



# IAM

INDIGENOUS  
**AFRICAN**  
MUSIC

## IMBIZO

For  
Guitar

Transcribed from the performance of  
PHUZEKHEMISI NO KHETHANI

Transcribed by Billy Monama & Andy Innes  
for the SAMRO Foundation's Indigenous African Music (IAM) Project

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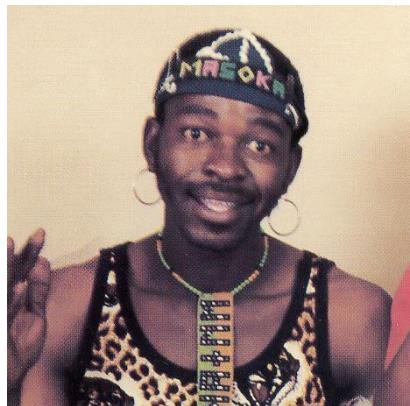
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### Context of *Imbizo*

Imbizo is Maskanda tune that illustrates *iSizulu* – a Maskanda substyle.

**Maskandi** is a kind of [Zulu folk music](#) that is evolving with [South African](#) society. [Ethekwini Online](#) describes it as "The music played by the man on the move, the modern minstrel, today's troubadour. It is the music of the man walking the long miles to court a bride, or to meet with his Chief; a means of transport. It is the music of the man who sings of his real life experiences, his daily joys and sorrows, his observations of the world. It's the music of the man who's got the Zulu blues." (Wikipedia 2021)

### PHUZEKHEMISI NO KHETHANI



Guitarist and composer **Zibokwakhe Johnston Mnyandu**, known as **Phuzekhemisi**, was born on 25 March 1963 in Umkhomazi on the KwaZulu-Natal South Coast. The youngest son of Maciliza and Majazana Mnyandu, he grew up as a herdboy. Together with brother **Khethani**, he started playing guitar in 1976 under the tutelage of their father. In 1979, they went to Johannesburg where, in the early 1980s, they joined *Special 5*, an [mbaqanga](#) outfit. The two recorded their first album *We Malume* in 1988, but it was only in 1992 that the industry took note of them when they released *Imbizo* as Phuzekhemisi No Khethani, which sold more than 100,000 units in a short space of time. Their other album together was *Emapalamende*. The duo's success was

derailed by the tragic death of Khethani in a car accident in 1993. After mourning the death of his brother, Phuzekhemisi released the West Nkosi-produced *Impimpi* (RPM, 1995), which included a Steve Cook re-mix of *Imbizo*, dedicated to his late brother. Phuzekhemisi has worked with various artists, including Nothembu Mkhwebane and M'Du Masilela.

Phuzekhemisi's was first recognised by the industry when he won the 1st Annual SAMA award in the category Best Traditional Performance in Nguni Music as Phuzekhemisi No Khethani for *Emapalamende*.

### References:

Mojapelo, Max. 2009. *Beyond Memory: Recording the History, Moments and Memories of South African Music*, pp. 294–295. Somerset West: African Minds. Full text available at <https://manualzz.com/doc/28010420/full-text-pdf---african-minds>

## About Billy Monama and Andy Innes



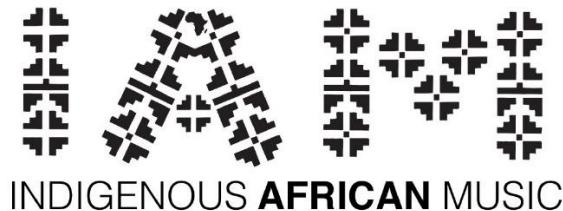
In 1997, **Billy Monama** began his journey with the guitar in his hometown of Mokopane, Mahwelereng in South Africa's Northern Province. Inspired by the music of his childhood, which combined traditional ethnic sounds, African gospel and jazz, Monama studied music theory, harmony and ensemble work at Central Johannesburg College. He also researched and transcribed guitar masters such as Wes Montgomery, Tal Farlow, Marks Mankwane, Jimmy Dludlu and many other South African musical greats. Monama now is a recording artist, celebrated virtuoso guitarist, researcher, producer, bandleader, composer and arranger.

A sought-after guitarist, Monama has worked with artists including Themba Mkhize, Abdullah Ibrahim, Andile Yenana, Sibongile Khumalo, Victor Ntoni, Sipho 'Hotstix' Mabuse, Mbongeni Ngema, Dorothy Masuku, Abigail Kubeka, collaborative performance with

Dave Koz, Denise Jannah and many others. His skills in musical arrangement have spilled over into the dance and movement industry where he has repeatedly worked as musical director on productions by the internationally acclaimed Vuyani Dance Company. Monama sees himself as part of the new generation of South African musicians who want to take the music of the African continent to greater heights.

Billy Monama is founder and director of the Grazroots Project, a collaboration of musicians, teachers and composers to revive classic South African songs. In 2016, Billy and Andy Innes released their album *Brothers*, a collection of original pieces written and arranged for the acoustic guitar in traditional styles. In October 2017, he released his debut album *Rebounce*. In 2020, he released tutorial videos about South African guitar styles. 2021 –he became the first African to be endorsed by the prestigious guitar – The Gibson Guitars through Marshall music. For more read: [www.billymonama.co.za](http://www.billymonama.co.za)

**Andy Innes** was born as a London-born South African musician who focused mainly on playing the mandolin, guitar, and viola, but lived and studied in South Africa from the age of six. During his University studies (Bachelors in Philosophy and Literature) Now he holds MBA degree. Andy he became actively both in theatre and touring bands. After working with several bands in capacity of guitarist, composer and musical director, he joined Jonny Clegg and Savuka in 1992 , and the likes of Concord Nkabinde, Philip Moolman, Pj Powers, Jeff Maluleke , U2 . He is currently a musical director of Johnny Clegg band. Read more: [www.andyinnes.com](http://www.andyinnes.com)



## ABOUT THE IAM PROJECT

The Indigenous African Music (IAM) Project was initiated by The SAMRO Foundation to assist in the preservation of the beautiful but neglected musical riches of Africa. In 2017 the United States Ambassadors' Fund for Cultural Preservation helped the Foundation with seed funding to initiate the process of transcribing and documenting the scores for historical and cultural preservation.

As the project proceeded it became more and more apparent that, not only was the transcribing of the music helping to preserve it, but that it provided a new and intimate appreciation of the cultures, their art forms and their inherent value to humanity. The IAM team has worked with many incredible people and developed partnerships with amazing institutions like JIWE Publishers, the International Library of African Music (ILAM), the Africa Open Institute for Music, Research and Innovation, Music in Africa and many other organisations striving for the same end goal.

The project acknowledges that many transcription forms exist, but the use of Western Art music notation was justified by the fact that, around the world, practicing musicians would be able to interpret and reproduce the works (much like reading from the Western alphabet). To help the user interpret the works as accurately as possible, the IAM project has endeavoured to provide audio and video examples where possible, as well as contextual details of each work.

The vision of the IAM Project is to create a portal for all African music students, performers and consumers alike to be able to appreciate, access, perform and promote the Continent's amazing works and the cultures that generated them.

The IAM project sources its information from available archives and practitioners, but understands that a great deal of variation and possible other interpretations have existed in the IAM arena. As such, the IAM project does not claim to know everything and believes that indigenous African music should be a matter of broad consultation and dynamic growth. As such, the project is open to comments and suggestions regarding the scores. If you wish to offer your point of view, please feel free to visit [www.iamtranscriptions.org](http://www.iamtranscriptions.org) to add your input.



# IMBIZO

# PHUZEKHEMISI NO KHETHANI

TRANSCRIPTION: BILLY MONAMA / ANDY INNES

SENZA MISURA RUBATO

ACOUSTIC GUITAR

*mf*

$\text{♩} = 160$  A TEMPO

2

3

6

9



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© helps creators make a living

© helps give value to the work that goes into creating **Intellectual Property**

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