

# TONAL HARMONY AS A COLONIZING FORCE ON THE MUSIC OF SOUTH AFRICA

by

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## **Abstract**

There is no doubt that three basic elements of European music, namely melody, rhythm and harmony, have had a great influence on the music of post-colonial Africa. The researcher cannot agree more with Agawu (2003:8), who, in his discussion of African music, asserts that the element “with the greatest colonizing power is harmony”. In fact, this paper will examine the influence of European tonal harmony on the compositions of selected black South African musicians, such as church/choral music, choral art music, and popular music from the standpoint of Agawu (2003:8), who writes:

“Of all the musical influences spawned by the colonial encounter, that of tonal-functional harmony has been the most pervasive, the most far reaching, and ultimately the most disastrous”.

## **Introduction**

“Few scholars, writing on any subject of interest about sub-Saharan African will omit to wrestle – no matter how briefly – with colonialism, Christianity, and cultural emancipation” says the Ghanaian scholar, Fلولu (1998:183). What an apt statement with regard to a discourse on the church music, choral art music, and popular music of black South Africans, which have been influenced by the elements of European music, notably melody, rhythm and harmony bequeathed by European missionaries and colonialists.

The researcher cannot agree more with Agawu (2003:8) that the European element of music “with the greatest colonizing power is harmony”. In fact, this paper will examine the influence of European tonal harmony on the compositions of selected black South African musicians from the standpoint of Agawu (2003:8) who writes:

Of all the musical influence spawned by the colonial encounter, that of tonal- functional harmony has been the most pervasive, the most far reaching, and ultimately the most disastrous.

The European missionaries, who were active in South Africa during the 19<sup>th</sup> century, had been brought up on hymn singing, which they passed on to their Christian converts. To attract more African converts, they tried to translate the words of hymns

into the local vernacular, maintaining that “the proper music for African Christian worship was European music and the proper form of a hymn for African [sic] was the European metrical verse-form, with the text in the vernacular faithfully adhering to the European metre” (see Jones, 1976:14).

Since the missionaries had little or no knowledge of the local African languages the method they used has been succinctly described by Jones (1976:7), as follows:

... once one had a working knowledge of the local vernacular, the process of hymn-making was comparatively straightforward. You chose a European hymn, counted the syllables in each line, and – neglecting the rhymes at the end of his lines –wrote vernacular verses containing the same number of syllables.

The above procedure resulted in a hymn in which the corresponding number of vernacular syllables were fitted to each of the syllables of the European text. An example appears below.

The text of the well-known hymn, the “old 100th”;

All people that on earth do dwell (8 syllables)  
Sing to the Lord with cheerful voice (8 syllables)  
Him serve with mirth, His Praise forthtell (8 syllables)  
Come ye before Him and rejoice (8 syllables)

when translated into an African vernacular (Shona) becomes:

Ukwebesya kwa ku leza (8 syllables)  
Kale kaliwenekele (8 syllables)  
Lelo na mazuba ambi (8 syllables)  
Kwakuti kuwenekele (8 syllables)

[see Jones, 1976:7]

This old style of hymn making and singing has continued in South Africa since the missionaries started their evangelism in the country up to today. Music sung in African churches in South Africa is influenced by European music. Jones (1976:57) puts it succinctly thus, “The fact remains that still, the vast majority of music sung in African churches is the European hymn tune with vernacular words”. Herbst et al (2003:146) concur with the statement, “..... there has been a noticeable move towards the development of written music composition in Africa that was introduced by the Christian missionaries in the form of hymns”.

What are the characteristics of tonal harmony in European hymnody, that have been a colonizing force on the music of black South African musicians? European hymnody is based on four-part harmony, homophonic in texture, with a dominating melodic line which prescribes harmonisation. Other features of this type of harmony are: the preponderance of diatonic chords; the occurrence of cadences at the end of each phrase (end of each line of a verse); the use of major-minor tonality and modulation.

Although European hymns were written in staff notation, the missionaries discovered that the use of tonic solfa notation was a more effective way of teaching Africans to sing hymns. In 1871, Christopher Birkett, a London missionary of Fort Beaufort in the south east of Cape Province, published a hymn book containing one hundred tunes in tonic solfa notation, entitled *Ingoma or Penult Psalm Tunes*. In the preface of this publication he, inter alia, writes:

The Solfa Notation, which I had the honour of introducing in South Africa sixteen years ago, seeing that the knowledge of it is so widely spread, and that its usefulness, and its cheapness, and its simplicity are so unparalleled, I think with the permission of Mr. Curwen, will be the proper form in which to bring forth this collection of tunes so as most widely to extend the benefits of the book.

[see Jones, 1976:18]

Coplan (1985:33) confirms the importance of tonic solfa notation in the performance of Black South African choral music with the statement:

Tonic solfa notation was rapidly becoming the basis of musical education among African choirs in the last half of the nineteenth century. This tended to enforce conformity to European hymnody.

Coplan (1985:36-37) also observed that although European hymnals were popular with African congregations, sheet music was hard to come by. Many hymns and songs were, therefore transmitted aurally at choir concerts and competitions and rehearsed without the aid of written scores.

According to Huskisson (1969:xviii) “The Bantu composer of serious music came into being in this religious-educational Western-orientated milieu and evolved within the framework of the principles of Western song writing, both religious and secular ... entirely choral, based on the madrigal or hymnal concept, in 3-6 part-writing, using Tonic Solfa notation and the Western tone-and –interval system, although rarely including chromaticism.”

In the light of the foregoing, let us see how European tonal harmony, found in hymns presented primarily in tonic solfa notation, and taught aurally and/or by rote to African Christian converts, has influenced the music composed by generations of black South African musicians.

### **Analyses of Selected Compositions of Black South African Musicians**

Four pieces are analysed. The scores appear in the Appendix.

#### I. John Knox Bokwe, *Plea for Africa*

Bokwe, a Xhosa Christian of Lovedale, who composed music in the late 1800s, went to Scotland in 1892 for training as a Presbyterian minister. Among his original compositions that he performed in Scotland was *Plea for*

*Africa* which Coplan (1985:30) describes as a “political hymn .... with music in the style of Scottish hymnody and lyrics by an unidentified ‘Glasgow Lady’”.

*Plea for Africa* has two sections. The first section is for solo voice accompanied by block diatonic chords, mainly in five parts (bars 1-20); and the second section is a chorus for four parts (SATB), also dominated by the use of tonal harmony, (bars 21-28). There are four verses each of which is sang by the solo, followed by the chorus (refrain).

The tonic key of the piece is F major but there are transient modulations to C major, dominant, (bars 15-16) and B flat, created by the use of the flattened 7<sup>th</sup>, E flat, in the alto part (bars 25-26).

A quasi-African solo (soprano) – response (alto, tenor, bass in a Western four-part harmony style, occurs in bars 21-24.

The harmony of the entire piece is typically tonal European.

## II. Enoch Sontonga, *Nkosi Sikelel’iAfrica* (God Bless Africa)

Sontonga, a Xhosa teacher who lived at Nancefield location, Johannesburg, composed this four-part choral piece in 1897. *Nkosi Sikelel’iAfrica* has been adopted as the national anthem of South Africa and other African countries like Tanzania, Zimbabwe and Zambia. According to Coplan (1985:46) it “has come to symbolise more than any other piece of expressive culture for African unity and liberation in South Africa”. Indeed, the suffering of the oppressed black people of South Africa is reflected in the ‘melancholy’ strain of this piece.

The use of Western tonal harmony is predominant in this piece. The tonic key is B flat major and there is no modulation. The music is presented in 2-bar phrases, each phrase ending with a cadence (bars 7-8 are repeated in bars 9-10). Bars 11-12 and 13-14 show an interesting use of alternating solo (soprano) chorus in repetition. The chorus sing notes of tonic chord. These four bars, in an African call-response form, show tension between an indigenous form and a dominating Western harmonic idiom.

According to Swartz (1956:31) “*Nkosi Sikelela i Africa* “..... was the first song by a Bantu to be published in staff notation as a complete piece of music.

## III. Reuben T Caluza, *Si lu Sapo or i Land Act*

Caluza (1895-1969) is known as “the most important composer of Zulu choral music (Coplan, 1985:70). He was also a pianist, an organist and choirmaster who studied music in the USA in the 1930s.

According to Coplan (1985:73) his compositions were popular among African choirs throughout South Africa “largely due to the topicality of his lyrics”: On the contrary, Swartz (1956:32) only gives credit to Caluza for being “the first Bantu to publish a book of songs”, called *Amaculo ase Lovedale*, published by Lovedale Press, but asserts that “None of his songs seems to have become a hit”.

Huskisson (1969:25) describes Caluza's style of composition as "essentially Western, with inclusion of chromaticism and modulation, but often employs pure Zulu traditional mode of whole tone with no key change."

*iLand Act* is a choral piece written as a protest against the injustice of the Land Act of 1913 passed by the South African government. It is written in tonic solfa notation. The 'doh' (tonic key) is B flat major. There is no modulation. Note the use of the flattened 7<sup>th</sup> (A flat) as a passing note, in alto part in bars 5,9,13,17 and 21. The harmony is predominantly tonal European and the piece is devoid of chromaticism and modulation associated with his work.

#### IV. Ladysmith Black Mambazo, *Nomathemba*

This piece is attributed to Joseph Shabalala, leader of the above-named *isicathamiya* group, who sings the solo tenor part in the cassette recorded version of the composition in the album entitled *Ladysmith Black Mambazo In Harmony*.

Nomathemba is a good example of *isicathamiya*, a contemporary Zulu urban male popular music genre based on a strong a cappella choral tradition. According to Ndlovu (1996:19) "Zulu performers themselves never involve themselves in notational thought processes when making music." Following this tradition, *isicathamiya* music is rarely presented in notational form. Hence no musical score is analysed with regard to *Nomathemba*, a love song named after a woman who decides to leave her man who pleads with her to come back to him.

*Nomathemba* is presented in call-and-response form, led by a tenor alternating with a chorus dominated by basses. Another characteristic of the piece is the use of repetition of regular (mainly four-bar) phrases based on triads built on a major scale. Repeated bass notes based on the tonic, subdominant and dominant, climaxing in cadences, are prevalent in the piece.

The above analyses of four compositions demonstrate the pervasiveness of tonal European harmony in the music of black South African musicians.

#### **The Disastrous Effect of the Influence of European Tonal-functional Harmony on the Music of South Africa**

Agawu (2003:9) poses the question, "What can be 'disastrous' about the pervasiveness of functional harmony in Africa?", and answers it, citing general examples from the continent of Africa.

Before we attempt to answer Agawu's question with regard to the music South Africa, let us examine some of the writings of scholars concerning the influence of European harmony on the music of South Africa.

Writing about the characteristics of genuine Bantu folk songs, Swartz (1956:30) observes:

These songs are characterised by the absence of the Western idea of harmony in singing. There is, for instance, no teaming up of sopranos, altos, tenors and basses. I have not yet found a Bantu folk song in which two voices sing the same musical phrase and words in harmony as we often do in Western harmonised singing, for instance, an alto voice following a soprano voice two notes lower on the scale. It is characteristic of the genuine Bantu folksong that it comprises two or more snatches of melody sung by different sections of the group of singers (sometimes almost independently) in such a way that the voices do not clash.

According to Rycroft (1967:88, see Coplan, 1985:28):

Important structural features of Nguni songs include the staggered entry of at least two voice parts in call-and-response relation to each other. Frequent overlapping produces an intentional polyphony, and the staggered entry and ending points of the parts remain fixed in relation to each other through numerous cyclical repetitions, which rule out complete collective cadences.

Hansen (1968:2 quoted in Coplan, 1985:28) asserts that:

European hymnody is constructed on a four-part basis in which a dominating melodic line .... prescribes harmonization. This is totally at variance with the Bantu technique of harmonization in which a melody is freely embellished and intensified by adding voice parts ... Our major-minor concept, tonality, and modulation were equally foreign to the Bantu.

It is evident from the above three quotations that the technique of harmonisation in the indigenous music of black South Africans is totally at variance with the techniques of European harmony exemplified in European hymns. The prevalent use of European harmony in the compositions of black South African musicians from the nineteenth century to date, has therefore, stifled the practice and use of African techniques of harmonisation by such musicians who, as Agawu (2003:9) would put it, uncritically embrace “one or two idioms of tonal music, including the subdominant-dominant-tonic progression that is found in other popular musics of the world. The diatonic harmonic style of the popular South African group Ladysmith Black Mambazo, and indeed that of other exponents of the Mbube choral style, is so thoroughly ingrained and is produced so naturally and effortlessly that it seems very much beside the point to insist on its European origins”.

But, one can argue that the influence of European tonal-functional harmony does not, necessarily, have a disastrous effect on the music of black South Africans, especially where such practice has been indigenized.

Ndlovu (1996) has observed that in Zulu tradition, melodic direction is likened to a rural path (*indlela*). The missionary singing of hymns written in tonic solfa in four

parts (SATB) also influenced *isicathamiya* musical practice. Four voice parts (SATB) were subsumed under the terminology *izindlela* [paths] (Ndlovu, 1996:202). Thus, missionary terms for denoting voice parts, soprano, alto, tenor and bass were indigenized to *indlela yokuqala* (soprano/first part); *indlela yesibili* (alto/second part); *itena* or *indlela yesithathu* (tenor/third part); *ibhasi* or *idoshaba* (bass). The word *idoshaba* stems from the tonic solfa ‘doh’ for *ido shaba*. (Ndlovu, 1996:202). It is not a bad thing, after all, for black South African musicians who perform *isicathamiya* to adopt Western European musical terms in creating their own new musical terms.

Another positive effect of the influence of Western European missionary choral traditions, (based on European tonal-functional harmony) on choral music practice in contemporary South Africa, is the establishment of a ‘new’ choral music culture in the country. Van Wyk (1998:23) observes that, “Choral singing is without any doubt the most popular and populous musical endeavour in South Africa at the present time, and most especially amongst the Black communities.” He adds that choirs are often attached to churches, schools, universities and other institutions, even some in the corporate sector, and such choirs often participate in choral competitions that offer financial rewards for participation and achievement. The repertoire for such choral competitions includes Western and African compulsory pieces, with accompaniment, published in both staff and tonic solfa notation in individually printed books. Pieces from the works of Western composers of the so-called tonal era (c.1600-1900) such as Handel, Bach, Haydn, Mozart, Beethoven and Mendelssohn, as well as black South African composers like Khumalo, Tyamzashe, Chonco, Ngqobe and so on, are often performed by the choirs.

This writer, who has served as an adjudicator at several choral competitions in black South African communities, has observed that they are heavily patronised by music lovers and the general public. Most of the competitions, which begin in the evening, would last for hours, sometimes until dawn. Some of the audience, therefore, carry food and drinks for refreshment. Groups of people in the audience also get up, sing their own songs and dance especially during the intervals when one choir has finished performing and another choir is moving onto the stage. For them, attending a competition is not only to listen to choirs but also to demonstrate their skills in singing.

A majority of black South African students who enter university to study music have strong backgrounds in Western music theory including European tonal harmony, and have performed in choirs which have participated in competitions. Such students have little or no knowledge of, and may not have properly internalised the African two-or three-part style mentioned earlier (see Rycroft 1967, Swartz 1956, Hansen 1968). For them, especially those wishing to become music teachers and composers, education in the African two-or three-part style is necessary. In view of the paucity of published material like song books and harmony books on indigenous African part-writing, such students should be encouraged to go to the field to collect examples of music in this vein, transcribe, and study them. In this way, their lack of knowledge of African harmony may be minimised whereby their knowledge of harmony will not be limited to European tonal harmony.

## Concluding Remarks

Agawu's (2003:8) statement, which is examined in this paper, is quite true. However, in as far as the disastrous effect of European tonal-functional harmony on the music of South Africa is concerned, it is also true that this is often not the case. European tonal harmony has been adopted in some music genres of black South African musicians and communities, and it is not seen as a threat to African music.

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# Plea from Africa

Words by  
A GLASGOW LADY

Music by  
JOHN KNOX BOKWE

1. Give a  
2. Breathe a

thought to A - fri - ca! 'neath the burn - ing sun There are hosts of wea - ry  
pray'r for A - fri - ca! God the Fa - ther's love Can reach down and bless the

hearts, wait - ing to be won. Ma - ny lives have passed a - way; but on  
tribes, from His heav'n a - bove. Swarth - y lips when moved by grace ev - er

swamps and sod, There are voi - ces cry - ing now, for the liv - ing God.  
sweet - ly sing; Pray till A - fric's heart be made loy - al to our King.

The musical score is written in G major and common time. It features a vocal line and a piano accompaniment. The piano part includes various musical notations such as chords, arpeggios, and dynamic markings like 'f' and 'p'. There are also some handwritten-style annotations in boxes, possibly indicating performance techniques or corrections.

Soprano

Tell the love of Je - sus, By her hills and wa - ters:

Alto

Tell the love of Je - sus, By her hills and wa - ters:

Tenor

Tell the love of Je - sus, By her hills and wa - ters:

Bass

Tell the love of Je - sus, By her hills and wa - ters:

God bless A - fri - ca, And her sons and daugh - ters.

God bless A - fri - ca, And her sons and daugh - ters.

God bless A - fri - ca, And her sons and daugh - ters.

God bless A - fri - ca, And her sons and daugh - ters.

God bless A - fri - ca, And her sons and daugh - ters.

(25)

III

Give your love to Africa! they are brothers all,  
 Who, by sin and slavery, long were held in thrall.  
 Let the white man love the black, and, when time is past,  
 In our Father's home above all shall meet at last.

*Chorus* - Tell the love of Jesus, &c.

IV

Give support to Africa! has not British gold  
 Been the gain of tears and blood, when the slaves were sold?  
 Let us send the Gospel back, since for all their need,  
 Those whom Jesus Christ makes free, shall be free indeed.

*Chorus* - Tell the love of Jesus, &c.

# Si lu Sapo or i Land Act

Key Bb

D.C.

R.T. Caluza

S: d ll. r	t: m lr r d	s: m lf :l.	S: m m lr d	S: m d ll. r d
Si lu sa po	lwa se A-fri - ka	si ka le le	l - zwela ki ti	Mzu lu no mXo sano
S: s. ll. :l.	S: d lt. t. :s.	d :t. ll. :l.	S: d d lf. :s.	S: d ta. ll. :l. l.
m: m lf: f	r: s lf: f: m	s: s lf: f	r: s s lf: m	m: s s lf: f: m
Si lu sa po	lwa se A-fri - ka	si ka le le	l - zwela ki ti	Mzu lu no mXo sano
d: d. lf. r.	S: s. b. s. d	d: d. lf. r.	S: s. s. s. s. d.	d: d. m. lf. r. l.

t. t. :m m lr d	S: m d ll. r d	t. t. :m m lr d	m : m f lm r
Mzutuhla - nga	na ni Mzu-lunom Xo-sa no	Mzutuhla - nga	na ni S'ka lenge Land Act
S: s. :d d lf. :s.	S: d ta. ll. :l. l.	S: s. :d d lf. :s.	d: d d ld ta. :l.
r: r s s lf: m	m: s s lf: f: m	r: r s s lf: m	s: s l s :f
Mzutuhla - nga	na ni Mzu-lunom Xo-sa no	Mzutuhla - nga	na ni S'ka lenge Land Act
S: s. :s. s. s. s. d.	d: d. m. lf. r. r.	S: s. :s. s. s. s. d.	m: m. lf. r. l.

r: r m lr d	d: d r ld :t.	f: l. s. :m	m: m f lm r
Um te t'o mu bi	o weve le lwa	a ma nxu sa,	u ku ka le la
l. :l. l. ll. :s.	S: s. s. s. s. s.	d: l. s. d	d: d d ld ta. :l.
f: f f lf: m	m: m f lm r	l: f lm :s	s: s l s :f
Um te t'o mu bi	o weve le lwa	a ma nxu sa	u ku ka le la
S: s. :s. ld. :s. m.	o weve le lwa	a ma nxu sa	e yo ka le la

r: r m lr d	d: d r ld :t.	l. :t. lr d	m: m f lm r
ti na-lu hla nga	u ku ba si li	te ng'i li zwe	S'ka tel'i nga ne
l. :l. l. ll. :s.	S: s. s. s. s. s.	S: s. s. s. s.	d: d d ld ta. :l.
f: f f lf: m	m: m f lm r	r: f lf: m	s: s l s :f
ti na-lu hla nga	u ku ba si li	te ng'i li zwe	S'ka tel'i nga ne
r: s. :s. s. s. d.	d: d. t. l. s. lf.	ti na-lu hla nga	u ku ba si li

r: r m lr d	d: d r ld :t.	f: l. s. :m	m: m f lm r
za o ba ba	a zi mi ha	mb'i m'e zwe ni	zi ngena nda wo
l. :l. ll. :s.	S: s. s. s. s. s.	d: l. s. d	d: d d ld ta. :l.
f: f f lf: m	m: m f lm r	l: f lm :s	s: s l s :f
za o ba ba	e zi mi ha	mb'i m'e zwe ni	zi ngena nda wo
r: s. :s. ld. :s. m.	o weve le lwa	a ma nxu sa	e yo ka le la

r: r m lr d	d: d r ld :t.	t. t. l. :t. lr	d: d
yo ku hla la	e li zwe ni lo	ko - ko ba	tu
l. :l. ll. :s.	S: s. s. s. s. s.	S: s. s. s. s.	S: s. s. s. s.
f: f f lf: m	m: m f lm r	r: f lf: m	m: m
yo ku hla la	a li zwe ni lo	ko - ko ba	tu
r: s. :s. s. s. d.	d: d. t. l. s. lf.	ti na-lu hla nga	u ku ba si li

*Land Act (English translation by Fatima Dfke)*

We are children of Africa  
 We cry for our land  
 Zulu, Xhosa, Sotho  
 Zulu, Xhosa, Sotho unite  
 We are mad over the Land Act  
 A terrible law that allows sojourners

To deny us our land  
 Crying that we the people  
 Should pay to get our land back  
 We cry for the children of our fathers  
 Who roam around the world without a home  
 Even in the land of their forefathers

# Nkosi Sikelel' i Africa

Enoch Sontonga

1. Nkosi, sikelel' i Afrika  
Malupakam' upoado iwayo;  
Yiva imitandazo yetu  
Usisikelele.

*Chorus:* Yihla Moya, yihla Moya,  
Yihla Moya Oyingewele.

2. Sikelela iNkosi zetu  
Zimkumule umDali wazo;  
Zimoyike zezimbiouele,  
Azisikelele.

Lord, bless Africa  
May her horn rise high up;  
Hear Thou our prayers  
And bless us.

Descend, O Spirit  
Descend, O Holy Spirit.

Bless our chiefs;  
May they remember their Creator,  
Fear Him and revere Him,  
That He May bless them.

Key Bb

Enoch Sontonga

$$\left\{ \begin{array}{l} d : t_1 : d : r : lm : m \quad | \quad r : r : ld : - \quad | \quad m : m : r : m : lf : f \quad | \quad m : m : lr : - \\ s_1 : s_1 : s_1 : s_1 : ld : d \quad | \quad t_1 : t_1 : ls_1 : - \quad | \quad d : d : t_1 : d : lr : r \quad | \quad d : d : lt_1 : l_1 \\ m : r : m : f : ls : s \quad | \quad f : f : lm : - \quad | \quad s : s : s : s : ls : s \quad | \quad s : s : ls : f \\ d : d : d : d : ld : d \quad | \quad s_1 : s_1 : ld : - \quad | \quad d : d : d : d : lt_1 : t_1 \quad | \quad d : l_1 : ls_1 : - \end{array} \right\}$$

$$\left\{ \begin{array}{l} d : t_1 : d : r : lm : m \quad | \quad r : f : lm \quad | \quad r : - : ld : - \quad | \quad t_1 : d : r : t_1 : ld : - \\ s_1 : s_1 : s_1 : s_1 : ld : d \quad | \quad t_1 : r : ld \quad | \quad l_1 : - : ls_1 : - \quad | \quad s_1 : s_1 : s_1 : ls : t_1 : d \\ m : r : m : f : ls : s \quad | \quad s : l : ls : - \quad | \quad f : - : lm : - \quad | \quad r : m : f : r : lm : s \\ m : m : m : s_1 : ld : d \quad | \quad s_1 : s_1 : ld : - \quad | \quad f_1 : - : ls_1 : - \quad | \quad s_1 : s_1 : s_1 : ld : r : m \end{array} \right\}$$

$$\left\{ \begin{array}{l} r : - : ld : - \quad | \quad t_1 : d : r : t_1 : ld : - \quad | \quad d : t_1 : l_1 : ls_1 : - \quad | \quad - : - : l_1 : - \\ l_1 : - : ls_1 : - \quad | \quad s_1 : s_1 : s_1 : ls_1 : - \quad | \quad : : l : : \quad | \quad d : s_1 : ld : s_1 \\ f : - : lm : - \quad | \quad r : m : f : r : lm : - \quad | \quad : : l : : \quad | \quad m : d : lm : d \\ l_1 : - : ls_1 : - \quad | \quad s_1 : s_1 : s_1 : ld : - \quad | \quad : : l : : \quad | \quad d : d : ld : d \end{array} \right\}$$

$$\left\{ \begin{array}{l} d : t_1 : l_1 : ls_1 : - \quad | \quad - : - : l_1 : - \quad | \quad d : r : m : ll_1 : - \quad | \quad f : m : r : ld : - \quad | \quad t_1 : d : r : ld : - \\ : : l : : \quad | \quad d : s_1 : ld : s_1 : s_1 : d : d : ll_1 : - \quad | \quad r : d : l_1 : ls_1 : - \quad | \quad s : - : ls_1 : - \\ : : l : : \quad | \quad m : d : lm : d \quad | \quad m : f : s : lf : - \quad | \quad l : s : f : lm : - \quad | \quad r : m : f : lm : - \\ : : l : : \quad | \quad d : d : ld : d : m : r_1 : d : lf : - \quad | \quad r : m : f : ls_1 : - \quad | \quad s : - : ld : - \end{array} \right\}$$

3. Sikelel' amadol' esizwe,  
Sikelela kwa nomlisela  
Ulitwal' ilizwe ngomonde,  
Uwusikelele.  
Bless the public men  
Bless also the youth  
That they may carry the land with  
patience  
And that Thou mayst bless them.
4. Sikelel' amakosikazi  
Nawo onk' amanenekazi  
Pakamisa wonk' umtinjana  
Uwusikelele.  
Bless the wives  
And also all young women  
Lift up all the young girls  
And bless them.
5. Sikelela abafundisi  
Bemvaba zonke zelizizwe;  
Ubatwese ngoMoya Wako  
Ubasikelele.  
Bless the ministers  
Of all the churches of this land;  
Endue them with Thy Spirit  
And bless them.
6. Sikelel' ulimo nemfuyo;  
Gzota zonk' indlala nezifo;  
Zalisa ilizwe ngempilo  
Ulisikelele.  
Bless agriculture and stock raising;  
Banish all famine and diseases;  
Fill the land with good health  
And bless it.
7. Sikelel' amalinga etu  
Awomanyana nokuzaka,  
Awemfundo nemvisiswano  
Uwasikelele.  
Bless our efforts  
Of union and self-uplift,  
Of education and mutual under-  
standing  
And bless them.
8. Nkosi sikelel' i Afrika  
Cima bonk' ubugwenza bayo  
Nezigqito, nezono zayo  
Uyisikelele.  
Lord, bless Africa;  
Blot out all its wickedness  
And its transgressions and sins,  
And bless it.