

Music

SELF STUDY GUIDE



INTRODUCTION

The declaration of COVID-19 as a global pandemic by the World Health Organisation in 2020, led to the disruption of effective teaching and learning in all schools across South Africa.

Many learners, across all grades, spent less time in class due to the phased-in reopening of schools, as well as rotational attendance and alternative timetables that were implemented across provinces, to comply with social distancing rules. This led to severe teaching and learning time losses. Consequently, the majority of schools were not able to complete all the relevant content prescribed in Grade 10-12 in accordance with the Curriculum and Assessment Policy Statement.

In order to mitigate and intervene against the negative impact of COVID-19, as part of the Recovery Learning Plan for Grades 10-12, the Department of Basic Education (DBE) worked in collaboration with Subject Specialists from various Provincial Education Departments (PEDs) to develop this Self-Study Guide for learners in Grade 12.

The content in this study guide is critical towards laying a strong foundation to improve your performance in this subject.

The main aims of this study guide is to:

- *Assist learners to improve their performance, by revising and consolidating their understanding of the topic;*
- *Close existing content gaps in this topic; and*
- *Improve and strengthen understanding of the content prescribed for this topic.*

This study-guide is meant as a self-study guide for learners and therefore should be used as a revision resource to consolidate learning at the end of a particular topic taught in class.

Learners are encouraged to complete the exercises and activities to test their understanding and to expose themselves to high quality assessment.

This study guide can also be used by study groups and peer learning groups, to prepare for the final NSC examination in this subject.

Dear Grade 12 learner

This study guide helps you to prepare for the end-of-the year CAPS Grade 12 Music exams.

The study guide does NOT cover the entire curriculum, but it does focus on core content of each knowledge area and points out where you can earn easy marks.

To ensure a good pass, you should also cover the remaining sections of the curriculum using your class notes and other resources available to you.

You must work your way through this study guide to improve your understanding, identify your areas of weakness and correct your own mistakes.

We are confident that this Music Mind the Gap Study Guide can help you to prepare well so that you can pass the end-of-the-year exams



Overview of the exam for Music Grade 12

The following topics make up each of the THREE exam papers that you write at the end of the year. Please note that the indicated marks may change from time to time.

PAPER 1		WEIGHTING	
TOPIC	QUESTION	%	MARKS
SECTION A: Music Literacy (Compulsory)			60
Theory of Music	1	16.7	20
Melody Writing	2	12.5	15
Harmonic Analysis	3	8.3	10
Harmonisation	4	12.5	15
and			
SECTION B: General Music Knowledge (Compulsory)			20
General aspects of Music (Short questions)	5	4.2	20
Choice between IAM (Section C), Jazz (Section D) and WAM Streams (Section E)			
SECTION C: Indigenous African Music (IAM) (Optional)			40
Short questions on all styles and genres as mentioned in the CAPS	16	8.3	10
Paragraphs/ Comparisons/ Brief notes on all styles and genres as mentioned in the CAPS	17 - 19	12.5	15
Essay on all styles and genres as mentioned in the CAPS	17	12.5	15
or			
SECTION D: Jazz (Optional)			40
Short questions on all styles and genres as mentioned in the CAPS	11	8.3	10
Paragraphs/ Comparisons/ Brief notes on all styles and genres as mentioned in the CAPS	12 - 14	12.5	15
Essay on all styles and genres as mentioned in the CAPS	15	12.5	15
or			
SECTION E: Western Art Music (WAM) (Optional)			40
Short questions on Symphony and Symphonic Poem, Opera, Form Analysis, and Orchestral Instruments (their origin and development)	6	8.3	10
Paragraphs/ Comparisons/ Brief notes on Symphony and Symphonic Poem, Opera, Form Analysis, and Orchestral Instruments (their origin and development)	7 - 9	12.5	15
Essay on Symphony and Symphonic Poem, Opera, Form Analysis, and Orchestral Instruments (their origin and development)	10	12.5	15
TOTAL		100	120

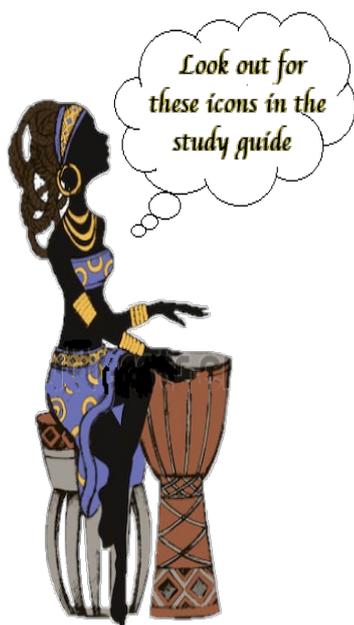
PAPER 2 – Music Comprehension		WEIGHTING	
TOPIC	QUESTION	%	MARKS
SECTION A: Aural Recognition (Compulsory)			10
Questions on rhythmic dictation, rhythmic and melodic dictation, recognition of intervals, scales, non-harmonic notes, chords, cadences, compositional techniques	1 - 3	33.3	10
Recognition (Choice between IAM, JAZZ or WAM Streams)			12
Questions will be asked on genres, style periods, instruments and voices.	4 or 5 or 6	40	12
Form			8
Questions will be asked on the following form structures: <ul style="list-style-type: none"> • Binary form (AB) • Ternary form (ABA) • AABA • Twelve bar Blues • Verse and chorus form • Basic African forms: call and response, solo songs, mixed structural forms 	7	26.7	8
TOTAL		100	30

PAPER 3 – Practical Examination	WEIGHTING
Comparable to a minimum Grade 5 of external examining bodies (Royal Schools (ABRSM), UNISA, Trinity College (Guildhall))	
Technical Development	20
Performance Pieces	4 X 25 = 100
Sight Reading	15
Aural Tests	15
TOTAL	150

How to use this study guide

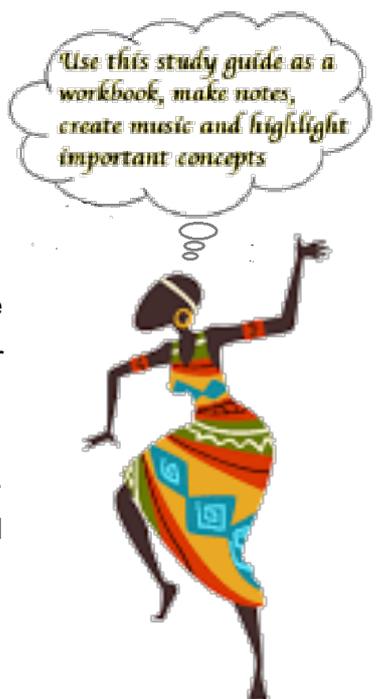
This study guide covers selected parts of the different topics of the CAPS Grade 12 curriculum in the order they are usually taught during the year. The selected parts of each topic are presented in the following way:

- An explanation of terms and concepts;
- Worked examples to explain and demonstrate;
- Activities with questions for you to answer; and
- Answers for you to use to check your own work.



<p>Pay Attention</p>	<p>Activity</p>	<p>Remember</p>
<p>Step by step instruction</p>	<p>Confusing?</p>	

- The activities are based on exam-type questions. Cover the answers provided and do each activity on your own. Then check your answers. Reward yourself for things you get right. If you get any incorrect answers, make sure you understand where you went wrong before moving on to the next section.
- You will be asked to write music and other symbols on a music stave in the exams. Some sections of this guide have blank music staves for you to practice on.
- Exemplar questions are included in this study guide for you to answer. Check your answers by looking back at your notes and the suggested answers also included in this guide.



Go to www.education.gov.za to download past exam papers for you to practice.

Top 10 study tips

1. Have all your materials ready before you begin studying – pencils, pens, highlighters, paper, etc.
2. Be positive. Make sure your brain holds on to the information you are learning by reminding yourself how important it is to remember the work and get the marks.
3. Take a walk outside. A change of scenery will stimulate your learning. You'll be surprised at how much more you take in after being outside in the fresh air.
4. Break up your learning sections into manageable parts. Trying to learn too much at one time will only result in a tired, unfocused and anxious brain.
5. Keep your study sessions short but effective and reward yourself with short, constructive breaks.
6. Teach your concepts to anyone who will listen. It might feel strange at first, but it is definitely worth reading your revision notes aloud.
7. Your brain learns well with colours and pictures. Try to use them whenever you can.
8. Be confident with the learning areas you know well and focus your brain energy on the sections that you find more difficult to take in.
9. Repetition is the key to retaining information you have to learn. Keep going – don't give up!
10. Sleeping at least 8 hours every night, eating properly and drinking plenty of water are all important things you need to do for your brain. Studying for exams is like a strenuous exercise, so you must be physically prepared.

Try these study tips to make learning easier.

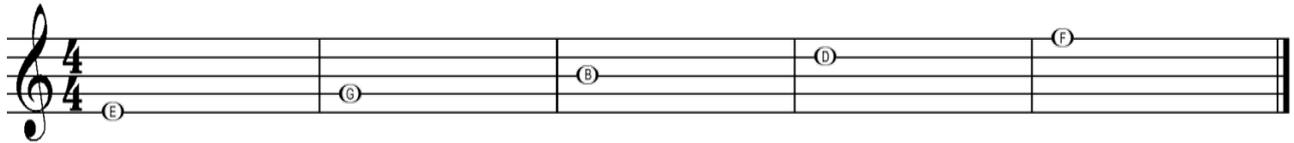


If you can't explain it simply, you don't understand it well enough.

Albert Einstein

Mnemonics

A mnemonic code is a useful technique for learning information that is difficult to remember. The examples below could be useful for remembering note names and music scale modes.



- E** – Every
- G** – Good
- B** – Boy
- D** – Deserves
- F** – Food

Mnemonics encode information and make it easier to remember



MUSIC MODES

	IONIAN MODE
	DORIAN MODE
	PHRYGIAN MODE
	LYDIAN MODE
	MIXOLYDIAN MODE
	AEOLIAN MODE
	LOCRIAN MODE

**I
DRINK
POP
LIKE
MY
AUNT
LILLY**

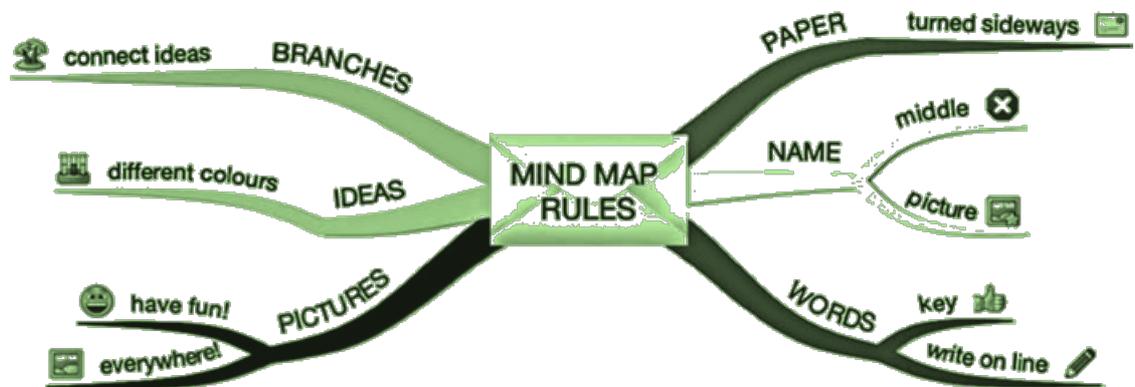


The more creative you are and the more you link your 'codes' to familiar things, the more helpful your mnemonics will be.

Education helps one cease being intimidated by strange situations.
Maya Angelou

Mind maps

There are several mind maps included in the Mind the Gaps guides, summarising some of the sections.



Mind-mapping your notes makes them more interesting and easier to remember

Mind maps work because they show information that we have to learn in the same way that our brains ‘see’ information.

As you study the mind maps in the guide, add pictures to each of the branches to help you remember the content.

You can make your own mind maps as you finish each section.

How to make your own mind maps:

1. Turn your paper sideways so your brain has space to spread out in all directions.
2. Decide on a name for your mind map that summarises the information you are going to put on it.
3. Write the name in the middle and draw a circle, bubble or picture around it.
4. Write only key words on your branches, not whole sentences. Keep it short and simple.
5. Each branch should show a different idea. Use a different colour for each idea. Connect the information that belongs together. This will help build your understanding of the learning areas.
6. Have fun adding pictures wherever you can. It does not matter if you can't draw well.

On the day of the exam...

1. Make sure you have all the necessary stationery for your exam, i.e. pens, pencils, eraser, protractor, compass, calculator (with new batteries). Make sure you bring your ID document and examination admission letter.
2. Arrive on time, at least one hour before the start of the exam.
3. Go to the toilet before entering the exam room. You don't want to waste valuable time going to the toilet during the exam.
4. Use the 10 minutes reading time to read the instructions carefully. This helps to 'open' the information in your brain. Start with the question you think is the easiest to get the flow going.
5. Break the questions down to make sure you understand what is being asked. If you don't answer the question properly you won't get any marks for it. Look for the key words in the question to know how to answer it. Lists of difficult words (vocabulary) is given a bit later on in this introduction.
6. Try all the questions. Each question has some easy marks in it so make sure that you do all the questions in the exam.
7. Never panic, even if the question seems difficult at first. It will be linked with something you have covered. Find the connection.
8. Manage your time properly. Don't waste time on questions you are unsure of. Move on and come back if time allows. Do the questions that you know the answers for, first.
9. Check weighting – how many marks have been allocated for your answer? Take note of the ticks in this study guide as examples of marks allocated. Do not give more or less information than is required.
10. Write big and bold and clearly. You will get more marks if the marker can read your answer clearly.



Question words to help you answer questions

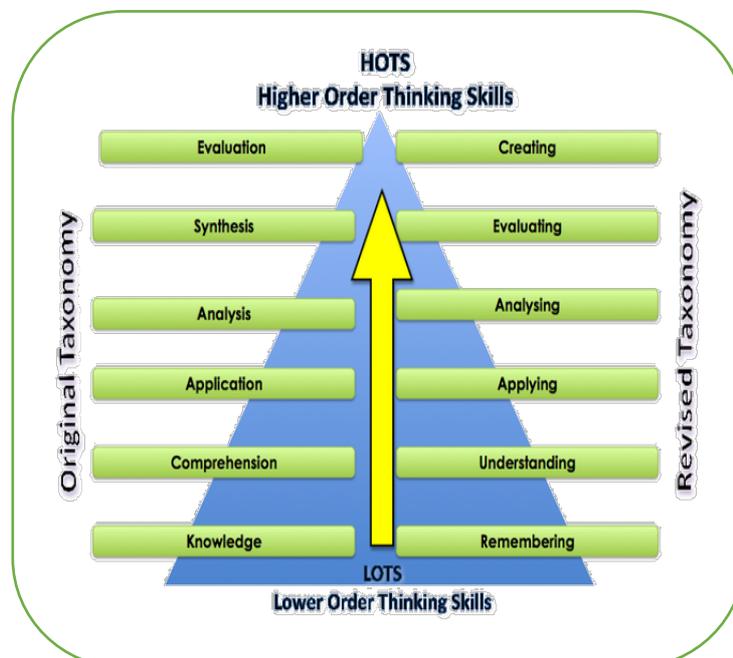
Question words are action verbs; they tell you what to do when answering questions

It is important to look for the question words (the words that tell you what to do) to correctly understand what the examiner is asking. Use the words in the table below as a guide when answering questions.

Question words to help you answer questions

It is important to look for the question words (the words that tell you what to do) to correctly understand what the examiner is asking.

These question words are classifiable according to their difficulty level, or the depth of your perception and understanding. We use Bloom's taxonomy, illustrated below, to measure and categorise the extent to which knowledge was comprehended.



Use the words in the table below as a guide when answering questions.

*In every exam question, put a **CIRCLE** around the question word and underline any other important key word. These words tell you exactly what is being asked.*



Question word	What is required of you	Cognitive Level
Define	Give a clear meaning	Level 1 Remembering
Find	Locate something by studying or observing	
Identify	Name the essential characteristics	
List	Write a list of items, with no additional detail	
Listen	To make conscious effort to hear something.	
Match	Point out similarities or likenesses of persons or objects	
Name	Give the name (proper noun) of something	
Recognise	Identify an object (visual, audio, symbol, or person) as a result of having seen or had some other experience with it.	
Select	To choose somebody or something from among several	
State	Write down information without discussion	
Demonstrate	Explain or describe how something works or how to do something	Level 2 Understanding
Describe	State in words (using diagrams where appropriate) the main points of a structure/ process/ phenomenon/ investigation	
Discuss	Write about the given topic/subject considering all information about it, and reach a certain conclusion	
Do	Act in a situation in order to change it or solve a problem	
Explain	Make clear; interpret and spell out	
Give examples	Provide samples, instances or specimen in order to make something clearer or more convincing	
Illustrate	Clarify or explain something by giving examples or making comparisons	
Indicate	Show what you think or what you feel about what is stated.	
Outline	Give essential points of an argument or plan	
Summarise	Give a shortened version of something that has been said or written, stating its main points	

1 *Cognitive Levels show the depth of your understanding.*



Apply	Use what is given to achieve a specific result.	Level 3 Applying	
Change	Substitute or replace something		
Choose	Decide which of a number of different things or people is best or most suitable		
Complete	Finish or bring something incomplete to an end		
Construct	create something such as a theory as a result of systematic thought		
Contrast	Compare different things or arrange them in a way that highlights their differences.		
Determine	Decide, ascertain or settle something, backed by conclusive evidence		
Notate	Write using musical notes		
Order	Arrange several items according to either their importance, size, or chronology		
Show	Make or allow to be visible		
Use	Put something into action or service for some purpose	Level 4 Analysing	
Analyse	Separate, examine and interpret		
Classify	Group things based on common characteristics		
Compare	Point out or show both similarities and differences between things, concepts or phenomena		
Tabulate	Draw a table and indicate the answers as direct pairs		
Critique	Give a review of something such as a creative work, giving an assessment of its good and bad qualities		
Discriminate	Discern or recognise differences		
Distinguish	Make something to stand out amongst others by focusing on its unique features		
Figure chords	Envision or form ideas about musical notes played or sung simultaneously		Level 5 Evaluating
Infer	Come to a conclusion or form an opinion about something on the basis of evidence or reasoning		
Interpret	Ascribe a particular meaning or significance to something		
Separate	Distinguish two or more things away from each other		
Study	Learn or discover facts about a subject by reading and researching		

Assess	Examine something in order to or evaluate it	Level 6 Creating
Convince	Present a persuasive argument to ascertain something	
Debate	Write about something at length and in detail, especially in view of different opinions.	
Examine	Analyse the details of something in order to understand or expose it	
Find errors	Discover and show mistakes	
Judge	Assess the merits of something or estimate its probabilities to form an opinion.	
Recommend	Offer an explanation or a solution	



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1. Section A – Music Literacy

Music literacy is compulsory for all streams; therefore all learners need to be conversant with it. It comprises Theory of Music, Melody Writing, Harmonic Analysis and Harmonisation. Refer to the Overview of the Exam for Music Grade 12 on page v in the introduction to see the mark allocation for each of these components.



1.1 Theory of Music

1.1.1 Major Scales, Keys and Key signatures

In music a key is a group of pitches around which a piece of music revolves.

Key signatures are symbols that indicate keys; they comprise clefs and either sharp/s or flat/s written on the staff at the beginning of music pieces, as illustrated in Figure 1.

Do you notice from the illustration that the key signature for **C** Major has neither flats nor sharps? Let's explain how it works. Refer to Figure 2 below and observe that Key **C** Major uses only white (natural) keys/notes on the keyboard.

Figure 1 - Key Signature

Figure 2 – C Major Scale on the Key Board



Do you remember the Tone/Semitone formula used for Major scales you learnt in previous grades shown in figure 3 below? Figure 3 also illustrates scale degrees and technical names.

The image shows a musical staff for the C Major scale. Above the staff, two tetrachords are highlighted: TETRACHORD 1 (C4-D4-E4-F4) and TETRACHORD 2 (G4-A4-B4-C5). Below the staff, scale degrees are labeled with Roman numerals I-VII and technical names: Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant, and Leading Note. A yellow box on the right contains the Major Scale Tone/Semitone Formula: T-T-ST-T-T-T-ST. A yellow box on the left contains the text 'Scale Degrees Technical names'. A box at the top left says 'Doh is C'. The staff itself has solfège syllables: d :- | - :- | r :- | - :- | m :- | - :- | f :- | - :- | s :- | - :- | l :- | - :- | t :- | - :- | d' :- | - :-.

Figure 3 – C Major Scale with Tetrachords, Scale Degrees, Technical Names and Tone/Semitone Formula

a) Construction of Major Scales with sharps

Now that we have established C Major, let us explore how other key signatures are formed.



We form other key signatures by adding sharps or flats next to the clef. Let us add sharps incrementally using a circle of fifths.

Step 1

We start by counting five notes from C.

The image shows a musical staff for the C Major scale. Above the staff, solfège syllables are written: d :- | - :- | r :- | - :- | m :- | - :- | f :- | - :- | s :- | - :- | l :- | - :- | t :- | - :- | d' :- | - :-.

Below the staff, the first five notes are marked with Roman numerals: I, II, III, IV, and V. A green arrow points from the first note (C) to the fifth note (G).

Figure 4 - Counting 5 notes from C

Step 2

We now write a new scale starting from the dominant (V) of the previous scale.



Consider all accidentals, if any, from the previous scale as you do so.

Doh is G

d :- | - :- | r :- | - :- | m :- | - :- | f :- | - :- | s :- | - :- | l :- | - :- | le :- | - :- | d' :- | - :- |

T T ST T T ST T

I II III IV V VI VII

Figure 5- Step 2: G Major formulation



Does the formula in this scale agree with the Major Scale as explained earlier? Why?

Step 3

The G Major scale is completed by raising the seventh degree by a semitone to make the scale to conform to the Major Scale formula. Figure 6 illustrates G Major without key signature.

Doh is G

d :- | - :- | r :- | - :- | m :- | - :- | f :- | - :- | s :- | - :- | l :- | - :- | t :- | - :- | d' :- | - :- |

T T ST T T T ST

I II III IV V VI VII

Figure 6 - Step 3 G Major without Key Signature

Figure 7 below illustrates G Major scale with key signature.

Doh is G

d :- | - :- | r :- | - :- | m :- | - :- | f :- | - :- | s :- | - :- | l :- | - :- | t :- | - :- | d' :- | - :- |

T T ST T T T T

I II III IV V VI VII

Figure 7 - G Major with Key Signature

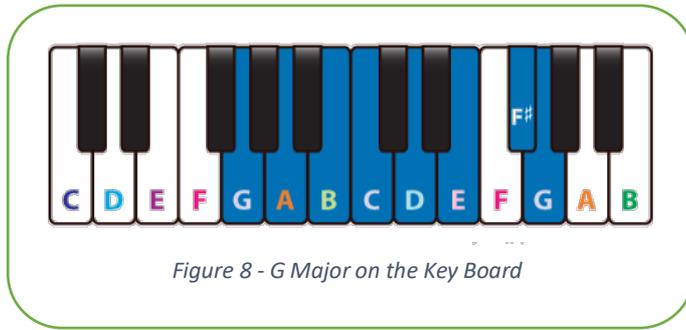


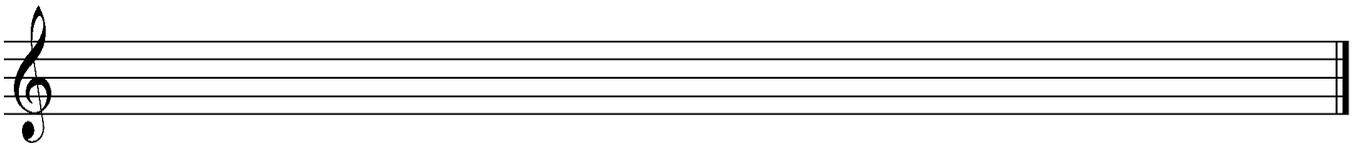
Figure 8 - G Major on the Key Board



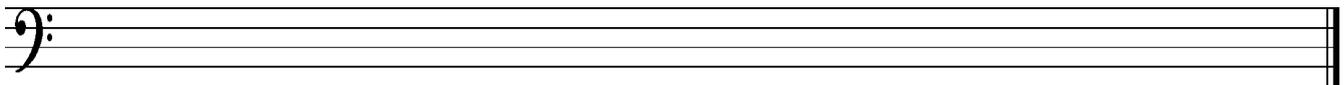
Follow the same steps to work out the next scale from G Major.

Name the new scale and write it out without key signature.

Name: _____



Write the scale with key signature.



The Circle of Fifths illustrated in Figure 9 on the right shows other Key Signatures as more sharps are added.

Figure 10 illustrates key signatures with sharps, incrementally.

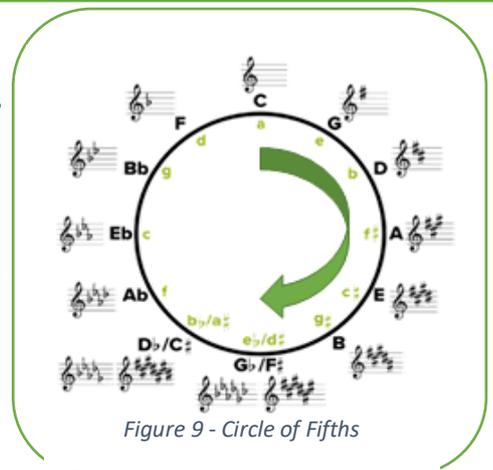


Figure 9 - Circle of Fifths



C Major G Major D Major A Major E Major B Major F# Major C# Major
 A minor E minor B minor f# minor C# minor G# minor D# minor A# minor

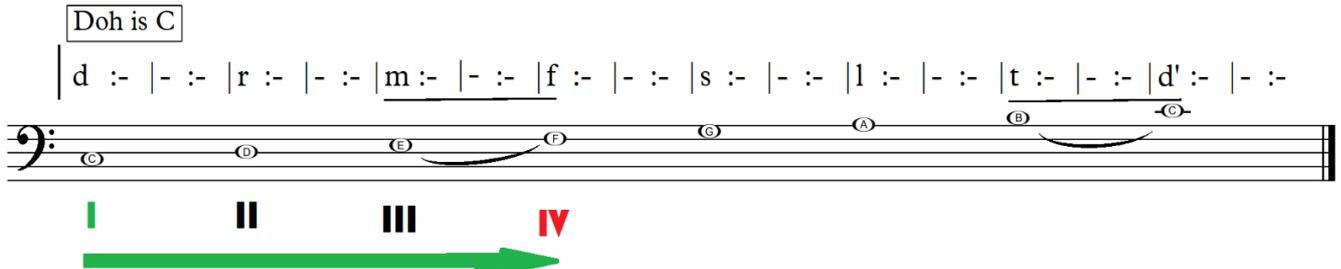
Figure 10 - Key Signatures with sharps added incrementally

b) Construction of Major Scales with flats

We add flats incrementally using a circle of fourths.

Step 1

We start by counting four notes from C.



Doh is C

d :- | - :- | r :- | - :- | m :- | - :- | f :- | - :- | s :- | - :- | l :- | - :- | t :- | - :- | d' :- | - :-

I II III **IV**

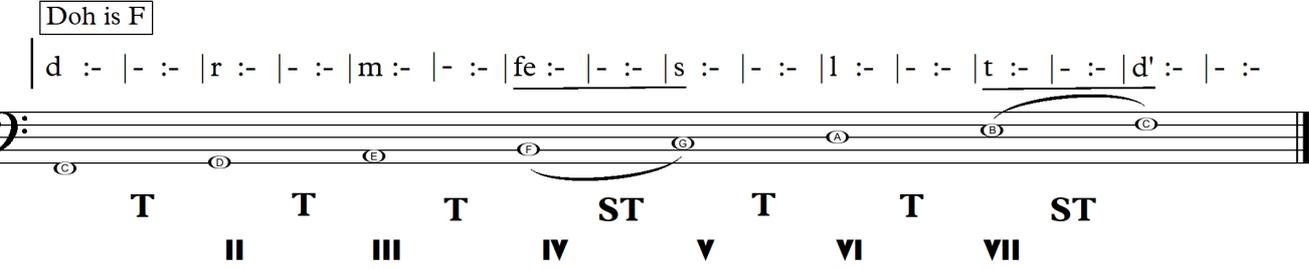
Figure 11 - Counting 4 notes from C

Step 2

We now write a new scale starting from the Subdominant (IV) of the previous scale.



Consider all accidentals, if any, from the previous scale as you do so.



Doh is F

d :- | - :- | r :- | - :- | m :- | - :- | fe :- | - :- | s :- | - :- | l :- | - :- | t :- | - :- | d' :- | - :-

I II III IV ST V VI T VII ST

Figure 12 - Construction of F Major



Does the formula in this scale agree with the Major Scale as explained earlier?
Why?

Step 3

The F Major scale is completed by lowering the fourth degree by a semitone to make the scale to conform to the Major Scale formula.

Figure 13 illustrates F Major without key signature.

Doh is F

d :- | - :- | r :- | - :- | m :- | - :- | f :- | - :- | s :- | - :- | l :- | - :- | t :- | - :- | d' :- | - :-

Figure 13 - F Major without Key Signature

Figure 14 below illustrates F Major scale with key signature.

Doh is F

d :- | - :- | r :- | - :- | m :- | - :- | f :- | - :- | s :- | - :- | l :- | - :- | t :- | - :- | d' :- | - :-

Figure 14 - F Major with Key Signature

F Major Scale

Figure 15 - F Major on the Key Board

Follow the same steps to work out the next scale from F Major.



Name the new scale and write it out without key signature.

Name: _____

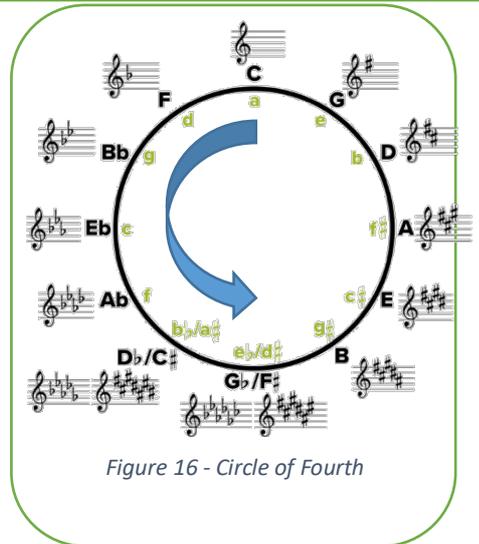


Write the scale with key signature.



The Circle of fourth illustrated in Figure 16 on the right shows other Key Signatures as more flats are added.

Figure 17 illustrates key signatures with flats, incrementally.



C Major	F Major	B \flat Major	E \flat Major	A \flat Major	D \flat Major	G \flat Major	C \flat Major
A minor	D minor	G minor	C minor	F minor	B minor	E \flat minor	A \flat minor

Figure 17 - Key Signatures with flats added incrementally

1.1.2 Accidentals

Accidentals form the basis of most topics in this section. They are notes or pitches that are not part of the given key signature, and are marked by using the signs as illustrated in Figure 18 on the right.

Let us recap the use of accidentals to reinforce what you learnt about them in the previous grades.

- A **Natural** sign **restores** the natural pitch of the specified note/s.
- A **Sharp** sign **raises** the specified note/s by a **semitone**.
- A **Flat** sign **lowers** the specified note/s by a **semitone**.
- A **Double Flat** sign lowers a specified note/s by a **tone**.
- A **Double Sharp** sign raises a specified note/s by a **tone**.

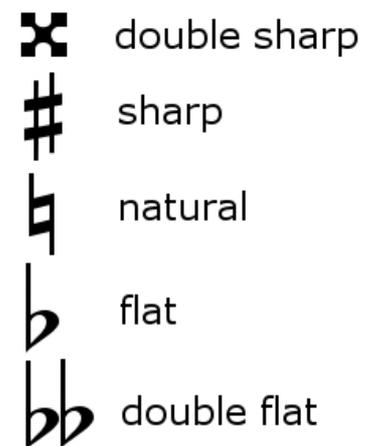


Figure 18 - Accidentals

Observe how they are used on a music example in Figure 19 below. Also note the **Courtesy Accidental** in brackets, given just as a reminder.

Figure 19 – Illustration of accidental

1.1.3 Enharmonic Equivalents

Refer to the key board on Figure 20 below and observe that the black notes have two names. For example, the note **D flat** is also **C Sharp**. This is called enharmonic spelling, and therefore **Enharmonic Equivalent Notes**. Examples of Enharmonic Equivalent notes are also given in the figure.

Enharmonic notes sound the same but have different names.



Enharmonic Equivalent Notes

- C# = Db**
- D# = Eb**
- E# = F**
- E = Fb**
- F# = Gb**
- G# = Ab**
- A# = Bb**
- B# = C**
- B = Cb**

Figure 20 - Enharmonic Equivalent Notes

See the enharmonic notes depicted on the Chromatic Scale below.

Doh is C

d | :de | | r | :re | | m | :f | | fe | :s | | se | :l | | le | :t | | d

d | :t | | ta | :l | | la | :s | | sa | :f | | m | :ma | | r | :ra | | d |

Figure 21 - Chromatic Scale

Having gone through all the Major Scales (keys), you can see that they are represented in the Chromatic Scale. The next section will explore the relationship between all the Major Scales we have covered to other scales (keys).

1.1.4 Minor scales, Keys and Key signatures

a) The natural minor scale



Minor keys are derived from Major keys, which is why they have the same key signature.

In the first instance, the sixth note/degree of a Major scale becomes its relative minor scale. We will illustrate this process using the C Major Scale to determine its natural minor scale.



In the second instance, we count three degrees backwards from C in the C Major scale as illustrated in the second option of step 1.

Step 1

Figure 22 – Working a C Major on Tenor Clef

or

Doh is C

d :r | m :f | s :l | t :d'

I II III IV V VI VII I

T T ST T T T T ST

Figure 23 - The alternative determining a relative minor key

Step 2

We now complete the new scale (natural minor) starting on the Submediant (VI) of the previous scale and notice how the Tone/Semitone formula is affected. Note that the key signature has not changed.

Doh is C

l₁ :t₁ | d :r | m :f | s :l

d :r | re :f | s :se | le :d'

T ST T T ST T T

Figure 24 - A Natural Minor Scale

Compare the D Major and D natural minor scales below and observe the third, the sixth and the seventh degrees are a semitone lower in the minor scale.

Other types of minor scales (melodic and harmonic minor scales) will have different interval formulae. These will be explained later.

Remember that these two scales are not each other's relative, hence the dissimilar key signatures

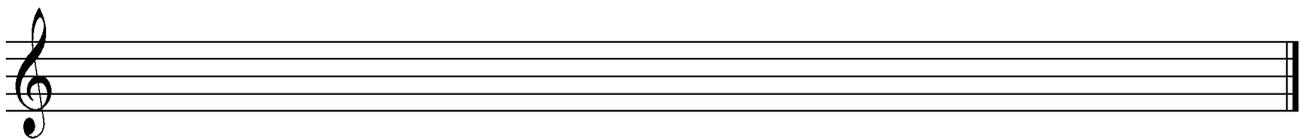
The image shows two musical staves. The top staff is for the D Major scale, starting with 'Doh is D'. The notes are D, E, F#, G, A, B, C#. The intervals between notes are labeled as T (Tone) or ST (Semitone): T, T, ST, T, T, T, ST. A yellow box on the right points to this sequence with the text 'Major Scale Tone/Semitone Formula'. The bottom staff is for the D natural minor scale, starting with 'Doh is F'. The notes are D, E, F, G, A, B, C. The intervals are labeled as T, ST, T, T, ST, T, T. A yellow box on the right points to this sequence with the text 'Natural Minor Scale Tone/Semitone Formula'.

Figure 25 -D Major and D natural minor scales

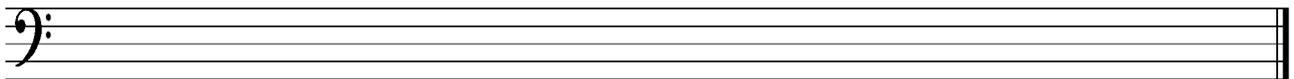


Before we continue with other types of minor scales, let's check whether you understand key signatures, Major Scales and minor scales by answering the following questions.

(i) Write the relative minor scale for G Major, without key signature.



(ii) Write the relative minor scale for E Major, with key signature.



(iii) Look at the following music extract and state its key as well as that key's relative.

Allegro

Key: _____ Relative: _____

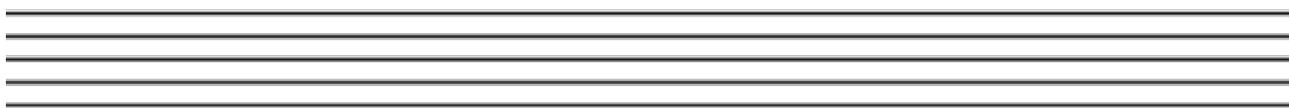
(iv) Use minims in the staff below to write the Bb Major ascending scale with key signature in bass clef. Remember to show semitone intervals by means of a slur.



(v) Write the B minor ascending scale without key signature in bass clef using semibreves. Show semitone intervals by means of a slur.



(vi) Write the C# Major ascending scale with key signature in treble clef using crotchets. Show semitone intervals by means of a slur.



(vii) Write the A Major ascending scale without key signature using in Alto clef using any note value of your choice. Show semitone intervals by means of a slur.



(viii) Name the following keys signature. Give both Major and relative minor keys.



Major

Minor

b) The harmonic minor scale

A natural minor scale can be modified to form the harmonic minor. The harmonic minor scale is formed when the seventh degree is raised from a natural minor scale.

C Natural Minor Scale

C Harmonic Minor Scale

Figure 26 - C natural minor scale and C harmonic minor scale

See how the two scales are written without key signature in the figure below.

C Natural Minor Scale

C Harmonic Minor Scale

Figure 27 - C natural minor and C harmonic minor scales without key signature

c) The melodic minor scale

A natural minor scale can again be modified to form the melodic minor. Compared to a natural minor scale, a melodic minor raises the sixth and seventh only when ascending.

F# Natural Minor Scale

F# Melodic Minor Scale

Raised 6th and 7th

Figure 28 - F# natural minor and F# melodic minor scales

Figure 29 illustrates the F# melodic minor scale ascending without key signature.

F# Melodic Minor Scale

Raised 6th and 7th

Figure 29 - F# melodic minor scale ascending without key signature

Another defining feature of a melodic minor scale is that it differs it changes when descending. The six and seventh degrees which were raised when ascending are now restored in accordance with the key signature; therefore the descending melodic minor scale is similar to the natural minor scale.

E Melodic Minor Scale

Raised 6th and 7th
Restored 6th and 7th

l | *:t* | *d* :*r* | *m* :*fe* | *se* :*l* | *l* :*s* | *f* :*m* | *r* :*d* | *t* :*l* |
d :*r* | *re* :*f* | *s* :*l* | *le* :*d*' | *d'* :*ta* | *la* :*s* | *f* :*ma* | *r* :*d* |
T ST T T T T ST T T ST T T ST T

similar to natural minor scale

Figure 30 - Ascending and descending E melodic minor scale



Let us now assess and reinforce your understanding of the harmonic and melodic minor scales.

- i. Write B Harmonic Minor in Treble Clef ascending without key signature using semibreves.

- ii. Write B Harmonic Minor in Treble Clef ascending without key signature using minims.

- iii. Write C# Harmonic Minor in Alto Clef ascending with key signature using crotchets.

- iv. Write F Melodic minor on the in Bass clef ascending and descending with key signature. Remember to mark the semitones. Use minims for the scale.

- v. Write Bb Melodic minor in Treble Clef ascending and descending. Mark all the semitones and use crotchets for the scale.

1.1.5 Pentatonic Scales

You have studied C Major scale in depth and now we look at the Pentatonic scale. Remember the C major scale has 7 notes with a repetition of the first at the end.

Pentatonic scale is even lesser. It is only five notes. Note that the word **Penta** means five (5) **tonic** (relating to or denoting the first degree of a scale or tone implying sound).

- The table and the diagram below indicate which notes are removed from the Major and minor scales to construct pentatonic scales.
- Notice that the relative relationship between the Major and minor keys discussed in 1.1.4 is further explored to explain other music concepts.

Major scale: C D E F G A B C 1 2 3 4 5 6 7 8 See below how the highlighted notes fall off.	Minor scale: a b c d e f g a 1 2 3 4 5 6 7 8 See below how the highlighted notes fall off.
--	--

Construction of a Major Pentatonic Scale

Construction of a minor pentatonic scale

Figure 31 - Construction of Pentatonic Scales

If you look closely into the pentatonic scale you will see that its notes when spread out can be viewed in fifths (5^{ths}).

Refer to Figure 32 and observe how a rearranged pentatonic scale aligns to the tuning of string instruments, and also how it mirrors the first five Major Scales with sharp key signatures (C, G, D, A, E).

Figure 32- Rearranged Pentatonic Scale

Two more keys are illustrated for you in the table and diagram below. In the same manner continue to construct the remaining keys.

Major pentatonic scales		Minor pentatonic scales	
G A B D E	F G A C D	e g a b d	d f g a c
1 2 3 5 6	1 2 3 5 6	1 3 4 5 b7	1 3 4 5 b7

Figure 33 - Major and minor Pentatonic Scales

1.1.6 The Blues Scales

Now let us link the Blues scales from the Pentatonic scales.

Major Pentatonic: G A B D E	Major Blues Scale: G A B \flat B natural D E
Minor Pentatonic: e g a b d	Minor Blues scale: e g a B \flat b natural d

The figure shows four musical scales on a staff with a key signature of one sharp (F#). The first two scales are in bass clef, and the last two are in treble clef. Fingerings are indicated by numbers 1-7 below the notes.

- G Major Pentatonic Scale:** G (1), A (2), B (3), D (5), E (6)
- G Major Blues Scale:** G (1), A (2), B \flat (3), B natural (3), D (5), E (6)
- E minor pentatonic scale:** E (1), G (3), A (4), B (5), D (7)
- E minor blues scale:** E (1), G (3), A (4), B \flat (5), B natural (5), D (7)

Figure 34 - Pentatonic Scales and Blues Scales

1.1.7 Chromatic Scale

Leading directly from all the keys done above we come to see their representation in a Chromatic scale as follows:

C	C#	D	E \flat	E	F	F#	G	G#	A	B \flat	B	C
1	2	3	4	5	6	7	8	9	10	11	12	1
	D \flat					G \flat		A \flat				

The figure shows a chromatic scale in treble clef, starting on C and ending on C. The notes are numbered 1 through 12, with the final C being 13. The notes are: C (1), C# (#1), D (2), D# (#2), E (3), F (4), F# (#4), G (5), G# (#5), A (6), A# (#6), B (7), B# (#7), C (8), C \flat (9), B \flat (10), B (11), A \flat (12), A (13).

Figure 35 - Chromatic Scale

1.1.8 Whole-Tone Scale

A Whole Tone Scale is a scale in all the notes are a major 2nd apart. As you look at the twelve-tones see two whole-tone scales, each with a different colour code. They are equal with six notes each, and are sometimes called **hexatonic** scales.

C	C#	D	E _b	E	F	F#	G	G#	A	B _b	B	C
1	2	3	4	5	6	7	8	9	10	11	12	1
	D _b					G _b		A _b				

1.1.9 Modes

These are scales that are mostly used in Jazz and see how they are built from each degree of the 1st scale successively ascending. The following mnemonic helps to remember the scale modes.

Figure 36 - Scale modes mnemonic

The following table and Figure 37 illustrate the construction of each scale mode.

1 st	C	D	E	F	G	A	B	C	IONIAN
2 nd	D	E	F _{b3}	G	A	B	C _{b7}	D	DORIAN
3 rd	E	F _{b2}	G _{b3}	A	B	C _{b6}	D _{b7}	E	PHRYGIAN

4 th	F	G	A	B #4	C	D	E	F	LYDIAN
5 th	G	A	B	C	D	E	F b7	G	MYXOLYDIAN
6 th	A	B	C b3	D	E	F b6	G b7	A	AEOLIAN
7 th	B	C b2	D b3	E	F b4	G b6	A b7	B	LOCRIAN

Ionian Mode
1 2 3 4 5 6 7 1

Dorian Mode
(2) (3) (4) (5) (6) (7) (1) (2)
1 2 b3 4 5 6 b7 1

Phrygian Mode
(3) (4) (5) (6) (7) (1) (2) (3)
1 b2 b3 4 5 b6 b7 1

Lydian Mode
(4) (5) (6) (7) (1) (2) (3) (4)
1 2 3 #4 5 6 7 1

Mixolydian Mode
(5) (6) (7) (1) (2) (3) (4) (5)
1 2 3 4 5 6 b7 1

Aeolian Mode
(6) (7) (1) (2) (3) (4) (5) (6)
1 2 b3 4 5 b6 b7 1

Locrian Mode
(7) (1) (2) (3) (4) (5) (6) (7)
1 b2 b3 4 b5 b6 b7 1

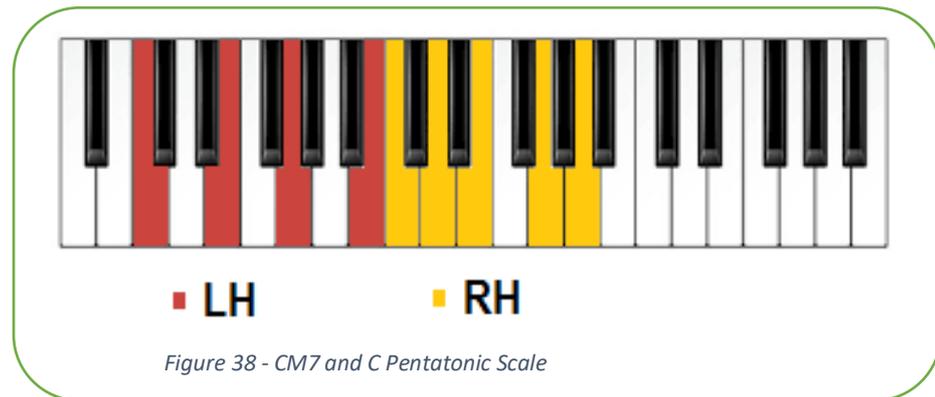
Figure 37 - Scale modes

Follow this example and do it in the other 11 keys.

For Jazz learners: Let's see how we can use the Pentatonic scale with the Major 7th Chord. We will show how you can try interesting combinations with this scale.



Step 1



CM7th (L.H)	C Pentatonic (R.H)
	A
B	G
G	E
E	D
C	C

Playing these notes on the piano will sound just okay but not interesting as such. There are more notes that are repeated on both sides.

Step 2

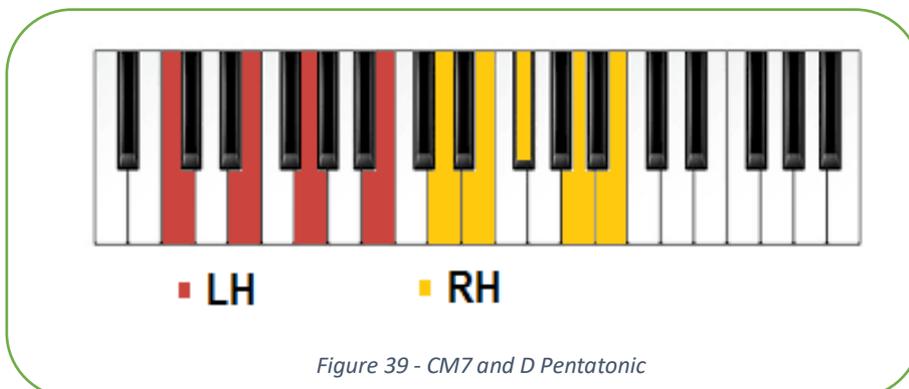
The repetition of notes with a matching arrow makes these sounds not interesting within a Jazz idiom or approach. So, we look at note D (9th) & A (13th) which may bring a lovely colour. So, if you add an F/F# (11th), you then end up with lovely extensions.

CM7th	Pentatonic	Extensions
	A (13th)	
B	G	A (13th)
G	E	F# added note. (#11)
E	D (9th)	D (9th)
C	C	

Step 3

Now, build a D pentatonic scale (2nd scale degree) against the CM7th as indicated below. This may trigger interesting melodies. It's quite a popular choice.

CM7th	D Pentatonic
	B
B	A
G	F/F# (#11 preferred)
E	E
C	D



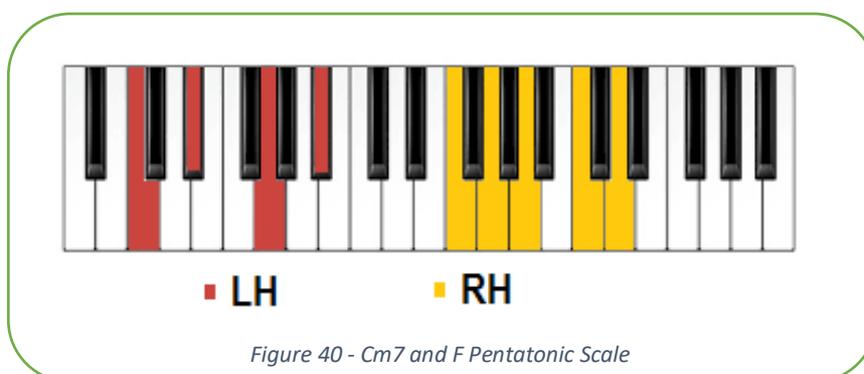
Something to note: A C Lydian mode against CM7th could also be lovely to use here.

C	D	E	F#	G	A	B	C
---	---	---	----	---	---	---	---

NB: It is now your responsibility to try some of these tips in all Major keys.

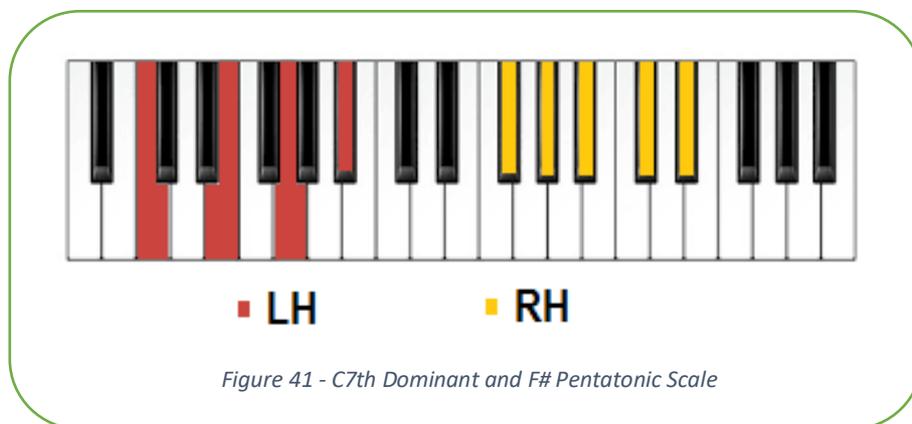
Check this out; C minor 7th using the F Pentatonic

Cm7th (minor7th chord)	F Pentatonic scale
	D
Bb	C
G	A
Eb	G
C	F



You can take a brave step in the C7 (Dominant 7th) and use F# Pentatonic scale

C7th (Dominant7th chord)	F# Pentatonic scale
	D#
Bb	C#
G	A#
E	G#
C	F#



Something to note: C Altered scale against C7th chord could also be lovely to use here. Exotic notes find expression in here.

C	Db	Eb	E	Gb	Ab	Bb	C
---	----	----	---	----	----	----	---

1.1.10 Technical Names

You are expected to be familiar with technical names for notes in Grade 12. let us first explore other ways for you to see the rationale behind the technical names. Technical names are used to simplify referral where transposing instruments are used.

Scale Degree	Name	Tonic SolFa	Chord
1st	Tonic	Doh (d)	I
2nd	Super Tonic	Ray (r)	II
3rd	Mediant	Me (m)	III
4th	Sub-Dominant	Fah (f)	IV
5th	Dominant	Soh (s)	V
6th	Submediant	Lah (l)	VI
7th	Leading Note	Te (t)	Vii
Octave	Tonic	Doh ¹ (d ¹)	8 Oct

Other than serving the naming purpose, technical names also imply the function of each note in a scale.



1.1.11 Transcription

a) Transcription between clefs

Let us start by transcribing a melody from one clef to another, while keeping the key the same.



You may be asked to transcribe a melody from treble to bass clef, keeping the same pitch. To do this the following steps must be considered

Step 1

Check the Clef of the given melody.

In what Clef is the melody given?



Figure 42 – Step 1: Transcription

Step 2

Take note of the pitch/key signature. In the illustration there are no flats or sharps in the key signature to transcribe to the new clef. If there are, ensure that they are written on the correct place on the staff.

Step 3

Ask yourself where the first note of the given melody is in relation to middle C. If the first note is middle C as in the above melody, you will write middle C in the new clef.



Figure 43 - Middle C

Step 4

Transcribe the rest of the melody by following the given melodic line



Figure 44 - Step 4: Transcription

b) Transcription to Tonic Sol-Fa



Transcription into Tonic Sol-Fa is handled as follows:

Step 1

Ascertain the key.



Figure 45 – Step 1: Transcription to Tonic Sol-Fa

Step 2

Write the key at the top left hand, above all music.



Figure 46 - Step 2: Transcription to Tonic Sol-Fa

Step 3

Ensure that rhythmic subdivisions are correct.



Figure 47 - Rhythmic subdivisions

Step 4

Transcribe the melody to Tonic Sol-Fa.



The image shows a musical staff in 2/4 time with a treble clef. Above the staff, a box contains the text "Doh is C". Below the staff, the melody is transcribed using Tonic Sol-Fa notation: | d : d ., r | m : r | d . s , f : r . m | d :- ||. The notes on the staff correspond to these syllables: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter).

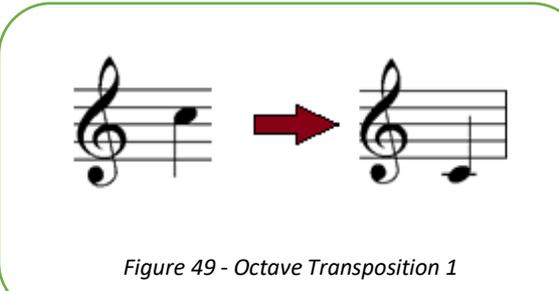
Figure 48 - Step 4: Transcription to Tonic Sol-Fa

1.1.12 Transposition

Transposed music can be written in a different clef, different key, or different octave, or any combination of these.

a) Octave transposition

Octave means that the music is transposed either eight notes up or eight notes down. In the illustration below, the note C is transposed to a lower octave (eight notes down) in the same clef.



The diagram shows two musical staves with a treble clef. A red arrow points from the first staff to the second. In the first staff, a note is placed on the second line (C4). In the second staff, the same note is placed on the second space (C3), representing an octave transposition down.

Figure 49 - Octave Transposition 1

b) Transposition between clefs

In this instance we change the clef used. Transposition may occur from treble clef to any of the other clefs (Alto, Tenor or Bass), and vice versa. The example below illustrates transposition from treble clef to bass clef.

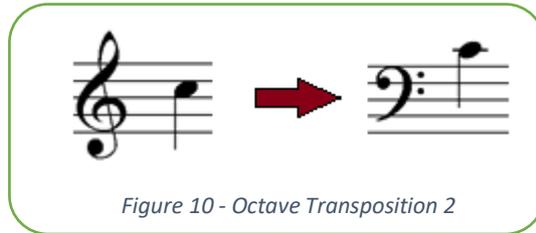


Figure 10 - Octave Transposition 2

Below is the C Major scale in treble clef, transposed **an octave lower to other clefs**.

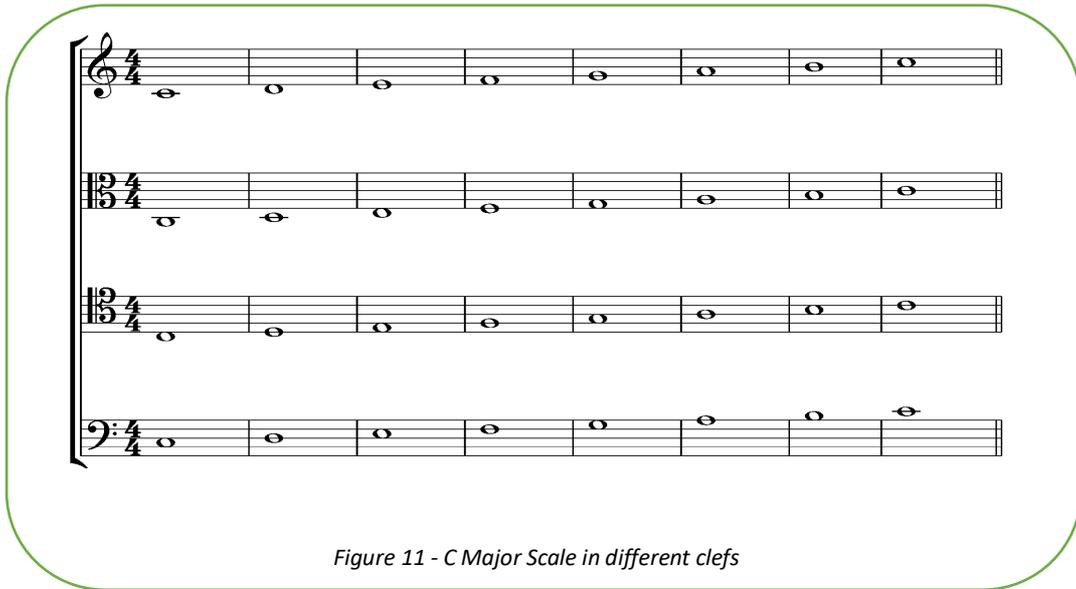


Figure 11 - C Major Scale in different clefs

c) How to Transpose

If you get a transposition question in the exam, you'll be told which clef you need to transpose to.

You will sometimes have to add the key signature (which will be the same as the one given), time signature and bar lines. Then you need to add the notes and rests, as well as any accidentals, and also any other devices such as dynamics, articulation (e.g. staccato) and phrasing marks.

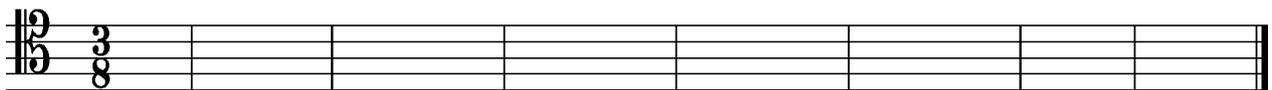
- Do not rush the first note. Triple check that you've got the first note right, and all the others will follow naturally.
- Look at clef and the first note – make sure you're not thinking in treble clef, when in fact it's bass (and vice versa.)
- Determine the octave of the first note (Is it above or below middle C?).
- Carefully write the new first note, one octave higher (or lower, depending on the question), immediately below the original.

- Continue with the rest of the notes.
- Make sure you haven't forgotten to copy any of the phrasing or dynamics markings.

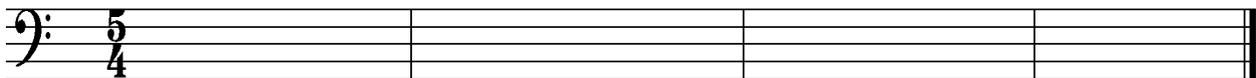


Activity

1. Transpose the following melody an octave higher in the tenor clef. Write with key signature.



2. Transpose the following melody an octave lower in the bass clef. Write with key signature.



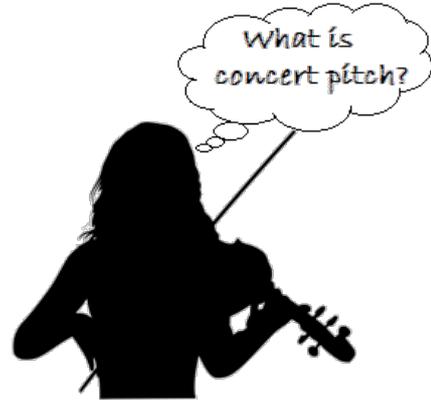
d) Transposing instruments

Knowledge of the following is important:

- Keys
- Intervals
- Tones and semitones



- A transposing instrument is an instrument for which the written music notes sound differently from the notes heard.
- They sound lower than concert pitch.
- Concert pitch is the pitch at which non transposing instruments such as the piano and violin are tuned.
- When an instrument in [XXX] plays a C then we hear a [XXX] in concert pitch; e.g.



- When a clarinet in **B \flat** plays a **C** then we hear a **B \flat** in concert pitch.
- When a **E \flat** saxophone plays a **C** then we hear a **E \flat** in concert pitch.
- When a horn in **F** plays a **C** then we hear a **F** in concert pitch.

- The music for transposing instruments needs to be notated higher than concert pitch. The notes on the right sound exactly the same, although written differently for concert pitch and some transposing instruments.

Figure 52 - Unison for transposing instruments

- The illustration below further illustrates what the instrumentalist sees and plays against what is heard.

TRANSPOSING INSTRUMENTS

Figure 53 - What transposing instrumentalists see and think

- Transposing instruments are named after their pitch, which is heard when they play C in their music. For example, if a clarinet in Bb plays C, it sounds like Bb which is a major second lower. In order for it to sound at concert pitch, the clarinet in Bb must play a major second higher.
- In Grade 12, a melody notated for a transposing instrument in Bb, A or F should be written in concert pitch or vice versa. The interval of transposition is given.

Instrument	Transposition from concert pitch
Clarinet in Bb	Major 2nd, for example, C - D
Clarinet in A	Minor 3rd, for example, C - E
Horn in F	Perfect 5th, for example, C - G
Trumpet in Bb	Major 2nd, for example, C - D
Trumpet in F	Perfect 5th, for example, C - G
Soprano saxophone	Major 2nd, for example, C - D
Alto saxophone Eb	Major 6th, for example, C - A

When asked to transpose a melody the following steps could be followed:



Question: Transpose the given concert pitch melody for clarinet in Bb (Major 2nd higher)

Step 1

Check the key of the melody you are about to transpose

Figure 54 - Step 1: Transposing for Clarinet in Bb

Step 2

Check the interval
you are required to
transpose to

Transpose the given concert pitch melody for clarinet in Bb (**Major 2nd higher**)

Figure 55 - Step 2: Transposing for Clarinet in Bb

Step 3

Transpose the given key using the interval.

Given concert
pitch key



To

Major 2nd higher
transposed key



Figure 56 - Step 3: Transposing for Clarinet in Bb

Step 4

Transpose the rest of the given melody.

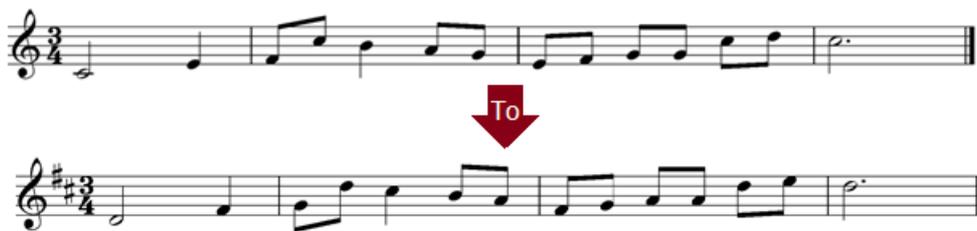


Figure 57 - Step 4: Transposing for Clarinet in Bb

1.1.13 Harmonisation

a) Intervals

Focus in this section is given to harmonic rather than melodic intervals to prepare you for harmonisation



An interval refers to the difference in pitch between two sounds or notes. Although you can be asked to identify horizontal or melodic intervals, in this section more focus is on vertical or harmonic intervals as it pertains to simultaneously sounding tones, such as in a chord. This is done in order to form a good basis for harmonisation.

In Grade 12, you are expected to be able to recognise all the intervals. Let's look the following examples.

Figure 58 uses numerals to refer to intervals between the root note and the one above it up to an octave. It further illustrates Major, minor, perfect and octave intervals. The number of semitones between the two notes determine whether that interval is a Major or Minor. Perfect and octave intervals have the same number of semitones in both Major and minor scales.



Figure 58 - Simple intervals by numerals

Over and above the illustrated intervals, there are augmented and diminished intervals. Augmented intervals are wider than perfect or major intervals by one semitone. Diminished intervals, on the other hand, are narrower than perfect or minor intervals by one semitone.

Figures 59 illustrates the perfect fourth (P4). Other intervals are determined in precisely the same way.

Always consider the key signature when working with intervals

Count from the bottom note (root)

Figure 59 – Perfect fourth

If we lower the G by semitone as in Figure 60 on the right, the interval becomes narrowed to a diminished 4th.

Figure 60 – Diminished fourth

Figure 61 – Augmented fourth

If we raise the G by semitone as in Figure 61 on the left, the interval becomes widened to an Augmented



Knowing the number of semitones between two pitches can assist you to identify an interval. Look at how the table on the right illustrates the number of semitones each interval has.

Interval	No. of Semi-tones per interval				
	min	Maj	P	dim	Aug
2 nd	1	2			
3 rd	3	4			
4 th			5	4	6
5 th			7	6	8
6 th	8	9			
7 th	10	11			
8 th			12	11	13

b) Compound Intervals

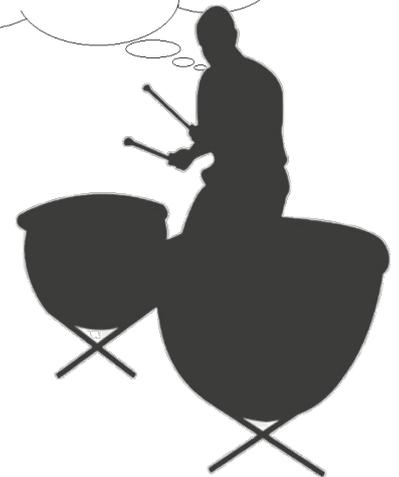
Remember that a simple interval is an interval spanning at most one octave as we have been illustrating. Intervals spanning more than one octave are called compound intervals, as they can be obtained by adding one or more octaves to a simple interval. The same rules apply as in simple intervals.

Figure 62 – Compound Interval

Simple Intervals	Compound Intervals
Maj 2nd	Maj 09 th or Compound Maj 2 nd
Maj 3rd	Maj 10 th or Compound Maj 3 rd
Perfect 4th	Perfect 11 th or Compound P4 th
Perfect 5th	Perfect 12 th or Compound P5 th
Maj 6th	Maj 13 th or Compound Maj 6 th
Maj 7th	Maj 14 th or Compound Maj 7 th
Perfect 8^{oct}	Perfect 15 th or Compound P8 th

You can refer to compound intervals in one of the two ways illustrated in the table on the left.

The same applies for minor, diminished and Augmented intervals





Let us assess your understanding of intervals.

1. Identify and name the intervals in the following staves.



1. _____ 2. _____ 3. _____ 4. _____



5. _____ 6. _____ 7. _____ 8. _____

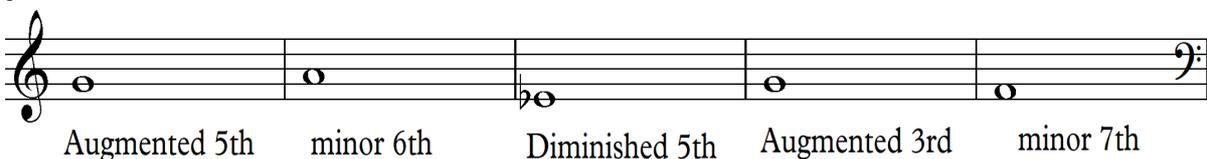
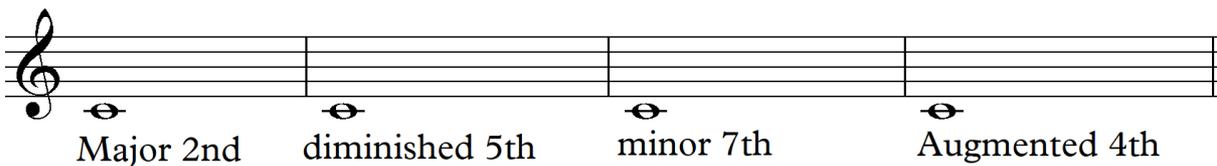


9. _____ 10. _____ 11. _____ 12. _____



13. _____ 14. _____ 15. _____ 16. _____

2. Write a note to indicate the specified interval above each of the given notes:



Diminished 5th minor 7th Diminished 5th Augmented 4th

Perfect 4th Major 6th Perfect 4th Major 3rd

3. Look at the music extract below and the answer questions that follow.

i. Name the key of the music extract.

ii. What is the relative minor/ major of the key.

iii. Write a harmonic minor scale using the given key. The scale must be in ascending form and use a bass cleff.

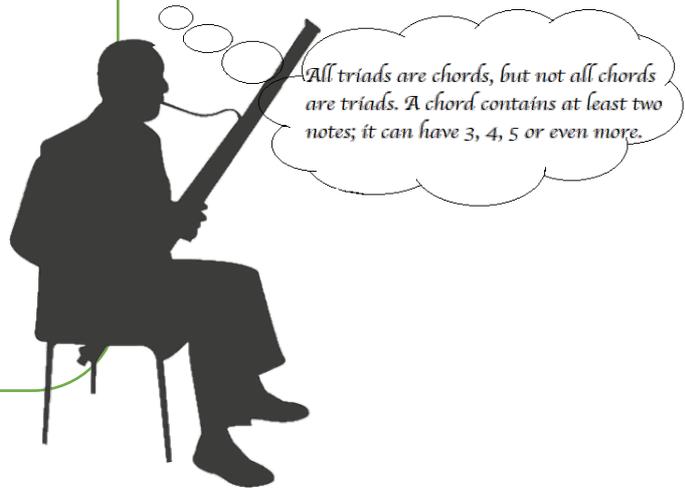
iv. Name and identify intervals marked.

1. _____ 2. _____ 3. _____ 4. _____

5. _____ 6. _____ 7. _____

c) Triads

In music, a triad is a set of three notes that are stacked vertically, spaced in an almost even pattern in what musicians call “thirds”. Because the stacked notes sound at the same time, they form a three-note chord.



C Major Triad

Stacked vertically to produce the sound of the three notes at the same time

C E G C maj

Figure 63 – C Major Triad

The triad's members, from lowest-pitched tone to highest, are called:

- the fifth
- the third
- the root

Triads differ. They may be either Major, minor, augmented or diminished. Just like intervals, the type of triad hinges on the number of semitones between the note members of that triad.

i. Major Triad

A Major triad includes a root note, a Major third, and a perfect fifth. Remember that in a Major scale the interval between the root note (tonic) and a mediant is a Major 3rd (four semitones), while the one between the mediant and the dominant is a minor 3rd (three semitones). In all, there are seven semitones.

C Major Triad

Figure 64 - C Major Triad

ii. Minor Triad

C minor triad

Figure 65 - C minor Triad

A minor triad includes a root note, a minor third, and a perfect fifth. A minor scale has a minor third interval between the root note (tonic) and a mediant (three semitones), while the one between the mediant and the dominant is a Major 3rd (four semitones). A minor triad also has seven semitones from the root to the fifth.

The Major and minor triads are defined as consonant triads, for they give a pleasing harmony.

iii. Augmented Triad

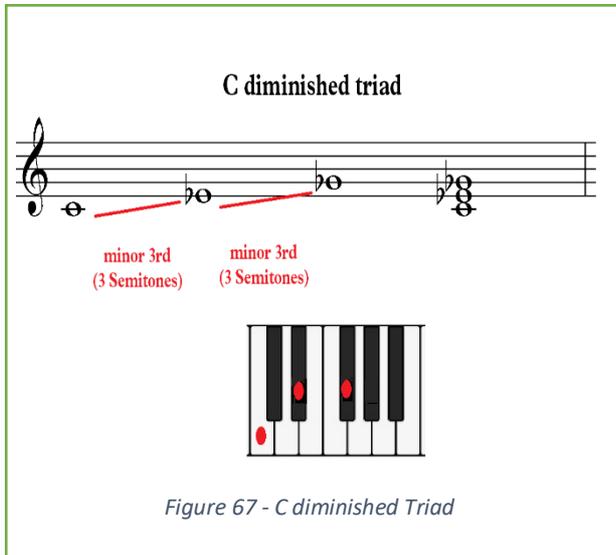
An augmented triad is a chord, made up of two major thirds. This means that the interval between the root and the third is a Major third (four semitones), while the interval between the third and the fifth is also a Major third. An augmented triad raises the fifth note of a Major triad, thus giving it eight semitones in all.

C Augmented triad

Figure 66 - C Augmented Triad

An augmented triad is indicated by the symbol "+" or "aug", for instance: C aug or C+, which will be a chord with C (root), E (third) and G# (fifth).

iv. Diminished Triad



In a diminished triad, the third and the fifth are lowered. For example, whereas the C Major triad is formed by playing C (root note), E (third), and G (fifth), a diminished C triad consists of C, Eb, and Gb. The interval between the root note and the third becomes a minor third (three semitones), just like the one between the third and the fifth. A diminished triad therefore has six semitones in all.

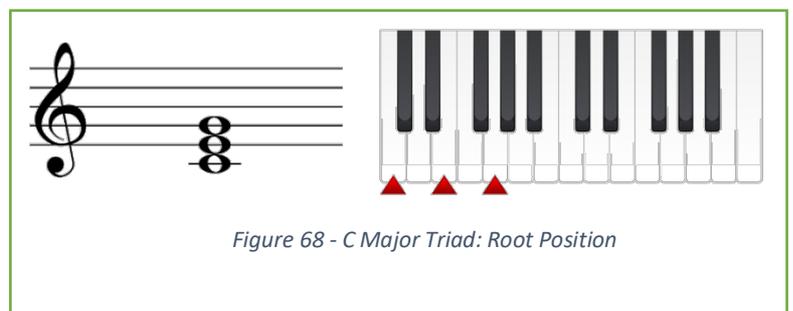
A diminished triad is indicated by the symbol "°" or "dim", for instance: C dim or C°, which will be a chord with C (root), Eb (third) and Gb (fifth).

Augmented and diminished triads are also referred to as dissonant triads.

v. Inversions

Triads do not always have the root as the lowest note due to what is called inversion. Sometimes they begin with the third or fifth as their lowest notes. For illustration purposes we will make a distinction between the **root note** - the home key of a chord - and the **bass note**, which is the lowest note in a triad.

Figure 68 on the right illustrates the C Major triad as you now know it. It is in root position, and that means it has not been inverted, hence the root note is the bass note.



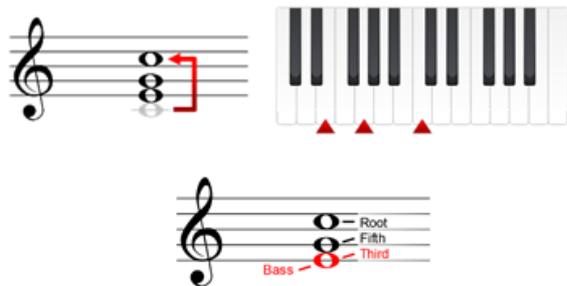


Figure 69 - C Major Triad: 1st Inversion

When we move the root note up by one octave as in Figure 69 on the left, it ceases to be the bass note although it still remains the root note. Also notice that the third of the C Major triad in root position now becomes the bass note. We now have the **first inversion** of the C Major triad.

Let us invert the triad again by moving the bass note one octave up as illustrated to the right. Notice again that the fifth of the C Major triad in root position now becomes the bass note. We now have the **second inversion** of the C Major triad.

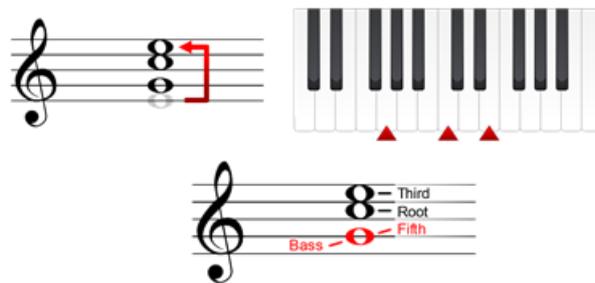


Figure 70 - C Major Triad: 2nd Inversion

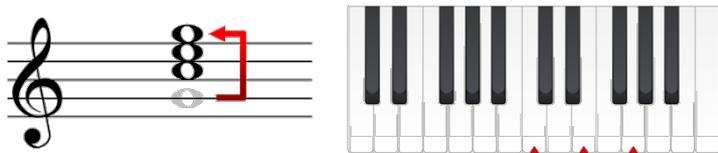


Figure 71 - C Major Triad: Root Position octave higher

If invert the triad one more time as in Figure 71, you will notice that the triad becomes restored to its **root position**, only one octave higher.

Let us now see if you can identify triads. Always consider the root note and work out the number of semitones between each member of the triad as you do so.



i. Identify the following intervals.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____ 8. _____

9. _____ 10. _____ 11. _____ 12. _____ 13. _____ 14. _____ 15. _____ 16. _____

ii. Let us also establish whether you can write triads yourself. Use minims or semibreves to write the given triads on the following stave.

1. G Major 2. e minor 3. b flat minor 4. a diminished

5. f sharp diminished 6. F Augmented 7. E Flat Augmented 8. g diminished

iii. Let us see whether you can identify the following triads. Give all the details as per the given example.

Example

f min f min
 F, Ab, C Ab, C, F
 Root position 1st Inversion

1. _____ 2. _____ 3. _____ 4. _____

3

5. _____ 6. _____ 7. _____ 8. _____

1. _____ 2. _____ 3. _____ 4. _____

3

5. _____ 6. _____ 7. _____ 8. _____

d) Cadences

Four principal types of harmonic cadence are identified in common practice, namely:

- Perfect/Authentic Cadence
- Imperfect Cadences
- Plagal Cadences
- Interrupted/Deceptive Cadence

The perfect/authentic and plagal are considered finished cadences because they end on chord I. On the other hand the imperfect and the interrupted are unfinished cadences because they don't end on the tonic chord, and sound like the music is continuing.

	CADENCE	CHORDS
FINISHED	Perfect/Authentic	V-I
	Plagal	IV-I
UNFINISHED	Imperfect	I-V, II-V, IV-V
	Interrupted/Deceptive	V-VI

i. Plagal cadence

Voice leading rules for a Plagal Cadence

- The bass moves from the subdominant note to the tonic note;
- The note in common remains in the same voice; 3
- The remaining two notes each fall by step.

IV I

Figure 72 - Plagal Cadence 1

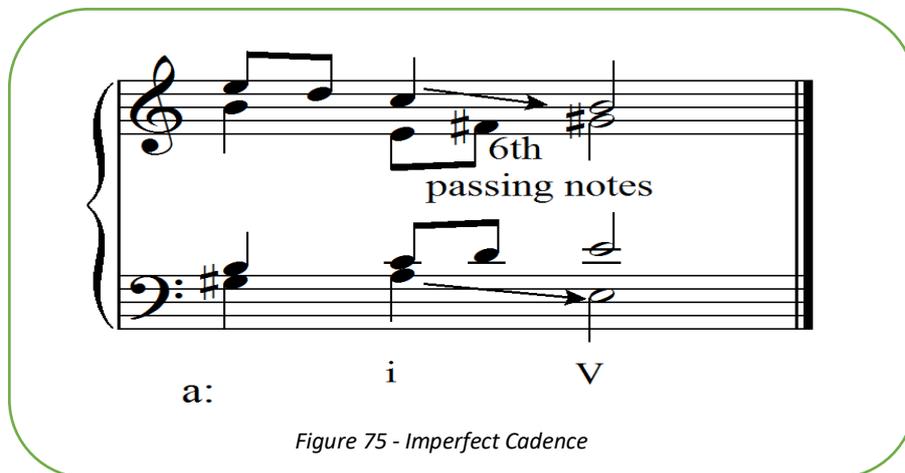
iii. Imperfect Cadence (i –V)

Voice leading rules for constructing a perfect cadence:

- The Bass moves from the Tonic note to the Dominant note ;
- The Tonic note falls by step (semitone) to the Leading note (Soprano line);
- The common note remains in the same voice (Alto line)
- The remaining note falls by step (whole tone) (Tenor line)

Minor key.

- The 3rd is doubled in the tonic and the root is doubled in the dominant, root position.
- Bach uses passing notes between the alto and tenor voices. The 6th is raised (melodic minor ascending) with the passing note in the alto voice.



The image shows a musical score for an imperfect cadence in a minor key. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has notes G4, A4, B4, and C5. The bass staff has notes G3, A3, B3, and C4. Arrows indicate voice leading: the soprano voice (treble) moves from G4 to A4 to B4 to C5; the alto voice (treble) moves from B4 to C5; the tenor voice (bass) moves from A3 to B3 to C4; and the bass voice (bass) moves from G3 to A3 to B3 to C4. A label '6th passing notes' points to the alto and tenor voices. Below the staves, the chords are labeled 'a:', 'i', and 'V'. The entire score is enclosed in a green rounded rectangle.

Figure 75 - Imperfect Cadence

iv. Interrupted Cadence

Voice leading rules for constructing an interrupted cadence:

- An interrupted cadence is a progression in which the dominant chord (V) resolves to a chord other than the tonic (I).
- The bass rises by step from the dominant note to the submediant note
- The leading note rises by one step (semitone)
- One voice falls by one step
- The remaining voice falls a third.

The leading note rises by one step (semitone)

The remaining voice falls by a third

One voice falls by one step

Bass rises by one step from the dominant to the submediant

Figure 76 - Interrupted Cadence

e) Revision of some harmony rules

i. Know the **doubling of note rules**

- IV- I Major triads in root position:
- Double the root or 5th, but preferably the root.
- iv- I Minor triads in root position:
- Double the root, 3rd or 5th but preferably the 3rd.
- The root may be tripled, and the 5th omitted in both major and minor chords.

ii. Check the **direction of your stems**

Soprano

Alto

Tenor

Bass

Figure 77 - Stem Direction

iii. Keep within the **range** of each voice.

iv. **Avoid big leaps** between voices.

v. Voices may not cross.

vi. Be aware of **parallel 5ths**, **octaves** and **unisons** between different chords.

vii. Avoid using the last chord of the cadence before the cadence; for example: I – V - I

viii. Do not exceed the maximum distance between voices:

- **Soprano – Alto** (1 octave)
- **Alto – Tenor** (1 octave)
- **Tenor – Bass** (Interval of a tenth)

Can you spot the errors?

Figure 78 - Harmony errors

f) Voice leading

- Chord I can move to any chord
- Chord V normally only moves to chord I (chord VI is also possible,).
- Chord V does not normally move to chord IV or II.
- Chord IV can move to any chord.
- Chord II can move to chord V or IV but not chord I

g) Identifying chords

- Identify the key signature
- Write down the notes of each of the chords I, II, IV and V in that key signature.
- Identify which notes are enclosed by the bracket.
- Decide which are chord notes, and which are non-chord notes.
- Identify the possible chords and select the most likely if there seems to be a choice.

h) Chord progression

In this Section we will focus on ii-V-I progression using the cycles of 5th and 4th. Remember the important chordal tones of minor 7th, dominant 7th & Major 7th will be key in the following exercises to practice the ii-V-I progression or turnarounds as commonly referred to. There are various ways to do this process. For now, we will look at the below table.

C	D	E	F	G	A	B	C
I	ii	iii	IV	V	Vi	Vii	VIII
X	X			X			

For example:

The illustration below covers:

- ii 7- V7- IM7 progression starting from (Am7, Gm7, Fm7 as ii's of GM7, FM7 & EbM7 majors with D7, C7 & Bb7 as V's).
- Cycle of 5th & 4th depending on how you view it up or down.
- Whole tone scale with a declining movement.
- Starting from Bb following the example as in the table below will complete the Whole 12 tone.
- Try and finish the table below until you reach the A.

Am7	D7	GM7
ii 7	V	I
Gm7	C7	FM7
ii 7	V	I
Fm7	Bb7	EbM7
ii 7	V7	I7
Ebm7		
li 7		
?		
?		
?		

1.1.14 Melody writing

The exam paper will ask you to complete a twelve-bar melody following a given motif.

That will require you to analyse and put together or to synthesise musical elements to create a melody. In other words you will have to integrate your musical ideas with the musical motif provided to form an overall structure.



Think of phrases, melodic shapes, cadences, compositional techniques and instruments you heard before



You have to draw on your own musical knowledge and experiences of similar musical structures and products in order to create the new musical product.

Our illustration is based on a task from the 2010 NCS Grade 12 paper. Both Staff and Tonic sol-fa notations have been used to maximise your understanding. You can practise on either form of notation or both.



The following step by step guideline will assist you to prepare for melody writing, following a given motif. It contains step by step procedures which can help you organise your thoughts.

Step 4

Generate a melody by combining the rhythmic motifs and the suggested harmonic progressions

Doh is Bb

Cadance: Imperfect

A | d .r :d :m | r.m:r :f | m .f:m :s | l :m :d | r :m :f | s :r :t_l | ^sm:- :- | ^rt_l:- :- |

I V I vi ii V I V

B | : : | : : | : : | : : | : : | : : | ^rt_l :- :- | ^sm :- :- |

I V vi IV Ib IV V I

Cadance Perfect

A | d .r :d :m | r.m:r :f | m .f:m :s | l :m :d | f :m :r | d :t_l :l | ^rt_l :- :- | ^sm :- :- ||

I V I vi IV ii V I

Figure 82 - Step 4: Melody writing

Step 5

Provide dynamic and articulation indications according to the chosen instrument

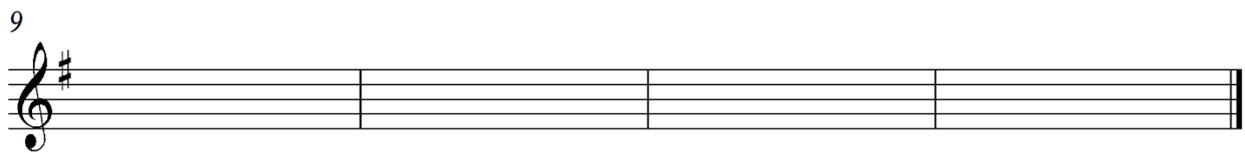
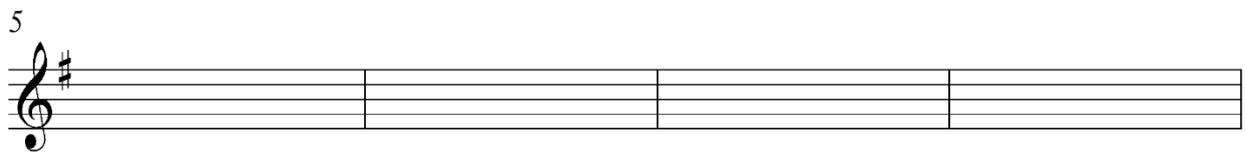
Further aspects worth noting:

- a) Attempt the use of one or two sequences. A pattern plus two sequences is the maximum a twelve bar context can tolerate. (see bar 1-3)
- b) Use longer note values at the cadences. This clarifies the cadence and the structure of the melody (see bars 4, 8 & 12).
- c) Use a simple transformation of the given rhythmic material in the A-section (see bars 2-3 & 10-11) and a more elaborate transformation in the B-section.
- d) Many melodies should be written/practiced before the examination because any skill must be practiced.



To test your understanding, let us see how you handle the following activity.

Complete the opening motif below to form a twelve-bar melody in ternary form for any single-line melodic instrument of your choice. Name the instrument and supply a suitable tempo indication. Add dynamic and articulation indications where applicable.



The choice to do this activity in either staff notation or Tonic Sol-Fa is entirely yours.

Instrument: _____

or

Voice: _____

Doh is G

| d : s : f | m : r : d | t : d : r | s : - : - | : : | : : | : : | : : |

| : : | : : | : : | : : | : : | : : | : : | : : |

| : : | : : | : : | : : | : : | : : | : : | : : ||

A question like this would usually be awarded marks as follows:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential Points	3	
Correctness Note stems, note values, accidental, spacing, layout	2	
Quality Suitability, musicality, dynamics, articulation, tempo indication	10	
TOTAL	15	

1.1.15 Compositional techniques

In order to conduct a proper analysis, you need a good understanding of the compositional techniques explained in this section



These are devices used by composers / arrangers to build and enhance their musical ideas.

a) Music Motif

A music motif can be rhythmic, melodic or both. A motif is an easily recognisable, short musical idea, which is used as a seed to grow new music from. Repeated use of a motif throughout a composition helps to glue it together as a unified piece of music.

Figure 83- Music Motifs

b) Repetition

Repetition, just like a music motif, can be rhythmic, melodic or both. When this technique is used, a music motif is repeated exactly as it was first presented. The motifs in question follow each other immediately, as illustrated in Figure 84 below.

Figure 84- Repetition

c) Variation

Variation can also be rhythmic, melodic or both. In this instance, a music motif is repeated with a small change or alteration. Although the variations as illustrated in Figure 85 may seem similar to the original motif, they are not quite the same.

Figure 85- Variation

d) Contrast

Contrast can also be rhythmic, melodic or both, like the earlier-explained compositional techniques. It occurs when a music motif or idea is followed by a completely different one as in Figure 86.

Figure 86 - Contrast

e) Sequence

By now you should realise that several of the compositional techniques can either be rhythmic, melodic or both. Sequence is no exception. It occurs when a motif or a section of music which is repeated at a different pitch. In Figure 87, we illustrate with a simple descending sequence, as the repetition is lower pitched. You can also find ascending sequences.

Figure 87 - Sequence

f) Imitation

Just like the others, imitation can be either rhythmic, melodic or both. You should recognise it when a section of music is repeated in a different part (as illustrated in Figure 88), or instrument. However, imitation can also occur in the same part at a different pitch, following straight away like a kind of echo.

Figure 88 - Imitation

g) Augmentation

Augmentation is a rhythmic compositional technique. It occurs when a motif, melody or theme is presented in longer note-values than were previously used.

Figure 89 - Augmentation

h) Diminution

Diminution, just like augmentation, is a rhythmic technique. It is an inverse of augmentation in that it presents a motif, melody or theme in shorter note-values than were previously used.

Doh is C



Figure 90 – Diminution

i) Inversion

Inversion is melodic compositional technique that flips a given motif, thus reversing its contour. The intervals between successive pitches can remain the same, or differ slightly.

Doh is C

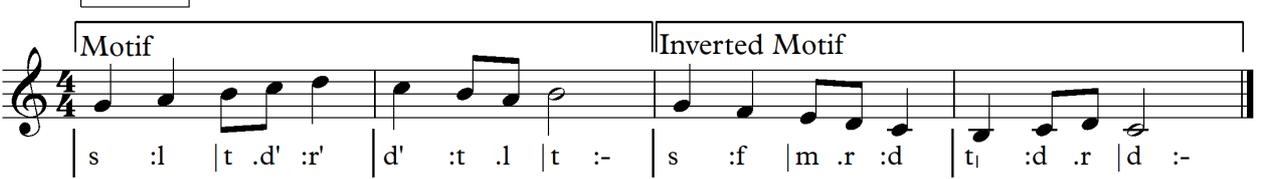


Figure 91 - Inversion

j) To retrograde (Retrogradation)

To retrograde is also a melodic technique. The verb retrograde means to move backwards. Retrogradation occurs when an answering music motif is presented in the reverse order of the original one as in Figure 92.

Doh is C

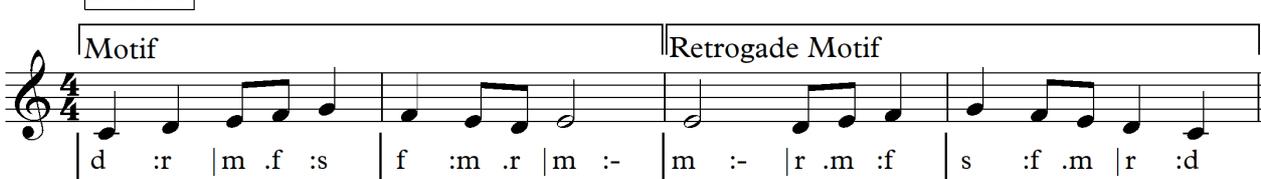


Figure 92 – To Retrograde

k) Syncopation

Syncopation is another rhythmic technique that rearranges the grouping of notes such that emphasis falls on a weak or off beat. Figure 41 illustrates an instance where the off-beat is accentuated.

Figure 93 - Syncopation

l) Call and response

Call and response refers to a succession of two distinct phrases usually written in different parts of the music, where the second phrase is heard as a direct commentary on or in response to the first. It can be rhythmic or melodic.

THINA SIZWE

Figure 94 - Call and response

To test your understanding, look at the extract from Beethoven's 5th Symphony in Figure 45, and answer questions that follow.



Symphony No. 5

C minor

LUDWIG VAN BEETHOVEN
OP. 67

Allegro con brio (♩ = 108)

ff *p*

9

16

cresc. *f* *ff*

23

p *r. h.*

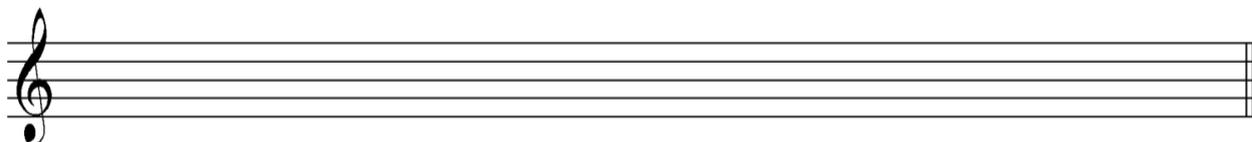
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Sebastian Spychaj www.mty.net.pl
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1. Name the compositional technique formed by the recurring group of notes throughout the excerpt.



2. Identify the compositional technique used in bars 14 – 18 in the treble clef.

3. Write a sequence for the pattern on the bass stave in bar 15.

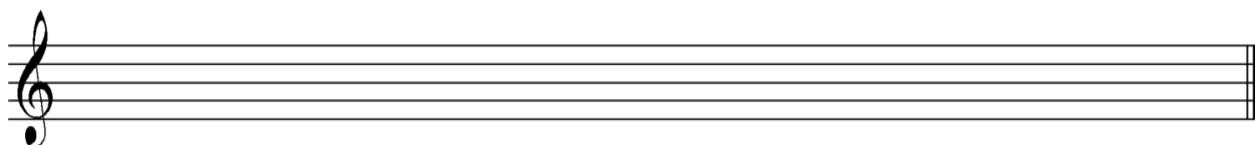


4. In which bar is call-and-response used?

5. Write a possible variation for the motif in bar 16-17 treble clef.

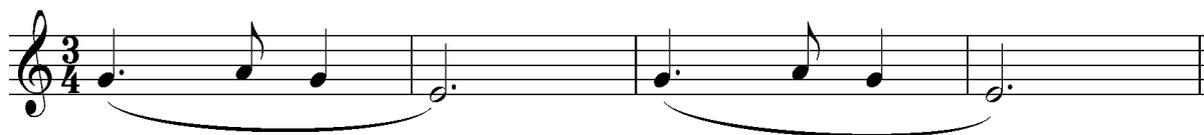


6. Use the same motif in no. 5 to demonstrate augmentation.



7. Identify the following compositional techniques.

(a)



Answer: _____

(b)

Musical notation for exercise (b) in 3/4 time. The treble clef staff contains a melody: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass clef staff contains a bass line: quarter rest, quarter rest, quarter note G3, quarter note F3, quarter note E3, quarter note D3.

Answer: _____

(c)

Musical notation for exercise (c) in 3/4 time. The treble clef staff contains a melody: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The melody is divided into two groups by a box: the first group contains the first four notes, and the second group contains the last three notes.

Answer: _____

(d)

Musical notation for exercise (d) in 3/4 time. The treble clef staff contains a melody: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The melody is divided into two groups by a slur: the first group contains the first four notes, and the second group contains the last three notes.

Answer: _____

(e)

Musical notation for exercise (e) in 3/4 time. The treble clef staff contains a melody: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The melody is divided into two groups by a bracket: the first group contains the first four notes, and the second group contains the last three notes. A double bar line is placed between the two groups.

Answer: _____

(f)

Musical notation for exercise (f) in 4/4 time. The treble clef staff contains a melody: quarter rest, quarter note G4, eighth note A4, eighth note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The melody is divided into two groups by a slur: the first group contains the first four notes, and the second group contains the last four notes.

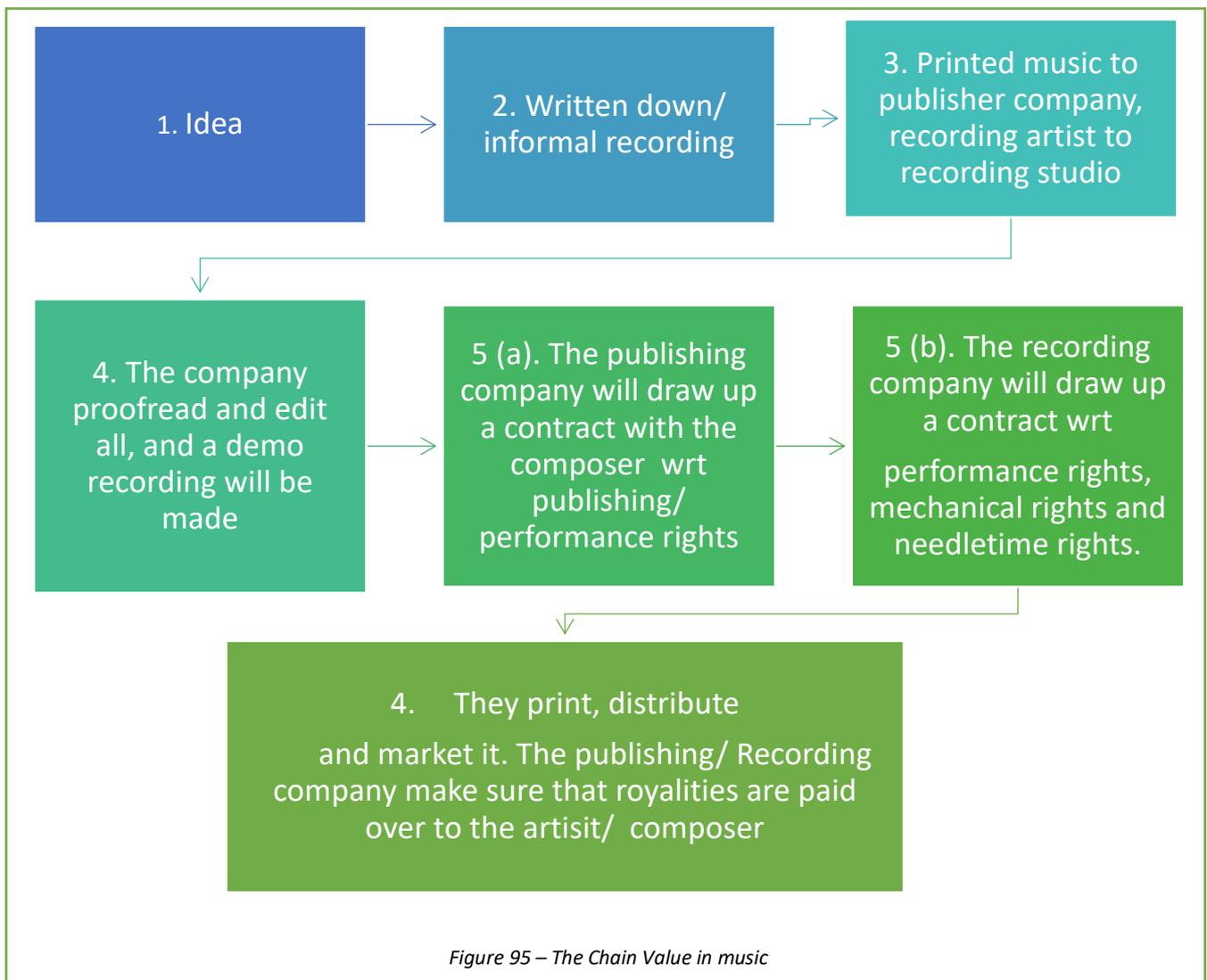
Answer: _____

2. South African Music Industry

Music industry refers to all the parties involved in creation, performance, recording, promotion, and managing a profitable music business.

2.1 The Value Chain of Music

The path that music follows from the idea to the publication/ performance can be represented as in the illustration below.



Note that all the listed role players stand to benefit from the music production, documentation and distribution processes.

- Performer/ singer/ band member/ session musician
- Composer/ song writer
- Producer/ recording company

- Distributor
- Sound engineer
- Editor/ Director
- Recording engineer
- Arranger
- Lyricist

2.2 Recording Company

Recording companies protect the needs of artists by:

- Connecting them with reputable studio to record their music (singles and/or albums).
- Advertising and distributing their recorded music.
- Record labels also facilitate licencing deals and distribution deals.
- When a record label licences that music of an artist, this mean that they own the rights of the product from the artist, they also manufacture, promote and distribute it. For example: if an artist composes a song or records a song and is in a licensing agreement with the company, that composition becomes a property of the company not of the artist anymore.

2.3 Publishing Company

Publishing companies protect the needs of songwriters by:

- To do all the administration.
- Registering the songs with an agency, collecting the royalties and paying the songwriters. (SAMRO)
- Ensuring that the songs are recorded by recording artists (if the songwriters are not recording artists themselves).
- Promoting the songs with the relevant recording companies.
- Type-setting the music.
- Securing publishing contracts.
- Distributing scores for retail purposes.
- Taking steps to prevent copyright infringement.

2.4 Recording Companies in South Africa

The four big recording companies that dominated the South African market over a long period of time are:

- Gallo
- Sony
- Universal
- EMI

There are new comers that have penetrated the market, who also specialise in specific music genre that you need to be aware of.

- Superbeat (kwaito, reggae, funk, soul house)
- FAKA (gqom)
- Roy B Records (funk, soul, pop)
- GALLO (SA pop and traditional music (LSBM))
- Süd Electronics (electronic music)
- KalawaJazmee (Kwaito)



2.5 Music Rights

Music rights exist primarily to guard against piracy, which is the illegal reproduction of music in any format (audio, video, or print) for money making or other purposes.

2.5.1 Copyright

- It is a legal means of protecting a writer's work.
- It is an exclusive right given to the creator of a creative work to reproduce the work, usually for a limited time.
- It is a type of intellectual property that provides exclusive publication, distribution, and usage rights for the author.
- It lasts for the life of the author/composer/artist and 50 years after their death.

2.5.2 Performance rights

Licence that allows music to be performed live or to be broadcasted. The performance royalty is paid to the song writer/composer and publisher when a song is performed live or on the radio.

2.5.3 Needletime Rights Royalties

When recorded material is played live in public, all parties involved in the creation of this material (i.e. composers, performers, producers and recording companies) are remunerated through what is called Needle Time Rights Royalties.

2.5.4 Mechanical Rights Royalties

Mechanical Rights Royalties are received after:

- Recordings of CD's, digital media, printer music
- Distribution
- Publishers
- Reproduction

2.6 Including extracts from published works in own music

You must take the following into account before you include an extract of published material into your own work.

- You need to get permission from the copyright holder.
- You need to pay the copyright holder of the song a percentage of the royalties that you receive for your work.

2.7 SAMRO

- SAMRO (Southern African Music Rights Organisation) was established in 1961.
- Music users who play music while doing business need to pay a licence fee.
- That is in terms of the South African Copyright Act, No. 98 of 1978 SAMRO helps music creators (being music composers, authors and publishers) by licensing their works and collecting licence fees from music users.
- These fees are then paid to the creators as royalties.
- Anything that is not for domestic use.
 - Pubs
 - DJs
 - Clubs
 - Restaurants
 - Shopping malls
 - Live music venues.
 - Broadcasters such as radio and TV stations

NB. Even schools have to pay an annual licence fee to cover the performance of the music they want to perform, so that the composer can be paid royalties.

- SAMRO is a member of CISAC- the International Confederation of Societies of Authors and Composers.
- CISAC gives SAMRO the right to fully represent the interests of South African Composers, Authors and Publishers internationally.
- SAMRO is affiliated to over 200 global collecting societies for public performance or mechanical reproduction rights.
- SAMRO has a membership of more than 7000 composers and authors of all nationalities I Southern Africa.
- SAMRO is a world class association. They are committed to solid management, cost effective services and quality business ethics and values.
- The functions of SAMRO include:
 - To administer composers' works
 - To pay royalties to composers
 - To promote copyright law by collecting licence fees from TV broadcaster, radio stations and all businesses that broadcast music (e.g. Pubs, retailers, and restaurants).

2.7.1 How to Register a Composition

- Record your song in a “Tangible medium”.
- Register for an account at copyright website office.
- Fill in the registration copyright registration.
- Pay the registration fee.
- Submit a copy of your song
- Wait for your registration to be processed.

ACTIVITY 1

1.1 Explain four rights of composer with regard to her/his music composition other than performing rights. (4)

1.2 Explain how music royalties work. (2)

1.3 From the list of companies below choose:

- a) A Recording Company (1)
- b) Music rights organisation (1)
 - Capasso
 - EMI
 - Sony Music
 - SAMRO

1.4 Briefly describe the function of SAMRO. (5)

1.5 Two ways to register a new composition (2)

1.6 Name the five role players in the music industry who play part in the production of a song. (5)

[20]

ACTIVITY 2

2.1 Define music piracy. (2)

2.2 Copyright gives the copyright holder exclusive rights regarding the use of his/her music. Elaborate on this statement. (4)

2.3 Define the following terms:

- Needle Time Rights Royalties (1)
- Mechanical Rights Royalties (1)

2.4 Describe the function of publishing company. (4)

2.5 What is the performance licence? (1)

2.6 For how long is the copyright valid? (1)

[12]



3. Section B – Indigenous African Music

3.1 Types of Song Dances

A common attribute of dance within African societies is that it serves a complex diversity of social purposes. Within an indigenous dance tradition, each performance usually has a primary as well as a number of subsidiary purposes that are usually not apparent to outsiders and persons that have no understanding of the broader culture. The subsidiary purposes may express or reflect the communal values and social relationships of the people.

3.1.1 Tshikona

Cultural group: VhaVenda

a) Features

- Song-dance style practised by the **VhaVenda** people
- **Tshikona** is performed by **men** playing pipes and **dancing in a circular formation** from the middle of the ground going outwards.
- The pipes are **tuned differently** and played using the **hocket technique**.
- Women can play a role in the **drumming**.

b) Function/Symbolism

- Performed during important occasions, e.g. installation of a new king, or commemoration of the death of a king.
- Each chief has their own *Tshikona* group which accompanies him when he visits other villages
- The *Tshikona* group from the different villages often compete against one another.

c) Instrumentation

- **Ngoma** - a large, pot-shaped drum with hemispherical resonator carved out of solid wood, and it is always **played with a stick**. This is a revered drum, kept only at the royal house.
- **Thungwa** – similar to *ngoma* in shape, but **smaller**. It is also played with a stick.

- **Murumba** has a conical resonator of wood, is held between the thighs and played with the hands. Two to three are usually used in a performance. In most cases, the **higher-pitched tones of beats on the edge of the drum-skin** are used to **emphasise the essential rhythm**.
- **Nanga** - A set of reed-pipes, played alternately through a hocket technique to produce a linear melody. Nowadays, especially in urban areas, the pipes are often made of an odd assortment of pieces of metal tubing, hose pipe, curtain rods, or pram handles; however originally there were two types of reeds and ensembles.

- **Nangananga** – Made from a species of **bamboo**, and tuned to a **heptatonic scale**. A set (**mutavha**) may be up to twenty pipes, extending over three octaves.



Figure 97 - Nangananga

- **Nanga dza musununu** – Made from **river reed** and tuned to a **pentatonic scale**. The river-reed is cut exclusively by the male members of one family. **Mutavha** of is usually twelve pipes, extending over **two octaves**.

3.1.2 Borankana/ Phathisi

a) Background

- **Borankana** is a traditional musical and dance genre practiced by the **Bakwena** in Botswana.
- It is generally known as **Phatisi**.
- It is portrayed in 2 ways;
 - **Setapa sa Borankana ja basimane ba tshameka Diphatisi** (**Setapa** for boys performing *Diphatisi*)
 - **Setapa sa bagolo ba nyadisa** (*setapa* for elders conducting weddings)
- Wedding songs are referred to as *Setapa* songs
- **Borankana** was historically performed during **tribal activities only**. Now it is mainly used by **men** in day to day activities and for **entertainment**.
- **Women** accompany through **singing, hand clapping** and **ululating**.
- **Borankana** male performers wear **shorts** made out of **leather** (phuduphudu skin) known as **motlompana**.

b) Features and characteristics

- Dancers tie **matlawana** (leg rattles) on the ankles to give rhythm and percussion in sync with the clapping of hands.
- Traditionally the dancers danced **bare-footed** however nowadays dancers use **thin sandals** called **Dikhube** for ladies and **Mpheetshane** for men.
- Girls wear **Diphaeyana** (leather skirts) and tops to cover their breasts.
- Male dancers dance in a quick rhythmic steps with one hand holding a stick stuck in the sand so as to emulate elder **Baswara** dancers who use it to maintain balance.
- Initially they **danced with the upper body**.
- The **Seditse** is a prop used to beautify movement along with the wooden **Borankana phala**.
- The **phala** is the principal **aerophone instrument** that sets the rhythmic pattern of the feet movement
- In **borankana** arms mimic the **horns of a cow**, which serves to reinforce the **significance of cattle** to the lives of Batswana.



Figure 98 - Borankana Dancers

c) Instrumentation

- Body percussion – **Clapping of hands**
- Voices – **Singing** and **ululating**
- **Leg rattles**
- **Phala**

3.1.3 Muchongolo

Cultural group: VaTsonga

a) Origins

Often the terms **VaTsonga** and **MaShangaan** are incorrectly used interchangeably. *VaTsonga* are a diverse group of tribes that include the **Shangaan, Thonga, Tonga, Vanzawu, VaTshwa, Vakalanga** and **Valoyi** to name a few. Tribal differences pertain, and often lead to rejection of the title Shangaan or Tsonga, depending on who you're speaking to. It's important to understand that Tsonga people share one origin, and they share certain cultural practices such as *Muchongolo* dance, even when each tribe has assumed different identities. Tsonga people can be found in South Africa, Mozambique and Zimbabwe.

A key figure in the *VaTsonga* history is *Soshangane* – a Zulu general sent by *UShaka* to conquer the *VaTsonga* people in the present day Mozambique to expand the Zulu kingdom during the *Mfecane* upheaval. *Soshangane*, captivated by the fertility of the land and its beauty as well as the humility of the people, captured the tribes for himself and settled there as the king of what was to become the **Gaza kingdom**. He imposed *IsiZulu* customs and *UShaka's* military system of dominion on the people, and as a result the *VaTsonga* army become a powerful force, overrunning the Portuguese communities and successfully fending off *Ushaka's* regiments who were sent to deal with him. The *Muchongolo* dance emulates the battle movements of the warriors, and because of this history, it has a lot of commonalities with the **AmaZulu Indlamu** dance.

b) Description

Muchongolo is a dance for men of all ages, celebrating war victories, ritual ceremonies and the role of women in society. "*Ku Chongolo*" means to stamp, as done in the *Indlamu* dance of *AmaZulu*.

c) Features

- A song-dance style practised by the **VaTsonga** people
- A war dance performed by **men** (warriors)
- Dancers enact a **confrontation** between two warring sides, or *xintu* (tradition) and *xilungu* (ways of whites).
- The lyrics of the songs often speak of the foreign influences on the VaTsonga people.
- **Energetic** bursts of movement, where one dancer waves and leaps from the grounds and the other faces the opposite direction as if in a competition, stamping and pouting.
- High **lifting of feet** and raising of knees while standing in one position, while **stomping**
- Drums are played in **polyrhythmic** fashion
- The appropriate songs in *muchongolo* are known as “*Munyimisa*” (the pointings).
- Two men or women play drums inside the circle of dancers. They are called “*vakepe-ngoma*” (keepers of the drums).
- The singers with loping strides are known as “*Mungenisa*” (the starter/or leader).
- There is a great use of call and response in the *muchongolo* dance/ music.

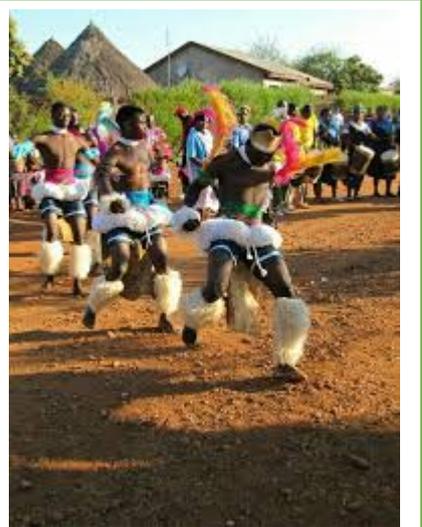


Figure 99 - Muchongolo

d) Function

- **War** entertainment - The simulated war stimulates spectators and the participants with accounts of wars won by the VaTsonga people.
- The dance deals with societal topic such as **violence, desires**, and to **address topics that are normally suppressed** as a result of polite and respectful interactions.
- In other villages, the dance is also used for the **inauguration of Kings and Chiefs**.
- Preparations for a **campaign**
- **Warrior** readiness
- **Competitions**

e) Instrumentation

There are a number of instruments that are used and developed by the Tsonga- Shangaan people such as:

- ***Xithubu*** - double-headed drum, used in Muchongolo and sometimes also played by women.
- **Fayi** – a small, stubby wooden flute.
- ***Ncomone*** – a type of tambourine
- ***Xitiringo*** - three-hole transverse flute
- ***Xitende*** - large gourd-resonated braced bow
- ***Mohambi*** - ten-slat xylophone
- **Voices**

3.1.4 Mohobelo

Cultural Group: Basotho

a) Background

- *Mohobelo* is a stride, slide, and leap dance performed **solely by Basotho men**.
- It has its origins in the aftermath of the ***Lifaqane*** wars and the Great Trek In the late 1800s.
- While guarding outposts in the ***Maluti Mountains warriors*** would spend their time singing, and eventually they began to add energetic movements to accompany their voices.
- This was done while dressed in full warrior regalia – **a blanket, shield, spear, or knobkerrie (club)** – and they began to use these armaments to emphasise the strength of their movements. They were psyching themselves into a positive state of focus and unity in the camp.
- As a result, in the community of **Ha-Molapo** in the **northern region of Leribe**, a new kind of dance music known as ***Mohobelo*** was formed.
- It is vocally a cross between ***Mokorotlo*** (war anthems) and ***Lelingoane*** or ***Mangae*** (initiation school hymns), with heavy praise-poetry influences.

- Although it is territorial, in that the dance movements of the **north** differ from those observed in the **south**. It is essentially a **display of masculinity** with an essentially competitive aspect to it.
- The energising effect of *Mohobelo* also led to it being used by community work groups (*letsema*) to energise workers when ploughing fields and performing “*ho-pola*” (the act of harvesting wheat, millet or corn)
- Traditionally, **women brewed beer and cooked food for the men working** in the fields, adding ululations to the melodies and rhythms of the Mohobelo dancers

b) Description

- The music of *Mohobelo* follows a **circular call-and-response** vocal pattern, with praise poetry sung in a five-tone scale (the ‘call’) and a male-charged backing chorus (the ‘response’).
- The rough and **raw baritone** vocals in *Mohobelo* singing are another expression of the **masculinity** of the tradition.



Figure 100 - Mohobelo

- *In Mohobelo* as men dance, they stride, slide, and stomp their feet while swinging their decorated sticks from side to side and over their heads.
- They **hum and whistle** to whip up their movements.
- Although the **dance is choreographed**, every now and then one member will break off from the ensemble and **improvise** (*oa thala- skilfully laying it out*), combining this **spontaneous movement with expressive sounds** to excite the audience and the other dancers
- The choir often sits in a **horseshoe arrangement** while the lead singer or poet stands. This is to create vocal **synergy and a resonant whole** to impassion the dancers.
- Groups perform *Mohobelo* for **hours** as men take turns singing, praising, and dancing. A lot of high-energy is used as the dance gains momentum and a fun-filled, enjoyable atmosphere is created.

- **Praise poets** have a unique and different way of delivery in terms of style, rhyme, nuances, lyrics, and anchoring phrases. The lyrical content of *Mohobelo* songs tends to be **topical, political, nostalgic** and **social**.
- Typically, the lead singer, acting as the praise poet, addresses the choir and **composes lyrics on the spot** feeding off the energy created when the choir catches on to the lyrics and begins singing them back.
- This begins a **playful conversation** where the leader will sing increasingly provocative lyrics to spur on the group.
- In recent times aspects of *Mohobelo* music have been **incorporated into other Basotho genres**, including **choral music, jazz, pop** and **hip hop**.
- Lesotho's most famous music genre, **Famo**, has borrowed a lot of its identity from Mohobelo, even though its **rhythmic structures** and **instrumentation differ**.

3.1.5 Isitshikitsha/Isitshikiza

a) Background

- ***Isitshikitsha*** is an important dance of the Ndebele people of Matabeleland province in Zimbabwe.
- A ceremonial dance, historically performed for the King's pleasure however *Isitshikitsha* is an entertainment dance



Figure 101 - Isitshikitsha

- Historically performed for the King's pleasure, it was also commonly performed for '*injelele*' a rainmaking ceremony held during drought seasons.
- In its original context *isitshikitsha* is a female dance but these days it is performed by both men and women.
- In contemporary times '*isitshikitsha*' is performed at social gatherings, weddings or first fruits ceremonies.
- When the army was going out to war they would sing the *isitshikitsha* songs that motivated them to win the battle.
- The ladies would dance to the songs and the young men who were going to war would be dancing *ukghiya*

- When they come back from war they would sing from far and would be welcomed with *isitshikitsha* again.
- It is said that the term *isitshikitsha* was coined when the *Amandebele* were following the *Bakalanga* at *Dokonobe* Mountains during their fighting.

b) Description

- It is a dance routine that employs a unique brand of rhythm and style
- It would be correct to claim *Isitshikitsha* is in fact a composite of the rhythms, one always coming in to break the other before it became monotonous thereby creating a rare harmonious, continuous pattern as a result of these two rhythms.
- The rhythm is created from the clapping that accompanies the *Isitshikitsha* song.
- Women do not lift their feet high to reveal the area above their knees, even then this is avoided skillfully in a dance that is a powerful and display of energy.
- The dance routine employs a unique brand of rhythm and style.
- *Isitshikitsha* emphasises, not only the skillful use of limbs for dramatisation but artistic representation of all dramatised actions and situations, together with powerful stomping of feet on the ground.

c) Instrumentation

- Singing
- Clapping
- Ululation
- Whistling

<https://www.musicinafrica.net/magazine/mohobelo-music-lesotho>

3.1.6 Indlamu

Cultural group: AmaZulu

a) Background

- Indlamu is originally a Zulu war dance.
- The focus and directions suggest **advancing** and **retreating**.
- Nowadays it is performed at important occasions such as marriage ceremonies and national festivals.
- It uses intricate **acrobatic rhythmic** structures and **movements**.
- There are two types of *indlamu* that have originated in various areas of Kwazulu-Natal: ***Isizingili*** (Popular amongst ***Ingwavuma***, ***Ndumo*** and ***KwaNgwanase*** communities), and ***Isikhuze***.



Figure 102 - Indlamu

b) Features and characteristics

i. Isizingili

- The performance of *Isizingili* is accompanied by two kinds of drums called ***Isigubhu*** and ***Ingulule*** (friction drum)
- Usually **women play the drums**.
- Performers are always arranged in one line or columns with ***Igosa*** (leader) standing in front.
- The **most skillful performers** always occupy the **middle part** of the line.
- Compared to other forms of *Indlamu*, *Isizingili* has **less stamping** but **more stepping** and **kicking**.
- The performance is divided into group and solo forms:
 - Group performance based on a series of set movements
 - Solo performance is improvisational.

ii. Isikhuze

- A type of *Indlamu* characterised by the use of **many drums** and **very intricate polyrhythmic** patterns.
- Performance entrances and exits are **militaristic** and **linear**.
- *Igosa* and other principal performers such as soloists and duets always march on the sides of the line.
- Group performance forms the major body of the performance in *Isikhuze*.
- Currently there is a gradual shift from the dance being an all-male affair.
- Although the **drumming is done by males**, the **dancing** is often **mixed**.

3.1.7 Dinaka

Cultural group: Basotho ba Lebowa (Bapedi)

a) Background

- ***Dinaka***, also often referred to as ***Kiba***, takes its name from either of its two main features; *dinaka* (reed pipes) and *kiba* (the big pulse-keeping drum).
- This is a **male only** dance that has its origin in the history of Basotho ba Lebowa military.
- Originally the dance was performed by warriors when they returned from successful battles, raids or even hunting.
- *Dinaka* is a **compound** performance, meaning that it includes the playing of **reedpipes**, ***meletse*** (choreography) and drumming.
- The *Dinaka* ensemble is made up of ***mothaba*** (regiment of reed pipes) typically involving more than twenty ***baletši*** (instrumentalists), who employ the **hocket technique** to produce a single melody and layers of harmony.
- *Dinaka* performance is an expression of **tribal virility**, hence it is performed by **men only**.

- In order to **transfer skills**, *dinaka* is age tolerant in that **old** and **young** males take part in it.
- *Dinaka* performances are intended for **social** and **tribal ceremonies**, as well as **entertainment**.

b) Instrument

i. Drumming Section

Originally all the drums were **carved out of wood**; in recent times it is not uncommon to find drums developed from **oil drum containers** and **milk cans** (*diromokane*).

Three instruments constitute the Drumming Section, each with a distinct function.

- Kiba

- ***Kiba*** is a **big and low sounding** drum that provides a **constant beat**.
- Viewed in isolation playing *kiba* may seem easy; however it requires a lot of concentration and focus.
- The person playing the Kiba has to be **consistent** and **focused in** maintaining a **steady pulse** throughout the performance lest the **interlocking effect is lost**
- Its strokes should *never coincide* with those of certain drums in the ensemble.
- *Kiba* is played using a **hand-held beater** in one hand. The beater is usually a thick pipe made of rubber

- Kaedišo

- ***Kaedišo*** (is also called ***phoesene***)
- It is the **medium sized** drum in the ensemble, smaller than *kiba* and bigger than *dithopana*.
- It is **the epicentre of the performance** in the drumming section.
- Its function is to **accentuate the dance patterns** and to create a sense of **tension and release** - an aesthetics feature desired in any musical performance.



Figure 103 - Dinaka Drums

- Playing the *Kaedišo* drum requires a lot of talent, and the player must know of a variety of **meletse** (dance patterns) and be able to **anticipate improvised ones**.
- The *Kaedišo* players usually wear **white gloves**, not only as a buffer against possible pain from hitting hard on the drum, but also to accentuate **the methodical hand movements** and **show off artistry** in the drumming.

- Dithopana

- **Dithopana** (also known as **Matidikwane**) are **two small drums**, one smaller and thus tuned higher than the other.
- **Both** drums are played by **one person**; and their **stroke pattern complements** the consistency of *kiba*, which is why the two **never coincide** on any given beat for the music to **interlock** successfully.

- ii. The reed pipe section

- The reed pipe section comprises the **seven instruments** listed below.
- Basotho ba Lebowa largely use the **minor pentatonic scale** to tune their pipes. Two of the reeds are doubled an octave apart so that all the seven match the five degrees of a pentatonic scale.
- Remember that one **naka** (singular form of *dinaka*) produces only one note; therefore several *dinaka* (*mothaba*) must then be **arranged** in such a way that when they play, **one after another**, a **melodic effect** and **interlocked harmony** are produced.

- Phalola

- The note that the **Phalola** pipe produces represents what could be understood as the **root note** or a **tonal point of reference** for all the other reeds. Many **songs** as a result are **started** by *Phalola*.
- Proceeding from the **Phalola** pipe's left, the reeds become **sequentially smaller** and produce **higher** pitch as such. From its right the reeds get bigger and the pitches become **progressively** lower.

- Phalolana
 - The word '*phalolana*' is a demunitive for *phalola*, which means the reed is a smaller version of the latter
 - It is also the **smallest pipe** in the ensemble.
 - *Phalolana* is tuned **one octave** above *phalola* and is often made to sound **simultaneously** with it. The doubling of the two doesn't have to be precise, which explains the **lush sonority** associated with *dinaka*.

- Kgomo
 - *Kgomo* also assume the **leadership role** of the ensemble in **certain songs**, wherein it becomes the first to start while the rest follow.
 - Ordinarily it follows *Phalola* in the order of the **hocket**.

- Kgongwana
 - *Kgongwana* is the demunitive of *kgomo*, and therefore the higher one in terms of pitch.
 - *Kgomo* and *Kgongwana* double by an octave (or there about) in the same way as *Phalola* and *Phalolana*.

- Sereko
 - *Sereko* occasionally assumes the leadership role, where it gets to start songs.
 - In ordinary playing, it is preceded by *Phalola* and *Kgomo*.

- Phetudi
 - *Phetudi* is also known as *Setšheni* or *Fefera*, and these names depend on the dialect spoken from locality to locality.
 - It is the **last reed** to make a contribution in the order of the hocket.

- Tateledi/ Tatedi
 - In terms of the order of the hocket, **Tateledi** is the “wild card” of the group as it does not have a **consistent place** in this scheme.
 - Its positioning is determined from piece to piece.

iii. Other instruments

- Letsiye
 - Letsiye is an **impala horn** with openings carved at both ends to create a hollow tube.
 - **Letsiye** does not play regularly in the scheme of a hocket.
 - It is only featured to give **special effects** at certain points of the performance.
 - Its effect is **onomatopoeic** with its name.

- Phalafala
 - **Phalafala** is a **kudu horn** and the larger counterpart of **letskiye**.
 - It provides a **deeper sound** that **commands attention**, and for this reason it is used to **direct the dancers**.
 - It is played by **buzzing ones lips** (as brass players do) directly onto a hole cut into the side near the pointed end of the hollowed out horn.
 - Some reed ensembles use the **police whistle** instead of a *Phalafala*.

c) Visual arts and Drama elements in *Dinaka*

- **Visual Arts** and **Drama** feature a lot in a *Dinaka* performance. Quite unlike the West African traditions of using masks during performances, instead *Basotho ba Lebowa* **paint** their faces.
- The performers painted their lips **red**, although this practice seems to be fading in recent times.
- The **Scottish Kilt** has been adopted particularly by ensembles that from **Ga-Sekhukhune** where the **Sepedi** dialect is spoken.

- The kilt has since become a **mocking reminder** of an incident wherein Bapedi warriors misjudged **British soldiers wearing kilts**, thinking they were women. For that error of judgement they refrained from attacking, which led to their defeat.
- During the ***Dinaka*** dance, the dancers **swing their kilts** vigorously to reveal undergarments (usually petticoats), thereby adding dramatic humour to the performance.
- Other items like various **headgear** (tennis and baseball caps), **feathers**, **props** and **other decorative items** are used to add colour.



Figure 104 - Dinaka

3.1.8 Sibhaca

Cultural group- EmaSwati

a) Origins

Traditional dances and ceremonies are the distinctive features of the Emaswati culture. They bring the nation together and make it to be one big family. Sibhaca is one such a dance. Its origins point to a dialect of SiSwati whose speakers were also formerly known as ***abakwaZelemu***.

The dance has strong IsiZulu influences; hence it was commonly practised in the southern coastal region of KwaZulu –Natal (areas such as **Ixopo, Umzimkhulu or Jolivert**) as well as **Tabankulu, Mount Frere, and Moutm Fletcher in the Eastern Cape**).

The migrant labour system introduced **compounds/hostels** which served as cheap accommodation for the much needed **cheap labour**, which also ensured that the migrant labourers did not reside permanently at cities. In such compounds/hostels men would **entertain** themselves through their **traditional/customary activities**. The practice of *Sibhaca*, along with other dances, was also heightened there.

- The compounds/hostels separated workers into their respective clans.

- This then, limited contact between the workers in hostels and in turn fuelled inter-clan competition in dancing and other traditional activities.
- Dance teams were established according to “homeboy” affiliation.
- The competitions encouraged stylistic innovations and consensus could be reached on the quality of traditional dance performances.

b) Characteristics of Sibhaca

- **Sibhaca** is a rigorous dance performed by teams of men throughout the Kingdom of Eswatini.



Figure 105 - Sibhaca

- **Sibhaca** compares in many respects to *indlamu*.
- It involves stomping of feet in unison (**ukusina**). The legs are swung and arched towards the underarm; hence the dance is also called *ikhwapha* (underarm). This is what sets it apart from *indlamu* in which the stomping is characterised by kicks.
- The performance combines singing with choreographed group work.
- Call and response singing between the leader and group is prevalent.
- The **igoso** (lead dancer) is responsible for the call in both the singing and dance whereas the group responds. The **igoso** possesses the improvisational character as he is prompting all the dance movements.
- The **igoso** may use a whistle (**impempe**) to prompt some movements.
- **Sibhaca** is characterised by singing of traditional tunes and rhythmical chants, drumming and clapping which keep the rhythm during the entire performance.
- Vocal techniques such as **crepitation**, **ululation** and **whistling** also characterise the dance.
- During the performance the dancers often **brandish their decorated sticks** (usually painted red & white).
- The dancers usually wear **colourful kilts** and decorate **their legs with mohair**.
- A typical **Sibhaca** session can last up to two to three hours, with a variety of formations, songs and styles.
- **Sibhaca** is performed barefooted.

c) Function

- Performed by **men and boys** on different occasions and competitions
- Performed by teams of men throughout the kingdom
- Performed to the **rhythm** of big drums

d) Instrumentation

- Large drums
- Blocks of wood used for clapping
- Singing

ASSESSMENT



1. Define Dinaka

2. To which cultural group does isibhaca belongs to?

3. In a paragraph discuss the features of Isibhaca.

4. Compare the difference between *Isibhaca* and *Dinaka*?

5. Name the types of *Indlamu*.

6. Describe each type of indlamu and how they differ from one another?

7. Compare *Mohobelo* and *Isitshikiza* in terms of instrumentation

8. Describe the music characteristics of Muchongolo music/dance

9. Explain the function of *Tshikona* dance?

10. Compare the functions of *Tshikona* and *Borankana* Music/dance

3.2 Characteristics of Indigenous African Music

- An African indigenous music making practice involves other art forms such as dance, drama and costumes.
- There are a number of popular groups or ensembles in most of the communities that remain custodians of such knowledge
- Usually includes singing, drumming, instruments playing, dance, dramatic expressions and costumes and any other artefacts.

3.2.1 The Role of Music

- Music is a form of communication, and it plays a functional role in African society.
- Music highlights African values, with various traditions accompanied by a melody.
- Many important events (marriage, birth, rite of passage, *etc.*) are celebrated with music.
- There are work songs that accompany chores like digging, chopping and harvesting.
- There are songs of praise and criticism, and songs recounting history.
- One of the most familiar sounds is the ululation, and it is used to add excitement at a ceremony.
- African music also combines aspects of dancing and playing instruments that are interwoven into normal of life.
- Song carry messages that address life experiences.
- The songs express various kinds of emotions and meanings.

3.2.2 Performance

- Indigenous African Music making practices and performances are communal in nature.
- The performances are usually within the communities, at home of a particular family where a social event happens.
- Each performance is related to a particular social event.
- These performances allow anyone to participate especially when they share the same manner of communications and expressions.
- In Africa, music is a social activity in which almost everyone participates.
- Music is passed from generation to generation.

- Many African languages are tonal, which has an influence in the singing and poetry.
- Instrumentation include mostly drums, peculiar to each indigenous community.
- A song may be vocalised or played on an instrument, while dance is executed.
- The rhythm of a song is usually enhanced or complemented by the drum.
- A drummer must have a full insight of the rhythms
- The melodies and rhythms of the music are usually form the song texts.
- Rhythm and percussive sounds are highly emphasised.
- Different rhythmic patterns are played repeatedly.

3.2.3 Dance

- Dancing is an integral part of indigenous music performance
- Dances (and dancing), together with music, poetry, drama, weaving, painting and sculpture, are embodiments of indigenous cultural values and identity.
- Dances may be ceremonial, sacred, political or social but in different ways.
- Dance is used as a major form of recognition, celebration, expression, healing and communication.
- Dance perpetuates ways of life and beliefs that are important to the specific people to whom they belong.
- Some dances in Africa celebrate family, clan or life-cycle events; some are seasonal (e.g. agricultural dances).
- Some dances are for healing; some warding off evil, and some recall particular events of (or prepare for) war.
- A critical analysis of male dance routines, for instance, reveals a kind of a warrior tradition, which often celebrates masculinity and virility.
- On the other hand, female dances within their subtle stratifications, generally exhibit a celebration of femininity and national or communal fertility.
- Dance routines happen in various styles, some choreographed others not.
- Dancing can also enhance the messages in the song and express emotions.
- A dance – often through its different stages of energy levels - leads to some spiritual elevation
- There are various kinds of dance routines, some are gender-specific;
 - Female dance routines,
 - Male dance routines,
 - Girls dance routines,
 - Boys dance routines, and

- Children dance routines.

3.2.4 Harmony

- Call and response is frequently used.
- Voices overlap.
- The use of SATB (Soprano, Alto, Tenor, Bass) is common
- Expansion the four part harmony is inevitable
- Homophonic parallelism (harmony moving parallel with the melody) is also common.
- It is important to note that parallelism in thirds (inversely tenths), fourths, fifths, and octaves (inversely unison) are Pan-African methods of homophonic parallel harmonisation.
-

3.2.5 Rhythm

- Rhythm is derived from spoken text.
- Use of ostinato patterns is common.
- Melo-rhythm is used extensively.
- Interlocking polyrhythms are commonly used.
- The beat (metre) can be regular or irregular.
- Most of the rhythmic patterns in a performance are improvised.
- Emphasis is on rhythm rather than on melody.
- Repetition is used as an organising principle.
- Improvisation is done over repetitive structures.

3.2.6 Drumming

- Drumming is often improvised.
- The music is essentially a series of variations on stated rhythmic patterns.
- The master drummer stands in the centre of the ensemble and is responsible for directing the whole performance.
- The master drummer will signal to other players when he is ready to start. This is often done with a vocal cry followed by a short rhythmic solo to set the mood and tempo of the music.

- During the performance the master drummer will signal to individual players to perform a solo.
- The solo will be a variation or development of the original rhythm pattern and will lead to further rhythmic developments by other players.
- The master drummer will indicate the start of a contrasting section throughout the performance.
- A steady continuous beat, called the time-line, is often played by the master drummer and bells (cow-bell or **agogo** bells) may be included to reinforce the beat.
- The rhythms played by different drummers create polyrhythm.
- Music will increase in tension as it progresses and it is the responsibility of the master drummer to control the changes and to make sure that the music is never monotonous.
- Call and response between the master drummer and the group.
- Master drummer will signal to dancers and drum ensemble if any change occurs in the structure of the performance.

ASSESSMENT



1. Describe the five rhythmic elements in African music?

Rhythm _____

Melody: _____

Harmony: _____

Dance: _____

Drumming: _____

2. Discuss the role of dance in African societies.

3. Explain the role of music in African tradition?

4. Explain how African music performances are staged?

5. Describe the characteristics of harmony in IAM?

3.3 The role of divinity in performance spaces

3.3.1 The Creator

Africans hold a belief that God can be reached through musical arts; hence their importance during worship and the promotion of virtues such as peace making, harmony and sharing of love.

Most of the indigenous African communities had an original concept of God as the Supreme Creator, long before the Western and Eastern religions came into the picture. The name of God, and systematic order of worshipping differed from region to region.

3.3.2 The role of divinity in Indigenous African ceremonies

Divinity plays a critical role in indigenous African ceremonies. Let us explore its role in three prominent ceremonies namely; initiation, funerals and weddings.

a) Initiation

- A ceremony is held to call the ancestors to protect the initiate(s)
- Another ceremony is held to thank the ancestors for the safe return of the initiate(s)
- Special music and dance (*Igwabo/ Dikoma/ Umtshilo/Domba*) is only done during these ceremonies
- Old clothes are burnt to symbolise the rite of passage into adulthood and to inform the ancestors accordingly.
- Washing in the river (where ancestors are believed to dwell) is done for cleansing and as a symbol of entry into adulthood.



b) Wedding

- Incense is burnt, animals slaughtered and beer brewed to invite and inform the ancestors of the wedding
- Ancestors are invited to protect the betrothed couple from evil.
- The slaughtered animals also serve to introduce the bride to the groom's ancestors and vice versa. Bile (*inyongo/nyoko*) is sprinkled on the bride's forehead so that she is recognised and accepted by the ancestors from the groom's family



c) Funeral

- The spirit of the deceased is symbolically brought home using a branch of a specific tree (*uhlahla*).
- The deceased and the ancestors are informed continuously of what is happening until the last day when the deceased is buried
- Candles are lit at a special place in the home of the deceased where the ancestors are called upon until the deceased is buried
- An animal is slaughtered on the day the body of the deceased arrives in order to connect him/her to the ancestors, who are then called upon to receive him/her.
- Elderly women stay with the body of the deceased through the night in order to pray, praise and sing so that the deceased can be accepted by God and the ancestors.

3.3.3 The role of music and movement in African divinity

a) Ancestral veneration

- Traditional healers are agents and channels of divinity, and there are generally two types within the Nguni, BaSotho, VaTsonga and VhaVenda communities. The one type is a diviner (**Sedupe** in Sesotho sa Lebowa) and other a herbalist (**Ngaka**). Each culture has their own terminology for their traditional healers. For instance, AmaZulu refer to their traditional healers as *isangoma* (diviner) and *inyanga* (herbalist), while in AmaXhosa are known as *amaxhwele* (herbalist) or *amagqirha* (diviner).
- Certain songs and dances exist exclusively to communicate with the ancestors at various ceremonies.

- Certain songs and dances induce a trance through which contact with the ancestors is established. It is in the course of singing and dancing together that diviners come into the closest communion with the ancestral spirits.
- When the traditional healers are clapping hands, they are in unison with the ancestral world.
- The participation of the community in the musical activity often signifies the joy of connecting with the ancestral spirits successfully.

b) Traditional healing

- Traditional healers receive training in performing specific music which is associated with their calling. As part of their training, the significance of music is stressed as an integral part of the profession and the religious experience.
- The personal song has exceptional ritualistic value for the particular healer, for instance, should the traditional healer pass out in a trance, it is on hearing his/her personal song as performed by his/her colleagues that recovery is gained.
- Participants who usually emerge from an *intlombe* (cleansing ceremony), say that their physical aches and pains have disappeared. They feel young in body and mind, and others that they have been rejuvenated.
- Creativity in their music is chiefly in the organisation of relationships between sounds, (drumming) and the different rhythmic patterns they are executing
- The music is basically repetitive.
- The durational values of some notes are extended beyond the regular divisions within the time span.
- Drumming in conjunction with rattles from the feet of the dancers accompany the process of urging the ancestors' spirits to either leave or enter the initiate's body.
- Drumming is a vehicle for verbal communication and it speaks traditional dialects of the past.
- Drumming preserves traditional values, beliefs and customs.
- Good singing, dancing and drumming are important for Traditional Healers to connection with the ancestors.
- The tempo of the dancing is determined by the speed of the drumming.
- Dance, beating of drums and clapping of hands play a powerful role in strengthening both the initiate and the healer.

Activity



Discuss the role of divinity in the following Indigenous African ceremonies:

- Initiation
- Wedding
- Funeral

3.4 Modern Constructs



3.4.1 Kwela

Note the following important aspects:

- Definitions, elements and characteristics of the genre
- Short biography of composers, artists or groups
- Listening to genre representative works

a) Background, elements and characteristics

i. Background

Kwela music is Marabi based pennywhistle music, developed between 1954 and 1964. It has a swing beat produced originally by children in creative imitation of their favourite jazz icons. It constitutes catchy tunes ideal for dancing.

The word *kwela* was associated with music long before pennywhistles became popular. It was often shouted during a performance to motivate people to get up and dance. In the **Jazz Maniacs' 1939** recording of *Tsaba-Tsaba*, for instance, shouts of “kwela!” are audible. The instruction “kwela!” was also used between musicians to encourage someone to take a solo. The word “**Kwela-Kwela**” was also used to refer to the infamous police vans during the apartheid years.

ii. Penny-whistle background

- The Pennywhistle originates from the time when African herd-boys made a pipe from **bamboo**. They called those pipes **Mahlaka** and they served the purpose of **entertainment during cattle herding**. As time went on these were replaced by **tin whistles** as the bamboo was not durable.
- Those tin pipes have been greatly improved and are what we now call **penny whistles**. The penny-whistle became the **popular instrument of African boys** and they could be heard playing them on street corners. In the 1930s and 40s, as those ‘herd boys’ migrated to cities looking for work, the accessible **German-made tin whistle** became a reliable substitute for the indigenous reed counterpart.
- The tin whistle was **versatile** in that it could be stored in one’s belt, and be produced at a moment’s notice, or played while walking.

- Several of **South Africa's jazz saxophonists** started their musical careers on this instrument.

iii. Characteristics/Elements of Kwela

- Kwela is characterised by **repetition of a short harmonic cycle** over which a series of melodies, usually the length of the cycle, are repeated and varied.
- Cyclicity is an attribute kwela shares with much black South African traditional music such as **marabi**, and many other sub-Saharan neo-traditional musical forms.
- The use of **primary chords** is prevalent and there are usually four per cycle.
- The **harmonic cycle** is usually two or four bars long, and most compositions have four crotchets to a bar with chord changes taking place either at every bar or half bar.



Figure 108 - The harmonic cycle of kwela

- Most compositions consist of a series of short melodies which are **repeated and intermixed with improvisatory passages**.
- Kwela compositions comprise **three motifs** intermixed with solo sections.
- Melodic repetitiveness is a defining aspect of kwela taken from African traditional sources.
- Although prior to his first recording Spokes Mashiyane played only with guitarist France Pilane, double bass and drums were added at their first recording and this became the norm for all pennywhistle recordings.
- Musicians like Jack Lerole found **busking far more lucrative than recording**.
- Unfortunately, from about 1958 police harassment of buskers intensified, and eventually arrests, fines, and physical abuse made the streets an unviable venue for musicians.

iv. Structure

Kwela music is basically structured on the call-and-response principle.

v. Harmony

Cyclical repetition of a short, two or four-bar progression of the primary chords used as opposed to American swing which uses longer and more complex chord progressions.

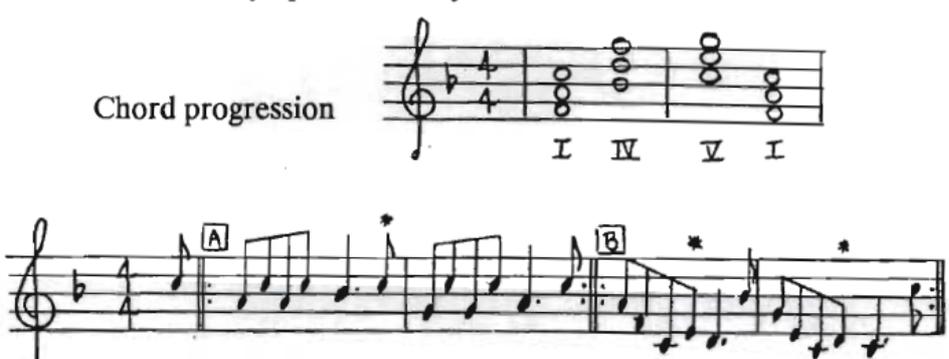
A considerable number of pennywhistle compositions follow the typical twelve-bar blues progression; for example, **Time Square** by **Peter Blues Makana** and **Penny Whistle Blues** by **Willard Cele**.

vi. Melody

- The short repetitive melodic motifs are the most memorable components of any kwela composition, and they are the basis upon which everything else is built.
- Solo passages tend to be an exploration of the motifs rather than of the harmonic progression. They are very often closely modelled on the chord tones of the harmonic progression.
- In very basic kwela compositions the motifs consist almost exclusively of chord tones.
- The two melodic motives of Spokes Mashiyane's *Jika Dinto* for instance, contain only three non-chord tones between them. The figure below illustrates the harmonic progression of *Jika Dinto* followed by its two motifs.

"Jika Dinto" by Spokes Mashiyane.

Chord progression



* = non-chord tones.

Figure 109 - Spokes Mashiyane's *Jika Dinto*

The figure shows a musical score for "Jika Dinto" by Spokes Mashiyane. It includes a chord progression in 4/4 time, consisting of four bars with chords I, IV, V, and I. Below the chord progression is a melodic line with two motifs, A and B, marked with boxes. Motif A is a four-note sequence, and Motif B is a four-note sequence. The melodic line also includes asterisks indicating non-chord tones. The entire figure is enclosed in a green rounded rectangle.

- Arpeggiated notes are the dominant feature of kwela melodies. *Laughing Kwela* by **Jack Lerole** for instance, is comprised almost entirely of variations on the **tonic major**, and **dominant seventh arpeggios**.
- The **pennywhistle** as an instrument had a strong influence on **the melodic structure of kwela**.
- The pennywhistle was made in a **major scale** however musicians created **finger techniques that made it possible for them to bend notes** to create different keys

vii. Rhythm

- The basic rhythm in kwela is provided by the guitar rather than the drum-set, an instrument not present in early kwela.
- Rhythm is a primary factor differentiating kwela from other black South African urban musical styles.
- The percussion line in recordings largely functions to counter or reinforce the guitar line.
- The Kwela rhythm has been described as a lilting shuffle.
- The most important rhythmic difference between Kwela and Marabi or Mbaqanga, is that the former is "swung" whereas the latter two styles are based on a driving straight beat.

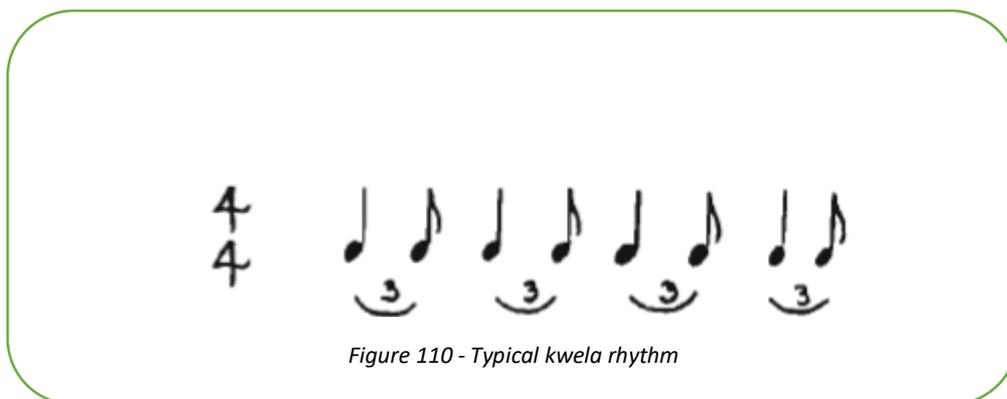


Figure 110 - Typical kwela rhythm

- Kwela has rhythmic influences from Jazz. For example *Sanny Boy Special* by the **Benoni Flute Quintet** contains blues-type “breaks”.
- Drum-set often use the ‘kick’, or ‘fill’, which frequently marks the end of a four bar cycle or a verse.
- Occasionally pennywhistle compositions based on Latin-American rhythms were recorded as in **Spokes Mashiyane's *Jealous Down*** and ***Goli Kwela* by Kippie Moeketsi**.
- The rhythmic base of kwela originates from the solid **four-four beat and swing feel of the Count Basie-type big-band**.

- Kwela also has **African rhythmic influences**. In **Ben Nkosi's *Two-One Special*** the basic beat of the guitar line is subdivided equally into two whilst the other instrumental lines (particularly those of the pennywhistles) are swung. The result is a subtle two-against-three cross-rhythm between the instruments.

Ben Nkosi.

Figure 111 – Cross Rhythm in kwela

- The interlocking (or hocket) technique, central to much traditional African music, is clearly evident in compositions which include shouts or whistles on the quavers between beats. Some examples are: the shouts in **Peter Macontela's *Little Bob***, the whistles in ***Habo Phati*** by **Spokes Mashiyane** and his ***All Stars***; and the whistles in ***Amagoduka*** by the **Black Hammer**.

viii. Tempo

- Tempo is to as one of the central elements which invoke the kwela feel.
- The single most common speed of kwela compositions is MM = 138 per beat/crotchet

b) Kwela Artists

i. Spokes Mashiyane

- Spokes Mashiyane was born in **1934** in **Vlakfontein Hammanskraal**.
- He started his musical career on **reed flutes** traditionally played by herd boys
- He moved from a reed flute, plastic, and later a **metal pennywhistle**.
- At the age of eighteen Mashiyane travelled to Johannesburg to seek domestic work. He lived with his aunt in Parkview where he met guitarist **France Pilane**. The two formed a duo, used the Zoo Lake Park as their rehearsal space

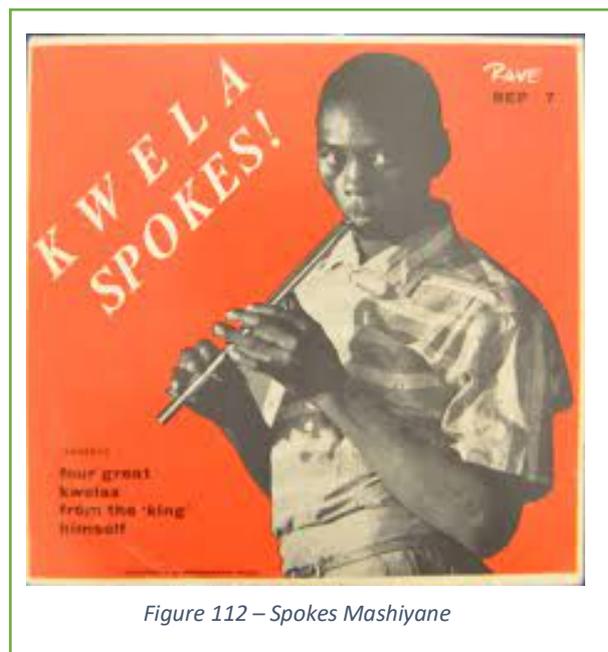


Figure 112 – Spokes Mashiyane

- during their free time. It was there that they were noticed by **Strike Vilakazi**, a talent scout.
- They were then invited to record Mashiyane's first recording, **Ace Blues** which sold extremely well and by early 1955 he was receiving favourable reviews.
- His records were also being played by the **Southern Rhodesian Broadcasting Corporation** and he soon obtained a following all over Southern Africa.
- Mashiyane's popularity is attributed to his utilisation of **grassroots musical elements**.
- He used tunes from the community. He observed people in their normal communal settings singing their old songs. Spokes Mashiyane would then improvise the pattern based on the music which was sung by the people, or children playing on the street.
- His composition Ace Blues is an old traditional song passed down from generation to generations.
- Mashiyane's success led to a search by other record companies for their own pennywhistle stars.
- Some of his music include:
 - Albums: King kwela(1958), Spokes Africa (1959)
 - Songs: Skokiaan (1954), Phatha phatha (1959)

ii. Lemmy Mabaso

- Mabaso was the **first black musician** to release an album with **Gallo Records**. This was with his first group, the **Alexandra Junior Bright Boys** band, who styled themselves on the Alexandra Bright Boys, an earlier band whose brilliance had inspired Mabaso to try his hand at music.
- His father bought him and his two brothers pennywhistles
- Mabaso became the youngest member (14 years old) of the cast of the **historic King Kong** musical that toured London in 1961



Figure 113 - Lemmy Mabaso

- Mabaso's pioneering record, **Lemmy Hit Parade No.1** was released on **Gallo's New Sound label in 1958**.
- The label was an initiative by Gallo to separate its more popular jive and kwela releases from its more "traditional" releases to focus on urban black music.
- The new music made by Mabaso and other jazz, jive and kwela artists of the late 1950s and early 1960s - including Spokes Mashiyane, Miriam Makeba and the Skylarks and Reggie Msomi - **resisted this straitjacket** to reflect a complex urban identity.
- The creative struggle of these musicians found its headline moment with the inaugural 1962 **Cold Castle National Jazz Festival**, where leading jazz bands competed in a football stadium in Moroka-Jabavu.
- This increasing popularity of jazz spelt the end for kwela music.
- Mabaso took up the saxophone and joined **Msomi's Hollywood Jazz Band in 1963**. He later formed his own group, the **Down-Beats**.
- He joined the **Soul Brothers in 1979** following the death of two members, Tuza Mthethwa and Mpompi Sosibo.
- They toured internationally and played in Oslo when Nelson Mandela and FW de Klerk received their shared Nobel Peace Prize in 1993.
- Mabaso died in 2018

iii. Elias Lerole



Figure 114 - Elias Lerole and his Zig-Zag Jive Flutes

- Elias Lerole was in his early teens when he and Jack, his brother, started playing penny whistle. Unlike earlier kwela groups, they **incorporated guitar and vocal harmony**. This studio band was one of the most popular penny-whistle jive outfits in South Africa in the mid-50s.
- In 1956, Elias and his band **Elias and His Zig-Zag Jive Flutes** were signed to **EMI South Africa** by the label's black music record producer, **Rupert Bopape**.
- His song **Tom Hark**, released by **Columbia Records**, became a smash hit which topped the British Hit Parade around June 1958 and set the bar for kwela's international rise. The single sold an estimated three million copies causing countless cover in the 50s through to the present day.
- The group began playing **dance halls** around Johannesburg under a new name, **Alexandra Black Mambazo**.



Activity 1

1.1 Name THREE characteristics that you would hear in the music of the kwela artist, Lemmy Mabaso. (3)

1.2 Give FOUR reasons why the pennywhistle was a popular instrument in the 1930s

1.3 Describe prominent music characteristics of kwela

1.4 Identify the features which make Spokes Mashiyane, Lemmy 'Special' Mabaso and Elias Lerole's music typical of the kwela style.

Activity 2

2.1 Write a paragraph in which you describe kwela. Also briefly explain its role in the development of South African jazz. (5)

2.2 Write an essay in which you discuss kwela as a jazz genre. Refer to the musical origins, social value and musical features. Include ONE artist and ONE hit/album.

You will be credited for the logical presentation of facts and the structure of your essay.

2.3 Marabi and kwela originated in the 20th century. Write an essay in which you discuss these TWO styles, referring to the following aspects:

- Origin of the styles (5)
- Music characteristics and instrumentation (5)
- Artists and works representing the styles (2)

You will be credited for the logical presentation of facts and the structure of your essay.

(3)

3.4.2 Umbhaqanga

Umbhaqanga is an indigenous style of South African music with rural IsiZulu roots. The style originates from the early 1960s. It was later nicknamed *isimanje-manje* and *umgqashiyo* – meaning the indestructible beat - when vocals were introduced to *umbhaqanga*. In IsiZulu, the term “*umbhaqanga*” means an everyday corn meal/steamed cornbread.

a) Political Background

- South Africa’s turbulent history and colonialism engendered a melting pot for European and indigenous musical influences.
- Colonisation, urbanisation and westernisation, transformed the traditional way of living among the Africans.
- South African laws such as the Land Act of 1913 and the Group Areas Act of 1950 were meant to control and regulate the intergration of communities in the country. On the one level, Black and White people were prevented from intergrating with each other. On another level, the various black ethnic groups were also kept apart, making it very difficult for most black native music artists to gain recognition beyond their tribal boundaries.
- The missionaries and the gold mines brought radical changes which inevitably reflected on music.
- The changed economic conditions forced black people to look for work in these mines where they were housed in compounds.
- In the mines people from different ethnic groups were brought together.
- As various groups met, unification took place which meant that learning from each other could not be avoided.
- A new social life began to emerge which reflected in music of black people as a whole.
- With many people coming to the cities to find work Sophiatown, which accommodated people across the racial lines developed.
- In Sophiatown various musical styles evolved as a result of intermingling of cultures.

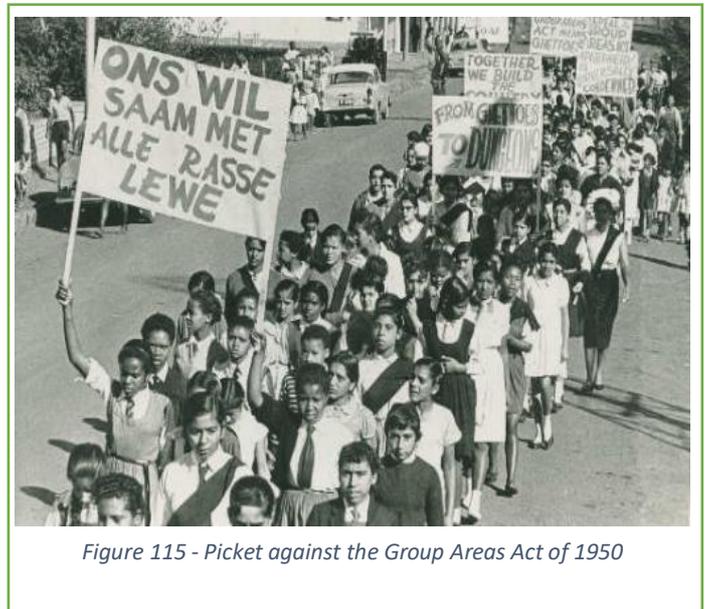


Figure 115 - Picket against the Group Areas Act of 1950

- The demise of Sophiatown because of the 1950 group areas act led to the emergence of township for migrant workers and urbanised families in Soweto.



Figure 116 - Demolished Sophiatown rural lifestyle.

- People moving from rural areas to urban areas had to adapt to a new life.
- Deep identity crises results during periods of major social change and this manifest in cultural forms such as musical style.
- As an outcome of indoctrination that came with mission schools, the educated elite despised any form of traditional music which was equated with barbarism.
- The working class, on the other hand wanted music that would reflect their urban and

- To achieve that they extended the principles of traditional performance to western instruments and to the integration of the varied musical and dance influences of the industrial workplace.

b) Sophiatown

Sophiatown was one of the oldest black suburbs of Johannesburg from the 1930s wherein the township culture thrived. Sophiatown and Alexandra were rare "freehold" areas where blacks could own property. It was considered a legendary cultural hub and epicentre of politics, jazz and blues during the 1940s and 1950s. Its proximity to Johannesburg's downtown area made it attractive to performers eager to explore new avenues of music and other art forms. Some of the most famous South African writers, musicians, politicians and artists can be linked to Sophiatown for that reason.



Figure 117 - Sphiatown social scene

Sophiatown was often referred to by its nick-names, *Kofifi* or *Sof'town*. The apartheid government destroyed Sophiatown when the Group Areas Act of 1950 was enacted. Its

residents were forcefully removed and relocated to SOWETO according to their ethnicity, and other townships outside Johannesburg. Its destruction represents an end of an important era as the unity of cultural development was disintegrated; also the South African whites who indulged in the cultural richness in the suburb could not continue to do so. The destruction of Sophiatown affected the *umbhaqanga* negatively, as the genre was on the rise amongst the suburb's black residents and white cultural enthusiasts who frequented it.

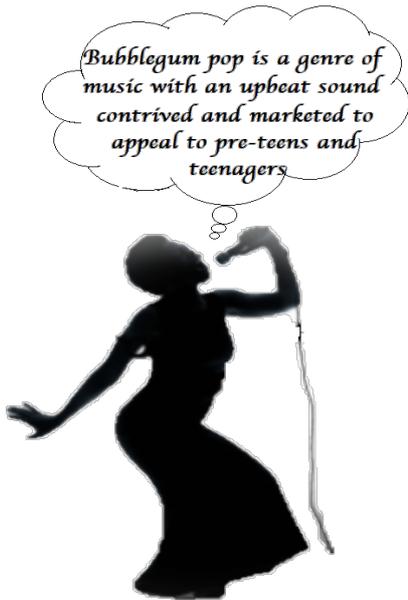
c) Origins

- Although *umbhaqanga* can be said to have developed in most South African townships, **Soweto** seems to be its **starting place**. Soweto accommodated most of the population that came from Sophiatown.
- **Gallo** record company took interest in this style and in cooperation with the **South African Broadcasting Corporation (SABC)** started promoting it.
- **Rupert Bopape** a talent scout and music producer contributed to the development of mbaqanga. He played a vital role in developing *umbhaqanga* musicians like **Mahlathini** and **Mahotella Queens**.
- Mahotella Queens were the **premier *umbhaqanga* harmony group**, especially through the 1970's".
- **Mahotella Queens** and **Mahlathini** call their style of *umbhaqanga* music '**mgqashiyo**' the '**indestructible Beat**'
- This style was characterised by a group consisting of a **female quartet** and a leading **male groaner**. Mahlathini's *umbhaqanga* drew a lot of support from migrants and working class urbanites. This can be attributed to his success of striking equilibrium between urban and rural demands.
- **Instrumentation** of *umbhaqanga* involves **western instruments** and traditional instruments seems not to feature in this music. Traditional instruments were thus gradually replaced by western instruments, for instance, the guitar replaced one-string bow (umakhweyana).
- Simplified version of traditional part structure, set **traditional** and **neo-traditional** songs to urban rhythms derived from *Marabi* and *Tsaba-Tsaba*.

d) Characteristics

- One of the most **important instrument** used in the creation of Umbhaqanga music is the **electric guitar**.
- Through the years, **electric organ** have been added in Umbhaqanga. Today, most Umbhaqanga songs include electric organ. This is quite observable especially in Umbhaqanga of the **Soul Brothers** where an organ sound can rarely be missed.
- **Penny-whistle** which was extensively used in kwela music was **replaced by the saxophone**.
- Most mbaqanga pieces begin with a **lead guitar** (or electric organ, violin or accordion) introduction before a heavy bass line
- The music could be called **minimalist** because of its **repetitiveness**.
- There is often a **lead singer** and a **group of backing vocalists** who harmonise.
- The vocal **text** is usually in **African languages**.
- **Body movement** and **gesture** are basic to the style.
- **Rhythm** in this music is extremely important for **movement**.
- **Clipping of guitars** sometimes used to tune a song to fit the style.
- The formation of most Umbhaqanga groups reflect **mixture of musicians** from **different ethnic groups** and this may be one of the reasons which made this music **acceptable** to various ethnic groups.
- **Vocalists** are kept as a **unit** for all performances. Instrumentalists, on the other hand, are used independently according to the demands of a particular recording or live show.
- In Umbhaqanga shows, musicians usually perform in both **traditional African costume** and **Western clothing**.

e) Influence



- Mbaqanga rhythms derived from *Marabi* and *Tsaba-Tsaba*
 - Another influence which brought some changes in *umbhaqanga* instrumentation is that of **soul music** which was popularised by the likes of **Aretha Franklin** and **Percy Sledge**. Although soul music is slower, its beat is equally intense the electric organ.
 - Mbaqanga is also influenced by **American Jazz music** broadcast on the SABC in the early 50's.
 - The South African Bubblegum genre and other popular African styles were mainly influenced by *umbhaqanga*
- The drum beat of *indlamu* (traditional Zulu dance characterised by the dancer lifting one foot over his/her head and bringing it down sharply, landing squarely on the downbeat) played on the drum-kit is the driving source of *umbhaqanga* music.

f) Western Elements in Mbaqanga

i. Instrumentation

Umbhaqanga music uses Western instruments. These include:

- Saxophones
- Electric guitar
- Electric bass
- Electric organ
- Accordion
- Drums.

ii. Style

Most *umbhaqanga* songs adopt one of the following styles:

- Twist that originated in America and became popular in 1962. It was associated with black American and performers such as Chubby Chicken.

- Soul music, is a musical style of Black American popular music which draws from various styles such as gospel music and rhythm and blues. This musical style originated in the 1960s.
- Rock 'n roll that originated in the late 1980s. It draws from various styles, such as country and western music, black rhythm and blues and boogie-woogie.

iii. Harmony

- The use of four-part harmony is evident in most of *umbhaqanga* songs. In most cases there is a lead singer and three accompanying singers.
- There is also a constant use of hymnal melodies. Chord progression is usually a three chord pattern, using primary chords which are I – IV - V.

g) African Elements in *umbhaqanga*

Despite the fact that this music is played on Western instruments, *umbhaqanga* music depicts a lot of African elements. This music draws a lot on traditional and indigenous African sounds.

i. Repetition

- One of the features of *umbhaqanga* music is repetition which is an African musical characteristic.
- There is constant repetition of harmonic cycles of 4 or 8 beats. There is evidence of melodic repetition as opposed to melodic development.

ii. Layering

- Most *umbhaqanga* songs have melodic layering with each instrument or voice playing a melodic pattern of its own.
- Rhythmic layering comprise different rhythmic lines, different metres and a steady rhythmic pulse.

iii. Choreography

- *Umbhaqanga* music is dance music. Dance is an important feature which characterise African music. Body movement, gesture is vital to *umbhaqanga* music.
- The drum beat is influenced by the *indlamu* (Zulu dance).

iv. Language

- In most cases the text is usually a mixture of languages and dialects.
- Some songs sound similar in form but words (lyrics) and message make them distinct.

h) Mbaqanga Artists

i. Mahotella Queens

- A South African female group formed in 1964 by music producer **Rupert Bopape** consisting of **Hilda Tloubatla**, **Nobesuthu Mbadu** and **Amanda Nkosi**. The group is known for their distinct vocal harmony sound, guitar-led mbaqanga music, and fast stage dancing.

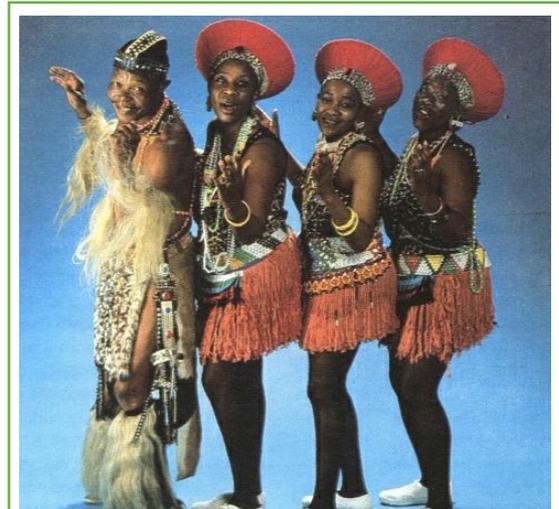


Figure 118 - Mahlathini and Mahotella Queens

- Bopape was a talent scout and producer at the independent Gallo Africa's subsidiary dedicated to black music, Mavuthela Music Company. He formed the Mahotella Queens as the company's resident girl group and ensemble. They were often led by the deep-voiced male vocals of **Simon 'Mahlathini' Nkabinde**.
- Mahotella Queens with Mahlathini were backed by Mavuthela's house band, the **Makgona Tsohle Band**.
- In 1972 Mahotella Queens collapsed after royalty disagreements with Bopape.
- Mahlathini left the company in a similar dispute with the producer.
- However, with a change of membership, Mahotella Queens remained productive and popular into the 1970s and 1980s.
- In 1987, Mahotella Queens reconnected and three of its original singers. Hilda Tloubatla, Nobesuthu Mbadu and Mildred Mangxola returned to the group together with Mahlathini. In spite of the deaths of Mahlathini, **Marks Mankwane** and **West Nkosi** during the late 1990s, the Mahotella Queens continue to perform.
- Some of their hits/Albums include ***Meet The Mahotella Queens***(1966) ***Marena***(1972) ***Best Of The Mahotella Queens*** (1977) ***Tsamaya Moratua*** (1980) ***Pitsa Tse Kgolo*** (1982).

ii. Soul Brothers

- Soul Brothers are a **popular South African *umbhaqanga* group** that was formed in **1975** by **David Masondo** (drummer and vocalist), **Zenzele Mchunu** (bassist), **Tuza Mthethwa** (lead guitar), **Johannes Chwane Mhlongo** (lead guitar), **American Zulu**, and **Moses Ngwenya**.

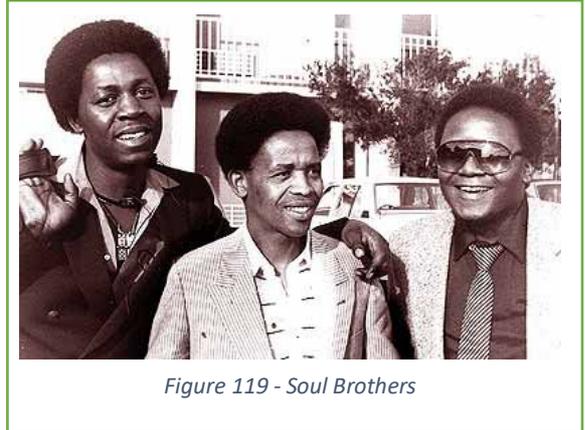


Figure 119 - Soul Brothers

- Tuza Mthethwa and Johannes Chwane Mhlongo – who both play lead guitar, initially called themselves **The Young Brothers**, an unknown band from **Hammersdale** in KwaZulu Natal.
- Soul Brothers shot to fame in 1976 following the release of their single ***Mshoza Wami*** composed by Tuza Mthethwa. The song sold over 60 000 units within three months (a rare achievement in the *umbhaqanga* music genre). While the *umbhaqanga* music fans were still recovering from the impact of the single, Moses Ngwenya composed ***Mama ka Sibongile***, whose sales skyrocketed to 175 000 units making it the first song in South African music history to reach that level.
- The popularity of these songs and many others such as ***Deliwe, Ake Niyeke Botsotsi, Sibongile, Mantombazane, Ngenzenjani*** to mention but a few, saw them becoming household names around the country and the globe at large.
- They have toured countries like **Germany, Netherlands, Canada, Australia**, and most of the **countries in Africa**.
- They released over **forty-five albums**, most of which earned gold status. In total Soul Brothers have sold over **five million copies** of their entire albums.
- Some of their successes include:
 - 1984-collaboration with **Hugh Masekela** in his **Techno Bush** album
 - 1988- worked with **Harry Belafonte** in his album **Paradise in Gazankulu**.
 - Live DVDs – **Live in Johannesburg (2005)** and **Live in Pietermaritzburg (2006)**.
 - 2015 - released an album, ***Undendende (Into Engapheli)***, in which they collaborated with **Steve Kekana, Ladysmith Black Mambazo** and **Ihashi Elimhlophe**.
 - 1984 - **toured London** and released ***Isithembiso*** which sold over 200 000 copies.

- The Soul Brothers style of *umbhaqanga* prompted the launch of many other groups who emulated them such as **Abangani, Amalunga, Thisha Nzuzo, Abakhwenyana, The Super Tens, Steve Kekana, Abagandayi**, and many others. They were trendsetters in all aspects of music choreography, harmonic voices and dress style that was influenced by American dapper dressers.
- 1979 - **Maxwell Mngadi**, a multi-talented guitarist, producer, and leader of the Super Tens replaced Tuza Mthethwa, and **Lemmy Special Mabaso** the pennywhistle superstar of the 50s replaced **Mpompi Sosibo** after their death.
- 1985 - **Sicelo Ndlela**, replaced Zenzele as bass guitarist after his death.
- From 1985 to 2015, David Masondo and Moses Ngwenya pursued and established the **first black-owned recording label** "Soul Brothers".
- Most of the albums they released under their own label became biggest sellers in the whole country and earned them accolades and respect: **South African Music Awards (SAMA) in 1995, Best Umbhaqanga Album** and **Life Achievement Award** in 2007.
- They helped form different groups and discovered many musicians who were recorded under their label: **Imitshotshovu, Mbongeni Ngema, Ihashi Elimhlophe, Impumelelo, Ronald Chauke** and **Tsonga Kids, Thisha** and many others.
- Soul Brothers **revolutionised umbhaqanga** music with a new style that infused traditional **amaZulu rhythms** and lyrics, with soul organ.
- Unlike other *umbhaqanga* bands that were led and dominated by three guitars, namely lead, bass and rhythm guitar, their songs were **introduced with the riffs of Moses' Hammond organ**.
- While their **costume, choreography** and **some harmonies bear comparison to the American Soul** music which inspired them, the group originated a sound and style which captivated South African audiences, most especially amongst migrant labourers.
- They created a distinctive sound based-around a slower beat, elaborate organ lines and the use of township slang spoken.

- Other soul infused *umbhaqanga* performers, include: **Steve Kekana, Kori Moraba, Babsi Mlangeni** and **Mpharanyana**.

iii. Makgonatsotlhe Band

- The band members met in Pretoria where they worked as **domestic workers** in the 1950's. **West Nkosi** played penny-whistle during breaks from work outside sports centres or on the streets, in admiration of his idol **Spokes Mashiyane**, who at that time was a popular Kwela star.

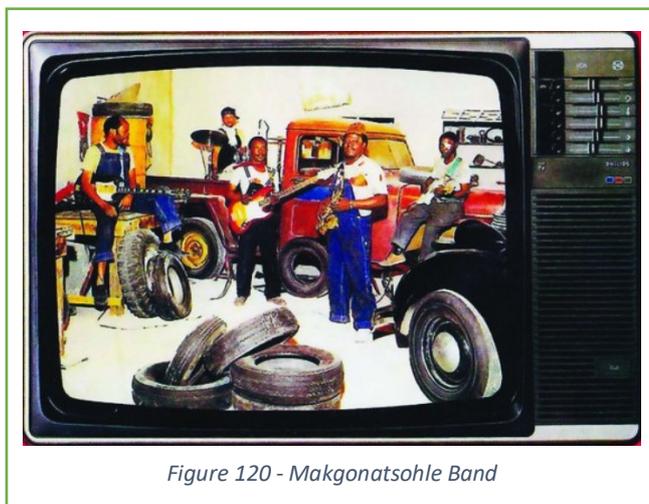


Figure 120 - Makgonatsotlhe Band

- On seeing West Nkosi playing on the streets, **Joseph Makwela** and **Lucky Monama** persuaded him to teach them how to play.
- Not long afterwards, the three musicians formed their own group **The Pretoria Tower Boys** with West Nkosi on pennywhistle (though he changed to saxophone in the early '60s), and both Monama, with Makwela on guitars.
- In 1962 the group travelled to Johannesburg with the hope of joining the recording industry. They ended up as **session musicians** for **Gallo Record Company**, playing in producer **Reggie Msomi's** group the **Hollywood Jazz Band**.
- In 1963, Msomi took them on a **tour of Northern Rhodesia** (Current Zambia), however political turmoil prevented audiences from attending the group's concerts.
- Gallo management used the band's absence as an opportunity to replace Reggie Msomi and increase sales in their 'black music' production. Producer/talent scout **Rupert Bopape** took over Msomi's role.
- Bopape who had successes with high-selling acts such as, "the Dark City Sisters" and "Alexandra Black Mambazo" in the 1950s, set up a new Gallo subsidiary devoted to "black music,"(Mavuthela Music Company) in early 1964.
- The three musicians Makwela, Nkosi, and Monama had to audition for Mavuthela Music Company when they returned from Zambia.
- During an intense jazz recording session, with two other musicians **Marks Mankwane**, and **Vivian Ngubane**, a brand new style of music that combined Marabi with Kwela, and the modern electric instruments with the old traditional amaZulu, baSotho, and amaXhosa sounds was created and **Makgonatsotlhe Band** was born.

- They combine their **sung harmonies** with a **brass section**, **rhythm** and **electric guitar**.
- Their music is swung and **fused with Jazz**.
- In the early days, they drew inspiration from the legendary **Manhattan Brothers**, **Miriam Makeba**, the **Mills Brothers**, the **Woody Woodpeckers** and **Dolly Rathebe**
- They were also influenced by the **swing** and **soul** of **Harlem's golden age** to produce a unique interpretation of jazz using **Ndebele**, **Zulu** and **Swahili**.
- **Western sounds** are mixed with **African rhythms** and **traditional chants**. This way, The Cool Crooners created a laid-back, cool sound that is **uniquely Zimbabwean**.
- They explore the themes of the **liberation struggle**, **prison**, the **youth absorbing Western culture** at the expense of African traditions, **poverty** and the reality of **migrant workers**, **police raids**, **love** and **sorrow**.
- There are also **lighter themes** on township life at **weekends** and how **cellular technology** has transformed the way people communicate.
- The group has to date recorded and released ***Isilato*** (2006), ***Bulugwe Lami*** (2002) and ***Blue Sky*** (2001).
- Their most popular songs include ***Blue Sky*** (a notorious South African prison), ***Bulugwe Lami***, ***Umkhulu lo Msebenzi***, ***Gubuzela***, ***Cell Phone***, ***Itshomi Yami*** and ***Baleka Mfana***.
- They have performed at the **Montreal Jazz Festival**, the **Palco Festival** (Nyon, Switzerland), in **San Sebastian** (Spain), in **Cannes** (France) and in **New York's Central Park**.
- With music careers spanning from the 1950s, the resilient musicians have **set a foot** in both the **past** and the **present**.
- Their **artistry** and **polished acts** made them very popular and won them a lot of contests in Bulawayo and Harare.
- In the 60s the musicians used their music to **ignite the flame** of the **struggle for independence** and to protest colonial injustice as espoused in the Rhodesian government's Unilateral Declaration of Independence of 1965.
- The song *Blue Sky* was inspired by the **hardships** they endured in a **Rhodesian prison**.

Activity



Write a paragraph on the style of music that the following bands represents. Name the style in your answer and elaborate on the music features of this style.

- Makgonatsohle Band
- Soul Brothers
- The Cool Crooners

3.5 Maskanda

3.5.1 Background/Origin:

The word *Maskanda* refers to neo-traditional amaZulu instrumental music. Kwa-Zulu Natal is home to literally thousands of '*Maskandi*', who have developed a rich musical repertoire employing a special style of guitar playing.

Maskanda originates from a rural isiZulu musical tradition developed from *amahubo* (Amazulu traditional ceremonial music).



Figure 122 - Maskandi

Maskanda is evolving with South African society. In the olden days it used to be sung/played by men that who travelled long distances to court their brides, or to meet with their Chiefs. Similarly herd boys would sing/play the music while watching over their livestock. The time spent gave them an opportunity to sharpen their playing skills and increase their compositional techniques. Most Maskanda music lyrics are based on his real life experiences, daily joys and sorrows, as well as observations of the world.

Instrumentation and Traditions

The maskandi used their enviromental resources to make their own portable instruments. These self-made instruments were perculiar in their tuning and produced a unique sound. The sound of the old self made instruments influenced the way the modern guitar is tuned, often reflecting the place where the maskandi comes from.

Traditionally, a maskanda musician had one song, a long one that evolved as the story of the musician's life grew. Nowadays albums may contain the usual 10-14 tracks. The many tracks reflect the various life stages and a prolific work ethic of the maskandi. The instrumental ensemble remains the same while the performance itself has variations which retain the maskanda unique sound.

3.5.2 Instruments

a) Influence

Umakhweyana (The musical bow)

A musical bow can be found among many cultures in Africa. Generally speaking, it is made of a flexible wooden stick of about half a metre to three metres in length, which is strung end to end with a taut cord. It can be played with the hands or a wooden stick.

Umakhweyana forms the foundation of much maskanda performance.

The following are instruments to be heard when listening to Maskanda:

b) The Concertina

Concertina, "*Ikostina*" or "*Inkostin*" or "*Inkostina*" or (Typically a 20 button Anglo concertina, tuned to G/C and played Maskanda style. A Concertina is smaller in size than accordion. The tone produced by the Concertina is also much brighter and higher pitched.

c) Acoustic Guitar, "*Isginci*" or "*Isigingci*"

- In every Maskanda band is an acoustic guitar played in a unique rhythmic picking pattern. The guitar is also the instrument that **leads the entire band**, and all elements need to blend in with the guitar's setup, this can include adjusting tuning, key and other aspects of the accompanying instruments.
- Typically the thumb and index fingers are used when playing Maskanda technique, and it is widely known that Maskanda guitar is one of the most difficult techniques to learn and master as a guitarist.
- The most notable difference with the Maskanda guitar technique, is the way in which the guitar is tuned. A true Maskanda guitarist is typically fiercely protective of their tuning, as this forms a significant part of identifying the band/guitarist. To be able to play the Maskanda guitar or the song of another Maskanda guitarist, you would need to first figure out the tuning of that guitar and then figure out all of the licks and possible riff phrasing combinations that make a musical melody or rhythm. Because of this, Maskanda guitarists are typically very technically advanced as well as extremely competitive, rarely formally trained in music and guitar. As the complexity of the tuning and licks increases, so does the reputation and respect of the guitarist.
- In most cases, Maskanda guitarist are also the **lead singer** or **front man** of the band.

d) Bass Guitar, "*uBhesi*" or "*amaBhesi*" or "*emaBhesini*"

- Also, the heartbeat of the Maskanda song, the unique sound of Maskanda also relies heavily on the correctness and technical application of the bass work.
- Maskanda bass serves as the source of the groove of the song. It is typically played in a very aggressive manner and sounds best when played with emotion and soul.

e) Backing Vocalists, "*Abavumayo*":

- Backing vocalists are an extremely important element in Maskanda music, basically no Maskanda song is complete without backing vocalists.
- Given that Maskanda is a very soulful and deeply personal genre, the backing vocalists' responsibility is to create and set the tone and overall mood of a Maskanda song. "*Ukuvuma ingoma*", literally means to sing along in agreement with what the lead vocalist is singing.
- The backing vocalists also carry deep secrets in how a Maskanda song is arranged and sequenced and are therefore as equally important as the other accompanying elements.
- The vocal riffs are usually intentionally complicated and include a lot of unconventional phrasing. The extensive use of legato and sharp notes makes the riffs unique to the Maskanda genre.
- Typically a Maskanda lead or backing singer should have a solid understanding of the concepts of musical key, harmony as well as good rhythm/timing.
- Given the emphatic singing style, it is also important for a Maskanda singer to have developed lung capacity and demonstrate a good breathing technique.

Other instruments that feature in Maskanda are the keyboard/synthesizer and drums.

3.5.3 Style Characteristics

a) *Umakhweyana*

- The Nguni musical bow forms the foundation of much maskanda music.
- The musical bow can generally produce between two and three fundamentals.
- Each fundamental produces a rich harmonic spectrum (or series of overtones).
- The performer is able to amplify specific overtones and thus create melodies through various overtones of each harmonic complex tone, and through the shifting of the fundamental.

- Overtones are amplified through two kinds of chambers: gourd resonators, or the mouth of the performer.
- The most prominent overtones of any given fundamental sound are a third and a fifth two octaves above the fundamental. In this way, triads are formed.
- Usually the two main fundamentals of the musical bow are a whole-tone apart, with an additional (third) fundamental sounding a fourth above the lowest fundamental. For example: D, E, G. While the overtone that sounds a third (and two octaves) above any fundamental is often audible, the overtone that sounds a fifth (and two octaves) above a fundamental is usually more audible.
- The three fundamentals D, E, and G, and the fifth above each of these fundamentals results in a five (5) tones setup as follows: D, E, G, A, B. These tones form the basis of maskanda guitar and vocal music.

b) Guitar-playing technique

- Usually guitars used in Maskanda have steel (and not nylon) strings to produce a more percussive sound.
- Maskanda aspirants need to use an appropriate size of guitars as they grow up and develop their playing skills.
- The vocalist usually sings in unison, near unison, or heterophonically, with the melody played on the upper strings.
- Ikati: plectrum which is used for guitar playing. Ikati produces a percussive sound typical of the style.
- Ukupika/ukunanza: accompaniment by guitar played in a picked and/or strumming style. In ukupika, the thumb plays Amadoda (lower strings). The other fingers on the right hand (mainly the index finger) play a melody on Amantombazane (upper strings).
- Ukuvamba – strumming chords percussively

c) Guitar tuning

Different Maskanda use different tunings depending on the specific style of dance/song.

- Standard Maskanda guitar tuning is called isiZulu-style. In this style the strings are tuned to EADGBD
- *Isishameni*-style is usually played for the *Isishameni* dance, wherein boys and girls perform together but dance separately (The boys clap while the girls dance and vice-versa). In this style the guitar strings are tuned as DADABD

- *Isichunu* style. According to the style strings are tuned to DADABD, just like in the *Isishameni* style.
- *Isigeyane*-style . It uses isiZulu (standard Maskanda tuning) but different in rhythmic patterns
- *Isimandolini* style. The strings are tuned to: EBBC#F#G#. It used to be tuned to imitate the polyphonic sounds of old traditional instruments like *umgubhe* (Isizulu bow)
- *Izihlabo*:
 - *An instrumental introduction based on a descending motive played on guitar or concertina*
 - *Consists of short bursting motifs*
 - *It sounds like an 'improvised sound check' to check the tuning*
 - *Uses free rhythm and metre*

d) Singing style

- The singing is based on *amahubo* and its melody is an authentic remnant of this genre of music building the foundation of all AmaZulu vocal music.
- Vocal ranges are not wide, they exist between a 5th and 11th.
- Vocal glissandi or pitch bending is common.
- Lyrics for umaskanda music are in IsiZulu. The music itself is rooted in IsiZulu culture.
- Formal design of umaskanda music imitates the vocal style of IsiZulu music which in turn is based on IsiZulu-speech. Lately, trends are such that in other cultures there is a developing interest in the genre.
- The leader calls and backup singers respond.
- Singers switch between singing and speaking (in fast tempo)
- *Izibongo/ukubonga* (praise poetry) is common in the middle of Maskanda songs. The poetry may be self praise, greeting and introducing the performer including reciting a historic/memorable event.
- Poetry features such as repetition, parallelism and imagery are used
- IsiZulu traditional dance is employed as choreography in the performance.

e) Variations of Maskanda

There are various styles of Maskanda that include:

- Isikhomazi loosely named Umzansi.
- Ushameni
- Isigekle
- Isitorotoro
- Isibhaca

Many modern artists have included Maskanda elements in their own music, hence the emergence of genres such as "digital Maskanda" which includes Hip-Hop/Rap elements. Other South African artists such as Zuluboy, Thandiswa Mazwai, etc have apparent Maskanda influences and elements in their music, however are not necessarily traditional Maskanda acts.

f) Popularity

Nowadays Maskanda is no longer just the domain of men. **African women** are also making Maskanda music, e.g. **Busi Mhlongo, Dr. Buselaphi Gxowa, Osukasambe, Imithente Izintombi zoMa and Lungi Ngcobo.**

- The music style is largely popular and mostly consumed in the Kwa-Zulu Natal province, given its rich Zulu heritage and significance to the Zulu tribe.
- Maskanda is the second top selling genre in South Africa, after Gospel music.
- Maskanda music can be heard in more urban cities such as Johannesburg and Cape Town and is largely played by migrants who come to the big cities to seek a better quality of life and better employment opportunities.
- In recent years more **evolved Maskanda acts** have emerged including quite notably the likes of **Mbuzeni Mkhize, Umfazi Omnyama, Igokama Elisha, Mjikijelwa Ngubane (Late) Amageza Amahle, The Bunny Chows Carrots, Khuzani Mpungose, Mdumazi Mhlongo, Dlubheke** and others, who have taken up the role of youth activists for the genre. Such "newer" acts have dedicated themselves to preserve and appreciate Maskanda music, as well as traditional forms of music as a whole. Many of these newer Maskanda musicians advocate for youth and future generations to learn from and co-innovate with their more experienced counterparts, in order to ensure the secrets and

intricate nuances of Maskanda are properly and correctly preserved for future generations.

- The genre has been in existence for many years but after the 90's youths and young musicians reflected that they had no interest. This was caused by the large influences of western and pop culture, which led to most young musicians to choose to pursue western genres of music such as Hip-Hop, Pop and R & B. This led to the problem of having very few young Maskanda musicians to carry the genre forward, putting the future of the genre at risk.
- Maskanda is well received and liked by the international community because of its originality, uniqueness and mostly its difficulty to replicate. Between the '60s and early '90s legendary Maskanda acts such as **Johnston Zibokwakhe Mnyandu "Phuzekhemisi"**, **Bhodloza Nzimande**, **Amatshitshi Amhlophe**, **Izingane Zoma**, **Bhekumuzi Luthuli** and **Mfaz'Omnyama** contributed largely to exposing Maskanda to the international market.

Activity



Discuss Maskanda music. Refer to the role of the guitar, the style of singing and izihlabo.

You will be credited for the logical presentation of facts and the structure of your essay.

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION
Playing techniques on the guitar	3
Tuning of the guitar	2
Style of singing	5
Izihlabo	2
Logical presentation and structure of the essay	3
TOTAL	15

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION
Playing techniques on the guitar	1 mark for each correct fact 3
Tuning of guitar	1 mark for each correct fact 2
Style of singing	1 mark for each correct fact 5
Izihlabo	1 mark for each correct fact 2
Logical presentation and structure of the essay	Excellent An introduction, conclusion, with a substantial argument in the body of essay evident. = 3 marks 3
	Good An introduction, conclusion, with a reasonable argument in the body of essay evident. = 2-2½ marks
	Average An introduction, conclusion, with an insignificant argument in the body of essay evident. = 1½ marks
	Below average An introduction, conclusion with a weak argument in the body of essay evident. = 1 mark
	Weak A single paragraph: A poor attempt at an essay. = ½ mark
	Not acceptable Only facts in bullet form. = 0 marks
	15

3.6 Isicathamiya

3.6.1 Definition

The word "*Isicathamiya*" comes from the Zulu word- *cothoza*, which means walking softly, or tread carefully. *Isicathamiya* refers to the style's tightly-choreographed dance moves that keep the singers on their toes.

The famous *isicathamiya* group - Ladysmith Black Mambazo – are the recommended artists for the genre.

Members:

- Thulani Shabalala
- Thamsanqa Shabalala
- Sibongiseni Shabalala
- Msizi Shabalala
- Pius Shezi
- Albert Mazibuko
- Abednego Mazibuko
- Sabelo Mthembu
- Mfanafuthi Dlamini



Figure 123 - Ladysmith Black Mambazo

Works:

- Homeless
- Unomathemba

3.6.2 Origin/Background and influences:

Isicathamiya originated in the 1970s out of *Imbube* and fuses both African traditional singing and Western church hymns. It was developed by men migrating to the cities to look for work. They were poorly housed (in hostels), not paid well, and had limited entertainment options, if any. They would entertain themselves by singing songs into the wee hours every Sunday morning.

Isicathamiya was often performed at all-night competitions in all-male hostels for migrant workers. Through such performances they were able to temporarily discard loneliness, nostalgia, and hardships.

The style is named after the choreography of the singers of the style (*ukucothoza*).

Isicathamiya has survived for almost a century, and it provides a cultural space for Zulu migrant workers who have suffered dehumanisation and dislocation from home, family, and community.

People of African heritage have used the style of *Isicathamiya* music to express their hardships and struggles.

Many academics believe the roots of *isicathamiya* are found in the American minstrels and ragtime US vaudeville troupes that toured South Africa extensively in 1860. *Isicathamiya* would have merged from a combination of minstrel inspired songs and Zulu traditional music.

3.6.3 Cultural customs and Tradition to the musical style

Culturally and traditionally, *Isicathamiya* is influenced by the following Zulu beliefs:

- Belief in communalism which is expressed in the Zulu dictum, "*umuntu, ngumuntu, ngabantu*". The expression means "a person is a person because of other people", dominates Zulu social organisation and is used as a tool to strengthen social harmony.
- Competition, strength and power associated with animals.
 - In the Zulu community, competition is highly valued, especially with music, as it is seen as a social issue which is subject to competition. It is also perceived as a public platform in which people can establish a concept of identity in a community. *Isicathamiya* performers improve their image by winning competitions.
 - In Zulu folklore, bulls are a common symbol of power and masculinity. Other wild animals such as snakes, crocodiles, tigers and lions are expressions of power relations and assertion of power in competitive *isicathamiya* competitions. Early *isicathamiya* groups were named after animals such as Empangeni Home Tigers and Brave Lion Singers.

- Reverence of the fireplace as a resource for food and warmth. The fireplace is used metaphorically for the "cooking of songs" in *isicathamiya* stage performances. Emphasis is placed on the social organisation based on the Zulu indigenous residence which took form in a circular bee-hive grass hut and at the center the head of surrounded by wives and children. The same formation takes places when *isicathamiya* songs were created with the leader in the center of the group.

- Dreams for communicating with ancestors. Dreams were an essential part of communicating with ancestors and formed part of a deeply rooted Zulu religion. Some *isicathamiya* musicians claim some of their songs were created in the spiritual realm given to them by ancestors. Joseph Shabalala of Ladysmith Black Mambazo indicated how he was visited and assessed by spiritual elders for six months in the 1960s, and how that played a big part in his compositions.

The following table reflects a link of the cultural customs of Zulus to the *Isicathamiya* characteristics.

Cultural customs	Style characteristics of the music
Belief in animals associated with strength and power symbolically portrayed	Joseph Shabalala and Ladysmith Black Mambazo, known to use sounds associated with oxen 'grrr ... drrr' as a percussive device to enhance rhythm and choreography.
Bulls are the most common symbol of strength and masculinity	Most groups named after animals e.g. Brave lion singers, Ladysmith Black Mambazo.
'Meeting' bull horns (<i>izimpondo zenkomo</i>) associated with harmony and strength within the group	The convergence of the horns of a beast can be seen when <i>Isicathamiya</i> performers are trying to determine a suitable pitch for their performance. Group comes together with their heads bowed and hum the pitch before they go on stage
Belief in the saying that ' <i>umuntu ngu muntu ngabantu</i> ' e.g. When building a hut, members of the community come and help with the building	They do not compose songs, they 'build' (<i>bayazakha</i>) them together. This means that song composition is shared as they do when building a hut. The composer (usually the leader) only teaches his <i>indlela</i> (path/part)

	<p>The leader as a <i>ivulindlela</i> (pathfinder) also leaves his <i>izigqi</i> (footprints) on the path.</p> <p>The rest of the group follow with their own <i>izigqi</i> with interlocking rhythms giving harmonic direction to the path provided by him.</p> <p>Harmonisation is collaborative invention</p>
<p>Traditional Zulu social organisation: Family home is arranged in the form of a circle of grass huts for the wives, children and extended family. In the centre is its <i>umuzi we ndoda</i> (The head of the family)</p>	<p>During the collaborative arrangement of a song the <i>vulindlela</i> (leader) stands in the middle surrounded by group members</p> <p>Harmonies are decided upon during this process</p>
<p><i>Iziko</i> (fire place) is very important and located in the centre of the traditional Zulu hut. Fire is a symbol of life without which the family will perish.</p>	<p>Rhythm or rhythm making is described as <i>ukubasa</i> (making fire). Rhythm should be felt inside the body and then clearly articulated.</p> <p>Without rhythm, dance will be lifeless</p>

3.6.4 Contribution of Ladysmith Black Mambazo

- Accessibility to a wider audience through:
 - Collaboration with well-known artists (Paul Simon on his Graceland album)
 - Recordings with the SABC and Gallo
 - Winning many awards (e.g. Grammy Awards)
 - Having appeared with Michael Jackson
 - Popularising Isicathamiya internationally
 - Use of English in the lyrics
- Joseph Shabalala emphasised accuracy of rhythm and pitch through quieter and lush harmonies in contrast to the louder styles of the 1950s
- Modified choreography to reflect the softer sound of tip-toeing through a performance rather than stomping loudly on the ground
- Founded The Ladysmith Black Mambazo Foundation with the aim to promote and teach children about the history of Isicathamiya music
- As a way of giving back to their community, Ladysmith Black Mambazo would hold numerous workshops on Isicathamiya
 - Resulting in a more polished tone in the upcoming groups
 - The overall quality of performance improved

3.6.5 Stage appearance/performance

Before a group enters the stage, there is a moment of pre-performance prayer with the group gathered in a circle praying for spiritual guidance. This circle formation is reminiscent of the cattle enclosure of a Zulu village, a sacred space where the men could feel the presence of their ancestors and pray to them.

The *Isicathamiya* groups enter the stage for the competition and start with the group standing in a semicircle with the leader in front of the group. The group faces the judges and audience. Usually the first song is sung with the group standing still under the instruction of the leader in a *makwaya* (choral) setting. In the second half the group would incorporate leg dances with their bodies synchronised to the rhythm of the song. At this point, the participants' girlfriends or wives would come up to support the group.

3.6.6 Style characteristics/features of isicathamiya

a) Harmony

- Performed by males -TTBB (SATB)
- Choral style singing
- Close-harmonies
- Simple and cyclic harmonies
- Deep bass voice singing

b) Vocal style

- Call and response
- Tenor leader's role: leader of the group and composer, keeping the group together, often sings in falsetto range
- Words of songs in isiZulu.
- Crepitation and ululation – adds excitement to the music and enhances the rhythm, encourages audience participation.

c) Texture

- A SATB texture is used with one person (the leader) singing soprano, usually one or two people on the alto part, usually a few people on the tenor part, and then several (or even many) people on the mass part.
- Homophonic
- Often songs are in call-and-response, with the leader (soprano) calling.

d) Melody

- Improvisational
- Can include praise poetry
- Small vocal range
- A capella singing

e) Dance movement

-
- Soft, cat-like movement (*ukucothoza*) – tap-toeing (dancing technique)
- Tenor leader introduces the dance - call and response as part of the movement •
Choreographed and well-rehearsed

f) Social context

- Promoted cleanliness and dignity of the mineworker
- Music occurred in organised dance hall competitions

g) Dress code

- Dressed in suits, with white gloves, sparkling white shirts, shiny black shoes and red socks.
- Leader dressed in opposing colours from the group.

3.6.7 International Popularity/Status

- The style of *Isicathamiya* music became popularised in the United States with the release of **Paul Simon's** 1986 multi-platinum record, ***Graceland***, which included *Isicathamiya* by Ladysmith Black Mambazo.
- Before *Graceland*, **Soloman Linda's** adaption of a traditional Zulu melody, "***Mbube***," (more commonly known as "The Lion Sleeps Tonight") was an international hit in the 1930s.
- One of the most recognized *Isicathamiya* groups is Ladysmith Black Mambazo and their rendition of "*Wimoweh*" or "*The Lion Sleeps Tonight*". (Adapted by Soloman Linda from "*Mbube*")
- Ladysmith Black Mambazo was invited to perform in America in New York in 1985
- They Won first Grammy for Best Tradition Folk in 1988, and hey continue to win Grammys and other music awards to date.
- They recorded and featured with international artists

Activity



Isicathamiya reflects the cultural customs of the Zulu culture.

Write an essay in which you discuss the statement above. Link the cultural customs to the musical style characteristics.

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION
Cultural customs	6
Musical style characteristics	6
Logical presentation and structure of the essay	3
TOTAL	15

4. Section C – Jazz

4.1 Marabi



What you need to know and do on Marabi:

- Basic knowledge such as definitions, descriptions and characteristics of the genre
- Elements of the genre
- Listen and discuss genre representative works
- Read up on composers and their representative works

4.1.1 Definition, elements and characteristics

a) Definition

Marabi is a performance tradition used for entertainment in the 1930's and 1940's.

b) Description

Marabi, also known as South African “blues”, was primarily a keyboard style with musical link to American jazz, ragtime and blues developed by the black working class migrants. It was improvisatory and based on short, oscillating, syncopated chordal cycles played on a keyboard, guitar, or banjo. It was the interpretation of cultural music played in an urban environment with western instruments.

c) Origin

The early part of the 20th century saw the increase in urbanisation of black South Africans in mining centres such as the gold mining area around Johannesburg. This led to the development of township slums or ghettos, and out of this hardship came forth new forms of music, Marabi amongst others.

Marabi was more than music, much more the expression of a new cultural development among the growing urban proletariat.

d) Characteristics/Elements of the music

- The repertoire (which varied regionally and ethnically) drew most strongly upon contemporary African-American jazz traditions, which were becoming increasingly available due to the growing international circulation of records and films
- Local vernacular melodies (Sotho, Xhosa, Zulu and African Christian ceremonial melodies) were also commonly incorporated into this larger aesthetic frame.
- The extended, improvisatory performance format allowed musicians, who could not afford training or lessons at a venue in which to hone their musical abilities, as they articulated burgeoning socio-musical tensions.
- Marabi was the name given to a keyboard style (often using cheap pedal organs) that had a musical link to American jazz, ragtime and blues, with roots deep in the African tradition. Early marabi musicians were part of an underground musical culture and were typically not recorded.
- The lilting melodies and catchy rhythms of marabi found their way into the sounds of popular dance bands with a distinctively South African style.
- Marabi is characterised by a few simple chords repeated in varying vamping patterns that could go on for a long time;
- Repetitive harmonic patterns are typical of traditional African musics.
- This was the case so people could dance for extended periods of time without having to know the songs well.
- People were able to pick up the feel and rhythm of the song after a few times through the progression.
- Songs often start with a brief introduction featuring the guitar or piano.

4.1.2 Representative Artist /Bands

a) The Jazz Maniacs

- The Jazz Maniacs were a 15 piece band formed by a popular pianist turned saxophonist, **Solomon “Zulu Boy” Cele**.
- He saw the possibility of developing Marabi into an **orchestral form**.
- The band featured and developed some of the legendary township Jazz players that included saxophonists **Mackay Davashe**,



Figure 124 - The Jazz Maniacs

- Zakes Nkosi, Ntami Pilliso and Wilson “Kink Fish” Silgee.**
- It provided inspiration for a new breed of emergent Jazz musicians such as **Dollar Brand** now known as **Abdullah Ibrahim, Hugh Masekela, Kiepie Moeketsie, Jonas Gwangwa, Sol Klaaste and Gwigwi Mrwebi.**
- Some of the legendary Sophiatown vocal groups and singers associated with the Jazz Maniacs are the **Manhattan Brothers, The Quad Sisters, The Woody Wood Peckers** and a group that launched four great individual singers, **The Skylarks**, consisting of Miriam Makeba, Abigail Khubeka, Letta Mbulu and Mary Rabotaba.

b) The Merry Blackbirds

- The Merry Blackbirds were a band formed in Johannesburg in the early 1930s led by **Peter Rezant**.
- Originally, the band included **Griffiths Motsieloa** and his **pianist wife Emily**.
- They were initially named **Motsieloa’s Band** (after its founder and manager, Griffiths Motsieloa).



Figure 125 - The Merry Blackbirds

- The band was established as a **five-piece group** (two violins, trombone, piano, and drums).
- In 1932 the band changed its name to the Merry Blackbirds, and around the same time one of the violinists left and an alto saxophonist was added.
- Later a tenor saxophonist was added.

- The merry Blackbirds were known as the most polished black swing group of the 1930s and '40s because they were able to **read music** rather than play only by ear.

c) The Manhattan Brothers

- The Manhattan Brothers were a Jazz band popular in the 1940s and 1950s. The band comprised four school friends, **Joe Mogotsi, Ronnie Sehume, Rufus Khoza and the late Nathan Mdelele.**
- The group started out their musical careers through a school group called **Manhattan Stars**, and then decided to move out on their own, calling their band The Manhattan Brothers.
- The band not only had a **huge impact on the music of the day**, but they also influenced **fashion and trends** throughout southern Africa. The Manhattan Brothers were equally known for their style and their brash display of opulence. They always appeared polished, and in this way dictated the trends for many young, urban African men. Their trendy fashionable outlook was a way of asserting their humanity in the face of the degrading social conditions of apartheid.
- In the early 1940s, **Miriam Makeba** joined them. Makeba, who was until this point a fairly unknown artist, stayed with the band until the 1950s, thus aiding her rise to fame. However, the mid-1950s saw the emergence of a different style of music, and the group's popularity began to wane. Makeba eventually left the group to join the more popular **Skylarks.**



Figure 126 - The Manhattan Brothers

- In 1961, tired of the impossible restrictions that were placed on them by the government, the band seized the opportunity to leave the country with the musical King Kong that was set to be performed overseas.
- The group stayed together in exile and continued to find fame in the international market. They toured and performed throughout Europe. In the 1960s, they produced three albums through EMI, but these were never released beyond London.
- The Manhattan Brothers were first South African group to have a record in the **Top 100 chart** compiled by Billboard (Lovely Lies) which reached number 45 in March 1956. Their first recording with Miriam Makeba, **Lakutshon 'Ilanga**, was released in 1953

- The band is also known for songs such as ***Jikela Emaweni***, ***Baby Ntsoare***, and ***Pesheya' kwezo ntaba***.
- The group put an **African twist on Americanised harmonies**. Their sound was influenced **by American ragtime, jive swing and doo-wop** as well as **African choral and isiZulu harmonies**. Their music is mostly sung in African languages. Cyclic chord progressions are employed and their music is repetitive

d) Jazz Epistles

- They were South Africa's first important **bebop band** in the 1950s. The Band comprised South African jazz-icons **Dollar Brand** (later Abdullah Ibrahim) on piano, **Kippie Moeketsi** on alto saxophone, **Jonas Gwangwa** on trombone, **Hugh Masekela** on trumpet, **Johnny Gertze** on bass, **Early Mabuza** or **Makaya Ntshoko** on drums)



Figure 127 - Jazz Epistles

- The Jazz Epistles started a particular South African sound which individual artists developed over the following decades.
- In 1959 the release of their album **Jazz Epistle, Verse 1** became the **first album by a black South African band**.
- The musicians were involved in the popular South African jazz musical, **King Kong** which toured overseas
- Many of these musicians chose **exile** and **developed their style further through contact with European musicians**. They ploughed back their new-found knowledge and skills into the South African context on their return
- All members of the Jazz Epistles composed their **own original material** thus creating a large body of work. These compositions affirmed the culture and tradition of their African heritage and so they leave this as a legacy.
- Their influence, through playing hard bop on the developing African jazz culture, is their legacy. They were the first South African group to develop a modern **avant garde jazz sound** and they had a profound influence on later musicians.

e) The Dark City Sisters

- The Dark City Sisters was a South African female vocal group formed in 1958 by music producer **Rupert Bopape**. They recorded several hit records during the 1960s, helping usher in the mbaqanga
- The group was named after **Alexandra Township**, known at the time as "**Dark City**" due to its lack of street lighting.
- The early line-up included **Joyce Mogatusi**, **Francisca Mngomezulu**, **Irene Mawela**, **Hilda Mogapi** and **Esther Khoza**.
- The group's close harmonies were often combined with a single male vocalist creating a call and response texture, at a time when most bands consisted of a female lead backed up by a group of men.
- In their early days the Dark City Sisters were fronted by vocalist **Jack Lerole** and later by **Simon "Mahlathini" Nkabinde**. Their backing band was **Alexandra Black Mambazo**.
- The new style of the Dark City Sisters proved very popular and they enjoyed several hits during the 1960s, also touring South Africa and neighboring countries. Membership changed frequently, with group vocalists such as **Francisca Mngomezulu** and **Caroline Kapentar** later singing for the **Mahotella Queens**. Lead singer **Joyce Mogatusi** remained the only consistent link throughout the Dark City Sisters line-up. The second-longest serving member was **Grace Msika**, who joined the group in 1960.
- The group dissolved in 1971 for a short time, before reforming in the middle 1970s, primarily as a live performing group although contracted at various points to **Gallo-Mavuthela**, **EMI** and **CCP**.
- Some of their album hits include **Best of Dark City Sisters** (1969), **Siyandlula** (1971) and **Bina O Kata-Kata** (1981)
- By all means a first-rate act, the one and only **Dark City Sisters** were a vital part of the *umbaqanga* girl group scene of the 1960s.



Figure 128 - The Dark City Sisters

- **Formed in 1958** and quickly becoming South Africa's most popular female group of the early '60s, the Sisters were at the forefront of the shift from the old marabi swing rhythms to the harder, sturdier and yet more traditional jive sound of the 1960s.
- At the helm of the group in spite of an ever-changing line-up was the sweet-voiced **Joyce Mogautsi**.
- Various groupings of the Sisters also recorded as the **Killingstone Stars** and the **Flying Jazz Queens**.
- Some of the most significant voices to grace the Sisters throughout the years aside from the great **Mogautsi** include **Nunu Maseko, Esther Khoza, Grace Msika, Audrey Zwane, Doris Ntuli** and **Emily Zwane**.
- After the formation of the **Mahotella Queens** and subsequent growth of **Izintombi Zesi Manje Manje**, the Sisters were forced to update their soft styling to the new, tough umbhaqanga. The Sisters remained popular and active, but in the shadow of these new, younger groups.
- After a **brief split in 1971**, the group returned with Joyce at the helm in 1973.
- The Sisters continued to record and perform until the early 1980s when they again split up. They were back again by the end of the decade, though, and recorded a comeback album in 1994 (which we hope to share with EJ readers sometime soon).
- The Sisters are still around in one form or another today, featuring the magic duo of **Joyce Mogautsi** and **Grace Moeketsi** (formerly Msika) – both of them still golden voices in their golden years. Here is a classic album of their very early (1960 – 1962) material.



Figure 129 - Joyce Mogautsi and Grace Moeketsi

➤ Notes from their debut LP – Star Time – read as follows:

- The sun has set, It's party time and what can be more appropriate than "Startime with the Dark City Sisters".
- This group is undoubtedly the most popular African vocal combo in this country.
- They present on this, their first long-playing record, a selection of songs which will certainly set your feet dancing. Such old favourites have never sounded better.



Figure 130 - Star Time: The Dark City Sisters' debut

- They have the tendency to display their vocal ability in songs, some with a featured soloist while the others accompany in the background, giving to the listeners only pleasing melodic sound. Herein the Dark City Sisters offer you an entertaining selection including the following:
 - **Sekusile** - The song begins with the cocks crowing to encourage everyone to arise and start the new day. The lyrics being, "Wake up ladies and gentlemen another day has begun so let us prepare for work.
 - **Rose**- The story of a man who was very badly disappointed in love and decided to pray to God that Rose (his ex-fiancé) would return to him. To his joy, his prayers were answered and they were married soon after.
 - **Langa More** - An evergreen which introduced a new form of dance, different from the Flying Jazz, in that the arm movement remained unchanged but the feet movement of the dancers became that of a sliding motion side by side in a movement reminiscent of the Charleston.
 - **Change Jive Bafana** - A follow-up of Lange More. This tune became a tremendous hit all over the Country.
 - This record is the perfect prescription for dispelling Party Blues and to get your guests in the mood for Startime with the Dark City Sisters.

4.1.3 Summary of characteristics of music found in the music of the above Marabi musicians

a) Influence of hymns

- Closed harmonies
- Major tonality
- Cyclic chord progressions
- Use of primary chords

b) African Influences

- Parallel fifths
- Syncopated rhythms
- Melodies follow the contours of speech
- Poly rhythms

c) Jazz influences

- Ragtime
- Swing rhythms
- Syncopation

d) Language

- Different African languages especially Nguni and Sotho

4.2 Kwela



Note the following important aspects:

- Definitions, elements and characteristics of the genre
- Short biography of composers, artists or groups
- Listening to genre representative works

4.2.1 Background, elements and characteristics

a) Background

Kwela music is Marabi based pennywhistle music, developed between 1954 and 1964. It has a swing beat produced originally by children in creative imitation of their favourite jazz icons. It constitutes catchy tunes ideal for dancing.

The word *kwela* was associated with music long before pennywhistles became popular. It was often shouted during a performance to motivate people to get up and dance. In the **Jazz Maniacs' 1939** recording of *Tsaba-Tsaba*, for instance, shouts of “kwela!” are audible. The instruction “kwela!” was also used between musicians to encourage someone to take a solo. The word “**Kwela-Kwela**” was also used to refer to the infamous police vans during the apartheid years.

b) Penny-whistle background

- The Pennywhistle originates from the time when African herd-boys made a pipe from **bamboo**. They called those pipes **Mahlaka** and they served the purpose of **entertainment during cattle herding**. As time went on these were replaced by **tin whistles** as the bamboo was not durable.
- Those tin pipes have been greatly improved and are what we now call **penny whistles**. The penny-whistle became the **popular instrument of African boys** and they could be heard playing them on street corners. In the 1930s and 40s, as those ‘herd boys’ migrated to cities looking for work, the accessible **German-made tin whistle** became a reliable substitute for the indigenous reed counterpart.
- The tin whistle was **versatile** in that it could be stored in one’s belt, and be produced at a moment’s notice, or played while walking.
- Several of **South Africa’s jazz saxophonists** started their musical careers on this instrument.

c) Characteristics/Elements of Kwela

- Kwela is characterised by **repetition of a short harmonic cycle** over which a series of melodies, usually the length of the cycle, are repeated and varied.
- Cyclicity is an attribute kwela shares with much black South African traditional music such as *marabi*, and many other sub-Saharan neo-traditional musical forms.
- The use of **primary chords** is prevalent and there are usually four per cycle.
- The **harmonic cycle** is usually two or four bars long, and most compositions have four crotchets to a bar with chord changes taking place either at every bar or half bar.

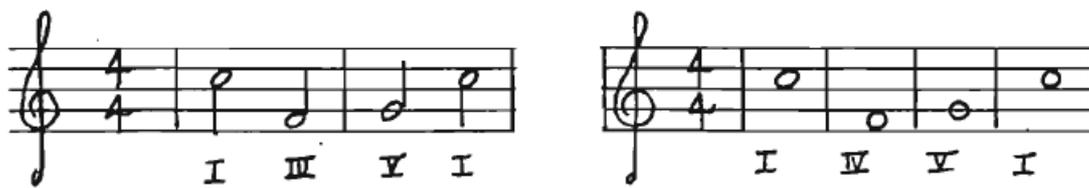


Figure 131 - The harmonic cycle of kwela

- Most compositions consist of a series of short melodies which are **repeated and intermixed with improvisatory passages**.
- Kwela compositions comprise **three motifs** intermixed with solo sections.
- Melodic repetitiveness is a defining aspect of kwela taken from African traditional sources.
- Although prior to his first recording Spokes Mashiyane played only with guitarist France Pilane, double bass and drums were added at their first recording and this became the norm for all pennywhistle recordings.
- Musicians like Jack Lerole found **busking far more lucrative than recording**.
- Unfortunately, from about 1958 police harassment of buskers intensified, and eventually arrests, fines, and physical abuse made the streets an unviable venue for musicians.

ix. Structure

Kwela music is basically structured on the call-and-response principle.

4.2.2 Harmony

Cyclical repetition of a short, two or four-bar progression of the primary chords used as opposed to American swing which uses longer and more complex chord progressions.

A considerable number of pennywhistle compositions follow the typical twelve-bar blues progression; for example, **Time Square** by **Peter Blues Makana** and **Penny Whistle Blues** by **Willard Cele**.

4.2.3 Melody

- The short repetitive melodic motifs are the most memorable components of any kwela composition, and they are the basis upon which everything else is built.
- Solo passages tend to be an exploration of the motifs rather than of the harmonic progression. They are very often closely modelled on the chord tones of the harmonic progression.
- In very basic kwela compositions the motifs consist almost exclusively of chord tones.
- The two melodic motives of Spokes Mashiyane's *Jika Dinto* for instance, contain only three non-chord tones between them. The figure below illustrates the harmonic progression of *Jika Dinto* followed by its two motifs.

"Jika Dinto" by Spokes Mashiyane.

Chord progression



* = non-chord tones.

Figure 132 - Spokes Mashiyane's *Jika Dinto*

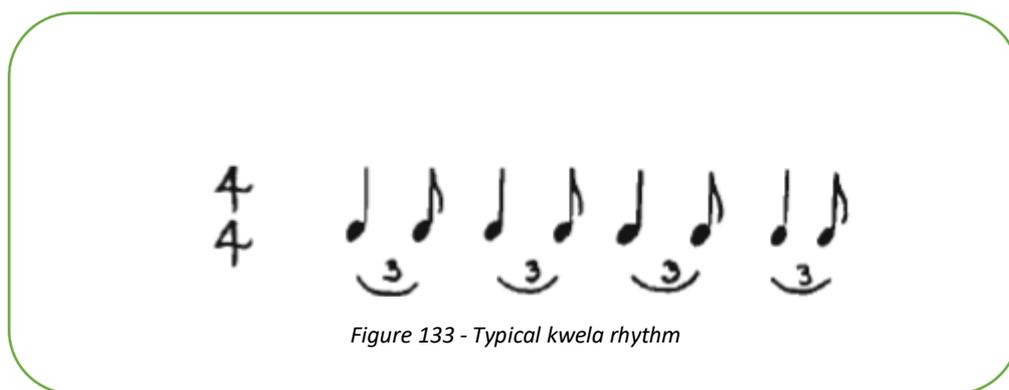
The figure shows a musical score for 'Jika Dinto' by Spokes Mashiyane. It includes a chord progression in 4/4 time, consisting of four measures with chords I, IV, V, and I. Below this is a melodic line with two motifs, A and B, marked with boxes. Motif A is a four-note arpeggiated sequence, and Motif B is a four-note arpeggiated sequence. Non-chord tones are indicated by asterisks above the notes in the melodic line.

- Arpeggiated notes are the dominant feature of kwela melodies. *Laughing Kwela* by **Jack Lerole** for instance, is comprised almost entirely of variations on the **tonic major**, and **dominant seventh arpeggios**.
- The **pennywhistle** as an instrument had a strong influence on **the melodic structure of kwela**.

- The pennywhistle was made in a **major scale** however musicians created **finger techniques that made it possible for them to bend notes** to create different keys

4.2.4 Rhythm

- The basic rhythm in kwela is provided by the guitar rather than the drum-set, an instrument not present in early kwela.
- Rhythm is a primary factor differentiating kwela from other black South African urban musical styles.
- The percussion line in recordings largely functions to counter or reinforce the guitar line.
- The Kwela rhythm has been described as a lilting shuffle.
- The most important rhythmic difference between Kwela and Marabi or Mbaqanga, is that the former is "swung" whereas the latter two styles are based on a driving straight beat.



- Kwela has rhythmic influences from Jazz. For example ***Sanny Boy Special*** by the **Benoni Flute Quintet** contains blues-type “breaks”.
- Drum-set often use the ‘kick’, or ‘fill’, which frequently marks the end of a four bar cycle or a verse.
- Occasionally pennywhistle compositions based on Latin-American rhythms were recorded as in **Spokes Mashiyane's *Jealous Down*** and ***Goli Kwela*** by **Kippie Moeketsi**.
- The rhythmic base of kwela originates from the solid **four-four beat and swing feel of the Count Basie-type big-band**.
- Kwela also has **African rhythmic influences**. In **Ben Nkosi's *Two-One Special*** the basic beat of the guitar line is subdivided equally into two whilst the other instrumental lines (particularly those of the pennywhistles) are swung. The result is a subtle two-against-three cross-rhythm between the instruments.

Bēn Nkosi.

Figure 134 – Cross Rhythm in kwela

- The interlocking (or hocket) technique, central to much traditional African music, is clearly evident in compositions which include shouts or whistles on the quavers between beats. Some examples are: the shouts in **Peter Macontela's *Little Bob***, the whistles in ***Habo Phati*** by **Spokes Mashiyane** and his ***All Stars***; and the whistles in ***Amagoduka*** by the **Black Hammer**.

4.2.5 Tempo

- Tempo is to as one of the central elements which invoke the kwela feel.
- The single most common speed of kwela compositions is MM = 138 per beat/crotchet

4.2.6 Kwela Artists

a) Spokes Mashiyane

- Spokes Mashiyane was born in **1934** in **Vlakfontein Hammanskraal**.
- He started his musical career on **reed flutes** traditionally played by herd boys
- He moved from a reed flute, plastic, and later a **metal pennywhistle**.
- At the age of eighteen Mashiyane travelled to Johannesburg to seek domestic work. He lived with his aunt in Parkview where he met guitarist **France Pilane**. The two formed a duo, used the Zoo Lake Park as their rehearsal space

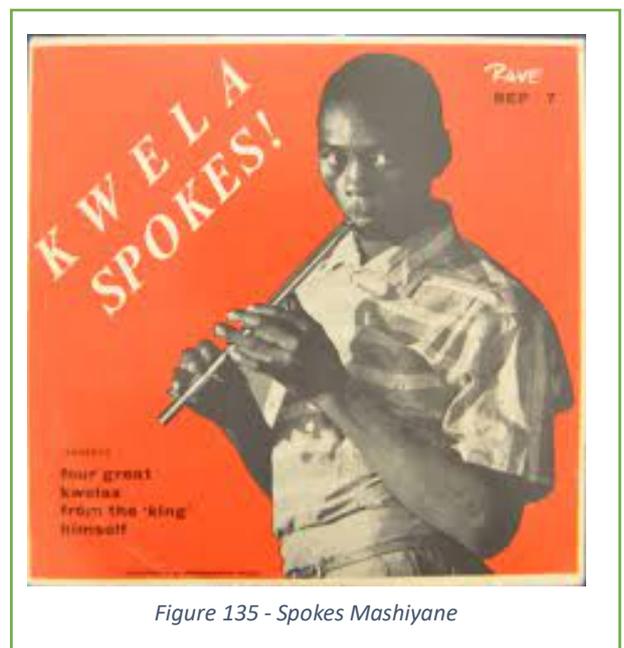


Figure 135 - Spokes Mashiyane

during their free time. It was there that they were noticed by **Strike Vilakazi**, a talent scout.

- They were then invited to record Mashiyane's first recording, **Ace Blues** which sold extremely well and by early 1955 he was receiving favourable reviews.
- His records were also being played by the **Southern Rhodesian Broadcasting Corporation** and he soon obtained a following all over Southern Africa.
- Mashiyane's popularity is attributed to his utilisation of **grassroots musical elements**.
- He used tunes from the community. He observed people in their normal communal settings singing their old songs. Spokes Mashiyane would then improvise the pattern based on the music which was sung by the people, or children playing on the street.
- His composition **Ace Blues** is an old traditional song passed down from generation to generations.
- Mashiyane's success led to a search by other record companies for their own pennywhistle stars.
- Some of his music include:
 - Albums: **King kwela**(1958), **Spokes Africa** (1959)
 - Songs: **Skokiaan** (1954), **Phatha phatha** (1959)

b) Lemmy Mabaso

- Mabaso was the **first black musician** to release an album with **Gallo Records**. This was with his first group, the **Alexandra Junior Bright Boys** band, who styled themselves on the **Alexandra Bright Boys**, an earlier band whose brilliance had inspired Mabaso to try his hand at music.
- His father bought him and his two brothers pennywhistles
- Mabaso became the youngest member (14 years old) of the cast of the **historic King Kong** musical that toured London in 1961



Figure 136 - Lemmy Mabaso

- Mabaso's pioneering record, **Lemmy Hit Parade No.1** was released on **Gallo's New Sound label in 1958**.
- The label was an initiative by Gallo to separate its more popular jive and kwela releases from its more "traditional" releases to focus on urban black music.
- The new music made by Mabaso and other jazz, jive and kwela artists of the late 1950s and early 1960s - including Spokes Mashiyane, Miriam Makeba and the Skylarks and Reggie Msomi - **resisted this straitjacket** to reflect a complex urban identity.
- The creative struggle of these musicians found its headline moment with the inaugural 1962 **Cold Castle National Jazz Festival**, where leading jazz bands competed in a football stadium in Moroka-Jabavu.
- This increasing popularity of jazz spelt the end for kwela music.
- Mabaso took up the saxophone and joined **Msomi's Hollywood Jazz Band in 1963**. He later formed his own group, the **Down-Beats**.
- He joined the **Soul Brothers in 1979** following the death of two members, Tuza Mthethwa and Mpompi Sosibo.
- They toured internationally and played in Oslo when Nelson Mandela and FW de Klerk received their shared Nobel Peace Prize in 1993.
- Mabaso died in 2018

c) Elias Lerole

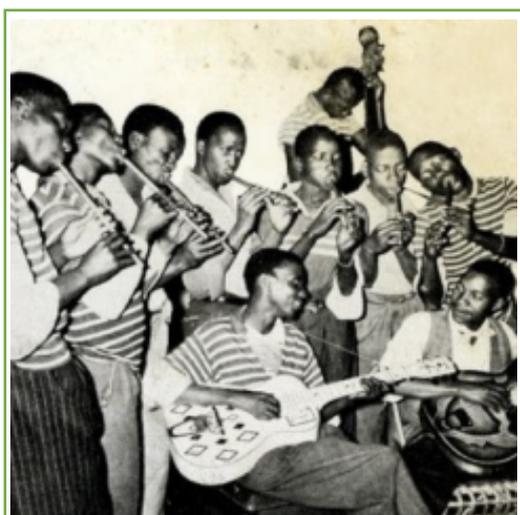


Figure 137 - Elias Lerole and his Zig-Zag Jive Flutes

- Elias Lerole was in his early teens when he and Jack, his brother, started playing penny whistle. Unlike earlier kwela groups, they **incorporated guitar and vocal harmony**. This studio band was one of the most popular penny-whistle jive outfits in South Africa in the mid-50s.
- In 1956, Elias and his band **Elias and His Zig-Zag Jive Flutes** were signed to **EMI South Africa** by the label's black music record producer, **Rupert Bopape**.
- His song **Tom Hark**, released by **Columbia Records**, became a smash hit which topped the British Hit Parade around June 1958 and set the bar for kwela's

international rise. The single sold an estimated three million copies causing countless cover in the 50s through to the present day.

- The group began playing **dance halls** around Johannesburg under a new name, **Alexandra Black Mambazo**.

Activity 1



1.1 Name THREE characteristics that you would hear in the music of the kwela artist, Lemmy Mabaso. (3)

1.2 Give FOUR reasons why the pennywhistle was a popular instrument in the 1930s

1.3 Describe prominent music characteristics of kwela

1.4 Identify the features which make Spokes Mashiyane, Lemmy 'Special' Mabaso and Elias Lerole's music typical of the kwela style.

Activity 2

2.1 Write a paragraph in which you describe kwela. Also briefly explain its role in the development of South African jazz. (5)

2.2 Write an essay in which you discuss kwela as a jazz genre. Refer to the musical origins, social value and musical features. Include ONE artist and ONE hit/album.

You will be credited for the logical presentation of facts and the structure of your essay.

2.3 Marabi and kwela originated in the 20th century. Write an essay in which you discuss these TWO styles, referring to the following aspects:

- Origin of the styles (5)
- Music characteristics and instrumentation (5)
- Artists and works representing the styles (2)

You will be credited for the logical presentation of facts and the structure of your essay.

(3)

4.3 Umbhaqanga

Umbhaqanga is an indigenous style of South African music with rural IsiZulu roots. The style originates from the early 1960s. It was later nicknamed *isimanje-manje* and *umgqashiyo* – meaning the indestructible beat - when vocals were introduced to *umbhaqanga*. In IsiZulu, the term “*umbhaqanga*” means an everyday corn meal/steamed cornbread.

4.3.1 Political Background

- South Africa’s turbulent history and colonialism engendered a melting pot for European and indigenous musical influences.
- Colonisation, urbanisation and westernisation, transformed the traditional way of living among the Africans.
- South African laws such as the Land Act of 1913 and the Group Areas Act of 1950 were meant to control and regulate the intergration of communities in the country. On the one level, Black and White people were prevented from intergrating with each other. On another level, the various black ethnic groups were also kept apart, making it very difficult for most black native music artists to gain recognition beyond their tribal boundaries.
- The missionaries and the gold mines brought radical changes which inevitably reflected on music.
- The changed economic conditions forced black people to look for work in these mines where they were housed in compounds.
- In the mines people from different ethnic groups were brought together.
- As various groups met, unification took place which meant that learning from each other could not be avoided.
- A new social life began to emerge which reflected in music of black people as a whole.
- With many people coming to the cities to find work Sophiatown, which accommodated people across the racial lines developed.
- In Sophiatown various musical styles evolved as a result of intermingling of cultures.

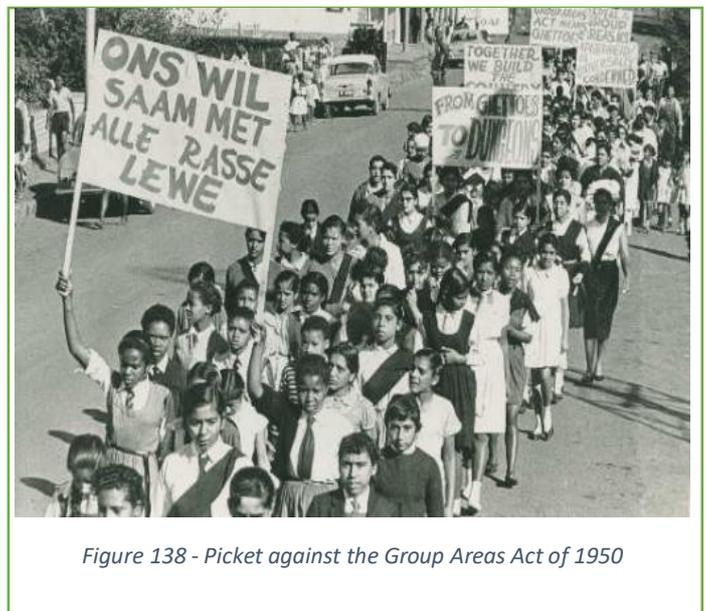


Figure 138 - Picket against the Group Areas Act of 1950

- The demise of Sophiatown because of the 1950 group areas act led to the emergence of township for migrant workers and urbanised families in Soweto.



Figure 139 - Demolished Sophiatown

- People moving from rural areas to urban areas had to adapt to a new life.
 - Deep identity crises results during periods of major social change and this manifest in cultural forms such as musical style.
 - As an outcome of indoctrination that came with mission schools, the educated elite despised any form of traditional music which was equated with barbarism.
 - The working class, on the other hand wanted music that would reflect their urban and rural lifestyle.
- To achieve that they extended the principles of traditional performance to western instruments and to the integration of the varied musical and dance influences of the industrial workplace.

4.3.2 Sophiatown

Sophiatown was one of the oldest black suburbs of Johannesburg from the 1930s wherein the township culture thrived. Sophiatown and Alexandra were rare "freehold" areas where blacks could own property. It was considered a legendary cultural hub and epicentre of politics, jazz and blues during the 1940s and 1950s. Its proximity to Johannesburg's downtown area made it attractive to performers eager to explore new avenues of music and other art forms. Some of the most famous South African writers, musicians, politicians and artists can be linked to Sophiatown for that reason.



Figure 140 - Sophiatown social scene

Sophiatown was often referred to by its nick-names, *Kofifi* or *Sof'town*. The apartheid government destroyed Sophiatown when the Group Areas Act of 1950 was enacted. Its residents were forcefully removed and relocated to SOWETO according to their ethnicity,

and other townships outside Johannesburg. Its destruction represents an end of an important era as the unity of cultural development was disintegrated; also the South African whites who indulged in the cultural richness in the suburb could not continue to do so. The destruction of Sophiatown affected the *umbhaqanga* negatively, as the genre was on the rise amongst the suburb's black residents and white cultural enthusiasts who frequented it.

4.3.3 Origins

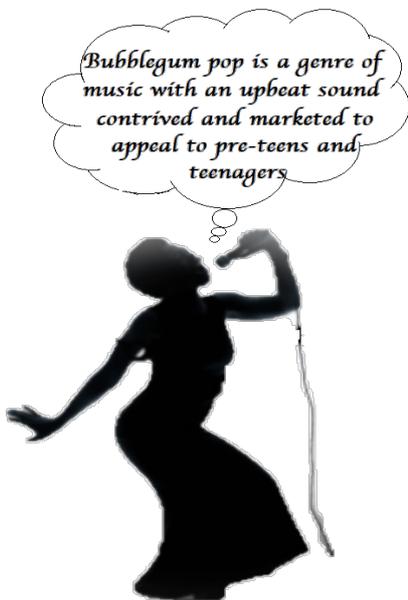
- Although *umbhaqanga* can be said to have developed in most South African townships, **Soweto** seems to be its **starting place**. Soweto accommodated most of the population that came from Sophiatown.
- **Gallo** record company took interest in this style and in cooperation with the **South African Broadcasting Corporation** (SABC) started promoting it.
- **Rupert Bopape** a talent scout and music producer contributed to the development of mbaqanga. He played a vital role in developing *umbhaqanga* musicians like **Mahlathini** and **Mahotella Queens**.
- Mahotella Queens were the **premier *umbhaqanga* harmony group**, especially through the 1970's".
- **Mahotella Queens** and **Mahlathini** call their style of *umbhaqanga* music '**mgqashiyo**' the '**indestructible Beat**'
- This style was characterised by a group consisting of a **female quartet** and a leading **male groaner**. Mahlathini's *umbhaqanga* drew a lot of support from migrants and working class urbanites. This can be attributed to his success of striking equilibrium between urban and rural demands.
- **Instrumentation** of *umbhaqanga* involves **western instruments** and traditional instruments seems not to feature in this music. Traditional instruments were thus gradually replaced by western instruments, for instance, the guitar replaced one-string bow (umakhweyana).
- Simplified version of traditional part structure, set **traditional** and **neo-traditional** songs to urban rhythms derived from *Marabi* and *Tsaba-Tsaba*.

i) Characteristics

- One of the most **important instrument** used in the creation of Umbhaqanga music is the **electric guitar**.
- Through the years, **electric organ** have been added in Umbhaqanga. Today, most Umbhaqanga songs include electric organ. This is quite observable especially in Umbhaqanga of the **Soul Brothers** where an organ sound can rarely be missed.

- **Penny-whistle** which was extensively used in kwela music was **replaced by the saxophone**.
- Most mbaqanga pieces begin with a **lead guitar** (or electric organ, violin or accordion) introduction before a heavy bass line
- The music could be called **minimalist** because of its **repetitiveness**.
- There is often a **lead singer** and a **group of backing vocalists** who harmonise.
- The vocal **text** is usually in **African languages**.
- **Body movement** and **gesture** are basic to the style.
- **Rhythm** in this music is extremely important for **movement**.
- **Clipping of guitars** sometimes used to tune a song to fit the style.
- The formation of most Umbhaqanga groups reflect **mixture of musicians** from **different ethnic groups** and this may be one of the reasons which made this music **acceptable** to various ethnic groups.
- **Vocalists** are kept as a **unit** for all performances. Instrumentalists, on the other hand, are used independently according to the demands of a particular recording or live show.
- In Umbhaqanga shows, musicians usually perform in both **traditional African costume** and **Western clothing**.

4.3.4 Influence



- Mbaqanga rhythms derived from *Marabi* and *Tsaba-Tsaba*
- Another influence which brought some changes in *umbhaqanga* instrumentation is that of **soul music** which was popularised by the likes of **Aretha Franklin** and **Percy Sledge**. Although soul music is slower, its beat is equally intense the electric organ.
- Mbaqanga is also influenced by **American Jazz music** broadcast on the SABC in the early 50's.
- The South African Bubblegum genre and other popular African styles were mainly influenced by *umbhaqanga*
- The drum beat of **indlamu** (traditional Zulu dance characterised by the dancer lifting one foot over his/her head and bringing it down sharply, landing squarely on the downbeat) played on the drum-kit is the driving source of *umbhaqanga* music.

a) Western Elements in Mbaqanga

i. Instrumentation

Umbhaqanga music uses Western instruments. These include:

- Saxophones
- Electric guitar
- Electric bass
- Electric organ
- Accordion
- Drums.

ii. Style

Most *umbhaqanga* songs adopt one of the following styles:

- Twist that originated in America and became popular in 1962. It was associated with black American and performers such as Chubby Chicken.
- Soul music, is a musical style of Black American popular music which draws from various styles such as gospel music and rhythm and blues. This musical style originated in the 1960s.
- Rock 'n roll that originated in the late 1950s. It draws from various styles, such as country and western music, black rhythm and blues and boogie-woogie.

iii. Harmony

- The use of four-part harmony is evident in most of *umbhaqanga* songs. In most cases there is a lead singer and three accompanying singers.
- There is also a constant use of hymnal melodies. Chord progression is usually a three chord pattern, using primary chords which are I – IV - V.

b) African Elements in umbhaqanga

Despite the fact that this music is played on Western instruments, *umbhaqanga* music depicts a lot of African elements. This music draws a lot on traditional and indigenous African sounds.

i. Repetition

- One of the features of *umbhaqanga* music is repetition which is an African musical characteristic.
- There is constant repetition of harmonic cycles of 4 or 8 beats. There is evidence of melodic repetition as opposed to melodic development.

ii. Layering

- Most *umbhaqanga* songs have melodic layering with each instrument or voice playing a melodic pattern of its own.
- Rhythmic layering comprise different rhythmic lines, different metres and a steady rhythmic pulse.

iii. Choreography

- *Umbhaqanga* music is dance music. Dance is an important feature which characterise African music. Body movement, gesture is vital to *umbhaqanga* music.
- The drum beat is influenced by the *indlamu* (Zulu dance).

iv. Language

- In most cases the text is usually a mixture of languages and dialects.
- Some songs sound similar in form but words (lyrics) and message make them distinct.

4.3.5 Mbaqanga Artists

a) Mahotella Queens

- A South African female group formed in 1964 by music producer **Rupert Bopape** consisting of **Hilda Tloubatla**, **Nobesuthu Mbadu** and **Amanda Nkosi**. The group is known for their distinct vocal harmony sound, guitar-led mbaqanga music, and fast stage dancing.
- Bopape was a talent scout and producer at the independent Gallo Africa's subsidiary dedicated to black music, Mavuthela Music Company. He formed the Mahotella Queens



Figure 141 - Mahlathini and Mahotella Queens

as the company's resident girl group and ensemble. They were often led by the deep-voiced male vocals of **Simon 'Mahlathini' Nkabinde**.

- Mahotella Queens with Mahlathini were backed by Mavuthela's house band, the **Makgona Tsohle Band**.
- In 1972 Mahotella Queens collapsed after royalty disagreements with Bopape.
- Mahlathini left the company in a similar dispute with the producer.
- However, with a change of membership, Mahotella Queens remained productive and popular into the 1970s and 1980s.
- In 1987, Mahotella Queens reconnected and three of its original singers. Hilda Tloubatla, Nobesuthu Mbadu and Mildred Mangxola returned to the group together with Mahlathini. In spite of the deaths of Mahlathini, **Marks Mankwane** and **West Nkosi** during the late 1990s, the Mahotella Queens continue to perform.
- Some of their hits/Albums include ***Meet The Mahotella Queens***(1966) ***Marena***(1972) ***Best Of The Mahotella Queens*** (1977) ***Tsamaya Moratuo***a (1980) ***Pitsa Tse Kgolo*** (1982).

b) Soul Brothers

- Soul Brothers are a **popular South African *umbhaqanga* group** that was formed in **1975** by **David Masondo** (drummer and vocalist), **Zenzele Mchunu** (bassist), **Tuza Mthethwa** (lead guitar), **Johannes Chwane Mhlongo** (lead guitar), **American Zulu**, and **Moses Ngwenya**.

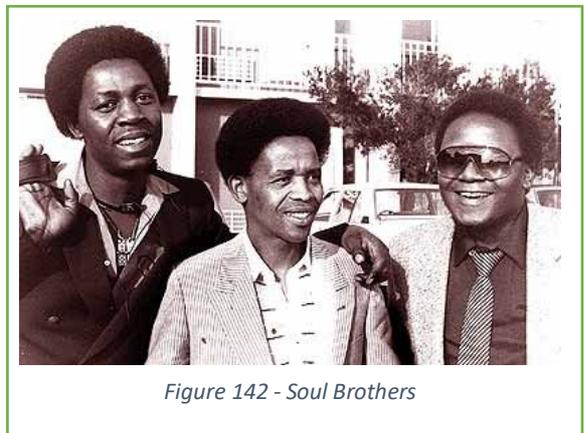


Figure 142 - Soul Brothers

- Tuza Mthethwa and Johannes Chwane Mhlongo – who both play lead guitar, initially called themselves **The Young Brothers**, an unknown band from **Hammersdale** in KwaZulu Natal.
- Soul Brothers shot to fame in 1976 following the release of their single ***Mshoza Wami*** composed by Tuza Mthethwa. The song sold over 60 000 units within three months (a rare achievement in the *umbhaqanga* music genre). While the *umbhaqanga* music fans were still recovering from the impact of the single, Moses Ngwenya composed ***Mama ka Sibongile***, whose sales skyrocketed to 175 000 units making it the first song in South African music history to reach that level.

- The popularity of these songs and many others such as ***Deliwe, Ake Niyeke Botsotsi, Sibongile, Mantombazane, Ngenzenjani*** to mention but a few, saw them becoming household names around the country and the globe at large.
- They have toured countries like **Germany, Netherlands, Canada, Australia**, and most of the **countries in Africa**.
- They released over **forty-five albums**, most of which earned gold status. In total Soul Brothers have sold over **five million copies** of their entire albums.
- Some of their successes include:
 - 1984-collaboration with **Hugh Masekela** in his **Techno Bush** album
 - 1988- worked with **Harry Belafonte** in his album **Paradise in Gazankulu**.
 - Live DVDs – **Live in Johannesburg (2005)** and **Live in Pietermaritzburg (2006)**.
 - 2015 - released an album, ***Undendende (Into Engapheli)***, in which they collaborated with **Steve Kekana, Ladysmith Black Mambazo** and **Ihashi Elimhlophe**.
 - 1984 - **toured London** and released ***Isithembiso*** which sold over 200 000 copies.
- The Soul Brothers style of *umbhaqanga* prompted the launch of many other groups who emulated them such as **Abangani, Amalunga, Thisha Nzuza, Abakhwenyana, The Super Tens, Steve Kekana, Abagandayi**, and many others. They were trendsetters in all aspects of music choreography, harmonic voices and dress style that was influenced by American dapper dressers.
- 1979 - **Maxwell Mngadi**, a multi-talented guitarist, producer, and leader of the Super Tens replaced Tuza Mthethwa, and **Lemmy Special Mabaso** the pennywhistle superstar of the 50s replaced **Mpompi Sosibo** after their death.
- 1985 - **Sicelo Ndlela**, replaced Zenzele as bass guitarist after his death.
- From 1985 to 2015, David Masondo and Moses Ngwenya pursued and established the **first black-owned recording label** “Soul Brothers”.
- Most of the albums they released under their own label became biggest sellers in the whole country and earned them accolades and respect: **South African Music**

Awards (SAMA) in 1995, Best *Umbhaqanga* Album and Life Achievement Award in 2007.

- They helped form different groups and discovered many musicians who were recorded under their label: **Imitshotshovu, Mbongeni Ngema, Ihashi Elimhlophe, Impumelelo, Ronald Chauke and Tsonga Kids, Thisha** and many others.
- Soul Brothers **revolutionised *umbhaqanga*** music with a new style that infused traditional **amaZulu rhythms** and lyrics, with soul organ.
- Unlike other *umbhaqanga* bands that were led and dominated by three guitars, namely lead, bass and rhythm guitar, their songs were **introduced with the riffs of Moses' Hammond organ.**
- While their **costume, choreography** and **some harmonies bear comparison to the American Soul** music which inspired them, the group originated a sound and style which captivated South African audiences, most especially amongst migrant labourers.
- They created a distinctive sound based-around a slower beat, elaborate organ lines and the use of township slang spoken.
- Other soul infused *umbhaqanga* performers, include: **Steve Kekana, Kori Moraba, Babsi Mlangeni and Mpharanyana.**

c) Makgonatsotlhe Band

- The band members met in Pretoria where they worked as **domestic workers** in the 1950's. **West Nkosi** played penny-whistle during breaks from work outside sports centres or on the streets, in admiration of his idol **Spokes Mashiyane**, who at that time was a popular Kwela star.
- On seeing West Nkosi playing on the streets, **Joseph Makwela** and **Lucky Monama** persuaded him to teach them how to play.
- Not long afterwards, the three musicians formed their own group **The Pretoria Tower Boys** with West Nkosi on pennywhistle (though he changed to saxophone in the early '60s), and both Monama, with Makwela on guitars.

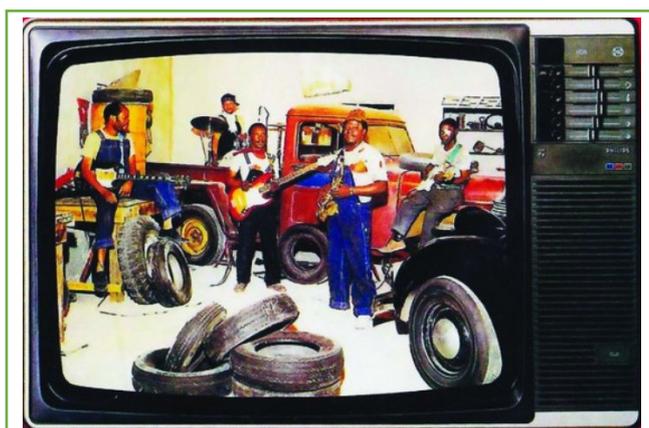


Figure 143 - Makgonatsotlhe Band

- In 1962 the group travelled to Johannesburg with the hope of joining the recording industry. They ended up as **session musicians** for **Gallo Record Company**, playing in producer **Reggie Msomi's** group the **Hollywood Jazz Band**.
- In 1963, Msomi took them on a **tour** of **Northern Rhodesia** (Current Zambia), however political turmoil prevented audiences from attending the group's concerts.
- Gallo management used the band's absence as an opportunity to replace Reggie Msomi and increase sales in their 'black music' production. Producer/talent scout **Rupert Bopape** took over Msomi's role.
- Bopape who had successes with high-selling acts such as, "the Dark City Sisters" and "Alexandra Black Mambazo" in the 1950s, set up a new Gallo subsidiary devoted to "black music,"(Mavuthela Music Company) in early 1964.
- The three musicians Makwela, Nkosi, and Monama had to audition for Mavuthela Music Company when they returned from Zambia.
- During an intense jazz recording session, with two other musicians **Marks Mankwane**, and **Vivian Ngubane**, a brand new style of music that combined Marabi with Kwela, and the modern electric instruments with the old traditional amaZulu, baSotho, and amaXhosa sounds was created and **Makgonatsotlhe Band** was born.
- Their new music was named **Mbaqanga**.
- To promote them, Rupert Bopape formed a new group of female vocalists (**Mahotella Queens**) and paired them with Makgonatsohle band. To front the act, he brought in a young, deep-voiced, "groaner" called **Simon Mahlathini Nkabinde**.
- This pairing of mbaqanga with vocals became known as "**umgqashiyo**", meaning "to bounce", after the bouncy rhythms of the style.
- For the remainder of the 60's and most of the 70's, the Mahotella Queens and Makgonatsohle band remained extremely popular.
- In August 1998, still producing influential acts, West Nkosi was involved in a car accident and died in October that year. On the very day of his funeral, Marks Mankwane died due to complications with sugar diabetes. The following year, Mahlathini also died, thus ending the Makgona Tsohle Band's existence.
- Some of their albums/Hit:
 - Meet The Mahotella Queens (1966)
 - Let's Move With Makhona Tsohle Band (1967)
 - Indoda Mahlathini (1969)
 - Isigubu Sabalozi (1969)
 - Makgona Tsohle Reggi (1970)

- Their most popular songs include **Blue Sky** (a notorious South African prison), **Bulugwe Lami**, **Umkhulu lo Msebenzi**, **Gubuzela**, **Cell Phone**, **Itshomi Yami** and **Baleka Mfana**.
- They have performed at the **Montreal Jazz Festival**, the **Palco Festival** (Nyon, Switzerland), in **San Sebastian** (Spain), in **Cannes** (France) and in **New York's** Central Park.
- With music careers spanning from the 1950s, the resilient musicians have **set a foot** in both the **past** and the **present**.
- Their **artistry** and **polished acts** made them very popular and won them a lot of contests in Bulawayo and Harare.
- In the 60s the musicians used their music to **ignite the flame** of the **struggle for independence** and to protest colonial injustice as espoused in the Rhodesian government's Unilateral Declaration of Independence of 1965.
- The song Blue Sky was inspired by the **hardships** they endured in a **Rhodesian prison**.

Activity



Write a paragraph on the style of music that the following bands represents.

Name the style in your answer and elaborate on the music features of this style.

- Makgonatsohle Band
- Soul Brothers
- The Cool Crooners

4.4 Early Jazz

Early Jazz is also known as **Hot Jazz** or **Dixieland Music**. It made use of the fast and spirited nature of Ragtime. It also introduced the use of trumpets, trombones, Saxophones, clarinets, banjos and bass (Sometimes used tuba).

4.4.1 Josephine “Dolly” Rathebe

a) Background

- She was born in **1928** in **Randfontein** and grew up in **Sophiatown**.
- Her career started when a talent scout for **Gallo** heard her sing.
- She was only 21 when she was the **star of the film, “Jim comes to Joburg”**.
- She joined the **African Inkspots** group as singer, but her reputation preceded her and any group she sang with.
- She was a **mentor** for many a young musician, including **Miriam Makeba, Thandi Klaassen** and **Dorothy Masuka**.
- She never left the country during the “**apartheid**” years, even though the “**aandklok**” rule made it almost impossible for her to appear in public, especially when she was lead singer for **The Elite Swingsters**.
- Her association with this elite group secured her international reputation.
- They sang at **Nelson Mandela’s inauguration** as South Africa’s first democratically elected president.
- They also performed at **Westminster Abby** to celebrate **South Africa’s return to the Commonwealth**.
- She was awarded the **South African “staatsorde” Ikhamanya in Silver** for her amazing contribution to music and the performing arts and her dedication to the ideals of justice, freedom and democracy.



Figure 145 - Dolly Rathebe

b) Dolly Rathebe's music contributions

- Contributed to African vocal jazz styles
- Contributed to the developing Afro-pop genre
- Popularised local African songs/compositions
- Contributed to South African protest music
- Incorporated the American swing idiom with lyrics in African languages
- Woza (1991) or A Call for Peace (1995) or Siya Gida – We dance (1997)

4.4.2 Thandi Klaassen

a) Background

- Thandi Klaassen is a **South African legend**.
- Her career stretches over more than **50 years**.
- She grew up in **Sophiatown**.
- Her longing to be a singer started when she attended a **concert** at her school by **The Jazz Maniacs** and **Emily Kwenane**.



Figure 146 - Thandi Klaassen

- She started to sing in **local churches** and started her own quartet, **The Quad Sisters**.
- They were also the **first female group** to record in South Africa.
- She was injured during her teenage years when **acid** was thrown in her face. She was in hospital for a year and her face was permanently maimed and it looked like her career as performer was doomed.
- She gained her confidence and carried on singing with **Dolly Rathebe**, **Miriam Makeba** and **Dorothy Masuka**.
- She was one of the role players when **King Kong** was performed and she even performed in **London**.
- After the play ended in London, she did not return to South Africa, but started **performing internationally** with **Patti LaBelle** and **Roberta Flack**.
- At the same time, she was building her reputation as an excellent jazz singer.

- While she was overseas, Thandi participated in **anti-apartheid** campaigns and continued with **music that addressed the situation in her country**.
- She received many awards, including “**The Woman of Distinction**” award in Canada (1999) and a “**Lifetime Achievement Award**” (12th MTN SAMA). She also received the “staatsorde” **Boabab in Gold**.
- She is well-known for her **Mbaqanga interpretations**. As acknowledgement of her heritage, she also sings in **e’Kasi**, the folk dialect spoken in Sophiatown.
- Thandi Klaassen suffered from pancreatic cancer and passed away on 15 January 2017, aged 86. She was given a state funeral.

b) Thandi Klaassen’s music contributions

- Forming of the first all-girl group, The Quad Sisters
- 50 years of performing
- Awarded: Woman of Distinction - for outstanding musical role in the political struggle
- Performed in international jazz Opera King Kong
- Blended blues, jazz and Xhosa music in her personal vocal style

c) Album/Hit

- Sophiatown

4.4.3 Zenzile Miriam “Mama Africa” Makeba (b. 1932)

a) Background

- She was born in **1932** in **Johannesburg**.
- She was a South African **singer** and **civil rights activist**, and was **the 1st artist from Africa who popularised African music** around the world.
- She sang in the choir of the **Kilnerton Institute**, Pretoria.
- Her 1st solo performance was at **15** **before King George VI of England**.



Figure 147 - Miriam Makeba

- She started her professional singing in the 1950’s with the **Manhattan Brothers**.

- Then she formed her own **all-woman group - The Skylarks**, and they sang a blend of jazz and traditional melodies.
- In 1956, she released the well-known **“Pata Pata”**.
- She starred in the **anti-apartheid document - Come back, Africa** and this gave her a big break.
- It helped her win the **female singing lead role in King Kong** in 1959.
- Her incredible voice earned her the nickname, **The Empress of African Song**.
- She did not return to South Africa and **took refuge in London**, where she met **Harry Belafonte** who helped her immigrate to America.
- In 1960, she wanted to attend her mother’s funeral, only to find out that her **SA passport was cancelled**.
- In the same year, she signed with **RCA Victor** and released her album **“Miriam Makeba”**.
- In 1962, Makeba and Belafonte sang at the birthday party of **JF Kennedy**. In 1963, she released her second album, **“The world of Miriam Makeba”**.
- During the latter part of 1963, Miriam **testified against apartheid in SA** before the UN and **her music was banned in South Africa** and her SA citizenship and her right to return to SA were revoked.
- She stayed in the USA, but also had international passports from **Guinea, Belgium** and **Ghana** and so became a citizen of the world.
- She married **Hugh Masakela** in 1964, divorcing in 1966.
- She received a **Grammy Award for Best Folk Song Recording** with Belafonte in 1966 and the album was titled, **“An Evening with Belafonte/Makeba”**. This album dealt with **political plight of black South Africans** under apartheid. It presented **traditional Zulu, Sotho** and **Swahili** songs in a unique setting.
- Her fame and reputation grew; She released **Qongqothwane** (The Click Song) and **Malaika**. Her voice (tones, warmth) was compared to **Ella Fitzgerald** and **Frank Sinatra**.
- She never wore make-up, never curled her hair and this hairstyle became known as the **Afro**. In 1967, 10 years after she wrote **Pata Pata**, it was recorded and released as a single in the USA and became an international hit.
- Her marriage in 1968 to **Stokely Carmichael** (civil rights activist) caused great controversy. Her recording contracts and tours were cancelled and she had to flee to Guinea, where she stayed for the next 15 years.
- She separated from Carmichael in 1973 and continued to perform in Africa, Europe and Asia, but not in the USA due to a boycott.

- She was one of the **main entertainers** in 1974 at the match between **Muhammed Ali** and **George Foreman** in Zaire.
- In 1975, she addressed the **UN for a 2nd time**.
- She was Guinea's official delegate to the UN, and in 1986 won the **Dag Hammerskjöld Peace Prize**. In 1987, she returned to world prominence when she performed with **Paul Simon** on his **Graceland** album tour (thanks to Masakela).
- Warner Bros. Records signed her and she released **Sangoma** as a tribute to her mother who was a sangoma
- Her **autobiography** was published and also translated into **Spanish, German, Dutch, French, Italian** and **Japanese**.
- In 1988, she participated in the **Nelson Mandela 70th Birthday Tribute** at **Wembley Stadium**. This performance helped pressurise the SA government to release Mandela.
- She was persuaded by Nelson Mandela after his release **to return to South Africa**, which she did in June 1990.
- In 1991, Makeba recorded **Eyes on tomorrow**, together with **Gillespie, Nina Simone** and **Masakela**; combination of **jazz, R&B, pop, African music**. Makeba and Masakela toured the world to promote the album. During 1991, she appeared on an episode of **The Cosby Show**.
- In 1992, she played the role of **Angelina** - the main character's mother in **Sarafina!**
- In 1993, she released **Sing me a Song**.
- In 1999, she was nominated **Goodwill Ambassador of the UN's Food and Agricultural Organisation**.
- In 2000, **Homeland** was nominated for a **Grammy Award**; It was called a love letter to Africa.
- In 2001, the **United Nations Association of Germany** awarded her the **Otto Hahn Peace Medal in Gold**, for outstanding services to peace and international understanding, especially for her decades of opposition to racism and apartheid in South Africa, which made her a role model in the struggle for human rights, human dignity and tolerance."
- Makeba shared the 2001 **Polar Music Prize** with Sofia Gubaidulina. They received their prize from Carl XVI Gustaf, the King of Sweden, during a nationally televised ceremony at Berwaldhallen, Stockholm, on 27 May 2002.
- She participated in the documentary **Amandla - A Revolution in Four-Part Harmony**.
- In 2004, Makeba was voted **38th** in **South Africa's Top 100**.

b) Makeba's style, characteristics and contribution

- She listened to traditional Xhosa and Zulu songs and quickly picked up on the languages.
- She also listened to music on the radio and gramophone records. She loved the music of Ella Fitzgerald.
- Her music is joyous, uplifting, soft-spoken and had a serious political message.
- She is a pioneer who blended styles such as blues, gospel, contemporary jazz, folk and traditional Xhosa.
- She used many different styles in her music – **English ballades, Portuguese fados, Brazilian bossa novas, Hebrew and Yiddish melodies, Italian chants** and other folk and popular styles from around the world. She also received credit for bringing rhythm and spiritual sounds of Africa to the west.
- Her music is a mix of **soulful jazz, blues** and **traditional African folk songs** that had political overtones.
- The album, **Eyes on tomorrow**, had a commercial mix of **pop, blues** and **jazz**. Musicians on this album – Jazz trumpeter **Dizzy Gillespie**, Rhythm and blues singer **Nina Simone, Hugh Masakela**.
- Her albums include **Miriam Makeba, The Voice of Africa, Eyes on Tomorrow, Homeland** (2000), **Reflections** (2004). She is known for hits that include **Pata Pata, The Click Song (Qongqothwane), Malaika, and Mbube**.

4.5 New Jazz

The New Jazz style refers to the development of South African Jazz after the 1950's. It was not derived from Marabi or Kwela and did not fit in to the Mbaqanga category. The musicians developed their own highly individualistic/independent styles.

4.5.1 Philip Tabane

a) Background

- Was born on 25 March 1934, and he died on 8 May 2018 in Pretoria at the age of 84.
- He was a South African musician, vocalist, jazz guitarist and band leader.
- He led the group **Malombo**.
- His music was highly influenced by traditional **Sepedi chants** and **rhythms** which are said to have **spiritual healing powers**.
- His music **blends with traditional compositions** and **cultural** themes, fusing of musical traditions of the Bapedi and VhaVenda with jazz.
- African drums and hand percussion interplay with unique guitar and flute sounds.
- African rhythms are provided by the **bongo** and **malombo** drums in his music.
- His music comprises **song, dance** and **dramatic** elements
- He uses the **12-bar blues structure**
- **Soothing Major chords** with occasional bursts of rapid playing and impassioned singing are common in his music.
- His instrumentation features the **guitar, bass, African drums** and **flute** in most cases.
- Formed **Malombo** in **1961** to enter a national jazz competition
- Co-founded the group **Malombo Jazzmen** in **1964**
- His mother, a **sangoma**, influenced the spiritual impact in his music
- Started playing the guitar after hearing his brothers play and adapted **Tshivenda** and **isiNdebele** songs to the instrument
- Spent five years in the **US working** with other jazz musicians
- His albums include **Ngwana wa lela, Malombo** and **Phamba Madiba**.



Figure 148 - Phillip Tabane

b) Style features

- He has created a **modern version of the malombo** style
- He employs **various indigenous African languages**
- He replaces the **original reed flute (*Dipela*)** with a **Western flute**
- **Cyclical chord** structures are employed
- **Call and response** between **voice** and **instrument** is used extensively

4.5.2 Todd Matshikiza

a) Music background

- Born of a family of musicians
- Played **various instruments**, including piano
- Composed **songs** and **choral works** most notably *Hamba kahle*
- A pianist with the **Manhattan Brothers**
- In 1958 **composed music for the musical King Kong**.



Figure 149 - Todd Matshikiza

b) Style features

- Music is a mixture of **classical, marabi** and **kwela** styles.
- His music had elements of Ragtime and blues : for example, song he recorded in 1955 “*Umsindo*”
- Inspired by particularly **Bach, Beethoven, Mozart** and **Chopin**
- There are **Classical, jazz and traditional** influences in his works such as *Uxolo* (meaning peace, commissioned in the 70th anniversary celebration of the City of Johannesburg in 1956) and *Makhaliphe*.
- Lyrics of his songs written in **English** and **IsiXhosa**
- **Big band style** also employed in the musical King Kong.
- His song/albums include:
 - *Tshona*
 - *Uxolo*
 - *Makhaliphe*
 - *King Kong*

- ***Kwela Kong***
- ***Hamba kahle***
- ***Wedding hymn***

4.5.3 Gideon Nxumalo

a) Music background

- A central figure in the development of **modernist jazz** in South Africa
- A **Jazz pianist**
- Hosted the **radio show, 'This is bantu Jazz'**
- Composed music for the **first South African music production** to go to Broadway, ***Sponono***
- Also composed a **string quartet** and works for **chamber orchestra**.
- Recorded his album '**Gideon Plays**' in 1969

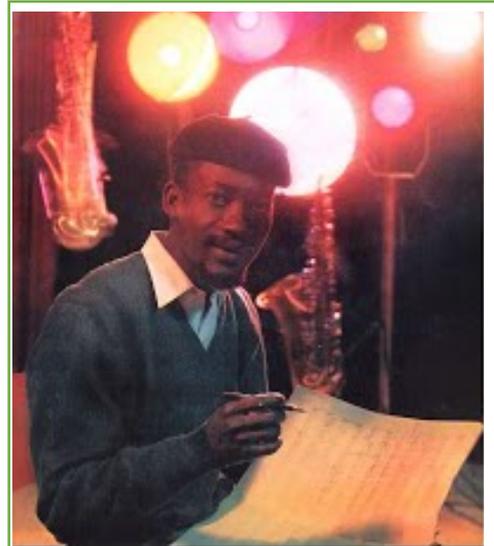


Figure 150 - Gideon Nxumalo

b) Style features

- **Swing** and **big band** elements found in his music
- Arranged African songs for his musical, ***Sponono***
- **Classical background** employed in his compositions of string quartets and chamber music
- Extensive use of **mbaqanga rhythms** in **Jazz Fantasia**
- Some compositions affirm the **culture and tradition of his African heritage**

4.6 Jazz at Home

Jazz at home refers to the type of Jazz performed in South Africa. It is a musical mixture of local and international influences. South Africa developed its own soulful style of jazz, creating a unique and vibrant genre in the South African music industry. The diverse culture and heritage of South Africans, as well as an African-American influence, shaped the early South African Jazz scene.

4.6.1 Zim Ngqawana

- Fuses **traditional ancient Xhosa** (and other African) **rhythms, melodies and harmonies** with his interpretation of modern Jazz
- **Jagged melodic lines, irregular harmonic rhythms** show progressive approach to phrasing and cadence
- **Avant-garde approach** to music in that **saxophone improvisation** often becomes **atonal and free**
- Influenced by **Abdullah Ibrahim's** compositional styles and techniques, in the way he combines African melodies with Western church harmony
- Music contains elements of **bop, funk, Indian, Western classical music, samba, tango and vocal chants**
- **Highly percussive** and often dance-like
- Strong emphasis on improvisation Influenced by the **folk traditions of Norway** through his collaborations with **Norwegian musicians.**
- His Hits/Albums include:
 - *eBhofolo*
 - *San Song*
 - *Zimology,*
 - *Ingoma,*
 - *Zimphonic Suites*
 - *Vadzimu,*



Figure 151 - Zim Ngqawana

4.6.2 Sakhile

- **Traditional African** roots
- Use of **Western instruments**, e.g. electric guitar
- Mixture of **jazz and traditional African** music
- Glimpses of **township music** (Kwela and Mbaqanga)
- Lyrics depict the **political atmosphere** of the 1980s
- **Mbaqanga guitar** style employed (use of melodic ostinato and highly rhythmic chordal strumming) Employs a commercial sound (use of electric instruments common to popular music)
- Influence of **Malombo style** through the introduction of Malombo drums and rhythms by the percussionist **Mabe Thobejane**
- Use of **repetitive melodic** and **rhythmic motifs**
- Often used **traditional dancers** during their performances
- Influenced by jazz fusion of **Miles Davis** (use of electric instruments and rock rhythms)
- His Hits/Albums include:
 - *Sakhile*
 - *Isililo*
 - *Togetherness*
 - *New Life I Need*
 - *Your Touch*
 - *We Come Together*



Figure 152 - Sakhile

4.6.3 Spirits Rejoice

- **Jazz-fusion band** using a combination of jazz and rock instruments and music
- Incorporates many styles of **Jazz** and **traditional African music** (rhythmic repetition)
- **Free jazz** mixed with **jazz rock** (emphasis on the second and the fourth beats)



Figure 153 - Spirits Rejoice

- **Popular music and jazz** (pop album and covers) of **American** and **African jazz** (12-bar blues chord cycle)
- **Latin American and African jazz** (Bossa Nova beat)
- Contains elements of '**smooth jazz**' emerging in the 1980s
- Often uses **repetitive hymn-like harmonic** and **melodic** motifs
- Use of **rock rhythms** and **jazz melodic** and **harmonic** content
- **Jazz based improvisation** built upon the **harmonic structures** of the songs
- **Strong horn section** (saxophones, trumpets, flutes and trombones)
- Their Hits/Albums include:
 - *Joy,*
 - *'m So Strong Now,*
 - *Shine On*
 - *Emakhaya,*
 - *Spirits Rejoice*

4.7 Jazz in Recent Years

- Jazz in recent years refers to modern Jazz produced and recorded in the late twentieth century and early twenty-first century
- Modern jazz, draws influence from pop music, funk, and 60's jazz fusion
- It became popular among jazz enthusiasts and casual listeners alike in the 1980s and 1990s.
- Retains the improvisation and modal chord structure of post-big band, bebop, and hard bop.

4.7.1 Feya Faku

a) Background

- Born 6 June 1962
- Feya Fezile Faku was born in New Brighton, Port Elizabeth, a town often referred to as a Jazz Academy that produced a great number of jazz musicians.
- Studied music at University of Natal with Darius Bareback and graduated with a University Diploma in Jazz Studies.
- He has performed with a Great number of South African musician legends including Barney Rachabane, Thandie Classen, Duke Makasi, Pat Matshikiza, Basel Coetzee, Winston 'Mankunku' Ngozi, Bheki Mseleku and Abdullah Ibrahim.
- For several years he worked with Paul van Kemenade Quintet in the Netherlands
- In April 2006 he spent a two-months residency programme in Switzerland teaching and performing with the Swiss-South African Quintet which he co-led with the legendary Makhaya Ntshoko.
- Has also worked with great international musicians like Dave Young, Gustavo Begalli, Larry Ridley, Colin Vallon, Andy Sherrer, Paul van Kemenade, Eric van der Western, Brice Wassy, Malcom Braff, Samuel Blaser, Frederic Ljungkvist, Paul Hammer, Mcoy Mrubata.



Figure 154 - Feya Faku

b) Characteristics of his music

- Modern Jazz (Recent years) – has progressive/contemporary harmonic and traditional rhythmic elements.
- Trumpeter and flugelhorn player whose focus is on a solo brass sound.
- Influenced by his own cultural environment, listening to the isiXhosa radio therefore absorbing traditional music elements
- His music is eclectic
- He has excellent technical skills and improvisational ability
- Combines his Xhosa musical heritage with jazz
- His playing style combines a warm, soulful sound with progressive and contemporary jazz harmonies.

c) Hits/Albums

- CDs Hommage (Challenge Records)
- Tacit (Msi/ Emi)
- The Colours They Bring (Feya Faku Music)
- Hope and Honour (Feya Faku Music)

4.7.2 Moses Molelekwa

a) Background

- Born 17 April 1973
- He was brought up in the township of Tembisa, situated in the province of Gauteng, South Africa
- Moses was introduced to jazz through his father's collection of John Coltrane, Thelonious Monk and Miles Davis records.
- He started playing guitar and Casio keyboard before studying piano on Saturdays at the Federated Union of Black Arts Academy.
- In the 1980s he played with Miriam Makeba, Jonas Gwangwa, and others.
- By 1996 he had gained widespread attention as a solo artist, winning two South Africa Music Awards for traditional jazz, and was heralded as the successor for the great Marabi piano tradition, following in the footsteps of the prolific Abdullah Ibrahim.

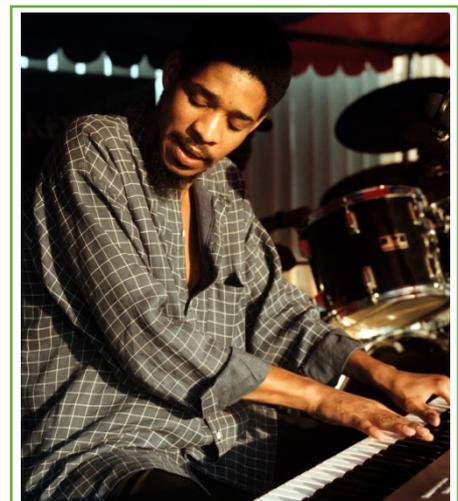


Figure 155 - Moses Molelekwa

- Internationally he played at the North Sea Jazz Festival and worked with Brazilian singer Flora Purim on his second album.
- He also did work beyond jazz as a producer for the Kwaito group TKZee
- Molelekwa named Herbie Hancock, Bheki Mseleku, and Abdullah Ibrahim as major influences on his music
- Died: 13 February 2001

b) Characteristics of his music

- Genes and Spirits album, drew a lot from west Africa
- Tapped into the regions of African spirituality, bridging the gap between the ancients and the futurists
- Use of Rhythmic displacement in his improvisations
- Using sparse voicings and omitting notes to add dissonance like Monk
- Monk's piano style, with its crunchy dissonances, forceful attack, open spaces, and off-kilter rhythms
- His playing was percussive and sparse, often being described as "angular," and he used complex and dissonant harmonies and unusual intervals and rhythms
- Generally composed in 12-bar blues however he also composed in cyclic harmonies of Marabi
- The used of extended improvisations that features parallel sixths employed in his performances
- Often employed a left-hand stride pattern
- A further characteristic of his work as an accompanist was his tendency to stop playing, leaving a soloist with just bass and drums for support.
- Influence of Abdullah Ibrahim evident in Marabi pianism which is characterised by syncopated descending right-hand chords (usually parallel sixths or first-inversion triads) against an ostinato left-hand.

c) Hits/Albums

- Finding Oneself
- Genes and Spirits
- Wa Mpona
- Darkness Pass
- Live in Johannesburg nineteen ninety nine

4.7.3 Voice

a) Background

- A South African quintet made up of Andile Yenana (piano), Marcus Wyatt (trumpet), Herbie Tsoaeli (bass), Sydney Mnisi (tenor saxophone), and Morabo Morojele (drums).
- They played as a featured group at the 2005 Cape Town International Jazz Festival.
- all the group's members have performed with other musicians at the festival's earlier incarnation - the North Sea Jazz Festival.
- Songs for Our Grandchildren was nominated for a SAMA for Best Traditional Jazz Release for the 2003-2004
- Its members also perform in their individual capacities and in support of other leading local musicians.

b) Members

i. Andile Yenana- Pianist

- From from King William's Town in the Eastern Cape Province
- Studied at the School of Jazz and Popular Music at the University of Durban
- Has performed and recorded with artists such as Zim Ngqawana, and Europe, Sibongile Khumalo and Winston Mankunku Ngozi.
- He has supported among otherd Jimmy Dludlu, Gloria Bosman, Louis Mhlanga and Suthukazi Arosi
- Performed with internationally renowned steel drummer Andy Narrell during his 1999 and year 2000 tours of South Africa.
- Produced albums for a number of local artists, including Winston Mankuku Ngozis, "Children of Africa"
- Released his own album "We used to Dance"
- Received the Standard Bank Young Musician of the Year Award for 2003-2004.

ii. Sydney Mnisi -Saxophonist

- From Thembisa in Johannesburg
- He has performed and recorded with almost every leading South African Jazz musician, including Hugh Masekela, Jonas Gwanga, Caiphus Semanya, Sibongile Khumalo, Bheki Mseleku and many others.
- A graduate of the Pretoria Technikon School of Music
- Sydney is a highly versatile musician
- He works regularly in Holland as part of South Africa/The Netherlands musical collaborations and extensively on the local performing and recording circuit

iii. Marcus Wyatt-Trumpeter

- From East London in the Eastern Cape Province.
- A graduate of the School of Music at the University of Cape Town
- He has performed with some of the major jazz musicians in South Africa including Bheki Mseleku, Paul Hanmer, Louis Mhlanga
- He is a regular member of Carlo Mombelli's Prisoners of Strange, an innovative and highly regarded group under the leadership of Carlo Mombelli.
- Marcus has taken musical sabbaticals in Europe, through which he has established close working relationships with musicians from Holland, Belgium and Scandinavia.
- Has released two albums under his own name, the second entitled "Africans in Space" of which was nominated for Best Traditional Jazz Album for a South African Music Association (SAMA) award.

iv. Herbie Tsoaeli – Bassist

- From Cape Town, and moved to Johannesburg in 1995,
- has developed a reputation as one of the most accomplished acoustic or upright bassists in the country.
- Herbie has regularly recorded and performed with Zim Ngqawana, Winston Mankunku Ngozi and Louis Mhlanga
- Performed at Ronnie Scott's in London with diva Sibongile Khumalo.
- More recently Herbie has worked with internationally renowned artists such of Abdullah Ibrahim and Bheki Mseleku and has participated in a number of international collaborations.

v. Morabo Morojele - Drummer

- From Lesotho
- Has worked with such artists as Zim Ngqawana, Gloria Bosman, Paul Hanmer and Barney Rachabane.
- He has also worked with Sibongile Khumalo, including at Ronnie Scott's in London and with internationally renowned pianists, Abdullah Ibrahim and Bheki Mseleku.
- A veteran session musician with a unique and engaging style of drumming,

c) Characteristics of their music

- Voice is inspired by early South African jazz musicians such as Kippie Moeketsi and Abdullah Ibrahim,
- Their music has influences of Marabi and Kwela styles of the fifties and sixties,
- They employ be-bop and post bop jazz styles
- Latin music and music from the African continent and the Diaspora is a feature
- The quintet draws much of its compositional inspiration from this rich musical legacy
- Their playing style includes
 - Wyatt's flexible lyricism and quirky anarchy
 - Yenana's demonstration of how beautifully Tyner-ish spacey harmonies transmigrate to Africa
 - Tsoaeli's switchback marriage of precise walking lines and unchained imagination
 - Mnisi's reed shout of hot soul, hard bop and anguish

d) Hits/Albums

- Quintet Legacy Volume 1,
- Quintet Legacy Volume 2:
- Songs for Our Grandchildren.

ASSESSMENT



1. Which South African Jazz artists/band was not in exile?

The Blue Notes	Feya Faku	Union of South Africa	Miriam Makeba
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2. Match the artists in column A with the instruments in column B.

COLUMN A	COLUMN B
1. Morabo Morojele	A. Trumpet
2. Marcus Wyatt	B. Drums
3. Herbie Tsoaeli	C. Piano
4. Sydney Mnisi	D. Tenor saxophone
5. Moses Molelekwa	E. Bass

3. Write a paragraph on the playing style of Feya Faku.

4. In your own opinion, explain why the band “Voice” was an important Jazz band in the South African Jazz arena.

5. Describe Moses Molelekwa’s local and international style influences.

4.8 Jazz in Exile

Jazz in exile refers to South African jazz musicians who unwillingly left the country and expanded their music careers overseas. After the Sharpeville massacre of 21 March 1960, a government shutdown followed. Prominent musicians were banned and denied the chance to return home. Gatherings of ten or more people were declared illegal, mixed-race bands forbidden, black musicians barred from playing in whites-only clubs, and a 10PM curfew left musicians and audiences vulnerable to police viciousness at concerts. Artists like **Hugh Masekela**, **Miriam Makeba** and many more left the country in order to be able to continue performing their music. Let us look at artists/groups prescribed for Grade 12 that had left South Africa under those circumstances.

4.8.1 The blue notes

- Having made a name for themselves in South Africa in the early 1960s, the dynamic, adventurous group, **led by pianist Chris McGregor**, left for **Britain** in the late 1960s and stayed there.
- The other members of the band – **Dudu Pukwana**, **Mongezi Feza**, **Johnny Dyani** and **Louis Moholo** – contributed richly to the



Figure 156 – The Blue Notes

- sound of this ever-evolving ensemble, and also recorded significant solo material.
- The Blue Notes made a large and long-lasting collective impact on the **European improvised music scene**.
- They laid a foundation for other South African players who followed.
- The Blue Notes helped create an **exciting musical climate** in which other players could develop their ideas about **musical freedom**.
- The Blue Notes, and later McGregor bands such as **The Brotherhood of Breath**, as well as the **Pukwana** and **Moholo bands**, became an essential part of the **European jazz avant-garde**, carrying the African influence far beyond South Africa's shores.

4.8.2 Brother of breath

a) Band members

- Brotherhood of breath was formed in 1967 by South African pianist/composer **Chris McGregor** (1936- 1990) as a continuance of The Blue Notes.



Figure 157 - Brotherhood of Breath

- South Africans members included **Louis Moholo, Mongezi Feza, Dudu Pukwana**
- Other members **Evan Parker, Paul Rutherford, Harry Beckett, Marc Charig, Mike Osborne, Nick Evans** and others
- Included **European** and **UK** players
- The players changed, depending on availability
- The **original** Brotherhood of Breath **ended in the late 70s**, with the deaths of some of its founder members
- McGregor formed a **second version** of the group in **France** in the early 80s
- In 1987, a **third version** was formed with **African** and **British** musicians.

b) Characteristics of the music

- A mixture of **hard-driving blues (Charles Mingus)** and wild **experimentalism (Sun Ra)**
- Dynamic **Big Band** ensemble
- **Improvisational** and **experimental** music
- **Sophisticated** musical arrangements
- Unique sound due to the **South African influences**
- In the earlier stages **musical freedom** and **development of individuality** was prominent
- Later music was **more tightly arranged** and **controlled**, with less free improvisation.

c) Song/Album

- Country Cooking
- Eclipse at Dawn
- Brotherhood,
- Yes Please

Activity



6. Write a paragraph on the music of Chris McGregor's bands, The Blue Notes and The Brotherhood of Breath.
7. Write notes on the band The Brotherhood of Breath and its contribution to South African jazz. Focus on the following aspects:
 - Band members
 - Characteristics of the music
 - Name ONE song or album by this band.
8. How did Jazz in exile influence the development of the music of South African musicians?

4.9 Cape Jazz

4.9.1 Origins of Cape Jazz

- A subgenre of South African jazz Is performed in the Southern part of Africa, especially in Cape Town
- Is similar to marabi, but is more improvisational
- Where marabi is a piano jazz style, Cape Jazz initially featured portable instruments for street parade, e.g. brass instruments, banjos, guitars and percussion instruments
- Inspired by the blues and folk songs sung by Creole people descended from the former slave communities in the United States of America.
- Inspired an annual street carnival parade or Mardi Gras (Coon Carnival)
- The performers, known as Klopse, borrowed the painted faces and bright costumes from the minstrel-show style of New Orleans
- They combined the painted faces, costumes, etc. with African and European music that was heard in the taverns and night clubs of the port city
- The leading exponents (musicians) of this style of music in the 1970s are pianist Abdullah Ibrahim (Dollar Brand), saxophonists Basil Coetzee and Robbie Jansen
- These three artists, with bassist Paul Michaels, drummer Monty Weber and sax man Morris Goldberg, recorded the seminal Cape Jazz song, Mannenberg
- Mannenberg composed by Ibrahim takes its name from the Cape Flats
- More recently known as Ghoema or Ghoema Jazz

4.9.2 Musical influences that contributed to Cape Jazz

- Musical influences
- Slave folk songs
- Cape Malay, Khoi-san songs
- Rhythmic characteristics of amaXhosa music
- Music from the street carnival parade or Mardi Gras (Kaapse Klopse)
- Ghoema beat
- Marabi music
- Brass instruments from the marching and church bands
- Banjo and guitar from Kaapse Klopse
- European and American jazz
- Kwela

4.9.3 Music characteristics

Instrumentation: Piano, bass and drums (Additional instruments: Saxophone, trumpet, trombone, etc.) Rhythm and beat: Blending African, Ghoema and Swing elements
Harmonic language: 17th century characteristics blended with jazz features (e.g. blues)

Melodic features: Folk-like and hymn-like melodic construction.

Texture feature: Mainly homophonic with elements of call and response (interaction)

Mood: Wide variety is employed from intimate to extravagant Improvisation: Extensive for all instruments blending various styles Idiosyncratic piano playing: Tremolo chords, pedal points, cluster chords

Style: Multicultural: Influences from Cape Town (**Ghoema, Kaapse Klopse, Church bands, Langarm**) Broader South African styles: Marabi, mbaqanga, kwela Elements of American jazz: Duke Ellington (Swing), James Johnson (Stride piano), Thelonious Monk (Piano style)

ASSESSMENT

Write a paragraph on the music of ONE of the following Cape jazz artists:



Abdullah Ibrahim

Robbie Jansen

Winston Mankunku Ngozi

Refer to the following:

Origins, Musical influences, and music features.

4.9.4 Cape Jazz Artists

a) Abdullah Ibrahim

i. Characteristics of his music:

- **Instrumentation:** Piano, bass, drums, saxophone, trumpet, trombone, etc.
- **Rhythm and beat:** Blending African, Ghoema and Swing elements
- **Harmony:** Standard Classical chord progression blended with jazz features (e.g. blues)
- **Melody:** Folk-like and hymn-like melodies
- **Texture:** Mainly homophonic with elements of call and response
- **Mood:** Wide variety



Figure 158 - Abdullah Ibrahim

Improvisation:

- Extensive for all instruments blending various styles
- Very personal piano playing style featuring: tremolo chords, pedal points and cluster chords

ii. Origins and influences

- **Multicultural:** Influences from Cape Town, Kaapse Klopse/Cape Minstrels carnival, Slave folk songs Cape Malay and Khoi-San songs
- **Traditional** Xhosa rhythms
- Church music, marching and brass bands
- Ghoema beat: Banjo and guitar and saxophone from the Kaapse Klopse/Cape Minstrel
- Broader South African styles: Marabi music, Kwela music, Mbaqanga,
- Elements of American jazz: Thelonious Monk (Piano style), Duke Ellington (Swing), James Johnson (Stride piano)

iii. Albums/songs

- Township One More Time, Mannenberg, Soweto, Echoes from Africa, Ekaya

b) Robbie Jansen

i. Instrumentation

- Lead-saxophone
- Flute
- Piano
- Bass
- Drums
- Trumpet
- Trombone, etc.



Figure 159 - Robbie Jansen

ii. Rhythm and beat:

- Blending African, ghoema and swing elements

iii. Harmony

- Classical hymn-like harmonic features blended with jazz features (e.g. blues)
- use of primary chords lingering longer on them unlike Afro-Jazz which moves faster to the next chord amaXhosa harmonies

iv. Melody

- Folk-like melodies
- Khoi-san melodies interweaved with Malaysian and Indonesian melismatic styles
- Reed-like quality of Khoisan flute evident o Saxophone melody produced in a nasal tone with vibrato at the end of phrases

v. Texture

- Mainly homophonic with elements of call and response/overlapping.

vi. Mood

- Wide range

vii. Improvisation

- Extensive for all instruments blending various styles.

viii. Origins and influences

- Multicultural: Influences from Cape Town, Kaapse Klopse/Cape Minstrels carnival, Slave folk songs, Cape Malay and Khoi-San songs, Traditional Xhosa rhythms, Church music, marching and brass bands, Ghoema beat.
- Broader South African styles:
- Marabi music, Kwela music, Mbaqanga
- Elements of American jazz and influences: American saxophone players, Dizzy Gillespie, Big Band, Salvation Army marching bands, Funk and Salsa.

ix. Albums/songs

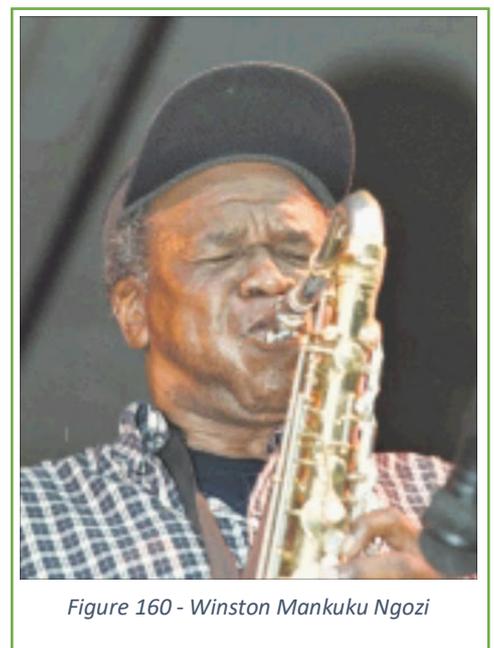
- Hoiija Tjie Bonga
- Tsakwe
- Sommer Goema
- The Cape Doctor
- Nomad Jez

c) Winston Mankunku Ngozi

i. Instrumentation

- Lead Saxophone
- Piano,
- Bass,
- Drums,
- Saxophone,
- Trumpet,
- Trombone, etc.

ii. Rhythm and beat



Blending African, ghoema and swing elements

iii. Harmony

Classical hymn-like harmonic features blended with jazz features (e.g. blues), AmaXhosa harmonies

iv. Melody

Folk-like, Khoi-Khoi and San melodies intertwined with Malaysian and Indonesian melismatic styles

v. Texture

Mainly homophonic with elements of call and response/overlapping

vi. Mood

Wide range

vii. Improvisation

Extensive for all instruments blending various styles

viii. Origins and influences

- Multicultural: Influences from Cape Town
- Kaapse Klopse/Cape Minstrels carnival
- Slave folk songs, Cape Malay and Khoi-san songs
- Traditional Xhosa rhythms, Church, marching and brass bands, Pentatonic mission hymns, Ghoema beat
- Broader South African styles, Marabi music, Kwela music Mbaqanga
- Elements of American jazz: John Coltrane (saxophone style), Horace Silver, Big Band

ix. Albums/songs

- Abantwana be Africa
- Crossroads
- Ya Khal 'iNkomo
- Molo Africa,
- Dudula

Indicate whether the following statements concerning Cape jazz are TRUE or FALSE.



1. It is inspired by blues and folk songs sung by descendants of the former slave communities living in the Western Cape.

2. It is influenced by the street carnival parade and instrumentation of the Mardi Gras.

3. It is a mixture of Xhosa and Zulu songs, as well as Latin-American styles.

4. It was originally mainly a piano jazz style. _____
5. Robbie Jansen is a famous saxophone player who is linked to the development of Cape jazz. _____

5. Section D – Western Art Music (WAM)

5.1 Symphony and Symphonic Poem

5.1.1 Symphony

The word *symphony* has two meanings in Western Art Music. Firstly, it usually refers to a musical work written in a certain form, which is what this section is about. But the term is often used also to refer to the symphony orchestra itself.

A symphony orchestra evolved several times before reaching its current form comprising string, wind and percussion instruments. We will look at that evolution over a period of time in later sections.



- .A symphony is an elaborate/extended musical composition for a full orchestra, and is usually in four free standing movements, one of which is in the traditional sonata form.
- Standard plan of the movements is as follows:
 - 1) First movement – Brisk, although it can also have a slow introduction, and commonly in sonata form.
 - 2) Second movement – Slower and more lyrical and commonly in ternary form (ABA).
 - 3) Third movement- An energetic Minuet and Trio (dance) or a boisterous Scherzo (joke).
 - 4) Forth movement – A rollicking Finale, commonly in either a Rondo form, Sonata form, or Rondo-Sonata form.
- Many deviations from this traditional scheme occur.
- Renowned composers of the Symphony include Sammartini , CPE Bach, FJ Haydn, WA Mozart, F Mendelssohn and JS Bach.
- Haydn and Mozart perfected the symphony in the second half of the eighteen century.

a) Early history of the Symphony

The Symphony has a few musical ancestors, chief amongst which are the Symphonia and the Concerto Grosso.

i Symphonia

- During Baroque period the Sinfonia was an orchestral prelude to an opera, cantata or orchestral suite.
- Towards the end of the 17th century it was used for the Italian overture.
- The basic scheme of the movements of the symphony is probably derived from the three parts of Italian overture which is (Fast-Slow-Fast).

Concerto grosso shouldn't be confused with a solo concerto which features a single solo instrument accompanied by an orchestra



ii Concerto Grosso

- Concerto Grosso is a musical composition for a small group of solo instruments accompanied by an orchestra. The term is used mainly in Baroque works.
- The concerto grosso as well as the sinfonia, catered for the huge demand for concert music.

b) CPE Bach's (1714-1788) contribution to the development of the symphony

- He indirectly contributed to the early symphony since he played a major role in the development of the sonata.
- Although he did not create the sonata form, but was the first to expand binary into ternary form in many of his works.

c) Joseph Haydn's (1732-1808) contribution to the development of the symphony

- Franz Joseph Haydn's (1732 – 1809) contribution is notable, for he was a dominant force in the development of the symphony to its present day form.
- He adopted the allegro sonata form of CPE Bach's piano sonatas and used it in the first movements of his symphonies. He was the **first composer to develop the formal structure** of the first movement of the symphony.
- He was also influenced by Mozart and started to use **strong dynamic motives** - this was the basis for thematic development.
- He expanded the development section of the first movement, using modulation and dynamic contrast.
- He also used the **Minuet and Trio** between the second and third movements of the symphony. The minuet was sped up –no longer andante but allegretto.
- More **chromatic melodic** and **harmonic variety**.
- More freedom in **polyphonic** use.
- Extended the **coda** of the recapitulation into a second development.
- He derived the second theme from the first, achieving improved unity.
- Generally his last movements are in **rondo form**, sometimes even in **sonata form** without the second subject.
- Scholars often refer to him as **the father of the symphony** for that reason, and also that he composed **104** symphonies – an amazing total.
- He determined the form of classical orchestra, mostly two wind players per instrument, while he used sufficient strings to balance the volume.
- He started to exploit the individual features of the wind instruments. Woodwinds played solo for the first time.
- He featured instrumental solos.
- Sections of the orchestra to operate independently.
- Melodic parts were given to cellos.
- Strings sometimes played **col legno** (striking stings with the wood of the bow).
- He **excluded clarinets**, except for when he was replacing the oboes in a few later symphonies.

d) Contribution of the Mannheim school to the development of the symphony

- Mannheim school in Germany had a group of composers lead by **Johann Stamitz** (1717-1757).
- Mannheim orchestra **experimented with compositions and techniques of playing.**
- They enlarged the orchestra, improved player's technique which **laid the foundation of for modern symphony orchestra.**
- Characteristics of Mannheim orchestra were:
 - Addition of the clarinet
 - Orchestra effects like the tremolo and broken chords in fast notes were used.
 - Violins were melodically more prominent than other instruments.
 - Harpsichord continuo was eliminated.
- Outstanding features of the early classical style:
 - Music mostly homophonic-non contrapuntal.
 - Imitation and fugal style disregarded.
 - Figured bass replaced by distinct orchestral parts.
 - Fast movements acquire a presto character.
 - Extended crescendos and sudden fortes and fortissimos.
 - Theme based on notes of triad.
 - General pauses- simultaneous rests for all players after a climax.
 - Rapidly moving broken chords across a big pitch range.
 - Melody derived from scales, repeated motives, arpeggios and sighing motives.
- Mannheim school inserted the **Minuet and Trio** between the slow middle movement and the quick finale of the symphony.
- The symphony became generally accepted type of composition by the mid-18th century.

5.1.2 Symphonic Poem

You will need to make a good distinction between a Symphony and a Symphonic Poem, also known as Tone Poem.

- **Franz Liszt** (1811 – 1886) invented the symphonic poem in the late 1840's and 1850's, and it became the most important type of programme music after 1860. He composed **thirteen** Symphonic Poems in all.
- Quite unlike the symphony, has **no standardised structure**. It may be in **Sonata, Rondo, theme and variations or irregular forms**.
- Symphonic poem is a musical composition for orchestra inspired by an **extra-musical idea, story or programme**, to which the title would typically refer.
- It's pressing purpose is to **tell a story** using the sound of a symphony orchestra, usually in **one movement**. The story can a poem, short story, novel, painting, landscape, a historical event or any other non-musical theme.
- Liszt's idea was that the music should take its **shape from the pattern of ideas or events it sought to narrate themselves**. To unite the music, he used **thematic transformation**, whereby a basic theme recurred throughout the piece but is continually being changed in mood and character to match each situation.
- Symphonic poem became an important means of expression for nationalism in music during the late 19th century.
- The table below lists some of the acclaimed symphonic poems.

Composer	No. of Symphonic Poems	Some great works
Franz Liszt 1811 - 1886	13	<ul style="list-style-type: none"> • <i>Les Préludes</i> (The Preludes) • <i>Orpheus</i> • <i>Von der Wiege bis zum Grabe</i> (From the Cradle to the Grave)
Richard Strauss 1864 - 1949	10	<ul style="list-style-type: none"> • <i>Don Juan</i> • <i>Till Eulenspiegels lustige Streiche</i> (Till Eulenspiegels' funny pranks) • <i>Tod und Verklärung</i> (Death and Transfiguration)
Pyotrilych Tchaikovsky 1840 - 1893	7	<ul style="list-style-type: none"> • <i>Romeo and Juliet</i> • <i>Hamlet</i> • <i>The Tempest</i> • <i>1812 Overture</i>
Camille Saint-Saëns 1835 - 1921	7	<ul style="list-style-type: none"> • <i>Danse macabre</i> (dance of death) • <i>Marche héroïque</i> (Heroic March) • <i>La jeunesse d'Hercule</i> (The youth of Hercules)

a) How the development of instrument influenced the symphony and symphonic poems

i. The Baroque Orchestra

- The orchestra of the Baroque period was much smaller than the symphony orchestra as we know it today; it ranged from **10 to 30 players** as follows:
- From the string family, the **violin**, **violas** and **celli** were always used. The **double bass** was only used sometimes.
- Other instruments that were always used were the **flute** and **bassoon**. **Trumpets** featured often, whereas **timpani** were used only sometimes in the baroque orchestra.
- The Baroque Orchestra was **directed by the harpsichord player**. Refer to Figure 161 below to see how the orchestra was laid out.

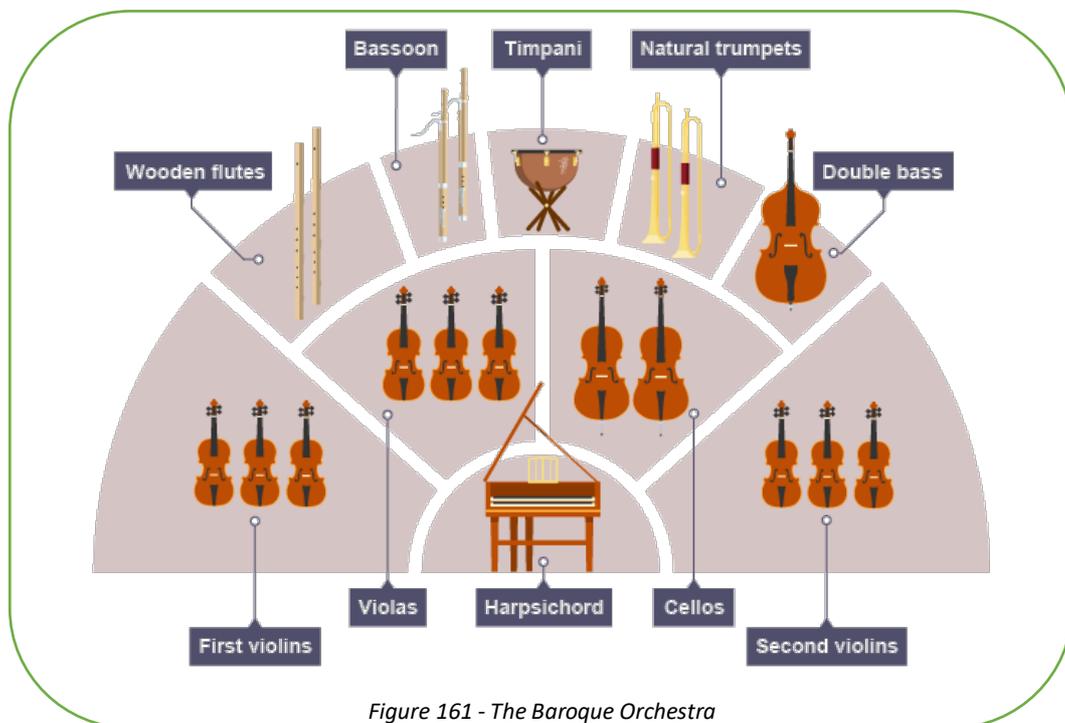


Figure 161 - The Baroque Orchestra

ii. The Classical Period Orchestra

- Classical orchestras **were larger**, as they used between **20 to 60 players** in four sections: **strings**, **woodwinds**, **brass**, and **percussion**. Composers exploited the individual tone colours of instruments and they did not treat instruments interchangeably.
- Court orchestras such as the **Mannheim Orchestra in Germany**, inspired composers to write specifically for them, as they had attained an exceptionally high

standard of playing. This particular orchestra invented **crescendo** and **diminuendo** during the classical period.

- A few changes occurred to the orchestra during the classical period. The first notable change was that the **harpichord player discontinued the direction role**, and was replaced by a **conductor**. As a matter of fact the hapsichord became redundant and was replaced by new wind instruments which could sustain sound. Strings remained the main body of the classical orchestra.
- Wind instruments improved, resulting in their better tuning and increased range. More of these wind instruments such as **clarinet**, **oboe** and **horns** were added in works requiring bigger volume of sound or specific tone colour. The Mannheim orchestra was the first to include the clarinet, a popular instrument in many of Mozart's compositions.
- Apart the use of Timpani (Kettle drum) in Baroque orchestra, the Classical orchestra now also included other percussion instruments such as **Snare Drum**, **Triangle** and **Cymbals**.
- Figure 162 illustrates the layout of the classical period orchestra.

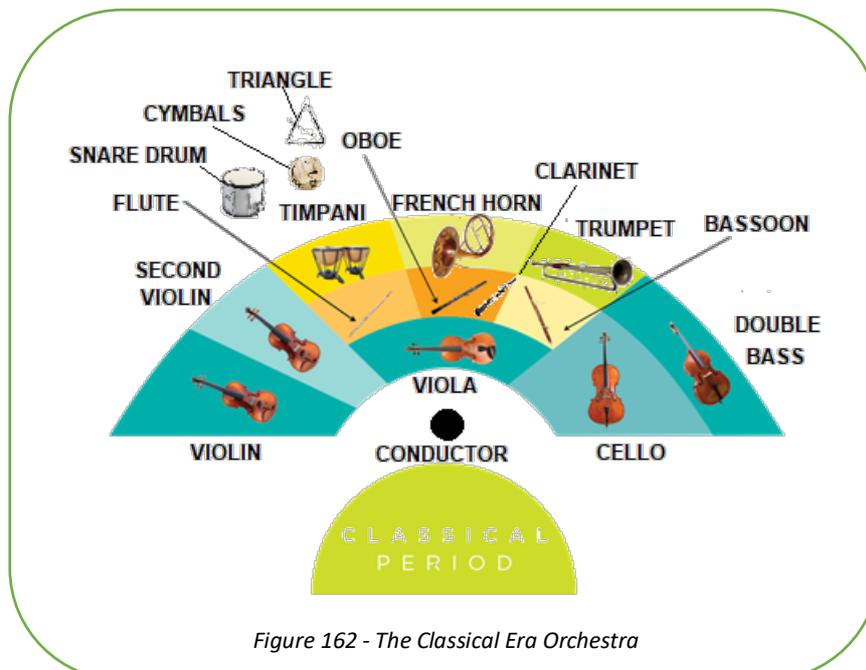
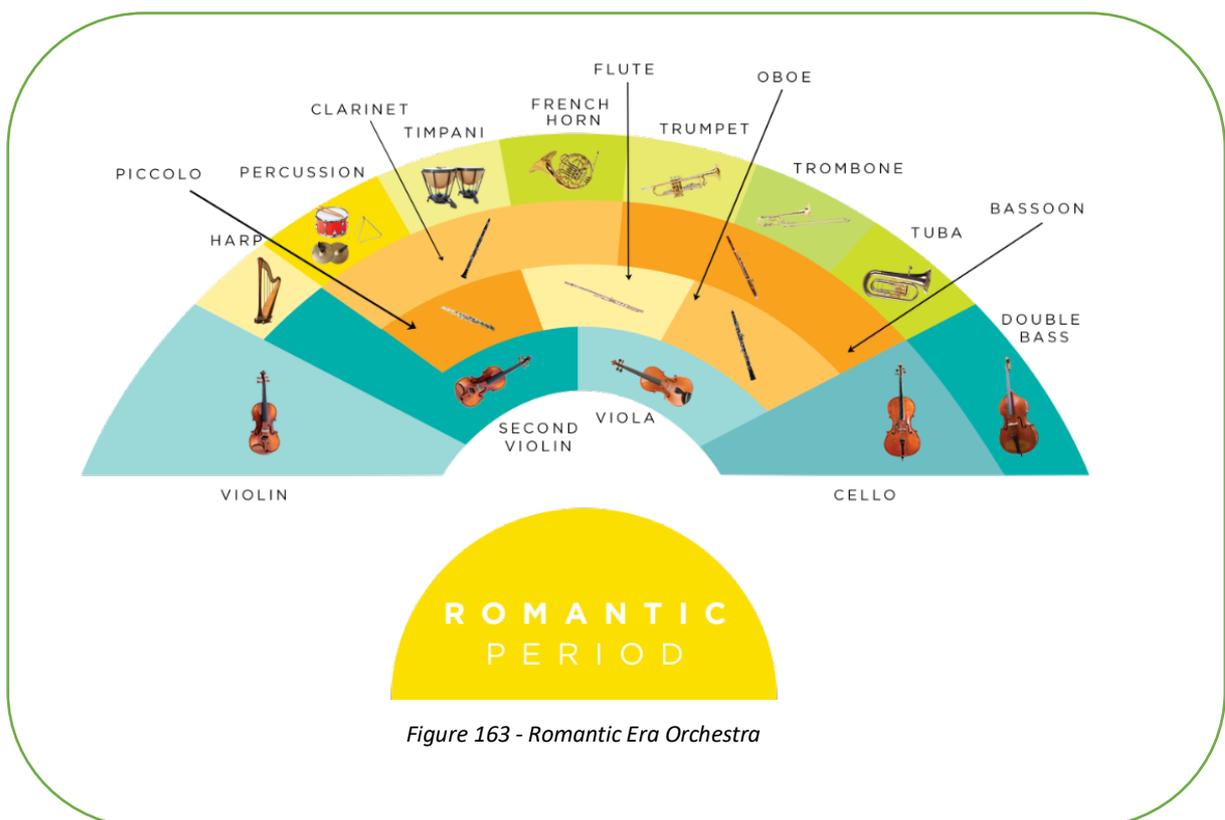


Figure 162 - The Classical Era Orchestra

5.1.3 The Romantic Era Orchestra

- The orchestra developed and expanded further in size and range during the Romantic period. Whereas the Classical period used 30-60 players, the Romantic orchestra used around **100 or even more musicians**. It had a great variety of possibilities in tone colour and sometimes combined the use of unusual instruments such as **Double Basson, Bass Clarinet** and **E flat Clarinet**.
- **The Harp** also became a standard instrument in Romantic orchestra. **The trombone**, the **tuba** and the **piccolo** were also added to the line-up.
- The **valve system** was added to **Brass instruments** which improved their range, tone quality and tuning enabling composers to use them in all keys.



All these improvements aided the development of the symphony and symphonic poem as composers then had a much wider range of instruments to produce different tone colours, effects, and moods. Along with these instrumental developments, a high standard of performance was expected from each player.

5.2 Composers and their works

5.2.1 Ludwig van Beethoven (1770 – 1827)

a) Background

Before we look at Ludwig van Beethoven's Pastoral Symphon (Symphony No. 6), let us get to know the composer first.

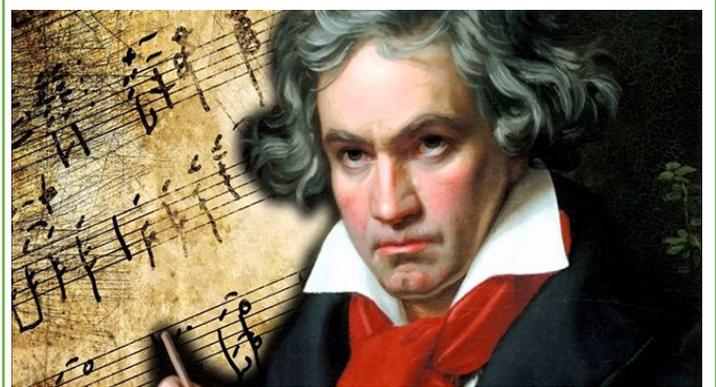


Figure 163 – Ludwig van Beethoven (1770 – 1827)

- Beethoven was a German composer and pianist **born in Bonn in 1770** and **died in Vienna 1827**.
- He was a prominent figure that straddled the **Classical and Romantic** periods; he was also referred to as the **Father of Romanticism** because of how he championed the transition into romanticism.
- He remains one of the **great composers** of all times, whose works continue to be revered today.
- His **best known** compositions include nine (9) symphonies, five (5) piano concerti, 32 piano sonatas, and 16 string quartets.
- He also composed **chamber music, choral works** including the celebrated **Missa Solemnis** and other songs.
- He lost his hearing from 1798, aged 28, and yet he continued composing music against this impossible odd.
- His compositional life can be divided into 3 periods :
 - First Style Period (1770-18020)
 - Second Style Period (1803-1815)
 - Third Style Period (1816-1827)

b) The Pastoral Symphony (Symphony No. 6)

Let us proceed to look at his prescribed work – Symphony No. 6 (The pastoral Symphony) in F Major, op. 68.

- Typical of the early 19th century music, the symphony does not tell a story, but it depicts with admiration scenes of nature.
- It was written simultaneously with the 5th Symphony, but differs from it in theme.

FIRST MOVEMENT (Allegro ma non troppo)

Title: The awakening of cheerful feelings on arrival in the country side

- Key F major
- 2/4 time
- Cheerful
- In Sonata Form
- Pure sustained harmonies

SECOND MOVEMENT (Andante molto mosso)

Title: Scene by the Brook

- Key B flat major – subdominant of the main key
- 12/8 time
- In Sonata form
- Strings play a motif that imitates flowing water.
- Cello section is divided; two players imitate the flowing water notes on muted instruments while the remaining cellos play mostly pizzicato together with double basses.

THIRD MOVEMENT (Allegro)

Title: Merry gathering of country folk

- Key F major
- Scherzo in 3/4 time
- Altered version of the usual form .
- Scherzo trio appears twice rather than just once.
- The third appearance of the scherzo themes is truncated.

FORTH MOVEMENT: (Allegro)

Title: Thunderstorm

- Key F minor
- Depicts violent thunderstorm, lightning , high winds , sheets of rain , the storm is far more intensive than other storms.
- The storm passes leaving some scattered moments of disruption.

FIFTH MOVEMENT: (Allegretto)

Title: Sheperds song - Happy and thankful feelings after the storm

- Key F major
- In 6/8 time
- In Sonata form
- Movement emphasizes symmetrical eight-bar theme .
- The Coda builds to an ecstatic culmination for the full orchestra.
- The first violins playing rapid triplet tremolo on high F, followed by a fervent passage suggestive of prayer (pp), sotto voce .
- Most conductors reduce the tempo.
- The work ends in a MAJOR CHORD.

ORCHESTRATION

- 2 Flutes
- Piccolo (4th movement only)
- 2 Oboes
- 2 Clarinets in Bb
- 2 Bassons
- 2 Horns in F & Eb
- 2 Trumpets in C & Eb (3rd,4th, 5th movements only),
- 2 Trombones (Alto & Tenor) (4th & 5th movement only)
- Timpani (4th & 5th movement only)
- Strings (Violin 1 & 2, Viola, Cello, Contrabassa).



5.2.2 Felix Mendelssohn (1809 – 1847)

a) Background

Mendelssohn's prescribed work is *The Hebrides Overture (Fingals Cave)*. Let us first establish who he was.



Figure 164 - Felix Mendelssohn (1809 - 1847)

- Felix Mendelssohn was a **German composer, pianist and conductor**, born in Hamburg in 1809 and died in Leipzig in 1847.
- He came from a wealthy Jewish family who converted to Christianity, after which they changed their surname to **Mendelssohn-Bartholdy**.
- He was a child prodigy like Mozart and wrote the concert overture *The Midsummer Night's Dream* when he was only 17.
- Like Mozart, he also toured Europe when he was 23 years old.
- In 1829 he revived interest in the music of Bach with his performance of Bach's *St Matthew Passion*, the first since the composer's death in 1750.
- He was on **friendly terms with Queen Victoria and Prince Albert** and visited them on several occasions at **Windsor Castle in England**. They would spend many evenings making music together; Mendelssohn on the piano, the Prince on the organ, while Queen Victoria sang.
- He was extremely popular in England and wrote his oratorio '*Elijah*', which was first performed in Birmingham.
- Mendelssohn wrote an enormous amount of music in **all genres except opera**. Some of his best known works are: *Italian* and *Scottish symphonies*, *Songs without words for piano* and other **solo works** such as *Christmas pieces*, *Concerto for Violin and Orchestra*, oratorios *Elijah* and *St Paul*, *Trio in D minor for violin, cello and piano*.
- Composed works with specific forms like Symphonies and Overtures
- By using both homophonic and polyphonic styles, he expanded his material to sustain moods and to organise his forms in a logical manner.
- He developed a particularly characteristic scherzo style using woodwinds strings playing rapid figures in high registers.

- He used compositional techniques in both homophonic and polyphonic styles which enables to create colour and mood , and to organize his forms in logical manner.
- His works in sonata form were influenced by the formal classical sonata form.
- Known for his lyrical melodies.

b) The Hebrides Overture (Fingals Cave)

- It is also known as ***Lonely Island in Scotland***.
- The work is in a **Sonata form** and written for the standard orchestra
- When listening to the music, one hears the **murmuring of the waves**, as well as the **water crashing on the rocks** as it ebbs back and forth. One can also sense the **loneliness and the beauty** of the cave.
- The cave has been called the **cave of music**, and the main theme for the piece came to Mendelssohn as he sat in a boat looking at the cave and listening to the water hitting its walls.
- When asked about the story for Hebrides Overture, Mendelssohn said, “It cannot be told, only played”.

EXPOSITION

Theme 1 (First subject)

- Key B minor
- Instruments: Bassoons , Violas and Cellos
- Tempo: Allegro Moderato
- A theme representing the waves at the mouth the cave.
- The theme is repeated over and over to recreate the murmuring of the waves.
- Note how the theme is often repeated at lower dynamic level to represent the echo from within the cave.
- The first subject is in **tonic/home key** and mostly vigorous and rhythmic.

Theme 2 (Second subject)

- Key D major
- Instruments: Bassoons and Cellos
- Tempo: Cantabile
- The theme that is longer and quieter than theme 1.
- Depicts movement at sea and rolling waves.

- The theme is firstly played by the cellos and the bassoon in D major.
- The change from major to minor helps to create a sunnier (bright with sunlight) mood.
- The theme is accompanied in soft semiquaver strings.
- The repetition of semiquavers creates an idea of tremolo.

DEVELOPMENT

- The two themes from the exposition are developed and expanded.
- Other variations from the first subject is used.
- It can modulate to the relative key; e.g. subdominant or dominant key.

RECAPITULATION

- The first theme comes back, but it is shorter and leads to the second, to the tonic key.
- The coda starts with the same pedal point heard at the beginning of the recapitulation.
- The work reaches its climax with intensity and all the excitement , reference to the first theme in the clarinet playing pizzicato.

Exposition				Development	Recapitulation			
1 st subject	BRIDGE	2 nd subject	CODETT	Development Section Modulations	1 st subject	BRIDGE	2 nd subject	CODA
B minor (Tonic key)		D major (Relative Key)			B minor (Tonic key)		B minor (Tonic Key)	

ORCHESTRATION

- 2 Flutes
- 2 Oboes
- 2 Clarinets
- 2 Bassoons
- 2 Horns
- 2 Trumpets
- Timpani and Strings.

The overture consists of two primary themes. The opening notes of the overture state the theme Mendelssohn wrote while visiting the cave, and is played initially by the violas, cellos and bassoons.

The second theme depicts movement at sea and rolling waves.

5.2.3 Wolfgang Amadeus Mozart (1756 – 1791)



Figure 165 - WA Mozart (1756 - 1791)

In grade 10 you have learnt about Mozart and other classical period composers.

The Magic Flute, prescribed for Grade 12, is one of the last Operas written by Mozart. Before we go in depth let's first understand the background of Mozart and what an Opera is.

a) Background

- He was born from a musical family on the 27th of

January 1756 in Salzburg, Austria.

- Son to Leopold (a violinist and composer at the Salzburg court) and Maria Pertl Mozart.
- He was a musical prodigy. His first symphony was written when he was only eight years old.
- At eleven he wrote an Oratorio, and at twelve he wrote an Opera.
- At the age of 13, he travelled with his father to Rome, where he heard the Sistine Choir performing their famous Miserere of Gregoria Allegri (1582-1652) which he heard only once and wrote almost completely thereafter. That was so remarkable that Mozart was knighted by the pope for his musical intellect.



b) Works

- His works range from symphonies, strings quartets, piano concertos, Operas.
- Most of Mozart's Operas are comedies, composed to German or Italian Librettos.
- His Italian Operas were sung whereas the German Operas included spoken dialogue.

- His Italian Operas include ***Le Nozze di Figaro*** (The Marriage of Figaro, 1786), ***Don Giovanni*** (1787) and ***Così fan tutte*** (All women behave like wise, 1790). These were composed to Libretto by **Lorenzo da Ponte**.
- His German opera is ***Die Zauberflöte***, (the Magic Flute) and the Librettist is **Emanuel Schikaneder**.

c) Stylistic features of his operas

- His operas contain both comic characters and serious characters. He could fuse an ***opera buffo*** and ***opera Seria*** in one opera.
- In most of his operas, the characters were human beings who can feel and think.
- He was able to fuse elements of the **Classical period** and the **Romantic period**, for example, in an ensemble of about six characters, the individuality of each shines through.
- The emotions in his **Arias** and **Recitatives** were not static but they continuously evolve and throughout the performance.
- Throughout his life, Mozart was influenced by other composers and he was also influential to composers during his period and beyond.



d) Opera



- An opera is a drama that is sung to an orchestral accompaniment.
- It's a combination of a number of disciplines that include music, dance, drama, poetry, scenery and the use of props such as costumes; visual arts and design.
- Opera originated in the 1600s.
- The music in the Opera, is not only for accompaniment but it is part of the play as it heightens the emotional effects of the words and story, and it is also used to effect the mood of the Opera.
- Like a play, an Opera is divided into scenes and acts.

- Opera was prominent during the baroque period and it evolved and developed over time.

e) Characters and Singers of the opera

1. Soprano	• Coloratura	Has a very high range and is purposefully elaborate and ornamental (can execute rapid scales and trills)
	• Lyric	Rather light voice, sings roles calling for grace and charm
	• Soubrette	A light-hearted soprano, often cast as a mischevious, girlish, flirtatious or gossipy character.
	• Dramatic Soprano	Powerful, rich and emotive soprano that is thicker and darker than the other types. Often used for heroic/ long suffering or tragic characters.
	• Spinto	Combines the attributes of a lyric with the ability to attain the dramatic climaxes of a dramatic soprano.
2. Mezzo Moprano	Can also be classified as lyric and dramatic Mezzo Soprano	This mid-range voice has a warmer and more complex tone than a soprano.
3. Tenor	Leggero	Has the highest range and is considered the male counterpart of a coloratura soprano
	Lyric	Male voice the is light and bright
	Dramatic Tenor	Powerful, rich and emotive tenor that is thicker and darker than the other types.
	Spinto	Combines the attributes of a lyric with the ability to attain the dramatic climaxes of a dramatic tenor.
	Helden Tenor	Sings persuasively and can capture the heroic roles
	Tenor buffo/ Spiel Tenor	Playful or comic tenor role
4. Baritone	Bass Baritone	Lower range voice in the opera
5. Bass	Basso Buffo	A bass singer that takes comic roles and can sing very rapidly
	Basso profundo	Very low range. Powerful voice and usually takes the role of great dignity

f) Operatic terms

i Libretto

- Libretto is an Italian word that means **little book**.
- It refers to **text/ words written to the music** in an opera.
- A person that writes a Libretto is called a **Librettist** or a **Dramatist**.
- Opera composers often collaborate with Librettist to make sure that the texts meet the musical needs of the Opera.

ii Aria

- An Aria is **music or a melody written for a solo voice** in an opera, oratorio or cantata.
- It is usually laden with **emotional expression**.
- Arias are difficult pieces for, they are also meant to **display the singer's skill**.
- In some instances an Aria is used to provide a **lyrical pause in the dramatic action**, wherein a character can comment on some aspect of the drama.

iii Recitative

- A Recitative, or Recitativo, is a **dialogue sung by characters** to heighten the plot of an opera and further the action of the story and shape the relationships between the characters.
- The singing style in a recitative is close to **natural speech in rhythm**.
- Recitatives often occur **between Arias and Ensemble**.

iv Ensemble

- An Ensemble refers to when a group of singers (two or more) sing together, sometimes in harmony and each character expressing their emotions.
- In an Ensemble the characters/singers have more or less equal contribution to the music.
- An Ensemble can take any of the following forms:
 - A duet: two voices
 - A trio: three voice
 - A quartet: four voices
 - A Quintets: five voices
 - A Sextet: six voices

v Chorus

- A chorus is a musical piece written for a large number of singers in four or more parts.
- This group of people may not be the main characters however they play an important role in the Opera as they help to generate atmosphere and make comments on the action.
- They also serve as background singers for the main soloist

vi Overture

- An Overture is a musical introduction, often single orchestral movement that introduces an opera, ballet, or even a longer musical work (Concert Overture or Prelude).
- In an opera, it is played before the storyline commences, usually even before the curtain is raised.

vii Scene

- A scene is a short section in an act opera, presenting a single event.
- At the end of every scene, the curtain is usually closed and props may change to show that the event presented has passed.

viii Act

- An Act is a long section of the Opera that consist of the different vocal pieces, such as Arias/Solos, duets and chorus
- An Act is made up of several scenes.

ix Opera buffa

- *Opera buffa* is an Italian term meaning “comic opera”.
- It is an entertaining musical comedy.
- There is spoken dialogue and song.
- The plural form of *Opera buffa* is ***Opere buffe***.

x Opera seria

- *Opera seria* is the contrast of *Opera buffa*, and is characterised by serious, historical dramas.
- While *Opera buffa* involves the predominant use of comic scenes and characters, *opera seria* deals with gods, historic tragedies and ancient heroes and only occasionally contains comic scenes
- Very often, *Opera Seria* is tragic.
- A high vocal male lead is common in an *Opera seria*
- Another notable feature of an *Opera seria* is its audience, which mostly comprised nobility.

g) The Magic Flute

i Characterisation

Characters	Voice	Role	Aria/ Chorus /Song
1. Tamino	Lyric Tenor	Prince	<ul style="list-style-type: none"> • <i>Dies Bildnisistbezauberndschön</i> (This image is enchantingly lovely) • <i>"Wie stark ist nicht dein Zauberton"</i> (How strong is thy magic tone)
2. Papageno	Baritone	Bird catcher	<ul style="list-style-type: none"> • <i>Der Vogelfänger bin ichja</i> (Yes, I am a bird catcher) • <i>Bei Männern, welche Liebe fühlen</i> (In men, who feel love) • "Pa-, pa-, pa-" • <i>Ein Mädchen oder Weibchen</i> (A girl or little wife)
3. Pamina	Soprano	The daughter of the Queen of the night	<ul style="list-style-type: none"> • <i>Bei Männern, welche Liebe fühlen</i> (In men, who feel love) • <i>Ach, ich fühl's, es ist verschwunden</i> (Ah, I feel it, it is vanished)
4. Queen of the Night	Soprano	A dangerous obscurant	<ul style="list-style-type: none"> • <i>O zittre nicht, mein lieber Sohn</i> (Oh, tremble not, my beloved son) • <i>Der Hölle Rache kocht in meinem Herzen</i> (Hell's revenge cooks in my heart)
5. Sarastro	Bass	High Priest of Isis	<ul style="list-style-type: none"> • <i>Isis und Osiris (O Isis and Osiris)</i> • <i>In diesen heil'gen Hallen (Within these hallowed halls)</i>
6. Monostatos	Tenor	Chief Slave of the Temple	<ul style="list-style-type: none"> • <i>Alles fühlt der Liebe Freuden</i> (All feel the joys of love)
7. Three Ladies	3 Sopranos	Attendants to the Queen of the Night	<ul style="list-style-type: none"> • <i>Der Hölle Rache kocht in meinem Herzen</i> (Hell's vengeance boils in my heart)

8. Papagena	Soprano		"Pa–, pa–, pa–"
9. Three Child-Spirits (Boys)	Soprano, Alto, Mezzo soprano		
10. Speaker of the Temple			
11. Two armored men	Tenor and Bass		
12. Three Slaves	2 tenors, Bass		

ii The story line of The Magic Flute

Act 1

Scene 1

- The opera takes place in a mythical land between the sun and the moon.
- A young prince, **Tamino**, is saved from a snake by three women who work for the **Queen of the Night**.
- While Tamino is still unconscious, the ladies go to tell their mistress about their discovery.
- While they were gone, Tamino is awoken by **Papageno** the bird catcher, who claims that he is the one who saved him from the snake.
- The three ladies return and confront Papageno about his lie.
- They give him water instead of wine, a stone instead of cake and a padlock for his mouth instead of sweet figs.
- After the confrontation they convince the prince that they are the ones who killed the snake and hand him a portrait with a **face of woman**.
- The face on the portrait is that of **Pamina**, the daughter to the Queen of the Night.
- Tamino falls in love with the woman on the portrait immediately and he is told that the lady in the picture needs to be rescued from the evil **Sarastro**, the high priest of Isis.
- The Queen of the Night appears to ask Tamino to save her daughter from the evil priest and the brotherhood of the priest.
- Inspired by the love he had for the lady in the portrait, Tamino takes Papageno along on a quest to save Pamina from the priest.
- For their Journey Tamino was given a magic flute and Papageno a magic set of chimes (silver Bells). Papageno was released from the Padlock as he was going with Tamino on the quest to save Pamina.
- When they arrived at the temple, to their surprise they found Sarastro not to be evil as they were told by the Queen of the night.

- Sarastro could tell that Tamino was destined to be married to Pamina; he therefore promises Pamina her freedom.

Scene 02

- Pamina was guarded by the chief of slaves, Monostatos and as he was advancing to take advantage of her, Papageno appears and Monostatos runs out of fear.
- Papageno returns to deliver the good news to Pamina about her coming rescuer and the prospect of love. Pamina receives the good news delivered to her very well.

Scene 03

- Tamino is being led through Sarastro's realm by three boys.
- He tries to enter the three temple doors, but is turned away from two of the three doors.
- At the third door he is greeted by a priest, who tells him the Queen of the Night is the real the evil one, and that good Sarastro was merely trying to get Pamina away from her mother's dark influence.
- Tamino rushes off to find Pamina and a moment later, she and Papageno enter, pursued by Monostatos. Papageno plays his magic bells, rendering the villain and his henchmen harmless.
- Sarastro enters and tells Pamina she is free to marry but not to return to her mother.
- Tamino is brought in by Monostatos, who demands a reward from Sarastro but instead gets punished.

ACT 2

- Sarastro tells the Priest of Isis and Osiris that Tamino and Papageno will go for initiation so that they can be part of the brotherhood.
- On the other side, the Queen of the Night appears to Pamina and asks her to kill Sarastro.
- Pamina is terrified by this request, for unlike the Queen of the Night who is on a quest to get back at Sarastro, she is not vengeful and would rather promote love.
- Pamina goes to Sarastro to ask for forgiveness on behalf of her mother.
- As part of their training and initiation, Tamino and Papageno swear on an oath of silence but unfortunately Pamina does not understand that silence.
- An old woman appears, flirts with Papageno and then disappears.
- Out of despair and a feeling of not getting anyone to love, Papageno attempts suicide. Suddenly **Papagena** appears (the old woman transformed in to a young girl).
- Out of anger The Queen of the Night together with her servants and Monostatos try to destroy the temple and attack Sarastro but are defeated.
- At the end of the Opera, Sarastro, Tamino and Pamina celebrate victory against the Queen of the night and Monostatos.
- Courage, love, virtue and wisdom has victory over darkness.

iii Overture and Arias

1.	Overture	<ul style="list-style-type: none"> • Key: Eb Major • Instruments used: `Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings. • Tempo: Adagio then changes into Allegro • Form: Sonata Form (Exposition-Development-Recapitulation)
2. ACT 1	<i>Der Vogelfänger bin ich ja</i> (The birdcatcher I am indeed)	<ul style="list-style-type: none"> • Character: Papageno • Voice: Baritone • Simple folk-like melody and simple harmony in major key (tonality) • Mood: playful • Form: Strophic • Texture: homophonic and sparse accompaniment • The birdcatcher is the simple and comical character • Lighter mood and atmosphere (contrasts with the serious elements in the opera) • Papageno plays a flute to lure the birds to him

3. ACT 1	<i>Dies Bildnis ist bezaubernd schön</i> (This likeness is enchantingly lovely)	<ul style="list-style-type: none"> • Character: Tamino • Voice: Tenor • Expressive cantabile (lyrical) • Tonality: In Eb Major key (Same key as overture) • Slow and expressive tempo • Texture: homophonic orchestral; warm accompaniment • Introduction of opening chords: solemn • Mood: Serious, responsible, not playful but steadfast in manner • Exaggerated wonder of beauty and love at first sight Upward leaps in melody • Tamino, the prince, is given a portrait of Princess Pamina and it is to this portrait that he sings
4. ACT 2	<i>O Isis und Osiris</i> (O Isis and Osiris)	<ul style="list-style-type: none"> • Character: Sarastro • Voice: Bass (with chorus) • Heavy and deep bass to characterise Sarastro, the high priest of wisdom • Chordal homophonic introduction to present the serious character • As Papageno and Tamino enter the trials to join their holy order, Sarastro prays that they will be watched over during the trials • The aria is well placed at a serious moment in the opera • Sarastro represents the moral and good in the opera
5. ACT 2	<i>In diesen heil'gen Hallen</i> (Within these hallowed halls)	<ul style="list-style-type: none"> • Character: Sarastro • Voice: Bass • Ponderous, heavy and serious tone • Tonality: E Major • Tempo: Slow (Larghetto) and helps to set the scene/mood. • Accompaniment of strings playing in the low register helps to set the mood • Mood: Calm assurance, reverence for order, solemn with a religious undertone • After Pamina pleads with Sarastro to have mercy on her scheming mother, Sarastro sings of the ideals of Brotherhood to a great calming effect
6. ACT 2	<i>Der Hölle Rache kocht in meinem Herzen</i> (Hell's revenge cooks in my heart)	<ul style="list-style-type: none"> • Character: Queen of the night • Voice: Coloratura/dramatic soprano • Tonality: D minor • Tempo: Fast (Allegro assai) • Dynamics: rapid changes from soft (p) to loud (f) and use of sforzando (sf) – intensifies the mood. Mood: A dark mood, dramatic drive and theatrical emphasis

		<ul style="list-style-type: none"> • Range: Extreme vocal range, express the Queen's anger (combined with other elements) • The Queen of the Night is the complex and dramatic character which contrasts the lighter elements in the opera • Full orchestral accompaniment to increase dramatic intensity
7. ACT 2	<i>Ein Mädchen oder Weibchen</i> (A girl or a little wife)	<ul style="list-style-type: none"> • Character: Papageno • Voice: Baritone • A light character supported • Tonality: Major key • Tempo: Moderato • Instrumentation: Includes a glockenspiels at the start of the Aria • The birdcatcher is the simple and comical character which contrasts with the serious elements in the opera • Simple folk-like melody with a comic element

Activity



Question 1

- 1.1 What is the difference between a symphony and symphonic poem? (2)
- 1.2 Give another name for symphonic poem. (1)
- 1.3 How many movements does a standard symphony have? (1)
- 1.4 What is the nickname of Beethoven Symphony No. 6 Op. 68? (1)
- 1.5 What is the title of the last movement of Beethoven Symphony No. 6 Op 68? (1)
- 1.6 What does “Thematic Transformation” in a symphonic poem mean? (1)
- 1.7 What is a concert overture ? (1)
- 1.8 Name one well known tone poem. (1)
- 1.9 What inspired Mendelssohn to compose Hebrides Overture? (1) [10]

Question 2

Compare the first movement of Beethoven Symphony No. 6 to Hebrides Overture with regard to the following:

- 2.1 Italian tempo indication.
- 2.2 Form
- 2.3 Tonality
- 2.4 Programmatic elements

You may redraw the following table into the ANSWER BOOK and complete it to compare the two works

	Beethoven Symphony No.6 – 1 st Movement	Mendelssohn – Hebrides Overture
e.g.Genre	Symphony	Overture
2.1 Italian Tempo Indication		
2.2 Form		
2.3 Tonality		
2.4 Programmatic Elements		

[8]

Question 3

The fourth movement of Beethoven's Symphony No. 6 Op. 68 is an unusual addition to the standard symphonic structure of the Classical period.

Write an essay in which you describe and discuss this movement.

Refer to the following aspects in your answer.

- Form (5)
- Instrumentation (2)
- Mood/Atmosphere (5)

[12]

QUESTION 4

Complete the table below representing the schematic layout of the Classical Sonata form by inserting the missing words.

Write only the question number (4.1 - 4.5) and the answer in the table; for example

4.6 Recitative.

EXPOSITION	4.2 _____	4.3 _____
First subject (tonic key)	(Various keys)	First subject (tonic key)
4.1 _____	New material	Bridge
Second subject (dominant/relative key)		4.4 _____
Codetta		4.5 _____

[5]

Question 5

Describe the form types of the following . Include the key and key change.

5.1 Minuet and Trio form (3)

5.2 Rondo form (2)

[5]

TOTAL [40]

5.3 Form

Music form refers to the **structure of a musical composition or performance**. All music in a particular form, e.g. rondo, conforms to standard characteristics of that form.

5.3.1 The Sonata Form

- A type of composition in **three sections** (exposition, development and recapitulation) in which two themes/subjects are explored according to set key relationships.
- It is also known as **first movement form** as most symphonies are written in this form in their first movement.
- It forms the basis for much classical music including the sonata symphony and concerto, a work combining orthodox form and elements derived from Romantic folk songs.

The table below characterises each of the three sections in the Sonata form.

EXPOSITION	DEVELOPMENT	RECAPITULATION
<p>First Subject - in tonic key, very rhythmical (masculine) short and assertive.</p> <p>Transition - modulates to the dominant key (or relative major if tonic is in a minor key)</p> <p>Second subject - in a new key (dominant or relative major), More lyrical in character (feminine) Could contain a number of theme groups</p> <p>Codetta - to round off exposition</p>	<p>Here material from the exposition is used in different ways and in any key, i.e. the composer develops the material.</p> <p>New material may also be introduced.</p>	<p>First subject – in tonic key as in exposition</p> <p>Transition - Modified so as to lead to the second subject.</p> <p>Second subject - now in tonic key</p> <p>Coda - as in exposition , but now in tonic key</p>

5.3.2 Minuet and Trio Form

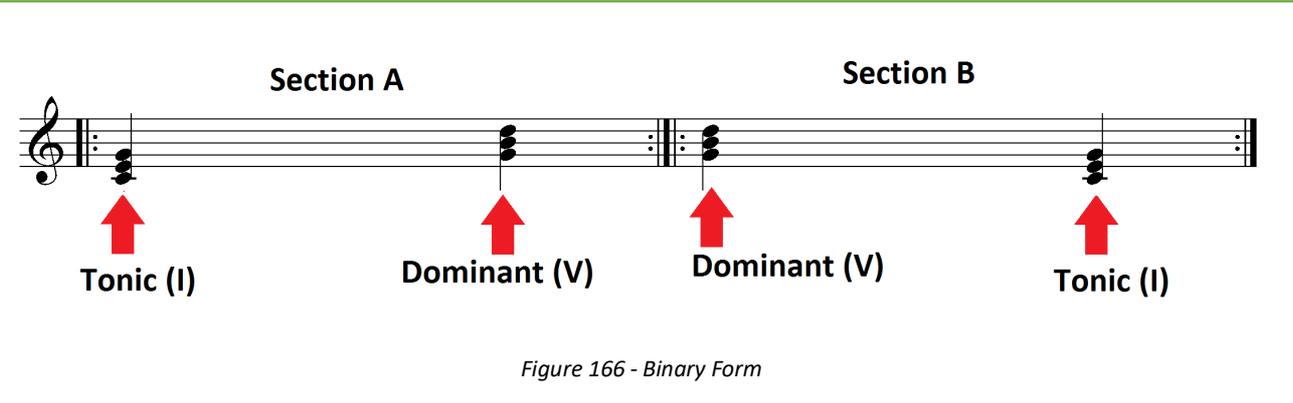
- A minuet is a social dance of **French origin for two people dating back to the 17th century**.
- It is usually in $\frac{3}{4}$ **time** and was popular in the 18th century.
- A second minuet, called a **Trio** follows the first one and came to be identified with the middle section of a dance movement in a ternary form.
- **Three large subdivisions:** Minuet (A), Trio (B), Minuet (A): (A-aaba; B- ccdc; A-aaba) usually in rounded binary form (Compound ternary form)
- The Trio (B) differs in character and key from Minuet.
- A –Tonic key , B-Tonic or Related key , A-Tonic.

5.3.3 Rondo Form

- It consists of **recurring A (Refrain)** section with **contrasting episodes** (A B A C A).
- The word **Rondo** literally means “**coming round**”, referring to the recurring A section which is tuneful and often in binary form.
- It always **begins and ends in the tonic key**.
- The contrasting B and C episodes are in **related keys** and these sections are sometimes joined by links.
- A- Tonic , B-Related key (dominant) A-Tonic, C-Related key (Relative minor), A-Tonic
- It is often used as the **last movement** in classical **symphonies, sonatas** and **string quartets**.

5.3.4 Binary Form

This type of form has two different sections, A and B. These sections may differ in the elements or materials used such as key signature, rhythm, tempo and cadences; however they remain closely related. For example a piece of music may start on the tonic key and end on the dominant in section A, where as section B starts on the dominant and end in the tonic. One or both of these sections can be repeated.



The diagram illustrates the structure of Binary Form on a single musical staff. It is divided into two sections: Section A and Section B. Section A begins with a treble clef and a repeat sign, starting on a Tonic (I) chord. It concludes with a Dominant (V) chord. Section B begins with a repeat sign and starts on a Dominant (V) chord, which is the same as the one at the end of Section A. Section B concludes with a Tonic (I) chord. Red arrows point from the labels below to the corresponding chords on the staff. The labels are: Tonic (I) under the first chord, Dominant (V) under the second chord, Dominant (V) under the third chord, and Tonic (I) under the fourth chord.

Section A

Section B

Tonic (I)

Dominant (V)

Dominant (V)

Tonic (I)

Figure 166 - Binary Form

There are different types of Binary Forms.

a) Simple Binary form

- Elements/materials used in Section A do not appear in Section B.
- This is represented as AB II: A:II II:B:II if the sections repeat.

Figure 167 - Simple Binary Form 1

For better understanding, let us look at the illustration on **J.S. Bach's *Bourree*** which is in simple binary form. Another quintessential example of simple binary form is Brahms's "***Wiegenlied***" (Lullaby).

Suite - BWV 996
BOURREE
ARRANGED FOR HARPSICHORD
J. S. BACH
♩ = 140

Section A - 1st Reprisal

Section A - 1st Reprisal

Section B - Second Reprisal

Figure 168 – Simple Binary Form 2

b) Rounded Binary form

- In a rounded binary form, the portion of materials/ elements used in section A may be repeated in the last part of section B. The rounded binary must not be confused with the ternary form, though they may be similar in structure.
- The returning section A, should not sound like a complete section A.

Menuet in G
L. van Beethoven

Section A - 1st Reprisal

Allegretto
con grazia
pp

Section A - 1st Reprisal

Section B - 2nd Reprisal

Section B - 1st Reprisal

13

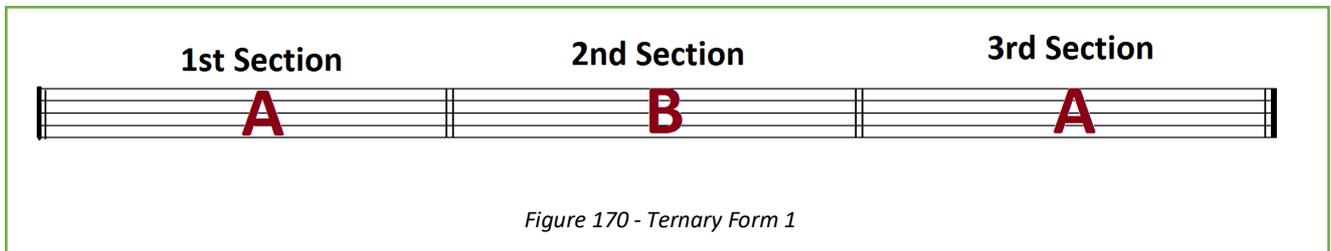
1. 2.

1. 2.

Figure 169 - Rounded Binary Form

5.3.5 Ternary Form

- Ternary form has three sections.
- The third section is identical to the first section. It can be viewed as ABA, as illustrated in the diagram below.



- Sometimes *Da Capo al fine* is used instead of writing out Section C. It indicates that Section A should be repeated, and the music should end at *Fine*.
- Contrast or the differences in the section can be obtained by **key change, dynamic change, mood, tempo** and **mode of texture**.
- A **Compound Ternary** is also known as a **Trio**.
- In a Compound Ternary, the big sections embeds smaller forms, usually the binary form.

Section A A	Section B B	Section C A
(A1, A1, A2, A2)	(B1, B1, B2, B2)	(A1, A1, A2, A2)

- Sometimes, Ternary Form has what is called a CODA, which is a small section in the music that brings the music to an end.

Study the following extract which exemplifies the Ternary Form (you advised to get an audio clip of the extract so that you can have a better understanding of how form works.)

Allegro

Fernando Sor

The musical score is presented in a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegro'. The score is divided into several sections, each highlighted with a colored bar above the staff:

- Section A:** Indicated by a yellow bar, it covers the first four measures of the piece.
- Section A:** Indicated by a yellow bar, it covers measures 5 through 8. A bracket labeled 'X' spans measures 5 and 6.
- Section B:** Indicated by a light green bar, it covers measures 9 through 12.
- Section B:** Indicated by a light green bar, it covers measures 13 through 16. A bracket labeled '7.4' is placed under measures 15 and 16.
- Section A:** Indicated by a yellow bar, it covers measures 17 through 20.
- Section A:** Indicated by a yellow bar, it covers measures 21 through 24.
- Coda:** Indicated by a blue bar, it covers measures 25 through 28.
- Coda:** Indicated by a blue bar, it covers measures 29 through 32.

Figure 171 - Ternary Form 2

Study the extract and answer the following questions.



Menuett Jean Philippe Rameau
1683-1764

Cembalo

- a) Name the form type of this piece
- b) Motivate your answer by giving a schematic layout of the form of the piece in the table below.

Section	Bar No.

- c) Explain the following symbols in the music extract
 - i. *Fine*
 - ii. *D.C al fine.*

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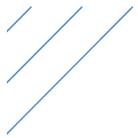
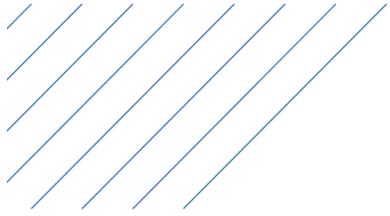
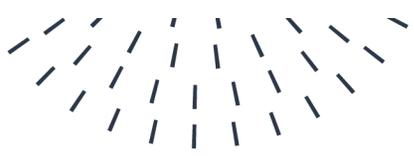
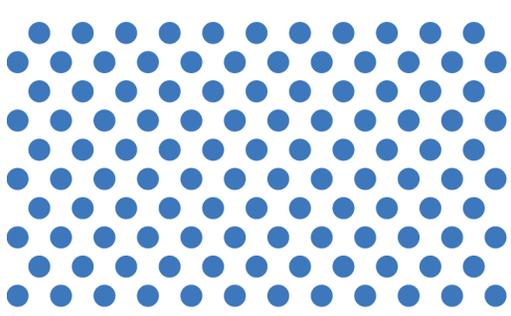
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