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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)

Musical notation for Example 1a, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody in the top staff consists of eighth and quarter notes. The bass line in the bottom staff features a repeating rhythmic pattern of eighth notes, with a bracket underneath indicating a 2/4 subdivision. The notation includes a 'etc.' label after the first few measures of the bass line.

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

Musical notation for Example 3a, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody in the top staff consists of eighth and quarter notes. The bass line in the bottom staff features a repeating rhythmic pattern of eighth notes.

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

Musical score for Example 1b, a variation of *Nbemamusasa*. The score is in 12/8 time and consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The upper staff contains a sequence of eighth notes with a melodic contour that rises and then falls. Above the first four measures, there are fingering numbers: '4' above groups of two notes, and '2' below groups of two notes. The lower staff contains a sequence of eighth notes with a similar melodic contour. Below the first four measures, there are fingering numbers: '3' below groups of three notes.

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

Musical score for Example 2, a fragment of *Mutamba*. The score is in 12/8 time and consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The upper staff contains a sequence of eighth notes with a melodic contour that rises and then falls. Above the first four measures, there are fingering numbers: '4' above groups of two notes, and '2' below groups of two notes. Below the first four measures, there are fingering numbers: '3' below groups of three notes. The lower staff contains a sequence of eighth notes with a similar melodic contour.

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

Musical score for Example 3b, a variation of *Nyamaroopa*. The score is in 12/8 time and consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The upper staff contains a sequence of eighth notes with a melodic contour that rises and then falls. The lower staff contains a sequence of eighth notes with a similar melodic contour.

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

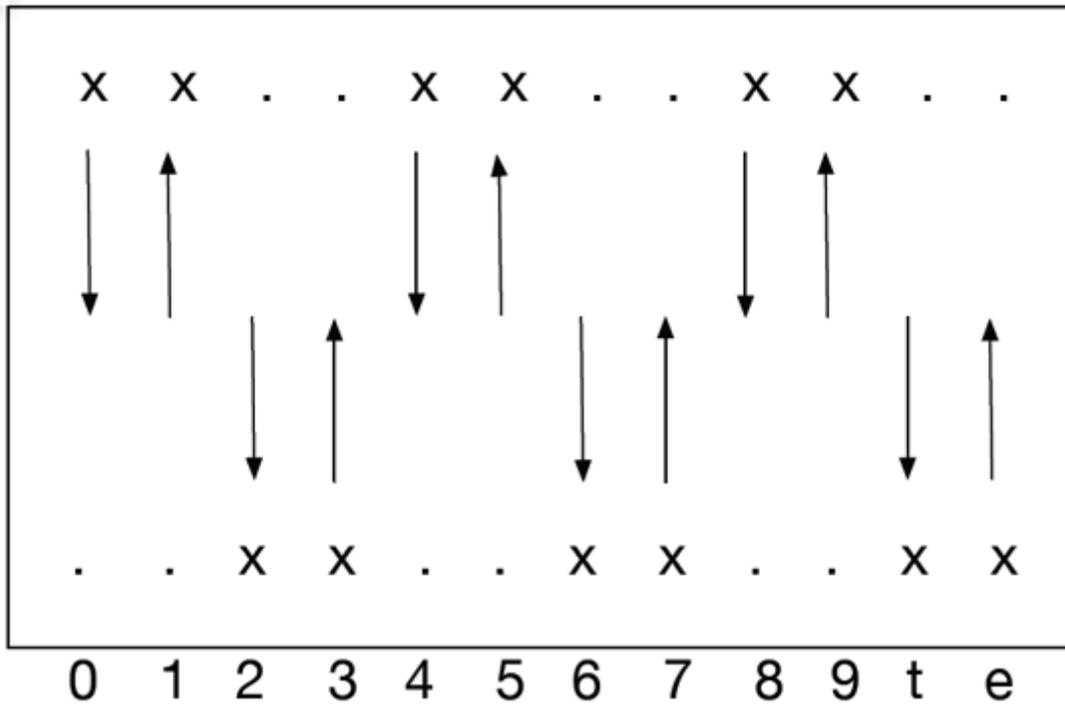


Figure A1. Basic interlocking of bass parts: some metric perspectives in binary time
 MPR 5f (harmonic rhythm): kinaesthetic patterns

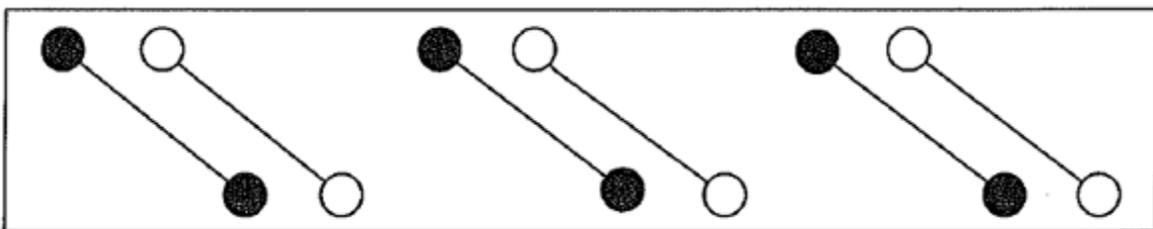


Figure A2. Basic interlocking of bass parts: some metric perspectives in binary time
MPR 6 (bass): kinaesthetic patterns

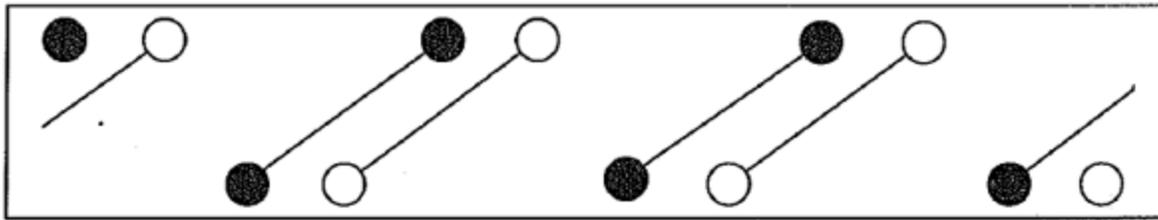


Figure A3. Basic interlocking of bass parts: some metric perspectives in binary time
MPR 5a/d (length): inherent patterns

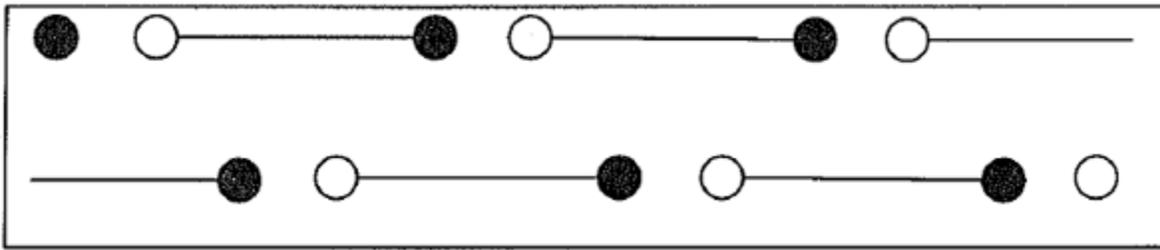


Figure A4. Basic interlocking of bass parts: some metric perspectives in binary time
MPR 5f (harmonic rhythm): inherent patterns

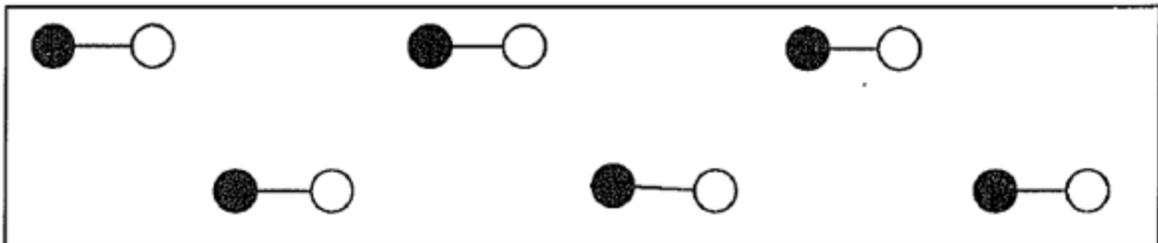


Figure A5. Basic interlocking of bass parts: some metric perspectives in binary time
 MPR 5a/d (length) and MPR6 (bass): resultant pattern

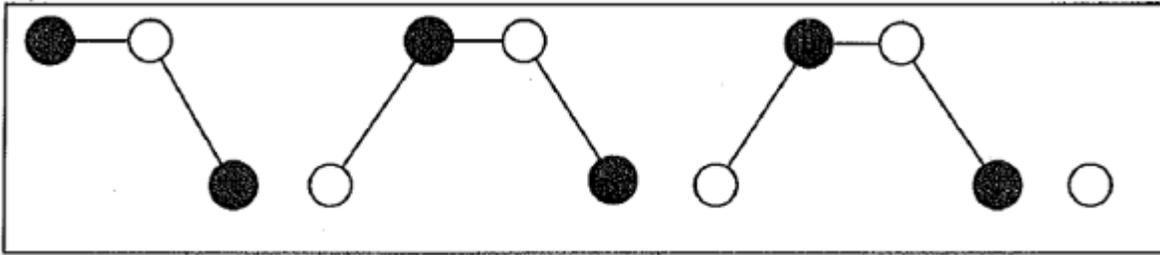


Figure A6. Basic interlocking of bass parts: some metric perspectives in binary time
 MPR 5f (harmonic rhythm): resultant pattern

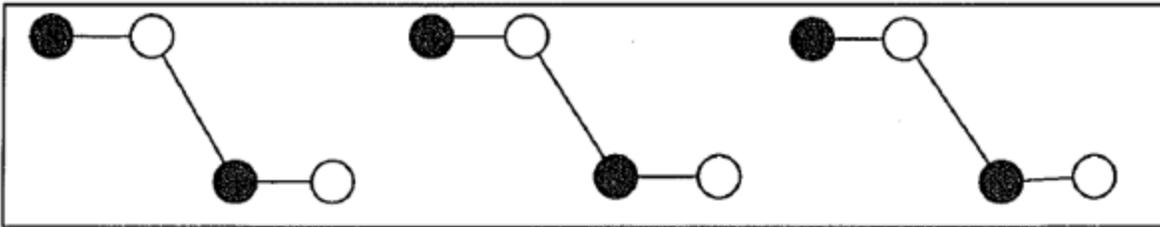


Figure A7. Basic interlocking of bass parts: some metric perspectives in ternary time
 MPR 3 (event); version 1: resultant pattern

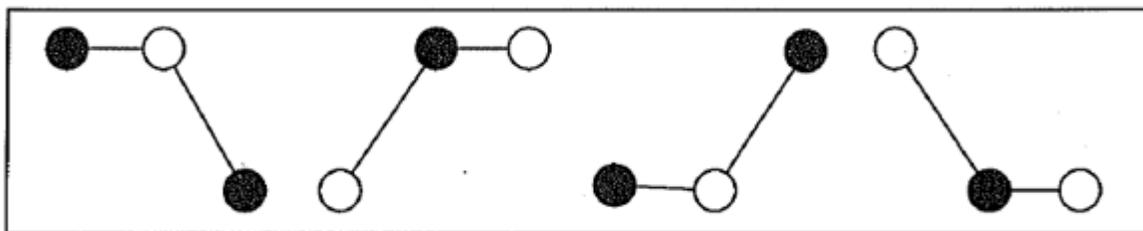


Figure A8. Basic interlocking of bass parts: some metric perspectives in ternary time
 MPR 3 (event); version 2: resultant pattern

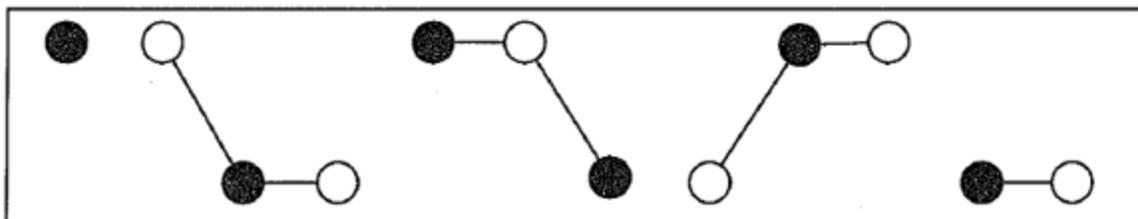


Figure A9. Basic interlocking of bass parts: some metric perspectives in ternary time
 MPR 3 (event); version 3: resultant pattern

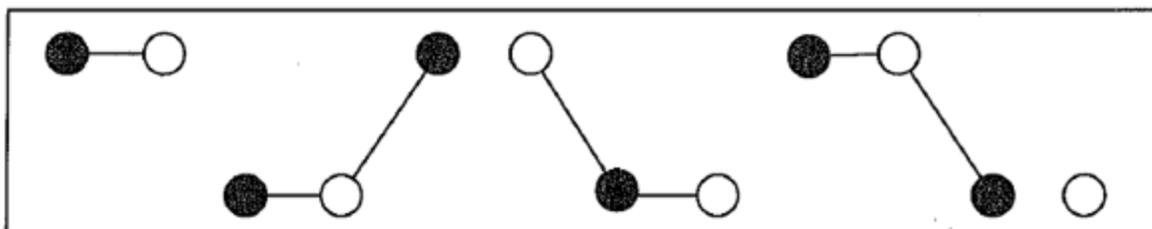


Figure A10. Metric matrices for inherent bass patterns

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

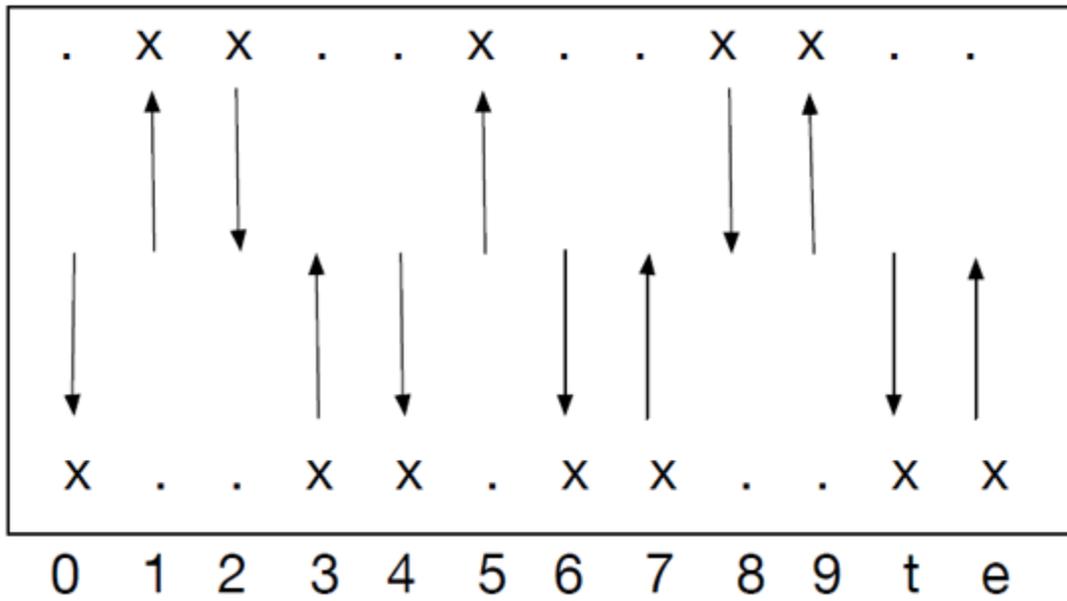


Figure B1. Interlocking of two patterns: some metric perspectives in binary time
MPR 5a (harmonic rhythm): kinaesthetic patterns

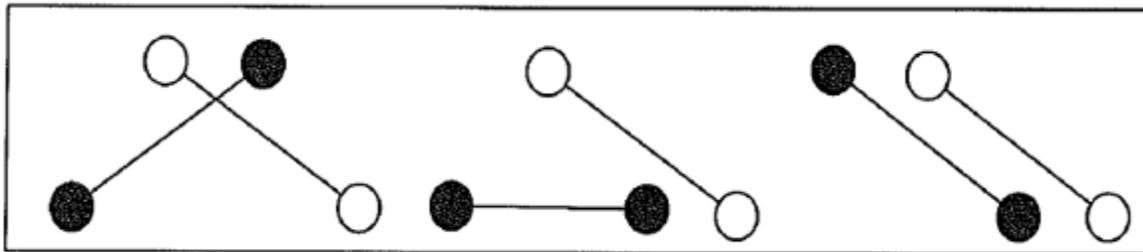


Figure B2. Interlocking of two patterns: some metric perspectives in binary time
 MPR 6 (bass): kinaesthetic patterns

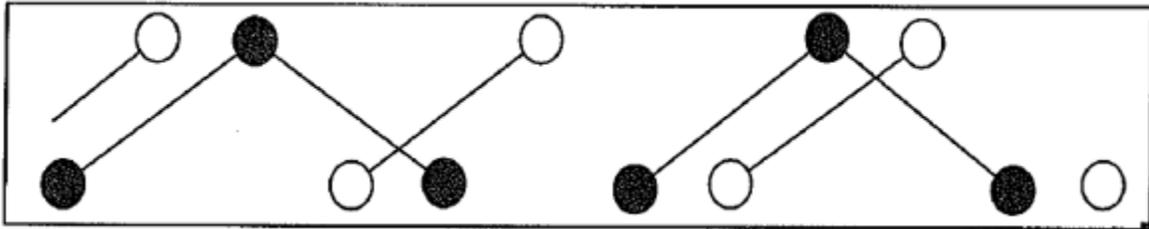


Figure B3. Interlocking of two patterns: some metric perspectives in binary time
 MPR 5f (harmonic rhythm): resultant pattern

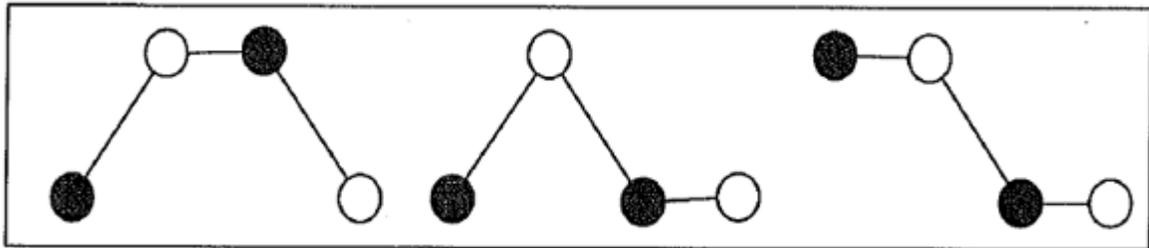


Figure B4. Interlocking of two patterns: some metric perspectives in binary time
 MPR 3 (event) and MPR 5a/d (length): upper bass perspective

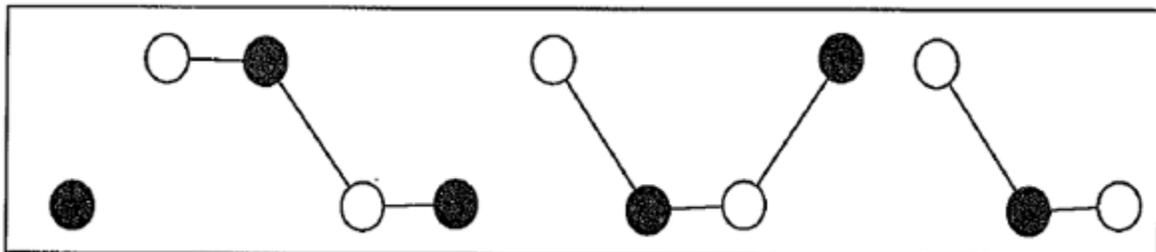


Figure B5. Interlocking of two patterns: some metric perspectives in binary time
 MPR 3 (event) and MPR 5a/d (length): lower bass perspective

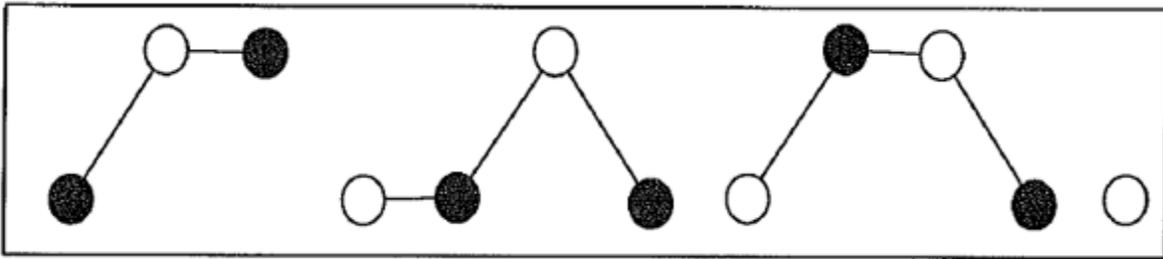


Figure B6. Interlocking of two patterns: some metric perspectives in ternary time
 MPR 3 (event):upper bass perspective

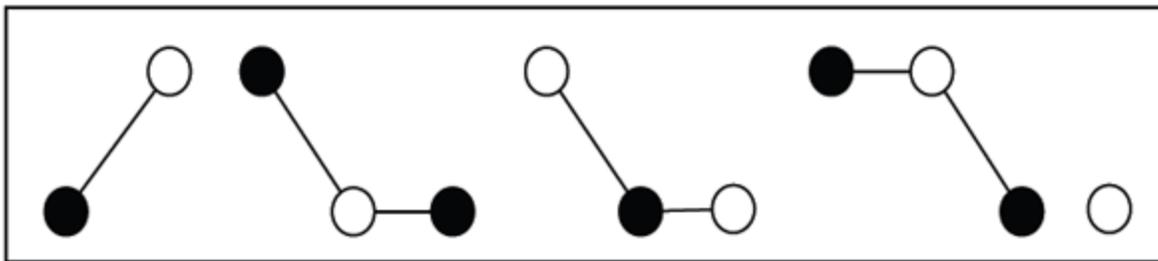


Figure B7. Interlocking of two patterns: some metric perspectives in ternary time
 MPR 3 (event); version 1: lower bass perspective

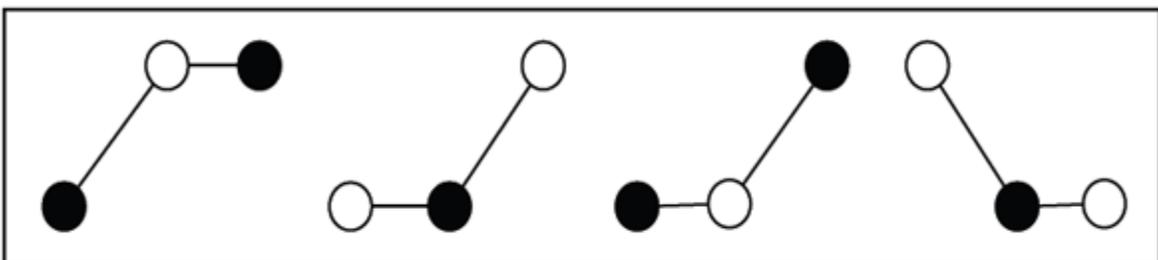


Figure B8. Interlocking of two patterns: some metric perspectives in ternary time
MPR 3 (event); version 2: lower bass perspective

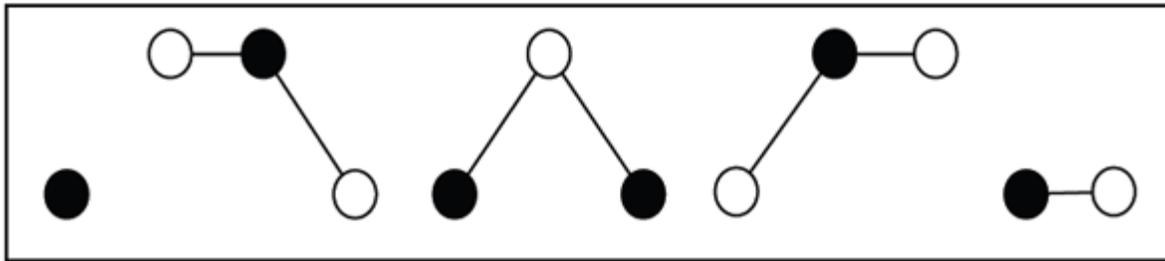


Figure B9. Rhythmic grouping structure

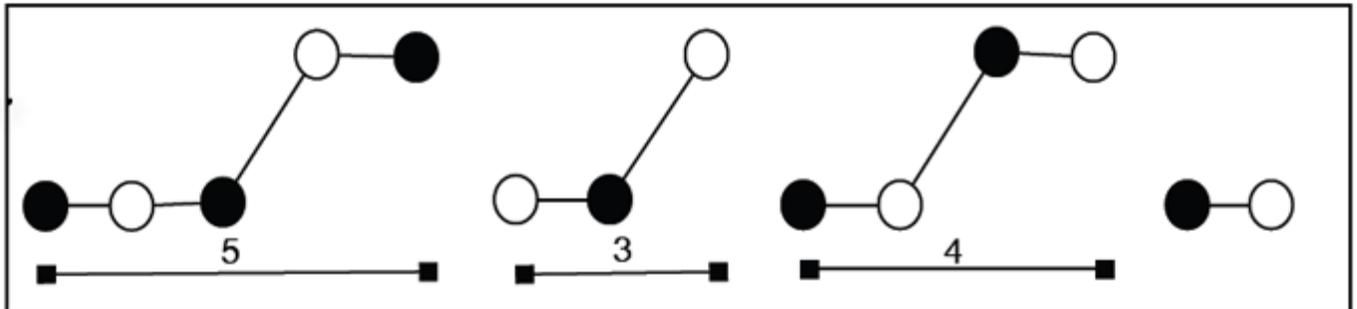


Figure B10. Metric matrices for inherent bass patterns

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

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

The figure displays a musical score for *Nbemamusasa* in 12/8 time, illustrating near-identical harmonic relationships. The score is organized into four staves:

- Staff 1:** A sequence of 12 chords, labeled I through XII, spanning the first measure.
- Staff 2 (a):** Shows a sequence of chords starting from the 10th measure. Annotations include $+T1$ (tritone up), $T0$ (tritone down), and a double bar line ($//$) indicating a section break.
- Staff 3 (b):** Shows a sequence of chords starting from the 11th measure. Annotations include $T0$ (tritone down), $-T1$ (tritone up), and a double bar line ($//$).
- Staff 4 (c):** Shows a sequence of chords starting from the 12th measure. Annotations include $+T1$ (tritone up), $T0$ (tritone down), $-T1$ (tritone up), and a double bar line ($//$).