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and there is little or no rhythmic complexity. Through this special concentration on choral singing, ^{however,} the Swazi have developed vocal polyphony to a high degree of refinement. In much of their serious ceremonial music, antiphonal solo and chorus parts are subjected to stretto treatment so that they overlap almost completely. There is some parallelism at the 4th, 5th, or octave, but independent and contrary motion between voices also takes place, and there is deliberate use of contrastive chording, root progression, and chromaticism. Although one is forced to employ conventional terminology to some extent to describe these features, Western listeners must try to avoid projecting into this music their own concepts -- that is to say: the conventional rules and values pertaining to European harmonic progression.

In most Swazi ceremonial music for mixed voices, the tonality and chord structure appears to be based on two contrasting triads. The roots of these triads are not, however, a 5th apart, like the European Tonic and Dominant. The interval between them is approximately one semitone, as shown in Diagram a). In some songs, the middle note of one triad -- usually the lower one -- may be omitted. This yields a penta mode, but the two semitone intervals still remain, and the contrastive function of the two roots is still evident, as shown in Diagram b). Another unusual feature is that the melodic finalis is quite often not the same as the

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