitable will also influence how many are required. In this case, the exercise is based on understanding instrumental timbres, their roles, and their effects on music or performance. Timbre refers to the quality of sound characteristic of a particular voice or musical instrument. The tone colour can be described in terms of the peculiar texture or sound quality that enables us to identify the instrument producing the melody. It is the tone or sound of an instrument or voice. It can also be considered a description of tone quality or tone colour. When assigning

parts and roles to musical instruments in an arranged piece of music, timbre is a critical component of the arranging process.

Each society with various musical instruments has devised a system for classifying and identifying them, which we can call the culture classificatory system. Cultural rationales guide the naming and classification of musical instruments (Nzewi, 2007: 79). Thus, instruments are classified according to their standard technological features and peculiar sonic attributes. Other types of musical instruments are classified according to their construction materials, and others according to their sound production techniques.

There are a variety of musical instruments used in various cultures and societies around the world. Each culture has a system for classifying and identifying instruments. Nzewi (2007) refers to such systems as the culture classificatory system. He asserts that there is a cultural rationale behind the naming and classification of instruments. Instruments are classified according to their standard technological features and peculiar sonic attributes. Some instruments are classified based on the materials used in their construction, while others are ranked based on how they generate sound. Within the Western art music domain, especially regarding orchestral music, instruments are classified and grouped as 'families'. For instance, they are often called strings, woodwind, brass, and percussion families.

Similarly, amongst many scholars within the domain of African music, the instrumental groupings are often referred to as idiophones (e.g. marimbas, rattles), chordophones (String instruments), Membranophones (drums), and Aerophones (wind instruments). In the domain of jazz tradition, the instruments are grouped as a rhythm section, trumpets, saxophones, and trombones. As a result, we will use a combination of Western and jazz classifications in this study. Modern musical instruments are categorised in the following families: strings, woodwinds, brass, percussions and rhythm section (for jazz and popular music). The orchestra's most dominant instrument family is the strings, consisting of four sizes: the smallest being the violin, followed by the viola, cello, and the largest, often referred to as the double bass or contrabass. The woodwind family encompasses instruments with varying pitch ranges, from the highest, such as the piccolo and flute, to the lowest, including the oboe, English horn, clarinet, E-flat clarinet, bass clarinet, bassoon, and contrabassoon. The brass family

members most commonly used in the orchestra include the trumpet, French horn, trombone, and tuba. Percussion sections can be classified into two categories: definite pitch and indefinite pitch.

A definite pitch instrument includes the xylophone, marimba, vibraphone, glockenspiel, timpani, and chimes. Indefinite pitch instruments include the snare drum, tenor drum, tom-tom, bass drum, and bongos, to name a few. The most common rhythm section comprises piano, bass, guitar, and drums. The melodic lines are almost always embellished. In an arrangement designed to accommodate improvisation, the arranger enhances a composition's harmonic structure and melody while preserving enough of the original for listener recognition—a blend of authentic and newly composed elements. A jazz orchestra, commonly referred to as a "big band," comprises four sections: trumpets, trombones, saxophones, and a rhythm section consisting of guitar, piano, double bass, and drums. Jazz orchestras occasionally incorporate vibraphone (a xylophone), clarinet, violin, and vocalists.

3.3.2 Trilogy of musical ideation, praxis, and sequence

Song (composing counter-melodies and arrangement) – Notation (writing down & the creation of music score) -performance (distribution of music scores to musicians for rehearsals and ultimately performance/recording)

Creating a polished musical piece involves carefully considering several essential areas and processes, forming a sequential trilogy of events. Firstly, there is the composition of a new song or the adaptation/transcription and arrangement of an existing one—secondly, the translation of musical ideas into notation on sheets. Thirdly, music scores were distributed to different instrumentalists for rehearsals and performances. The sequence of music-making processes initiates with conceptualizing the project, followed by synthesizing musical ideas, ultimately culminating in the performance. In a study setting, the performance is conducted in a studio for recording purposes.

Although composing music creates a new song or musical piece, arranging music transforms an existing song. However, both processes have one thing in common: the creative aspect, which involves the ability to create new melodic or musical ideas or

re-create them. So, in the process of arranging music, the arranger becomes a composer as well. The separate musical activities and processes within the trilogy feed into one another. The song needs to be arranged, written down, and ultimately performed.

A significant part of the creative process occurs when new melodic materials are generated in the initial phases of such musical activity. As part of the first phase, the song's structure is clearly outlined in several segments. Arrangers become creative in conceiving the lyrical content and instrumentation for each section. Each instrumentational role is intended to serve different tasks. These purposes include, among others, the supportive role, harmonization, accents, punch lines, and embellishment. As part of the initial stage, the arranger must have established the song's key, time signature, and tempo. In pointing out the importance of the key, Nzewi compares the key of a piece of music to a room key, which opens the door to letting people in. So, he asserts that a musical key gives a clue or opens the door to the spelling of the notes of a diatonic scale it represents (Nzewi, 2007a). This will lead to the next phase, which is notation.

Upon completion of an arrangement, the individual components are separated and allocated to the respective musicians, allowing for their full participation during performances. The distribution of these parts, which play a pivotal role in preparing the musicians to execute their musical roles precisely before a performance, can occur either before or during rehearsals. Consequently, the music score must be meticulously documented to avoid misrepresentation or misinterpretation.

Providing musicians with their respective music before rehearsals is beneficial, giving them ample time for learning, practising, and perfecting their sections. During rehearsals, musicians acquaint themselves with the music and develop the skills and familiarity necessary for a successful performance.

Several factors must be considered when conceptualizing a music arrangement project. These include the desired style, structural and formal considerations, timbre, the number of instruments involved, and the specific functions allocated to each musical instrument within the arrangement. The melodic, rhythmic, and harmonic

elements assume particular prominence during the arrangement and orchestration of the music.

The initial phase in a series of musical production processes, which encompass generating musical ideas, arrangement, rehearsals, and performance, involves mapping out the terrain of the music arrangement project. In the context of this study, the performance takes place digitally, facilitated by playback controls that allow for further adjustments and revisions. This process also necessitates specifying the song's performance requirements by inserting articulation and other relevant markings. Such comprehensive information guides the performer, outlining their expected execution.

Moreover, considerations about timbre, inter-instrumental communication, exploration of various instrumental ranges to convey moods, and incorporating thematic elements like countermelodies and phrasings, harmonic expressions, and foundational aspects all contribute to a polished musical product.

The musical journey and process can be segmented into three distinct phases, each serving as a critical component in the arrangement and presentation of music. These phases are characterized by a sequence of events and processes that unfold sequentially, each building upon the previous one.

The first phase revolves around the creative processes essential for arranging the music. During this phase, ideas are developed, melodies are composed and harmonized, and the overall structure and form of the arrangement are established.

The second phase involves music notation, where the musical ideas and arrangements are transcribed into a written format. This step is crucial for documenting the composition and ensuring musicians can accurately reproduce and perform it.

The third and final phase encompasses producing a music score ready for a performative experience. This phase involves refining and finalizing the notation, ensuring it is clear and comprehensive. Additionally, music notation software, such as Sibelius and Finale, can be utilized to create rough but convincing mixes of the music. These mixes can later be converted to MIDI format for professional mixing and

mastering in a recording studio. This comprehensive approach ensures the music is well-arranged and effectively prepared for a polished and expert performance.

3.3.3 Trilogy of music arrangement

Firstly, the composition of a new song or the adaptation/transcription and arrangement of a pre-existing song. Secondly, the music notation on musical sheets is also referred to as a music score. Thirdly, distributing musical parts to individual instrumentalists for rehearsals and performances.

Table 1: Trilogy for music arrangement

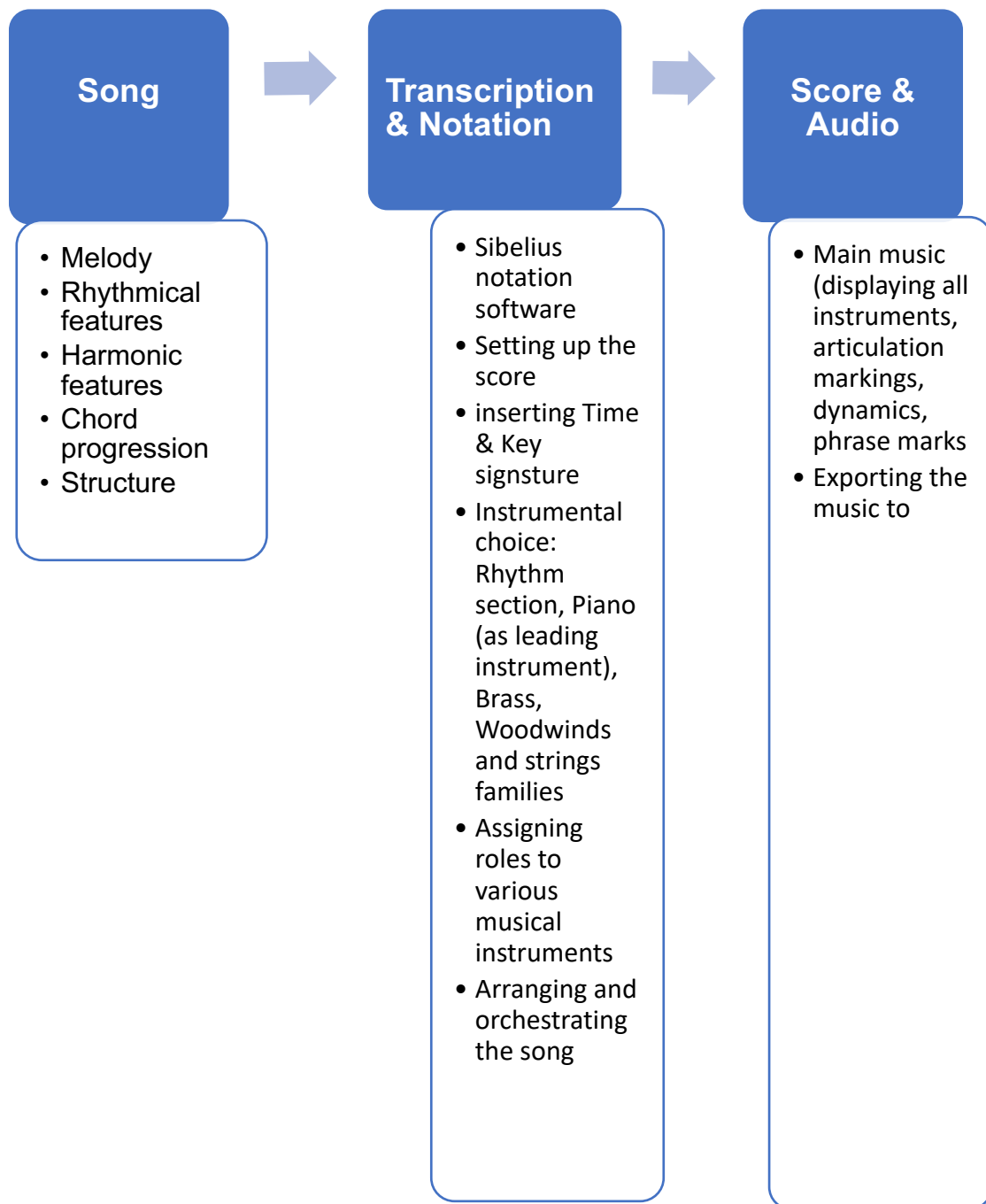


Figure 1: Trilogy of music arranging processes

3.3.4 Using Sibelius to create a score and navigate its systems for music notation

1. Selection of score type. You may choose the blank page

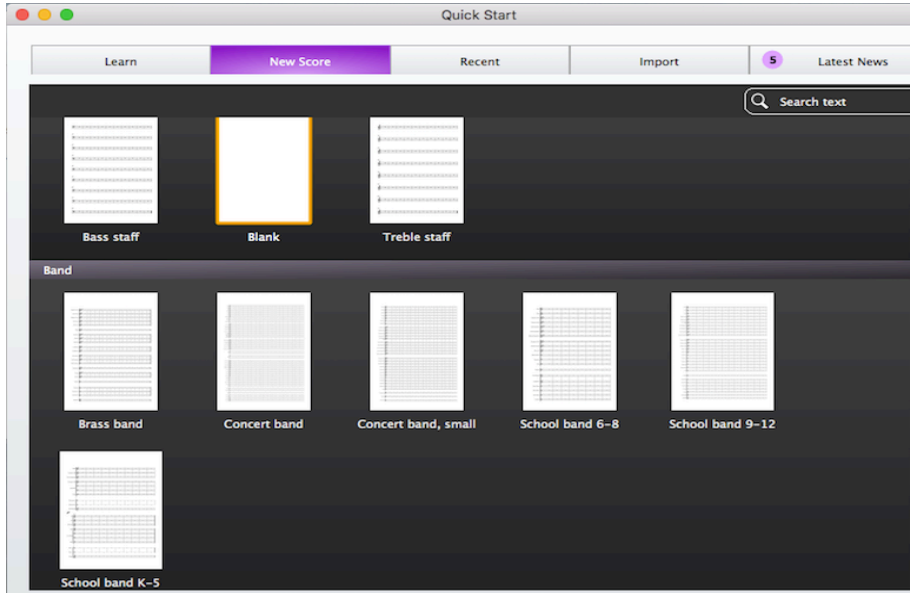


Figure 2 Section of score type

2. Go to 'Change instruments' to begin choosing the instruments

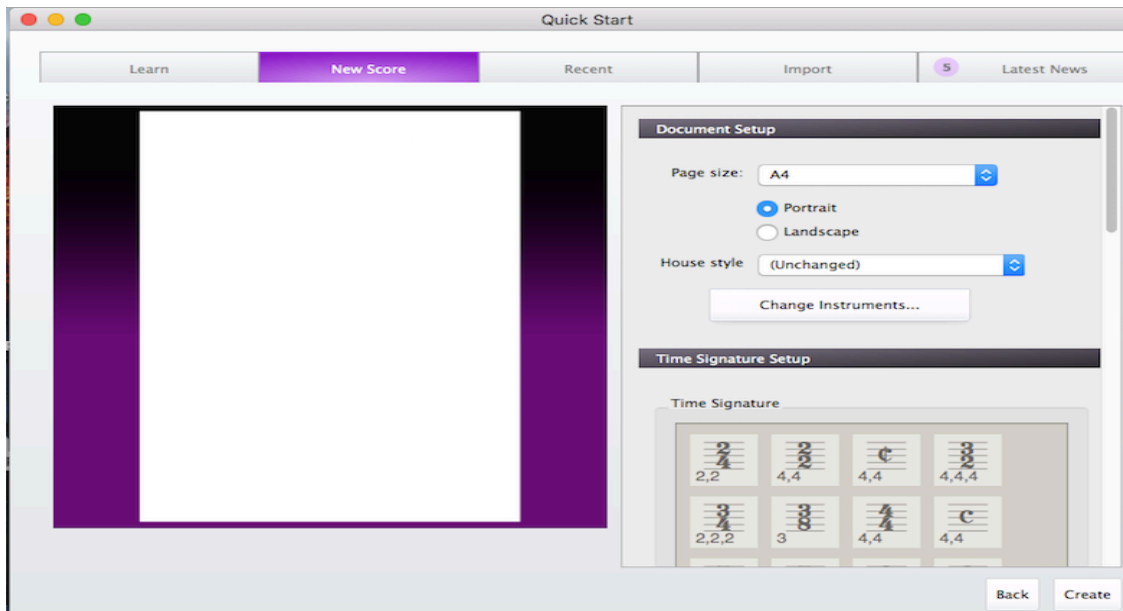


Figure 3: Choosing Instrument

3. Select the instrument and enter them through 'Add to Score'

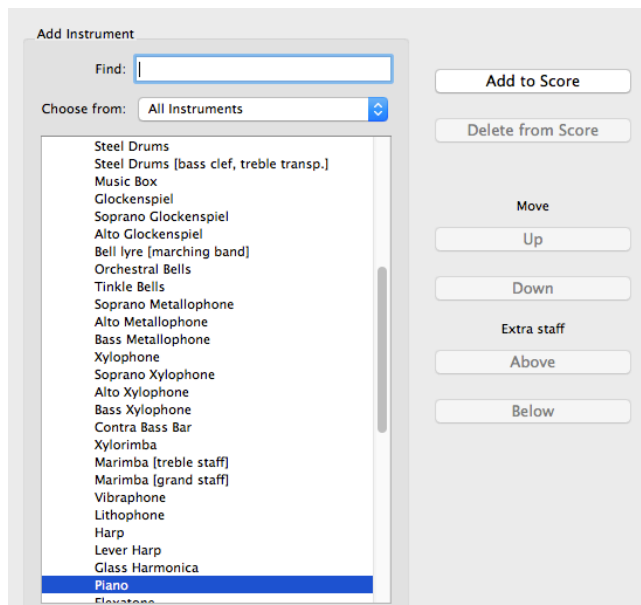


Figure 4 Selection of instruments

4. The chosen instruments are populated, go to 'OK' button to continue

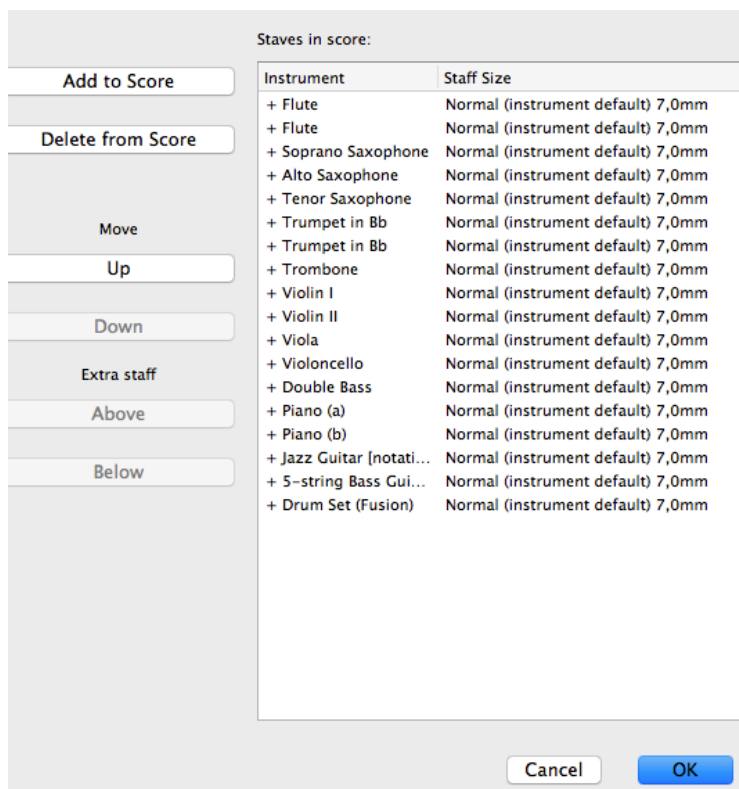


Figure 5: Populating music instruments

5. Select the 'Time signature', then scroll down to continue



Figure 6: Selection of Time signature

6. Set up Tempo and metronome markings, then scroll down for 'Key signatures'

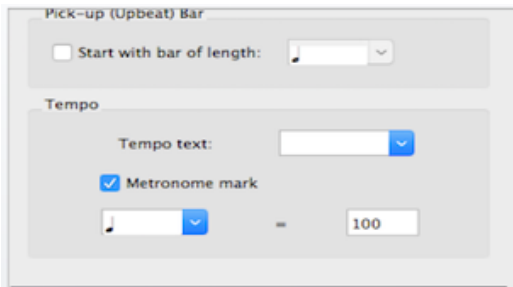


Figure 7: Setting Tempo

7. Select the 'Key signature', then scroll down for 'Score Information Setup'

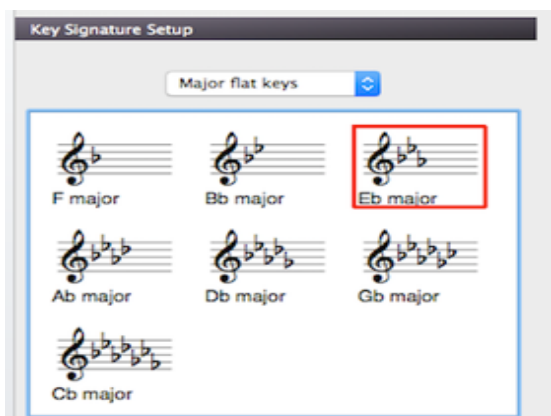


Figure 8: Setting up key signature

8. Fill in the details under 'Score Information Setup', then click 'Create'

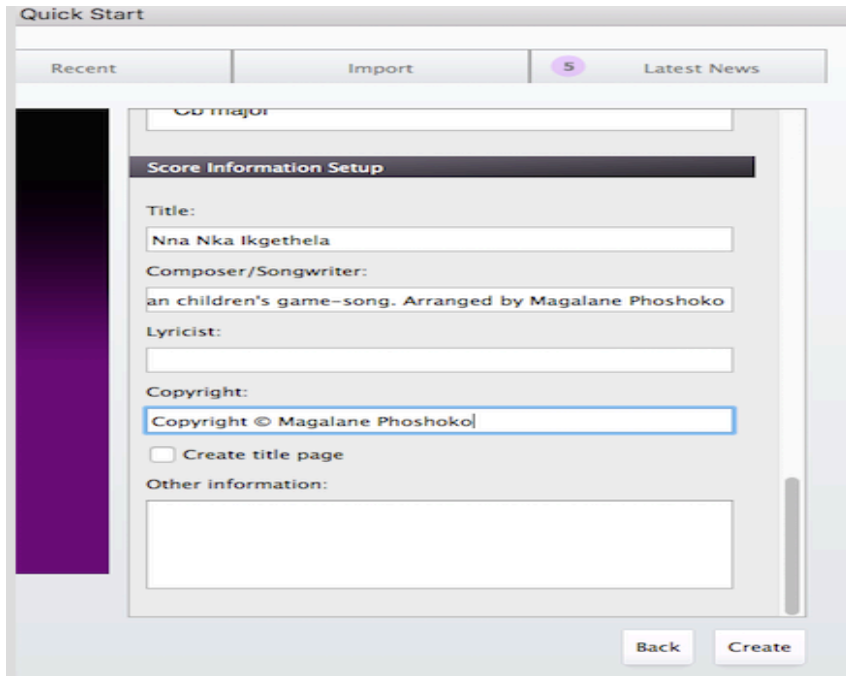


Figure 9: Setting up the Score information

9. Go to 'View' tap, then to 'Panels'

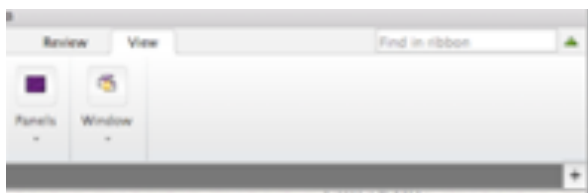


Figure 10: View tap

10. Select Keypad, then 'Transport' for a start

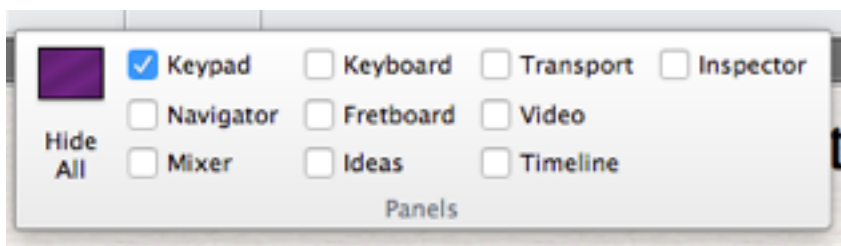


Figure 11: Selection of Keypad

11. Click on 'Panels' chose 'Keypad'.



Figure 12: Setting a Key pad

12. Select 'Transport' for play-back controls

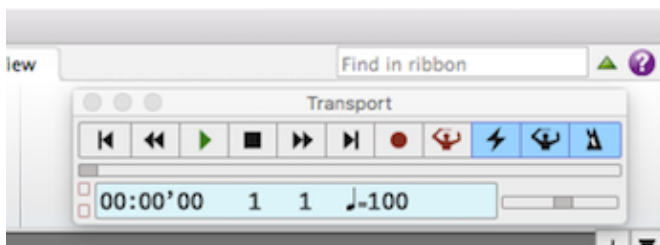


Figure 13: Select Transport

13. Go to 'File' and save the title of your work.

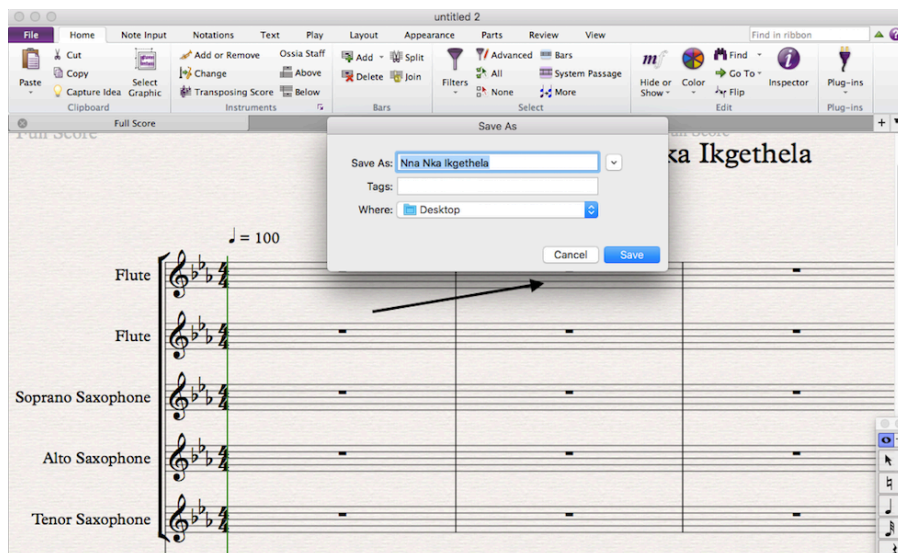


Figure 14: Go to file and save the title

14. Select 'Mixer' under the 'Panels' for instrumental sound control

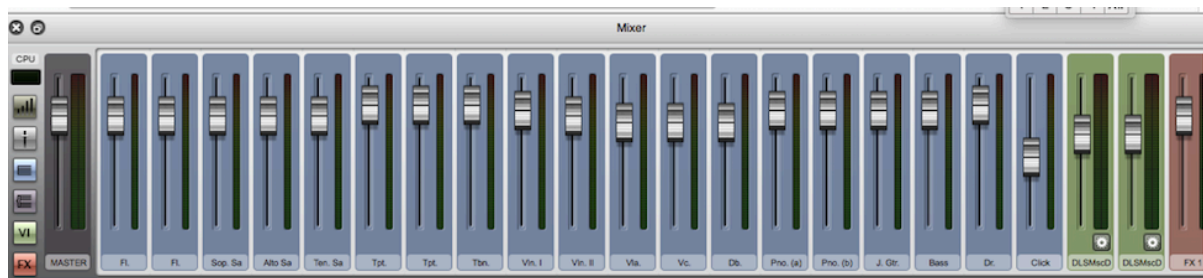


Figure 15: Select Mixer

The goal of the mentioned procedures is to employ Sibelius Notation software for the arrangement and orchestration of music. Sibelius enhances and accelerates the process, differing from the conventional manual method that requires manuscript paper, a pencil, and an eraser.

Proficiency in music production, arrangement, and orchestration necessitates a foundational comprehension of music theory, covering melody, rhythm, and harmony. The visuals above demonstrate the initiation of the Sibelius program and the commencement of music arrangement and orchestration. These steps constitute the fundamental elements required for composing and notating music.

3.4 Scoping the study

Scoping the study in this context involves defining the boundaries, focus, and parameters of the research on music arrangement involving indigenous African music practices, African Pianism, and Mmino. It clarifies the specific aspects of indigenous African music practices and African Pianism that will be examined, outlines key objectives, and addresses research questions. The study identifies relevant musical elements, cultural considerations, and methodological approaches essential to exploring these topics. This scoping process provides a clear roadmap, ensuring the research remains focused and aligned with its goals within the broader context of music arrangement and African musical practices.

The study's scope is comprehensive, encompassing three primary areas: African Pianism, arrangement and orchestration, and Mmino. However, it is uniquely centered on a children's game-song as a case study. This particular song was chosen to highlight the equal significance of indigenous African music alongside other contemporary musical genres.

It is acknowledged that each generation creates and adapts songs in response to societal changes. African children's songs evolve alongside cultural shifts, resulting in a rich diversity of musical expressions. The selected song for this investigation was traditionally sung by children decades ago in communities such as GaMmambolo, including villages like Kgatla, Ga-Mailula, Segopye, and Mankweng. However, due to the communal nature of African music traditions, the song's origin cannot be definitively attributed to any specific village, nor can its distribution be constrained by geographic boundaries. Indigenous African music spreads organically through communal events and travel, facilitating the migration of songs across regions.

To maintain clarity and focus, this study concentrates on a single children's game-song within the broader context of indigenous African music practices, African Pianism, and Mmino.

3.5 Data Collection

In arranging and orchestrating indigenous African children's songs, the nature of data collection involves practice-led research methods. Here's an outline of potential data collection methods. The process encompasses the transcription and adaptation of the original performances of the chosen children's song as it is traditionally sung or performed. Hence, this captures the raw material essential for the arrangement and orchestration process. Moreover, the generation of musical transcriptions using musical notation facilitates the capture of the song's original version, documenting its melody, rhythm, lyrics, and other musical elements.

Engaging in practice-led research methods involves arranging and orchestrating the chosen children's song. This hands-on approach includes making creative decisions, experimenting with different musical elements, and refining the arrangement through iterative practice. The nature of data collection is holistic, embracing both the preservation of the original cultural expressions and active participation in the creative process of arranging and orchestrating the song for a new context.

As previously mentioned, the data for this study was drawn from a collection of older African children's game songs. One of the researcher's songs was instrumental in the inculturation process and musical experience, which influenced the selection of this specific song. When examining children's songs and activities, several intriguing questions arise. Children are known for their remarkable creativity, quick adoption of their elders' ways, and ability to blend their unique styles with those of the older generation. Moreover, they consistently express themselves in harmony with their vibrant social environment. These songs are characterized by energy, enthusiasm, and playfulness.

Numerous aspects of children's musical culture originate from their immediate environment and are shaped by the guidance of their elders. Songs are intricately intertwined with the games they accompany, forming an inseparable bond, hence the term "game-songs." Essentially, the song serves as the catalyst for initiating the game or vice versa. It's worth noting that this study does not involve fieldwork, as it primarily focuses on musicological investigative research. Consequently, there was no need for personal interviews.

3.6 Data Analysis

The initial three chapters of a research project typically rely on data gathered from desktop research, which is then analyzed and used to conceptualize the study. The majority of the data in this study is musicological and is primarily advanced through theoretical and analytical frameworks. The study adopts an empirical approach, particularly in examining music and analogy. The first part of the study focused on the collection, analysis, and interpretation of desktop data.

Theoretically, this study falls under the category of performative research, defined as an inquiry in which the researcher can learn and undergo transformation throughout the research process.

The study aimed to address the following questions:

- How are specific musical elements, functions, concepts, or behaviours described?
- What are the underlying thoughts, reasons, rationales, and philosophies held by practitioners of *mmino wa setšo* regarding their advocacy?
- How do they incorporate action into the abstract aspect of their advocacy?
- What obstacles prevent *mmino wa setšo* from achieving the same recognition and platform as its contemporary counterpart?
- What are the step-by-step processes involved in arranging and orchestrating music?
- What are the standard music arrangement and orchestration practices that encompass abstraction and traditional practices?
- How do indigenous music arrangements compare and contrast with arrangements in contemporary music?

The study aimed to examine, model, and transform the data to provide relevant information, offer recommendations, and inform decision-making. As such, it involved identifying correlations, trends, patterns, and other characteristics present in the data during the analysis phase. In the expansive realm of music, specifically in arrangement and orchestration, various methods and strategies were implemented to analyse data meticulously. Researchers and practitioners delved into a multifaceted exploration of

musical elements, exploring how musical components are structured and orchestrated.

Analytical techniques ranged from scrutinizing compositions' harmonic and melodic aspects to dissecting the nuanced interplay of instruments within an orchestral arrangement. Advanced technologies, such as computer-assisted analysis tools, were harnessed to examine intricate musical scores and unveil hidden patterns and relationships. Furthermore, scholars in this field employed comparative approaches, studying variations in arrangement and orchestration across different musical genres, periods, and cultural contexts. Using a comprehensive array of methodologies, the study of arrangement and orchestration in music aimed to unravel the complexities inherent in the creative process and enhance our understanding of musical composition's expressive and technical dimensions. Ultimately, the study's findings were linked to the study's goals and objectives in the final stages of the process.

3.7 CONCLUSION

This chapter provides a clear and explicit presentation of the theoretical approach that serves as the foundational underpinning for this study. It goes beyond merely stating the theoretical framework, offering a comprehensive explanation of the application of this research method. The discussion details the step-by-step process of employing this methodology to obtain, evaluate, and process data, ensuring adherence to established traditions within the subject.

The theoretical framework adopted for this study falls within broader practice-based theories, particularly Practice-led research. As elucidated by Gray (1998), Practice-led research is not just a theoretical perspective; it is a comprehensive research strategy that originates within the practical domain and unfolds through active engagement in practice within the formal research context. In essence, this approach emphasizes the integration of theoretical insights with practical application, acknowledging that valuable knowledge and understanding can emerge through direct engagement with the subject matter. By intertwining theory and practice, the study aligns itself with a dynamic and hands-on research strategy, allowing for a deeper exploration of the chosen subject within the structured framework of formal research.

Thus, the theoretical foundation of this study, rooted in the principles of Practice-led research, reflects a commitment to a holistic and immersive research approach that actively involves the researcher in the practical aspects of the subject matter. This alignment acknowledges the significance of hands-on experience and positions the study within a broader academic tradition that values the synergy between theory and practice in advancing scholarly inquiries. This chapter's initial section concentrated on the theoretical orientation and the type of research methodology used, and it carefully discussed and detailed each's meanings, purposes, and applicability to the study. The second part covered the practical steps involved in arranging and orchestrating music.

4 Chapter Four: Presentation of original song and piano arrangement

4.1 INTRODUCTION

This chapter provides a two-fold examination. Initially, it scrutinizes the inherent form and structure of the children's game-song, delving into its socio-performative context. The primary focus is on the musical elements, encompassing theoretical dimensions like melody, rhythm, phrases, form, and structure. Furthermore, it delves into an exploration and justification of the song's lyrics and meanings, emphasizing its aesthetic allure and dramatic possibilities within the game. Subsequently, it dissects the piano arrangement, accentuating the piano as the principal instrument. This analysis encompasses notable stylistic features and characteristics, particularly those associated with African pianism.

4.1.1 Nna nka ikgethela (the original version)

This game-song originates from African tradition and is enthusiastically performed by a diverse group of children. Typically held in an open field or any convenient location, this song exemplifies a game-song tailored for children, particularly those in their preteen and teenage years. The performance adopts a circular formation, where the children arrange themselves in a large circle, allowing everyone to actively participate.

In the heart of this circle, a designated soloist takes the spotlight, leading the singing and dancing. The leader not only sings but also incorporates spontaneous and creative dance moves, adding a dramatic flair to the performance. While guiding the song, the leader gracefully moves around the circle, seeking a partner to dance with. Once found, the pair steps into the centre of the circle, where they spontaneously craft dance moves, much to the delight of the onlooking participants.

This joyful interaction continues until the leader graciously steps back, returning to the outer circle, and another participant takes the lead. This seamless transition ensures the continuous flow of energetic dance and music, creating an atmosphere of fun and camaraderie among the children involved.

Additionally, the accompaniment regiment serves as singers, coordinating unison movements, and hand clapping. They maintain the song's melodic, rhythmic, and harmonic aspects. The newly appointed leader follows in the footsteps of the former and replicates the same processes. In other words, one who was once a partner eventually becomes a leader and imprints their artistic abilities. Because '*nna nka ikgethela mokgotsi wa ka*' means 'I can choose a friend for myself', it implies that the person chosen will be a friend in that context, and perhaps even beyond.

The song is intertwined with a game. Through engaging with the song, children learn about games, music, and other artistic skills. In such an environment, each has the opportunity to take a turn at becoming a soloist and a leader. Thus, they become equal participants. (Nyota & Mapara, 2008) conclude that Shona traditional children's games and songs contribute to and sustain the blossoming of children's curiosity and exploration of their immediate surroundings as they play. Along with learning how to live in harmony with one another on a social level, they also learn about harmony on a musical level. As a result, the harmony of life is also expressed through the harmony of musical notes. In addition, children exchange leadership roles and skills.

Furthermore, they learn how to take responsibility for the tasks given to them. They showcase their artistic abilities and talents. In essence, this is a platform for children to refine their musicality and other artistic abilities. While an individual's creative and artistic skill is elevated and appreciated, it does not supersede the efforts and roles of others. It is encouraged for the betterment of others.

In this song, the soloist calls the tune stating "*nna nka ikgethela mokgotsi wa ka*". The respondents say '*mokgotsi wa ka*'

Nna nka ikgethela mokgotsi wa ka	I can choose a friend for myself
----------------------------------	----------------------------------

Mokgotsi wa ka	my friend
----------------	-----------

Nna nka ikgethela mokgotsi wa ka	I can choose a friend for myself
----------------------------------	----------------------------------

Mokgotsi wa ka	my friend
----------------	-----------

Nna nka ikgethela mokgotsi wa ka	I can choose a friend for myself
Mokgotsi wa ka	my friend
Nna nka ikgethela mokgotsi wa ka	I can choose a friend for myself
Mokgotsi wa ka	my friend
Oh mokgotsi ka nnete	oh a real friend indeed
Oh mokgotsi ka nnete	oh a real friend indeed
Oh mokgotsi ka nnete	oh a real friend indeed
Oh mokgotsi ka nnete	oh a real friend indeed

The following table shows a the sequence of chord movement, i.e. chord progression the song is based on.

Table 2: Chords progression

Based on the following chords progression.

Bb Maj	Bb Maj	EbMaj	Fmaj	EbMaj	BbMaj	
I	I	IV	V	IV	I	

BMaj	Dmin	EbMaj	Gmin	Fmaj	Fmaj	EbMaj	BbMaj	
I	III	IV	Vi	I	I	IV	I	

Nna Nka Ikgethela

Indigenous African Children's game-song.

Arranged by Magalane Phoshoko

♩ = 140



Nna nka ikge-the-la mo kgo tsi wa ka — nna nka ikge-the-la mo-kgo-tsi wa ka
mo-kgo-tsi wa ka - mo

5
nna nka ikge-the-la mo kgo-tsi wa ka — nna nka
kgo-tsi wa ka - mo - kgo-tsi wa ka -

8
ikge-the-la mo-kgo-tsi wa ka — oh mo - kgo - tsi ka nne - te — oh mo
- - mo - kgo-tsi wa ka — oh mo-kgo-tsi ka nne - te -

12
kgo - tsi ka nne - te — oh mo-kgo - tsi ka nne - te — oh mo
- mo-kgo-tsi ka nne - te - - oh mo-kgo-tsi ka nne - te -

16
kgo - tsi ka nne-te, nna nka ikge-the-la mo-kgo-tsi wa ka — nna nka
- mo-kgo-tsi ka nne te - mo-kgo-tsi-wa ka -

21
ikge-the-la mo kgo-tsi wa ka — nna nka ikge-the-la mo-kgo-tsi wa ka
- - - mo - kgo-tsi wa ka - mo-

24



nna nka ikge-the-la mo-kgo-tsi wa ka -

kgo-tsi wa ka - - - - - mo - kgo-tsi wa ka -

Music Example 1: Presenting an original version of the song

The key of the song is Bb major. It alters between 4/4 time and 2/4 time at certain points. Beginning in 2/4 time, it proceeds to 4/4 in the next and many other bars that follow until the end of bar 8.

Bar 9 is in 2/4 time. There are two beats in bar 9 where the first beat ends the melodic phrase of the A-section, and the second beat begins the new melodic phrase of the B-section.

A-Section

Phrases

The first phrase begins in bar 1 and ends in bar 3 on the second beat of 3. The second beat of 3. The end of the first phrase at the end of bar 2 signals the beginning of phrase 1 of the accompaniment, creating an overlap of phrases. The accompanying melodic lines are harmonized in 3rds and 4ths. There are no limits on harmonisations in performance, but often unison is preferred.

The second phrase starts on beat three of bar 3 and ends on beat one of bar 5. The second phrase of accompaniment starts at the end of bar 4, ending on the second half of beat two in bar 5.

The sequence of leading melodic and accompanying phrases is repeated until the end of the A-section in bar 9. However, the last leading melodic phrase ends on beat one, while beat two starts a new phrase that ushers in the B-section. At the same time, the last accompanying phrase extends until the first beat of the B-section, creating a section overlap.

B-Section

The leading melodic phrase starts on beat two of bar 9 and ends on beat three of bar 13. The second beat of bar 10 marks the entry of the first accompanying phrase, which ends on the second half of beat two of bar 11. The second accompanying phrase begins on beat two in bar 12 and ends on the second half beat in bar 13.

Harmonic clash or tension



Nna nka ikge-the-la mo kgo tsi wa ka _____ nna nka i

Music Example 2: Lead melody and accompaniment

Form and Structure of the song

This song is based on two sections categorized as A and B.

4.1.2 Nna nka ikgethela (piano version)

Undoubtedly, piano music is composed using both treble and bass clefs. Consequently, whether right or left, each hand follows the notation of its respective clef—the right-hand plays in the treble clef, and the left-hand plays in the bass clef. Occasionally, compositions are crafted or adapted to allow the hands to cross between clefs, and this musical piece adheres to that convention.

In contrast to the original sung version, the form and structure of the song have been extended. Melodic variations and embellishments have been added. The structure of the song consists of the Introduction: A-section (verse), B-section (chorus), and C-Section (similar to A-section, though there are some melodic alterations, embellishments, and improvisatory lines, based upon the same harmonic structure of chord sequences); D-Section (similar to B-Section with varying degree of some melodic alterations, embellishments and improvisation, while maintaining the same chords progression); E-Section (a Bridge, is a section of a song that is intended to offer a contrast to the rest of a song); F-section (Improvisation section. There is a

written melodic improvisation for piano); and finally, G-section (which is based on the harmonic structure of the chorus, B-Section, and a conclusion)

Consideration is given to dynamics, rhythms, and accents to infuse the arrangement with vitality. Achieving a balance between the two hands is crucial, creating a harmonious ambience. The melody, in particular, needs to be melodic and singable, with calculated breaks between chords to ensure its clarity. Furthermore, the arrangement must factor in the collaboration between both hands to craft intricate and appealing rhythmic patterns. This meticulous attention to detail and creative synergy between hands culminate in a well-structured and engaging piano arrangement.

The voicing of a chord concerning other chords is characterized by its arrangement, representing a method of organizing chords to facilitate seamless transitions. Put simply, it outlines the order in which the notes within a chord are played. Chord voicings work in tandem with the melody, offering harmonic support and guiding listeners through intricate sections.

When musicians, such as guitarists or pianists, engage in chord-based music, they often hone their skills in employing chord voicings. This skill holds paramount importance in music orchestration and arrangement, facilitating the creation of seamless chord progressions. Chords can be articulated in one of three ways: in root position, first inversion, or second inversion. They can be voiced to sound simultaneously or sequentially, with each note played in succession. The choice of voicing is influenced by various factors, including the melody's character, the musical style and atmosphere, and the genre and nature of the song.

A groove refers to a repetitive pattern generated by an instrument or voice within a piece of music. It encompasses the overall feel and sensation the music creates, often described as having a human touch rather than a purely intellectual or mechanical quality. The term is used to convey the rhythmic and emotive essence of the music, emphasizing the visceral and intuitive aspects of the listening experience.

Theme

The theme is a piece of music's main idea or message. It is usually composed of one or two musical ideas repeated throughout the entire piece differently. The term

"theme" is an important one in music. Whether you are listening to a song or a symphony, a theme will always run through the entire piece. A theme can be defined as something melodic, rhythmic or harmonic that repeats itself throughout the music and catches your attention.

Motif

A motif is a short or repeating musical idea or theme in music. The word motif comes from the French word motif, which means "small pattern". It is an essential factor in music because it is used to develop larger sections of music. The meaning motif in music is a theme or melody that stands for something. Since a motif usually repeats itself, it becomes easier to remember. A motif is a short musical phrase, often repeated. It can be melodic, rhythmic, or both at the same time. The first meaning of "motif" is a recurring theme in music or literature. A motif is usually two or four bars long and has some sort of recognizable pattern to it.

Phrase

A phrase consists of words grouped without commas, periods, or semicolons. The distinction between a theme and a motif in music lies in the fact that a theme represents an entire musical piece, while a motif is a brief phrase. Themes have the potential for repetition throughout a song, whereas motifs typically make a single appearance and are not reiterated. In musical terms, a phrase comprises two or more consecutive notes played sequentially, varying in length from short to long.

Within the musical context, an ostinato is a repetitive, often rhythmic, pattern employed for a specific section of music. Although commonly found in instrumental compositions, it can also be present in vocal songs. Additionally, the accompaniment regiment serves as singers, coordinating unison movements and hand clapping. They maintain the song's melodic, rhythmic, and harmonic aspects. The newly appointed leader follows in the footsteps of the former and replicates the same processes. In other words, one who was once a partner eventually becomes a leader and imprints one's artistic abilities. Because '*inna nka ikgethela mokgotsi wa ka*' means 'I can choose a friend for myself', it implies that the person chosen will be a friend in that context and perhaps even beyond.

Children learn about games, music, and other artistic skills by engaging with the song. In such an environment, each has the opportunity to take a turn at becoming a soloist and a leader. Thus, they become equal participants. Nyota & Mapara (2008) conclude that Shona's traditional children's games and songs contribute to and sustain the blossoming of children's curiosity and exploration of their immediate surroundings as they play.

In the journey of growing up, children embark on a dual exploration, discovering how to coexist harmoniously with their peers on a social plane and delving into the intricate world of musical harmony. This parallel experience reflects the interconnectedness of life's harmony with the harmonious arrangement of musical notes.

Children engage in social interactions and unconsciously absorb the essence of cooperation and collaboration. Much like a symphony where each instrument plays a vital role, children learn the importance of contributing to a collective effort, exchanging leadership roles, and honing various skills to complement the overall melody of life.

Moreover, the concept of harmony extends beyond the realm of interpersonal relationships to the world of music. As children immerse themselves in musical education, they become attuned to the delicate balance and alignment of different notes, creating a beautiful composition. The harmony of life, therefore, finds an artistic expression through the harmonious blend of musical elements.

In essence, the intertwining of social and musical harmony in a child's developmental journey showcases the multifaceted nature of learning and growth. Just as the notes in a melody complement each other to produce a symphony, children discover the interconnectedness of social dynamics and musical nuances, enriching their understanding of life and music.

Furthermore, they learn how to take responsibility for the tasks given to them. They showcase their artistic abilities and talents. This is a platform for children to refine their musicality and other artistic abilities. While an individual's creative and artistic skill is elevated and appreciated, it does not supersede the efforts and roles of others. It is encouraged for the betterment of others.

Nna Nka Ikgethela

Piano

Indigenous African children's game-song.
Arranged by Magalane Phoshoko

$\text{♩} = 130$



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2

Piano

26



Musical score for measures 26-30. The piece is in B-flat major and 4/4 time. Measure 26 starts with a treble clef and a bass clef. The melody in the treble clef consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4. Measure 27 has a 2/4 time signature change. The treble clef has a half note chord G4, A4, Bb4. The bass clef has a half note chord Bb4, C5. Measure 28 has a 4/4 time signature change. The treble clef has a half note G4, A4, Bb4. The bass clef has a half note chord Bb4, C5. Measure 29 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4. Measure 30 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4.

31



Musical score for measures 31-34. Measure 31 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4. Measure 32 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4. Measure 33 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4. Measure 34 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4.

35



Musical score for measures 35-38. Measure 35 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4. Measure 36 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4. Measure 37 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4. Measure 38 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4.

39



Musical score for measures 39-42. Measure 39 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4. Measure 40 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4. Measure 41 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4. Measure 42 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4.

43



Musical score for measures 43-46. Measure 43 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4. Measure 44 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4. Measure 45 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4. Measure 46 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4.

47



Musical score for measures 47-50. Measure 47 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4. Measure 48 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4. Measure 49 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4. Measure 50 has a treble clef melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment features chords: Bb4, C5, Bb4, A4, G4.

Piano

3

52



Musical notation for measures 52-55. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

56



Musical notation for measures 56-59. The right hand continues the melodic development with eighth notes and rests, while the left hand uses block chords and moving bass lines.

60



Musical notation for measures 60-62. The right hand has a more active melodic line with sixteenth notes, and the left hand continues with harmonic support.

63



Musical notation for measures 63-65. Measure 63 features a change in time signature to 2/4. The right hand has a rapid sixteenth-note passage, and the left hand has a simple accompaniment.

66



Musical notation for measures 66-69. The right hand has a melodic line with eighth notes, and the left hand provides a steady accompaniment.

70



Musical notation for measures 70-73. The right hand has a simple melodic line, and the left hand features block chords and moving bass lines.

4

Piano

74



Musical score for measures 74-77. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

78



Musical score for measures 78-81. Measures 78-79 continue the previous pattern. At measure 80, the time signature changes to 2/4, and at measure 81, it changes to 4/4. The right hand has a more active melodic line with eighth notes.

82



Musical score for measures 82-84. The right hand features a melodic line with eighth and quarter notes, and the left hand provides a steady accompaniment with chords and eighth notes.

85



Musical score for measures 85-88. The right hand has a melodic line with eighth and quarter notes, and the left hand provides a harmonic accompaniment with chords and eighth notes.

89



Musical score for measures 89-91. The right hand has a melodic line with eighth and quarter notes, and the left hand provides a harmonic accompaniment with chords and eighth notes.

92



Musical score for measures 92-94. The right hand has a melodic line with eighth and quarter notes, and the left hand provides a harmonic accompaniment with chords and eighth notes.

95



Musical score for measures 95-97. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

98



Musical score for measures 98-100. The right hand continues the melodic development with more complex rhythmic patterns, including sixteenth-note runs. The left hand maintains a steady accompaniment.

101



Musical score for measures 101-103. The right hand shows a continuation of the melodic theme with some rests. The left hand accompaniment remains consistent.

104



Musical score for measures 104-105. The right hand has a more active melodic line with frequent sixteenth notes. The left hand is mostly silent in these measures.

106



Musical score for measures 106-108. The right hand continues with a melodic line, while the left hand has some chordal accompaniment.

109



Musical score for measures 109-111. The right hand features a melodic line with some rests, and the left hand provides a harmonic base with chords.

6

Piano

113



Musical notation for measures 113-116. The piece is in a minor key. Measures 113-114 are in 6/4 time, and measures 115-116 are in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment.

117



Musical notation for measures 117-121. The right hand continues the melodic line with various rhythmic patterns, including eighth and sixteenth notes. The left hand consists of block chords and simple rhythmic accompaniment.

122



Musical notation for measures 122-125. Measures 122-123 are in 4/4 time, and measures 124-125 are in 6/4 time. The right hand has a melodic line with eighth notes and rests. The left hand features a triplet of eighth notes in measure 124 and another triplet in measure 125.

126



Musical notation for measures 126-128. The right hand has a melodic line with eighth and sixteenth notes. The left hand provides a steady accompaniment with block chords.

129



Musical notation for measures 129-132. Measures 129-131 are in 4/4 time, and measure 132 is in 6/4 time. The right hand has a melodic line with eighth notes. The left hand features a steady accompaniment with block chords. Measure 132 ends with a double bar line and a fermata over a whole note chord in both hands.

Music Example 3: Presenting a piano arrangement

Central to the structure of music is the concept of tonality. Tonality in music refers to the organization of pitch and harmony around a main or "tonal" pitch, known as the tonic. The tonic serves as the gravitational centre of a musical piece and creates a sense of stability and resolution. In tonal music, there is typically a hierarchy of pitches, with some notes being more critical than others. The relationships between these pitches create harmonic progressions that contribute to the overall tonal structure. The tonal system provides a framework for creating melodies and harmonies perceived as musically coherent and satisfying to the listener. Tonality contrasts with atonality, where a tonal centre or traditional harmonic relationship is absent.

Identifying the key is a fundamental task in tonal analysis, particularly crucial for the semantic segmentation of music to facilitate indexing and searching. Tonal elements are abundant in structured music, and the key establishes the piece's tonal centre, which can be either major or minor.

In musical terminology, scales are organized arrangements of ascending or descending notes. Chromatic scales encompass all 12 notes of the tempered scale. Diatonic scales, often major or "natural" minor, consist of seven notes within an octave for a specific key. This distinction between diatonic and chromatic scales is vital in tonal analysis.

Notably, music can also be atonal, devoid of a specific tonal centre, which fundamentally alters the traditional relationship between melody and harmony. Thus, one of the primary objectives of tonal analysis is precisely determining the key of the musical piece. This identification underpins the understanding of musical compositions and aids in effective categorization and retrieval in the context of music indexing and search processes.

Establishing recurring musical patterns is vital for categorizing and searching music, and finding a key is essential in this process (Chai & Vercoe, 2005). One of the critical goals in the tonal analysis is to identify the music's key, which will help with the semantic segmentation of the music for indexing and searching. It explains how the components of melody and harmony relate to one another. Investigating the growth of musical themes and emotions will be automated using computational models that simulate perception and critical detection.

Analysis of the piano music

The song's structure has been expanded into several sections: an intro, A, B, C, D, E, F, and G. Creating and composing this form required a programmatic composition spanning several movements or sections to tie the sections together. A variety of thematic materials or elements are employed, some overt and some more obscure. Section A and B present thematic material that lays the foundation for the sections that follow

Intro: bars 1-10

The Intro (introduction) is 10 bars long, i.e. bars 1-10. It constitutes the leading melody and accompaniment. There are diverse melodic, melorhythmic, and chord progressions in the accompaniment. The melody is placed into a rhythmic dimension in what is called melorhythms. Put differently, melorhythms entail the placement of melody in a rhythmic dimension.

The intro is characterized by rhythmic and 'playful' themes that emulate children's games. Between the lead melody (LM) and accompaniment (ACC), there is a counterpoint of melodic layers. Due to the occurrence of countermelodies, the melody and accompaniment create polyphonic textures. The accompaniment is more than just a progression of chords; rather, it provides melodic lines or chordal voice leads as well.



Music Example 4: Accompanying phrase-single & chordal notes

Through the introduction, both parts retain almost identical rhythmic articulation. Bar 1- 3 provides the following is an example: See figure 1.2



Music Example 5: Similar rhythmic motif in both clefs



Music Example 6: Melorhythmic character

The harmonic structure of the Intro is based on the following chord progression:

| Bb Maj | Gmin | EbMaj | F7 |
 | Bbmaj | Gmin | EbMaj | F7 | Bbmaj F7 ||



Music Example 7: Contrasting melodic shape in triplets



Music Example 8: Chordal movement in triplets

A-section: bar 11 - 31

The melody begins in an altered time signature of 2/4 in bar 11, moving into 4/4 time which forms the basis of the entire piece. The first melodic phrase is played between the lead melody (LM) and accompaniment (ACC) in octaves. Time signatures alternate between 4/4 and 2/4 occasionally, especially at the beginning and end of a section. See figure 1.4

Figure 1.4



Music Example 9: Melody in octaves

LM: 1st phrase - begins at the end of bar 11 and ends on the first beat of bar 12.

A brief melody that functions as a "response" is concurrently played in harmony with the accompaniment on beats 1 and 2 of bar 13. The bass accompaniment, though look at figure 1.5

Figure 1.5

a.



Music Example 10: A theme that serves as a response

b.



Music Example 11; The second part of leading melody

The 2nd phrase begins on beat three in bar 13 and ends in bar 14. Played on beats 1 and 2 of bar 13, is a short melody that serves as an 'answer', in harmony with the accompaniment simultaneously.

ACC:

This is implied in bars 13-16. See Figure 1.6

Music Example: voice leading chord sequence

a.



Music Example 12: Voice leading and chordal sequence

There is an overlap of phrases between the leading melodic line and the accompanying themes. For instance, the accompanying theme in bar 13 starts on beat one and finishes on beat four, but the leading melody completes the cycle on beat two and picks up the melody of the following phrase on beat three. In bars 15-16, the same rhythmic motifs and structure are repeated as they are in bars 13-14. This is illustrated in figure 1.6b.

b.



Music Example 13: Repetition of a similar rhythmic motifs

Compared to the previous bars, bars 17-20 feature a variation in the chordal voice. As a result, there is a different feeling and a sense of 'forward movement' that brings forth new ideas.

Bars 21–24 offer a variety of melodic lines that feed into the preceding bars. What is known as "comping" of chords, or the accompaniment of notes, is another crucial component. A jazz piano technique called comping uses the left hand to create chords that provide harmonic support for the right hand's melody playing the lead. The word 'comp' is short for "complementary" or "completion" playing.

The comping of chords exhibits a dynamic quality that can vary from one cycle to the next, evoking different moods and emotions. In music, "comping" is a term that originated from the word "accompaniment," and it refers to the practice of playing chords to accompany a soloist or another group of musicians. Comping is commonly used in jazz, but it can also be found in various other genres.

When someone is comping chords, they are playing a series of chords to support the overall harmonic structure of the music. The style and rhythm of composing can vary widely depending on the musical context. It often involves a combination of different chord voicings, rhythmic patterns, and dynamic variations to add interest and complement the solo or main melodic line.

Comping is not just about playing static chords; it involves a dynamic and interactive approach. Skilled comping includes responding to the nuances of the music, interacting with other musicians, and adapting to the changing needs of the performance. In a jazz context, for example, a pianist or guitarist might comp chords behind a saxophonist during their solo, providing a harmonic foundation and rhythmic support. Overall, comping chords is a versatile and essential skill for musicians involved in ensemble playing, as it contributes significantly to the overall sound and feel of the music.

Conversely, 'chord voicing' assumes a pivotal role in chord playability. Chord voicing refers to how chords are constructed and arranged, determining the specific order and spacing of the notes within a chord. It involves choosing which pitches from the chord (root, third, fifth, seventh, and any extensions) to include and their respective octaves. Chord voicings are crucial in defining the harmonic character and overall sound of music. Jazz musicians often use various chord voicings to add colour, tension, and interest to their harmonic progressions. Different voicings can create distinct moods and textures, allowing musicians to express their creativity within the harmonic framework of a piece. Within the realm of music, particularly in a technique referred to as voice leading, the upper notes of chords assume the role of crafting a melodic line. In musical terms, voice coaching signifies the smooth transition from one note to the next. This concept finds frequent application in jazz, creating a sense of continuous progression within a composition while ensuring seamless transitions between chords. To put it differently, voice leading is how individual musical voices move within a sequence of chords, and it can be achieved through melody, harmony, or a combination of both.

Bars 21-22, have different comping styles compared to 23-24. See figure 1.7

Music Example: display of comping style



Music Example 14: Demonstration of comping styles

Bars 28-31 are based on reharmonized chord structure that also marks the end of the A section. Additionally, it creates a sense of anticipation and atmospheric tension, which is ultimately resolved in the next bar and new section. Such coincidences are typically a sign that something new or different, in this case a new segment, is on the horizon.

In bar 31, the first beat marks the end of the melodic theme of A-section, while the second beat begins the melodic phrase of the B-section.

B-Section: bar 31-

As of bar 31, the melody consists of two segments in call-and-response style. The first segment begins on the 2nd beat of bar 31 and ends on the 3rd beat of bar 33. The other segment begins on the 4th beat of bar 33 and ends on the 3rd beat of bar 35. These 'call and response patterns are repeated in bars 35 to 39; 39 to 43. A new set of melodic materials, together with some improvised lines, appears in Bars 43 - 47. Furthermore, this marks the end of the B-section. See figure 1.8



Music Example 15: Melodic embellishment and improvisation

C-Section

LM: In bar 48, a melody in octaves introduces the C-section. In bar 50, both the melody and the chord voicings are performed in a higher range.

There are enhanced or modified melodic motifs in bars 52 and 53, as well as in bars 54 and 55. The second phrase is a tone higher while the first phrase is moved up a major third from the melody's original position.

a.



Music Example 16: Melodic embellishment

ACC: Bars 52 & 53 contain a similar rhythmic pattern repeated in both bars. In bars 52 and 53, the harmony is built on the Bb major chord in root position, before switching to the Bb major first inversion. There is a combination of chords and melodic phrases in bars 54 - 55. There is an overlap between the melody and the accompaniment. Those two phrases don't start or end at the same time, and they aren't of the same



Music Example 17: An overlap of melodic phrases

Bars 56-64 consist of and display improvisation highlighting melodic lines, riffs, themes, and motifs. Despite the complex melody and rhythmic nuances on display, the music remains passionate and technical. As a result, It gains intensity both in terms of melody and rhythm.

Bar 63 has repetitive rhythmic motifs that build up to bar 64. This approach often signals a change or hints that something is about to occur. See figure 2.0



Music Example 18: Repetitive rhythmic motif

The C-section, which has a reharmonization in chord structure akin to the A-section, comes to a finish in bars 65–68. As far as harmony, particularly chord structure and progressions, sections A, C, and F remain unchanged. The last four-bar cycle represents a reharmonized chord structure. See figure 2.1

Music Example: melorhythmic patterns



Music Example 19: Melorhythmic patterns

D-Section: bar 69-80

In the D-section, we return to a similar melodic and harmonic structure as in the B-section. There is a four-bar cycle of two melodic phrases. Both phrases are two bars long. The second phrase serves as an answer to the first. This is a similar recurrence to the B-section. However, in this section, there are thematic variations in bars 72 to 80 with melodic and rhythmic embellishment. Likewise, the embellished melodic lines follow the same pattern of two bars for each phrase. The overall feel and sense of the song remain intact.

ACC: In addition to providing harmonic support, the accompaniment also adds countermelodies, melorhythms, and a persistent rhythmic groove that characterizes the piece.

E-Section: Bars 81- 88

The E-Section of this arrangement is what is commonly known as the 'Bridge', particularly in popular music. It is a transitional section between two thematically contrasting sections.

The E-section is based on the following chord progressions:

| Bb Maj | Eb Maj Cmin | FMaj | Bb Maj |

| Bb Maj Dmin | Eb Maj | F Maj | G min7 ||

In various musical genres, especially in popular music, a segment like this is commonly referred to as the 'bridge.' The bridge of a song serves as a contrasting section, deliberately distinct from the rest of the composition. Frequently appearing after the chorus, it introduces fresh melodic elements and novel chord progressions. In some cases, it might even alter the song's key, tempo, or meter. Essentially, a bridge acts as a musical passage that connects different sections of a song, functioning as a transition.

The bridge not only enhances the depth of a song but also creates a stark contrast between the verses and chorus, generating anticipation for what comes next. It serves as a pivotal moment, a departure from the familiar, and a hint of what's yet to unfold. It's important to note that most songs don't conclude at the bridge; instead, it serves as a gateway, providing an opportunity to guide the composition back to its primary themes. In the context of this particular song, the bridge maintains the same key but employs a distinct chord progression, contributing to the overall musical complexity and adding a unique flavour to the composition.

LM: this section begins with a melodic phrase that begins in bar 81 and ends on the first beat of bar 83. The next phrase that serves as an answer starts on beat 3 of bar 83 and ends on beat one of bar 84. Immediately following this are two rhythmically identical patterns in bars 84 and 85. The last phrase starts on beat four in bar 86 and ends in bar 88.

ACC: the piano is playing and comping on a chord progression.

F-Section: bar 89 - 115.

This section takes an identical harmonic structure to the A-section. The only difference is the repeated extended last four bars. That is, this section is longer by four bars than the A and C sections. This section has been assigned for improvisation. In this case, the piano is performing a solo or improvising. "Take a solo" is a jazz phrase that refers to leading in an improvisation. Jazz solos are musical passages played by the band's lead instrument, which is typically alternated with the rest of the instruments. A lead instrument improvises a melody and rhythm over a chord progression that already exists. The pianist leads in solo and also accompanies with chord progressions.

LM: An improvisatory opening statement is a rhythmic and drummistic phrase that mimics drum patterns. Improvisation begins in bar 90 and continues throughout the entire section.

ACC: The left-hand comps the chords, leaving the melodic lines to be the focus. Comping chords is an essential component of jazz and other styles of musicianship. In it, chords are played rhythmically and stylistically according to the style and genre of the music. This results in a more complex sound but requires a good understanding of harmony and rhythm. Comping is a type of musical accompaniment. Chords are usually played on chordal instruments such as pianos and guitars. Consequently, comping is commonly used on these instruments.

Figure 2.2. Drummistic melodic phrase and comping of chords



Music Example 20: Drummistic melodic features

Improvisational skills and instrument expertise are acquired through time. The phrases range in length; some are brief and/or straightforward, while others are protracted and/or complex. This is primarily determined by the performer's musical expression, feel, and mood. While this is a written improvisation, it also serves as a guide for further explorations. Leading towards a reharmonized portion of this section is a long melodic

phrase starting in bar 104 the first beat of bar 107. Due to the running 16th notes (semiquavers) that require technical dexterity, the piece is rhythmically complex. Additionally, there is an overlap of phrases between the melody and the accompaniment. There are also countermelodies within the accompaniment.

Long complex melodic phrase of bar 104 – 107



Music Example 21: Complex improvisatory melodic lines

Two cycles of four bars in length are repeated between bars 108 and 115. This is a reharmonized portion that has been a feature of previous similar sections, A, C, and F. The repeated cycle of four bars, however, has given this section a more extended impact. There is a repetition of short melodic phrases over chords in bars 108-111. The same melodic phrase is repeated, but this time played in octaves in bars 112 - 114 (ending on the third beat).

A vamp in bar 115



Music Example 22: A vamp

G-Section: Bars 116 - 132.

This is the final section based on a similar harmonic structure as the B and D sections. As the melody returns for the fifth time, it follows a new chord progression. In this last cycle, a statement of the melody receives a different harmonic treatment.

The progression also serves as a contrapuntal voice as well as a guide for harmonic motion.

4.2 CONCLUSION

This chapter presents an analysis and discussion concerning two different renditions and arrangements of the children's game song titled "Nna nka ikgethela." The study explores three versions of this song: the original vocal rendition, the piano adaptation, and the orchestral arrangement. The detailed discussion of the orchestral version is deferred to the next chapter due to its complexity involving a diverse array of musical instruments.

The chapter focused on the initial two versions, namely the original vocal rendition and its piano adaptation. This detailed scrutiny aimed to comprehensively explore the fundamental musical elements inherent in the song's melody, rhythm, harmony, form, and structure. Foremost among these was the meticulous transcription and notation, which underscored the essential melodic, rhythmic, harmonic, and structural connections within the composition.

The text also delved into the intricate relationship between the melodic material and the song's lyrical content, shedding light on their symbiotic nature. Understanding the context and significance of the song was a pivotal aspect of this exploration, providing valuable insights into the song's thematic depth. The transformation of vocal music into piano versions demanded a profound understanding of the piano's complexities. This went beyond mere technical proficiency, encompassing a deep knowledge of the instrument's capacities, architectural orientation, melodic ranges, and harmonic possibilities. The piano posed a creative challenge with its ability to simultaneously accommodate multiple melodic layers, harmonic structures, chord forms, and movements. Crafting piano arrangements necessitated not only technical prowess but also creative acumen.

The creative process was crucial in generating melodic, rhythmic, and harmonic lines that harmoniously complemented the song's central themes. Creating new layers and patterns demanded a keen awareness of the composition's musical style, artistic

expression, and overall aesthetic. Each addition needed to seamlessly integrate with the existing elements, enhancing the overall musical experience.

The intricate connections between melodic themes, rhythmic nuances, and harmonic relationships were discerned through rigorous analysis. This analysis facilitated the understanding of the song's inherent musical intricacies and provided insights into the art of music arrangement. By unravelling these complexities, this chapter illuminated the creative and technical processes that underpin successful music arrangement, demonstrating the intricate interplay of melodic, rhythmic, and harmonic elements in crafting a cohesive musical composition.

The transformation of vocal music into piano versions demanded a profound understanding of the piano's complexities. This went beyond mere technical proficiency, encompassing a deep knowledge of the instrument's capacities, architectural orientation, melodic ranges, and harmonic possibilities. The piano presented a creative challenge with its capacity to handle concurrently numerous melodic layers, harmonic structures, chord forms, and movements. The creation of piano arrangements demanded technical skill and creative insight.

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5 Chapter Five: Presentation of the orchestral music score

5.1 INTRODUCTION

The song Nna nka ikgethela's piano arrangement and analysis were covered in the preceding chapter. It was vital to concentrate on the piano's melodic and technical requirements independently even though it participated in this orchestral arrangement as both a leading instrument and as a component of other instruments. This is because piano works have been written in both treble and bass clefs. Numerous criteria, including melodic, rhythmic, and harmonic aspects, should be taken into account while evaluating a piece's technical prowess. The piano performs the dual roles of leading instrument and harmonic support in this composition. Because of the arrangement's textural qualities, a wide variety of musical instruments and family groups are prominent.

Among other things, the arranging process comprises the capacity to modify and remodel pre-existing songs or compositions by changing features like instrumentation, orchestration, harmony, tempo, etc. It takes imagination to weave musical lines and create fascinating harmony in a composition. Harmony is the engine that drives mood in music (Kennard, 2017). To accomplish the goal of an arrangement, it is required to create countermelodies, canon, and imitation techniques. The investigation and exploitation of rhythm frequently contribute significantly to the creative process. As a vital component of music, rhythm can be an effective tool for creating interest in compositions. Additionally, rhythm can be used to vary the thematic elements of a composition. Sometimes a melody can be taken beyond immediate recognition if the relative rhythmic values are also changed, or if it is coupled with another variation technique such as inversion (Kennard, 2017). As a result, music seems to evolve and progress.

The melodic lines, motives, themes, and phrases should all be in constant dialogue with one another. Supporting, emphasising, or harmonising the primary theme or themes is one of the goals of a countermelody, among other things. Additionally, chord progressions serve as countermelodies, especially through the interrelationships of

the leading higher notes of each chord. It is certainly worthwhile to create harmony through counterpoint, even if not all orchestrations lend themselves to polyphony.

This song, "Nna Nka Ikgethela," is included in a game, hence it is linked to that particular game. It is composed, choreographed, and performed by kids, just like a lot of other children-friendly music and games. Despite having conventional and common tunes compared to other songs with comparable lyrics, the game and dance may change due to children's insatiable creative spirits. Creativity abounds in children's world and environment. The has been adapted and transcribed for the contemporary musical environment, using non-indigenous African musical instruments. This arrangement consists of twenty modern instruments grouped in the following families: Woodwinds, Brass, Strings, rhythm section, and piano leading. The melody is carried out by the piano. It is a piano song arranged to accommodate a huge ensemble of various instruments.

The approach taken to create this arrangement has drawn a variety of styles, some indigenous and some modern. As a result, it has a hybrid personality and has transformed children's outdoor theatre into a contemporary performance space. As a result, it is suitable for any setting where contemporary activities occur. Additionally, it might be applied within the music institution for educational and performance-related purposes. It will include participation from several musicians because it is an orchestrated piece.

The musical ensemble consists of the following instruments: Woodwinds (Flutes x2, Soprano Saxophone x1, Alto Sax x2, Tenor Sax x2), Brass (Trumpets x2, Trombones x2), Strings (Violins, Violas, Cellos, and Double Bass), and Rhythm Section (Guitar, Bass Guitar, and Drums); the piano serves as the lead instrument, and in some sections, occasionally acting as an accompaniment. The arranging process proved to be a tedious task because the assumed roles played by each instrument have to be clearly defined. It is a process that demands creativity because new melodies, themes, counter-melodies, rhythmic features, and harmonic features need to be generated afresh.

An assembled score, also known as the master score or conductor score, is presented below and it will be followed by an analysis:

Nna Nka Ikgethela

Indigenous African children's game-song
Arranged by Magalane Phoshoko

$\text{♩} = 130$



The musical score is arranged for a large ensemble. It begins with a tempo marking of $\text{♩} = 130$. The score is written in 4/4 time and the key signature has two flats (B-flat and E-flat). The instruments and their parts are as follows:

- Flute:** Two staves, both playing a melodic line starting in the fourth measure with a *p* dynamic.
- Saxophones:** Soprano, Alto, and Tenor saxophones. They play a similar melodic line, with dynamics ranging from *p* to *mp*.
- Trumpets and Trombones:** Two staves for each instrument. They play a rhythmic accompaniment, with dynamics ranging from *p* to *f*.
- Violins and Viola:** Violin I and II, and Viola. They play a melodic line, with dynamics ranging from *mp* to *f*.
- Double Bass:** Plays a rhythmic accompaniment, with dynamics ranging from *mp* to *f*.
- Piano:** Plays a complex rhythmic accompaniment.
- Jazz Guitar:** Plays a rhythmic accompaniment.
- Bass Guitar:** Plays a rhythmic accompaniment.
- Drum Set:** Plays a complex rhythmic accompaniment, with a tempo marking of $\text{♩} = 130$.

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2



Musical score for page 205, featuring multiple instruments and a conductor's part. The score is in 2/4 time and includes the following parts:

- Fl. (Flute)
- Sop. Sax. (Soprano Saxophone)
- Alto Sax. (Alto Saxophone)
- Ten. Sax. (Tenor Saxophone)
- Tpt. (Trumpet)
- Tbn. (Trombone)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Db. (Double Bass)
- Pno. (Piano)
- J. Gr. (Jazz Guitar)
- Bass
- Dr. (Drum)

The score includes dynamic markings such as *ff* (fortissimo) and *mp* (mezzo-piano). The conductor's part is located at the bottom of the page.

11 3

Fl.
Fl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Tpt.
Tpt.
Tbr.
Tbr.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.
J. Gtr.
Bass
Dr.

4

16

Fl.

Fl.

Sep. Sax.

Alto Sax.

Ten. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I

Vln. II

Via.

Vc.

Db.

Pno.

J. Gtr.

Bass

Dr.

21 5

Fl.
Fl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.
J. Gtr.
Bass
Dr.

6 26



Fl.
Fl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.
J. Gtr.
Bass
Dr.

31 7

Fl.
mp

Fl.
mp

Sop. Sax.

Alto Sax.

Ten. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

J. Gtr.

Bass

Dr.

8 36



Fl. *p mp f*

Sop. Sax. *p mp*

Alto Sax. *p mp*

Ten. Sax. *p mp*

Tpt. *p*

Tbr. *p*

Vln. I *p mp*

Vln. II *p mp*

Vla. *mp*

Vc. *p*

Db. *p*

Pno.

J. Gtr.

Bass

Dr.

41 9

Fl. *mp* *p*

Sop. Sax. *mp* *p*

Alto Sax. *mp* *p*

Ten. Sax. *mp* *p*

Tpt. *mp* *p*

Tbn. *p*

Vln. I *f* *mp* *p*

Vln. II *f* *mp* *p*

Vla. *mp* *p* *<* *f*

Vc. *f* *mp* *p*

Db. *f* *mp* *p*

Pno.

J. Gtr.

Bass

Dr.

10

Fl.

Fl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

J. Gtr.

Bass

Dr.

pizz.

mf pizz.

mf

11



sf

FL

FL

Sop. Sax.

Alto Sax.

Ten. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

1. Gtr.

Bass

Dr.

arco

p

mp

f

ff

12

56



Fl.
Fl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.
J. Gtr.
Bass
Dr.

mp
mp
mp
mp
arco.
mf
arco.
mf
mf

61 13



Fl. *arco*

Fl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I *arco*

Vln. II *arco*

Vla.

Vc.

Db.

Pno.

J. Gtr.

Bass

Dr.

14

66



Fl.

Fl.

Sup. Sax.

Alto Sax.

Ten. Sax.

Tpt.

Tpt.

Tbr.

Tbr.

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

J. Gtr.

Bass

Dr.

71 15



Fl.
Fl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.
J. Gtr.
Bass
Dr.

16

76



Fl.

Fl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

1. Gr.

Bass

Dr.

81 17

Fl.
Fl.
Sep. Sax.
Alto Sax.
Ten. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.
J. Gtr.
Bass
Dr.

mp
mp
p
p
mp
mf
mp
mf
mp
mf
mf
mf

18 86



Fl.
Fl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.
J. Gtr.
Bass
Dr.

91 19

Fl.
Fl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.
J. Gar.
Bass
Dr.

20 96

Fl.
Fl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.
J. Gtr.
Bass
Dr.

191

Fl.

Fl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

J. Gr.

Bass

Dr.

mp *f*

mp *f*

22 106



Fl. *mp*

Fl. *mp*

Sop. Sax. *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Tpt.

Tpt.

Tbr. *f* *mp*

Tbr. *f* *mp*

Vln. I *f* *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Db. *mp* *mp* *f*

Pno.

J. Gtr.

Bass

Dr.

111

FL

FL

Sop. Sax.

Alto Sax.

Ten. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

J. Gtr.

Bass

Dr.

ff

f

mp

mp

24

116



Fl.
Fl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.
J. Gtr.
Bass
Dr.

121 25

FL
FL
Sop. Sax.
Alto Sax.
Ten. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.
J. Gtr.
Bass
Dr.

26

126



Fl.

Fl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

J. Grt.

Bass

Dr.

131 27



Fl.
Fl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.
J. Gr.
Bass
Dr.

28 136



FL.

FL.

Sop. Sax.

Alto Sax.

Ten. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

J. Gr.

Bass

Dr.

Music Example 23: Presentation of an orchestral master score

The provided music score for the song 'Nna Nka Ikgethela' serves as a valuable resource for study, analysis, and performance. The study aims to elucidate diverse approaches to arranging and orchestrating a musical piece. Numerous strategies can be employed, influenced by styles, genres, and individual artistic preferences. The flexibility of arranging allows for the customization of a song, reflecting the arranger's musical identity and catering to the preferences of the intended audience. There is no one-size-fits-all approach to arrangement, making it akin to a re-composition that brings forth unique musical ideas.

While each stage of the arrangement process holds significance, creating novel musical ideas and their representation through notational systems is crucial. Music transcription is how a score is generated, outlining the notational progression. Defining what constitutes a music score is pertinent in this context. A music score provides specific instructions for performing a musical piece, detailing how musicians should interpret and reproduce the music. Traditionally depicted on a staff of five horizontal lines, each line and space represents a different pitch. The composition's key, time signature, and tempo are essential components of a score, with rhythm, pitch, and other musical elements conveyed through notation. The ability to read music is foundational for comprehending the language of music and actively participating in musical practices.

Music analysis is essential to understand the musicological logic and rationale behind a musical construction's intricate details. Agawu proffers as follows:

Analysis plays an even more central role in the discipline of Music Theory. Traditionally defined, theory undertakes to codify "the various materials of a composition" and to exemplify their functioning in a range of works; it insists that its methods meet explicitly stated criteria of coherence; and it often proclaims aesthetic preferences, though not always directly.

(Agawu, 1997)

The examination of this song will reveal the creative, technical, and musical considerations that went into its creation. Below is a first music example demonstrating an arrangement of the various instruments and their point of entry.

$\text{♩} = 130$



$\text{♩} = 130$

Music Example 24: Layers formed successive points of entries

As depicted in the provided musical example, distinct instrumental sections make their entrance at six specific points, showcasing the intricate communication and roles of each instrument within this arrangement. Serving as an introduction, this segment sets

the stage for the entire composition, underscoring the significant impact of introductions in establishing the musical atmosphere. The entry sequence unfolds with the drums initiating in bar 1, followed by the piano on the last beat of bar 1, the guitar in bar 2, strings on the second beat of bar 3, brass on the fourth beat in bar 3, and woodwinds on the third beat in bar 4.

The composition is structured into seven parts: A, B, C, D, E, F, and G. The foundational harmonic framework is established by the A and B cycles, which are reiterated in C and D, and again in F and G. The E-section introduces a diverse chord sequence, serving as a bridge. A blend of musical instrument families contributes to the overall arrangement, including the piano in a lead role, the rhythm section featuring bass guitar, guitar, and drums, woodwinds represented by soprano, alto, and tenor sax, and strings comprising violin, viola, cello, and double bass. Together, these instruments form integral components of this composition

.Intro: bars 1 – 10

The introductory section of a song, commonly known as the intro, precedes the main body of lyrics or melody, playing a pivotal role in shaping the overall ambiance and feel of the composition. While it isn't bound by strict limitations in terms of shape and form, the intro typically maintains a melodic, rhythmic, or harmonic connection with the central theme. It may introduce new themes or directly incorporate elements from the primary themes, contributing to a sense of surprise through fresh melodic, rhythmic, and harmonic elements. As the piano takes the lead with a dominant melodic theme, other instruments respond with motifs, and a piano solo establishes the foundational theme, paving the way for additional melodic variations and motifs.

Music Example: Melodic contours and harmonic representations

$\text{♩} = 130$

Flute

Flute

alto Saxophone

alto Saxophone

baritone Saxophone

Trumpet in Bb

Trumpet in Bb

Trombone

Trombone

Violin I

Violin II

Viola

Violoncello

Double Bass

Piano

Jazz Guitar

Bass Guitar

$\text{♩} = 130$

Drum Set

Music Example 25: Melodic shapes and points of entries

The interplay of melody and rhythm is orchestrated to create diverse textures by manipulating texture and dynamics. The musical journey unfolds as the drums initiate the rhythm on the first beat of bar 1, setting the stage for the piano's entrance at the end of beat four. Bar 2 introduces the guitar, contributing melodic or countermelodic lines that complement the piano's theme.

In bar 3, a chordal movement introduces the string family, utilizing harmonized melodic lines and a rhythmic structure reminiscent of the piano. This section showcases the strings' eighth notes, alternating between notes and rests, culminating in a sustained note in the following bar. Simultaneously, the brass section responds with a rhythmic pattern mirroring the strings while the woodwinds enter on beat three of bar 4.

The drums are crucial, providing an introductory short rhythmic pattern and phrase spanning bars 1 to 3. This establishes the tone and mood of the piece and introduces an element of surprise. Using cymbals, hi-hats, and tom-toms imparts a light and sensitive feel, capturing attention with a nuanced touch.

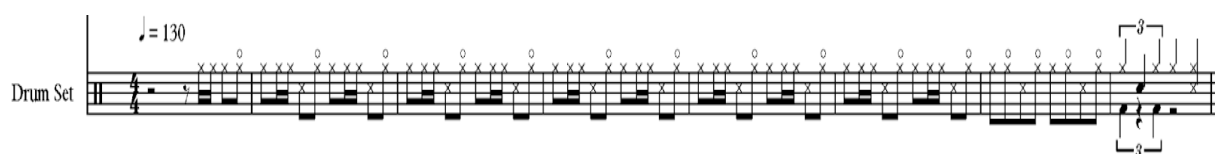
Music example: Drum patters that introduces the song in bars 1-2



Music Example 26: An introduction drum patterns

The Intro section's rhythmic framework is established by the primary drum motif, which appears in bar 3 on beat 3. From bars 3 to 8, the groove is played, and it ends with contrasting rhythmic patterns that include triplet crotchets.

Figure 2.6b: bars 3 - 8 Music example: introduction of primary drum motif, bars 3-8



Music Example 27: An establishment of a drum groove

The piano introduces the main theme, which appears in bar one on the last beat. The thematic materials of the introduction are distinct from those in the main song. The result is a different flavour with an element of surprise.

The introduction is based on the following chord progressions:

| Bbmaj | Dmin | Cmin/Eb | FSus ||

In the second bar, a piano is followed by a guitar. While retaining its distinctive melorhythmic quality, the guitar introduces countermelodies that are rhythmically synced with those played by the piano. The result is that the guitar produces polyphonic texture as well as supporting melodic, rhythmic, and harmonic elements.

Music example: Guitar entry in bar 2 with its distinct melody

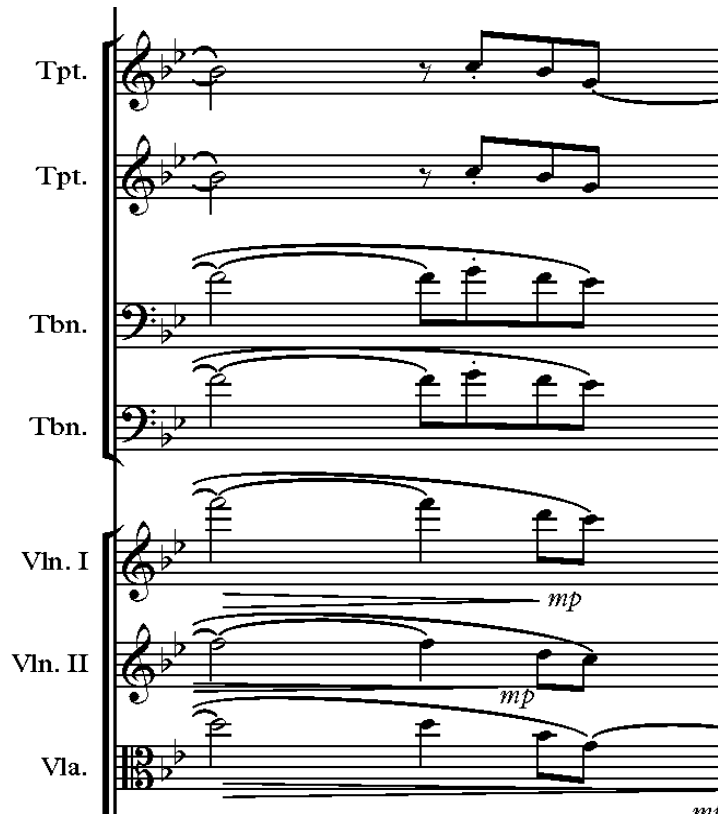


Music Example 28: Entrance of guitar countermelody

Brass and woodwinds play brief melodic phrase motifs in bar 4 while the strings (violins 1 and 2) sustain extended harmonised notes that build to a harmonised minim note at the start of bar 5. Saxes, brass, and strings combine to harmonise this note (violins, viola, and cello).

The climax is likewise dynamically hinted at in bar 7, before gradually dissolving from beat 3 into the following bar. Long notes that generate harmony are another feature of it.

A brief melodic phrase that resolves and foreshadows the upcoming new melodic and rhythmic material of bar 8 begins on beat three. Violins, viola, trumpets, and trombones play these little melodic phrases. See the music example below:



Musical score for Music Example 29, showing new harmonized melodic themes. The score includes staves for Tpt. (Trumpet), Tbn. (Tuba), Vln. I (Violin I), Vln. II (Violin II), and Vla. (Viola). The music features a melodic theme in the brass and strings, with dynamics marked *mp* (mezzo-piano).

Music Example 29: New harmonized melodic themes

Music example: introduction of new melodic themes by brass and strings

In addition, In bar 7, beat 3, the motifs above emphasise and harmonise the piano's main melody. See Music example below



Musical score for Music Example 30, showing the piano melody harmonised. The score includes staves for Pno. (Piano).

Music Example 30: Piano melody harmonised

Bar 8 features triplets of quarter notes, creating a dramatic and rhythmic quality grounded in C minor harmony.

In bars 9 and 10, a dominant harmony centered on F is introduced, accompanied by a rhythmic pattern known as triplets of quarter notes. This rhythmic motif also functions as a signal marking the conclusion of the introduction section, introducing a suspenseful atmosphere that suggests a need for resolution or hints at an impending novelty.

The same rhythmic patterns find effective expression in the instrumental tutti of bar 10, with a comprehensive portrayal delivered by the bass guitar and the complete drum set in this specific bar.

Music example: Instrumental tutti



The image displays a musical score for Music Example 31, marked 'Tutti'. The score is arranged in six systems, each containing two staves. The notation includes various rhythmic values, primarily eighth and sixteenth notes, and rests. A prominent feature is the use of triplets, indicated by a bracket with the number '3' above or below the notes. The music is written in a standard staff format with a treble clef on the upper staff and a bass clef on the lower staff of each system. The overall structure suggests a short, rhythmic piece.

Music Example 31: Tutti

Violins 1 and 2 and violas provide a harmonised melody in response to and in accompaniment to the main theme in bars 114–115. See an example below

Music example: Strings harmonising and accompanying



Music Example 32: Strings harmony and accompaniment

To elicit information about some styles of arrangement and the relationships between the instruments as well as the communicative modes between them, a few examples have been identified above.

A-Section: bars 11 – 32

At bar 11, the principal theme of the song takes centre stage as the piano plays the melody in octaves. This particular section adopts a time signature of 2/4. The piano stands alone without additional accompaniment, departing from the dense and expansive texture observed in the preceding bars. At this moment, the primary melody and theme come to the forefront, allowing the distinctive character of the song to be heard.

This segment features two phrases of equal length, each comprising four bars. These phrases exhibit similar rhythmic patterns, creating a sense of continuity, yet they diverge with opposing melody lines. Together, they form an eight-bar verse, defining a significant section of the musical composition.

Music example: Introduction of piano’s main melody



Music Example 33: Main melody of piano introduced

As a result, this represents the initial complete iteration of the song. Throughout this arrangement, the cycle undergoes repetition five times. While the initial four cycles adhere to a consistent chord progression, the final cycle incorporates reharmonization

with chord substitutions, introducing novel chords and progressions. In response to and in enhancement of the song, instrumental elements within the orchestra contribute new motifs and/or melodic layers. The main theme and countermelodies maintain continuous communication with each other.

Music example: Primary theme and contrasting melodies, in bars 11-15



The musical score consists of four staves: Piano, Jazz Guitar, Bass Guitar, and Drum Set. The time signature changes from 2/4 to 4/4 between bars 11 and 12. The tempo is marked as $\text{♩} = 130$. The piano part features a melodic line with eighth and sixteenth notes. The jazz guitar and bass guitar parts provide harmonic support and counter-melodies. The drum set part features a polyrhythmic pattern in the final two bars.

Music Example 34: Primary thematic mix and polyrhythmic features

In response to the melody, the bass guitar enters bar 12 at the conclusion of the second beat.

The primary bass melodic theme in bar 13 is broken up into motifs that span four bars.

Music example: bass melody



The musical score shows a single staff for Bass Guitar. The time signature is 4/4. The melody consists of eighth and sixteenth notes, starting in bar 13 and continuing through bar 16.

Music Example 35: Bass melodic line

The bass line is repeated until bar 27 before the reharmonization begins.

Basslines serve a dual role, providing and supporting the groove, as well as harmonic support.

As the guitar begins its counter-melodic phrase, it fragments into motifs from bar 13 to bar 16.

The counter-melodic phrase is repeated until bar 27. Figure 3.4a

Music example: Bar 13 primary bass melodic theme



Music Example 36: Another bass melody

The guitar melody contains a rhythmic theme that is repeated by the instrumental passages throughout the song, especially in this stanza. In bar 15, the distinctive rhythmic theme from bar 14 is repeated on beats one and two, three and four.

Music example: Bars 13-16 guitar's rhythm theme



Music Example 37: Guitar's melodic pattern

The string instruments (violin 2 and viola) enter at bar 15 in a rhythmic pattern that is identical to the guitar's as the melody returns from bar 15 a second time.

Strings are introduced as a reaction to the piano melody and as a declaration or "call" that is answered by all strings in the following measure.

In bar 17, all strings start out with a similar rhythmic pattern as a "response" and transition into extended harmonised notes to provide a pleasant and inviting feel.

The same rhythmic pattern serves as the "answer's" conclusion in bar 19.

In bar 18, a brass part enters the piece, adding another layer while responding to the primary melody while also developing its own melodic and rhythmic elements. Additionally, the woodwinds and strings respond in bar 19 to the brass melody's assertion or call to action.

Music example: Similar rhythmic motive between guitar and strings



Music Example 38: Countermelodies and similar rhythmic motifs

Each instrumental segment features a recurring motif that develops from that distinctive rhythmic pattern. Between the phrases, there is mimicry.

A rhythmic motif and melodic pattern played by the woodwinds and strings beginning on the third beat of bar 19 is reproduced by the trombones and flutes in bar 20.

On beat three in the same bar, the soprano, alto, and cello saxophones, double bass, and cello all repeat the same motif. In bar 21, the tenor sax, trumpet, piano, and bass guitar all play a similar rhythmic motif.

Tenor sax, brass, and strings reply to a "call" in bar 23 that is introduced by woodwinds and trombones in bar 22 as well as a new motif that functions as a response to earlier motifs.

In bar 23, the cello and viola assist the flute as it introduces a second comparable rhythmic motif.

On beats three and four of bar 24, there is a significant tutti response. The fourth cycle of the melody starts at bar 25, on beat three.

Similar to this, the trombones, cellos, and double basses begin their melodic lines on beat three of bar 25. In bar 26, trumpets and saxes play a melorhythmic phrase that introduces and accentuates several intriguing qualities.

Here is the melody's last cycle's build-up, complete with reharmonized chord progressions.

This is a clear indication that something is about to alter or be replaced.

Bars 28-29, flutes and soprano sax play lead melody together with the piano

Music example: Bars 28-29, flutes and soprano sax playing lead melody



The image shows a musical score for three staves: two Flutes and one Soprano Sax. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The first staff is labeled 'Flute' and the second 'Flute'. The third staff is labeled 'Soprano Sax'. The music consists of two measures. The first measure starts with a forte dynamic 'f'. The second measure has accents (>) over the notes. The melody is a sequence of eighth and quarter notes.

Music Example 39: Flutes & saxes leading while in sync with the piano

The opening phrase of the leading melody is played at bar 28 by the piano, soprano saxophone, and flutes.

The second phrase is finished at bar 30 when the alto and tenor saxes join the piano in a beautiful harmony.

The composition gains flavour from this, and the harmonic texture is improved.

Music example: repeated motifs from one section to another



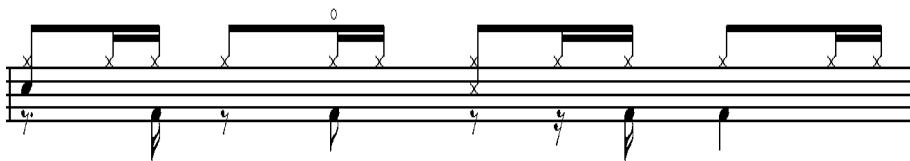
The image displays a musical score for Music Example 40, illustrating repeated motifs across various instruments. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The instruments included are Flute (two staves), Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Trumpet 1 and 2, Trombone (two staves), Violin I and II, Viola, Cello, and Double Bass. The score shows a melodic phrase starting in bar 21, which is repeated by different instruments in subsequent sections. Dynamic markings such as *f* (forte) and *mp* (mezzo-piano) are present, along with accents (>) and slurs. The repeated motif is based on the rhythm listed below.

Music Example 40: Repeated rhythmic motifs by different instruments

Strings play minim notes to support the second major melodic phrase from bar 21, and melorhythmic vigour is added by the trombone, flutes, and saxophones.

The motif is based on the rhythm listed below.

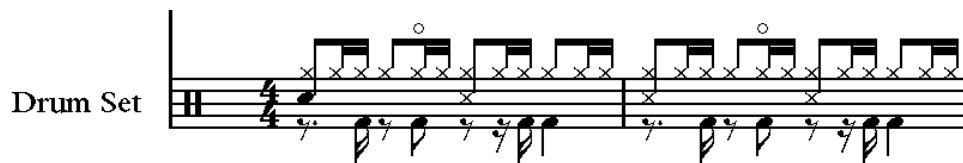
Music example: Drum pattern



Music Example 41: Another drum pattern and a groove

The drums begin in bar 14 and provide rhythmic phrases and patterns that also establish a groove and style. The drum patterns lay the foundation and a base for the entire rhythmic feel of the music. A tempo setting is often used to convey emotion and set the beat in a piece of music. Songs are often kept in tempo with the aid of drums, which provide a fast and steady rhythm. Beats are the basis of most music. Despite that, a rhythmic pattern and a phrase remain constant throughout the piece in sections A, C, and F.

Music example: Bars 14-15 drum pattern



Music Example 42: A different drum pattern

The drums begin a steady rhythm in bar 14 and maintain it until bar 27 before switching to bar 28, where harmonic reharmonization occurs. A pedal point may be seen in bars 28 to 31, as the bass note is repeated below shifting harmony. A pedal point (or pedal tone) in music is a sustained or repeated bass note that serves as the foundation for the harmony, which is frequently built on the tonic chord or dominant chord. The same melody is performed over the contrasting chords for the fifth time in this part. This kind of event typically produces tension or anticipation that resolves into something new, in this case, a new section.

Even more remarkable is the fact that the drum starts in bar 28's third beat of the melody's second phrase.

Music example: Bars 28-31 Another drum entry

Drum Set



Music Example 43: Another drum entry

B-Section: bar 33 – 46

This segment can be identified as the chorus of the song, constituting one of the central components alongside the verse. The second section of the song, characterized by a distinct chord structure, is introduced, with the leading melody commencing on the last beat of the preceding bar, specifically, bar 32. The chord progression and harmonic framework delineate a B-section, forming a four-bar cycle. The repetition of this cycle four times results in a 16-bar section. The melodic motif comprises two equal phrases, with each phrase allocated two bars. Consequently, the melodic cycle is structured around these two equal phrases, and the conclusion of the tune accentuates off beats.

| Bbmaj | Bmaj7/D EbMaj | Gmin FMaj | FMaj A-7b5/F Ebm| Gmin Fmaj ||

Various instruments have distinct entry points, with the piano initiating at bar 32, followed by the strings entering on beat three of bar 33 and the brass joining in at bar 34. These instruments contribute to the musical accompaniment, enhancement, and harmonization.

From the final beat of bar 34 to beat three of bar 35, the rhythm section, piano, woodwinds, brass, and strings (cello, double bass) play, concluding the second phrase. While other instruments provide melodic, rhythmic, and harmonic accompaniment, the tenor sax, trombones, and guitar double the melody on the last beat of bar 35.

At bar 39, the flutes take over the melody in two-part harmony, covering only the opening phrase. Subsequently, the saxes and trombones assume the lead in the second phrase.

Music example: Bars 47-49 demonstrate polyphonic and polyrhythmic texture



The musical score consists of four staves: Guitar, Piano, Bass Guitar, and Drum Set. The time signature is 4/4. The key signature has two flats. The tempo is marked as ♩ = 130. The Guitar part begins in bar 38 with a melodic line. The Piano part begins in bar 47 with an octave-based melody. The Bass Guitar part begins in bar 38 with a rhythmic theme. The Drum Set part begins in bar 49 with a polyrhythmic pattern.

Music Example 45: polyphonic and polyrhythmic features, and point of entries

In bar 47, an octave-based piano melody is introduced. A concise bass guitar theme emerges in bar 38, responding to and complementing the melody. The guitar plays a crucial role in providing both the rhythmic pulse and supporting melody of the song. From bar 49, a four-bar cycle, comprising four brief motifs, characterizes this segment. The cycle repeats four times, spanning from bar 49 to bar 63, before transitioning to new melodic phrases at bar 64.

Music example: Bars 49-63 guitar providing melodic theme and rhythmic pulse



The musical score shows the Guitar part from bar 49 to bar 63. It features a melodic theme and a rhythmic pulse. The time signature is 4/4 and the key signature has two flats.

Music Example 46: Guitar melodies

Music example: Bass 64-67 guitar plays a new theme

The guitar brings new thematic material from bar 64.



Music Example 47: Another guitar theme

In bar 49, the strings (violins 1 and 2) perform pizzicato. Pizzicato refers to a string instrument bowing technique where the player plucks the strings by hand instead of using a bow. This technique, characterized by a rhythmic plucked sound, is employed consistently by the violins in bars 49 to 53, aligning with the guitar's rhythm. However, the second violin returns to bowing at bar 53, followed by the first violin at bar 54. The flutes initiate a melody on the first beat of bar 53, joined by the strings (violin 2 and viola) on the second beat, introducing a melodic element to the strings. The cello and double bass establish a foundation on the first beat.

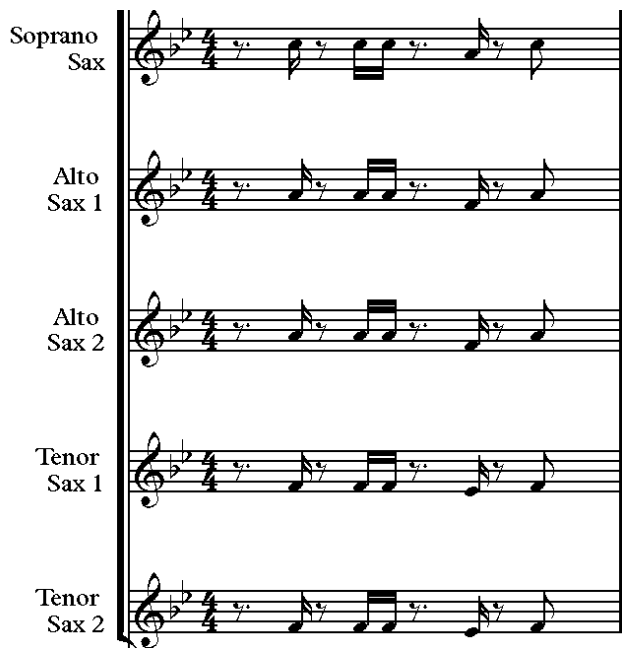
Music example: Bars 49-52 violins playing pizzicato



Music Example 48: Violins playing pizzicato

Music example: Bar 54 play a melorhythmic theme

The saxophones respond to the flute melody with a melorhythmic phrase in bar 54.



Musical score for five saxophones in bar 54. The score is in 4/4 time and B-flat major. The instruments are Soprano Sax, Alto Sax 1, Alto Sax 2, Tenor Sax 1, and Tenor Sax 2. Each instrument plays a melorhythmic phrase consisting of eighth and quarter notes.

Music Example 49: Short harmonized rhythmic melodies

Music example: Saxophones responding to the flutes



Musical score for two flutes and four saxophones in bar 54. The score is in 4/4 time and B-flat major. The two flutes play a melorhythmic phrase. The four saxophones (Soprano, Alto 1, Alto 2, Tenor 1, Tenor 2) respond with a harmonized rhythmic melody.

Music Example 50: 'Call and respond' between flutes and saxophones

A melodic declaration, or rather a "call," by the brass starts in bar 55 and concludes on the second beat of bar 56.

Additionally, the brass provides a follow-up "response" in bars 57 and 58.

The woodwinds make an interjection in bars 57 to 59 with melorhythmic, brief themes.

Music example: Bars 57-59 woodwinds playing a riff




Musical score for woodwinds (Flute, Soprano Sax, Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2) in 4/4 time, showing a riff in bars 57-59. The score is written in G major and 4/4 time. The woodwinds play a short melodic phrase in bar 57, which is repeated in bar 58 and then continues into bar 59.

Music Example 51: Woodwinds playing harmonized short melodic phrases

On the third beat of bar 59, the lead melody is assumed by the trumpets and trombones, accompanied by the piano improvising over the melody. This introduces contrast and elevates the overall mood of the song.

Music example: From bar 59 Trumpets & trombone play the lead

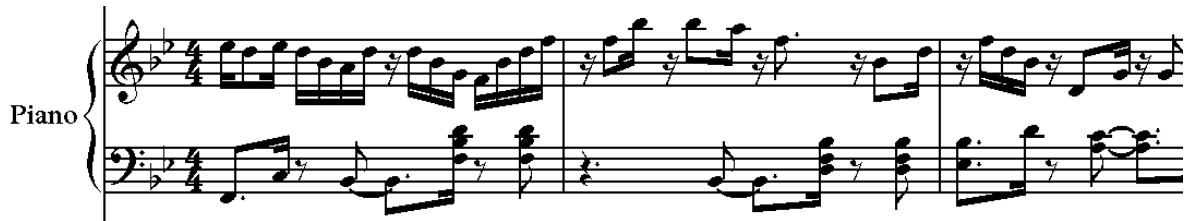


Musical score for Trumpets and Trombones in 4/4 time, showing the lead melody in bar 59. The score is written in G major and 4/4 time. The trumpets and trombones play a short melodic phrase in bar 59, which is repeated in bar 60. The melody is marked *mp* (mezzo-piano).

Music Example 52: Trumpets & trombone leading with a slightly altered melody

Music example: Bar 59 Piano improvises

Piano playing some improvisation beneath the brass in bar 59



Music Example 53: Piano improvisation

In bar 61, on the third beat, a phrase is initiated by alto and tenor saxes, cello, and double bass, followed by strings (strings 1, 2, and viola) on the fourth beat, concluding one cycle and ushering in the next.

A tutti with a subtle harmony unfolds in bars 64–66, and in bar 67, themes from saxes and brass are introduced.

Throughout bars 67-68, strings contribute countermelodies while saxes and brass engage in a call-and-response, presenting diverse themes.

Music example: Themes by saxes, brass and strings



Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone 1

Tenor Saxophone 2

Trumpet 1

Trumpet 2

Trombone 1

Trombone 2

Violin I

Violin II

Viola

Violoncello

Double Bass

Music Example 54: Various themes and harmony spread across the instruments

The piano starts playing the D- section's theme on beat four of bar 67.

Bars 64-67

Tutti-warm- harmony



Flute

Flute

Soprano Saxophone

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone 1

Tenor Saxophone 2

Trumpet 1

Trumpet 2

Trombone 1

Trombone 2

Violin I

Violin II

Viola

Violoncello

Double Bass

Music Example 55: Tutti in harmony

D-Section: bars 68 - 79.

The harmonic framework of this section mirrors that of the B-Section, but distinctions arise in melodies, rhythmic patterns, and structures. While the keyboard introduces variations and improvised lines, the guitar assumes a leading role in the melody. On the second beat of bar 68, the flute, alto sax, brass, and strings harmonize to accompany the primary theme. These extended passages persist until the second beat of bar 72. Additionally, a brief theme introduced by the brass and strings coincides with the melodic introduction, infusing an element of surprise and enhancing the song.

Music example: Bar 72 Brass & strings riff



The image shows a musical score for Bar 72, featuring a brass and strings riff. The score is written in 4/4 time and includes parts for Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat). The brass instruments (Trumpets and Trombones) play a short, rhythmic motif starting on the second beat of the bar. The strings (Violins, Viola, Violoncello, and Double Bass) provide harmonic support, with the Violins and Viola playing a melodic line and the Violoncello and Double Bass playing a bass line. The score is presented in a standard musical notation format with a grand staff for each instrument.

Music Example 56: A harmonised short motif

In the subsequent bar, the soprano and alto saxophones take the lead after the trombones' melody in bar 72. Bar 74 introduces crooked triplets, creating rhythmic variations toward the conclusion of a musical phrase. On the third beat of bar 74, the strings contribute descending running notes that extend into the melodic introduction of bar 75, injecting additional color and energy into the music. Bar 75 witnesses the piano presenting the melody phrase with a distinctive character and embellishments, accentuating the melody with rhythmic shifts and variations, signifying the conclusion of this section.

Piano melodic phrase bar 75



Music Example 57: Piano's melodic embellishment

In bar 76, the alto and tenor saxophones perform a melodic phrase that mirrors the piano's accompaniment. The melody draws inspiration from the primary chord voice and rhythmic intricacies of the piano accompaniment. Simultaneously in bar 76, the strings introduce a protracted harmonized phrase that concludes with a trill in bar 78. In a synchronized response to this musical phrase, woodwinds deliver a concluding phrase, exhibiting rhythmic parallels with the strings (viola, cello, and double bass), guitar, and bass guitar, spanning bars 78 to 79.

E-Section: bars 80-88

This specific section is identified as a bridge. It diverges from the traditional melody and harmony of the song, introducing new musical elements with a distinct ambiance. A bridge, in the context of a song, serves as a connecting passage, typically featuring music and lyrics that differ from the rest of the composition. It acts as a link between contrasting sections, providing a transition between the verse and chorus, and sometimes serving as a break between two distinct portions of the song.

From bar 80 introducing melody for the 'bridge'



Piano

Music Example 58: Piano melody on the bridge section

The E-Section is eight bars long with a 'lay-back' or relaxed kind of feel. The drum plays only high-hat single strokes on beats one and three. The only change is in bar 89, with drum rolls that usher in the new section.

The bass guitar plays short melodic phrases, which are essentially the same rhythmically but differ in melodic content depending on the chord changes. A recurring theme occurs on the third and fourth beat of each bar.

The bass plays running and descending sixteenth notes in bar 88, indicating the resurgence of an oncoming section.

The guitar enters bar 82 with independent melodic phrases that respond to each other sequentially.

To complete this section, The guitar plays semiquavers from beat two of bar 87 till the end of bar 88.

A similar relationship between the bass melodic phrases and drum rolls can be observed, particularly in bar 88.

Bars 82-88 Guitar & bass melodic themes



Guitar

Bass Guitar

Drum Set

♩ = 130

Music Example 59: Guitar melodies

In bar 81, the violas and cellos collaborate to form a delicate texture, followed by violins 1 and 2 introducing harmonic layers in bar 82. Bar 85 sees the addition of cello and double bass, enriching the texture as the dynamic intensity builds towards the climax. In the concluding bars of this segment, strings contribute a tremolo effect from beat three of bar 87 until bar 88.

The trombones enter on beat 3 of bar 82 with sustained notes, contributing to the mood and providing a warm foundation to support the strings. This collectively establishes a sombre atmosphere with a touch of melancholy. In bar 82, on beat three, flute melodies harmonize with the violin, enhancing the overall ambiance. The saxophones and brass come together harmoniously in bar 86, creating a lush texture that reaches its peak in this section.

F-Section: bars 89- 115

This segment retains the harmonic foundation of sections A and D, serving as a space conducive to improvisation. Here, the pianist takes the lead, engaging in a solo that involves spontaneous creation, known as improvisation. Improvisation in music heavily relies on the performer's creativity, resulting in a diverse and unique rendition each time. It is an explorative and expressive act, demanding technical proficiency to achieve the desired outcomes. Drawing inspiration from various influences, including time, space, and ambiance, improvisation remains a continuous process of integrating thoughts and experiences.

In contrast to traditional unwritten improvisation, this composition incorporates written improvisation, offering a structured yet creative approach. Nonetheless, a skilled musician might choose to infuse additional creativity during performance through spontaneous improvisation.

The piano initiates this section, accompanied by the rhythm section. The drums and bass maintain the groove, while the guitar provides harmonic and melodic support. Within each four-bar cycle, the guitar introduces contrasting melodic phrases. The guitar initially contributes harmonic strumming in the first four bars (bars 89-91) and delivers a melodic phrase to complete the cycle in bar 92.

At bar 93, a second guitar motif emerges, repeated over three bars, and transitions to another motif in bar 96, aligning with a harmonic shift to G minor. The subsequent melodic phrase in bar 98 is rhythmically influenced by the saxes, which provide a cue in bar 97. Instruments communicate through their diverse melodic layers, creating a rich tapestry of sound.

Bars 98 to 103 witness the repetition of the motif in each bar, with pitch adjustments to match harmonic changes. In bars 104-107, the bass guitar, guitar, and drums intensify the groove, incorporating melodic and rhythmic nuances that introduce contrast and propel the song to its peak.

Bars 104 – 107 rhythm section, piano, guitar and drums



The image shows a musical score for four instruments: Piano, Guitar, Bass Guitar, and Drum Set. The score is in 4/4 time and G minor. The Piano part features a complex melodic line with many sixteenth and thirty-second notes. The Guitar part has a rhythmic pattern of eighth notes. The Bass Guitar part has a similar rhythmic pattern. The Drum Set part has a steady beat with a tempo marking of ♩ = 130.

Music Example 60: Groove by rhythm section

In bar 96, a harmonious interplay between strings and brass unfolds, featuring a motif centered around the G minor chord. This motif, marking a chord substitution that replaces Eb major at the cycle's end, introduces an extended phase involving the viola and cello from bar 97 to bar 100.

The entry of Violin 2 at bar 101, followed by Violin 1 in bar 102, contributes additional melodic and harmonic layers to the composition. At the close of bar 97, the saxes,

synchronized with the viola and cello, introduce a brief motif. In response, the guitar replies to this short motif in bar 98.

Bars 102 to 104 witness the culmination of melodic phrases, as the brass and strings (Violins 1, 2, and Viola) gather momentum, setting the stage for the ensuing groovy passage. In bar 104, the flute and soprano saxophone jointly play a motif, both responding to the preceding phrase and ushering in the new musical passage.

The groovy passage kicks off in bar 104 with the strings (Violin 2, Viola, Cello, and Double Bass) delivering harmonized melodic phrases until bar 107.

Strings and trombones join forces in bar 106, presenting a phrase that concludes on the second beat of the subsequent bar.

Simultaneously, in bar 106, the woodwinds and trumpets execute a tightly woven melodic phrase that rhythmically aligns with all instruments in the following bar.

The articulated rhythms and rests signal the completion of a cycle and the commencement of the next one.

Drum rolls and running bass notes, introduced during the third beat of bar 107, prepare and initiate the upcoming cycle.

Bars 106-107 saxes, brass and strings responding to each other



The musical score consists of 15 staves. The top section includes two Flutes, Soprano Saxophone, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1, and Tenor Saxophone 2, all playing a melodic line with a dynamic marking of *mp*. The middle section includes Trumpet 1, Trumpet 2, Trombone 1, and Trombone 2. Trombone 1 and 2 play a sustained chord with a dynamic marking of *f*, while the trumpets play a rhythmic pattern with a dynamic marking of *mp*. The bottom section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. Violin I and II play a melodic line with a dynamic marking of *f*, while Viola, Violoncello, and Double Bass play a rhythmic pattern with a dynamic marking of *mp*.

Music Example 61: The conversational relations of saxes, brass & strings

Once more, commencing on the third beat of bar 107, the piano initiates its melodic phrase, signalling the inception of the subsequent cycle in bars 108 to 115. This segment, a recurring feature that consistently denoted the conclusion of sections A and D, previously spanned four bars. However, in this instance, the cycle is reiterated, expanding it to an additional four bars, resulting in an extended eight-bar cycle. The piano's melodic motifs intertwine with guitar melodies, introducing a subtle rhythmic contrast. Through these musical interactions, the melodic lines of various instruments communicate and resonate.

Bars 108-115, contrasting melodies of guitar, piano and bass



Music Example 62: Contrasting melodic lines

There is a sense of suspense and tension as this improvisational segment comes to a close. This section therefore suggests ongoing mobility rather than closure. It provides context for the subsequent section in this manner.

Table: harmonic structure/ chord progressions

Gmin	Gmin	Fmaj	Fmaj
vi	vi	V	V

Commencing this section, the flutes introduce a brief motif derived from the initial four notes of the primary melody, reiterated across four bars (108-111). Following this, the tenor sax and trombones replicate the same melody in bars 112-114, albeit at a lower octave. The coordinated entry of brass, woodwinds, and strings at various points contributes to the progressive enhancement of mood and atmosphere, enriching the overall texture. Notably, in bar 109, the saxes and trumpets join on beat three to echo and reinforce the flute melody, particularly its second segment. Bar 111 witnesses the alto sax, trombones, and strings (violin 2 and viola) performing a descending melody that sets the stage for the ensuing cycle. The final cycle of this section, extending until bar 115, sees the strings (violins 1 & 2, viola, and cello) executing crescendos (ff) at a higher octave, concluding this segment with a flourish.

G-Section: bars 116 - 140

In Section G, we revisit the initial second segment of the song found in both Sections B and D. Retaining a similar melodic and harmonic structure as the preceding sections, the rhythm section (comprising drums, bass, and guitar) introduces contrasting grooves, infusing a heightened energy into the song while signalling its conclusion.

This final section of the song is extended, surpassing the length of the earlier sections. The drums take center stage, establishing a robust rhythmic foundation with pulsating rhythms that propel the track to new heights. The bass guitar contributes a drummistic groove, aligning seamlessly with the rhythms of the bass and guitar, further enhancing the dynamic vibrancy of the conclusion.

Music example: Bars 116-120 rhythm section grooves



Music Example 63: rhythm section groove

From the final beat of bar 115 onward, the flutes and trombones echo the main lead melody played by the piano. The saxes insert a melorhythmic motif towards the conclusion of this primary melodic phrase. This melorhythmic figure is reciprocated through a brief melodic line in bars 118 and 119, featuring the flutes, soprano sax, trombones, and strings.

In bar 120, the saxes introduce a varied melodic line, serving as a countermelody and harmonizing with the central piano theme. It's noteworthy that not all instruments replicate the melody precisely. While the violins and trombones deliver harmonized melodies, the flute and piano render exact notes. The inclusion of viola, cello, and double bass in bar 116 accentuates the harmonic richness.

Trumpets join in at bar 117 to underscore the conclusion of the first part of the melody. In response to the trumpet melody, the saxes initiate a motif beginning on beat two in bar 117 and concluding on beat one in bar 118. This phrase aligns with the second note of the subsequent element of the primary melodic phrase in the first cycle.

For this first cycle, the second melodic phrase is led by the soprano sax, alto sax, and violins 1 and 2. Towards the end of the phrase in bar 119, the brass contributes a melorhythmic phrase for three beats before the trombones and saxes (alto and tenor) commence the ensuing melodic phrase for the next cycle. While the saxes and strings in harmony embellish from bar 120, the trombones and piano exclusively carry on this melody. Violins 1 and 2 play sustained notes across bars 122 until the first beat of bar 123.

Trumpets present a melodic phrase in bar 121 that rhythmically echoes the bass melody. Woodwinds respond with an intercepting melorhythmic motif in bar 122. The alto and tenor saxes, along with the brass, bring forth a closing melodic phrase for this second cycle.

The third melodic cycle initiates in bar 124 with an altered melody based on triplet crotchets played by tutti. Brass and strings execute only the first part of a two-bar phrase in bar 124, while brass and strings conclude the second part. A piano introduces independent melodic phrases in an improvisatory manner, elevating the song's spirit. Bar 124 showcases imitation between the guitar and the tenor and alto saxes, with the guitar playing a short melodic phrase, echoed by the saxes from beat three.

Music examples: Bar 126 saxes & guitar responding to each other



Music Example 64: guitar riff



Music Example 65: Guitar riff

Bars 125-126 feature long notes played by saxes, trumpets, and strings in harmony. Bar 127 concludes the third cycle.

The fourth cycle resumes in bar 128 with the melody beginning on the fourth beat of the previous bar. In this cycle, woodwinds, brass, and strings play the first part of the melody together.

From bar 130 to 131, the melody is played by tutti in a cadential sequence (chord V-I) that marks the end.

Bar 130 - 131, tutti playing harmony-based triplets

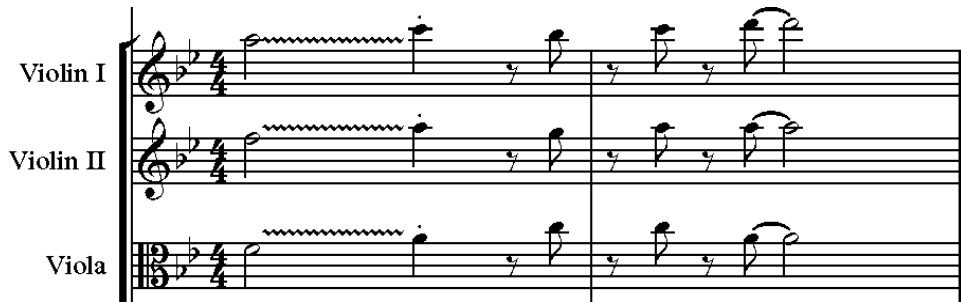


The musical score for Music Example 65 consists of ten staves, each representing a different instrument: Flute (two parts), Soprano Saxophone, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1, Tenor Saxophone 2, Trumpet 1, Trumpet 2, Trombone 1, and Trombone 2. The music is written in 4/4 time and features a key signature of one flat (B-flat). The score shows two measures of music. In the first measure, each instrument part plays a triplet of eighth notes. In the second measure, the instruments play a cadential sequence, with some parts holding long notes and others playing eighth notes. The notation includes various note values, rests, and triplet markings.

Music Example 66: An instrumental tutti

In bars 130–131, strings also perform a glissando on the first three beats before joining other instruments to play a melodic figure that ends the melodic phrase. This enriches and diversifies the texture. They harmonise melodic themes as they play.

Strings (violin 1 & 2, viola) **130 strings playing glissando**



The image shows a musical score for three string instruments: Violin I, Violin II, and Viola. The score is in 4/4 time and B-flat major. In bar 130, each instrument part begins with a glissando, indicated by a wavy line above the notes. The glissando starts on a whole note and moves up to a half note. In bar 131, the instruments play a melodic phrase consisting of a quarter note, a quarter note, and a half note, all beamed together. The melodic phrase is: G4 (quarter), A4 (quarter), Bb4 (half).

Music Example 67: The strings playing glissando

The extension from bar 132 to bar 140 revolves around chord I, Bb major, with sustained harmony notes provided by the brass. Woodwinds and strings (violins 1 & 2) bring in a fresh melodic phrase characterized by crotchet triplets, enhanced by drums generating polyrhythms. This melodic phrase is played in unison.

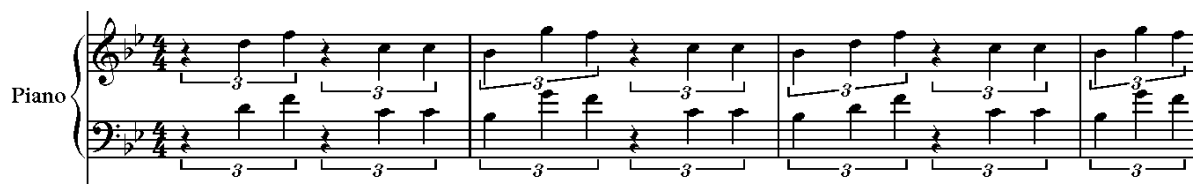
Triplet melodic line of bar 132-134: woodwinds playing melody based on triplets



Music Example 68: Saxophones harmony on triplets

A piano is also playing a melody that entails crotchet triplets and a repetitive motif reminiscent of indigenous African instruments.

Music example: Bar 47 guitar motif



Music Example 69: Guitar motifs in triplets

The guitar is also playing its independent melodic phrase repetitive till the end.

Guitar motif



Music Example 70: Anoter guitar melodic phrase

Similarly to the woodwinds and brass, violins 1 and 2 begin playing a rhythmic figure based on triplets from bar 132.

Harmonized notes are played by the viola, cello, and double bass to match the progression of chords.

Music example: Bars 132-135 strings themes

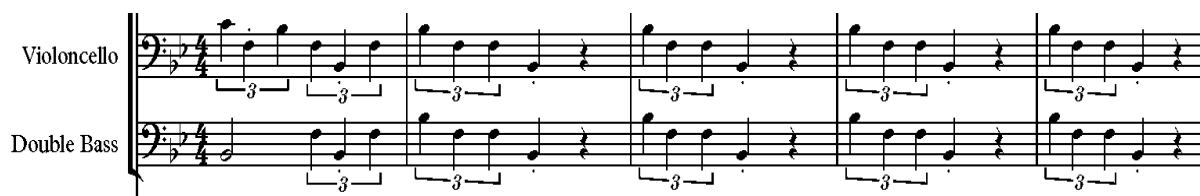


The musical score for Music Example 70 consists of five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat) and the time signature is 4/4. The Violin I and II parts feature a rhythmic figure of eighth notes in triplets, starting in bar 132. The Viola, Violoncello, and Double Bass parts provide harmonic support with sustained notes and some triplet patterns. The score spans four measures, ending in bar 135.

Music Example 71: The strings harmony

From bar 134, the cello and double bass emphasize the similar melodic phrases played by the piano.

Music example: cellos & double bass themes in triplets

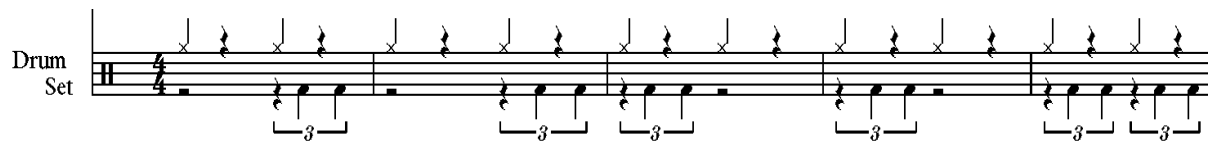


The musical score for Music Example 71 consists of two staves: Violoncello and Double Bass. The key signature is one flat (B-flat) and the time signature is 4/4. Both parts feature a rhythmic figure of eighth notes in triplets, starting in bar 134. The score spans five measures, ending in bar 135.

Music Example 72: A different drum patterns

The drums begin to play a kind of relaxed rhythmic pattern with triplets in bar 132, which grounds the song in a 6/4 feel and creates polyrhythmic characteristics.

Music example: from Bar 132 drum pattern



The image shows a musical score for a drum set in 4/4 time. The notation is on a single staff with a treble clef and a key signature of one flat. The pattern consists of eighth notes and triplets. The first measure has a quarter rest followed by an eighth note, an eighth rest, and an eighth note. This pattern repeats in the second measure. The third measure has a quarter rest followed by an eighth note, an eighth rest, and an eighth note. The fourth measure has a quarter rest followed by an eighth note, an eighth rest, and an eighth note. The fifth measure has a quarter rest followed by an eighth note, an eighth rest, and an eighth note. The sixth measure has a quarter rest followed by an eighth note, an eighth rest, and an eighth note. The seventh measure has a quarter rest followed by an eighth note, an eighth rest, and an eighth note. The eighth measure has a quarter rest followed by an eighth note, an eighth rest, and an eighth note. The ninth measure has a quarter rest followed by an eighth note, an eighth rest, and an eighth note. The tenth measure has a quarter rest followed by an eighth note, an eighth rest, and an eighth note. The eleventh measure has a quarter rest followed by an eighth note, an eighth rest, and an eighth note. The twelfth measure has a quarter rest followed by an eighth note, an eighth rest, and an eighth note. The thirteenth measure has a quarter rest followed by an eighth note, an eighth rest, and an eighth note. The fourteenth measure has a quarter rest followed by an eighth note, an eighth rest, and an eighth note. The fifteenth measure has a quarter rest followed by an eighth note, an eighth rest, and an eighth note. The sixteenth measure has a quarter rest followed by an eighth note, an eighth rest, and an eighth note. The notation includes a '3' under a bracket indicating a triplet of eighth notes in the third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, and fourteenth measures.

Music Example 73: The final drum patterns

5.2 CONCLUSION

This chapter comprehensively analyses the entire orchestral piece, emphasizing the intricate melodic layers crafted throughout the process. Undertaking this work posed significant challenges, demanding meticulous attention, focused effort, and a high skill level. Proficiency in music theory, arranging, orchestration, and creative prowess proved indispensable. Achieving a cohesive and communicative relationship among the various melodic layers was imperative for the project's success. The song's orchestral arrangement encompasses five instrumental groups, categorized as 'music instrumental families.' These include the piano as a lead instrument and accompaniment, strings (violin, viola, cello, double bass), and woodwinds (flutes, alto sax, tenor sax).

6 CHAPTER Six: Conclusion and Recommendations

This study resides within the realms of musicology, shedding light on the musicological, theoretical, and analytical dimensions that delve into a comprehensive understanding of music in both theory and practice. It extensively explores music arrangement and orchestration issues, particularly emphasising the practical aspects. The various stages of development, from conceptualization to the production of a music score, are scrutinized for their significance, inviting further investigation as they contribute new insights to the ongoing discourse on musical knowledge.

The study adopts an empirical approach and engages in practical exploration throughout the developmental journey of a musical piece. It commences with the conceptual stage, where the entire project is planned, and the intricate creative processes involved in working with individual musical instruments. The next step is the utilization of notation software, where ideas are translated into a comprehensive musical score, marking a critical phase in the composition process. Subsequently, the study explores the final steps, which involve exporting the notation software output into audio and PDF formats, making the composition ready for print.

Once the musical score is printed, it is distributed to the relevant musicians or instrumentalists for performance. The meticulous investigation and presentation of these processes form a sequence of events that constitute the focal point of this study, offering valuable insights into the intricate journey from conceptualization to the actualization of a musical composition.

Conceptual stage

This initial and critical stage outlines all processes involving the song, determining both time and key signature, structure and form and instrumentation. In other words, it is a topographic map that necessitates imaginative thought and vision when organising music shape, mainly how it should be divided into sections, raising the question of how long a section should be. How many sections does it currently have, and how long should the entire piece be? The subsequent stage involves conducting a melodic analysis to ascertain the number of phrases within it, the composition of sections, and, by extension, the corresponding number of bars. For instance, this song, “Nna nka

ikgethela”, has two sections. Every section consists of two phrases, each two bars long.

Put another way, the song has two sections, A and B. These sections, A and B, make one cycle. Depending on how often a cycle is repeated, it develops into numerous through arranging procedures.

One may increase the structure of a piece of music by adding new sections or more repetitions of existing ones. As an illustration, consider the context-sensitive compositional strategies that led to the extension of the structure and the creation of the Intro, A-B-C-D-E-F-G, and Ending parts. Regarding chord progression structure and motion, the A and B parts practically resemble C and D, F and G. The variations in the song emerge through harmonies between the primary melody and the accompaniment, within the melody itself, and in the form of countermelodies. The central melody acts as a recurring motif, though it undergoes embellishments and alterations in each section where it resurfaces. The infusion of modifications and embellishments, particularly in specific passages, breathes new life into the song.

According to Fox (2013), this technique involves a composer initially creating a melodic idea (A), followed by its repetition with slight alterations (A'), and ultimately introducing either another minimally adjusted idea (A'') or a distinctly different one (B). This approach seeks to maintain the song's freshness with each repetition, steering clear of a monotonous feel. Fox (2013) suggests that composers can employ a strategy where they craft a melody (A), repeat it with subtle variations (A'), and then introduce either another slightly altered idea (A'') or a significantly different one (B). The objective is to infuse vitality into the song during each recurrence and prevent a sense of monotony. Even in the context of indigenous African music performances, thematic additions or motifs, alterations, and occasional extemporization of words occur as the song progresses, reaching new heights and spiralling to another level.

The arrangement of the song was extended by including an introduction, a bridge, and a conclusion, thereby elongating the composition's overall structure. So, the pivotal question arises: What is the envisioned structure of the desired song or musical composition? Following this, it becomes crucial to inquire about the roles played by other instruments in this arrangement. An array of instrumental accompaniment

methods offers arrangers a diverse spectrum of possibilities. These methods may involve providing a harmonic foundation, contributing melodic lines, introducing motifs or riffs, and more.

Furthermore, the harmonization of a melody presents various options, such as harmonizing in unison, 2nds, 3rds, 4ths, and so forth, along with the incorporation of countermelodies or a conversational approach utilizing techniques like "call-and-response," to name a few. Hence, this could be achieved through careful consideration of several factors. The initial step involves establishing the compositional style and determining each section's character. Engaging in music creation is a profoundly creative endeavour, often directed toward conveying emotions, moods, and messages, especially in vocal compositions. Therefore, this prompts a fundamental inquiry into encapsulating an artistic vision within music. How can various methods infuse a piece or arrangement with diverse emotions and atmospheres? Is this achieved through dedicated study, experimental approaches, and exploring different instrument tonal ranges or harmonic textures? Alternatively, does it involve the creation of new themes or countermelodies?

These inquiries, among others, converge toward a common objective. Furthermore, there is a curiosity about the articulations and techniques available for each instrument, encompassing elements like pizzicato, glissando, trills, and more. Consequently, the exploration extends to investigating distinct framing strategies for a leading instrument or vocals.

The subsequent choice revolves around selecting the type and size of the ensemble, a decision that significantly influences the array of musical instruments. It then raises the question: What timbre and texture are sought after? Equally vital is discerning which instrument should assume the lead within the ensemble. Specifically, which instrument is designated to carry the primary melody? Is it a singular instrument or a collective of instruments? Further considerations involve whether the leading melody should persist with one instrument throughout the composition or transition to other instruments at specific junctures. These considerations also extend to the inquiry of how many instruments should share the lead and precisely when they should assume this role.

According to McAdams (2013), composers leverage the distinct characteristics of diverse instruments to construct perceptual and emotional experiences for their audience. McAdams defines timbre as the auditory quality that distinguishes one instrument from another. Timbre's role in orchestration, contributing to the realization of compositional principles, emerges as a significant element in the orchestration theory.

Texture, arising from the interplay of musical elements, shares an intimate connection with timbre. As the choice of instruments profoundly shapes the final auditory result, texture becomes a pivotal consideration in music arrangement. Therefore, this prompts the question: which combination of instruments plays simultaneously, and what temporal structures facilitate their harmonious blend? Additionally, Considering an instrument's range and the diverse tonal qualities it generates across its spectrum is essential. Instruments showcase a broad spectrum of sound characteristics within their ranges, categorized as high, middle, and low. Delving into these diverse tonalities is pivotal, mainly when crafting intricate instrumental combinations. In the study context, a conversational technique was utilized to orchestrate textual dialogues among the instruments, individually or collectively.

Harmony stands as another crucial musical element requiring consideration in arrangement. When multiple notes are played sequentially together—whether two or more—it is called harmony. Various chords, such as major, minor, diminished, and augmented, exist as combinations of notes that produce distinct sound qualities. A triad, composed of notes 1-3-5, is a familiar chord, while chords built on notes 1-3-5-7 find frequent use in genres like jazz and popular music.

Jazz, in particular, often employs extended chords—comprising more than four notes—in some compositions, expanding beyond the standard four-note structure. "Voicing" pertains to the organization of chords, specifying the selection and order of notes played from lowest to highest. According to Fox (2013), voicing elucidates the composer's choices regarding a chord and its note arrangement. In music arrangement, carefully crafting chord voicing is paramount, demanding thoughtful consideration of the relationship between melody and chord progression. Therefore, meticulous attention to voicing is essential when constructing harmonic structures for

diverse instruments. This practical engagement is integral to the realization of the song.

A song's identity often hinges on its melody, rendering melody a pivotal element in music. Melody represents the tune and constitutes the segment of musical composition that involves arranging individual sounds into a harmonious sequence. Following the ideation phase, a logical starting point consists of playing the song on a chosen instrument while discerning its overall character, melody, apparent phrases, and rhythmic intricacies. This initial exploration facilitates the identification of structural modifications, rhythmic nuances, and harmonic implications. Working directly with an instrument aids in crafting the essential melodies, countermelodies, and harmonies once the framework is established. Repetitive practice on an instrument is necessary to delineate the chord progression and harmonic framework of the song.

When a composer plays a song with the intent of arranging it, a plethora of melodies, varying in length and character, as well as those featuring diverse elements like melorhythmic components, begin to flow through their thoughts. Often, melodies emerge and evolve, but they may fade into the background if not given attention. Occasionally, a single melodic or rhythmic idea can catalyse the emergence of additional melodies. The harmonic progression may also generate fresh themes, motifs, riffs, and other musical elements.

Typically, numerous options are available, and the arranger chooses the most suitable one for the given context. Various strategies and techniques may be employed in this process. It is essential to recognize that although this approach is engaged in the context of this study, it is not the sole method for approaching an arrangement. Chord progression

Harmony is the blend of musical notes played simultaneously to create a harmonious sound. It often accompanies melody, working in tandem to produce a pleasing effect. Handling chords with precision is vital, as they are instrumental in conveying harmony without discord. A method to achieve this harmony is through attentive listening and analysis of the melody, which aids in selecting appropriate chords and their progressions. Alternatively, establishing a foundational bass line beforehand can guide chord choice and progression, ensuring a seamless musical flow.

Notation of the music

After conceptualizing the song, the next step in the creative process is transcribing it onto paper. In the modern era, this task has been significantly facilitated by the advent of advanced music notation software systems. These technological tools have revolutionized the landscape of musical composition and notation, offering a wealth of features and conveniences that were not readily available in the past.

The development of software applications such as Finale and Sibelius, starting in the early 1990s, as Kayali (2009) highlighted, marked a paradigm shift in how musicians and composers approached the task of music notation. These tools provided an alternative and highly efficient means of translating musical ideas into written form. Not only did they streamline the notation process, but they also brought a host of additional functionalities to the composer's fingertips.

While these software systems are often marketed for their ability to produce professional-looking scores, they offer much more than mere visual aesthetics. Composers embraced them as powerful compositional aides, introducing features like playback, cut-and-paste, and transpose functions. These capabilities not only enhance the efficiency of the notation process but also empower creators to experiment with different musical ideas, arrangements, and structures with ease.

According to Peterson (2008), there has been a notable trend among amateur and professional composers, with an increasing number choosing to forgo the traditional pen-and-paper method in favour of music notation software. The simplicity and versatility offered by these digital tools enable composers to write music notes and seamlessly incorporate various musical elements into their compositions. This shift in approach streamlines the workflow and opens up possibilities for a more dynamic and iterative creative process.

In essence, the accessibility and functionality provided by modern music notation software systems have democratized the art of transcribing musical ideas. Composers now have a robust set of tools at their disposal, allowing them to bring their artistic visions to life on paper in a way that is both efficient and technologically sophisticated.

The production of a music score

Composers transcribe melodies, rhythms, and harmonies into notation based on their preferences. They integrate additional musical elements to assist musicians in interpreting and expressing a piece effectively. Attaining the desired sound quality entails studying the technical nuances of the instruments involved. A musical score furnishes precise instructions, encompassing all essential markings to be adhered to during a performance. After completing the notation process, individual instrumental parts can be extracted and readied for distribution.

A musical arrangement results from the collaborative interplay of melody, harmony, and rhythm, with each element assigned to the timbres produced by various instruments. This interaction yields new and composite sonorities. By skilfully employing these techniques, harmonic concepts can find expression in countermelodies and melodic blocks, while rhythmic ideas are emphasized through rhythmic patterns and the coordinated attacks of instrumental groups. Combining melodies and harmonies in the context of rhythm creates a rich arrangement featuring textures, effects, and details derived from the composition's initial framework.

Zoesch (2006), numerous arrangers rejuvenate original compositions, infusing them with fresh vitality and frequently introducing noteworthy and inventive modifications. The magnitude of these changes can vary widely, from considerable adjustments to more radical transformations, contingent on the arranger's creativity and methodology.

The practice of blending the tones of several instruments is known as orchestration. There are many instruments in an orchestra, and each one may produce a wide range of sounds. With this set of instruments, the composer can access a virtually infinite variety of sonorities (Carpentier et al., 2010). In practice, orchestration requires an exceptional understanding of the complex relationship between symbolic musical variables such as pitches, dynamics, playing styles, and so on, and the resulting timbre as an acoustic phenomenon. In addition, carefully selecting and placing the musical instruments is an essential aspect of music arrangement and orchestration.

An in-depth analysis of orchestration complexity reveals that it can be analyzed along three different “complexity axes”: The combinatorial explosion of sound mixtures

within an orchestra, the multidimensionality of perception of timbre (and its unpredictable contributions), and the perceptual complexity of temporal structures (Carpentier et al., 2010). Moreover, an adequate representation of diverse emotions is achieved through musical elements such as dynamics, articulation, and tempo.

Hence, orchestration involves the detailed organization and synchronization of intricate musical systems and the fluid unfolding of actions within an arrangement or composition. In this undertaking, individual instruments are assigned unique roles to convey specific emotions and craft a vibrant artistic tableau. Acknowledging the profound capacity of music to elicit a spectrum of emotions, elevate the spirit, and purify the soul, the arranger embarks on this journey with a well-defined vision.

As arrangers immerse themselves in arranging and orchestrating music, they envision it coming to life. They mentally perform the music as they piece together its various elements. They craft scenes, scenarios, and movements within their creative minds, sometimes letting their imaginations run wild. They might visualize a live performance, with each individual and group of musicians fulfilling their designated roles.

An arrangement brings musicians together and fosters a spiritual connection among them, akin to the harmonious interaction between melodies and accompaniments. Through this process, musicians forge profound bonds as they collaboratively share their musicality and emotions. This vision propels them through the various stages of the process, with the expectation of witnessing their creative imaginings become a tangible reality. In essence, an arrangement is a creative journey that involves the exploration of diverse instrumental roles, developing supporting themes, melodies, and countermelodies, the infusion of rhythmic vitality, and establishing harmonic relationships. A deep understanding of both theoretical and technical skills guides this journey.

In the opening section of this chapter, a comprehensive investigation into the complexities of arranging and orchestrating music was undertaken. This elucidation shed light on the approaches and methodologies employed within the scope of this study, aiming to address research inquiries and accomplish the overarching goals and objectives of the study. Orchestrating indigenous African songs using non-indigenous African musical instruments may appear challenging. Compiling musical scores and

the comprehensive analysis established a framework or model for future research endeavours. This initiative was pivotal in facilitating the transcription and orchestration of a broader array of African songs.

The orchestration and arrangement of music encompass a multitude of pathways, methods, and processes, with individuals making choices guided by their preferences and artistic styles. We hope this study can illuminate those grappling with the intricacies of orchestrating and arranging music.

African traditions and culture have faced relentless assaults since the era of colonialism, leading to persistent efforts to sever their ties with the African populace. Major media outlets and educational institutions focused on music have historically marginalized African music. Consequently, traditional African music has suffered immensely, with several instruments perilously close to extinction. Studies of this nature play a crucial role in safeguarding African music and culture for future generations while simultaneously promoting their richness in contemporary contexts. The study's objectives encompassed the recreation of a children's song, a deep dive into its melodic, rhythmic, and harmonic elements, and subjecting it to structural transformations inspired by an eclectic array of musical genres.

This orchestral composition utilized a variety of musical instruments, some of which are common to Western orchestras and others peculiar to other genres, like popular music, jazz, and African popular forms. The musical instruments in this project were the piano (as a leading instrument), the string family (violins 1 & 2, viola, cello and double bass), the woodwind family (flutes, soprano, alto and tenor saxophones); the brass (trumpets and trombones); and lastly, the rhythm section (guitar, bass guitar and drums).

There were two primary arranging processes involved in this study. The first was a piano arrangement, selected for its unique technical capabilities, allowing it to handle melody and harmony simultaneously. Piano music is typically notated on two staves, treble and bass, to accommodate both hands and all fingers. Arranging for piano presents particular instrument-specific challenges, particularly given its extensive range spanning multiple octaves. Questions arose: Should the primary melody be in the high, middle, or low range? What factors should guide this decision? The

accompanying elements for a melody on piano can take on various roles, including providing vertical or horizontal harmony, playing block or broken chords, harmonizing the melody, or introducing countermelodies.

In addition to melody and harmony, another critical aspect to consider is comping, which contributes to chord progressions. Comping can take on different rhythmic patterns and expressions depending on the musical style to convey the desired feel and groove. Consequently, due to its capacity to fulfil leading and accompaniment roles independently of other instruments, the piano demanded focused attention to ensure a favourable outcome. Decisions regarding the piano's role in an ensemble piece and its interaction with other instruments needed careful consideration, along with other relevant elements and variables (Green, 2017).

The latter stage of the arrangement process entailed directing attention to each instrument within the ensemble, encompassing individual instruments and clusters with their designated roles. The task involved establishing the connections between these roles, especially concerning the primary melody and their interplay. Similar to piano accompaniment, the arrangement for these instruments could feature block or broken chords, in addition to offering melodic and countermelodic support. Arrangers encountered numerous decisions in shaping a musical piece with a particular purpose in mind.

The initial three chapters of this research were written based on desk-top-gathered data, which is usually analysed and used to conceptualize the research as a whole. Considering the various schools of thought musicological representative of jazz, indigenous African music, and Western classical music, there was a necessity to explore perceptions, meanings, and functions of music in diverse societies became apparent. Furthermore, this arrangement incorporates characteristics and stylistic features from various musical traditions. Even though it is indigenous in the cultural sense, hybridization is still a possibility.

The following chapters delved into musicological practises and the actual making of music while critically examining and illustrating each step to generate knowledge about practice. Hence, the study used the practice-based methodology to confront issues related to methods and practices embedded within the field of arrangement and

orchestration. Various methods and strategies associated with such research are developed in practice and implemented through practice within the formal research framework. Performative methodologies provide an alternative avenue for acquiring knowledge, offering an inclusive form of representation and experiences. They blur the boundaries between self and other, presenting an alternative viewpoint. Alternatively, the study can be approached from a theoretical perspective as performative research, wherein the researcher undergoes a process of learning or transformation.

Music, by definition, is the pleasing organization of sound involving notes, melodies, rhythms, harmony, and more. This sound arrangement is culturally ingrained from birth and solidified through social interactions. For some individuals, music is distinctly sonic, a sequence of notes, melodies, rhythms, and harmonies. These notes and tones can be either sung or performed on various instruments. Melodic instruments, such as the saxophone or guitar, can produce pitch, while non-melodic instruments, like drums, produce rhythmic tones across multiple ranges. These categories of instruments have become widespread in communities worldwide.

The proliferation of Western instruments in Africa, particularly in South Africa, gained momentum through various channels such as media, educational institutions, churches, and entertainment venues. This influx of foreign musical elements, including songs and genres, entered African culture via the radio, contributing to cultural importation. Unfortunately, these foreign musical expressions began to dominate the airwaves, gradually marginalizing indigenous African music. This shift was not an isolated incident but a part of the broader enculturation process that permeated various aspects of human life, including religion, entertainment, justice, law, and economics. Numerous organized Eurocentric systems, often touted as 'civilization,' played a role in perpetuating the dominance of Western cultures over African culture.

The introduction of novel musical instruments and the evolution of musical tastes sparked a significant transition within the musical landscape of indigenous African communities. This transformative phase marked a departure from the traditional sounds and rhythms that had characterized indigenous African music for generations. As these new musical elements gained prominence, they ushered in an era of cultural

change, influencing not only the musical expressions but also the broader cultural practices of the communities.

The emergence of diverse musical styles and various instruments played a pivotal role in shaping this transformation. The infusion of Western instruments, with their unique timbres and tonalities, added new dimensions to the musical palette. Simultaneously, incorporating different rhythmic structures and melodic patterns contributed to a rich tapestry of musical diversity.

This evolution went beyond a mere change in sound; it represented a broader shift in cultural preferences. Adopting these new musical cultures and practices reflected a dynamic interplay between tradition and innovation. It showcased the adaptability of African musical traditions to absorb and assimilate external influences, resulting in hybrid forms that resonated with the changing tastes of the communities. As these musical innovations took root, they altered the sonic landscape and influenced social dynamics, rituals, and modes of expression. The transformation in musical preferences became symbolic of a more extensive cultural metamorphosis, demonstrating the interconnectedness of music with the broader societal fabric.

In essence, the introduction of new musical instruments and the evolution of musical tastes did not merely represent a shift in musical paradigms; it encapsulated a dynamic cultural journey where the fusion of diverse musical elements played a crucial role in shaping the evolving identity of indigenous African communities. Consequently, there was a noticeable shift away from traditional African music, paving the way for the acceptance of new musical traditions and cultural norms. Over time, the allure of the 'new' seemed to surpass that of indigenous musical forms.

However, when African people adopted these non-indigenous instruments, some used them to develop new styles of African music. Various African communities have developed styles, some identified with a particular instrument. For instance, umaskandi is a music style associated with the guitar. Similarly, Xitsonga music, Sungura, music of Zimbabwe, and Kwasa Kwasa of the Democratic Republic of Congo (DRC), to name a few, are all music styles associated with the guitar. Meanwhile, some musicians developed a style associated with the piano.

Pioneers such as Akin Euba have played a significant role in advancing the emergence of a piano style known as African pianism, which blends Western musical elements with indigenous African music traditions. African pianism, a keyboard composition and performance genre, draws inspiration from African traditional techniques found in instruments like drums, xylophones, and "thumb pianos" (Euba, 2005). Adapting indigenous African music into new styles isn't a recent trend but an ongoing process, leading to the continual emergence of diverse musical styles.

Across various cultures, music is central and often serves as the heart of social and cultural identity. For instance, in traditional African communities, music-making is intricately woven into sociocultural activities, including ceremonies, rituals, and gatherings. In contrast, some cultures perceive music as an art practised by skilled individuals, acting as custodians of this craft and primarily providing entertainment. Notably, Western art music differs from African cultural music practices; it tends to be an individual pursuit rather than a communal one. Musical compositions in Western art music are typically not seen as collaborative or social practices involving interaction among community members.

Classical music and mainstream classical music education have traditionally relied on written scores, limiting music-making to those who are musically literate within specific communities. This study delved into the established practices and protocols essential for this project. It was imperative to uncover the perceptions of music, its purposes, and the approaches employed in its creation and execution.

The study delved into the theoretical framework, meticulously outlining descriptive methods for collecting, analysing, and processing information following established traditions in the field. This exploration provided a comprehensive foundation for the research approach and theoretical orientation, firmly grounded in musicology and African musicology.

In musicology, the study embraced a systematic and scholarly approach to examining music, encompassing historical, cultural, and theoretical dimensions. This rigorous framework allowed for a thorough investigation into the intricate aspects of music composition, performance, and reception. Furthermore, the study's theoretical orientation found its roots in African musicology, a discipline that focuses on the

African continent's unique musical traditions, practices, and expressions. This orientation acknowledged the richness and diversity of African musical cultures, recognizing the significance of context, tradition, and community in shaping musical experiences.

By aligning itself with musicology and African musicology, the study sought to draw upon established methodologies and theoretical perspectives while remaining attuned to the specific cultural and musical context under investigation. This dual grounding aimed to provide a robust framework for understanding and interpreting the orchestration of indigenous African songs using non-indigenous African musical instruments, contributing to the broader discourse within musicology and African musicology.

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