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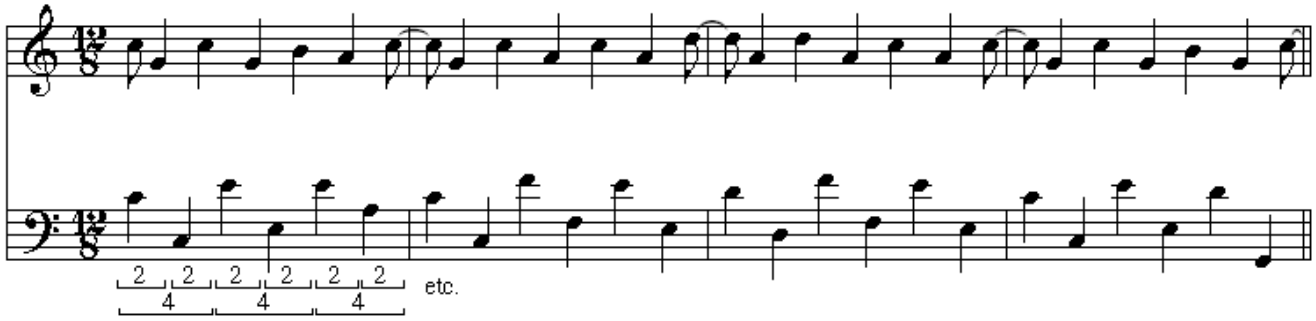
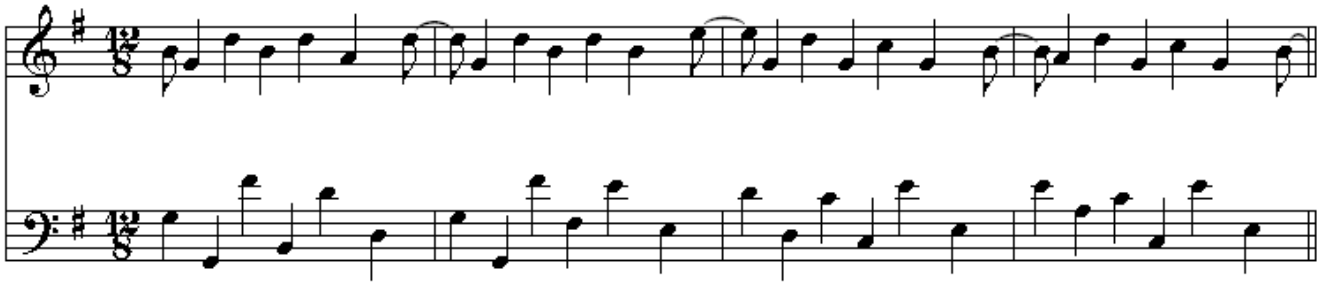
MTO 16.4 Examples: Scherzinger, Temporal Geometries of an African Music

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.10.16.4/mto.10.16.4.scherzinger.php

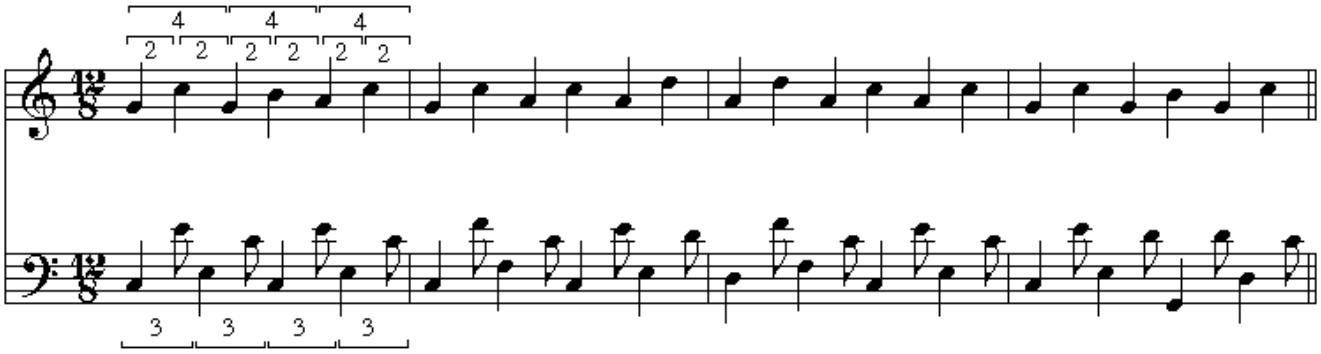
Example 1a. A fragment of *Nhemamusasa*
performed by Samuel Mujuru, August 1996 (transcription: M. Scherzinger)



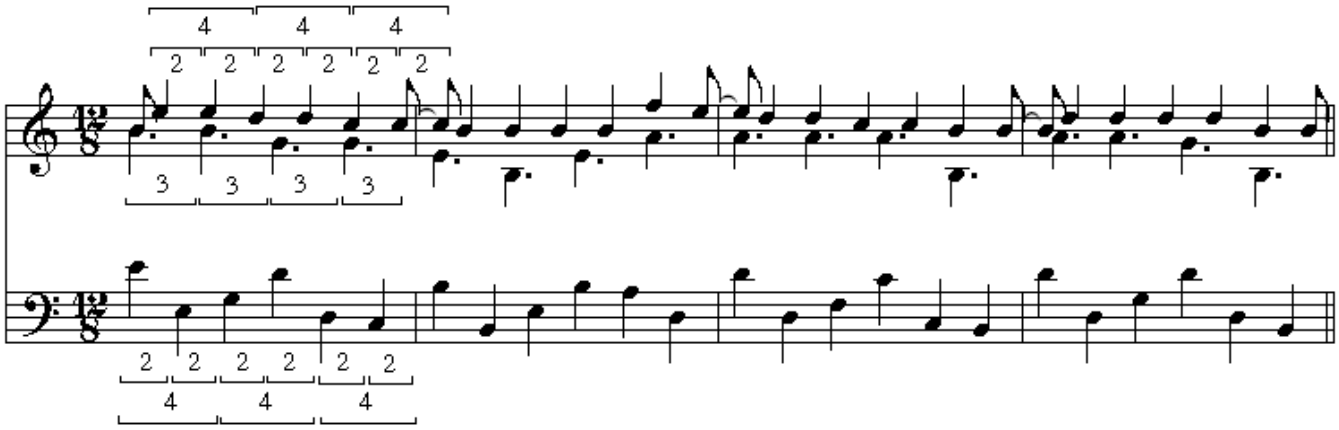
Example 3a. A fragment of *Nyamaropa*
performed by Gwanzura Gwenzi, 1960s (transcription: A. Tracey)



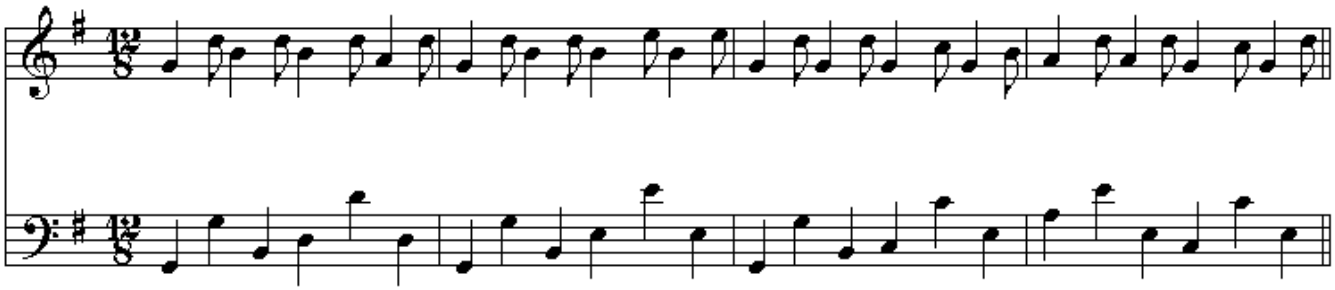
Example 1b. A variation of *Nhemamusasa*
performed by John Gondokondo, August 1996 (transcription: M. Scherzinger)



Example 2. A fragment of *Mutamba*
probably performed by Ephat Mujuru, 1960s (transcription: A. Tracey, re-notated by Martin Scherzinger)



Example 3b. A variation of *Nyamaropa*
performed by Gwanzura Gwenzi, 1960s (transcription: A. Tracey)



Example 4. Interlocking bass patterns formed by left thumbs of mbirists both peforming pattern 1a (or 3a), one pulse apart
(arrow down = player 1; arrow up = player 2)

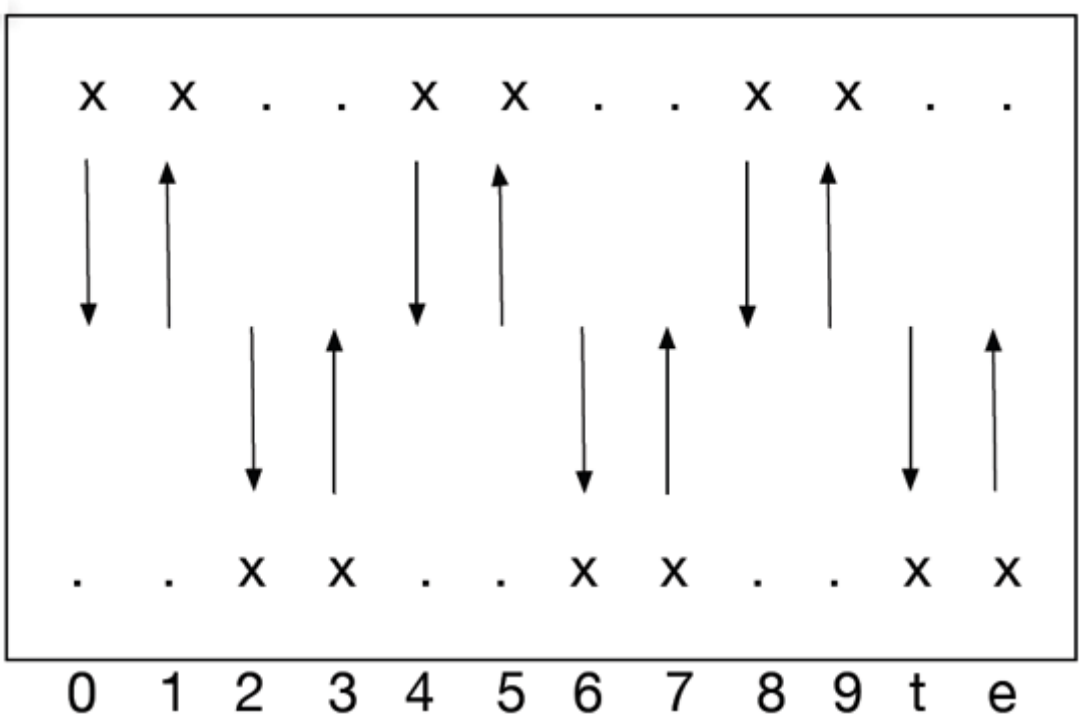


Figure A1. Basic interlocking of bass parts: some metric perspectives in binary time
MPR 5f (harmonic rhythm): kinaesthetic patterns

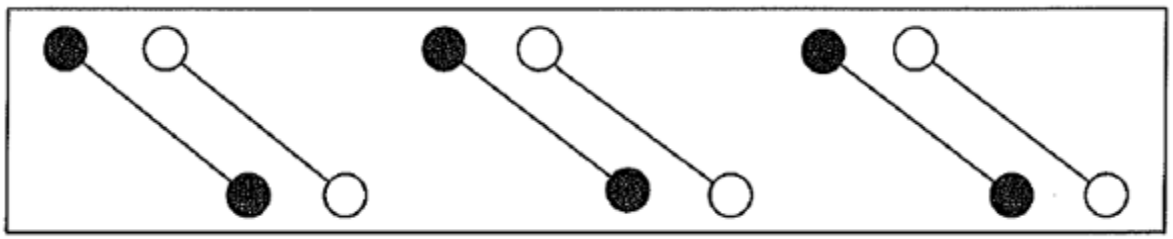


Figure A2. Basic interlocking of bass parts: some metric perspectives in binary time
MPR 6 (bass): kinaesthetic patterns

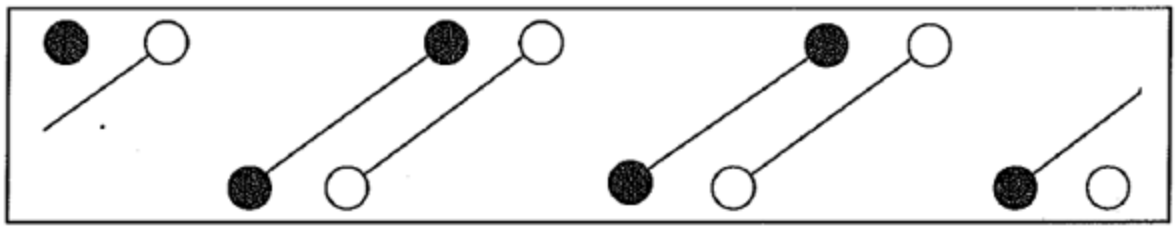


Figure A3. Basic interlocking of bass parts: some metric perspectives in binary time
MPR 5a/d (length): inherent patterns

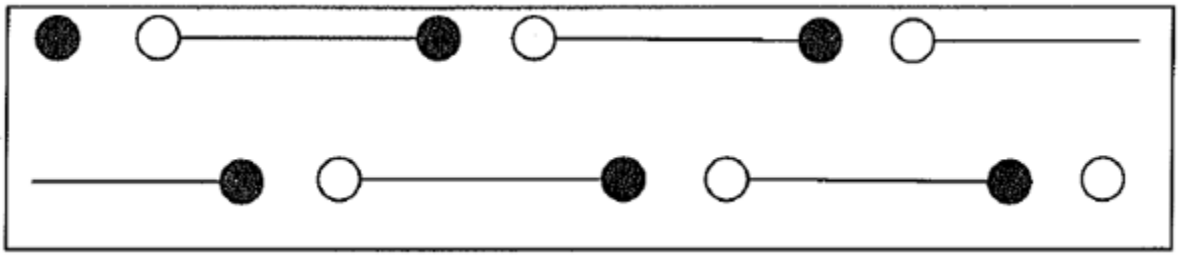


Figure A4. Basic interlocking of bass parts: some metric perspectives in binary time
MPR 5f (harmonic rhythm): inherent patterns

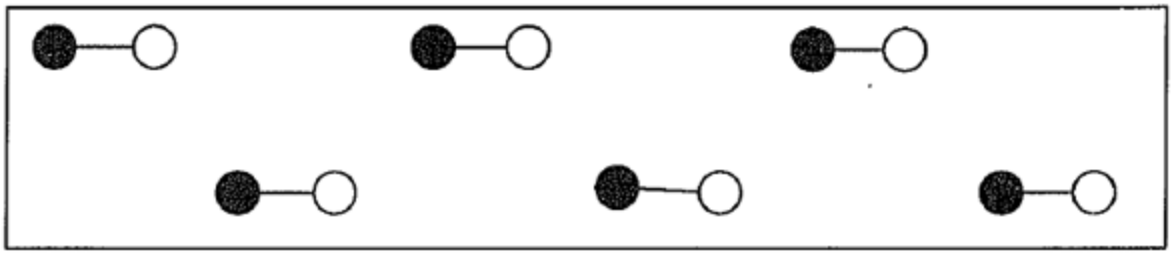


Figure A5. Basic interlocking of bass parts: some metric perspectives in binary time
MPR 5a/d (length) and MPR6 (bass): resultant pattern

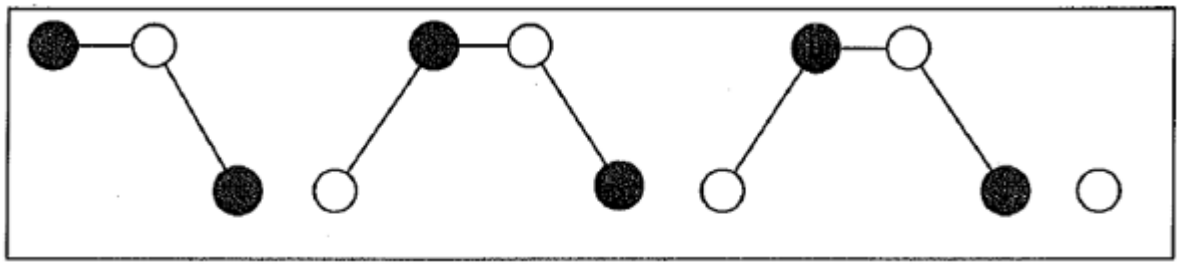


Figure A6. Basic interlocking of bass parts: some metric perspectives in binary time
MPR 5f (harmonic rhythm): resultant pattern

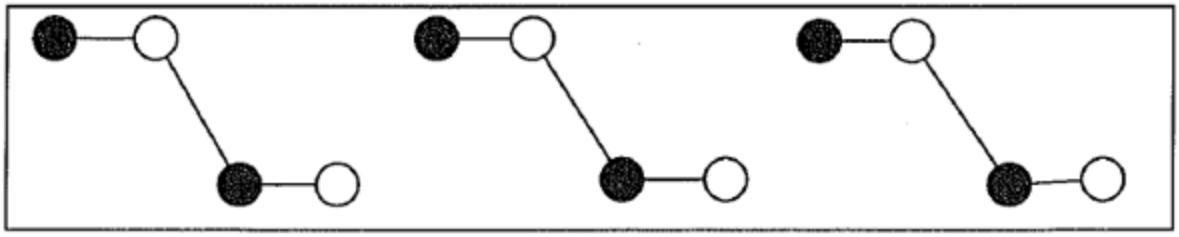


Figure A7. Basic interlocking of bass parts: some metric perspectives in ternary time
MPR 3 (event); version 1: resultant pattern

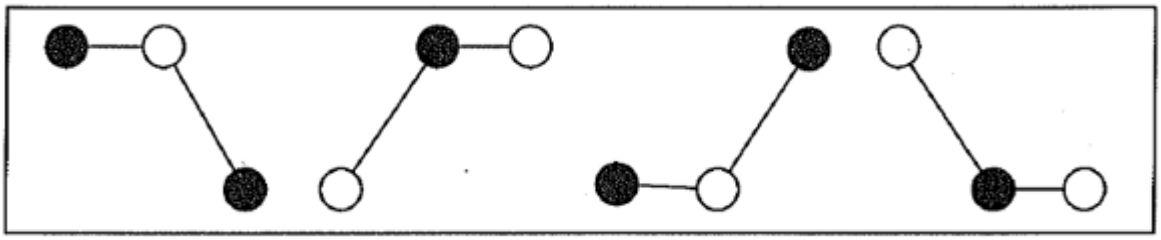


Figure A8. Basic interlocking of bass parts: some metric perspectives in ternary time MPR 3 (event); version 2: resultant pattern

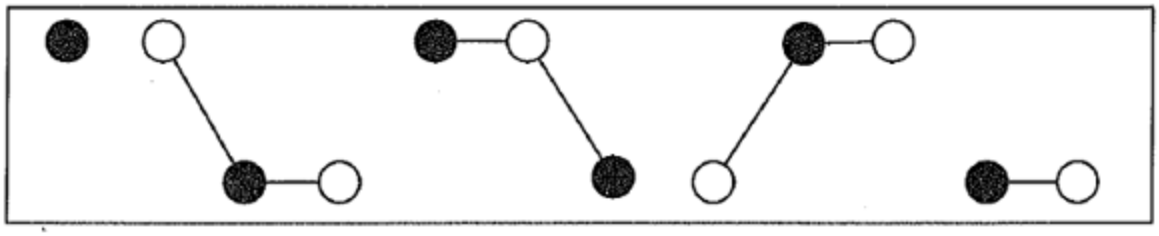


Figure A9. Basic interlocking of bass parts: some metric perspectives in ternary time MPR 3 (event); version 3: resultant pattern

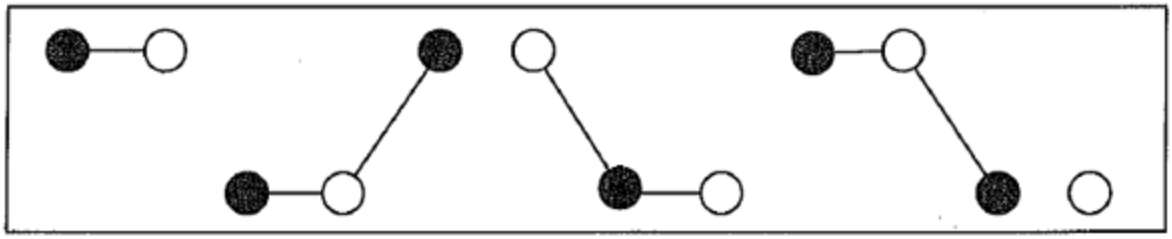


Figure A10. Metric matrices for inherent bass patterns

A10.1: Upper Bass Pattern

0	3	6	**9**
4	7	t	**1**
8	e	2	**5**

A10.2: Lower Bass Pattern

0	**3**	**6**	9
4	**7**	**t**	1
8	**e**	**2**	5

Example 5. Interlocking bass patterns formed by left thumbs of mbirists performing patterns 3b and 3a respectively, one pulse apart

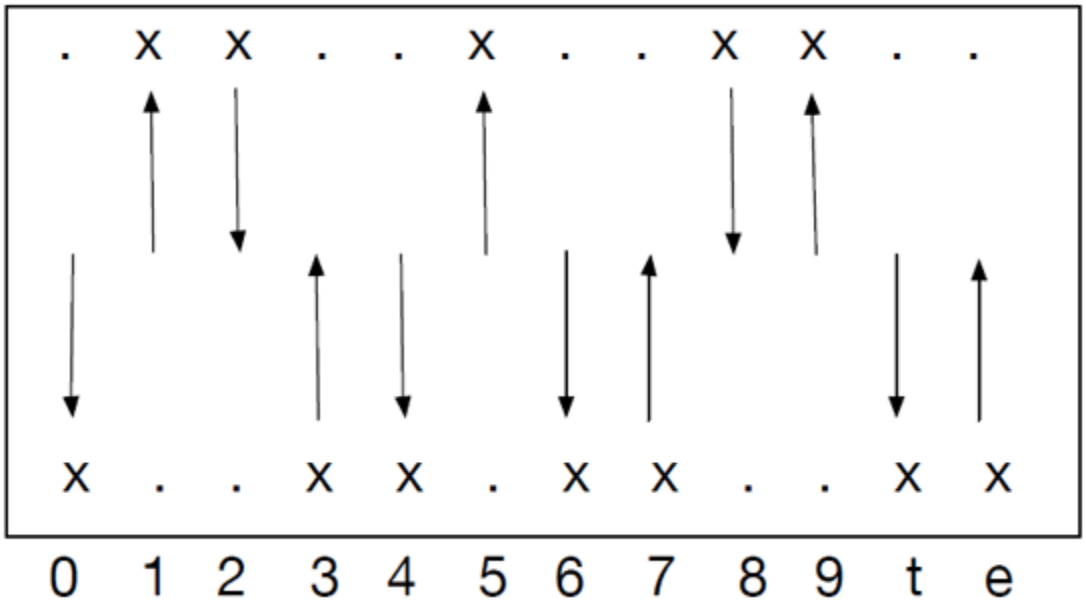


Figure B1. Interlocking of two patterns: some metric perspectives in binary time
MPR 5a (harmonic rhythm): kinaesthetic patterns

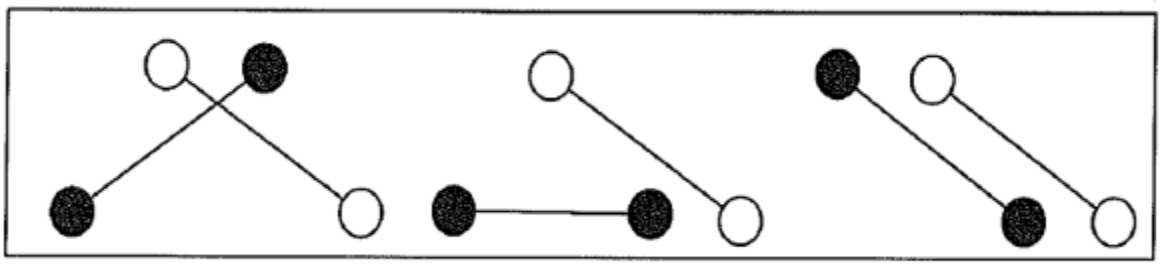


Figure B2. Interlocking of two patterns: some metric perspectives in binary time
MPR 6 (bass): kinaesthetic patterns

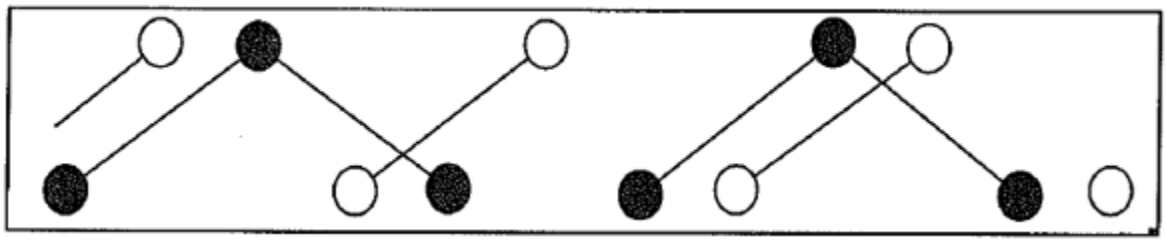


Figure B3. Interlocking of two patterns: some metric perspectives in binary time
MPR 5f (harmonic rhythm): resultant pattern

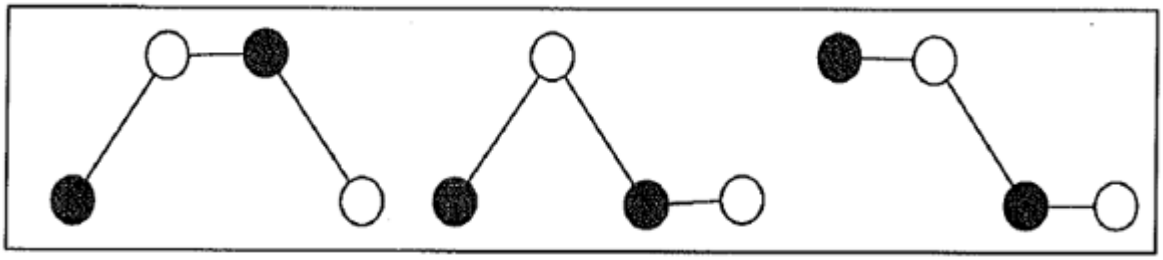


Figure B4. Interlocking of two patterns: some metric perspectives in binary time
MPR 3 (event) and MPR 5a/d (length): upper bass perspective

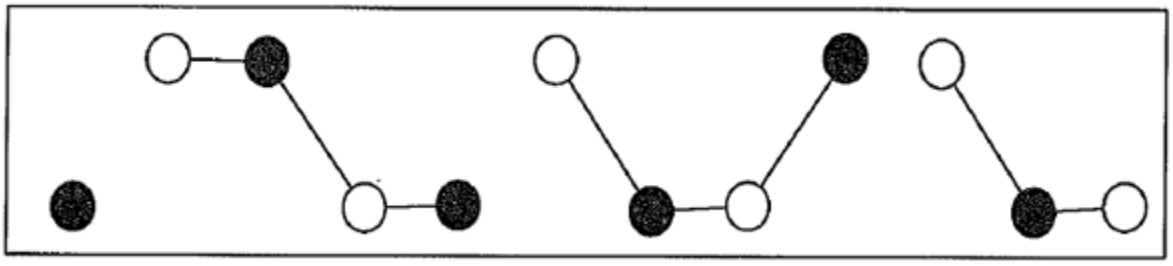


Figure B5. Interlocking of two patterns: some metric perspectives in binary time
MPR 3 (event) and MPR 5a/d (length): lower bass perspective

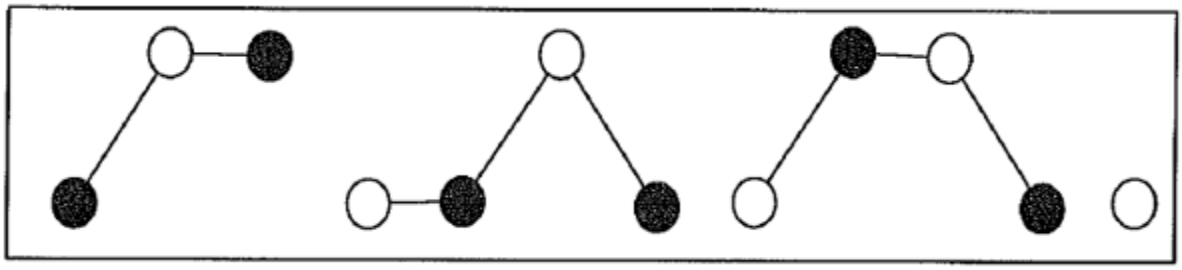


Figure B6. Interlocking of two patterns: some metric perspectives in ternary time
MPR 3 (event):upper bass perspective

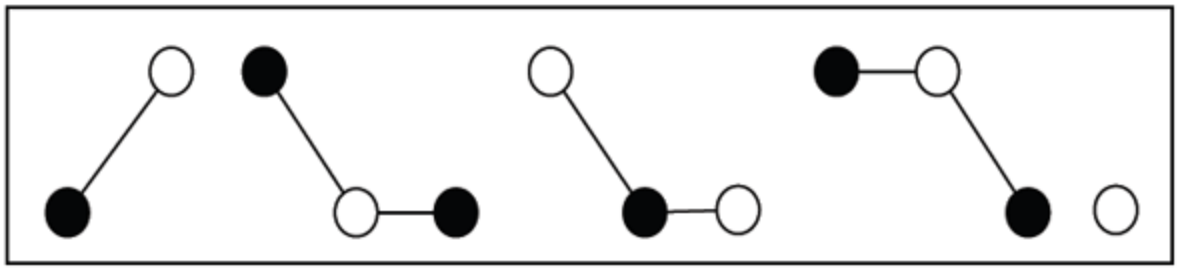


Figure B7. Interlocking of two patterns: some metric perspectives in ternary time
MPR 3 (event); version 1: lower bass perspective

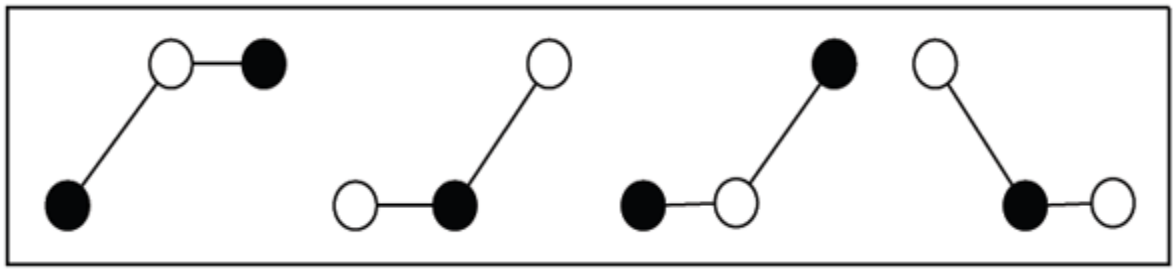


Figure B8. Interlocking of two patterns: some metric perspectives in ternary time
MPR 3 (event); version 2: lower bass perspective

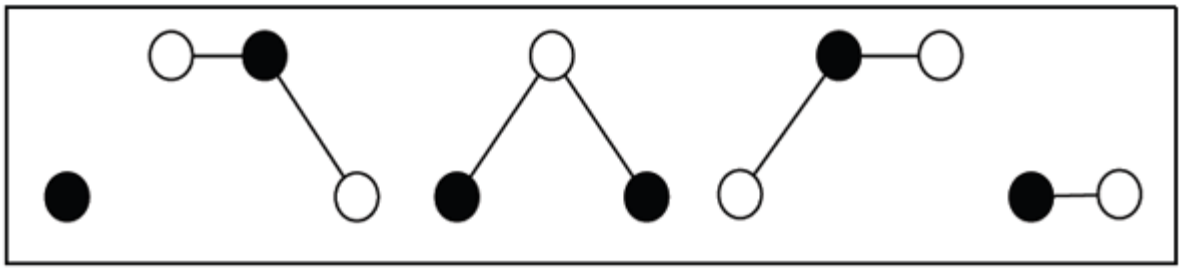


Figure B9. Rhythmic grouping structure

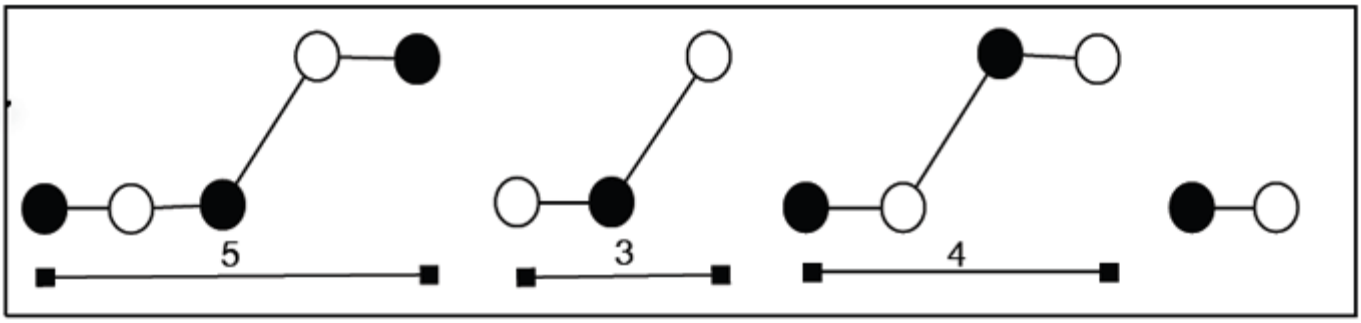


Figure B10. Metric matrices for inherent bass patterns

B10.1: Upper Bass Pattern

0	3	6	**9**
4	7	t	**1**
8	e	**2**	**5**

B10.2: Lower Bass Pattern

0	**3**	**6**	9
4	**7**	**t**	1
8	**e**	2	5

Example 6. Interlocking bass patterns formed by left thumbs of mbirists performing patterns 3b and a simple variation of 3a respectively, one pulse apart

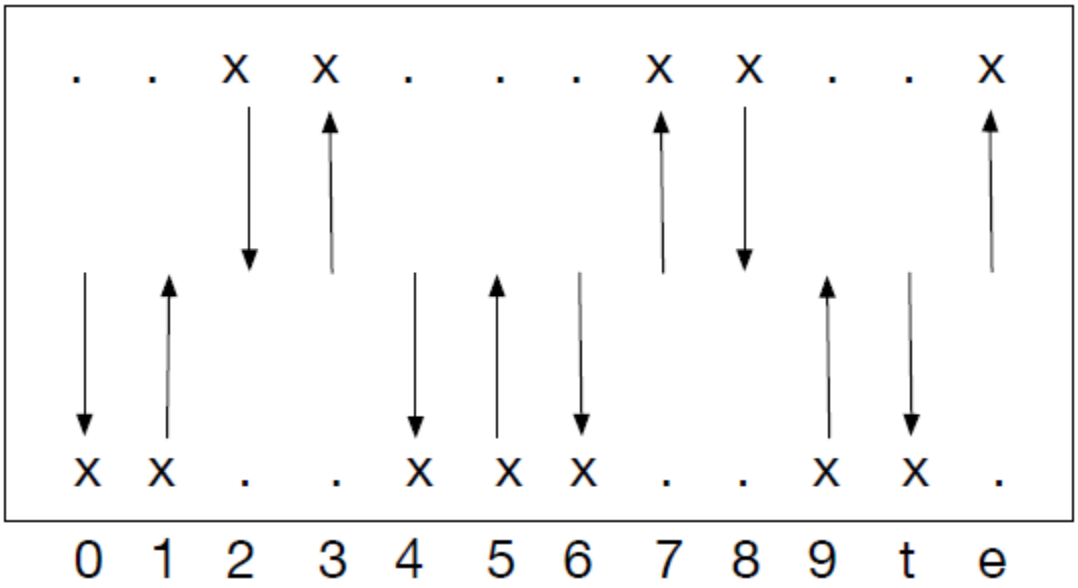


Figure C1. The harmonic progression of *Nhemamusasa*

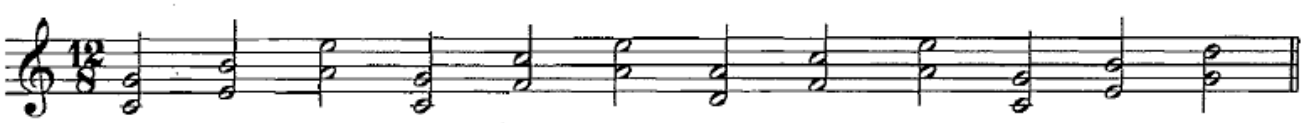


Figure C2. Near-identical harmonic relationships in *Nhemamusasa*