Matadalogy

Navigating Tradition and Contemporaneity in Nthoko'do

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- Chico Matada -

Abstract

*"Do not remove the ancient landmark that
your ancestors set up" (NRSV, Proverbs 22.28).*

The relationship between the past and present is a fundamental aspect of human cultures, particularly in understanding how each informs the other. From an artistic perspective, this connection is especially evident in the realm of traditional music and its influence on contemporary musical contexts. This relationship is explored in the concept of Matadalogy, a methodological and creative framework for negotiating the intersection between tradition and contemporaneity in the practice of Nthoko'do, a traditional African musical art form practiced by the Ndau people in central and western Mozambique. This study initially investigates the performance practices, cultural significance, and social roles of Nthoko'do, emphasizing its continued relevance within the Ndau community. This research was guided by two primary objectives: first, to examine Matadalogy as a methodological framework for adapting and reinterpreting elements of Nthoko'do within contemporary musical contexts while preserving cultural integrity; and second, to reflect on how this approach has shaped my own compositional practice and artistic identity.

Through a combination of artistic research, theoretical analysis, fieldwork, ethnography, and autoethnography, the study addresses the processes involved in integrating traditional music practices into modern musical frameworks. To demonstrate the practical application of this process, three case studies were developed. The first focused on translating Nthoko'do's foundational musical elements into contemporary instrumentation. The second investigated rhythmic locking with particular attention to the relationship between bass and drums, and the synchronization of Nthoko'do's primary rhythmic figures alongside interlocking patterns across the ensemble. The third explored rhythm patterns inspired by unconventional sources such as Mozambican storytelling traditions, children's games, and popular music through the lens of intertextuality.

These case studies illustrated how Matadalogy functions as a creative tool for balancing tradition and innovation, by offering a unique Ndau perspective on the relationship between traditional and contemporary artistic practices. The outcomes of this research include the

development of the Matadalogy framework, a redefined artistic identity, and original artistic works such as new musical works, a live recital performance, and a written component which serve as tangible demonstrations of the intersection between cultural heritage and modern artistic expression.

Keywords: Tradition, Ndau, Nthoko'do, Artistic Identity, Contemporaneity, Mozambique, Matadalogy.

Acknowledgements

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Dedication

I dedicate this work to my late parents, whose love, sacrifices, dedication and reprimands have instilled in me the value of appreciation and gratitude. Your memory continues to guide and inspire me.

Much love, and gratitude to you all!

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Structure of the written work

This thesis is structured into five chapters, each addressing key aspects of the research. The chapters are organized as follows:

Chapter 1 constitutes the introduction, which establishes the research context by introducing the concept of Matadalogy, outlining the study's objectives, research questions, as well as discussing the cultural importance of Nthoko'do and its integration into a contemporary musical environment. Additionally, it provides the researchers background, offering a personal perspective on the motivation for the study, and presents a brief historical overview of the Ndau people.

Chapter 2 situates the study within existing academic discourses, framing it within broader scholarly discussions. It provides the theoretical foundation relevant to the topic and critically engages with literature that informs the study.

Chapter 3 details the methodological framework employed in the study. It includes discussions on the research design, fieldwork procedures, data generation and analysis, transcription processes, artistic and pedagogical reflections, and ethical considerations that guided the research process.

Chapter 4 presents three case studies that illustrate the practical application of the Matadalogy framework. These case studies demonstrate how the concepts explored in the study are implemented in practice, providing concrete examples of their relevance and effectiveness.

Chapter 5 synthesizes the research findings and presents the conclusions. It discusses the study's limitations and offers recommendations for the preservation and continued development of Ndau traditions through the Matadalogy framework, while also suggesting the researcher's directions for future research and goals.

Finally, the appendices contain supplementary materials, including audio recordings, musical scores, and ethical documentation. These resources support the study's analytical and artistic aspects that provide additional context and evidence for the research.

Chapter 1: Introduction

1.1 Motivation for conducting this research

Matadalogy as introduced in this research project is an approach developed for understanding the intersection between tradition and contemporaneity in the practice of Nthoko'do. The term is derived from a combination of "Matada," which is my name, meaning "rooted or founded in self-love or self-respect." and "logy," a suffix indicating the study of a particular subject. I decided upon this term to emphasize respect for one's traditions and values while incorporating contemporary musical aesthetics. As such, Matadalogy is a framework for understanding the music of the Ndau people of Mozambique, especially the Nthoko'do musical arts. It provides a methodological framework for preserving cultural identity, values, and traditions while engaging with contemporary innovation and change in a way that honours the past and embraces the present and future.

The concept of Matadalogy is founded on the premises that cultural traditions are dynamic and can be adapted and integrated to new contexts while preserving their core values and meaning.[1] It underscores the importance of cultural authenticity while facilitating the creative adaptation of Ndau traditional musical practices, particularly the Nthoko'do musical arts within contemporary musical settings. In this study, the notion of tradition refers to the transmission of cultural practices, values, and expressions such as Nthoko'do that are learned orally, and through observation and participation, and which have been passed down through generations.[2] Conversely, contemporaneity (a concept I interrogate more closely in the concluding chapter) is approached in this study as a process of reinterpreting traditional musical elements by integrating them into modern musical contexts. While interpretations of contemporaneity may vary, I frame it here as a practice that embodies today's musical aesthetics, a process that involves adapting traditional musical characteristics such as rhythm, melodies, motifs, instrumentation, or performative contexts within current artistic practices.

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[1] For a broader exploration of these theoretical principles, see Nketia (1974), and Emielu (2018).
[2] Tendai Muparutsa's work, Transformations in Zimbabwean Traditional Music of North America (2013), offer an overview about traditional music from an African perspective.

As global influences and modernization increasingly impact traditional cultures, practices like Nthoko'do face the challenge of maintaining their cultural relevance. Moreover, as communities evolve and external influences grow, traditional practices must either adapt or risk fading into obscurity. Nthoko'do, one of the key cultural expressions of the Ndau people of Mozambique, is particularly at risk. The threat of this practice fading into extinction is compounded by the limited available literature,[3] and the few performances that still take place. Therefore, there is an urgent need for documentary research to give some insight into Mozambican Ndau musical tradition, including its social contexts, origin, meaning, function, performance practices, forms, techniques, and contemporary applications.

The choice of the Ndau people as the subject of this research project, is primarily motivated by my personal connection to the Ndau ethnic group, to which I belong by birth. Secondly, this topic was chosen due to the scarcity of research on Mozambican Ndau musical practices. Thirdly, this study is driven by the existential challenges facing their cultural traditions in general. Given this reality, I have taken the responsibility to investigate and document their cultural expressions in order to contribute to the preservation, adaptation, and transmission of the Ndau musical arts for posterity, and to ensure its sustainability within contemporary socio-cultural contexts, thereby expanding our understanding of the Mozambican Ndau musical heritage.

Although the Ndau people have been the subject of various studies, particularly in relation to their history, identity, and socio-political dynamics, significant gaps remain in the study of their musical traditions. Scholars such as Patricio (2011) and Hlonhgwana (2020) have provided comprehensive accounts of the Ndau's historical experiences, particularly focusing on borderland dynamics and geopolitics. Other studies have explored the role of traditional authorities (Florêncio, 2003), history and identity (MacGonagle, 2002, 2007), Christianity and nationalism among the Ndau in Zimbabwe (Rennie 1973), and linguistics aspects of Ndau culture (Sithole, 2017, 2019). While these studies offer valuable insights into the socio-cultural fabric of the Ndaus, which is essential for understanding their broader traditions, they do not specifically address Ndau musical practices within the Mozambican context.

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[3] Natalie Curtis, (1920). Songs and Tales from the Dark Continent is part of the "Hampton Series," documents African musical traditions with contributions from Kamba Simango of Mozambique and Madikane Cele of South Africa. The project sought to preserve the unwritten music and poetry of their respective tribes. The work includes songs, tales, and proverbs of the Ndau people of Mozambique.

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The musical arts of the Ndaus include singing, dancing, storytelling, proverbs, rhythmic handclapping, and intricate footwork, as well as the use of musical instruments such as drums, marimba, mbira, whistles, rattles, pwita, flutes, bowed strings instruments, among others. For the Ndau people, Nthoko'do represents more than just a form of entertainment, it also serves as a medium for transmitting cultural values and meaning, communal memories, and social norms. Traditionally performed during important communal gatherings such as weddings, harvest celebrations, rites of passage, or simply for social interaction, Nthoko'do is a celebratory dance and music form connected to drinking songs that function as a vehicle for cultural expression and identity of the Ndau people. By taking into consideration this vast array of cultural elements connected to the Ndau heritage, specifically their musical arts, it validated my inspiration to research on the topic.

1.2 Personal background

This section reflects my personal background and artistic journey, highlighting the formative moments and experiences that have influenced this research project.

My upbringing and artistic practice have been intertwined, shaping not only my creative expression, but also the questions and themes explored in this study. These interconnected experiences provide a unique lens through which I approach this research, allowing me to engage with the subject matter both analytically and intuitively.

Born in Maputo, Mozambique, I grew up in the neighbourhood of Maxaquene, where diverse ethnic and tribal cultures, along with a variety of experiences shaped my artistic foundation. Although I did not come from a traditionally musical family, my surroundings offered an organic space for creative expression. Some of my earliest musical memories include coming home from elementary school, setting up tin cans to create my own drum set, and engaging in humble musical explorations. During this period, I constructed a makeshift drum set using tin cans of various sizes, stretched plastic bags as drum skins, and used tree branches as drumsticks, reflecting the resourcefulness and joy I found in engaging with music. These early experiments were more than mere acts of play, they planted the seeds of my musical journey and marked the beginnings of a lifelong passion.

My artistic journey took a decisive turn in my late teenage years, when I made the impulsive decision to leave high school and join a singing, dance, and a theatre group called Mahamba Voz Verde. It was within this creative collective that I began honing my craft, evolving from an actor and dancer into a percussionist, and eventually taking on the role of drummer in a local folk band. A pivotal moment came when I attended a performance by a traditional Mozambican band called Timbila Muzimba at the Centro de Estudos Brasileiros in Maputo. Witnessing their performance was an epiphany, affirming that music was my true calling. This realization both solidified my decision to pursue music as a career, and inspired me to approach it from an academic perspective.

However, opportunities for formal music education in Maputo were scarce at the time, with the few existing music schools accessible only to a few fortunate ones. As a result, my learning relied heavily on collaborative exchanges with other musicians, sharing knowledge and developing skills through informal means. Additionally, my decision to pursue music was met with resistance from my mother, who disapproved of my artistic ambitions. This tension, though challenging, ultimately propelled me to seek freedom and new opportunities abroad, setting the stage for the next chapter of my musical journey.

Crossing into South Africa marked the beginning of my formal training. I enrolled at Central Johannesburg College to study Music Performance, while gaining invaluable performance experience. Yet, my aspirations extended further, I dreamed of pursuing higher education in music, ideally in Europe or the United States. This opportunity emerged, when I moved to Denmark in 2008, and in 2010, my dream materialized when I was accepted into the Royal Academy of Music in Aarhus, where I graduated three years later equipped with both academic knowledge and a wealth of personal and professional experience that would serve as the foundation for my evolving musical journey. Relocating to Helsinki further broadened my artistic and academic horizons. It was here, at the Sibelius Academy's Global Music Department that this research project took shape, building upon my cultural heritage and musical exploration.

Occupying this unique position as both a researcher and a performing artist, through my relocation to Helsinki and enrolment in Global Music Department at Sibelius Academy, I bring a personal and academic perspective to this study. My deep ties to Mozambican culture,

particularly the traditions of the Ndau people, provide me with an insider's understanding of the phenomena under investigation.

Growing up immersed in the rhythms, dances, stories of the Nthoko'do tradition, as well as the Ndau culture more broadly, my personal experiences serve as both a lens and a guide for my research project. At the same time, my role as a scholar brings a critical and analytical perspective that enables me to position the Nthoko'do musical practices within broader ethnomusicological and cultural contexts. In this way, my research into Nthoko'do and my artistic practice are intrinsically connected to my academic inquiry and artistic curiosity, as well as my ties to Ndau ethnic group, creating a continuous feedback loop where all three factors inform and refine each other.

Moreover, my personal journey including the places I have travelled, the people I have encountered, and the philosophical and spiritual experiences I have lived, along with the emotional expressions conveyed through my creative practice, has sparked my interest in investigating traditional musical arts. These elements of my experience, contribute to a comprehensive approach to the study and interpretation of the Nthoko'do musical arts within its cultural and historical context.

1.3 Context of the study

This study is part of a project I initiated three years ago as a student at the Sibelius Academy, Uniarts Helsinki, within the Global Music Department. As mentioned earlier, this project focuses on investigating the musical arts of the Ndau people in Mozambique, which hold profound significance to my cultural background and are integral to my compositional process and artistic expression, as it is to this study. My interest in this subject grew after conducting an exhaustive research and noticing the almost absence of existing literature about Mozambican Ndau people's music, specifically the Nthoko'do musical arts. As a member of this ethnic group, I felt the need to undertake this study with a strong commitment to analysing, documenting, and bringing to attention the Ndau musical heritage.

The study examined the Nthoko'do practice in two regions of Mozambique, namely in Nova Mambone in Inhambane province, and Bairro da Costa da Sol in Maputo province. These

areas served as crucial sites for understanding how Ndau musical traditions are taught, performed, and evolve within both rural and urban contexts.

1.4 Research aims and questions

The purpose of this study is twofold: a) to propose the concept of Matadalogy and its application as a methodological framework for understanding how elements of Nthoko'do music of the Ndau people can be adapted and reinterpreted within contemporary contexts while maintaining cultural integrity, and b) to investigate how this process impacts my own compositional practices and artistic identity.

Specifically, the aims include the extraction and detailed analysis of rhythmic units from Nthoko'do, the creation of original musical compositions informed by Nthoko'do practices, and the live performance of the resulting compositions, as well as the creation of a textual analysis to explicate both the creative process, and the phenomena under study.

Based on the primary aims of this study, the central research questions are:
a) How can the concept of Matadalogy be applied to translate and adapt elements of traditional Ndau music into contemporary composition? And b) How does this impact my compositional practices and artistic identity?

1.5 A brief historical overview of the Ndau people

The Ndau people are part of the larger linguistic and cultural group belonging to the Bantu family of languages, and they are primarily located in central regions and partly in the northeast of Inhambane province in Mozambique, and south-eastern Zimbabwe. Their historical narrative includes migration from the Great Lakes region of Africa and settlement along the fertile Zambezi River and its tributaries. These areas supported their subsistence farming, fishing, and hunting practices.[4] Historical accounts suggests that by the 8th century, the Ndau were engaging with Swahili and Arab traders at Sofala region, which facilitated cultural exchange and trade in commodities like gold and ivory, and other goods before the arrival of the Portuguese in Mozambique in 1498. This early interconnection and interactions

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[4] Rennie, 1973, p.41-50

contributed to the distinct cultural, linguistic, and overall development of the Ndau people's identity.

According to MacGonagle (2007), Ndau ethnic identities were shaped by social and political structures, cultural traditions and expressions, economic practices, and the interactions between people and their environment. She also points out that the term Ndau has its roots in pre-colonial interactions, possibly deriving from the phrase Ndau-we ("we salute you"), a mark of deference offered to the invading Gaza Nguni under Ngungunyani's rule. Over time, this term evolved into an identity marker for the Ndau ethnic group.[5]

Historically, the Ndau people are connected to the Monomotapa Empire, Mbire kingdom, and the expansionary cycles of the Rozvi empires, which were significant players in regional politics and trade (Patricio, 2011). The Rozvi Empire, emerging from the Zimbabwe Highlands in the 15th century, established dominance over the central regions between the Búzi and Save Rivers, areas formerly inhabited by Tonga populations.[6] During this period, the Empire controlled vast territories of present-day Zimbabwe and Mozambique, influencing patterns of migration, conquest, and settlement, which played a crucial role in shaping the Ndau identity.

The Ndaus, often considered an ethnic subgroup of the Shona people, have a complex identity that has been shaped by colonial era administrative practices and regional politics. In Zimbabwe, colonial authorities grouped various ethnic communities, including the Ndau under the Shona category. This classification was partly driven by political motives and the desire for administrative control, but both scholars and Ndau themselves have contested this grouping (Sithole, 2019; Perman, 2008). Nevertheless, in Mozambique, the Ndau language has historically been recognized as separate from Shona. MacGonagle (2007, p.110) reflects on this distinction in the context of linguistic and territorial dimension, noting that while Shona and Ndau share a common historical and political tie, their sense of identity varies across national borders. She explains:

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[5] MacGonagle, 2007, p.39
[6] Patricio, 2011, p.5

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The term Ndau carries different connotations in each country. For most Zimbabweans, a Ndau speaker belongs to one of the six main subgroups of the Shona language. In Mozambique, however, Ndau can be a very separate and distinct label with tenuous connections to a sense of Shonaness and the wider Shona language spoken in other parts of central Mozambique and Zimbabwe.

Nonetheless, the 2013 Constitution of Zimbabwe officially recognized Ndau as a distinct language. However, in my view, this recognition and the resulting ethnic differentiation, is not meant to create division or separation. Rather they serve to acknowledge the unique cultural identity of each group, while preserving their historical connections and shared kinship.

Culturally, the Ndau people maintain profound connections to their ancestral and communal traditions. Their social structures are primarily lineage-based, with extended families and clans playing pivotal roles in societal organization. Chiefs, referred to as mambo, serve as both political and spiritual leaders, acting as mediators in conflicts, managers of communal resources, and custodians of oral histories (Muyambo, 2018). These hierarchical systems underpin the cohesion and continuity of Ndau society that has ensued the preservation of cultural values across generations.

Ndau cosmology is rooted in a monotheistic framework that recognizes the presence of a supreme deity, Mwari. This belief system is complex as an outsider, since it combines reverence for Mwari (God), while exercising great respect to ancestral spirits known as vadzimu, who are perceived to exert significant control over daily life. Traditional healers, known as ngangas, are key figures in this cosmology. They serve as spiritual guides, mediators, and healers, offering solutions to physical and metaphysical challenges faced by individuals and communities.[7]

The traditional musical arts are integral to the Ndau way of life, functioning as vehicles for storytelling, cultural preservation, the transmission of values, and fostering communal bonds. Cultural traditions and artistic expressions such as Nthoko'do, Kateko, M'tute, Madxoka (spiritual manifestation), Mandowa, Makwai of the Ndau, Muchongoyo, Pwi'ta, Semba of the Ndau, and Xkhema, although most of these cultural practices are fading into obscurity, they

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[7] Hlongwana, 2021, p.102-103

are instrumental in sustaining oral traditions and reinforcing societal norms. These cultural traditions and artistic expressions go beyond customs, they embody the Ndau's historical memory, spiritual, and collective identity.

Their music integrates a variety of instruments, each bearing distinct cultural, social, and spiritual significance. Common instruments include drums (ngoma), which are often used in ceremonies, and it symbolizes spiritual connectivity and community solidarity. Hosho (gourd shakers), is an instrument that adds rhythm, texture, and dynamics to songs and dances, and can be played by any participant during the gathering. The Mbira, known for its sacred role in rituals and storytelling, it is a medium for communication with ancestors, although some versions of this instrument are used for secular activities. (Perman, 2015).

In an overview, the Ndau people's history, cosmology, and cultural practices reveal a distinct identity, and yet a common cultural practice within the broader Bantu family. Through their cosmology, governance, language, music, and traditions, the Ndau have demonstrated resilience and adaptation amidst changing political, social, cultural, and colonial contexts. They have so far preserved a heritage that affirms their unique cultural legacy.

Chapter 2: Theoretical Background

2.1 Literature review

The study of Mozambican Ndau musical arts, particularly the Nthoko'do tradition remains a relatively unexplored area within the field of ethnomusicology when compared to similar traditions in Zimbabwe. A review of the literature reveals that little or nothing is known about the Mozambican Ndau musical traditions. Although the Ndau people of Mozambique share some musical and cultural practices with their Ndau counterparts in Zimbabwe, whose traditions have been more thoroughly studied (e.g., Perman 2008, 2017, 2020), there is a significant gap in the documentation of Mozambican Ndau musical arts.

Before further exploring the phenomena under study, it is important to mention that this research into Nthoko'do literature was met with difficulties, primarily in determining the correct spelling. Variations such as *Ndokodo, N'dokodo N'thokodo, Ntho'kodo, N'tokodo, and Ndo'kodo* may appear in different contexts, complicating efforts to standardize the term. This issue was further validated by one of my key informants, who highlighted that this challenge is rooted in the colonial era, during which the documentation of indigenous knowledge was often incomplete, biased, misspelled, or misrepresented.

In addition, my informant raised concerns about issues related to proper cataloguing, crediting, and acknowledgment of the sources, and the digitization process, suggesting that significant information may have been lost during the transition from analogue to digital archival methods, which made the process of this research project more challenging. However, despite these challenges and although the term *Ndokodo* is cited once in this research, I have chosen to use the term *Nthoko'do* consistently throughout this work to ensure clarity and coherence. By doing so, I aim to contribute to the standardization and for a deeper understanding of this musical tradition, and advocate for more thorough and equitable documentation of the Nthoko'do tradition.

Whereas, within the broader context on the study of traditional music in Mozambique, existing studies have traditionally focused on more widely recognized traditions, such as those of the Chopi, Makonde or Tsonga people, whose musical practices have received some degree of scholarly attention. Works by scholars like Kubik (1964, 2009), Tracey H. (1970),

Tracey A. (1983), and Johnston (1972) have documented aspects of Mozambique's broader musical landscape, but there is a noticeable absence of in-depth research on the music of the Ndau people, particularly the Nthoko'do. This lack of dedicated ethnographic research on Nthoko'do tradition highlights the need for comprehensive ethnomusicological studies that document and analyse the Nthoko'do genre, its performance practices, transmission process, and its role and significance to the Ndau people. This gap is also indicative of a larger issue within the field, where many Mozambican Ndau musical traditions are at risk of being overlooked, and consequently under-preserved.

The introduction of the concept of Matadalogy, which I will outline in this research, seeks to address this gap by offering a methodological framework for adapting and innovating within traditional practices like Nthoko'do to ensure their cultural preservation, and sustainability in contemporary contexts. Although I am presenting Matadalogy as a new concept here, which I employ as my core artistic methodology, its principles can be aligned with broader cultural preservation, adaptation, innovation, and ethical frameworks that emphasize methodologies respecting the authenticity of traditional practices while providing strategies and concepts for making them accessible and relevant to modern audiences

Turino (2000) discusses the concept of cultural sustainability, suggesting that the survival of traditional music depends on its ability to adapt to new circumstances. He introduces the idea of "musical cosmopolitanism," where traditional musicians engage with global musical trends while retaining their cultural identity. Similarly, Copland (1991) explores how African musicians have adapted to new social and technological realities, often blending traditional elements with contemporary influences. He argues that this hybridization is not necessarily a loss of tradition but rather an evolution of cultural expression that allows traditional music to remain relevant in modern contexts.

The concept of Matadalogy, with Turino and Copland's work, are particularly useful for understanding how Nthoko'do music might evolve in response to external influences while preserving its fundamental cultural significance. Case studies from various cultures illustrate successful strategies for cultural preservation through reinterpretation and innovation. For example, the revitalization of traditional Mbira music from Zimbabwe involved integrating modern instruments and styles while retaining the core elements of the tradition (Eyre, 2015).

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These examples validate the potential of Matadalogy as a guide for reinterpretation and innovation of Nthoko'do tradition, to ensure its relevance in a contemporary environment.

2.2 Key concepts

The key concepts used in this research include, *Matadalogy, "Ndokodo," contemporaneity, tradition, and Artistic identity.* Here I give a brief overview of each concept in the following descriptions.

Matadalogy - Refers to the methodological framework I have developed for this study, which examines the relationship between tradition and contemporaneity in cultural practices. It draws on the principles of African musicology[8] and artistic research, advocating for an approach that preserves the core values of tradition while fostering creative adaptation. The term is derived from a combination of "Matada" which is my surname, meaning "rooted or founded in self-love or self-respect," and "logy," a suffix indicating the study of a particular subject. The framework is aligned with theoretical perspectives such as those of Nketia (2016), and Emiliu (2018), who have explored the preservation of traditional African music alongside its adaptation to contemporary musical contexts.

"Ndokodo" (Nthoko'do) – is a cultural expression encompassing the musical arts of the Ndau people of Mozambique that includes dance, music, singing, and storytelling. The dance is defined by the rhythmically intricate footwork and is traditionally practiced in social contexts. As defined in an article published by Semana de Moçambique titled Reaprender História:

> Ndokdo, it's a dance originating from the province of Sofala, formerly performed by the elderly during the usual village gatherings, always accompanied by the traditional drink. Danced by men and women, there are no strict rules. The steps, accompanied by the dizzying rhythm of drums, are constantly improvised, according to the agility and dexterity of each dancer. It is an essentially collective dance. (Translation by the author).[9]

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[8] African musicology as conceptualized by Mapaya, is an academic discipline that seeks to study African music from an indigenous perspective, placing the African worldview at its core. It emphasizes the song-dance compound as the primary construct while incorporating related art forms such as visual arts, drama, and costume.

[9] Semana de Moçambique,1983, p.73. Ndokodo é uma dança originária da província de Sofala, antigamente executada pelos velhos nos habituais convívios da aldeia, sempre acompanhados da bebida tradicional. Dançado por homens e mulheres, não tem regras rígidas. Os passos, acompanhados pelo ritmo estonteante e de tambores, são constantemente improvisados, de acordo com a agilidade e destreza de cada dançarino. É uma dança essencialmente coletiva.

Contemporaneity - In the context of this study, contemporaneity refers to the process of recontextualizing traditional musical elements and characteristics within modern musical frameworks. This involves incorporating these elements and characteristics into new musical settings through the use of both conventional and modern instruments, current technology, and musical influences from diverse cultures. Such incorporation is undertaken as a creative process that bridges the gap between tradition and innovation (Guliyeva & Kopanitsa, 2024).

Tradition - Since this study focuses on traditional aspects of music, in this context, tradition refers to the transmission process of musical practices, values, and cultural expressions passed down through generations, where these traditional elements serve as a means of preserving cultural heritage, their continuity, and a sense of identity among the different ethnic groups. These traditions influence how music is created, performed, and experienced within a community, reflecting the cultural identity, history, and values of that society (UNESCO, n.d.).

Artistic identity - Refers to the way artists perceive, construct, and express their sense of self through creative practices. It represents a unique combination of artistic aesthetics and expression that emerges from their personal, social, cultural, and philosophical experiences. This identity is both fluid and evolving, shaped by the artist's life journey and their engagement with diverse contexts and influences. Ultimately, it manifests as a distinctive voice that is both recognizable and impactful, reflecting the artist's individuality and connection to their broader environment (Unrath, 2021).

2.3 Theoretical framework

This section reviews the theoretical and conceptual frameworks that inform the study of cultural preservation, adaptation, innovation, ethical considerations, and Matadalogy, which are central to understanding how traditional practices can be sustained and innovated. I introduce the concept of Matadalogy as a central framework for examining how Ndau music traditions can be preserved and adapted to contemporary musical contexts, while addressing the ethical issues involved in respecting their musical traditions.

Drawing from the theory of progressive traditionalism as proposed by Emielu (2018), this section explores how preservation and innovation intersect within music traditions. Emielu's

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hypothesis suggests that the revitalization of old musical traditions occurs through a process of innovation and self-renewal, and ensures their continued relevance in contemporary contexts. This framework as proposed by Emielu, guides the exploration of preservation, adaptation, and innovation within Ndau musical arts, particularly the Nthoko'do tradition.

Emiliu argues that African music is often categorized as stagnant, and traditional. However, he contends that if there is any aspect of African traditions and cultural practices that has experienced, and continues to experience tremendous innovation and transformation, it is African music, whether traditional, popular, or art music. To illustrate this, Emiliu presents a case study among the Edo people, a pan ethnic minority group in South Nigeria, to demonstrate how age-old music traditions are being revitalized and sustained through a continuous process of self-renewal. This process, which Emiliu theorizes as "progressive traditionalism," serves as a critical foundation for the Matadalogy concept and its application to the Nthoko'do tradition.

The choice of progressive traditionalism as part of the theoretical framework of this thesis aligns with the broader view of the processes involved in preserving cultural practices while adapting them to contemporary musical and social contexts. This theory is consistent with Nketia's study on cultural preservation and adaptation. Within his perspective on the preservation of African musical traditions, Nketia argued that these traditions are not static but dynamic and evolving, reflecting the changing social, cultural, and historical contexts of the communities that practice them.[10] Nketia emphasized the importance of documentation, analysis, and teaching of traditional African music as vital steps in preserving these cultural forms. He believed that preserving the original forms of African music is essential not just for the sake of historical record, but for maintaining the cultural identity and continuity of African societies.

While Nketia advocated for the preservation of traditional music, he also recognized the necessity of innovation within these traditions. He claims that African music has always been adaptive, integrating new elements and responding to external influences while maintaining

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[10] For a detailed account on the social significance, function and evolvement of African music, see Nketia (1974).

its core principles. He highlighted how African musicians creatively engaged with new instruments, scales, and styles through integrating them into their musical traditions in ways that enriched, rather than diminished their cultural heritage. For Nketia, innovation within tradition is not a departure from the norm, but a means of renewing the tradition to keep it relevant to changing circumstances and new social contexts. This perspective suggests that adaptation should be seen as a process of cultural renewal, in which traditional practices are reinterpreted to meet the needs and expectations of contemporary society.

In my research project, I build on these theoretical foundations by proposing the concept of Matadalogy as a methodological framework that seeks to guide the preservation, adaptation, and transformation of traditional music practices, in a way that is both ethically responsible and responsive to contemporary needs. Matadalogy as a concept, contributes to these theoretical foundations, by integrating a structural framework supported by coherent principles and processes, combining analytical approaches with ethical reflection. It functions simultaneously as a creative and reflective tool, offering a distinctive Ndau perspective on the relationship between traditional and contemporary artistic practices.

The concept of Matadalogy is founded on four key principles that work together to ensure that the heritage of the Ndau traditional music remains relevant and grounded in ethical practices. Here is an elaboration on each of these principles.

Preservation - The first principle of Matadalogy, Preservation, emphasizes the need to safeguard the core elements that give a culture its unique identity. These elements include traditional values, customs, rituals, artistic expressions, oral narratives, and indigenous knowledge systems that have been transmitted through generations. Preservation in the context of Matadalogy is not about freezing culture in time or resisting all change. Instead, it is a conscious effort to sustain the integrity of a cultural practice, while accommodating organic evolution and contextual adaptation. This principle advocates for a careful balance, respecting ancestral wisdom and practices, even as a culture evolves in response to new realities. It emphasizes continuity amidst change, ensuring that the cultural DNA, the symbolic, spiritual, and practical essence of a community is not lost to modernization, globalization, or homogenization.

Adaptation -The second principle of Matadalogy is adaptation, which involves reinterpreting traditional musical elements, compositions or repertoire in ways that resonate with contemporary audiences. By contemporary audiences I refer to modern-day listeners or consumers of music, shaped by current cultural, technological, and social context, where the audience interact with music in more dynamic, digital and globalized ways. The challenge lies in finding a balance between staying true to cultural roots and responding to the needs, challenges, opportunities, and aesthetics of the present time. Adaptation in the context of Matadalogy, mean reshaping cultural expressions in a way that resonates with contemporary values while respecting traditional knowledge and customs.

Innovation - The third principle of Matadalogy is innovation that calls for the exploration of new methods, tools, concepts, and ideas to improve cultural preservation, adaptation, and transmission, as well as the transformation and development of new forms of artistic expression. This process often emerges through experimentation, the hybridization or the cross-genre of musical forms that merge multiple global traditions, and the integration of technology into the creative practices. Nevertheless, innovation in Matadalogy is not solely confined to the addition of new elements or the fusion of traditional and contemporary styles, but also by reframing what exists. While combining key elements of traditional music with modern frameworks and the integration of technology is one way to innovate, innovation itself is also an act of listening. It begins with approaching traditional music with openness and curiosity, hearing it with fresh ears and recognizing its inherent layers of complexity, such as in asymmetric meters, the counterpoint of interlocking rhythms, melody, and form or structure as tools of innovation. Therefore, traditional music, is not merely the subject of innovation, it is innovation.

Ethical Practices - The final principle of Matadalogy deals with ethical responsibility, emphasizing that cultural preservation, adaptation, and innovation must be approached ethically to ensure that cultural resources, knowledge, and expressions are treated with respect, sensitivity, and fairness. In an increasingly globalized world where cultures frequently intersect, it is essential to avoid the exploitation or misrepresentation of cultural elements. Hence, ethical issues should prioritize cultural sensitivity and the importance of understanding and respecting the contexts from which cultural practices originate and are executed. Together, these four principles of Matadalogy provide a comprehensive framework for understanding and applying Matadalogy.

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To clearly illustrate the Matadalogy model within its methodological framework, on the following page I present a table that unpacks the elements and framework aspects under the key areas of preservation, adaptation, innovation, and ethics. Each section outlines components that contribute to the preservation and evolution of cultural practices, and the ethical guidelines that inform this process.

Matadalogy Framework

Framework aspects	Key elements
Preservation	- Documentation of traditional practices and cultural expressions including historical, cultural and social contextualization. - Archival of musical, visual, and performance elements in traditional forms. - Cataloguing instruments, costumes, symbols, and other visual elements integral to the tradition. - Musically, retention of traditional melodies, rhythmic structures, instrumentation, and musical idiom as well as transmission mechanisms.
Adaptation	- Translation of traditional musical forms, compositions and its elements into contemporary contexts. - Experimenting with chord changes, progressions, harmonic & re-harmonization techniques, scales, rhythm, melody and meters. - Exploration of instrumentation, orchestration (arrangements), and compositional techniques to reinterpret traditional sounds. - Incorporation of Influences drawing on various global musical styles and techniques. - Application of Intertextuality concept in music composition. - Combination of horizontal and vertical harmony
Innovation	- Experimentation with new artistic methods and techniques. - Creation of original work inspired by traditional forms. - Development of hybridized musical forms that merge multiple traditions. - Developing new approaches in composition, performance, and or production. - Utilization of digital tools, or other modern media for preservation and to innovate within the cultural framework. - New modes of music listening
Ethics	- Prioritize respectful representation and ethical engagement with cultural elements by fostering collaborative partnership with cultural bearers. - Ensure informed consent from cultural bearers, accompanied by transparent documentation of the ways in which cultural traditions are recorded, adapted, or modified. - Respect cultural ownership and intellectual property rights, with careful attention to avoiding the misappropriation, misrepresentation, or distortion of cultural knowledge and practices. - Provide tangible benefits to the communities involved, such as sharing materials derived from the research (e.g., CDs, books, or other resources), to ensure that the knowledge generated directly supports and acknowledges those who contributed to it.

Table 1. Foundational Principles of Matadalogy: Theoretical Underpinnings. Devised by the author

Chapter 3: Implementation of the Research Project

3.1 Research design

This research project is structured around four interconnected phases that combine fieldwork, theoretical development, composition, and performance. Each phase contributes uniquely to the overall aim of understanding, and creatively reinterpreting Nthoko'do musical arts within the framework of Matadalogy. The following are the four phases of the research design procedure.

1. Fieldwork in Mozambique - The research began with a literature review and immersive fieldwork conducted in Nova Mambone and Maputo, in Mozambique, between November 2022 and January 2023. This phase aimed to gather first-hand insights into the Nthoko'do tradition within its native cultural environment, enabling direct observation and pre-analysis of its performance practices, social contexts, and associated cultural meanings. During this fieldwork, I collected essential elements of Nthoko'do, including rhythms, motifs, melodies, songs, dance forms, common repertoire, and historical contexts and social narratives. These elements serve as foundational material for the subsequent phases of the research.

2. Developing the Matadalogy Concept - The second phase of the research focused on the theoretical development of Matadalogy as a methodological framework. Building on the insights gained during the fieldwork, I refined the concept of Matadalogy to articulate how traditional cultural expressions like Nthoko'do can be integrated and adapted without losing their authenticity and meaning. This phase involved a comprehensive review of literature on cultural preservation, adaptation, innovation, and ethical considerations, grounding the concept within existing cultural theories. The Matadalogy framework emerged as a lens for reinterpreting Nthoko'do, establishing a method to integrate traditional forms into modern compositions while preserving their core cultural values.

3. Compositional Process - In the third phase, the research transitioned to creative application, centred on the composition of new music inspired by Nthoko'do elements and other Mozambican musical traditions. Through experimentation and improvisation, I developed original compositions that integrate the rhythmic, melodic, structural, and

contextual elements observed during fieldwork. This process involved embedding traditional Nthoko'do components into contemporary compositional frameworks, resulting in a series of pieces that honour the integrity of Nthoko'do while embracing the adaptability promoted by Matadalogy. This creative exploration allowed me to test the theoretical principles of Matadalogy, demonstrating its potential to inspire innovative musical expressions rooted in traditional musical compositions or repertoire.

4. Performance - The final phase focused on rehearsals and the live performance of these compositions during my culminating recital which showcased the practical outcomes of the fieldwork, theoretical development, and compositional process. This performance served as both a demonstration and an evaluation of the Matadalogy methodological framework, offering an opportunity to reflect on how Nthoko'do elements resonate with contemporary audiences. By presenting the compositions in a live performance setting, this phase provided a platform to test the adaptability of Nthoko'do within a modern live performance context, and also for receiving feedback from both the examiners, and ultimately from the attending audience.

3.2 Methodology

This research project adopts a methodology rooted in artistic research principles, which integrates creative methods and artistic processes as essential components of the investigative framework. As Hannula et al., (2005) describes, artistic research involves both the creation of an artwork and the examination of the creative process that facilitates the accumulation of knowledge. Their work suggests that in artistic research the acts of creation, reflection on those acts, and documentation are interconnected and often inseparable. Similarly, Assis (2018) notes that when we create music to generate knowledge, or new modes of thought and sensible experiences as products of the creative process where the artists themselves conduct this process, we are engaging in artistic research. Thereby, by producing new compositions and exploring the performance practices including the presentation of the research process, one effectively demonstrates the synthesis of artistic activity and scholarly inquiry.

Thomson (2021), on the other hand, expands on related methodologies and terminology such as practice-based research, practice-led research, practice-as-research, and research-creation. Thomson argues that these approaches share a common methodological foundation, in which

they construct research and generate new knowledge through the interplay of artistic practices, processes, outcomes, and textual analysis of the subject under study. In addition to artistic research, this study integrates elements of both ethnography (Atkinson & Hammersley 2007), and autoethnography (Adams et al., 2016). These methods were instrumental in gathering, organizing, and analysing data, enabling the creation of artistic outcomes informed by fieldwork, personal experiences, and reflective practices.

The selection of artistic research and the combination of ethnography and autoethnography as the methodology and methods for this study aligns with the overarching objectives of this project. These objectives include developing a methodological framework to understand how elements of Nthoko'do music can be adapted and reinterpreted in contemporary contexts, and examining how this process shapes the researcher's compositional practices and artistic identity. As such, this study is specifically structured to culminate in a series of new musical compositions, a concert performance, and the creation of a written account to explicate and document both the creative process and the phenomena under investigation. Each of these outcomes serves as a concrete manifestation of the research process, and they contribute to an overall understanding of both the artistic and scholarly dimensions of the study.

3.3 Field experience

The following is a description of my observations and experiences during my field trip to Mozambique conducted in two stages, between November 2022 and January 2023 in Nova Mambone and Maputo. During my field trip to Nova Mambone, my uncle coincidentally planned to travel there as well, and he kindly hosted me at his home. He played an important role in facilitating connections with community administrators, local leaders, and members. With his guidance, I was able to organize interviews and performances with dancers, musicians, and performers from the community.

Upon our arrival in Nova Mambone on November 14, 2022, in the morning of the following day while on our way to meet the local administrative authorities to formally communicate the purpose of my visit, my uncle and I encountered a group of neighbours socializing and partaking in a traditional fermented beverage known as Utchema (palm wine). As usual in the community, we were invited to join the gathering. During this social interaction, I observed spontaneous singing and dancing among the participants, including a performance by a

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woman carrying a child on her back. She danced and sang several pieces from the Nthoko'do repertoire, while others joined in singing and clapping. Impressed by her performance, I asked her and the other participants' permission to video record and photograph the event using my Iphone 8, and in response to my request, the participants graciously granted their consent, allowing me to document this rare and authentic expression of the Nthoko'do tradition.

This initial encounter marked the first phase of data collection in the field, providing valuable insights into Nthoko'do culture as a social dance and music. After receiving approval from community leaders and district administration, we returned to the community to organize more structured performances and interviews. Due to time constraints and the availability of community members and participants, we travelled across different areas in short periods of time to collect data and further explore Nthoko'do practices.

The first performance involved community members, while the second included family members who invited participants from neighbouring communities to join the gathering. As Utchema was being served and informal discussions took place during the gatherings, each neighbouring community was encouraged to bring a song from their own repertoire. The host, a family member, would then invite each group to initiate a song representative of their area, with the rest of the participants joining in call-and-response singing structures, accompanied by polyrhythmic clapping and stamping, noting that whoever initiates the song is the one who starts the dance, while one or two other participants would step forward to dance and improvise in front of the others. Once the dancer finished their improvisation, another participant from the gathering would spontaneously take their place, continuing the cycle until the group transitioned to the next piece. During the breaks, participants would pause briefly to enjoy another sip of Utchema, maintaining the gathering's relaxed and yet energetic flow.

The second phase of data collection occurred in Maputo during a wedding ceremony, where the invited guests, including the bride and groom, spontaneously began singing and dancing Nthoko'do to celebrate their union. This event offered further insight into how Nthoko'do practices are performed across different social contexts. One of the questions that arose during these gatherings was, "How did you learn, and how do you know what to do and when, and how to dance, improvise, and clap these complex rhythms? In response, the

participants replied in Ndau, saying, *"Nthoko'do, ku tamba kuri mu makumbo, ku ziva mumbo kuri mu moyo. Nthoko'do ndjo tchi sikwe, ndjo kare. Ndoko'do ndjethu, iri mu hana,"* which translates to, "Nthoko'do dance is on the feet, and the music is in our soul. Nthoko'do is from time immemorial, from long ago. Nthoko'do is our cultural heritage, we know it by heart" (translated by the author, 16.11.2022).

Through these informal interviews and discussions, participants shared how they learned Nthoko'do songs and dances, often from a young age through active participation in similar community gatherings. They also expressed concern about the declining interest among the younger generation, who are increasingly drawn to modern technology, such as stereo sound systems, rather than engaging in performative social interactions. These conversations revealed not only the rich cultural heritage of Nthoko'do, but also the challenges of preserving these traditions amidst modern influences and shifting interests among the youth.

3.4 Data generation

In this research, a triangulated approach to data collection was adopted, (Patton 1999). This approach included the following elements: (i) ethnographic observational and participatory data (as mentioned in the account of my field work above), (ii) semi-structured interviews with Nthoko'do practitioners and individuals with lifelong experience of the tradition, (iii) literature reviews, and (iv) autoethnographic reflective practices based on experimental, compositional, and improvisational data with Nthoko'do musical elements carried out by the author.

Firstly, ethnographic observational and participatory data were collected in Nova Mambone, Inhambane province, and Bairro da Costa Sol, in Maputo province, where I engaged with Nthoko'do performances during various social events such as family gatherings, wedding ceremonies, organized performances, and other relevant cultural activities. Observations were documented through photographs, audio recordings, and video footage using an iPhone 8. This tool served multiple functions such as a video and audio recorder, camera, and notebook to document the research experience of each field encounter. Additionally, I recorded voice memos in place of traditional field notes, allowing me to stay engaged in key interactions and focus on significant aspects of each research experience in real time. These voice memos

provided a reliable and structured way to document important observations, serving both as reminders of essential research details and as references for later analysis.

Secondly, semi-structured interviews were conducted with Nthoko'do practitioners and participants both in Nova Mambone and Maputo. These interviews focused on the project's key research questions, aims, and on a priori coding. Many of the interviews were informal and spontaneous, emerging naturally from my observations and curiosity during fieldwork.

Thirdly, I conducted a comprehensive review of existing literature at the libraries of Sibelius Academy of the University of the Arts Helsinki, and the University of Helsinki in Finland. This review included books, articles, and theses relevant to the topic, with ongoing analysis and discussion of the findings. Additionally, secondary research including documentary analysis of materials obtained from online platforms was conducted.

Lastly, experimentation and improvisation with Nthoko'do musical elements were also central to the data generation process. These practices allowed me to deeply engage with the music, and further informed my understanding of the tradition.

3.5 Data analysis

The data analysis for this research on Nthoko'do musical arts utilized a priori coding, a method that involves identifying specific codes or concepts of interest based on the study's conceptual framework. As Saldaña (2013) explains, a priori coding is associated with structural, provisional, hypothesis, protocol, and elaborative coding approaches, where codes or categories are predefining before data collection and analysis. According to Saldaña, a priori coding is determined in advance to align with the study's conceptual framework or paradigm, and they make sure that the analysis directly addresses the research questions and objectives formulated prior to examining the data.

For this study, I identified four key areas or categories, and eleven codes that aligned with the Matadalogy methodological framework. These codes and categories were developed to guide both the collection and analysis of data, to ensure a structured approach for understanding and interpreting the findings based on the study's aims and theoretical foundations. See the following illustration (table 2), for the application a priori coding in this research.

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Priori coding in Matadalogy

Category	Code	Description	Guiding Question
Preservation	**Rhythm**	Rhythmic patterns, structures, and their cultural significance. How rhythms are perceived, used, and adapted.	How are rhythmic patterns preserved, and what do they signify culturally?
	Dance	Connections between dance and music; physical movements that inform musical interpretations.	How does dance contribute to the preservation of traditional music?
	Music	Melodic and harmonic elements, instrumentation, arrangements, and improvisation, and orchestration.	How are traditional musical elements maintained in their original form through employing the Matadalogy framework?
	Cultural Context	Social and ceremonial roles of Nthoko'do music and dance. Symbolism and meaning in traditional practices.	What cultural roles and meanings do Nthoko'do practices hold for the Ndau people?
Adaptation	**Challenges**	Difficulties in adaptation and integration; issues related to cultural sensitivity and authenticity.	What challenges arise when adapting traditional practices to contemporary settings?
	Cultural Context	Reinterpretation of traditional forms to align with contemporary contexts.	How can traditional forms be adapted in new cultural contexts without losing their essence?
	Music	Use of modern instruments and orchestration to replicate or extend traditional sounds and structures.	How modern instruments and arrangements orchestration principles can be applied to adapt traditional music?
Innovation	**Technology**	Application of technology in preserving, adapting and presenting cultural material.	How does technology enhance or transform traditional practices?
	Notation	New techniques for representing and preserving Nthoko'do rhythmic and melodic elements.	What methods can be used to document and notate traditional musical elements?
	Hybrid Forms & Artistic Identity	Creation of new forms inspired by traditional elements, blending traditional and modern practices, as a means to grow artistically.	How do hybrid forms emerge from the interaction of traditional and modern practices, and how can this impact one's artistic identity?
Ethics	**Cultural Authenticity**	Ensuring adaptations respect the cultural integrity of Ndau traditions.	How can adaptations remain respectful of cultural authenticity?
	Community Engagement	Involvement of Ndau practitioners and communities in the process to ensure cultural respect.	How are communities involved in the adaptation and innovation of their traditions?
	Documentation	Ethical and transparent documentation of cultural material for academic and cultural purposes.	How is cultural material documented in an ethical and culturally sensitive manner?

Table 2. Application of a priori coding in analysis. Devised by the author.

3.6 Procedure of Data Transcription and Analysis

3.6.1 Transcription of interviews

In the initial phase of data analysis, I began by carefully listening to the recorded sessions and transcribing them into a single word document specifically created for this purpose. After transcription, I conducted repeated readings of the document to familiarize myself with the material, and systematically identify passages relevant to the a priori coding developed under the Matadalogy framework. Whenever I encountered a segment or phrase that aligned with a specific code, I highlighted the text and made corresponding notes in a separate document. This organizational approach was essential for a structured analysis, linking the qualitative data to predefined codes. The primary objective of transcribing the interviews was to capture the participants' insights, providing a comprehensive account of various aspects of Nthoko'do music, including its performance elements, contextual settings, repertoire, and evolution over time. The transcriptions also offered valuable details about the specific musical components that characterize the Nthoko'do tradition.

My intimate familiarity with the Ndau language and cultural practices, as a member of this ethnic group, was instrumental in this analysis. This positionality enabled me to interpret the nuances of the participants' expressions and insights from a unique perspective, combining both insider and outsider viewpoints. This dual perspective enhanced the credibility and depth of the analysis, allowing for a more nuanced understanding of the cultural and musical practices under investigation.

Thus, by organizing and systematically coding the transcriptions, and aligning them within the framework of Matadalogy, I identify key correlations between the data and the theoretical constructs of preservation, adaptation, innovation, and ethics in Nthoko'do music practices. This methodological approach facilitated an integrated analysis that bridges the participants' lived experiences with broader cultural and academic discourses. In doing so, it offered me new insights on the intersection between tradition and the contemporary reinterpretation of traditional music.

3.6.2 Transcription of music

In the subsequent phase of data analysis, I focused on transcribing the Nthoko'do songs and musical excerpts collected during my fieldwork. This phase was critical to understanding the musical structures, rhythms, and melodies that define Nthoko'do music. The process involved three steps, that is: the transcription, interpretation, and arrangement of the musical material. Musical transcriptions were created using Sibelius software, which allowed me to visualize the musical notes and rhythms and compare them with the audio recordings collected during the fieldwork. Additionally, it provided a platform to listen back to the transcribed material and reflect on the creative process. By doing so, I could cross-reference the transcriptions with the audio recordings to ensure the authenticity in the documentation.

3.6.3 Comparative analysis

Furthermore, comparative analysis was also conducted between different phases of data collection (e.g., Nova Mambone and Maputo province), to identify any regional differences or similarities in Nthoko'do practices. This comparative analysis helped to highlight how cultural practices adapt to different social environments. For instance, in Nova Mambone, Nthoko'do practices were more of an organic event, happening in spontaneous gatherings and integrated into daily social activities, which reflects traditional community interactions. In contrast, Maputo's interpretations revealed contemporary influences fashioned by urban settings, where the practice is often observed in organized social events such as weddings, parties, and other formal gatherings. This contrast indicates how cultural traditions evolve in response to different social and geographical contexts.

3.6.4 Rehearsals and collaborative development

The analytical process culminated in the completion of the compositional work, which was subsequently shared with the ensemble for collaborative development through rehearsals. These preparatory sessions were conducted separately within the ensemble sections divided into the rhythm section, string section, and choir, and in some instances, the sessions involved working individually with specific musicians. These collaborative phases provided a practical framework to test and expand the theoretical insights derived from the musical transcriptions and the creative process. The full ensemble of approximately 30 musicians came together in

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its entirety for the first time on stage, immediately prior to the performance. While this limited preparation time was initially unplanned, it inadvertently aligned with the performance practices of Nthoko'do, where music often emerges organically and thrives on the energy of the moment. Despite the absence of dress rehearsals, and constrained rehearsal opportunities, the ensemble exhibited remarkable musical adaptability, embodying the improvisational and interactive essence of the tradition.

3.6.5 Ensemble feedback and pedagogical strategies

The reactions of the performers to the compositions were diverse, reflecting both the novelty and complexity of the tradition. For the most part, the ensemble initially expressed difficulty in embodying the rhythms and understanding their flow. This challenge prompted the need for tailored pedagogical interventions, to bridge the gap between theoretical constructs and practical execution. To address these challenges, several strategies were implemented. The ensemble was provided with raw material, including musical excerpts from field recordings and archival material to ground their understanding in the tradition's authentic context. Beyond this, additional strategies included oral explanations, clapping, and singing rhythms, imitation exercises, and reharmonization techniques to explore alternative harmonic interpretations.

The feedback gathered during the rehearsal sessions and after the concert, provided additional insights. Some of the ensemble members suggested modifications to the rhythmic notation to enhance clarity and accessibility of the tradition, while others recommended experimenting further with harmonization to explore its potential in contemporary settings. These reactions sparked post-performance discussions and follow-up sessions, where the compositions were revisited and refined. This ongoing iterative process, underscored the collaborative and evolving nature of Nthoko'do as both a musical tradition and a creative framework, thus, ensuring its continued growth and resonance in modern ensemble contexts.

For issues related to rhythmic embodiment, specific pedagogical frameworks were also developed, drawing on the cognitive study of African musical rhythm (Kubik, 2010). These frameworks positioned the body as a central tool for learning, integrating vocalization, full-body pattern coordination, and the identification of meters and accents. Learners practiced distinguishing strong and weak beats while keeping a steady time through coordinated foot

movements while simultaneously clapping of rhythmic patterns. Such embodied practices not only enabled musicians to internalize musical elements and structures, but also facilitated the exploration of new approaches to cultural practices.

3.7 Artistic and pedagogical reflections

My current artistic practice builds upon previous compositional approaches that were primarily organic and intuitive in nature. While these earlier works were not systematically analytical, they nevertheless demonstrated extensive engagement with diverse Mozambican traditional music. This creative orientation is particularly exemplified in my debut album "Reflections" (Chico Matada, 2016), which consciously incorporated traditional musical elements within contemporary compositional frameworks. Two illustrative examples from the album demonstrate this amalgam. For instance, the piece "Songs of Song" is rooted in the Xigubo tradition, while "Keep Walking" draws from the Mapiko tradition of the Makonde people.

Moreover, upon further consideration, it became apparent that the musical arts of Mapiko and Xigubo, while culturally significant, do not adequately represent the extensive diversity of Mozambique's musical traditions. These traditions, though emblematic of specific regions and communities, they offer only a partial perspective on the country's vast array of musical expressions. Recognizing this diversity, I sought to expand the scope of my research to include other musical traditions that better reflect the pluralistic nature of Mozambican culture, beginning with the Nthoko'do musical arts of the Ndau people, which are integral to my own cultural heritage. Even so, at the foundation of my artistic process lies the adaptation, modernization, and transmission of Mozambican musical traditions.

The decision to incorporate Nthoko'do reflects an effort to address regional inclusivity and to situate Mozambique's musical traditions within a wider and more representative framework. This shift acknowledges the limitations of focusing solely on well documented or broadly recognized traditions such as Mapiko which is primarily associated with the Makonde people in the northern region, and the Timbila tradition of the Chopi people in the southern region,

of which both have been recognized by UNESCO as intangible cultural heritage.[11] Similarly, traditions like Xigubo, a drumming and dance form tied to the Tsonga people in the south, and Marrabenta, an urban Mozambican dance music, are often regarded as representative of Mozambican musical culture in global and academic circles.

By expanding the scope of my research to include lesser-known traditions such as Nthoko'do, this study seeks also to challenge reductive narratives that privilege certain musical forms as representative of Mozambique as a whole. Instead, this research also seeks to highlight the diversity and interconnectedness of the country's musical traditions, offering a more holistic portrayal of its cultural heritage. This approach not only contributes to the academic discourse on Mozambican music, but also supports efforts in cultural preservation, fostering an appreciation of the rich cultural and varied artistic expressions that define Mozambique's cultural identity. In this current artistic work, I build on these foundations, and I develop it further within an academic context. The transition from practice to theory not only have deepened my understanding of how traditional musical elements can be preserved and reimagined, but also highlighted the importance of working hand in hand with both theory and practice.

3.8 Transmitting oral traditions in contemporary contexts

In examining the transmission of traditional musical practices, I approach the subject from the perspective that the sustainability of any cultural practice or tradition depends on its mechanisms of transmission. As I prepared to undertake this research project, I identified several important questions and concerns raised by peers, researchers, and educators, as well as through my own reflections noted during my enrolment at the artistic identity seminar course. These questions centred on how one might teach or learn to internalize a musical tradition for those unfamiliar with it. The concerns also emphasized the ethical considerations surrounding cultural appropriation, and the impact of traditional practices on the development of individual artistic identity. These discussions prompted critical reflection, and have significantly shaped both the direction and creative process of my research.

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[11] UNESSCO, (2008 / 2023). Intagible Cultural Heritage List: https://ich.unesco.org/en/RL/chopi-timbila-00133
https://www.unesco.org/en/articles/mozambican-mapiko-traditional-dance-joins-unesco-intangible-cultural-heritage-list

One of the key challenges in this discourse is the teaching of musical traditions to individuals who are unfamiliar with them, particularly when these traditions rely on oral, observational, participatory, and immersive learning processes. To address this, my approach explores hybrid pedagogical models that integrate contemporary methods with traditional transmission processes. That is, while traditional practices like Nthoko'do are transmitted and sustained through oral, communal participation, and tacit knowledge transfer, which are the foundation of my teaching processes, I recognize the need to adapt these methods for contemporary learners who may be more accustomed to written sources and institutionalized learning formats. At the same time, I see this need as both an opportunity and a responsibility to adapt and integrate these transmission mechanisms holistically, in ways that uphold their philosophical, psychological, and socio-cultural foundations. As Mzewi (2007, p.vii) observes:

> The philosophical rooting, the psychological and therapeutic force, and the humanning imperatives that ground African indigenous musical arts conceptualizations, theoretical-musicological content, and contextual practices have not been much discerned or integrated.

This insight indicates the necessity for a transmission approach, one that not only facilitates accessibility, but also preserves the integrity of the tradition within contemporary educational framework.

3.9 Ethics

This project adhered to ethical research principles, following a voluntary participation model as outlined by the Finnish National Board on Research Integrity (TENK, 2023). Participants were fully informed of their right to choose whether to participate on not, and how the data would be used. Signed consent forms documenting their agreement to participate are held by the researcher, and examples of these forms are included in the appendices of this document.

Chapter 4: Matadalogy in Practice

4.1 Unpacking the case studies

The case studies in this research explore the integration process of traditional music elements into contemporary compositional frameworks through the lens of Matadalogy based on my own resulting compositions. It is worth mentioning that most of the melodic material in this study, is derived through an intuitive and organic creative process that responds directly to the established structural and rhythmic frameworks. The harmonic language, on the other hand, is influenced by jazz theory techniques, and global music theory (Hijleh, 2012). However, exploring these harmonic and melodic elements in depth is beyond the scope of this research project. Instead, the focus is on the rhythmic elements that informed this compositional process. Below, I analyse and unpack my creative processes for each case study through the framework of Matadalogy.

4.1.1 Case study 1 - Witch Doctor / The Healer's Dance

The piece Witch Doctor / Healer's Dance, draws inspiration from the Nthoko'do rhythmic and melodic traditions, infused with modern compositional techniques. The composition is based on triple-duple rhythmic combinations within 6/4 metric frameworks and focuses on the use of rhythmic cells clap 1, clap 2, and clap 3, as illustrated in figure 1.
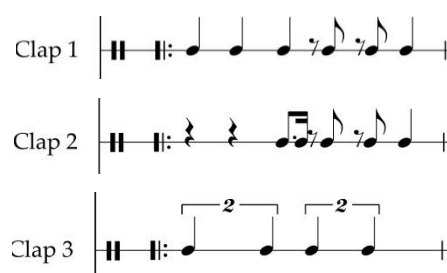
Figure 1. Nthoko'do rhythmic cells. Foundational structures. Devised by the author.

Application of the rhythmic cells in the composition

Clap 1: Clap 1 serves as the foundational rhythm for this composition. This rhythm is presented in 6/4-time signature with a distinctive pattern made up of quarter notes and syncopated eighth notes. The pattern consists of three-quarter notes, followed by an eighth note rest, an eighth-note beat, eighth-note rest, which is lastly followed by a quarter note beat.

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This rhythmic pattern serves as the backbone of the entire composition, providing stability while allowing for rhythmic variations introduced by the other claps.

Clap 2: clap 2 builds upon the structure of clap 1, but introduces subtle rhythmic variation. This variation is achieved by modifying the first three beats of the bar, where beats 1 and 2, consisting of two quarter-note rests replace the previously played notes, and on beat 3, a new rhythm is introduced, consisting of a dotted eighth note followed by a sixteenth note. The second half of the bar starting from beat 4, retains the same rhythmic structure as clap 1, so that it maintains a connection between the two patterns. This rhythmic transformation that happens on clap 2 in relation to clap 1, where rests replace played notes on beats 1 and 2, and the rhythm is altered on beat 3, or where played notes are substituted by rests (quarter rest note + quarter rest note = two quarter note rests), is referred to as partial substitution,[12]. Refer to figure 1, between clap 1 and clap 2, to see this process.

Clap 3: clap 3 diverges from clap 1 and clap 2 by layering counter-rhythms. This rhythmic cell is drawn from a traditional Nthoko'do vocal motif, which I reinterpreted as a percussive gesture rather than a melodic one, that's why I assigned to a clap. Additionally, the rhythmic structure of clap 3, introduces binary subdivisions within the ternary feel of clap 1 and clap 2. This shift from ternary to binary creates a tension that underlines the polyrhythmic texture of the piece.

Integration of rhythmic cells into the compositional process

In translating these rhythmic cells into a contemporary ensemble context, I employed the Matadalogy principle of adaptation to orchestrate these patterns across a range of instruments, including handclaps, a string quartet, piano, double bass, drum kit, and choir. This process is illustrated in figure 2, where the handclaps are introduced and systematically distributed within the ensemble. Simultaneously, the piano plays a melodic motif derived from Clap 3, which interacts with Claps 1 and 2. This interaction establishes the foundation for the rhythmic and melodic interplay that unfolds in the subsequent sections of the composition.

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[12] Tarchine, 2004, p.34-52

Figure 2. Ensemble interpretation of Nthoko'do rhythms. devised by the author.

Additionally, the cello and viola as seen in (figure 3) contribute with a drone effect, creating a sonic backdrop that anchors the rhythm, while adding a sense of continuity and dynamism. This approach reflects the Nthoko'do practice, where one musical element unifies the participants (ensemble), while other elements contribute through improvisation or by adding additional layers. Kubik (2007, p.21) expand on this approach stating that "Throughout Africa music-making involves organized collaboration between individuals in which performers contribute complementary but not identical constituents which blend to form an integrated whole."
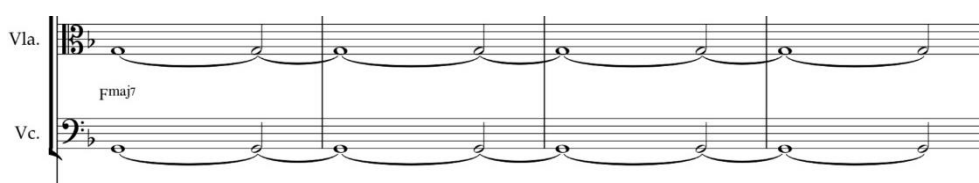
Figure 3. Viola and Cello drone effects. Textural and harmonic analysis. Devised by the author.

Orchestration of the rhythmic cells across multiple instruments

Clap 1, which is assigned to violin 1, is slightly modified through the application of partial sums,[13] (figure 4). For example, the first two beats in the bar, originally quarter notes, are transformed into a single half note (quarter note + quarter note = half note), which is tied to a

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[13] Tarchini, 2004, p.34-52.

quarter note on the third beat of the bar. This modification alters the rhythm's character while preserving the essence of the original, and it functions as a foundational rhythm within the composition. See figure 4.

Figure 4. Rhythmic structuring through partial sums. Devised by the author.

Clap 2, which is assigned to violin 2, retains the original form of Clap 2 and interacts with both Clap 1 and Clap 3. Additionally, the rhythmic interplay between violin 1 and violin 2 establishes a sense of continuity and provides a rhythmic support within the overall structure of the section, as demonstrated in figure 5.

In clap 3, the viola and cello share the same rhythmic responsibility, where these instruments contribute with a different counter-rhythm that enriches the polyrhythmic texture. This strategic distribution of rhythms across the instruments elevates the complexity of the overall rhythmic structure and reinforces the piece's exploration of contrast. See figure 5.

Figure 5. Orchestration of clap patterns across the string section. Devised by the author.

As the composition develops, new elements are introduced to expand the texture and deepen the interplay between the instruments. The transition from the previous section, and the re-orchestration of the rhythmic figures in this passage begins in bars 62-69 (figure 6), where the rhythmic handclapping ceases, marking a transition in texture and dynamics. The rhythmic complexity that characterized the earlier sections is dynamically reduced, creating a release from the tension. This shift from tension to release prepares the listener for the introduction of the choir (figure 11). Clap 3, now assigned to the string section, and distributed among

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violin 1, violin 2, and viola, is re-orchestrated to create a new texture. Meanwhile, the cello provides a sustained drone note that anchors the harmonic foundation, while the snare drum adopts the role of the handclapping by interpreting rhythmic cell clap1. (See figure 6).

Figure 6. Re-orchestration and creation of new textural and harmonic foundation. Devised by the author

Note that clap 1, as played by the snare drum, is slightly altered through the application of partial substitution (figure 7),[14] where the third beat of the bar is transformed from a quarter note into a dotted eighth note followed by a sixteenth note (quarter note = dotted eighth note + sixteenth note). This modified rhythmic figure, is borrowed from the third beat of clap 2 (figure 1). My intention in borrowing this rhythmic figure from clap 2 was to ensure its inclusion in this section, preserving its presence while maintaining the relationship and dialogue between these rhythmic cells. Simultaneously, this approach introduces a new layer of rhythmic interaction that complements the overall texture.

Figure 7. Partial substitution in rhythmic development. Devised by the author.

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[14] Tarchini, 2004, p.34-52. Kostka, et al, (2021).

Melodic and harmonic elements

As mentioned earlier, the melodic and harmonic elements of my work are not the central focus of this research, which is largely centred on the rhythmic elements. However, I will briefly unpack some of the melodic and harmonic elements here to give a wider view of my approaches in relation to the concept of Matadalogy. Most of the melodic material in this study is derived through an organic and intuitive creative process that responds directly to the rhythmic framework established by the Nthoko'do inspired claps. As the claps provide a rhythmic foundation, the melody evolves within that framework, ensuring that it remains grounded in the rhythmic language of Nthoko'do. Jazz and global music theory frameworks as mentioned in the preceding paragraphs, influence the harmonic material. One noteworthy aspect of this harmonic exploration is the intervallic relationship between violins 1 & 2. Harmonically, the two violins move in parallel sixths throughout this passage, where both voices move in the same melodic direction, either ascending or descending together. This parallel movement is a defining characteristic of the block 1 (figure 8), reinforcing the melodic direction while maintaining independence from the second instrumental block (figure 9).

Figure 8. Block 1 - Parallel sixth motion in harmonic development. Devised by the author.

In contrast to the violins, the cello and viola (figure 9), introduce a dynamic element through intervallic variation and an oblique movement. This passage avoids static harmony by varying the intervals between the two instruments. It is important to note that the viola's direction, predominantly follows a descending movement. This downward trend serves as a defining characteristic of the section, shaping its harmonic and melodic direction. The viola's motion acts as a guiding force, creating an intervallic contour with a clear inclination toward descent, which is maintained both in individual bars and throughout the passage as a whole. These intervallic movements between the cello and viola evolve as follows: in bar 70, they are in octaves; in bar 71, they shift to a ninth, seventh, octave, and sixth; in bar 72, the intervals change to an eleventh, tenth, octave, and ninth; and finally, in bar 73, they return to

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octaves, ninths, sevenths, and sixths. This movement forms the foundation of the section's contrapuntal character in relationship to the violins.
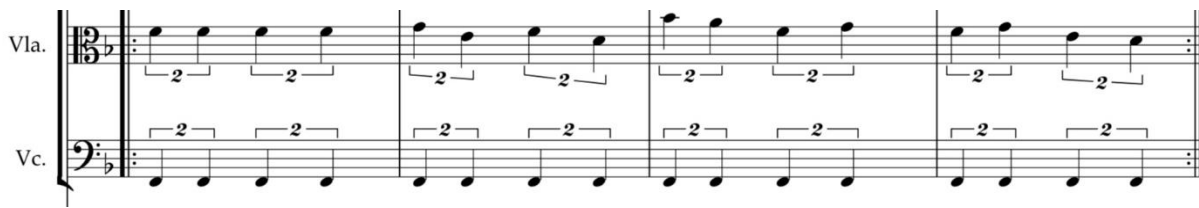
Figure 9. Block 2 - Exploration of intervallic variation in counterpoint. Devised by the author.

In exploring and applying the contrapuntal structures in this section, my approach was to establish two distinct homorhythm blocks, one for the violins, and another for the viola and cello as seen in figure 10. These homorhythm structures operate simultaneously, with each block following a separate rhythm, thereby creating layers of rhythmic independence. This approach forms the structural basis for the counterpoint, where the interaction of these independent rhythms gives rise to polyrhythmic structures. An additional layer of complexity is introduced through the use of different rhythmic subdivisions. For instance, Violin 1 and Violin 2 adhere to a ternary subdivision, dividing beats into groups of three, while the cello and viola follow a binary subdivision, employing duplets. This rhythmic contrast creates independent melodic motion, where the distinct rhythmic identities of each block interact to form a counterpoint. The interplay of these contrasting subdivisions enhances the textural depth and dynamic movement within the composition.

Figure 10. Structural basis for the counterpoint. Theoretical and practical integration. Devised by the author.

As the composition evolve, in the section between bars 66-73, with the introduction of the choir I aimed to apply the Matadalogy principle of preservation by incorporating yodelling

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(figure 11), a distinctive feature of African music characterized by syllables that lack literary meaning but hold substantial musical significance. This yodelling was adapted from a fragment of the Nthoko'do motif and integrated into this segment of the composition. As previously noted, clap 3 was derived from a melodic motif within the Nthoko'do tradition, where it originally functioned as yodelling (listen to audio 1), and was reinterpreted as a rhythmic clap. This reinterpreted rhythmic pattern was assigned to the choir, specifically to the soprano and bass voices, while the melody performed by the alto voice was conceived intuitively during the creative process. The incorporation of yodelling in this part of the composition, serve as a reference to a musical characteristic that is also inherent in the Nthoko'do tradition and highlights the dialogue between traditional vocal techniques and contemporary harmonic practices.

to audio 1 in the appendices, for references to figure 1 and yodelling.

Figure 11. Application of yodeling techniques within the ensemble. Devised by the author.

In the final section of the composition (bars 74-78), the choir introduces a melodic line adapted from a traditional Nthoko'do motif (audio 1). This motif, carefully selected and rearranged, serves as the focal point for the piece's conclusion. The transcribed portion of the motif from Nthoko'do is illustrated in Figure 12, and its application within the ensemble is depicted in figure 13.

Figure 12. Adapted Nthoko'do melodic motif. Devised by the author.

Figure 13. Integration of the Nthoko'do melodic motif in composition. Devised by the author.

Additionally, the rhythm section, consisting of bass and drums (figure 14), anchors the composition with a groove derived from Clap 1. This groove is slightly altered through the application of partial substitution, where the second beat of the bar is transformed from a quarter note to two eighth notes. This alteration aims to make the groove more dynamic and interesting. Furthermore, the choir's performance in this section as illustrated in figure 13, signals the culmination of the piece, where traditional motivic material interacts with the rhythmic foundation, thereby creating a synthesis of melodic and rhythmic elements.

Figure 14. Clap 1 as a structural element in the rhythm section. Devised by the author.

Metric modulation

Another musical aspect where I applied the Matadalogy principle of adaptation is the element of meter. Starting from bar 34 as illustrated in figure 15, the concept of metric modulation is introduced by employing varying time signatures to create rhythmic tension. Specifically, I used a metric modulation to transition from 6/4 to 7/4. To achieve this, I combined two bars of 4/4, followed by one bar of 3/4, another bar of 4/4, then a bar of 3/4, and finally two bars of 5/4. This approach was intentionally designed to introduce metrical tension and irregularity, to create a sense of instability before ultimately resolving into the 7/4 time signatures. The intention was to break the rhythmic monotony and introduce unpredictability through altered meters, another characteristic feature of Nthoko'do music (Curtis 1919).
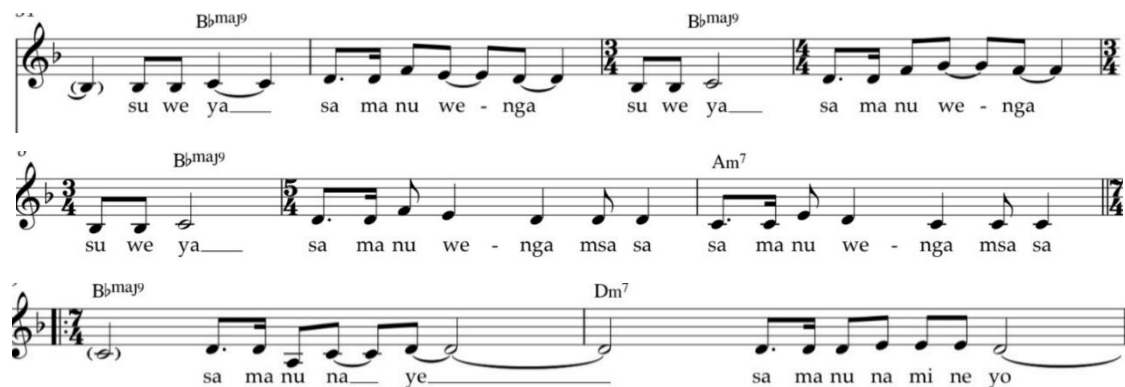
Figure15. Exploring time shifts through metric modulation. Devised by the author.

4.1.2 Case study 2 - Ndongwe / Litany for Peace

This composition is inspired by both the lyrical content and rhythmic patterns derived from the Nthoko'do tradition, with its foundation built upon the main rhythmic cell in figure 16 (Audio 2). *Ndongwe,* the title of this piece, is a term in the Ndau language that translates to "sorrow" in English. The song serves as a poignant narrative that explores themes of personal and collective grief, addressing both individual struggles and broader societal issues. At its core, musically the piece tells the story of an individual grappling with profound personal challenges, particularly the emotional turmoil caused by the absence of a loved one. Beyond its focus on personal grief, the song extends its narrative to address broader social and global concerns. It serves as an appeal for peace and stability in a world increasingly marked by turmoil and destabilization. Musically, the piece reflects its thematic content through its use

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of melodic and harmonic elements that evoke a litany, and a sense of melancholy and introspection. The arrangement incorporates traditional Ndau musical motifs and rhythms.

to audio 2, for references to figure 16.
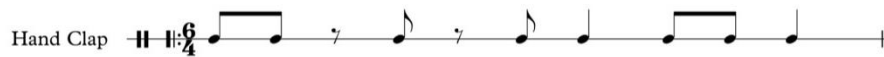
Figure 16. Variation of Ndoko'tho rhythmic pattern. Devised by the author.

The compositional principles applied in this piece are similar to those in the first case study. However, this case study presents a distinction, which is marked by the introduction of new musical elements, orchestration strategies, rhythmic functionality, dynamics, and textural developments throughout the composition. While the first case study provided a detailed account of the compositional process, this second case expands upon that foundation by exploring additional techniques. This distinction is illustrated in figure 17, where the passage is marked by the introduction of quadruplets, assigned to the bass and alto saxophones. These instruments establish a "pull" effect through the use of quadruplets (four eighth notes followed by a half note), creating a stretched sense of time that enhances rhythmic tension.

In contrast, the trumpet's melody, derived from the main rhythmic cell (Figure 16), introduces a forward-driving rhythm that provides momentum and balance to the composition. This interplay between the rhythmic layers highlights the contrast between the tension generated by the "pull" effect in the bass and alto saxophone, and the release created by the trumpet's driving rhythm, thereby resulting in a dynamic interaction between pull and release effects within this section' composition (figure17). The drum's pattern, on the other hand, also based on the main rhythmic cell of figure 17 as played by the trumpet, incorporates subtle alterations using partial sums to interact dynamically with the bass, alto saxophone, and trumpet lines. This process is illustrated in Figure 17, where the first half of the drum part (beats 1–3) reflects the pull effect established by the bass and alto saxophone, while the second half (beats 4–6) aligns with the trumpet rhythmic and melodic line to emphasize forward motion. This contrast reinforces the interplay between tension and propulsion that is central to this passage.

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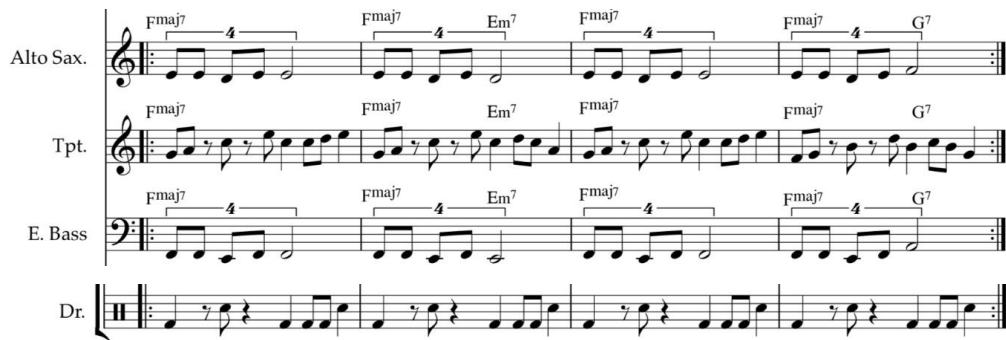
Figure 17. Tension and propulsion in rhythmic development. Devised by the author.

Synchronization between bass and drums

The example in figure 18 provides an analysis of rhythmic locking, focusing on the interaction between the bass and drums. Central to this analysis is the synchronization of these instruments around the main rhythmic pattern of figure 16. The drum part orchestrates this figure across the kit, employing a variety of sonic textures to emulate diverse percussive timbres. This orchestration approach transforms the rhythmic figure into a melodic line within the drum part, enhancing its interaction with the bass.

Another key feature of this passage is the cymbal pattern, which is based on duplets interspersed with rests to generate a dragging and polyrhythmic effect. These rests introduce temporal resistance that creates rhythmic tension. This dragging effect contrasts with the forward-driving momentum of the main rhythmic figure played by the bass and drums. The combination of interlocking rhythms, contrasting rhythmic effects, and the timbral diversity of the drum kit, parallel the techniques commonly found in Nthoko'do music, where rhythmic duality is a defining element that shapes the overall musical experience.

Figure 18. Rhythmic locking in the bass and drum relationship, and interlocking between the ensemble instruments. Devised by the author.

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4.1.3 Case study 3 - Kuya Kaya

This third case study, titled Kuya Kaya, which translate to Going Home in the Shangaan language, it explores the use of rhythmic patterns derived from unconventional, non-traditional sources, marking a departure from the first and second case studies, which were rooted in the Nthoko'do musical tradition. The rhythmic pattern under analysis (figure 19), was extracted from the introduction of a radio program titled Karingana wa Karingana, which aired on Radio Moçambique, in Maputo during the 1990s.

The phrase "Karingana wa Karingana," commonly associated with the storytelling tradition of southern Mozambique, translates to "Once upon a time" and is often used to mark the beginning or end of a tale in Mozambican oral storytelling. While this rhythmic pattern has not been directly linked to a specific traditional rhythm, it is referred to as Karingana wa Karingana for contextual and analytical clarity in this study. Additionally, the case study draws inspiration from elements of Mozambican children's games, and popular music genres. These diverse influences highlight the adaptability and creativity inherent in Mozambican traditional musical practices, as well as the potential for cross-genre and cross-contextual experimentation, which are key elements of the Matadalogy principles of adaptation and innovation (table 1).

The rhythmic cell *Karingana wa Karingana* as seen in figure 19, is based on 4/4-time signature, and constructed from a pattern of four 16th-notes and by eighth-notes triplet.

Figure 19. Karingana Wa Karingana rhythm. Theoretical and performance analysis. Devised by the author.

This cell is fragmented and orchestrated across the string section, where the viola plays four sixteenth notes on beats 1 and 3, and an eighth-note on beats 2 and 4 (bars 31-33). The eighth-note that is played by the viola on beats 2 and 4, is borrowed from the triplet figure assigned to violin 1 and 2 on beats 2 and 4, as seen in bars 31-33. Meanwhile, the cello keeps a steady ostinato throughout bars 31-33, and this ostinato is a result of the partial sums from the viola's motif. This interaction between the violins and viola creates a call-and-response structure, where the viola makes a call, and the violins answer the call.

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The violins, on the other hand, respond to this call by playing a group of eighth-notes triplets on beat 2 (bar 31), which consists of an eighth note rest followed by two eighth notes, and on beat 4 of the same bar, the violins again play a group of eighth notes triplet, but this time the triplet sequence consists of an eighth-note rest, an eighth-note, and another eighth-note rest. This was done intentionally to signify an exclamation point in response to the viola's second call on beat 3. The relationship between the rhythm and other voices in this passage is as follows: violin 1 and violin 2 make rhythmic and melodic compliments by responding to the viola's call, while the cello keeps a steady ostinato, supporting the interactive dialogue. This dialogue between the string quartet continues until the last bar of this passage, and features a harmonized motif played homorhythmically by the string section to mark a resolution of the call-and-response structure (bar 34, figure 20).

Bars 31-34

Figure 20. Deconstructing rhythm. Fragmentation and orchestration. Devised by the author.

Motivic and rhythmic development of Go, Go Hlomela

The primary motivic melody in this composition as introduced in bar 44 of the score, is directly inspired by Mozambican children's game called Go, Go, Nhlomela, which translates to "Knock, Knock, Peep." The game's basic rhythm is transcribed in figure 21, and serves as the generative source for this composition's melodic motif.

Figure 21. Go, Go Hlomela rhythm. Motivic and rhythmic analysis. Devised by the author.

This game is traditionally played in a circle involving numerous participants. The sequence of the game starts with three players (e.g., 1, 2, and 3), and involves players 1 and 3 "peeping" or interacting with each other while player 2 "lowers." This pattern is passed around the circle, with subsequent players continuing the interaction (e.g. 2 and 4 peep, while 3 lowers, 3 and 5 peep, while 4 lowers, and so on). The game follows this sequence, creating a rhythmic and participatory flow that continues until the circle is complete. The playful and cyclical nature of the game is mirrored in Kuya Kaya's main melodic motif (Figure 22). While this motif draws inspiration from the Go, Go, Hlomela rhythmic pattern (Figure 21), it develops independently through creative reinterpretation, reflecting my personal response to the rhythmic foundation. This transformation allows the motif to maintain a connection to its traditional roots while evolving into a distinct musical expression within the composition.
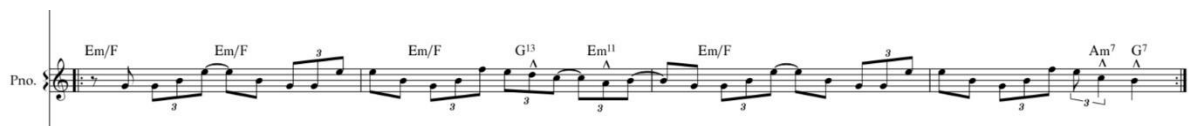
Figure 22. Kuya Kaya melody inspired by Go, Go Hlomela rhythm. Devised by the author.

Intertextuality in musical composition

In the next segment of this composition (figure 23), I explore the concept of intertextuality in music,[15] as an integral aspect of the Matadalogy principle of adaptation and innovation. This approach involves weaving together diverse musical traditions and references to create a layered composition. In this study, intertextuality is realized through the integration of elements from Mozambican popular music, children's games, and storytelling traditions. The presence of intertextuality becomes evident starting from bar 101 through to the second beat of bar 102, where the rhythmic and melodic aspects are original creations, reflecting my own artistic interpretation. However, beginning from the third beat of bar 102 onward, the composition incorporates lyrical and melodic elements associated with Mozambican popular music. This section directly references Masseve, a well-known Mozambican popular song authored by José Guimarães.

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[15] The concept of intertextuality in music, particularly as discussed in the context of "dialogic composition," refers to the ways in which musical works reference, quote, or engage with other musical texts, styles, or traditions. This idea is rooted in the broader literary theory of intertextuality, which was first developed by Julia Kristeva (1980) and later expanded by other theorists like Mikhail Bakhtin (1981). In music, intertextuality can manifest in various forms, such as direct quotation, stylistic allusion, parody, or the reworking of existing musical material

Masseve, which translates to "in laws," in the Shangana language, brings a recognizable cultural motif into the piece, and is rooted firmly in the Mozambican musical tradition. While Kuya Kaya is not tied to a single Mozambican tradition, it is deeply rooted in the broader cultural landscape of Mozambique. The composition draws inspiration from two significant aspects of Mozambican communal life, specifically children's play and storytelling, while also integrating elements from Mozambican popular music. This synthesis of influences situates the piece within a variety of Mozambican cultural practices, highlighting the interconnectedness of play, music, and narrative.

Bars 101-104

Figure 23. Intertextuality in composition. Cultural and motivic integration. Devised by the author.

4.2 Matadalogy Principles in Action

This section explores how the four core principles of Matadalogy: Preservation, Adaptation, Innovation, and Ethical Consideration are applied in this research. Through the integration of traditional Nthoko'do rhythms, contemporary compositional techniques, and respectful cultural engagement, the case studies demonstrate how traditional musical knowledge is preserved, recontextualized, and extended into modern artistic frameworks. The following outlines how each principle is enacted in practice.

Preservation: The use of Clap 1, Clap 2, and Clap 3 (Figure 1) in the first case study, along with the hand clap rhythm (Figure 16) in the second case study, combined with the traditional Nthoko'do motifs and call-and-response structures, ensures the preservation of the cultural

and musical essence of the Nthoko'do tradition. By carefully transcribing and maintaining the rhythms and motifs, and by utilizing the broader Nthoko'do musical vocabulary, these elements provide a foundation for creative expansion without compromising their identity. Furthermore, the integration of the Karingana Wa Karingana rhythm with children's game rhythms, as well as elements of Mozambican popular music into the compositional practice, exemplifies the application of the first principle of Matadalogy.

Adaptation: In all three case studies, traditional rhythmic cells are adapted for contemporary ensemble settings through modern instrumentation, arrangement techniques, and reharmonization. This process incorporates jazz-influenced harmonic elements such as extended chords and voicings, alongside the integration of the Nthoko'do horizontal harmonic sequence. These elements are further developed through compositional strategies including intertextuality, metric modulation, and the creative manipulation of time signatures. Such tools enable the traditional Nthoko'do material to engage meaningfully with contemporary compositional frameworks. Within this context, the composer-researcher draws upon current systems, structures, and theoretical models that reflect broader aesthetic, cultural, and philosophical trends.

Such frameworks often diverge from traditional musical forms by introducing layers of innovation. However, this divergence does not imply a break from tradition; rather, it reveals its flexibility and capacity for transformation. A clear example is the use of metric modulation. Although frequently associated with modern, progressive or experimental music, metric modulation is inherently embedded within many traditional African music practices, including those of the Ndau. In its original context, it occurs intuitively through performance and embodied knowledge. In a modern setting, it is recontextualized through theoretical understanding and intentional structural design, thereby bridging the intuitive and the analytical, as is the case in this study. This adaptive process exemplifies the second principle of Matadalogy, demonstrating the ability of traditional musical elements to evolve within new artistic languages without losing their essence.

Innovation: Innovation within Matadalogy emerges through the transformation of traditional rhythms and motifs into new musical textures and forms, generating original works inspired by traditional music frameworks. This transformation is achieved through experimentation with contemporary artistic methods and techniques. The incorporation of musical elements

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such as polyrhythmic layering, binary subdivisions, jazz-influenced harmonic progressions, and the fusion of folklore with elements of children's games as articulated in the third principle of Matadalogy, exemplify the innovative approach demonstrated in these case studies. While these foundational musical materials provide the raw ingredients, the core of innovation in this practice-led research lies in the compositional process itself, in the how, where the synthesis of personal, intuitive, and analytical processes informed the compositional decision-making, and shaped the evolution of the researcher's artistic identity.

A significant aspect of innovation in this study lies in its harmonic approach. While Ndoko'tho music traditionally emphasizes horizontal harmony, where melodic motifs and rhythmic patterns interact in polyrhythmic and linear dialogue, this research integrates that horizontal sensibility with vertical harmonic techniques drawn from jazz and global music theory. This dual perspective introduces new textures, harmonic tension, and a contemporary character, while remaining grounded in tradition. As a drummer, I naturally approach composition through a horizontal lens, translating rhythmic cycles into harmonic movement and observing the interplay of rhythmic and melodic lines before incorporating vertical harmonic structures. Though my compositional process varies, it often begins with melodic ideas and traditional rhythmic concepts, culminating in the integration of vertical harmony based on how I respond, react, and emotionally connect to the music. This intuitive, and affective response forms the final analytical layer of my creative practice, shaping the musical narrative I aim to convey.

Ethical Considerations: Throughout the integration process, careful attention was paid to honouring the traditions being referenced. These case studies reflect a commitment to respectful cultural representation, avoiding misuse, distortion, misinterpretation, and misappropriation, while emphasizing a dialogue between musical cultures and tradition. The fourth principle of Matadalogy in this study, involved properly citing sources and clearly referencing the origins of the traditions and other source materials. Additionally, detailed musical analysis was conducted to document how these traditions were adapted or modified, ensuring transparency and respect for the original cultural contexts.

4.3 **Artistic Identity and Development**

The application of Matadalogy has been instrumental in shaping my artistic development, providing a conceptual and methodological framework that has significantly transformed my approach to music-making. This framework has deepened my understanding of sound, rhythm, and compositional structure, ultimately facilitating the emergence of a personal musical identity grounded in the traditional musical arts of the Ndau people.

A central aspect of this artistic journey involved critically engaging with the interaction of musical elements, particularly rhythm, and how they interact to create cohesive sonic structures. The principles of Matadalogy thus served not simply as inspiration, but as an epistemological foundation informing my work in composition, arrangement, and performance.

My engagement with Nthoko'do traditional rhythms played a pivotal role in this process. I adopted an exploratory, practice-led approach, posing questions such as: What if the clapping rhythm served as the foundation for a bass line? or How might this same rhythmic motif be articulated on the ride cymbal within a swing-based jazz context? These inquiries informed the development of miniature "orchestrations" on the drum set, wherein each limb functioned independently yet maintained responsiveness to the ensemble as a whole. In this way, drumming became more than an exercise in technical coordination, it evolved into a form of embodied musical dialogue, with each limb articulating its own voice within a collective rhythmic and melodic conversation.

What distinguishes this research project from my prior artistic endeavors is not solely its innovative nature or the divergence from my earlier creative outcomes, but the analytical rigor that underpins the entire process. Rather than drawing superficially from tradition, my practice engages in a thorough analytical investigation of traditional musical practices. This includes the transcription and examination of clapping patterns, footwork sequences, vocal inflections, and subtle gestural elements, such as head movements. These performative components are subsequently deconstructed into foundational musical units such as motivic rhythmic and melodic cells, call-and-response structures, and intervallic relationships. The objective is not to replicate tradition in its original form, but to reimagine and recontextualize it.

Chapter 5: Conclusions

5.1 Findings of the study

This study has examined the intersection of tradition and contemporaneity in music composition through the framework of Matadalogy, with a focus on its application in cultural preservation, adaption, innovation, and artistic growth as well as the ethical considerations. The research was guided by two primary questions: 1) How can Matadalogy be applied to translate and adapt elements of traditional Ndau music into contemporary composition? And 2) How does this process impact the researcher's compositional practice and artistic identity?

The findings of this study, based on the interweaving of academic and artistic methods and tangible artistic manifestations suggests that Matadalogy provides a viable methodological framework for engaging with traditional musical forms in contemporary contexts. By maintaining core elements of Nthoko'do, such as rhythmic patterns, motifs, call-and-response structures, improvisation, and social commentary, while incorporating new instrumentation and compositional techniques, this approach demonstrates how tradition can be preserved and innovatively reinterpreted. As such, Matadalogy as a framework aligns with broader theoretical perspectives that emphasize the fluid and adaptive nature of traditional cultural practices into contemporary contexts (Nketia, 1974; Emiliu, 2018).

On the other hand, integrating the Matadalogy framework into my compositional approach has prompted deeper reflections on my personal artistic identity and the role of cultural heritage in my creative practice. As autoethnographic literature suggests (Adams et al., 2016), engaging with one's cultural traditions can be a transformative process that reshapes both artistic and personal perspectives. In this study, the application and adaptation of Nthoko'do elements into contemporary composition, not only expanded my artistic idiom, and deepened my understanding of the cultural and historical significance of these traditions, but also became a means of reconnecting with my cultural heritage from a fresh perspective.

The three artistic case studies presented in this research project illustrate the practical application of Matadalogy in contemporary composition. The first and second case studies engaged directly with Nthoko'do traditions, preserving their fundamental characteristics while experimenting with new instruments, and harmonic and textural elements. The third

case study extended the Matadalogy framework by incorporating intertextual references from Mozambican popular music, storytelling traditions, and children's games, thereby demonstrating the adaptability of the Matadalogy framework beyond a singular tradition. Collectively, these case studies informed the development of a unique compositional approach and artistic identity, while underscoring the ethical considerations of working with cultural traditions in contemporary creative practices. The resulting compositions, the live recital, and the textual analysis as presented in this thesis, serve as tangible manifestations of the processes involved in denoting the relationship existent between tradition and contemporaneity.

Furthermore, the findings reflect broader themes identified in both the literature review and fieldwork. One significant insight from the field research was the transformation of Nthoko'do from a spontaneous communal practice into an organized performance. Participants' discussions highlighted how Nthoko'do has evolved into a formalized recreational activity, serving as platform for cultural expression and artistic innovation.

This shift agrees with broader discussions on the recontextualization of traditional practices in contemporary settings, as articulated in Turino's (2000) concept of "cultural reformism". While some scholars and critiques interpret such transitions as indicative of a loss of authenticity or cultural identity, the findings of this study complicate that perspective. The emergence of organized performances has not supplanted the spontaneous, everyday occurrences of Nthoko'do, but rather has complemented them, enhancing both their visibility and accessibility within the community. Moreover, this process of formalization has supported the development and sustainability of the practice without undermining its core cultural functions.

Fieldwork interviews further substantiated these developments. A key informant, for example, noted that Nthoko'do has evolved beyond its traditional role in social events to become a choreographed dance and structured entertainment series. A local couple played a central role in this transformation by organizing regular Nthoko'do events, thereby transitioning the practice from informal communal gatherings to curated artistic showcases. These events have emerged as important cultural fixtures, providing a stage for diverse participants to present their talents and creativity, ultimately elevating Nthoko'do to a new level of artistic and cultural significance.

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5.2 Limitations of the study

This study encountered several limitations that influenced its scope and execution. Time constraints, logistical hurdles, and personal factors posed significant challenges throughout the research process. As a member of the Ndau ethnic group, my prolonged absence from the community initially created barriers to reconnecting with cultural bearers and informants, a challenge that I was able to overcome with the support of family and friends. Language also presented difficulties, although I am familiar with the Ndau language, certain vernacular expressions required careful interpretation to accurately reflect the participants' perspectives. The creative and rehearsal phases introduced additional challenges. Coordinating schedules and facilitating communication among a diverse group of musicians demanded considerable effort. Translating Nthoko'do musical elements into western notation added another layer of complexity, requiring meticulous attention to detail.

In addition, composing for a larger ensemble for the first time proved to be both time-intensive and demanding, presenting new creative and logistical challenges. Moreover, the live video and audio recordings of the final recital couldn't be retrieved. Hence, in the appendices, I attached the Sibelius Software audio files of the case studies, to provide a basic idea of the performance outcome. Despite these obstacles, the process proved invaluable for my artistic development and personal growth, while expanding my professional capacities.

5.3 Future directions

The completion of this thesis does not represent the endpoint, but rather the foundation of a lifelong engagement with the preservation, reinterpretation, and innovation of traditional music within contemporary practice. This work serves as both a personal artistic milestone and a catalyst for sustaining cultural traditions through creative progress.

The Matadalogy framework and ethnographic study of Nthoko'do will continue to guide my artistic practice and scholarly research, particularly in advancing the study of Ndau musical traditions in Mozambique. Beyond academic inquiry, this project will evolve into an enduring mission to safeguard, document, analyse, and revitalize Ndau cultural heritage through interdisciplinary collaboration, composition, performance, and pedagogy. A key initiative will be establishing an experimental orchestra as a creative laboratory, bridging Ndau musical traditions with contemporary forms while maintaining strong connection to my cultural roots.

Additionally, Further refinement of Matadalogy as a framework for creative practice and as a mechanism of music transmission will be central to this work. These goals embody more than a professional trajectory, they represent a personal commitment to preserving the Ndau people's musical legacy and cultural identity.

5.4 Final Reflections

Throughout this research process, certain questions persisted, challenging my assumptions, and expanding my perspective in relation to tradition and contemporaneity. One recurring question during this process was: What constitutes "contemporaneity" in music? How do traditional cultures challenge or redefine this concept? During the course of this research, I found myself questioning what makes a piece of music contemporary! Does time, space, materials, tools, instruments, execution, the creative process, or access to technology define it? Is contemporaneity influenced solely by academic influence or access to modern tools? Or does it also involve a combination of cultural, social, political, economic, and creative contexts?

Through my analysis, I have observed that traditional music often exhibits a level of sophistication, complexity, and innovation comparable to what is commonly considered modern music. This observation raised significant questions about the definitions of tradition and contemporaneity, which extend beyond the scope of this study, but are crucial for future exploration. Moreover, the distinction between tradition and contemporaneity becomes increasingly blurred when considering the concept of innovation. Traditional musicians often innovate within their own traditions, finding new means of expression while remaining true to their cultural heritage. These innovations could involve experimenting with new instruments, techniques, or integrating contemporary themes. These questions and observations highlight the complexity of engaging with traditional art forms in contemporary settings, and suggest avenues for future research.

Overall, this study has demonstrated that tradition and innovation are not mutually exclusive phenomena, but rather exist in a vital and reciprocal relationship. Matadalogy as a methodological framework offers a structured, yet flexible approach for engaging with cultural heritage in ways that respect traditional forms while embracing contemporary creative possibilities. By bridging historical and modern musical practices, this approach

ensures the continued relevance and progress of traditional music, thereby contributing to cultural preservation, adaptation, and artistic advancement.

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Appendices:

Audio 1: *Vaka Bara* - Ndokot'ho rhythm for figure 1.

Audio 1a (Sibelius audio file): *Witch Doctor / The Healer's Dance*. Composition inspired by Ndoko'tho rhythm of figure 1.

Audio 2: *Ndongwe* - Ndoko'tho rhythm for figure 2.

Audio 2a (Sibelius audio file): *Ndongwe / Litany for Peace*. Composition inspired by Ndoko'tho rhythm of figure 16.

Audio 3: *Kuya Kaya* (Sibelius audio file). Composition inspired by intertextuality in composition.

Audio 4: Ndau interview excerpt (translated by the author).

Witch Doctor / The Healer's Dance

Chico Matada

Ndongwe / Litany For Peace

Chico Matada

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Kuya Kaya

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Consent for use of personal data

Consent to participate in the research: Matadalogy: Navigating Tradition and Contemporaneity in Nthoko'do.

I have understood that participation is voluntary, and at any point in the research I am at liberty to notify the researcher that I no longer wish to participate in the study.

( ) I want to participate in the artistic research as an expert/artist/composer, and I want the information to be published including my name.
( ) I want to participate in the artistic research project anonymously.
( ) I give permission related to the law of copyright to use my piece of art/performance as a part of the research.
( ) I give permission related to the law of copyright to show my piece of art/performance publicly.
( ) I want to be identified as the author of my piece of art/performance
( ) I want my piece of art/performance to be published unnamed.

I have received sufficient information about the research project. I have understood the information and I wish to participate in the research study.

_____
Signature of research participant

_____
Print name

_____
Email address

Researcher's Contact details:
Name Francisco Matada Pereira
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Phone +358 40 8378187
Sibelius Academy, University of the Arts Helsinki

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Global Music Department
Sibelius Academy, University of the Arts Helsinki

CONSENT FORM FOR AN INTERVIEW

This from confirms that I give consent for my participation in an interview for the bachelor / master project by Francisco Matada Pereira as part of their bachelor / master's degree in Global Music, Sibelius Academy, University of the Arts Helsinki.

The central focus of the bachelor / master project is to study the musical practicesof Ndau people of Mozambique.

The interview will be recorded and transcribed. Information given during the interview will be treated confidentially and it will not be used for any other purpose than the research concerned, and potential presentations or articles related to it. Parts of the interview may be quoted anonymously within the research. The anonymity of the interviewee will be protected, and the research data will be stored securely after the research has been completed. On completion of the project, the recordings and the codes to the interviewees will be destroyed. Transcripts of the interview will be stored securely for up to five years and thereafter destroyed or filed to an archive. The researcher is committed to follow the responsible conduct of research by the Finnish Advisory Board on Research Integrity and the Code of Conduct of the University of the Arts Helsinki.

The interviewer has informed me on the issues above and I agree to participate in the interview and study voluntarily. I can withdraw my consent at any given time by contacting the researcher, Francisco Matada Pereira, but the data collected up to the withdrawal may be utilized in the research. In case I have any questions concerning this interview or the research, I can also contact Francisco Matada Pereira by e-mail: francisco.pereira@uniarts.fi or phone +358 408378187.

In the case of the interview being conducted online, consent is given by replying to this email.

The researcher has provided me with sufficient information on the research and the use of personal data and I have had a chance to ask for details on any issues.

Place and Date

———————————————————————

Interviewee Name and Signature

———————————————————————