



Ayez'amaNgwane ekseni Ihubo (Hymn) for Vocal Ensemble

Transcribed from the performance
of

Mntwana Prince LG Zulu

Transcribed by Phumelele Mzimela
for the SAMRO Foundation's Indigenous African Music (IAM) Project
supported by the US Ambassador's Fund for Cultural Preservation

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Amahubo



Amahubo (plural to *Ihubo*) songs are at the centre of the traditional Zulu cultural, religious and political lives. Their age is often associated with the very "beginning" of things, when the very first Zulu people emerged from the bed of reeds (Xulu, 1992:9).

As musical items *amahubo* tend to be easily associated with the old, pre-colonial era when Zulus were in charge of their lives and their destinies. The performance contexts of *amahubo* songs

are weddings and the funerals of Kings, Chiefs, induna and (deputy-chiefs), war and other commemorative ceremonies. *Amahubo* are also called ceremonial music because of their association with the ceremonies. Ritual and symbolism dominate *amahubo* performance contexts (Xulu, 1992: 9). *Amahubo* songs are "music for the realisation of ideals pertaining to unity, patriotism, loyalty, royalty, dignity and in fact anything else that clearly defines the idea of a Zulu personality. They are music for power (Xulu, 1994)

References

Xulu, M., Oosthuizen, G.C., Kitshoff, M.C. and Dube, S.W.D., 1994. Music and Power in Traditional Zulu Society: The Social Role of Amahubo Songs. *Afro-Christianity at the Grassroots: Its Dynamics and Strategies*, 9, p.97.

Xulu, M.K., 1992. *The re-emergence of Amahubo song styles and ideas in some modern Zulu musical styles* (Doctoral dissertation).

Mntwana Prince Gideon Layukona kaMyayisa Zulu



Prince Gideon Layukona kaMyayisa Zulu of KwaMinya Manzi was born on 1 January 1934. He was the KwaZulu-Natal Social Welfare and Pensions MEC. As a politician he was closely tied to the Inkatha Freedom Party and its leader Prince Mangosuthu Buthelezi. He passed away on 16 May 2006 from a cancer-related illness.

Zukile Majova reported on his life on [IOL](http://www.iol.co.za), saying that 'He was a Zulu traditionalist and a historian of the Zulu royal bloodline ... When on a public platform, Zulu always ensured that he invoked warrior pride among his Zulu audience, and this would often see regiments, clad in traditional Zulu garb, jumping up from their seats armed with shields and assegais (spears) in mock battle formations.'

References:

IOL. 2006. Prince Gideon Zulu. Available at: <https://www.iol.co.za/news/politics/ifp-stalwart-prince-gideon-zulu-dies-277952>.

About *Ayez'amaNgwane ekseni*

This song forms part of the *Amahubo Asendlunkulu* which are the traditional songs of the Zulu people.

Ayez'amaNgwane ekseni is a chant that allegedly originated amongst the Seswati people and was adopted by their close cousins, the Zulu's. The song refers to the battle of Isandlwane and how, despite the loss of their prized cattle in the battles, they were still motivated to fight. This song has been used to increase the morale of the impi (soldiers) before conflicts. The repeated chant of *Ji haw haw* created a sense of unification and encouraged a powerful meditative trance to empower the fighters.

Lead

Ayez'amaNgwane ekseni! x2
Kwankomo zith'amaNgwan'ekseni! x3
Ekseni! Ekseni! x4
Kwankomo zith'amangwan'ekseni!
Ekseni! Ekseni! x 9
Siyeza singu Zul'ekseni!
Ekseni! Ekseni! x 5
Kwankomo zeth'ezasel'eSandlwane! x3
Ekseni! Ekseni! x6
Siyeza singu Zul'ekseni! x2
Ekseni! Ekseni! x7
Kwankomo zith'amangwane ekseni!
Ekseni! Ekseni! (till fade)

Chorus

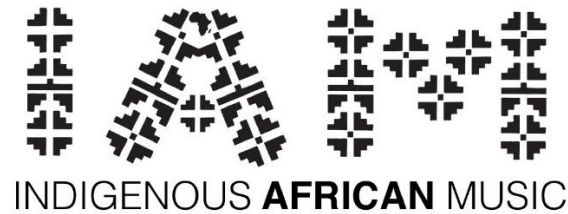
Ji haw haw
Ji haw haw
Ji haw haw
Ji haw haw
Ji haw haw
Ji haw haw
Ji haw haw
Ji haw haw
Ji haw haw
Ji haw haw
Ji haw haw
Ji haw haw

Transcriber: Phumelele Mzimela



Phumelele Mzimela Johannesburg based musician vocalist and composer. A graduate of the University of the Witwatersrand, her most recent work comprises of a number of film scores including work on the films *Umdlalo Wemplilo*, *Emshadweni Kuyabekezelwa*. In addition to composing the score, she also wrote and directed the film *Hawe Ma!* which was broadcast on *Mzansi Magic*. Phumelele's musical prowess extends to the stage as well where she is frontwoman and bandleader of *Phumelele and the Light*. The ensemble has performed on notable stages such as *The Orbit: Home of Jazz* in Braamfontein.

A passionate educator she has been a guest on various song writing panels hosted by *DownTown Music Hub* as well as teaching music at various schools. Phumelele is also pursuing her Master of Music degree at Wits University. In 2019 she presented a paper at the *Es'kia Mphahlele Colloquium*.



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 to add your input.



Ayez' AmaNgwane Ekseni

Amahubo Asendlunkulu

Performed by Mntwana Prince LG Zulu

Trans: Phumelele Mzimela

Adagio ♩. = 45

f

LEAD MALE

A - yez'__ a - ma Ngwan' ek - sen'__ A -

FEMALE CHORUS
(ALTO)

TENOR

mf
Ji - haw__ haw__

BASS

mf
Ji - haw__ haw__

3

yez'__ a - ma Ngwan' ek - sen' Kwa nko mo zith' a - ma Ngwan' ek -

f
Ngwan' ek - sen' Kwa nko mo zith' a - ma Ngwan' ek -

Ji - haw__ haw__ Ji - haw__ haw__ Ji - haw__ haw__

Ji - haw__ haw__ Ji - haw__ haw__ Ji - haw__ haw__

sen' Kwa nko-mo zith' a-ma Ngwan' ek - sen' Kwa

sen' Kwa nko-mo zith' a-ma Ngwan' ek - sen' Kwa

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

nko-mo zith' a-ma Ngwan' ek - sen' ek - sen'__ ek-

nko-mo zith' a-ma Ngwan' ek - sen' ek - sen'__ ek-

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

sen'__ ek - sen'__ ek - sen'__ ek-

sen'__ ek - sen'__ ek - sen'__ ek-

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

15

sen' Kwa nko-mo zith' a-ma Ngwan' ek - sen' ek-

sen' Kwa nko-mo zith' a-ma Ngwan' ek - sen' ek-

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

18

sen' ek - sen' ek - sen' ek-

sen' ek - sen' ek - sen' ek-

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

21

sen' ek - sen' ek - sen' Si-

sen' ek - sen' ek - sen' Si-

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

24

mf

ye - za si-ngu - zul' ek - sen Si - ye - za si-ngu - zul' ek -

mf

ye - za si-ngu - zul' ek - sen Si - ye - za si-ngu - zul' ek -

mp

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

mp

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

27

sen ek - sen' ek - sen' ek -

sen ek - sen' ek - sen' ek -

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

30

sen' ek - sen' ek - sen' Kwa

sen' ek - sen' ek - sen' Kwa

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

33

nko-mo zeth za___ sal' e - Sa-ndlwa ne Kwa nko-mo zeth za___ sal' e - Sa-

nko-mo zeth za___ sal' e Sa-ndlwa ne Kwa nko-mo zeth za___ sal' e Sa-

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

36

ndlwa ne Kwa nko-mo zeth za___ sal' e - Sa-ndlwa ne ek-

ndlwa ne Kwa nko-mo zeth za___ sal' e - Sa-ndlwa ne ek-

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

39

sen'___ ek - sen'___ ek - sen'___ ek-

sen'___ ek - sen'___ ek - sen'___ ek-

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

42

sen' ek - sen' ek - sen' Si-

sen' ek - sen' ek - sen'

Ji - haw haw_ Ji - haw haw_ Ji - haw haw_ Ji - haw haw_

45

ye - za si-ngu zul' ek - sen' Si - ye - za si-ngu zul' ek-

ek - sen' Si - ye - za si-ngu zul' ek-

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

48

sen' ek - sen' ek - sen' ek-

sen' ek - sen' ek - sen' ek-

Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_ Ji - haw_ haw_

51

sen' ek - sen' ek - sen' ek-

sen' ek - sen' ek - sen' ek-

Ji - haw haw Ji - haw haw Ji - haw haw

Ji - haw haw Ji - haw haw Ji - haw haw

54

sen' ek - sen' Kwa nko-mo zith' a-ma Ngwan' ek-

sen' ek - sen' Kwa nko-mo zith' a-ma Ngwan' ek-

Ji - haw haw Ji - haw haw Ji - haw haw

Ji - haw haw Ji - haw haw Ji - haw haw

57

ppp
sen' Kwa nko-mo zith' a-ma Ngwan' ek - sen'

sen' Kwa nko-mo zith' a-ma Ngwan' ek - sen' ek-

Ji - haw haw Ji - haw haw Ji - haw haw

Ji - haw haw Ji - haw haw Ji - haw haw

60

mf

sen' ek - sen' ek - sen' ek -

Ji - haw haw Ji - haw haw Ji - haw haw

Ji - haw haw Ji - haw haw Ji - haw haw

63

sen' ek - sen' ek - sen' Kwa

sen' ek - sen' ek - sen' Kwa

Ji - haw haw Ji - haw haw Ji - haw haw

Ji - haw haw Ji - haw haw Ji - haw haw

66

nko-mo zeth za sal' e - Sa-ndlwa ne Kwa nko-mo zeth za sal' e - Sa-

nko-mo zeth za sal' e - Sa-ndlwa ne Kwa nko-mo zeth za sal' e - Sa-

Ji - haw haw Ji - haw haw Ji - haw haw

Ji - haw haw Ji - haw haw Ji - haw haw

69

ndlwa ne ek - sen'_____ ek -

ndlwa ne ek - sen'_____ ek -

8 Ji - haw____ haw____ Ji - haw____ haw____

Ji - haw____ haw____ Ji - haw____ haw____

Repeat 5 times. Gradually fade out during the last two repeats

71

sen'_____ ek - sen'_____ ek -

sen'_____ ek - sen'_____ ek -

8 Ji - haw____ haw____ Ji - haw____ haw____

Ji - haw____ haw____ Ji - haw____ haw____



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