

UNIVERSITY OF ZULULAND

INDIGENOUS FEATURES INHERENT
IN AFRICAN POPULAR MUSIC OF
SOUTH AFRICA

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by

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**INDIGENOUS FEATURES INHERENT
IN POPULAR MUSIC OF SOUTH AFRICA**

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DECLARATION

The whole of this work is a product of my original thought and research.
Where the contrary is found that will always be acknowledged in full.

Thulasizwe Nkabinde

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THULASIZWE NKABINDE

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DEDICATION

This thesis is dedicated to my late mother Mrs Thembakuye Nkabinde who gave me all the support to pursue my career.

ABSTRACT

The central aim of this study is to identify those features in the music of **Ladysmith Black Mambazo, Yvonne Chaka Chaka, Mahlathini and the Mahotella Queens** that derive from Indigenous African music and show how they have been transformed to become part of popular idioms.

All black South African popular music idioms are heavily reliant upon indigenous sources, not only from the compositional, but from the performing and interactive community points of view. In the case of the music of **Ladysmith Black Mambazo, Yvonne Chaka Chaka, Mahlathini and the Mahotella Queens**, the influence of Zulu culture is particularly strong, although features of others traditions represented in Black urban society are also perceptible. The reasons for the Zulu orientation of the groups lie in the predominantly Zulu make up, as well as the large number of Zulus that make up black South African urban population.

Of course, such Indigenous features as can be observed in their music have not necessarily been transferred directly from their original sources: the process of acculturation of the dominant characteristics of tribal rural musical practices with appropriate Western popular idioms began early on in this century, resulting in such representative urban forms as **Marabi, Khwela and Mbube**. More sophisticated forms and modes of expression have incorporated, and been based on these early manifestations, resulting in hybridised musical genres that reflect the broad and diverse base of African popular music in South Africa today. **Ladysmith Black Mambazo, Yvonne Chaka Chaka, Mahlathini and the Mahotella Queens** count among the pioneers of the **Mbube, Mbaqanga** and the urban popular styles.

It is through the medium of **Mbube and Mbaqanga** that **Ladysmith Black Mambazo, Yvonne Chaka Chaka, Mahlathini and the Mahotella Queens** have established their popular base initially in the townships, then through the record industry, and, latterly, in the spread of shebeen culture into affluent white- dominated venues such as the **Get-Ahead** shebeen in Rosebank, Johannesburg. Through the music of the group it is possible to examine the development of a particular style traditional/popular acculturation as well as the social and political themes that have found their way into the black popular music of the 1980s and 1990s.

This research will thus serve as an analytical guide to the music of **Ladysmith Black Mambazo, Yvonne Chaka Chaka, Mahlathini and the Mahotella Queens**, particularly regarding the issue of acculturation, it will also serve as a case study in the composer-performer-listener chain which underpins any sociologically-orientated investigation into popular culture and it will be argued that the artefacts of popular culture can only be investigated in this way.

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CHAPTER 1

1 Introduction

Music is one of the most important artistic creativities on the African continent, both instrumental and unaccompanied musical performances. In traditional African societies, music making is a necessity, not a luxury. Music is not seen as a separate entity as it is in Western societies. Music is not only a form entertainment but also a form of life. Musical activities are an integral part of the society. In Western society, in contrast, there is a tendency to compartmentalize the arts and to divorce them from aspects of everyday life; thus we have “pure” art as opposed to “applied” art.

According to Muff Anderson (1981), the “artist” and “commercial artist” or “craftsman”, are also differentiated both in role and in function. A further distinction is made in Western society between “artist” and “audience”, with the first groups tending to be limited in number, relatively few persons in Western society participate in the arts, and even fewer are considered “accomplished” in music or the dance, for example. Music making is a communal activity in traditional African societies; therefore audience participation is important as the musicians themselves. This is not the case in Western societies where the performer-listener barriers are carefully drawn and the audience is content to be entertained.

Muff Anderson argues further that music becomes a commodity like any other commodity. Thus, while the usual Western functions of music as entertainment, accompaniment for the dance and in religious services are also present in African traditional societies, music is used in many other settings. According to Herskovits (1948), among the Tutsi of Branda there is, for example, a range of musical material, songs sung when young married women meet together and reminisce about absent friends, songs to flatter a girl and many more.

Remarking on songs for various social events, Herskovits (1948 : 1950) says:

"If special importance to the Tutsi are songs dealing with the cattle, and these sub-types includes boasting songs called ibiringo, in which two men sing in competition with each other alternating unusual phrases, they may vie either in praising a cow or in singing of the merits of one cow against another.

Music, then, plays a part in all aspects of African culture. Nketia (1974) notes that in the field of social organisation, functions of music for birth, marriage and death are immediately apparent. In economic life songs function as an aid to co-operative labour. In religion, music and musical instruments also play an important role.

According to John Blacking (1971), in Venda, "Mbira dza Vadzimu" is an instrument which is used for communication purposes with the ancestors. The use of poetic and dramatic expression further emphasizes the close relationship between music and African traditional societies.

The aim of this study is to highlight the indigenous features inherent in African popular music of South Africa. The central aim is to identify those features in the music of Ladysmith Black Mambazo, Yvonne Chaka Chaka, Mahlathini and the Mahotella Queens that derive from indigenous African music and show how they have been transformed to become part of popular idioms.

All Black South African popular music idioms are heavily reliant upon indigenous sources, (Larham, 1981) not only from the compositional, but from the performing and inter active community points of view. In the case of the music of Ladysmith Black Mambazo, Yvonne Chaka Chaka, Mahlathini and the Mahotella Queens, the influence of Zulu culture is particularly strong, although features of other traditions represented in Black urban society are also perceptible. The reasons for the Zulu orientation of the groups lie in the predominantly Zulu make up, as well as the large number of Zulus that make up black South African urban population.

According to Yvonne Chaka Chaka (personal communication - 1995) most South African artists and composers are topical in their music making. They compose music

about the community and what mostly affects the society. Song texts play various important roles, they frequently allow the expression of thoughts which might otherwise be repressed. at the same time they may express underlying themes or configurations of the culture at hand.

Some of the popular African musiscians in South Africa like Brenda Fassie, Ray Phiri, Rebecca Malope, Sipho Mabuse, Condry Siqubu, Splash, Paul Ndlovu, Dan Nkosi, Kamazu, Steve Kekana, Tshepo Tshola, Johnny Mokhali, Mfazomnyama, Phuzekhemisi, Amatshitshi Amhlophe, Olayizazi, Platform One, Blondie Makhene and many more compose or sing songs that cover historical events, economic, political, social themes and religious passages.

This study will mainly focus on the growth of indigenous songs in South Africa, and local musicians who have outstanding indigenous features in their sounds will be discussed to identify how these features have developed through the ages.

As a form of reference, the study will focus on the music of Ladysmith Black Mamabazo, Yvonne Chaka Chaka, Mahlathini and Mahotella Queens as representatives of selected types of South African musical heritage.

1.2 Limitations

Even though there are a lot of popular artists and composers in South Africa this study will limit itself to the music of Ladysmith Black Mambazo, Yvonne Chaka Chaka, Mahlathini and Mahotella Queens as representatives of a selection of types of contemporary South African musical heritage.

.3 Significance

The significance of this study is to highlight the development features found in the popular music idioms in South Africa. There are unique characteristics in the rhythm and language that have the African indigenous sounds which have proved to be of international and educational interest for the classroom and society.

1.4 Hypothesis

It has been noticed that the developments of traditional musical input in South Africa have passed through a series of changes and innovations through acculturation and inculturation. These changes, therefore, have contributed to a better understanding of the music of South Africa, especially among the youth, the rising generation, the composers and the artists. The study will serve as a source material for schools, artists and all the musical industries in South Africa.

For a long period of time, music has not been taught in most of our schools in South Africa. Popular music dominates the electronic media, radio and television. Regarding the principle of moving from known to unknown, popular music would capture the interest of pupils if they were taught music as a subject taking them from popular music which they hear and view everyday of their lives.

Furthermore, most of our artists in this country are mainly making music out of improvisation, through their talents. One is only literate when one can read and write his or her name. Notably, most of our artists are musically illiterate, they can neither read nor write the music they make everyday of their lives. This study will also serve as a source material to the recording industry which in most cases, lack information and biography as well as the historical background and historical development of the artists they record for their economic survival.

1.5 Research Methodology

The study is based on both primary and secondary sources. Primary sources include informal interviews and direct contact with Ladysmith Black Mambazo, Yvonne Chaka Chaka, Mahlathini and Mahotella Queens.

The researcher has had a privilege of working with all these artists who serve as a reference to the study. The researcher has attended numerous rehearsals and informal interviews with Ladysmith Black Mambazo. The researcher has also had a

privilege of offering private music lessons to Yvonne Chaka Chaka, music theory up to grade IV level. The researcher also makes recordings and conducts interviews both formal and informal as well as in a non-directive manner, interviews even for the National Television.

Since it is believed that in South Africa different groups use different scales such as tritonic, tetratonic, pentatonic, hexatonic, heptatonic as well as the “blue” notes, the gliding notes mostly found in American Jazz, all these are researched into by comparing different period ~~s~~ and styles.

CHAPTER 2

2.1 Review Of Some Literature

This chapter reviews the literature related to the study of indigenous features inherent in African popular music of South Africa.

Chemoff (1979) notes that South Africans, on the other hand the vernacular used by some local musicians has saved the African rhythm. In most cases the rhythm of the music is derived from the text, most South African vernaculars are musical. The sung melody usually follows the sound of the spoken dialect, the tone largely dictates what note the singer moves to.

While talking about music and the vernaculars, I would like to approach that subject from various angles:

Music, language and politics

There are various songs in which Africans express their grievances to their rulers. Most of these songs are sung "a capella" and are improvised usually from the "slogans" they chant especially in political gatherings. In 1955 "Asihambi" meaning "We won't go", became the defiant slogan of the people of Sophiatown, who were refusing to be removed, but despite efforts to resist the removals, 2 000 police armed with stenguns, rifles and knobkerries succeeded in moving 110 families. Eventually Sophiatown was pulled down completely, and Whites moved in the newly built houses. Sophiatown became known as Triomf. The music columnist for "Drum " magazine at the time, Todd Matshikiza, offered an explanation for the composition by Mirriam Makeba and the Skylarks entitled "Senzeni na?" meaning "What have we done?". The resistance to removal from Sophiatown resulted in that composition, and the next question in the same song was "So where to". However, the Johannesburg Municipality Council claims that Soweto from South Western Townships. Incidentally, there is a slum area in Port Elizabeth known as Soweto, from where the people similarly kept on resisting removals because they did not know where they would be

removed to. According to Themba Molefe (1993), for these, the question once again was "So where to?"

In 1953 Trevor Huddleston was chairperson of the Western Areas Protest Committee, which was protesting against the forced removals of inhabitants from Sophiatown and other western areas from Johannesburg. On the day when the Freedom Charter was signed, Huddleston was one of the three people to be awarded the highest distinction in Black South African society. The other two similarly honoured were Albert Luthuli and Yusuf Dadoo. When Huddleston left in 1954, the musicians organised a farewell concert for him which was also a fundraising concert under the banner "The stars are weeping". Todd Matshikiza (1953) notes that the concert took place at the Bantu Men's Social Centre in Johannesburg and was a roaring success.

Choirs and Black writers turned up to read eulogies for Huddleston, and all the top names of the time, from Dolly Rathebe and Mirriam Makeba to the Manhattan Brothers, performed. From the proceeds, the musicians were able to build their own premises, Dorkay House in Eloff Street, Johannesburg, which was the home of the first black African Music and Dance Association (AMDA) and is still the headquarters of the Phoenix players. There were also anti-pass songs performed during the passive resistance campaign of the 1950's. According to Muff Anderson (1981), these included "Mayibuye iAfrica", meaning "Return Africa", as well as "Thina Sizwe esimnyama sikhalela izwe lethu, elathathwa abamhlophe, abawuyeke umhlaba wethu. ["We Africans! We cry for our land, they took it, the Europeans took our land, they must return our land Africa".]

Most of the political gatherings and memorial services would end up in turmoil because when people began to chant the "slogans" and sang political songs they would become aggressive and rampageous; the appearance of the South African Defense Force would aggravate matters. Most of the slogans and war songs rotated around the theme of "Freedom and Oppression". The lyrics were always in the vernacular and the meaning was sometimes concealed; for example "Wenzani uShenge, ugqobitshe, ayanqikaza ayesabamagwala, athi kungcono siphindelemuva". People like Dr Mangosuthu Buthelezi struggled from within are encouraged to keep on keeping on

with the struggle. The singing was coupled with dancing and slogans with hopping. This type of music would stimulate the energy of the singers.

According to N. Pityana (1973), the music by self-exiled musicians such as Mirriam Makeba, Caiphus Semenya, Hugh Masekela and Letta Mbulu, who all left this country in the early 1960's after the "King Kong" production, was very popular in some of those occasions, in spite of the fact that the Government in power then had banned such music.

The national anthem "Nkosi Sikelela iAfrika", ("God Bless Africa") was, and still is very popular in political gatherings. It became popular with political organisations until it was recognized as a national anthem. According to L. Mqotsi (1946), it was composed in 1897 by Enoch Sontonga who was a Methodist Mission school teacher in Nancefield, Soweto, near Johannesburg. In the words of Professor D.D.T. Jabavu, who wrote from Fort Hare University in June 1934, "Sontonga was a gifted musician; he had a gift for song and constantly composed pieces, words and music, for the use of his pupils at public entertainments".

According to the "Drum Magazine" of June 1963, (pages 50 and 51), "Nkosi Sikelela" was publicly sung for the first time in 1899, when Rev M. Bowen was ordained. He was the first Shangaan Methodist minister, and his ordination brought joy because a member of the tribe had attained the honour of being a clergyman. After that, the song was often sung by African school choirs, and it was further popularised by the Ohlange Zulu Choir of the secondary school founded by John Langalibalele Dube in Natal.

Muff Anderson (1981) notes that on January 8, 1912, this song was sung at the end of the meeting, it was the formation of the African Native National Congress, which later became known as the African National Congress, (ANC). The first recording of this song was made by the Congress' Secretary General, Sol Plaatjie.

During the Bus Boycott of 1957 in Alexander, near Johannesburg, after walking to and from work, people would gather and listen to speeches; thereafter, they would sing "Nkosi Sikelela iAfrika".

Originally, it was not conceived as a political anthem but a song that expressed the aspirations of the people of Africa for peace and unity, and prayer that God would bless their beloved continent.

Muff Anderson (1981) notes that although the song now consists of many versions, only the first stanza was written by Sontonga. The additional Xhosa words were written by Samuel E. Mqayi, who was the Xhosa national poet at the time. The Sotho version "Morena Boloka Sechaba" was added by Moses Mphahlele from the Mission of Basotholand.

2.2 Music, Topical Themes and Economy

The majority of South african artists compose music and choose topical themes. The most popular instruments with these musicians are guitars, percussions, keyboard and synthesizers. One of the most important advancement in musical technology is the advent of MIDI - Musical Instrument Digital Interface. MIDI enables synthesizers, sequencers, home computers, rhythm machines and other gadgets, to be interconnected through a standard interface. From this device, many groups produce queer sounds and sometime unmusical sounds reach the market. The market has been tuned in such a way that the consumers go to a record shop looking for a new release of a favourite artist, which may not yet be available; that particular artist is obliged to release a new album under pressure, and this factor often adversely affects the music quality and artistry. This is one of the reasons why records sell thousands of copies within two days of their release. In 1996 Rebecca Malope won the South African Music Award (SAMA) in the "best sales" category. Elliot Mkhaya (1996) notes that her album sold 60 000 units within a week after the album was released.

South african music is well received by the people because, in most cases, it deals with everyday life, at times with themes reflecting the traditions, beliefs, customs and current events in the society.

In 1985 Condry Ziqubu released an album entitled "Skorokoro" meaning a "worn out motor vehicle". A number of motorists drive old cars which often give them problems

on the roads; they ask pedestrians to assist them in pushing the vehicles either off the road or for a "quick start".¹ The township term for such old motor vehicles is "Iskorokoro". The record sold thousands of copies within a short period and the artist received the best award, a "Diamond Platinum".

The township term for a boyfriend who visits his girlfriend only on week-ends and not during the week is "Usqeda Viki" meaning "Weekend Specialist".

Brenda Fassie confesses that she had this type of a boyfriend; thus her first album recorded with CCP Records was entitled "I'm your weekend special". It also received a "Double Platinum" award, 120 000 copies (1983).

The fastest "Kombi"² on the road mostly used by taxi owners is a Toyota Hi-Ace Wagon. Because of its speed it received a term 'Zola Budd', named after the International athlete from the Orange Free State. Brenda Fassie being a taxi commuter, prefers to be transported by no other taxi except a 'Zola Budd'. One of the albums she released was entitled "Zola Budd" and it sold thousands of copies.

A township term for unemployed people is "Olova", from "loaf", Joseph Tshabalala, the leader and founder member of the famous Ladysmith Black Mambazo composed a song entitled "Olova". In the early 1960's he used to perform that song with a group known as the "Loafers" because they were all unemployed.

The first song that popularised Ladysmith Black Mambazo from the Album "Amabutho" the "Warriors", was entitled "Isigcino uzoslala wedwa" meaning "Eventually I will desert you". It is about a woman threatens her husband with divorce because he has another girlfriend. Culturally, a woman would never dream of deserting her husband for such a reason: her parents or relatives would drive her back. Polygamy did not constitute enough grounds for divorce or to separation. Most of the people from the rural areas could not easily adjust to the conflict caused by Western civilization especially in urban

areas. The idea behind that composition by Ladysmith Black Mambazo was to expose the conflict between rural life and urban life.

Victor Metsoamere (1991) notes that the success of the Ladysmith Black Mambazo, started with their first long playing record called "Amabutho". Among the many groups that sing this type of music the Ladysmith Black Mambazo have, within a short time, proved to be the best in this field. For this music is not only popular, but very old indeed. Now that the Ladysmith Black Mambazo have brought it back with an impact, their music will never be forgotten. (Sam R. Maile - Record Sleeve notes: 1973 Mavuthela Music Company). After the success of this album, the members of Ladysmith Black Mambazo were forced to leave their jobs and concentrate on their music.

Mahlathini and Mahotella Queens backed by the Makgona Tsohle Band have been very topical in their music making for decades, even long before they started dominating the International market. In the late 1960's the expression used in many Black townships to mean "I am leaving" was "Sengikhala ngiyabaleka". Mahlathini and Mahotella Queens released a song entitled "Ngikhala ngiyabaleka" during the same period and that song sold thousand of copies. It was a catching phrase because it was closely associated with couples: figuratively it simply meant that from one partner, the love was over.

"Ukulilizela" is a joyous ululation by women, it was some kind of an embellishment during a performance, particularly a wedding song or a dance. According to Marks Mankwane (1994), in the early 1970's Mahlathini and Mahotella Queens released another song entitled "Lilizela Mlilizeli" meaning "Let the women ululate". This is one of the songs that actually popularized this group, especially the instrumentalists, Makgona Tsohle Band. In most cases, the group uses this song as a prelude, usually coming as a first item in their repertoire. Lopez observed,

"Everywhere they go, their high energy shows are a hit. The three Queens, dressed in brightly coloured outfits, traditional Zulu headdresses exude limitless energy and enthusiasm. Their

continuous jumps, shakes and twists a colourful match for Mahlathini, dressed in a traditional tribesman outfit of "leopard-skin". (Rick Lopez: - Showcase newspaper, USA: February 13, 1992).

From the mid 1980s technology was advancing especially in the broadcasting circles. With technological advancement came new terminologies. The "Pop" music radio announcers became known as "Disc Jockeys" (DJ's). The DJ's became very popular especially with the teenagers. It was, and still is, believed that they "dish out" the music of the people, the youth. The youth tend to possess pop music, and some youngsters go to the extent of using lyrics from love songs to propose love to their counterparts.

In March 1985, a young girl from Dobsonville in Soweto, released her Debut Album, "Im in Love with a DJ". For a lady to be in love with a DJ during those days was a prestige. Yvonne Chaka Chaka became a superstar overnight because of that song and her staying power and charisma have been confirmed by her millions of fans throughout Zimbabwe, Malawi, Zambia, Tanzania, Zaire, Nigeria, the Ivory Coast and of course, South Africa.

A Zulu word for the most popular African Beer is "Umqombothi". Yvonne Chaka Chaka also released an Album "We MaDlamini uph"umqombothi" which meant "MaDlamini, where is the African Beer?". Obed Musi (1991), notes that in Uganda they coined Umqombothi to "Kombozi" meaning the liberator. Uganda "Masamerie" is a dedicated fighter.

According to Phil Hollins (1995), in her latest albums, which have given her the status of being nick-named "The Queen of Africa" she is asking a few questions such as "who's that man, who calls me stranger in my Motherland?"; "Who's got the power to tell me what to do?", she goes on to say "Be proud to be an African". She seems to be expressing grievances through her music. Before the release of political prisoners and the unbanning of political organisations she released an album entitled 'I cry for freedom'.

Her music is selling thousands of copies in South Africa . The music in South Africa is more of a tradition, but for many years on a sad tone. The tonal quality is heavy as though people want to communication with God in a big voice. Even if the music is lively the facial expression and the body language do not show the enjoyment. Yvonne Chaka Chaka is portraying that image especially in her recent albums.

2.3 Music, Language And Religion

According to Credo Mutwa (1982), in African Indigenous music, worship of God (Qamata, Ramasedi, Mvelinqangi, Xujwenbu, Mudzimu) was accomplished in music dance, which, ofcourse, form part of the African cultural heritage. The traditional healers Izangoma(3) have managed to inculcate music therapy through indigenous music. In the process of prophesizing, they throw bones, and the music, accompanied by drums, stimulates their powers.

✓ Ever since the arrival of the missionaries in Africa, African people in Church have not been able to resist the temptation of embellishing the Western traditional hymn by improvising new harmonies, rhythms and melodies. This improvisation technique started in church and developed in such a way that gospel groups and African Guided churches emerged. The message of Christianity perverted into a cultural one rather than a religious one. The hymn became adapted to suit other activities than worship only. In the words of Frances Ellen Colenso, "Christianity in Africa came as one of the items in the colonial package. The colonial motive was possession of land, and exploitation of the 'Natives'. Christianity was instrumental in 'taming' the 'Natives' into obedience, undermining the will of the people to resist. Nevertheless, the dedication of some men and women to the Christian cause cannot go without praise". (A.L. Vilakazi, 1954 : 13).

L Mqotsi (1946) notes that christianity was introduced to Africans as part of European culture,. The basis of Christian doctrine was the Bible, a book with a different cultural background from that of the nineteenth century Western Europe. The pastoral culture

of the Old Testament was appealing and closer to Africans than was European culture of the time. Cultural misunderstanding between African and European was, to some extent, created by the model of life depicted in the Bible, rather than by a desire by Africans to revert to old customs.

“Christianity abroad, which was inseparable from Western culture with its lack of etiquette, and its coercive and undemocratic colonial political systems, became threatening evil. Religion being “the very texture of life” among Africans, the old African paganism viewed in retrospect had been indeed the golden age of African Religion”. (Bongani Mthethwa: September 1984).

Life itself, in African terms, was a religious experience, or religion was their whole system of being. God was approached through mediators, the ancestors, just like Christ in the Christian Religion. Steve Biko confirms this point:

“ African Religion in its essence is not radically different from Christianity. We also believed in one God, we had our own community of saints through whom we related to our God, and we did not find it compatible with our way of life to worship God in isolation from the various aspects of lives. Hence worship was not a specialised function that found expression once a week in a secluded building, but rather it featured in our wars, our bee-drinking , our dances and our customs in general. Whenever Africans drank they would first relate to God by giving a portion of their beer away as a token of thanks.” (Biko 1973:42)

According to N. Pityana (1973), one of the biggest errors committed by some early missionaries in Africa was the notion that Africans had no culture, or if they did, it was inferior enough to be brushed aside. Many practices imposed by the West. In the words of Mqotsi and Mkele (1946:120).

“When a bachelor dies, he is forgotten; his spirit is never recalled in a religious ceremony as in the case of everybody else. He is a bad person with a bad or evil spirit. A holy man should manifest his power of prayer in material wealth, many wives and children. The Christian concept of riches after death will always be rejected in African thinking, for how can you pray on a hungry stomach? Material wealth is the key to spiritual wealth.”

If religion be the fibre of life, then the immediate problem Black South Africans would like to put God should be the return of African land. In this sense, religion is indeed political.

Despite all these problems, de-Africanization (4) process could not change the African languages. It was the quest for a true religion that gave rise to independent African Churches such as African Apostles of Zimbabwe, Aladura of Nigeria and Zionists of South Africa as well as the gospel groups which popularised the Africanization process of the Western hymn. The prophets from African guided churches were not “clever tricksters” with a motive to rob the poor(5). They were, and are, very religious individuals sent as God’s answer to the African cry of despair.

Bongani Mthethwa says:

“Ngamemeza ebusuku nasemini
Awungiza ngani?
Zizwe lalimi abanye bezwakele
Phambi koMsindisi”

which translates as:

“ I cried out night and day
Why/ you did not hear me?”

Nations slumber so that
Others may be heard
On front of the Saviour". 10

(Isaiah Shembe, Hymn 45:1)

Africa is happy and convinced that God heard her cry of despair, as further confirmed by Omoyajowo.

"The Holy spirit descended and called out Africans to express Christianity in language that would be understandable and meaningful to the people. Thus came into existence the phenomenon of the African independent churches". (Omoyajowo 1973:83)11.

Religion can be a foundation for true freedom. What is lacking in conscientization of the masses.

"Conscientization is a precondition of liberation. People will be able to liberate themselves from social and political oppression only if they first liberate themselves from the patterns of thought imposed by the oppressors", (berger 1973: 176) 12

According to Credo Mutwa, the problem that faced the missionaries about the African culture was their lack of understanding and their fears of Christianity in the hands of what they regarded as God's illegitimate children, and yet they were preaching the same Christianity. However, that pophobia, was in fact a desperate bid by that minority to colonize and incarcerate the African soul. On the other hand, African Christians, especially in the independent (6) churches, blamed God for having sent 'cowards' to propagate the Christian message. The Westerners are called cowards because they do not live up to biblical standards, and their history

in Africa has been marred by the evils of colonialism and too much unwarranted bloodshed.

Coplans (1979) notes that the white reaction to the African culture and African independent churches was that they were a growth of no importance, which could be best treated by the usual white method of ignoring anything African, and thus hoping that the problem would solve itself or disappear in a short time. This White indignant attitude was further recorded by Shembe in a rather positive manner as it inspired him to write a song about it:

“Ahleka usulu amagwala,
Athi ha!ha!ha kuyaphela lokhu
Kusasa kuyaphela akusekho,
Kuyaphela kusasa akusekho,
Kuyaphela kusasa akusekho, Kuyaphela konke akusekho”.

Translation

The cowards laugh behind our back,
Saying ha!ha!ha! this will vanish,
By tomorrow it be finished,
no longer there, it will all disappear,
and be no longer there, It will disappear, and be no longer there”. (Isaiah
Shembe, Hymn 160:2)13

In African kinship systems, the son is regarded as the extension of the father, and the power of the prophets confirms the ‘omnipresence’ of Christ. In other words the prophets are an extension of Christ. It is indeed a fact that religion did not come with the missionaries.

According to Berger (1973), the eruption of well over 3 000 African guided churches in South Africa alone, and over 6 000 in the whole of Africa, is ascribed

by some Western writers to sociological problems, rather than a quest for a more perfect Christian life:

“These churches are indeed an African reformation phenomenon, they all convey the message of salvation and hope, and the Western ethnocentrism should not blur our perception of the situation”. (Dr B.W. Vilakazi, 1954:1)13

William Mthethwa notes that South Africa alone accounts for half the number of independent churches found in the whole of Africa. In this country, independent churches are suspected of being politically subversive due to the lack of White ‘supervision’. Investigators, in the name of research, keep track of the activities of such churches.

Religion, to the South African people, is the fibre of life, and they conduct ascetic seclusion which insulates them against worldly things. Men, for example, Z.C.C., shave their heads as a church regulation, but this stigma tends to regulate their behaviour in public. In any of the church rituals, continuous singing prepares each member. Singing invokes and sustains the spiritual order of reality. The World of song is indeed the World of Spirit. This spiritual world of song is attainable only to those who are pure at heart.

The African way of worshipping God goes with dancing. The Nazareth Baptist Church, which was founded by the Prophet Isaiah Shembe in 1911, is a typical example of the African guided churches. The Church is founded on Zulu custom and culture. The Nazarites express worship in two forms: conventional worship of the congregation and the preacher, and religious dance, “Ukusina” meaning “dance”.

The religious dance is more repressive and, according to participants like the stewards, its more ritualistic. Any member or outsider may attend conventional worship, but not anybody within the church may take part in religious dance unless they have fulfilled certain purification rites. A song that does not generate a dance

is insufficient for worship. The dance is directed towards God, and all must dance, both dead (ancestors) and the living. This belief was cultural as well as religious: the Old Testament is replete with invitation to "Praise his name with dancing and make music to him with tamborine and harp" and many other similar verses. (Psalm 149 Verse 3).

Shembe defines worship as an occasion expressed in dance. In one of his Sabbath worship hymns, he writes:

Stanza No 9: MBONGENI NGEZIGUBHU
 NOKUSINA
 NGOKUBA UMUSA WAKHE
 UHLEZI PHAKADE
 MBONGENI NGEZIGUBHU EZINAMANDLA
 NGOKUBA UMUSA WAKHE UHLEZI PHAKADE"

Translation: PRAISE HIM WITH DRUMS
 AND DANCE
 FOR HIS MERCY
 IS ETERNAL
 PRAISE HIM WITH DRUMS
 THAT ARE POWERFUL
 FOR HIS MERCY IS ETERNAL"

In his hymns he clearly distinguishes between songs for congregational use and those for dancing (ukusina). Hymn number 182 is another example of those to which Zulus dance to praise God.

"IGAMA LESIZWE SAMAZULU UME BESINEZA UNKULUNKULU
IZIHLABELELO ZIKA DAVIDA 150".

Translation:

“A HYMN OF THE ZULU NATION WHEN THEY SING AND DANCE TO GOD”.

The African people in South Africa have many other rituals, as religion is the very fibre of their existence. These rituals may be for example in connection with baptism, for the sacrifice of a goat or chicken, for healing, or even anointing a newly appointed church official. In all situations singing and ritualistic encircling pervade, sustaining and in reality enacting the ritual.

In all the churches, worship is expressed in ritual, and music is the vehicle for carrying the rituals.

“IN THE END IT MAY BE SAFE TO SAY ECSTASY”. (BONGANI MTHETHWA: SEPTEMBER 1984).

2.4 Music, language and social life with special reference to the Zulu language

Zulu language has been chosen as a representative of other language groups in South Africa. According to A.L. Vilakazi (1954) there are similarities and music is not only a form of entertainment but also a way of life. Music is one of the few universal cultural phenomena, for there are no people who do not have some kind of music. Music, as oral tradition, is an important part of folklore. It involves those aspects of culture which live in the oral tradition, especially those which involve artistic creativity. According to Willi Apel (1979), folk music is generally distinguished from the music of non-literate societies by having near it a body of cultivated music with which it exchanges material and by which it is profoundly influenced. It is distinguished from the cultivated or urban or fine art music by its dependence on oral tradition rather than on written notation, and in general, by its existence outside institutions such as church, school or government.

In African societies, music plays an important role in almost all social gatherings. In rural areas the people are still compulsive⁸ singers. According to J.H.K. Nketia

(1988), the attitude towards songs is that it is taken for granted that everybody is capable of singing them. It is not a speciality of gifted or talented people only; it is a characteristic that determines the humanity of each and everybody. Nketia argues that the singer is the musical instrument which experiences music first-hand: it emanates from him. An instrumentalist experiences music only second hand from an instrument that is outside himself, even though he plays it. Rural people are still able to sing songs relevant to various occasions, though most of them have been influenced by the chordal harmonies of the Western traditional hymn.

Anachronism, technology and Western influence have made it difficult for urban people to follow tradition because most traditional songs would be out of context. a number of anthropologists and ethnomusicologists have exploited this material for research and commercial purposes.

In most African societies music for various occasions include the following types:

- (a) Songs of childhood
- (b) Songs of labour and trade
- (c) Songs of ritual and ceremonies
- (d) Love songs (Wedding sngs)
- (e) Drinking songs
- (f) Patriotic and army songs
- (g) Mourning songs
- (h) Cradle songs
- (i) Dancing songs
- (j) Narrative, ballads and legends.

That is why Chernoff observes that

"Music is essential to our life. A village that has no organized music or neglets community singing drumming or dancing is said to be dead.

The village where there is no musician is not a place where man can stay". (John Miller Chernoff: 1981)

David Rycroft, writing on Nguni music in Grove's dictionary (1983) offers the following explanation of rhythm:

An exaggerated "sing-song" rise and fall of pitch without exact musical notes is used, but there is a regular metre and this seems to be a more important criterion for defining 'ukuhlabelela' than the melodic use of fixed pitch values. Vocal phrasing in Nguni songs often flouts a regular beat, rather than expressing it directly, and word stresses frequently do not coincide with the physical downbeat of the dance step or other movements. Consequently it can be entirely misleading to analyse songs without taking accompanying physical planning into account.

Bongani Mthethwa (1984) observes that in Zulu music harmony is conceptualized as inseparable from melody. Harmony is a macro-structure comprising vertical relationship of pitches as well as horizontal rhythmic interlocking patterns of melodies. When a melody within a context becomes exposed, it is an aesthetic principle to 'stray' from the prescribed notes, and venture into alternative intervals while still honouring the prescribed rhythm.

According to Bongani Mthethwa (1984), harmony and melody exist as concepts in Zulu music. A short melodic phrase is referred to as umucu⁹ which means a short string of beads. A time is referred as indlela¹⁰ ("path"). Taking this concept of path further, Bongani Mthethwa argues that one finds different footprints on the same path, and perhaps that is why variations of the same melodic line are acceptable as good singing. Harmony emanates from the performer, yet it tends to 'curl' inward, as it were, and probe into its creator's feelings. Ironically, harmony is associated with sorrow in nearly the same as the minor mode would be associated

with sadness in Western music. Zulus regard music in a minor key as deliberately 'bad singing' "ukubhimba ngamabomu"

Elkin Sithole (1979) notes that a given song can gravitate around any of the notes, thus creating a mode for the particular song. In other words, the modes for each are indeed permutations of the same scale. The only chromatic note is 'fa' and other chromatic notes are said to be 'bad notes' "ayabhimba". 'they sing badly' and must be avoided in singing. Consequently Zulu folk music does not modulate, because modulation, and specially transition, is founded on chromaticism.

Bongani Mthethwa (1984) observes that melody in Zulu is inseparable from harmony, which is partly realized in timbre, and exists in the context of interaction with other melodies. This statement raises a question, "What happens to a sole piece of music?" Solo melodies tend to immitate each other accompanying melodies. Thus we find a Zulu singer oscillating between low and high rangers in order to capture the overall textural density which the singer 'hears' in the head. The Zulu word 'indlela' (path), is not limited to tunes in music, but also means the musical process, involving melody, harmony, rhythm and timbre.

A good voice in singing is referred to as being as good as a mouth bow "akanazwi unomqangala". A good singer has no voice but a real mouth bow. Pitch range is no criterion for measuring quality of a good mouth bow, but rather qualities of timbre and projective capacities seem to be desired features of a good bow. Correlating these bow qualities to a singing voice means that a good voice should be clear and carry far, like a good bow.

Bongani Mthethwa (1984) notes that in order to produce emotionally, the voice must suggest agony by approaching the upper limits of its own range so that it just manages to sound those high notes. In actual life situation, a person who suffers hardships is just able to make ends meet. This type of singing expression belongs to emotional songs and the executioner of the style is said to be strangling the singer, 'liyamklinya'. If the song has begun and the key is formed to be rather too high, the singer will switch into falsetto rather than stop singing.

Some of the Zulu folk terms for musical expression which refer to singing are:

-CULA	:	sing sweetly like a bird.
-CHWAYA	:	high pitched harmonization.
-HLABA	:	lead a song or dance.
-HLABELELA	:	to sing in general
-HAYA	:	nostalgic, solitary singing.
-HUBA	:	to sing a ritual song which sounds like a huge river when heard at a distance.
-KHALELA	:	high pitched forceful singing.
-QUBULA	:	a ritually forceful singing style, especially of low voices.
-VUMA	:	respond or harmonize.

All these terms refer to singing and not to music as a discipline. Over the years, Western scholars have shown remarkable shift from a negative outlook towards African music to a more positive one.

2.5 Music, Language and Education

Music as a subject in African schools in South Africa is given only peripheral position and not the central position music takes in African life in South Africa. As far as the formal structures of African education are concerned, nothing is really provided by way of specialist training for the music teacher. The teaching of music in Black South African schools is erratic and inconsistent, firstly through lack of facilities. Secondly, music teachers are inadequately grounded in the musical culture of their pupils because their own teacher training lacked sufficient dimension and orientation with regard to African music.

But, music is the transmission of culture from era to era. Culturally, music education is inculcated informally from generation to generation. Exposure to

musical situations and participation are emphasized more than formal teaching. According to M. Shestack (1977), the organisation of traditional music in social life enables the individual to acquire his musical knowledge in slow stages and to widen his experience of the music of his culture through the social groups into which he is gradually absorbed and through the activities he takes part.

The African mother sings to her child and introduces him to many aspects of his music right from the cradle.

“The child is trained to become aware of rhythm and movement by his mother rocking him to music, singing to him in nonsense syllables imitative of drum rhythms. When he is old enough to sing, he sings with his mother and learns to imitate drum rhythm by note. As soon as he can control his arm, he is allowed to tap rhythms, possibly on a toy drum”. (Nketia : 1988)

Participation in children’s games and stories incorporating songs enables the child to learn to sing in the style of his culture, just as he learns to speak his language.

His experience, even at this early age, is not confined to children’s songs, for African mothers often carry their children on their backs to public ceremonies, rites and traditional dance arenas, where they are exposed to music performed by adult groups. Sometimes the mothers even dance with their children on their backs until the children are old enough to take part in dancing themselves. In fact, an African child feels the rhythm in her mother’s womb, even before he is born. By the time a child reaches adolescence, he may have learned to play, sing and dance. One sometimes comes across seven-year old boys playing in ensembles or singing in groups, or taking quite a prominent part in public dance. Individual instruction at this stage is unsystematic and largely unorganized. The young have to rely largely on their own initiative ability, and on correction by others when it is volunteered. They must rely on their own eyes, ears, and memory, and acquire their own technique of learning.

J.H. Nketia observes that among the Akhan of Ghana, it is the duty of women to mourn their kinsmen with special dirges. Many mothers, therefore, regard it as their duty to ensure that their daughters know these dirges, particularly those appropriate for mourning their parents. Accordingly, they will always find an opportunity to teach some of them to their children so that they can fulfill their social role.

Hugh Tracey (1984 : 14) tells us that among the Chopi, a father will take his seven or eight year old boy and sit him between his knees while he plays. The boy will hold the two beaters with his arms well fixed and pliant while his father claps his hands over his son's and continues to play in the usual way. This is to give the child the feel of the instrument, so that after a few months he can play any note and learn to play simple runs and rhythms.

Lois Anderson (1961 : 52) tells us that among the Baganda, it was customary for anyone who aspired to be flutist in the royal ensemble, to be in attendance at the palace from the age of ten to twelve years, until he had learned to play the instrument well and had listened to the ensemble for several years.

These young musicians in training lived in the palace with older musicians, who were usually their fathers or relatives.

J. Blacking (1967) confirms that among the Venda in South Africa, the snake dance is performed by girls who have graduated from the initiation school. In fact the 'Domba' (snake) initiation dance is one among many dances performed at different initiation schools. For example, 'Tshigombela' is a girl's amusements 'mutambo'. It is performed in the girls' circumcision school in the late autumn while the 'Tshikanganga' is a boy's dance amusement performed in autumn. Blacking highlights the importance of language to music, the different dances are performed in stages from childhood to adulthood.

“Apart from certain types of solo instrumental music, school and church music, and the music of the initiation schools, which is played by initiates, the only type of music which involves young people is the Venda national dance, ‘Tshikona’. This is performed on all important occasions, such as the installation of the new ruler, the commemoration of a ruler’s death “dzumo”, and the sacrificial rites at the graves of a ruler’s ancestors”. (J. Blacking 1967:59).

According to N. Mkele (1946), similarly, the choreography is not different from the Xhosa dance, ‘Is’fekezeli’. The men move in file anti-clockwise round the women, who plays bass, tenor and alto drums. Each dancer produces one notes of the total patterns on an end-blown pipe, so that a good performance depends on the co-operation of a whole team.

Contrary to J. Blacking’s report (1967:69) that two performances of the same music by the same performer may differ because of ‘error’, we would like to suggest that notion is a Western concept; it is not applicable in African music because, in African song. The same may add a different meaning to a particular social event.

2.6 Popular music in General

Frans Birrer (1964:12) attempts four different classifications in defining popular music:

1. Normative definition: Popular music is an inferior type.
2. Negative definition: Popular music that is not something else (usually ‘Folk’ or ‘Art’ Music).
3. Sociological definition: Popular music is associated with (produced for or by) a particular social group.
4. Technologico-Economic

definition: Popular music is disseminated by mass media and/or a mass market.

Richard Middleton (1962) views popular music as an abrupt explosive sound emanating from classical music. Richard sees popular music as a derivation of light classical music.

"I can see the terminology which I employed down the years changing, as definitions were revised and new words were invented. 'Pop' (even 'beat') was once used to describe The Beatles, of which their music has been arranged and orchestrated. Their music is played by the London Symphony Orchestra" (Middleton 1985:104).

Adorno's theory in (1981) is that culture industries create, control and exploit musical desires forming a circle of manipulation and retroactive needs in which the unity of the system grows even stronger. Adorno believes that people like to think that culture is different from other commercially produced goods, standardized methods and forms are masked to some extent by a show of craftsmanship and by 'pseudo - individualized' effects.

Walter Benjamin in (1983), argues that film technology has effected music production, form and reception:

"Production becomes more of a construction Materials (actors, performances, for example) are edited together, by camera and producer. They are estranged from the totality: detached, collaborative technique replaces integral, unselfconscious expression". (Benjamin 1973 b:219-53).

Walter (1957:14) argues that cinematic form also provokes immediate comparison with the potential of recording and mixing techniques like mike-positioning, rebalancing and dubbing, for musical 'montage' and an 'analytical' revelation of new sound details and relationships. He gives an example of Elvis Presley's voice, the vocal image we hear on his records as precisely a product of this kind of a recording process. Walter views the reception from both the film and music audience as cold because the audience is detached from the moment of production, as being in the position of a 'critic', identifying with the analytical work of the camera rather than with the experience of the characters.

The type of popular music that will be focussed on in this study received popularity long before the encroachment of technology such as sound track music for films and videos. Notably, in recent years, one American producer has used the music of Ladysmith Black Mambazo as a sound track to his film.

Ruth Finnegan (1992:15) writes that general terms like 'rock' and 'pop' were little used by his local musicians. The unqualified words like 'rock' and 'pop' seldom appeared in their local bands' self-descriptions; instead they preferred narrower and more specific terms such as:

1. Punk
2. Heavy Metal
3. Soft rock
4. Acid pop
5. High energy rock
6. Futurist
7. New wave
8. Golden Oldies
9. Blue rockers
10. High energy progressive folk rock

In conclusion, it is evident that music plays an important role in the lives of the people especially in African societies. It is with regret that in Black African schools

the teaching of music is not given the central position it deserves. Apart from anything, there is a proliferation of indigenous musical styles and traditions in South African which bear witness to the extent of musical activity in African societies. African music education could be related to this activity and could draw upon it. Yet education planners do not sufficiently take into account the content and background of this music.

Despite all the problems South Africa has produced a diversity of music unequalled in any other country. With its extremes of colonialism and turbulent history, it has been a unique pot for European and indigenous musical influence. Although a strong rhythmic unity can be heard in South African recorded music, there is a bewildering range of musical expression and style of music available from gospel, pop, American inspired jazz and mbaqanga.

South Africans have produced and toured the world with many fine dance musicals, bringing the rich Black rural and urban culture to a wider public. The music is completely linked to social and community life. (Muff Anderson (1981) notes that the roots of "mbaqanga" (a blend of traditional and urban music) and other South African musical styles lay in only 13% of the country and expropriating all their properties outside these designated 'tribal homeland' areas.

NOTES

1. Quick start is a term used to have the vehicle in motion after a push. (Elliot Makhaya, (Sowetan 1992)
2. Kombi is a vehicle used to transport commuters, usually a Toyota or Nissan in South Africa. (Obad Musi, 1991)
3. Izangoma are traditional healers who throw bones in the process of prophesizing. (Credo Mutwa, 1985)
4. De-Africanization means moving away from African culture.
5. Poor in this context are the Africans who were robbed the country and their right by the missionaries. (E.C. Webster, 1989)

6. Independent is referred to African churches who wanted to enjoy their rites and culture in their religion. (Star Newspaper, 1988, pages 23 & 24)
7. Z.C.C - Zion Christian Church (L. Mkotsi, 1946)
8. Compulsive singing implies that singing is for everybody, not for a certain group or for specialists.
9. Umucu is referred to a melody. (B. Mthethwa, 1984)
10. Indlela, a path also referred to a melody in music.
Izigubudu a Zulu term meaning harmony. (B. Mthethwa, 1984 pages 67 & 68)

CHAPTER 3

3.1 South African Musical Growth

In South Africa, as in the rest of Africa, the roots of Modern Mbaqanga and South African Jazz lay in the participants of thousands of Black musicians.

According to J Hall (1987) the earlier discovery of Gold played a significant role in forcing Black people to seek employment in the mines or on white farms. All this is to serve white economic interests as of now. The European instruments such as accordion (or concertina) guitar, banjo and saxophone had been introduced long before 1900, hence the 1950's instruments like guitar and saxophone were popular in township jive.

The early introduction of records, mainly American jazz and blues, was another important influence in the development of local music. Johannesburg became the centre of modern South African music. Shebeens sprang up to cater for migrant workers who were usually cut off from their families and communities. Musicians in the shebeens (M. Rorich 1984) played a mixture of the music they had heard on records with a strong influence of indigenous sounds, choral groups also became popular. The early jazz records by Duke Ellington, Count Basie and Louis 'Satchmo' Armstrong had a huge impact.

D Coplan (1979) notes that by the early 1930's jazz bands like the Jazz Maniacs and the Merry Blackbirds were playing to wide acclaim. The jazz Maniacs were probably the most popular and developed an exciting synthesis of jazz, swing and local melody known as Marabi music, which became the inspiration for future generations of musicians like Dollars Brand, Hugh Masekela, Jonas Gwangwa, Kippie Moeketse and many more. The Jazz Maniacs were formed in 1933 by pianist 'Zulu Boy' Cele who had learnt piano from listening to shebeen entertainers in the slums of Johannesburg.

According to D. Jewell (1980), Wilson 'King Force' Siligee took over the leadership of the band 10 years later when Cele was murdered. Also prominent in the group around 1960 was the brilliant 'Zakes' Nkosi, supreme on sax, who later formed his

own band, City Jazz Nine. Zakes was a major influence on sax-jive mbaqanga and backed mbaqanga bands until his death in 1982. The Jazz Maniacs, although very popular at dances, split up in the 1950s, due to a combination of musical differences, gang pressure and the introduction of forced removals under the 1950 Group Areas Act.

At first the Record companies recorded a few indigenous groups. Later some recordings became internationally popular. In the late 1940s, early 1950s, C.L.S. Nyembezi (1996) notes that the composer Solomon Linda's "Mbube", which became 'Wimoweh' in America (The lion sleeps tonight), was heard all over the World; an excellent version of the song was recorded by Mirriam Makeba. The big band Jazz scene, meanwhile, virtually ended in the 1950 with the introduction of forced removals to the new townships for Black people, like Soweto, the segregation of venues and increasing gang activities as society was threatened by the new policy of apartheid's extreme legal separation of the races and the establishment of complete white domination of every aspect of life.

According to Muff Anderson (1981), between the 1940s and the late 1960s, Kwela or penny whilst music was popularized mainly by township children. Loosely comparable to skiffle, one or more penny whistlers were usually featured with acoustic guitar and tea-chest bass. Kusela groups would often busk on street corners where appreciative crowds would gather. There were some big hits on record, the best known being "Tom Hark", the original 1956 version of which (by Elias Lerole and his Zig-zag Flutes) charted high in Europe and has done so again recently as a cover version. Sax would occasionally replace penny whistle. The music's major stars were Spokes Mashiyane and Lemmy 'Special' Mabaso the latter still prominent today as sax player with the Soul Brothers. The record companies paid a pittance to stars of the time; royalty payments were virtually unheard of until the 1960s.

V Motsoamere (1991), notes that during the 1950s, many Kwela artists were backed by jazz musicians like Bra 'Zakes' Nkosi, who need to supplement earnings from (mainly 78 rpm) records with live and session work backing other people. Some jazz musicians preferred not to record and in this way avoided the studio exploitation of music to obtain a quick, anonymous and above all cheap product,

which would be disposed of, immediately it stopped selling. The records from this era of South African music are rare today and in the hands of new collectors. No archive material was ever kept by record companies it seems, let alone release dates or session details. Many fine Kwela performances on 78s are by musicians better remembered for their jazz recordings (the fine guitarists, Alan Kwela, appeared on many releases as a session player).

Marks Mankwane (1967) notes that, from 1940s onwards one of the major focal points of South African music has been Dorkay House. It functions as a meeting place and a base for a musicians' association which has a long history of helping artists such as Hugh Masekela, Dollar Brand (Abdullah Ibrahim), Mackay Davashe, Jonas Gwanga, Kippie Moeketsi, Ntemi Piliso (African Jazz Pioneers) and others. Excellent plays and musicals were created at Dorkay House, including the pivotal smash musical 'King Kong' which launched dozens of international careers. Dorkay is managed by a remarkable woman, Queeneth Ndaba, who still organizes benefits for the musicians, and together with Ntemi Piliso, who leads the band, has helped re-form the African jazz Pioneers. According to West Nkosi (1993), Piliso later co-wrote some of the Mahotella Queens' songs on 'Umculo Kawupheli' (1974) released in 1986 as 'Duck Food'. Apart from Jazz and Pop musicians Dorkay House has produced Classical musicians and teachers in the likes of Professor Khabi Mngoma who was once the principal of the same institution, Cyril Khumalo "CK" the trumpeter, Victor Koapeng, Mokale Koapeng, Motsumi Makhene, Sbongile Khumalo, the Khemese brothers from Meadowlands and many more.

Muff Anderson (1981) notes that in the 1950s alto saxophonist Kippie Moeketsi led the Harlem Swingsters and later the Shantytown Sextet, which backed the extremely popular vocal group, the Manhattan Brothers.

Miriam Makeba, a featured vocalist with Curban Brothers, was included to join the group. Later she joined the Skylarks with Letta Mbulu. Whilst on tour in Cape Town, Dollar Brand replaced Tod Matshikiza as pianists with the Shantytown Sextet. Later in Port Elizabeth the group started playing a more local flavoured music, as their audiences became less responsive to their 'English' sound (Moeketsi, in a recent interview, uses this phrase to contrast derivative with more indigenous music). Later Dollar, who was from District 6, and Kippie, formed the

Jazz Epistles, who in 1962 recorded the first ever 33 rpm jazz LP in South Africa (until then they had all been 78s).

By the late 1950s many of the most prominent musicians were involved in township jazz musicals and reviews, like King Kong, based on the rise and fall of boxer Ezekiel Dlamini, which gave an opportunity to many musicians to tour abroad. The white sponsored show, with music by Tod Matshikiza, was a huge success. Featured were Makeba, Masekela, Lemmy, Mackay Davashe, Kippie, Dambuza Mdledle and the Manhattans. Despite all this talent and the undoubted commercial success, according to the musicians, the big money did not filter down to the cast. A number of less successful musicals followed, usually featuring black life from a white point of view.

Films starring black artists were produced. The best was probably Lionel Rogosin's 1957 production, 'Come back Africa', the powerful and moving story of life as a migrant worker in Sophiatown, the cultural heart of Johannesburg, which was later bulldozed after being declared 'white'. There were cameo roles for Makeba and Lemmy (as a street urchin playing penny whistle). With the worsening political climate and tighter segregation in the 1960s it became much more difficult for jazz bands to survive (there was less live work) or for young developing musicians to learn to read music. Record companies also took a firmer control of the new commercial Mbaqanga bands. Many of the best musicians of the time traveled abroad to a more conducive climate. In this way the talent of Hugh Masekela, Dollar Brand, Miriam Makeba, Letta Mbulu and many more was brought to the attention of the outside World.

South African Blacks are a musical people, a singing people. As I have alluded to, African folk music encompasses different African traditional music styles, African folk music has remained an oral art throughout the continent. This is common among the Black people in Southern Africa.

Among the South African Black people are the Vendas including the Lembas, Tshilafuri and Tshitabatsindo. The Tsongas comprise the Spiloken, Mozambican, Hlangano and Mbayi. The Ndebeles, the Swazi, Pedis including Tlokwa, Lubedu and Pulaneng form another group. Others are the Tswanas and their off-shoot of

the Rolong, Khatla and Tlapeng; the South sothos; Zulus including the Tnonga; the Xhosas have Mpondo, Bhaca and Khoi-Khoi; and finally the Herero, including Namas and Ovambos.

The Vendas, Tsongas, Pedis and the Ndebeles are in the Northern Province. The Ndebeles and Swazis are in the Mpumalanga Province as well as the Kingdom of Swaziland, which is in the north-eastern part of Nelspruit. The South Sothos are in the Free state as well as in the Kingdom of Lesotho. The Zulus are in Kwa-Zulu Natal Province. The Xhosas and the Khoi-Khoi are in the Eastern Cape as well as in the Western Cape. The Tswanas are in the North-West Province and the Kingdom of Botswana.

The encroachment of technology and other Western influences resulted in new African traditional music styles such as Is'cathamiya, Mbaqanga and Maskanda. These music styles developed as a result of acculturation and inculturation after the discovery of Gold in Johannesburg, the industrial area, where migrant workers flocked to seek fortune.

Most of them were put up in hostels, where they would obviously miss their loved ones. The 'Blackjacks' and their associated systems of spies, the 'Impimpi', as they were called they were in front line of state control over migrant workers.

The 'Impimpi' were constantly searching for illegal hostel residents, and those who had not paid hostel rents would be arrested. The 'Blackjacks' would wake them up in the middle of the night banging on the metal doors. Men had to cook their own food after a long day at work. Siphso Zulu quotes as saying:

"We only bring our wives to the urban areas when they get sick bringing them here is bringing them to the doctors". (Siphso Zulu: University of Witwatersrand). 21

In the wake of the violence in the hostels in the mid 80s, the then President F W De Klerk confessed in his visit to the hostels that it was not a place for human beings not even for pigs. Webster quotes a typical resident:

The last time the hostel was cleaned was when the hostel was built. The toilets have no electricity. There are times when you need a woman, but you can't have a woman without having money. These women don't love you; they love your money. Lack of money and privacy (16 to a room) force five or six men to share a woman in turns." (Webster: University of the Witwatersrand). 22

Out of boredom, fatigue and frustration they would form small groups according to areas where they come from. For some historical and economic reasons, it was mainly the Zulu men from Kwa Zulu Natal that filled up Johannesburg and later on the Durban hostels to start the male choirs "Is'cathamiya".

According to Muff Anderson (1981) the interaction of African indigenous music and western instruments resulted in "Maskanda" soloists (musikant), an Afrikaans word meaning a soloist accompanying himself with a guitar or concertina. People like Siphon Mchunu and Johnny Clegg of Juluka (Savuka- Amabhubesi) have managed to give the "Maskanda" style and international recognition. Anderson notes that the interaction of African indigenous music and the popular urban music in South Africa, resulted in "Mbaqanga".

The concertina supposedly came in with the English Settlers early last century, and the banjo and violin with the Malay people. The guitar was probably introduced by Portuguese sailors and 16th and 17th Century traders and maybe even the Arabs along the East Coast where the Ud (lute) is still played". (Anderson 1981.16) 23.

I would like to focus on the groups in South Africa of which I have done some fieldwork: the Ladysmith Black Mambazo, Yvonne Chaka Chaka and Mahlathini and the Mahotella Queens.

3.2 Ladysmith Black Mambazo

Ladysmith Black Mambazo was formed in 1960 by Joseph B Bhekizizwe Shabalala. Mshengu, as he is affectionately known to millions of his followers, was inspired by

his father to develop his love for music. Ladysmith is a small town in Natal, “imbazo” is an axe. The founder recalls:

In December 1960, I organised a group of spirited young men, which I named Black Mambazo; in Zulu we say ‘Amambazo amnyama’. But then, I did not know that after some time in German, USA, Switzerland, Japan, France, Austria, United Kingdom, African continent, Asia, all over the world including the USSR, our music is our idea of Parestroika”. (Joseph Shabalala: Cape Town 1990).

According to the composer and leader, Joseph Shabalala, Ladysmith Black Mambazo has managed to popularize the music called “Is’cathamiya”. ‘Cathama’ is a Zulu verb, literally meaning ‘to crawl’ or ‘tiptoe’. The term ‘Scathamiya’ is derived from their choreography, mainly involving a “majestic” crawl especially when they have to ascend the stage, from the auditorium and not back-stage. The crawling or tip-toeing also stems from rehearsals, in which the neighbours would complain about the hard stamping of feet. Elkim Sithole (1979) notes that the singers got carried away by the music to a point that they would stamp so hard on the wooden floors that it would break or the cement floors would crack. Thereafter the “doctors” would have to mend their swollen feet and legs. The music of Ladysmith Black Mambazo reflects the spoken language of the people.

The leader of the group, Joseph Bhekizizwe Shabalala, is responsible for the choreography and composition of the music; the songs are learnt by Rote. The theme is topical and revolves around love; it could be also church music. Texture is antiphonal (call and response), sometimes Western (chordal), which is the influence of the Western traditional hymn from the church. In some cases, harmonies tend to be doubled, 4th added to triads. The bassline is always firm; for example, the group is composed of ten singers: one is the leader; there is a first tenor, which they call ‘alto’, and a second tenor; the rest sing bass. Amazingly, to an ordinary listener, the voices blend as if the parts have been equally distributed.

The costume is another important feature. In most cases their uniform is glamorous, specially meant for the performances, and not for private use. White colour for shoes is very popular.

One secret behind the success of this group is the fact that the singers go for vocal exercises, and their choreography is very complicated and artistic. This group mixes African traditional features with Western religious hymns. Their ability to blend these music idioms reflects as impressive technical talent which has given them international recognition. Their most popular tune is entitled "Homeless" (Emaweni) from an album "Graceland", which was recorded with the popular artist, Paul Simon. This is the first South African group to receive a "Grammy Award".

3.3 Yvonne Chaka Chaka

Yvonne Chaka Chaka intended to study law when she first walked into the recording studio in March 1985, and exploded onto the music scene with her first hit, "I'm in love with a DJ". Her staying power has been formed by her millions of fans through Zimbabwe, Malawi, Zambia, Tanzania, Zaire, Nigeria, the Ivory Coast, and of course, South Africa. The accidental parallel between her and George Frederic Handel, who also emerged as one of the greatest 'masters' from the Baroque era when his father wanted him to study law, cannot resist mentioning.

Born Ntombizodwa Yvonne Machaka, the Dobsonville singer, is the youngest of the three girls. Her musical aspirations were nourished by her late father, a gospel singer, who died when she was just nine. Sophie Machaka, supported the three girls, insisting they all finish matric and get a good education.

According to Elliot Makhaya, Sowetan Newspaper, entertainment reporter, in Nigeria alone, Yvonne Chakaka Chaka's albums have officially sold in excess of 600 000 copies, and when one considers that for every one sold, another ten are sold on the Black Market, that's a staggering six million in sales. She was also the first to perform in Uganda in 1991 after a nine years musical drought. The concerts were a sellout success, with people fantiring with excitement when they first set eyes on this dynamic performer, and men dancing in the streets and lining buildings up to twelve streets away in the hope of just catching a glimpse of Yvonne in action. Doc Bikitsha (1993) notes that the Ugandans lined the road from Entebben to Kampala (about 30 km) and in their excitement, pelted Yvonne with flowers as she arrived and left the country. The warmth, courage and dignity of the

people of Uganda moved Yvonne so much that she has dedicated her album "The Rhythm of life" to the people of that beautiful land. The success of this album saw Yvonne touring Malawi and Tanzania before coming back to South Africa to focus on her local fans. Thereafter she was to Nigeria to star in a concert for the "Children of Africa", alongside Miriam Makeba, Stevie Wonder, Diana Ross and other International stars. In his review, Metsamere says,

"This album, produced by long time friend, Attie van Wyk, is filled with the same exciting rhythms, and melodies that have made Yvonne a household name throughout the whole Africa" 25 (Victor Matsamere: Star Tonight, July 1991).

3.4 Mahlathini and Mahotella Queens

According to Marks Mankwane, the Producer and lead guitarist, Mahlathini and the Mahotella Queens are the pioneers of the most popular music style in South Africa, "Mbaqanga", they have been existing for about three decades. The group was formed in 1964 by Rubert Bopape who later became their producer. A deep voiced experienced young man, Simon Mahlathini Nkabine, was introduced to the group by Rubert Bopape. Mahlathini joined the group from EMI Record company where he had been singing with Aaron Lerole's Alexander Black Mambazo and the Dark City sisters.

Lopez (1992) notes that the founder members of the Mahotella Queens were Hilda Tloubatla, Mildren (Nee' Mangxola) Myembe, Nobesuthu (Nee' Shawe) Mbadu, Ethel 'Shorty' Mngomezulu, Juliet Mazamisa, Franscinah Bupape and Nunu Maseko. The founder members of the Makgona Tsohle Band meaning the "All-Rounders" were Marks Mankwane who is currently the producer of the group and he plays the lead guitar, Lucky Monama, the drummer, Joseph Makhwela who plays the Bass Guitar, West Nkosi, the Saxophonist and flutist, the late Vivian Ngubane who was the Rhythm guitarist and Joey Mabe who plays the keyboard. However, the current group is composed of the Queens, Hilda Tloubatla, Nobesuthu Shawe and Mildred Mangxola. The band is composed of Marks Mankwane, Joseph Makhwela, Joey Mabe, Sam Jagome, Philemon Hamole and Teaspoon Ndelu.

Mark Mankwane (1993) notes that Mahlathini and the Mahotella Queens popularized themselves by performing next to the record shops in Johannesburg until they were harassed by the people for public disturbance. Later, they acquired the assistance of the late Sam Alcock as a route manager. He promoted shows for the group countrywide. In the mid 1960s and early '70s Mahlathini and Mahotella Queens became the crowd-pullers of live performance in Southern Africa, including the Southern Rhodesia (Zimbabwe), Botswana and Lesotho.

Their main centres of attraction in South African big cities were Bantu Men's Social Centre and Rio Cinema in Johannesburg, Lotus Centre in Pietermaritzburg, YMCA in Durban, Centenary Hall in Port Elizabeth and Gugulethu Civic Centre in Cape Town. The repertoire that stunned their audiences included songs like "Lilizela Mlilizeli" (meaning 'Ladies ululate'), 'Thokozile' which is the name of a young girl 'Mothusi' (meaning the girls of Mothusi, a chief in the Northern Province), 'Dikgomu' (the cows), 'Uyavuth'm mlilo' (the first is burning), and 'Guga mzimba sala nhliziyo' meaning gone are the days and many more. Most of these songs have been remixed for the International Market. (See chapter 4 for transcription and analysis).

Regrettably, in the late 70s, when South Africa went disco-mad, 'Mbaqanga' became scarce, the group almost disbanded. The queens had to attend to their domestic affairs, raising families. The band members became producers of other record companies and session musicians for other productions. This is how Anderson explains it.

"Do you know where Mahlathini lives? Do you know that he doesn't even have a bicycle. So much of the music around South Africa today is because of Mahlathini, and he walks to the bus stop, he walks to the train. Mahlathini's problem was that he was too nice". 26 (Muff Anderson 1981:37).

In 1983 the group re-united and released an album entitled "Amaqhawe Omqgashiyo", the warriors of Mbaqanga music. West Nkosi, the producer of the "Ladysmith Black Mambazo", who had links with American musicians Harry

Belafonte and Hilton Roosental, arranged a European tour for Mahlathini and Makgona Tsohle Band, the “Blues”, for the Suburbs Festival in Paris. It was after the success of the Ladysmith Black Mambazo and Paul Simon’s Graceland that Harry Belafonte requested Makgona Tsohle band to back him up. From that exposure the group received numerous invitations from various promoters.

High points in their international successes include the Nelson Mandela Birthday Concert at Wembley Stadium in London in 1988, the New York Central Park Festival in the United States of America in 1990, and the African Image Festival in one of the biggest venues in the World, the Zenith Hall in Paris, France where they shared the stage with the likes of Mori Kante from West Africa, Salif Cater from Mali and Touri Kunda from Senegal.

Initially the name of the Mahotella Queens was “Izintombi zomgqashiyo” literally meaning the girls full of dances. The Zulu term for their kind of dance is “Umgqashiyo”, referring to their choreography.

Rubert Bopape, who later became a progressive businessman in the Northern Province, contributed largely to the success of the group. During their key days in South Africa, there was only one Radio Black Channel, ‘Radio Bantu’. Radio stations were exclusively a ‘White affair’. The Radio Bant announcers, K E Masinga, Hubert Sishi and Winnie Mahlangu did their best to give the group a limited air time. Their music was also popularized by Rubert Bopape in the social gatherings in the townships, the “shebeens” of “stokvels”.

According to Andrew Lukhele, the President of the National Stokvels Association of South Africa (NASASA), the word ‘stokvel’ originates from the rotating cattle auctions or “Stockfairs” of the European settlers in the Eastern Cape during the early part of the 19th Century. At these fairs, Blacks (farmers and labourers) began exchanging ideas and gambled whatever resources they had. As Blacks moved to the Witwatersrand following the discovery of the rich gold reef, those who came from the Cape brought the name ‘Stokvel’ with them. In the early, harsh urban environment, lack of accommodation in Johannesburg led to cramped, insanitary conditions in which the death rate resulting from tuberculosis, cholera, small-pox

and typhoid was very high. To meet the high cost of funerals, urban Blacks formed burial societies which became very popular in the 1930s.

Stokvels also became the “trade-union” of women who brewed sorghum beer and other local alcoholic concoctions like ‘Skokian’, ‘Gavin’, ‘umaconsana’ ‘kill me quick’ and ‘umqombothi’. People would drink these strong concoctions not for relaxation or enjoyment, but “to forget their worries”. These women were harassed by the police and arrested; other members of the group would look after the arrested members; children or even organize bail money. In other rotating credit associations the members bought food and drinks at inflated prices. These parties lasted for the whole weekend in some cases.

The promoter of Mahlathini and Mahotella Queens would rotate these stokvels with the new release of the group. The stokvels or parties would be the main centres for advertising his shows. The promoter would go to the extent of paying the host to promote the music of the group. It was easier for the host to influence the members to buy the records because the underlying factor among the members was mutual trust. Stokvels were formed by people in the same neighbourhood, workers in the same factory, migrant labourers from the same region “home boys” or women from the same church congregation. New neighbours and members had to be introduced by an established member as Lukhele notes:

“The stokvel concept has been used worldwide, but mostly in developing countries, as a means of bringing financial services to the poor” (Andrew Lukhele: Stokvels in South Africa - 1991).

Mahlathini and Mahotella Queens have been consistent in their musical style, their popularity growing from local markets to international ones. The indigenous features inherent in their music has given them international recognition. They are now all in their middle ages but their dances and the artistic choreography still stun audiences throughout the world and the gravel voice of the “groener”, Mahlathini, can still reach the lowest register: he is a “Basso Profundo”. Most of their songs are in Zulu, Tsonga and South Sotho.

Since they infiltrated the international market from the mid' 80s they have included a few lines in English. For example in their Tsonga song entitled "Kazet", Mahlathini chips in. "This is the kind of rhythm in Africa, we send our messages through music". In the re-mix of their popular song of the early '70s, "Lilizela Mlilizela" (which means 'The old ladies must ululate'), they include an English line, "With Mbaqanga music we will never go wrong".

In one of their latest songs they admit that they are becoming tired, and therefore, they encourage the youth to take over. Their strong appeal is that they would not die with this cultural phenomenon; the gospel of African music should be spread by those who will remain behind. This group has performed in countries such as America, Australia, England, Scotland, Japan, Denmark, Holland, France, Germany, to name but a few, and virtually the whole of Southern Africa.

CHAPTER 4

THE DEVELOPMENT OF MBAQANGA AND SCATHAMIYA AS MUSICAL GENRES IN SOUTH AFRICA

4.1 Mmbaqanga

Before I embark onto 'Mbaqanga' and all that contributed to its development, I have to mention that 'Marabi' is the mother body of a number of musical genres in South Africa.

According to E.C. Webster (1989), the earlier discovery of gold played a significant role in forcing Black people to seek employment in the mines or on white farms. All this was to serve White economic interest. The European instruments such as the accordion or concertina, guitar, banjo and saxophone had been introduced long before 1900, hence by the 1950's instruments like the guitar and saxophone were popular in township jive.

As the Black people were forced into squalid slumyards and townships, new forms of social and cultural organisation replaced the pastoral traditions. Urban recreation, social life and cultural activity came to be centred around the shebeens, extra legal beer gardens where African men and women from diverse tribes could gather and socialise freely. Coplan notes that in the 'shebeens', music played an important role both in attracting clientele and, on a more obstruct level, in contributing to the development of a pan-ethnic, urban social identity. The music that emerged in the 'shebeens', as well as accompanying dance and social occasions when it was performed, came to be known in the 1920's as 'Marabi'. Musicians would jam on old guitars, concertinas, pianos and home made percussion instruments. Most 'Marabi' musicians were urbanised people and mulatto "coloureds" who felt little affinity towards Blacks tended to write music about romance when there was and still there is nothing romantic about the shebeen.

" When it rained, the yard was as muddy as a cattle kraal, and the smell of beer, thrown out by the police on their raids,

combining with stench of lavatories, was nauseating. The beer business was mostly done on Sundays for the benefit of the domestic workers. The Skokian enabled the men to fight more bravely...the marabi parties were very popular but not favoured by respectable people." (Modikwe Dikobe 1979:348).

Mary Rorich (1987) noted that 'Marabi' drew upon a variety of models. Most prominent among these was ragtime, which had been popularised in the second decade of the century by recordings, sheet music and visiting performers. The "respectable people", a small group of teachers and traders and people educated in the mission schools, seemed to prefer a tamer form of entertainment. It was among this group that the Zulu ragtime choirs of Reuben Caluza became popular, as did song and dance cabaret - style artists like the Manhattan Brothers. On the whole, however, the Westernised black middle class tended to deplore shebeen - style 'marabi' culture, preferring spirituals, Europeanised choral, and other genres for expressions of their own ambivalent nationalism.

According to W. Benjamin (1977), in the 1930's South African popular music continued to be influenced by current American musics. Ragtime and minstrelsy dissemination of Afro American music gave way to swing jazz as models. The black middle class, while deploring 'marabi' culture and tiring of sit down choral concerts, also developed a taste for dance-band music. Thus, in urban South Africa, "township jazz" arose as a dance-band style, derived primarily from Count Basie style big band swing. Muff Anderson (1988) notes that township jazz bands like the 'Merry Blackbirds' played in a pure swing idiom, often for white audiences. Those playing for African audiences, however, often retained elements of 'marabi' in their arrangements, especially a propensity for simple vamps like the familiar I-IV-I-V progression.

'Marabi' was archetypically a keyboard style, generally played on a pump organ. One legendary band leader remarked disparagingly that 'marabi' was made from whatever instruments available, by anyone who could play or make a noise. 'Marabi' songs are invariably based upon what Rycroft has aptly called "the merciless two or three-chord vamp". Most 'marabi' songs use a simple I-IV-I-V

progression that has persisted as the basis for successive South African genres like Scathamiya, Mbaqanga and township jazz.

According to the producer of Ladysmith Black Mambazo, Mr West Nkosi, the term 'Mbaqanga' came into being as a result of the Record industry. Willie Thabethe who worked for the Black Music Foundation and later on, he became one of the first SABC - television music producers, says that a musician named Mike Xaba was the first to use the word 'Mbaqanga' in relation to music. He used it to mean 'quick money'. Originally, 'Mbaqanga' was used as music for 'quick cash', particularly for the Record industry. The biggest stimulus to the development of black professional musicianship came in the form of a 'trinity' after World War 1; gramophone records, the introduction of American jazz to the townships and the start of radio.

According to Doc Bikitsha (1993), 'Mbaqanga' is a unique blend of South African traditional music with urban influences such as 'Marabi' and township jazz. Mbaqanga musicians emphasised on vernacular lyrics and started using the electrified guitars. The leader of the group is responsible for composition and choreography. However, composition is more of an improvisatory technique than formal composition score. In most cases the leader of the group is also a lead vocalist. Doc Bikirtsha (1993) notes that the group comprises of instrumentalists, namely the two guitarists, the organist, the drummer and two or three saxophone players as well as vocalists namely the lead vocalists and four backing voices. The tempo is faster than- that of township jazz and 'marabi'.

Willie Rycroft was criticising Mbaqanga for not being African and tribal enough. Its critics today claim that it is repressive because it still has links to tribal life. Examples are to be found in the lyrics of plenty of popular Mbaqanga such as Abafana Baseqhudeni's 'Dumelang Morena' (Greeting to the Chiefs) which sold in the region of 80 000 copies a few years ago. As mbaqanga festival will still pull more people than a jazz show, it might be knocked by a few better educated people for political reasons, but the vast masses are uneducated and go for the stuff they understand". (Muff Anderson 1981:27).

One of the main characteristics of African music is the antiphonal texture mainly involving call and response. Mbaqanga musicians use the vernacular lyrics with the lead vocalist calling and the backing vocalists responding. In most cases the instruments give an introductory phrase and then the voices come in. The instruments play an important role when the vocalists perform the choreography, the moment the vocalists go back to the microphones, possibly to repeat the same stanza then the instruments play softly to allow the vocalists to be audible enough.

The African indigenous features inherent in the music include the rhythm. The rhythm is derived for the lyrics which are always in vernacular. However, there are a few groups that would superimpose vernacular lyrics onto pre-composed melodies which are American-jazz orientated. According to J.M. Chernoff (1979) the rhythm in African music is perceived as patterns and not measures in bars. African music predominantly uses the pentatonic scale and hexatonic scale. The music is highly repetitive and is full of embellishments like ululating and it goes with dances.

The popular song 'Lilizela Mlilizeli' meaning 'Ladies ululate' by Mahlathini and Mahotella Queens is a good example of the above mentioned characteristics. It is highly repetitive. Mahlathini is calling when he groans 'Lilizela Mlilizeli' and the Queens respond with "Lilizela". Mahlathini displays a typical Zulu dance during the performance.

For a long period of time black musicians in this country have been forced to censor their own lyrics so as to receive airplay. South African Broadcasting Corporation would reject political lyrics. In fact those musicians, apart from being banned from SABC, would be risking imprisonment by recording political songs. Therefore, the musicians would sing about love and peaceful rural life.

" Since the early sixties, SABC, which controls the air-waves, has tended to promote a political pop/rock/jive/Mbaqanga styles and Western popular music. Performance and recording of socio-political songs, moreover, can entail not only media censorship but banning, torture, and imprisonment as well. Strictly prohibited on the media is a great corpus of

music deemed politically objectionable, such as recordings of Bob Marley, Pete Seeger, Pink Floyd and needless to say, dissident expatriates like Hugh Masekela and Mirriam Makeba". *(Peter Manuel 1988:110).

Johannesburg was and still is the focal point for the development of various musical genres because of its population and record industry. Economic pressures forced black workers and musicians in their hundreds of thousands to move to Johannesburg after the discovery of Gold in 1886. Measures which the government introduced to ensure a steady supply of cheap labour to the mines included the 1913 Land Act, which reserved major portions of Land for Whites and made it virtually impossible for black subsistence farmers to support themselves.

The same farmers, crippled by new faze levied on them, were forced to earn money, which they could only do by working for white employers on farms and the mines. By the turn of the century there were something like 200 000 migrant workers on the Witwatersrand.

In most cases these people came from supportive communities in areas with a rich musical tradition where all events like weddings and births were celebrated by song and dance. Isolated on the outskirts of the city, without their families around them, the workers experienced a great deal of loneliness and suffered from the lack of recreational facilities. Obviously the shebeens or illegal pubs provided some noisy solace, and it is in these places where marabi, mbaqanga, township jazz and other musical genres were popularized.

As Mbaqaznga grew in popularity and the black market became wider through the advent of SABC's Radio Bantu in 1960, so the exploitation in the industry grew.

Political and economic conditions were making it harder for musicians to make a living out of live appearances. In the overcrowded townships, there was the problem of gang violence at the dance halls. In the towns, the musicians had hassles with passbooks and entertainment factors, like the white musicians' union opposing their employment in white night clubs.

Under these circumstances, it was inevitable that their dependence on the white-controlled studios should become greater. And with no organisation to protect them, their dependence on the companies for survival growing daily, the question of musicians being in control of the production of music became a dream. On the contrary the record industry grew by leaps and bounds and its success depends on the black market and black musicians.

4.2 Patronages

It is imperative to mention a few groups and artists featuring African elements who contributed to the 'pot' of Mbaqanga music in South Africa.

4.3 Winston 'Mankunku' Ngozi (See picture 1)

'Mankunku' was a famous jazz artist from Gugulethu in Cape Town. As a tenor saxophonist, inspired by John Coltrane, his music was a blend of jazz, fusion and marabi. He was famous for his record 'Yakhal' Inkomo' well known throughout the country. He used to stage series of gigs with bass-player and arranger Victor Ntom's band including Mike Makgalemele, Duke Makasi and Tete Mbambisa. He also used to play and compose with pianist Mike Perry. Some of his popular records include Super Jazz, The Peacemaker, Soul of the City, Diagonal Street Blues and many more.

4.4 Dudu Phukwana (See picture 2)

Dudu left South Africa in 1964 to play in a freer environment. Originally from Walmer, Port Elizabeth, he started on the piano at the age of six. He was semi-professional during secondary school. Dudu was influenced by Kippie Moeketsi, Mackay Darashe and Nick Moyake. He worked with various bands in the late 1950's, including his own Jazz Giants with Dolla Branc. Dudu was a saxophonist of the year in 1962. He played with Chris MacGregor's Blue Notes: Chris (piano), Dudu (alto), Mongezi Feza (trumpet), Johnny Dyani (bass), Louis Moholo (drums), Nick Moyake (tenor). MacGregor's integrated band won the Jazz Band-prize at the Castle Lager Festival in 1963. They recorded an LP but conditions were by now

too difficult for a multiracial bank, but their music was full of African traditional features. They moved to Europe where Ronnie Scott helped them to get started in London.

4.5 Sax(ophone) Jive (See picture 3)

Sax jive outlasted the pennywhistle - based Khwela (1940's to 1960's) into the 1970's. It has a more powerful sound and harder driving beat than khwela. The top stars were people like 'Zakes' Nkosi, West Nkosi (so later became the top producer at Gallo), Bra Sello, Thomas Phale, Wilson 'King Force' Silgee, David Thekwane and Lulu Masilila. The music utilized a simple, repetitive and muscular rhythm section with distinctive South African saxed, paralleled by violin and accordion jive styles - both more rustic sounding varieties of the same three minute hit format favoured by sax jive. The mid 1970's compilations have a good mixture for sax, accordion and concertina jives with hilarious spoken instructions and even novelty voices. Sax jive stars included Johnson Mkhali, who appeared with Boyoyo Boys on Gumboots, from Paul Simon's Graceland LP. The line had Lulu Masilela with Johnson on accordion, honking Sax jive horns by Barney Rachabane, Mike Makhalemele and Teaspoon Ndely. The title 'Gumboots' refers to a mine dance which was also the title of an early pair of 1970's Boyoyo Boys' Lps. Teaspoon Ndely and T Boys were on 'Seven Mabone', a 1974 release with the oddly named track 'Mr Big Face'. Bands like the Boyoyo Boys, Zwino Zwino Boys, Marks Mankwane and his Shaluza Boys were session bands with a producer having the sole rights to the name. Some of the popular Lps included Six Mabone (Phale, Masilela, Thekwane), 17 Mabone (West Nkosi), Makgona Tsohle Band (Mathaka), Bra Sello (Bogie Centre), Malume Kid (Ingwavuma Blues), Fly Home (David Thekwane) and many more. Recently, West Nkosi reminisced and released one of his old Sax Jive hits and has performed the song internationally in the Mahlathini and Mahotella Queens line up.

4.6 The Soul Brothers (See Plate 4)

One of the best-selling Mbaqanga bands in Southern Africa, the Soul Brothers started in the 1970's playing soul-influenced music and moved into Mbaqanga with great success. The group leaders to date are David Masondo (lead vocalist) and

Mosed Ngwenya (Key-boards). Dumisani Zondi is responsible for all their live shows, he is their touring manager. The Soul Brothers often feature Lemmy "Special" Mabaso and Thomas Phale on saxes. The Soul Brothers backing bands have always set standard in proficiency with their smooth vocal harmonies over strong Mbaqanga rhythms and usually featuring distinctive South African sax rifts. Eventually Masondo and Ngweya ended up setting their own and very successful Recording company, Soul Brothers Records in Johannesburg. This very popular live band has released many LP's over the years.

The Soul Brothers have over the decades produced and released numerous albums including Kulukhuni, Ke kopa tshwarelo, O ganda, Isicelo, Isilingi, Nthando, Mshoza wami, Uvalo from LP uXolo and many more. This group has also enjoyed the international exposure.

Notably, there are many groups emerging from the same style, some are actually products of the Soul Brothers Record Company, that includes "Imitshotshovu". David Masondo's son is following in his father's footsteps, he is leading a group which is playing similar style and they are produces by his father. AmaSwazi emvelo from the Mpumalanga Province used to be the main arch-rivals of the Soul Brothers who were produced by West Nkosi, most of their albums went gold including "Thul'ulalele". In 1985-6 Mahlathini was their guest on two albums.

4.7 Harari (See plate 5)

Harari originally known as the Beaters was formed by the late Selby Ntuli, Sipho 'Hotstix' Mabuse and Alec Khoali. Harari was one of the most influential groups of the fusion and Mbaqanga in the late 1970's. Groups active at that time include Spirit Rejoice, the drive and Dick Khoza's band. With a string of hits and LP's containing a rich blend of music that still retained some ties to their roots, Harari was one of the most successful bands; it eventually split, with member forming their own groups. Alec Khoali formed Umoja and has since mainly focused on funk-inspired music.

4.8 New Juluka (See plate 6)

New Juluka means a re-union of Johnny Clegg and Sipho Mchunu from a six year split. New Juluka gave birth to an album entitled " YAVUKA INKUNZI". Juluka is Zulu verb meaning to sweat. This group started out as a duo in the 1970 with Sipho Mchunu, a migrant worker, and Johnny Clegg, a former social anthropologist at Wits University, who has deep interest in Zulu music and culture, together they rose above racial barriers and harassment, gradually gaining acceptance at large venues and festivals. Initially, after playing in small black gigs, Juluka became a band noted for their devastating live performances, especially the stamping Zulu 'Indlamu' dancing by Johnny and Sipho. Juluka released a highly successful string of albums such as 'Impiyeza ubanonga thintamabhubesi' (the war is coming, who can touch the lions) and toured abroad. Together they would blend Zulu traditional music, rock and roll, Mbaqanga and Maskanda. Their ability to blend all these styles and dances reflected an impressive technical talent which awarded them an international recognition.

4.9 Traditional Musicians (See plates 8 to 15)

There are many South African bands that are playing funk, disco styles mixing English and vernacular lyrics. The best known probably for more than a decade presently is Brenda Fassie and the Big Dudes. They started in 1982 with a hit " I'm your weekend special". Some of their hits include 'Touch Somebody', 'Zola Budd', 'Mashayela phezulu', 'Its nice to be with people', Indaba yami iStraight' and many more.

'Stimela' which was once led by the talented guitarist and producer, Ray Chipika Phiri, is one of the most popular bands in South Africa, and was brought to wider attention by being featured on Paul Simon's Graceland. The band toured in the United States of America with Ladysmith Black Mambazo at Paul Simon's request. Ray Phiri started playing in the 1960's and became a dancer with the Dark City Sisters. After a few years, he formed a group called the Cannibals with Mpharanyane, which lasted for twelve years. Ray became a session musician when the group disbanded. Later he formed Stimela to back various artists like Sipho 'Hotstix' Mabuse and Steve Kekana. However, Stimela is presently led by Nana Coyote on the vocals, Ray Phiri has gone solo, as usual.

South African traditional musicians have been greatly influenced by their ethnic backgrounds. Presently Zulu artists account for 75 per cent of recorded Mbaqanga music, despite being only one of the three main groupings in the country, with roughly the same size population (6 million) as the Xhosa and Sotho peoples. Interestingly, many bands contain members from different backgrounds which help to forge a nation wide negative effects. However, as people would normally mix together, some bands record in more that one language, usually Zulu, Sotho and English. Zulu, Xhosa, Swazi and Ndebele are related languages, all Nguni. Hence some Xhosas, for instance, will buy Zulu music and so on. Zulu traditional music usually features a stomping fast beat, guitars and often violins and concertinas, blues soulful vocals or tight choral harmonies. Top artists include the late Phuzushukela, Moses Mchunu, Nganeziyamfisa no Khambalomvaleliso, Mzikayifani Buthelezi, Vusi Ximba and many more.

Shangaan is another very popular form of music, with a big beat, special guitar tunings, gruff male vocals and often high, wild female back-up harmonies. Top artists include Thomas Chauke and his wives, the Shinyori sisters, J.J. Chauke, Obed Ngobeni and the Kurhula Sisters, Xhosa and the Giyani Disco Sisters, Elias Maluleke and Mavamba Girls, Baloyi and the Twanano Sisters, Makhumbela and the Nkhohlwani Girls and many more.

Sotho traditional music is very rustic, with piano accordion, shouted vocals or chanting and mid-paced staming beat. It occasionally has choral music but rougher harmonising than Zulu music. The best artist include Tau Ea Linare, Tau Ea Matsekha, Johannes Lendoe, Tau Ea Lioli, Dioli Tsaeja, Puseletso Seema and many more.

4.10 Liberation Music (see plates 17 and 18)

Much of the anger and commitment of the liberation struggle is represented on certain political records; the liberation movements abroad have released several records and tapes of music, politics, poetry and chants. All of these would be automatically banned in South Africa, since they were sold and produced under the auspices of the then banned organisations like the ANC and SWAPO. Several people have been imprisnced for possession of such recordings. The banning did

not prevent the spread of Freedom Songs, both Pink Floyd's 'The Wall' and the Specials, 'Free Nelson Mandela' were banned but were immortalized by the kids in the streets. Nevertheless, after the unbanning of political organizations and the release of political prisoners liberation music began to receive some airplay and the self-exiled musicians returned to South Africa.

The War and Want Freedom Music tape had stunning field recordings of the marching and chanting. During the wave of unrest and massive state repression in South Africa, support for democratic change came from many areas increasingly from musicians. The Sun City Project (USA) involved many famous musicians like Miles Davis, Bruce Springsteen, Gill Scott Heron, Bobby Womack and Little Steven. During the cultural boycott of South Africa, there was a strong feeling that progressive South African culture, such as literature, theatre and music should not be boycotted, simply because of the irony involved in isolating the oppressed and not the oppressor. In the UK Robert Wyatt and Jerry Dammers produced Wind of Change (with SWAPO singers and Onyeka) and Dammers went on to form Artists Against Apartheid to campaign in the UK. His earlier 'Nelson Mandela' single in 1982 was a top-ten hit in the UK and was even a favourite with crowds in South Africa despite the fact that the music was banned.

In London, Earthworks, a publishing company, was most influential in releasing some real gems from South Africa, starting with the Zulu Jive compilation in 1983, Shifty's first release 'Sankomota' and then three classic jive releases featuring the Mahotella Queens with songs from the 1970's. The ultimate compilation yet to appear from the modern Joburg/Soweto sound in Earthwork's 'The Indestructible Beat of Soweto' featuring Mahlathini and the Mahotella Queens, AmaSwazi Emvelo, Nganeziyamfisa, Nelcy Sedibe, Johnson Mkhali and Lady Black Mambazo. Soweto Street Music, a double LP released in 1984, with sides by Super Tens, Special 5, Amankentshane and a track for Kid Malume, also proved popular.

Stern's Africa label released an album by London based Cape Town band, Kintone, 'Going Home' featuring ex-Spirit Joyce personnel. They also released Ivorian skankers Alpha Blondy's 'Apartheid is Nazism'. During 1986, Kintone produced and paid for a 12 release, 'State of Emergency', to comment on

conditions in South Africa. The biggest commercial success pertaining to South African music so far was McClaren's 'Duck rock'; three of the Mbaqanga tracks charted high in the UK charts. And, of course, Simon's Graceland (1986).

Earthworks released the originals versions of the McClaren covers 'Duck Food' (1986) and Ladysmith Black Mambazo's 'Induku Zethu' (1983). In 1987 Earthworks signed a contract with Virgin Records which gave birth to more international releases of South African music.

Liberation music in South Africa was largely popularized by Blondie Makhene and the African Youth Band, particularly after the unbanning of the organizations and the release of the Political prisoners. Blondie Makhene started singing in the early 1970's as a young boy with the Beaters, his popular hit during those days with the Beaters was 'Hopeless Love'.

Mzwakhe Mbuli, dubbed the 'People's Poet' contributed a lot in so far as liberation music is concerned in South Africa. In the past, due to the restrictive agenda of the South African Broadcasting Corporation, Mbuli was unable to have his music played on Radio stations and Television. His excursion with the band 'Equals' took his ethno-feel poetry and music act to various cities in the USA, UK, France, Belgium, Canada, Holland, Germany, Switzerland and Spain. Judging from the rave review received in the United States, arts lovers in the other countries were in for a rare treat. Mzwakhe had three assets than more egitprop poets used, an imposing bass voice, the agility to dance with head-high kicks and backing of a superb band.

" The serve foot Mbuli is a commanding presence on stage".

27 (The Washington Post : Press 11 June 1993)

4.11 Is'cathamiya (See plate 19)

'Cathama' as I have explained in the previous chapter, is a Zulu verb meaning to crawl or stalking approach. 'Is'cathamiya' is a musical genre which is named after the choreography of the male choirs. It is one of musical genres that came into being as a result of acculturation and inculturation after the discovery of 'Gold' in

Johannesburg where migrant workers flocked to industrial areas to seek for fortune.

Since most of them were put up in Hostels, obviously out of boredom and frustration of missing their loved ones, they would form small groups according to areas where they came from.

In most cases 'Is'cathamiya' choirs are composed of about eight to ten singers. If the choir has eight members, for example, the distribution of voices would be the first part (the leader), one voice; second part (alto), one voice; third part (1st tenor), one voice; fourth part (2nd tenor), and the rest sing bass.

The leader of the group must be a musically talented person, he is responsible for compositions and choreography. The leader usually who is the founder member of the male choir, improvises more than any other member of the group. Apart from his musical talents, he is also expected by the group and the audience to be able to include praise-poetry in his improvisation. One class of songs in which he may display his knowledge of praise-poetry is an introduction song, 'Ukubingelela'.

An introduction song may either tell about the home of each individual singer, or introduce his family tree or lineage. An abbreviated translation of one northern Natal Ukubingelela song follows :

Leader (spoken)	Could you estimate for me how big our audience is tonight: <i>Bangakanani?</i>
Choir Sung	They are as grass. ' <i>Bangangotshani</i> '. They are as many as ox hair . ' <i>Bangangoboya benkomo</i> '
Leader (half sung)	Tell them you come from boys. ' <i>Kwela</i> ' (Attack)
Choir (Sung)	We come across Mzinyathi river ' <i>Kuvela kithi e Dundee</i> ' (from our home near Dundee). If you ever come to Mzinyathathi, inquire or ask about us ' <i>Izinyoni ezidl'ezinye</i> ', (Birds which feed on other birds)..

Now I want to tell you who my colleagues are. This is the young man from Sibiya clan, who milk the cow in the mountain cliff; if they milk it in the barn, it has been stolen (the choir Lums).

The leader will continue down the line, introducing every member of the choir, as each steps forward in turn. He may choose at random what praises or what negative comments he wishes to include on that particular night or day. For this he will need to have prior research into the achievements or failures of each clan represented in his choir. The leader may end by introducing himself or sometimes the choir will introduce him in a final coda.

Such an introductory song creates rapport between the musicians and the audience, since in the audience there are kinsmen of the singers, including a final kin, who will identify not only with their own relatives in the choir, but also with the entire group. As the choir sings, any older man or woman may stand up and recite the praises of any member whose praises have fallen short of expectation.

4.12 Ngomabusuku

'Ngomabusuku' simply means 'night-singers'. The only convenient time for these migrant labourers to make music was at night since during the day they would be working in the mines. During the week they would have their rehearsals at night and on week-ends then they would stage performances, hence the name 'Ngomabusuku' (night singers). In the country, during the day, young men plow and cultivate the soil, or attend 'ibandla' (male gatherings) with other young men. In the city they are at work during the day, hence :

“ Any evening of the week in Johannesburg, small groups of Bombing enthusiasts are to be heard rehearsing in hostel rooms, on balconies, in backyards or in the servants' quarters at the top of luxury blocks of flats (Nick-named locations in the sky)” (Rycroft 1957:33)30.

In the country, boys and young men rehearse near the kraal every night, since every boy between ten and twenty belongs to some ngomabusuku choir.

rehearsals are very much an evening social event, and some choirs never perform anywhere except when asked by parents to rehearse or sing in the "endlunkulu" (big house) for their own amusement.

Singing or rehearsing in the big house rather than behind houses is already a measure of success, since boys are judged by parents or passers-by as they rehearse in the open. Compliments from the community are expressed casually in conversation, for example, 'Bayayishaya ingoma abafana bakwa Thwala'.

(The Thwala boys sing very well). Invitations to younger boys to join famous and successful 'Ngomabusuku' choirs result from the spreading reputations of the best altos, tenors, basses or leaders. Younger Ngomabusuku choirs keep losing their best individuals to older groups. Even if they move to the cities, boys continue to sing in the choirs with which they sang in the country, except when promoted or invited by famous choirs, but those who grew up in the cities do not sing 'Scathamiya', since they are influenced by jazz.

In the rural areas, apart from school concerts and even church activities, the scathamiya group provide the only regular and reliable entertainment for the community. Weddings depend on the season, as well as on the availability of young men and women who are prepared to marry. It is in the interest of male singers to sing when the opportunity avails itself. Hence they accept invitations for relatives, friends, unrelated families, or girlfriends, to sing at birthday parties, tombstone unveilings, and so on.

The choirs are founded for social rather than commercial reasons, therefore there is no charge except when there are special concerts, advertised as such long beforehand. In the townships 'Scathamiya' groups compete with jazz groups or bands to perform in the stokvels (meetings of rotating credit associations). The stokvels vary according to purpose, some are for entertainment, while others are for fund-raising. Selected families and individuals are invited to one of the homes, where they pay to take part, and pay for food as well as entertainment. Where people are charged money to take part in a stokvel, the Scathamiya singers are also paid for providing entertainment. As the name suggests 'Ngomabusuku' these events last the whole night and people really enjoy music.

4.13 Christmas Tree

Scathamiya groups celebrates the Christmas in a grand style. A beautiful valley is chosen as the venue of competition and all groups from that particular 'tribe' participate in the competition.

It is the most prestigious event for almost all the people of that 'tribe' (isigodi), in fact it is the best opportunity for the wives, girlfriends and children to see their loved ones performing after they had been missed for the better part of the year. It is the responsibility of the chief of the tribe to award a sheep, or a goat, or a cow to the winning choir. The winning choir is chosen by the people. Some members of the audience choose the leader of the best choir by lifting him very high (sky is the limit) in the process of the choir performance. The rest of the audience responds by cheering and ladies ululating to enforce the fact that it is a consensus that , that particular choir is the best.

The shade of the tree is used as a stage for the groups to perform. The losing choirs do not bother because the objective is to come together and enjoy the music. In almost all the performances from various groups motivation and encouragement is eminent because the wives or the girlfriends occasionally give presents in the process of singing, such as handkerchiefs, coins, necklaces and many more. The event is more of a social gathering for all the residents of the 'tribe' that a music competition; at the end of the day all the people go to the chiefs' place for meals and drinks.

4.14 Competitions

One of the most regular activities among 'Scathamiya' groups is the weekly, fortnightly, or monthly competition held to establish the best choir in the area. In the urban areas, there may be as many choirs as thirty choirs competing on any one night, while in the rural areas the number is smaller. Competitions for trophies are not as popular as those where a live goat is the first prize. In one completion, in Brakpan near Johannesburg, in which the writer served as one of the judges, there was a curious reversal of values, for the winners' live goat was worth less

than the cash prize for the second prize. The singers place a higher value on the opportunity to spill blood (ukuchitha igazi) as a ritual following a successful undertaking than they do on cash.

The mentality has been to grab a 'white' man from the street (a hobo) on the day of the competition to come and judge the choirs. The strong reason behind is the fact that he is impartial because he knows nobody in the Black community. These competitions often last the whole night.

4.15 Jazibhantshi

According to Elkin Sithole (1968), in the cities during the 1920's six-or eight button coats were popular among the Scathamiya choirs. Upon return from Durban or Johannesburg to the rural areas, they were named 'oJazibantshi', after the long coats, which were neither overcoats nor jackets. The writer still has one as a souvenir which he got from his grandfather, however, it was presented by the father, Gibson Siyabonga Nkabinde.

Although male choirs continue singing even at the age of forty-five or more, they are always referred to as 'Abafana bengoma' (boys who sing).

“ The term 'Cothoza Mfana' denotes the style of dancing, as well as an age distinction, while 'bafana bebhantshi' (boys of the coat) denotes both age level and clothing”. (Elkin Thamsanqa Sithole 1968:283)31.

'Scathamiya' musicians have managed to keep their music male-oriented not only by excluding women from participating, but also by reinforcing masculinity through various means such as the naming of their groups. The tendency is to select a strong fearsome animal, bird or insect as a symbol, and a group calls itself by that name or its English equivalent, for example: Brave Lions, Morning Tigers, Happy Dogs, Humming Bees, Evening Birds, and even Lion Bees, where the strength of the lion is combined with the sting of the bee. Such names as Phumasilwe (come, let's fight), or Thathezakho (get your weapons) imply personality traits that could make the group.

“ Zululand Home Defenders, and even the American Home Defenders.”

(Rycroft 1957 : 33) 32.

“From the Bible have come such names as Nebuchadnezzar, Daniel, the Philistenes, Pharaoh, and Belzebub, rather than names of meek, gentle character”. (Elkin Thamsanqa Sithole 1968:284)33.

As the groups try to emulate and live by their symbols, some of them become aggressive. For example, they sometimes enter the stage with sticks of thick hippo whips (imvubu), which they readily used against members of the audience who are seated so close to the front as to reduce the space for dancing. Ironically, most of these people are the Zulus, who, in the recent years have been implicated in the Violence which has dented the whole image of the African culture in South Africa. On the contrary, Inkatha Freedom Party, for years has been a non-violent movements, and, undoubtedly its leadership pioneered by Dr Mangosuthu Buthezi condones the carrying of traditional weapons.

Although they do not include women singers, the ‘Scathamiya’ group were very popular with women, who referred to them as ‘Amadoda ethu’ (our husbands). From this general behaviour pattern, the groups are also known as ‘Amasoka ezintombi’ (young men popular with the girls). Among the Ladysmith Black Mambazo ensemble, one of the bass singers is popularly known as ‘isoka lamatshitshi’ (a boyfriend to young girls).

As a result singers would first introduce themselves to new community by offering to give concerts there, and would return at a later date to propose love and later marriage to girls of their fancy. One of the reasons for preferring night performances is the convenience of the night for dates or appointments with women.

“In some cultures it is common knowledge among young men, though it still remains to be proved scientifically, that women

are easier to win in a love proposal at night than they are during the day. (Elkin Thamsanqa Sithole 1968:285)34.

4.16 Mbube

In the late 1940's Solomon Linda born at Pomeroy near Wasbank, in Natal, composed a song entitled 'Mbube' (a lion). This song became very popular that this musical genre adopted a new name 'Mbube'. A number of International and local artists including Miriam Makeba, have arranged the song. In America they are failing to pronounce 'Mbube' they sing 'Wemawe'. When the late Solomon Linda composed the song, he apparently did not anticipate the popularity it received, ignorance might be another factor, the song had no copyright protection. The question of royalties is enviably a 'grey' area.

Scathamiya singers are very topical in their music making. In most cases they sing about love, they normally express their loneliness of missing their loved ones through their compositions. The theme surrounding their music also rotates around 'Praise songs' for their kings or chiefs of the tribes where they come from.

"Sikhwela Jo' is the most foreign and urban term of all the terms which refer to this music.

"Just as 'Bepop' in America got its name from the short staccato cadence which was popular with Charlie Parker, so 'Sikhwela Jo' originates from the last phrase, 'Khwela'! (Attack), given by the leader of the group, who, demands of each of his seven or eight choristers and unflinching hypnotic gaze and executes vigorous and precisely tuned signals, both manual and vocal, for the attack of each choral yell". (David Rycroft 195:33)".

Elkin sithole (1968) notes that in order for the leader to obtain the explosive fortissimo chord result, he must make a distinct contrast between his casual melodic or spoken phrase, and the sharp, forceful 'Khwela'! which he used to elicit the loud chordal response from the group. The mention of names of individual

singers after 'Khwela', such as 'Khwela James!', 'Khwela John!', in effect recognizes some while discouraging others, who for some reason are not frequently mentioned by the leader. Hence, 'Jo' (Joseph) is used generally, to apply to each individual singer and to encourage everyone to give their utmost, so that a thunderous attack results. Inter-changeably with "khwela", the term 'Khala' (cry) is frequently used, not only for its rhyme and similar effect, but also for its meaning. The most intense emotional state is expressed by crying or laughing, as when some people can be seen wiping their eyes after a joke.

In some cases, choreography or dancing becomes more important than singing. The choristers display individual variations of dance steps, unified by turns to the left or right, and even turning their backs to the audience. Untranslatable phrases, such as Hololo mama, Helele mama and Heya Yeya, are frequently used, since direct meaning is not a priority. In uncemented halls, dancing raises so much dust that by the end of each song singers are barely visible. The bass part does indeed sound like 'grumbling' as they repeat the nonsensical syllables over and over again, embellished only by minimal melodic lines from the leader, alto and tenor.

Another technique used by these choirs is to form a circle and bring heads together in order to listen to other members. In order that every singer may listen to himself as he sings, the hand is placed or pressed against the cheek, especially at the beginning or end of each song. At the end of each song the singers hum, and the leader chants the name of the place where they come from and the others respond in unison, for example 'Kumnandi Kwelakithi' eMnambithi', 'Ladysmith is the place we come from'. Ladysmith is known in Natal as eMnambithi.

Songs of a National character were traditionally referred to as 'Izingoma' 'Dipina' in sotho, for example 'Ingoma kaZulu' being a song of the Zulu people or 'Dipina tsa Basotho', the songs of the Sotho people, just as 'ingoma kababa' is 'father's song'. Respect for the father as the head of the family is reflected in respect for his songs in the same way as the people respect 'ingoma yenkosi' 'the song of the King'.

When choirs sing about the Kings like Shaka, Dingane, Sekhukhune, Moshoeshe or any other leader, they use extracts from traditional praise poetry, for example,

the following extract comes from praise poetry of King Shaka. King Shaka is said to be the only king of the Zulus who nearly unified all the nations in the country.

Ndabezitha! Ndabezitha! ndabezitha!
Udlungwane kaNdaba oDlunge
Emanzulumeni Kwase Kwas'amanzuluma
esibikelana, uDlungwane wombelebele
Ushakangiyesaba ukuthi nguShaka,
Ushaka kwakuyinkosi yaseMashobeni.

Uteku lwabafai bakano Mgabhi,
Betekula behlezi emlovini bethi,
Ushaka kayukubusa kayikubankose,
Kanti yilapho ezakunethezeka.

Ilembe eleqamanye amalembe
ngokulhalipha, waqeda qed'izizwe,
uyohlaselaphi na? He! He! He!
Uyakuhlaselaphi na?
Umlilo wothathe ka Mjukwane
Umlilo wothathe ubuhanguhangu,
oshis'izikhova zase dlebe,
Kwaye kwasha nezasemaBedlana.
Wathesadlezinye wadlezinye.
Ndabezitha ! Ndabezitha !

Scathamisa acquired another similar term in the 1970's, 'Cothoza Mfana' meaning to crawl or tiptoeing. This term was coined by the late Alexius "Izigi zendoda" Buthelezi who was the first Radio announcer of Scathamisa programme at South African Broadcasting Corporation. He coined this word because of the choreography of the choirs, their steps are gentle, as if stepping on eggs or tiptoeing on forbidden ground. Choreography differs according to the different songs, this gently choreography cause no dust in uncemented halls, choirs are very exciting to watch as well as to listen to, when this form is presented. Legs are stretched or kicked out as gently as possible.

Apart from the fact that the music is sung acapella, scathamiya singers prefer very deep bass voices, which they call 'Mbambathoni' from baritone, referring to a voice lower than that of the bass. The notion with most Black people in South Africa is that baritone is lower than the bass, they are not aware of the fact that baritone is the highest bass voice which can reach some tenor registration. Larlham (1981) notes that since every young boy wishes to have 'Mbambarthoni' when he is older, this is often their justification for smoking at an early age.

“ Technically, the smoke is detrimental to the vocal cords, the change of mechanism from vibrating in the centre in the case of upper registers the vocal cords vibrate in their length, it becomes easier for the singer to resonate, psychologically if the singer fails to reach high notes then the singer has got heavy bass. To have “mbambathoni” is proof of masculinity, since a light male voice sounds feminine.” (Prof E.T. Sithole 1992:17)

Re-inforcement of bass is another African indigenous feature inherent in scathamiya music. As I have explained earlier on that with the Scathamiya groups many voices sing bass as compared to the other voices, altos and tenors. Bass as a strong part is a South African indigenous phenomenon, South African Black people have dramatic voices as opposed to their white counterparts. One of the main characteristics of African music is the strong rhythmic pattern, in most cases the rhythm 'isigqi' is emphasized by the drums.

According to V.Erlaman (1987) apart from the fact that most families use a drum for religious purposes, drumming is also used to effect various traditional dances. In addition to that, oppression and similar modes of operation in South Africa have had an effect to the voices of the Black people. A lyric voice is mostly associated with luxury and happy moods.

South African blacks find it difficult to express a high hearted happy mood in a song, voices become heavy because "When Africa cries Africa sings". (Mabutho Sithole 1989:42)

The same terar prevail in other forms of art such as poetry. South African poets such as Mzwakhe Mbuli, Sipho Siphambila, Oswald Mtshali, Prof. ESKIA Mphahlele and many more used to write about their immediate experiences, Black consciousness and Black power. Mzwakhe Mbuli was dubbed by the people in South Africa 'the people's poet' because of his strong bass voice and the message his poetry portrays to the people. In his deep bass voice he used to highlight the sufferings of the Black people in South Africa.

When one analyses South African poetry, one realises that the tonal quality of the language used to be heavy. Poets focussed more on the sufferings of the black people than other luxuries such as love and nature.

" We will not indulge in those luxuries which we can ill-afford at the moment. When we are free people, only then shall we write about bees, birds, flowers and daffodils. (Oswald Mtshali 1979:126)

4.17 Patronages

Since Scathamiya have survived nonacceptance in Christian mission stations, and have turned migratory labour patterns to their advantage, it is more than mere speculation that their music has achieved a state of permanence, with their versatile musician-ship covering a period of more than fifty years of music making. Already, whether commercially or other wise, Scathimiya music dominates the international scene with exponents such as Ladysmith Black Mambazo.

Groups that also emerged from scathamiya include King Star brothers, Dlamini Home Defenders, Empangeni Home Tigers, the Colenso Brothers, Soshanguve Black Tycoons, Emdeni Lions, Spandikron Sweepers, Mahlabathini Dangerous Boys and many more.

Another Scathamiya song, 'Shosholoza' (a train) has been utilized in several plays and films including 'Dingaka' (the doctors).

CHAPTER 5

ANALYSIS

5.1 Pop Music

Pop music is utilised for various reasons in south Africa particularly in big cities like Johannesburg, Cape Town, Durban, Port Elizabeth, East London and others. It is used as the main centre of attraction in pubs, hotels, restaurants, discos and night clubs. All these places are mainly supported by the youth.

“ The most significant pop songs for all generations are those they heard as adolescents. Youth itself is defined by music. Youth is experienced, that is, as an intense presence, through an impatience for time to pass and a regret that it is doing so, in a series of speeding, physically insistent moments that have instalgia coded into them. Youth music is socially important not because it reflects youth experience, but because it defines for us what “ youth fullness is”. (Susan McClary 1989:143)

It is with regret that some of these places that use pop music to promote their businesses on the other hand do not promote good morals. In this particular context pop music is a tool to promote corruption. Almost all the night - clubs, pubs, restaurants and discos cannot operate without music. Some of them have live performances, they have bands performing on contract basis and some have sound systems and have “ D’Js” dishing out the music from records, cassettes and compact discs. Most of these places operate at night until the early hours of the following morning.

In most cases, the pubs and night-clubs ar situated in the hotels and flats. Therefore, there are full-time residents in these hotels and flats and the landlords or hotel managers charge exorbitant rates which cannot be afforded even by employed residents.

“ I left home to come and look for a job in the city. When I couldn't find one, prostitution became a last resort. My parents know that I work, but they do not know what kind of work it is. I would like to keep it that way”

(Sowetan newspaper - 6 August 1993:16)

In places like Hillbrow in Johannesburg, the growing communities such as the prostitutes, lesbians, gays, drug-dealers and devil-worshippers use night-clubs and discos as shelters and pop music attracts the new clients from the street. In the process of dancing what they call “ cheek to cheek” a lady would disappear with a client for not less than the standard rate of R80-00 a session.

“ The lowest a Hillbrow sex worker makes on a busy day is R 300-00, the highest is R 3 000-00. There are approximately 2 000 of them operating from hotels and flats in the suburb. Love them or loathe them, prostitutes or sex workers - depending on which side you fall, they have conquered the vibrant uptown”

(Star 1993:4)

The landlords and hotel managers make sure that the music played in their night - clubs and discos is the latest in the market less they are taking the risk of losing many clients to other places. The regular clients are very particular about the music played in these night-clubs. If the music is not impressive, the ladies would lose clients and therefore they would not have money to pay for accommodation in the hotel or the flat in the long run the land lord or the hotel manager stands to lose as well.

However, most of the landlords and hotel management take advantage of the illegal status of the sex workers. The Johannesburg City Council has realized that these sex workers need legal protection against greedy landlords and hotel managers and most importantly protection against the scourge of Aids.

“ We pay R 80 00 a day for a family room that not even a ‘hobo’ would sleep in. The beds have lice and the linen is

hardly ever changed. The food is horrible. Breakfast is always fish fingers and eggs. We don't eat vegetables here. But the manager is very quick to evict us when we can't pay. He shows no mercy. He kicks you out and locks your belongings in the room (Personal communication with a sex worker Sweetness Lephoko : July 1996)

Sweetness Lephoko also explained that she has changes many hotels because, apart from the expensive rates, the kind of music played in some of the hotels is neither tasteful to her nor to her clients. Clients are not necessarily the youth, it is dignified executives and even businessmen. She also highlighted the fact that Black men do not pay as high as White men do.

Local musicians such as Yvonne Chaka Chaka, Brenda Fassie, Marcalex, Arthur Margino and many more are popular in these night-clubs because they mix English and vernacular lyrics as well as topical themes.

Brenda Fassie, dubbed the Queen of Pop music in South Africa is a perfect example of this irony like her American idol, Madonna, she has the talent to musically please or morally shock. She embodies two persona that are constantly in conflict with one another. Elliot Makhaya (1994) notes that while her showbiz personality holds the world of music enthralled her other persona brazenly thumbs its nose at convention and morality.

"Although I wouldn't like to be judged by my private life, I must satisfy my fans. However, this country still has a long way to go" states Brenda whose hand was recently held to fire the public who were against her lifestyle that alleges to involve lesbianism and drugs. "I must live with the people after all they are the ones who buy my records." (Pace magazine - July 1993:16)

Notably, Yvonne Chaka Chaka has been chosen in this study to represent this kind of music.

The African indigenous features are still inherent in this kind of music particularly in one of her songs entitled "Umqombothi" which simply means the "African beer". The main theme is emphasized by the backing vocalists in a bass unison, using Zulu lyrics saying "We MaDlamini uph'umqombothi" repeatedly. MaDlamini is the name of an African woman, supposedly, she is the one brewing the African beer. "Uph'umqombothi is a straight forward question from a thirsty man " where is the African beer:

"Umqombothi" by Yvonne Chaka Chaka carries most of the characteristics of African indigenous music. The song is highly repetitive with a lot of embellishments especially from her nostalgic lyric voice. It is antiphoral, mainly involving call and response. The calling from the bass line is portraying a very strong African rhythm which is similar to Zulu wedding songs known as "Umbholoho" which have acquired some western harmonies, an influence from the Western traditional hymn. The scale is predominantly hexatonic, most African music uses pentatonic and hexatonic scales. Yvonne has used English lyrics to give the song an international appeal.

5.2 Isicathamiya

Isicathamiya music represents one of the most complex statements of expressive culture Zulu speaking South African migrants have developed since World War 1. Isicathamiya has been influenced by the broader transformations of South African societies through labour migration rural impoverishment and industrialisation.

Ladysmith Black Mambazo was the first Isicathamiya group to produce an album "Amabutho" which earned them a gold disc. Most of the songs in the album reflect their experiences as migrant labourers from rural areas. The leader and composer of Ladysmith Black Mambazo, Joseph Shabalala recalls that he had to do away with high pitched singing which was known as "bombing" and utilise low registers.

" Let me say that I started from my veins but somebody told me there should be a better way of voice placement. It occurred to me that one voice would be placed here, another there and so on, and the majority of the parts (bass parts). Now when I

listened to bombing I could feel that, no, the parts were not alight, not well placed, as if it required anyone who had a beautiful voice to sing anyhow. I think most of these “bombing” guys were each boasting of their voices range.”

(Veit Erlmann 1898:47)

The employment of low registers and careful consideration of vocal arrangement marked the winning combination of Ladysmith Black Mambazo. After the success of their first album they were able to produce three albums each year. According to producers at Gallo Record Company, there hasn't been a record by Black Mambazo that never struck gold. Notably, the record that shocked Gallo the most was the sacred one “ Ukusindiswa” (Be blessed, Motella BL 86) which made double gold disc within three weeks release.

Joseph Shabalala's criticism of “bombing” as too high reiterates the uneasiness of many performers with the high vocal register that , as Crocodiles veteran Joe Kheswa once phrased it “ burns one's voice “.

“ More specifically, the point Shabalala is making about the ‘excessive shouting in bombing re-emphasized his insistence that Isicathamiya should speak to the audience rather than other choirs on the judges. It further underlines his view that the narrative and verbally communicative aspects of performance take priority over said texture. Infact, older songs within Isicathyamiya seldom consist of more than one or two brief statements, and it is Shabalala's ability to build complex narrative structures into his composition that makes for his popularity”. (Veit erlmann 1989:49)

The popularity of Ladysmith Black Mambazo also reveals that some of their songs are re-arrangements of older material, tuned down to a soft, low key choral sound called “Sithululu” with voice parts blended in velvet harmony. However, it is older groups such as the King Star Brothers, a Johannesburg based choir, that have originally been credited with the introduction of this moved feature of Isicathamiya performance. The careful separation of these two practices, “bombing and

Sithululu” seems to mark profound change in the metrics and criteria of evaluation of Isicathamiya performance from a “homeboy” network oriented activity towards a more open communication with an anonymous audience.

Nevertheless, the African indigenous elements are still inherent in both practices, bombing and Isithululu.. The cyclic bass patterns are very strong. The rhythmic pattern derived from the vernacular is similar to the Zulu traditional dance called “Ingoma.” Most of the songs use triadic harmonies which factor in a Western influence particularly from the Western traditional hymns. Both bombing and sithululu employ a lot of embellishments such as :grr grr or drr fr Shi-e-she-he-she, hey wethu and ululation. In live performances ululation comes from the members of the audience, particularly the ladies. “She-e-she-he-she” enhances the choreography, it agrees with the movement of the foot when they are doing the Zulu traditional dance.

According to Joseph Shabalala (1992), regarding the embellishment “arr drr or grr grr”, as original, as that was the sound made to tame a cow so as to be able to tie a rope around its neck or legs for milking purposes.

“Because this sound was to tell a cow to move a little further, I thought it would also weaken my counterparts, so that they could obey me a bit or keep them at a distance. I felt I could use it in the silent passages so as to embellish the song. To my surprise the community accepted it, I was taking a chance. The addition of “hey wethu” means that you are nailing the other guys in music” (Personal communication with Joseph Bhekiziziwe Shabalala: July 1994)

As Elkin Sithole observed, in some styles of Isicathamiya “dancing becomes more important than singing” (Sithole 1979:278) Untranslatable phrases such as “she-e-she” provided punctuation to a choreography in which the choristers display individual variation of dance steps, unified only by turns to the right or to the left. The deployment of such techniques as “grr grr” metaphorically links Isicathamiya to the world of farm labourers and rural reserves. This despite a soft touch that distinguishes Isicathamiya choreography from ingoma dances, the symbolism and

practices of the countryside of farm as well as of “Zulu traditional” dance remain a powerful influence on modern migrant “Workers” expressive culture.

The two songs by Black Mambazo which I have chosen to analyse are typical examples of bombing and sithululu. The one entitled “Ushaka” is in bombing, it is one of their first compositions featuring in their album “Amabutho” and the one entitled “Lelilungelo ngelakho” is a recent composition of the 1990’s which is in Sithululu style with very close harmony.

Shaka was the King of the Zulu’s who tried to unify all the Black Nations. “Ilembe eleqa amanye amalemba” is a figure of speech meaning that Shaka was a clever king as compared to other kings “Ilembe is a panga or machete in central Africa, the phrase means King Shaka was like a berry sharp panga as compared to others. Udlungwane ka Ndlaba” is a conqueror who has conquered even in big villages or tribes. “Unodumehlezi ka Menzi” means that king Shaka became well known as a hero at a very young age. Ladysmith Black Mambazo in this song are highlighting the fact that the king Shaka cursed the Black people by saying that the Blacks will not rule this land, it would be ruled by those who fly in aeroplanes. At the time of his death he had not achieved most of his plans, he was killed by his jealous brother, Dingane who wanted to take over as the King.

“Lelilungelo ngelakho” is a song of praise to their success “ilungelo” is a right, anybody has a right to achieve what Joseph Shabalala and Black Mambazo have achieved..

It is antiphonal, the “Ostinate Bass” responds to the call by the leader from the beginning up to the end. The introductory phrase “Umunt’ongazi ucabanga ukuthi uyazi, kanti akazi lutho, owaziyo uvelenze kwenzeke.” Is a Zulu idiomatic expression, meaning actions speak louder than words.

The lyrics only come from the leader, Joseph Shabalala, the rest of the voices repeatedly sing “Lelilungelo ngelakho” Joseph Shabalala highlights the success of the group, he also mentions overseas countries that they have been to. The song also has some religious connotations because the leader advises those who have

failed in music rather to go to church and pray. The close harmonies are hymnal. The lyrics from the leader are rich, figurative and poetic.

“Yaduma yaqed” impolompolo ivelejozi,
yawelegagasini, yadumele Russia,
yadumele Moscow.
Ngoba uyewavula kuvaliwe,
lavulekikhethini lensizwa.”

“Impolompolo” is an airplane, it comes from Johannesburg (Ejozi) as it is normally called. Shabalala goes on to say that the flying machine crosses the ocean to Moscow in Russia and the curtain on stage went up for them to perform. He says that their music has opened all the hard doors throughout the World.

5.3 Mbaqanga

Mbaqanga, as I have explained in the previous chapters resembles strong African indigenous elements. The combination of Mahlathini and Mahotella Queens is a typical arrangement of South African ethnic wedding performances, in Zulu, they call them “Umbholoho.”

However, ‘umbholoho’ becomes eclectic in the sense that the harmonies have acquired some Western influences, the triadic harmonies of the Western Hymn. The most traditional Zulu wedding songs that still sound indigenous are called “Ikhetho” and “Umgqumshelo.” “Ikhetho is sung by the brides and “Umgqumshelo” is sung by the grooms. “Umgqumshelo” means the grooms.

The word “Bholoha” is a Zulu verb which means sing loud. The wedding songs known as “Umbholoho” are led by a male voice and the rest of the voices respond to the leading voice. The leader, who is the male, is normally called “Umaskanda” from an Afrikaans word “Musikant” that means a musician. “Umaskanda” was taken to be a musical person who was therefore elected to lead the group of young men and women who would rehearse the music three or four weeks before the wedding day.

The leader would be responsible for either improvising or co-ordinating the choreography. Since “ukubholoha” means sing loud, obviously the leader was chosen on the basis of his loud voice, most convincingly a bass voice.

On the day of the wedding, the two groups, one from the groom and one from the bride, would compete. The audience would adjudicate the best group, particularly the best “Maskanda”. Some members of the audience would go to the “Maskanda” they feel is the winner and lift him sky high to show everybody that he is the best, and the old ladies would ululate. In most cases, the “Maskanda” who had mobilised more friends stood an advantage of winning the competition.

In most cases, “Maskanda” would praise himself in the introductory phrase of the song and then, the rest of the singers would respond in unison. One of the songs that I have transcribed entitled “Ngiqome kwa-Zulu”, I have fallen in love with a Zulu man”, is introduced by Maskanda, “heshe nsizwa namhlanje elamanqamu ngizomthatha ngempela uJakalasi”. He is praising himself that at long last he has won the heart of the girl who is referred to be a “jackal”.

The text in “Umbholoho” like most of the African songs, avoids lengthy poem thus repetition, becomes unavoidable. In some cases the “Maskanda” becomes a bard, he introduces a song by reciting a poem in which he praises himself and also reveals the group’s biography. For example the song that I have also transcribed entitled “Angimfun’ uhembelinye” is precluded by a poem which is recited by the Maskanda.

Siphuma kwa-Mvelase unobamba.
Isoka lathengitiye lathengisinkwa,
Awuzisho nsizwa namantombazane.
Siphuma kwa-Mvelase unobamba.

Vuma ngimbambe ngimyeke!
Intombi ayihambe utshwala khemani.
Ngasho mina Mgcobhozi umfana
wakwaQhudebe, owafinya ngephaphu
lenkomo abanye befinya ngesaliduku.

Sangena thina singoShenge Sokalisa,
sivela kwa Qhudebe singasaqali.
SaweluMfolozi sayoshaya kwa Nongoma,
Sawelu Thukela sabashiya bekhemile.
Inyanisimpela nizoyide'inkani,
asimfuni uhembelinye.”

Translation

“We come from Mvelase village.
The boyfriend bought tea and bread,
tell us who you are?
We come from Mvelase village.

Do respond, should I grab him or let him go
I care more about a beer than a woman.
I am proud to say that my name is Mgcobhozi
a boy from Qhudebe district, I am so rich
that I use the liver of a cow to wipe
my nose when others use a handkerchief.

We have arrived, we the Shenges, the Sokalisas,
We come from Qhedebe district.
We crossed Mfolozi river until we reached
Nongoma district.
We crossed Thukela river until we reached
Somsulu district where we sang the song,
We sang the song and left them dumbfounded
We will teach you a good lesson.
We also do not need a poor groom who
has got only one shirt.

The closing phrase “Angifuni uhembe” meaning “I don’t need a poor man, who has got only one shirt” is accompanied by a rhythmic clapping of hands, which actually

cues the group to start singing. Repeatedly they sing “Angimfunuhembelinye uyaliwasha uyalineka, alilinde lize lome, uyelele mama, awukhethe sibone ozoshada naye.”

“I don’t need a man with one shirt, he washes it, hung it and waits for it to dry up and wears it again. Choose the one that you love most, the better man that will marry you.” “Uyelele mama” is an embellishment. Originally, it is the sound produced when ladies are uluating.

Apparently these “Mbholoho” wedding songs carry the same theme. I have also transcribed another wedding song whereby the lady is expressing her strong sentiments about a poor man.

“Angisoze ngamshadumahlalela
uyeyeni uyangibambezela
Hayi abantabami
Awubhek’ ingane zami.”

Translation

I will never marry a poor man,
a man who is not employed
He will waste my time
I imagine my children.
Look at my children they are beginning to
show some poverty in their faces.

The lyrics are in a concealed meaning in the sense that she is using the future tense. This lady imagines herself and her children swimming in a pool of poverty because of an irresponsible husband.

The “Maskanda” concept has been further popularised by Siphon Mchunu and Johnny Clegg with Juluka. The female voices were replaced by the instruments.

Juluka retained the self praise poetry which is accompanied by the guitar or concertina.

See transcriptions 5.1, 5.2, 5.3.

Similarly, Mahlathini and Mahotella Queens are emulating the “Mbholoho” and “Maskanda” settings, Mahlathini, in his deep gravel “Bassopropundo” voice is a typical maskanda, the few Queens have improved the mbholoho dances, the rest of the female voices have been replaced by the instruments. Mahlathini and Mahotella Queens still use vernacular lyrics, when everybody was moving towards American oriented popular sounds, they have retained the African rhythm through their vernacular lyrics.

“Mbaqanga, or township jive, is an eclectic music, a natural blend of Zulu and other tribal musics. Mahlathini’s awesome bellow and bullfrog throatiness are what distinguishes him and attract critical acclaim, but on higher pitched melody lines he is just as formidable and reminiscent of the sweet, emotive vocals of Western African singer Alpha Blondy. The Mahotella Queens add synchronized dance routines and close harmonies, but they also step forward to share loads with the Lion of Soweto.”

(The New York Times 1989:24)

Convincingly, Mahlathini, whose stage name means “forest,” long before he combined with the Mahotella Queens, was popular for his appearances at township weddings, where he improvised songs and dances to music dating back to the 16th century

Some of Mahlathini and Mahotella Queens’ repertoire include the Zulu Wedding songs. One of the songs that I have analysed, which is normally performed by the group in their shows is originally a Zulu Wedding song, it was arranged by Mahlathini and his producer Marks Makwane. The title of the song is “Intandane” which means an “orphan”.

"Aniboyigcina lentandane.
Kusasa nizothi iyeba nithi iyathakatha
nithi udla amaqanda umakoti
Sicela usilondolozele wemfazi ongemama.

Translation

Please take good care of this orphan
In future you will claim that she is a thief, she uses witchcraft
you will claim that she eats eggs.
Mother-in-law, please take good care of this orphan.

Since the bride is leaving her parents to start a new life with the in-laws, she is declared an orphan. Customarily she is not supposed to bring along her medicine (traditional herbs) to the in-laws because they will assume that she uses witchcraft. She must also avoid eggs, because a lot of herbs (umuthi) are mixed with eggs to produce the desired effect.

The African indigenous features are also inherent in their dance patterns which obviously synchronise with their rhythmic patterns set by the instrumentalists, the Makgona Tshohle Band.

One of the songs I have analysed performed by mahlathini and Mahotella Queens in almost all their shows, is a reflection of the Shangaan traditional dance. The title of the song is "Kazet" which means "Section Z." Originally it was composed by Obed Ngobeni, the Mahotella Queens version was arranged by the producer of the group, Marks Mankwane.

The Shangaan traditional dance is also enhanced by their attire, particularly the women. Shangaan women wear oversized skirts with bright colours so as to increase the size of hips and buttocks. In most cases when Shangaan women dance, men remain "cold" and "dumbfounded" because the dancing or the body movement rotates around the "big" buttocks area.

“During the performances of ‘Kazet,’ the singers shared synchronized dance routines acting out stories of courtship or conquest, Mahlathini who is in his 50’s but can still leap and kick, wore a traditional Zulu costume leopard - patterned clothes, animal tail at his waist - while the Queens wore circular hats, beaded oversized skirts displaying big hips and tennis shoes.”

(San Francisco Chronicle 1992:26)

“Kazet” is a section in Mabopane township near Pretoria. It was the last section to be built in Mabopane, thus “Z” (Ka “z”) because “Z” is the last alphabet.

“Haw kuhluvukile leka hina nwina.
Haa haa ahe nwino kuhluvukile leka “Z”
Ha hy’nga langutani sweswi kunatibazi,
A hi tsakeni ku na switimela
Sweswi tsakani n’we Ma-Gaa.”

Translation

“Hey! Our section is developing!
Hey You! Kazet is developing!
Have a look, there are busses now,
Let us be happy there are trains.
Now be happy you people of Gazankulu.”

This was an exclusive section for the Shangaan in Mabopane township. When the section became electrified the composer also became excited about developments. He is calling all the people of the section to rejoice.

The performance of this song by Mahlathini and Mahotella Queens is a true reflection of Shangaan traditional dance. The song became very popular in France because in French “Kazet” is an animal. “Kazet” is featuring in an album by Mahlathini and the Queens entitled “Paris Soweto” which was released in France in the early 1990’s.

Performed Ad libitum.

Notated by Thulasizwe Nkabinde.
(Zulu Wedding Song.)

Handwritten musical notation for the first system. It consists of a vocal line and a piano accompaniment line. The vocal line has lyrics: "He = she Nsizwa He = she! Aww! He = she". The piano accompaniment is in 4/4 time and features a steady bass line with chords.

Handwritten musical notation for the second system. The vocal line continues with lyrics: "Nsi = zwa He = she Nsizwa He = she! Aww! He He she". The piano accompaniment continues with similar rhythmic patterns.

Handwritten musical notation for the third system. The vocal line has lyrics: "Nsi = zwa, Namhlanje la = ma nqa mu. Sizomtha". The piano accompaniment continues with chords and a bass line.

Handwritten musical notation for the fourth system. The vocal line has lyrics: "thangemped'waka la si. Aww! He she Nsizwa." The piano accompaniment concludes with a final chord. The system is marked "D.C." (Da Capo) at the end.

♩
Ngi go-me kwa-Zulu — ma Ma-ma — REPEAT X3 Ngi- (3rd time)

Ma
Choir } Zu-lu, ma mama! — Zulu, ma ma

Kwaze kwa'mnandi — Kwaze kwa'mnandi —

Ye le le le! Ye le le le! Ye le le le!

Kwa ze kwa'mnandi — Kwaze kwa'mnandi — I —

Ye le le le! Ye le le le! Ye le le le! Ye le le!

yo ma ma — I - yo ma

Zulu, ma mama! — zulu, ma ma

REPEAT AD LIBITUM
D.S. Last time

ma
Zulu we ma ma! — Zulu, ma ma! * Zulu, ma ma!

Cyclic - Repetitive

ANGIMFUN'U HEMBELINYE.

TAULASIZWE NKABINDE.

Angimfun'u hembelinye 'Jele Uyaliwash'uyalineka 'Jele

Alilinde lize lome 'Jele Jele-le-ma' mu yele.

Angimfun'u hembelinye. 'Jele Uyaliwash'uyalineka 'Jele

Alilinde lize lome 'Jele Jele-le-ma' mu yele. D.C.

FINE

Angi soze ngamshad'umahlalela. Uyeyen'uyang'bambezela.

Mbenezela. Angisoze ngamshad'umahlalela.

Uyeyen'uyang'ba - mbezela. Hayi! Abantabam.

Jekingane zam'. Yeka bantam'. Jekingane zam'. D.S.

FFFF

CHAPTER 6

Conclusion

In Conclusion, I would like to highlight the fact that this study, with some recommendations, conserve as a resource material for school teachers, the budding artists and the music industry.

It is with regret that for a long period of time music has not been offered as a subject in black schools in South Africa. This study has revealed that music education in the new South Africa will have to undergo a reformatory process in black schools. Music syllabi will have to be comprehensive and will have to fulfill the musical needs of the society and those needs include "pop" music. Popular music is defined as music that is listened to and enjoyed by a great many people. By including popular music in the school music programme students of all cultures are immediately surrounded by a familiar environment which relates directly to their own personal and social experiences. By gaining the students interest and enthusiasm through popular music the new musical styles can be introduced. The inclusion of popular music in the music programme, according to the principle of moving from the known to the unknown, will be relevant to the students musical, social and cultural world. It will also provide performance opportunities in the popular medium.

This study has also revealed that inspite of all the Western and American influences the vernacular languages have contributed in the retention of African indigenous elements inherent in South African Pop Music. It is therefore imperative that music, like all the other aspects of culture, be given not only a peripheral but a central position it deserves in the new South African Education system. Music should be seen as a subject that goes way beyond verbal expression to express the inexplicable.

"Studying music makes one a better person in many ways: it improves learning skills, it imparts moral upliftment; it fulfills a wide variety of social needs it provides a healthy outlet for repressed emotions; it gives a basis for worthy use of leisure time; it improves health in countless ways; it is assumed to be, in short, a most effective way to make people better people - non-aesthetically". (Oerle, E. 199:206).

The South African musicians who have more African indigenous elements inherent in their music have narrowly escaped exploitation from the local Record industry. This study poses a challenge to the budding artists to be more original, more African so as to make it internationally. This study has revealed that our local pop music featuring African indigenous elements is of international interest. The international exposure has been an eye-opener to some of our local musicians with regard to the Record industry and royalties. The South African record industry has been notorious of exploiting its artists.

Black musicians in South Africa have a greater collective experience of exploitation at the hands of what is still basically a white controlled industry. The exploitation of their talent and the subordination of their music to white - run multinational companies has had serious repercussions on the evolution of the South African sound.

“The Black man made that music. The white man made the money”. (Muff Anderson 1981 : 38)

Exploitation and selfishness, copyright and state control are just a few of the many obstacles confronted by some of the most creative musicians in South Africa. The problems faced by musicians simply reflect the contradictions of the apartheid system and we should at all times be aware of the circumstances under which music is both produced and reproduced in the republic economically ruled by the minority.

“The minority cannot rule the majority forever”. (Mzwakhe Mbuli : 1993).

Musicians like Mahlathini and Mahotella Queens have been saved by African indigenous elements to resurrect after a long break and for the last few years to survive the international market. There are many local musicians who disappeared from the music scene unceremoniously as a result of the exploitation within the Record industry.

The Black musicians were not protected. The copy writing composition under the name of the producer started in the 1950's and still continue even today. Unethical practices like buying rights to a band's name so that if any of the personnel in the band got “uppity” he or she would be fired without much ado and replaced by another out-of-work artist. The Union of South African Artists achieved a lot in a few isolated cases, but generally musicians were at the mercy of the record industry.

The exploitation of female musicians was of a double impact as compared to their male counterparts. They were adored when they were young and beautiful, they would be forgotten when their looks and luck ran out. Sexual titillation was generally considered the most vital ingredient for a successful show, women were often chosen more for their sexual attraction than for their musical talent. Many of the women had gained their place in the world of show business by offering sexual favours to the talent scouts and male members of the bands.

“They were utterly expendable, if they lost favour either with their lovers or audiences, there were hundreds of would be stars queuing to take their places on - stage and in bed. Even those who had outstanding musical talent struggled to keep their careers”. (Mary Rorich 1991 :’91)

Although the majority of the musicians were men, women singers and more particularly dancers became increasingly popular, as much for their vaunted sexuality as for their musical expertise. For example “Famo” dancing of individual women for a male audience is a perfect description to this claim.

“The dancers wore no underwear but instead had painted things around the whole area of their sex, a ring called stoplight. Men, dancing alongside chose the women they wanted and took them into the back for intercourse”. (Copan 1985:98)

After the international success of Paul Simon ‘s “Graceland” which featured the Ladysmith Black Mambazo, the group had to part ways with their producer West Nkosi, who also belonged to the management of Gallo Record company. The international exposure made them realize that West Nkosi and the company were stripping them off financially, they were making the music, West Nkosi and the company were making the profits. They had to look for a new company and a new producer.

Mahlathini and the Mahotella Queens were brought to the International scene by American musicians Harry Belafonte and Hilton Rosental through the initiation of West Nkosi and Gallo Record Company.

“West Nkosi was the producer, the leader not in terms of music, but in terms of the administration. He was the treasurer, he was everything that concerned money,

and all that was accepted by the group. It was only in 1990 in Japan when we realised that West Nkosi was receiving 5% for each and every show. We also discovered that West Nkosi was signing financial agreements without the concern of the group". (Marks Mankwane: February 1993).

It was in Nigeria when Yvonne Chaka Chaka discovered that she was losing thousands of rands to music pirates every year.

"Music pirates are the people who tape on blanks to resell and not the person who tapes from his CD or LP to play a cassette in his car". (Peter Tladi: Sowetan - October 1993).

Music pirating is exploitation in a different form. Even though Yvonne Chaka Chaka discovered in Nigeria about the pirating, the exploitation is happening from South Africa throughout the Continent.

Themba Molefe (1993) notes that a Tanzanian -based company is raking in millions of rands by illegally reproducing and exporting music by South African artists to various African countries. The company, Kings Records, operates from its headquarters in Dar Es Salaam and its network stretches through Kinshasa, Lusaka, Lagos and Nairobi.

"William Mthethwa stumbled on to the racket while on a trip to several African countries recently. He immediately bought some of the cassettes featuring South African artists and confronted the owner of the record shop, who claimed he received his supply from King's Records in Addis Ababa. King's Records operates from a factory in Addis Ababa, and employs about 3000. Sowetan is in possession of some of the illegally reproduced cassettes of the artists whose work has been plagiarized". (Kenosi Modisane 1993 : 2).

It is believed King's Records operates through agents who buy original copies in Johannesburg and send them to the plant for reproduction. The company has dubbing and packaging facilities at its plant, at which inlays, cover sleeves and pictures are designed. The cassettes are redesigned using pictures of unknown people and then resold without any credits on the cover sleeves. In some cases the company dubs and re-sells the cassettes without changing the level of the original artists.

Accordingly to Obed Musi (1991) some of the artists cheated out of millions of rands in sales of their work include Yvonne Chaka Chaka, Sello "Chicco" Twala, William Mthethwa, Lucky Dube, Rebecca Malope and upcoming reggae singer Siphiso "Jumbo" Johnson.

Association of the South African Music Industry (ASAMI) disclosed that the local industry is losing about R200 million annually as a result of international piracy and counterfeit.

Yvonne Chaka Chaka, acclaimed as the most popular South African musician on the continent, seems to be the hardest hit by piracy. Five of her plagiarized albums are reported to have sold for millions of rands throughout the continent without her knowledge.

However, this study has proved that the musicians featuring more African indigenous elements in their music are beyond reasonable doubts the most popular artists locally and internationally.

In addition to the African indigenous features inherent in the popular music of internationally acclaimed South African artists, politicians like Steve Biko and the Black Consciousness Movement have managed to inculcate the African pride and dignity to the black people in South Africa and that includes actors and musicians. As Roger Omond says in his book entitled, *Steve Biko and Apartheid*:

"His name is still a potent force throughout the world. Steve Biko was undoubtedly one of the most important political figures to emerge in South Africa and will be remembered long after most of the white politicians are forgotten.

He and the Black Consciousness Movement gave back to blacks, particularly Africans, culture, pride and hope". (Roger Omond 1991:11).

Yvonne Chaka Chaka confesses that she was inspired by Steve Biko and the Black Conscious Movement to have respect for African culture and that phenomenon is clearly portrayed in her music. Further more one of her popular albums is entitled "Be proud to be an African".

She also indicated to me that she composed a song entitled "Isangoma" meaning a "Traditional Healer" so as to discourage people, particularly in urban areas, from adopting a disparaging attitude towards "Izangoma". She strongly believes that the myth which came with the Missionaries, that African culture is evil implying that western culture is angelic is outdated. She also believes that music is an integral part of education. She normally educates people informally on Television about Aids as a killer disease. She has also staged numerous concerts locally and throughout the African continent with all the proceeds donated to Aids victims.

"Those who regard music as an integral part of culture and not as an integral part of education are separating education from culture probably because of negative allegations like everything that is African is inferior". (Yvonne Chaka Chaka: Personal communication - 1993).

The connotation behind the song "Isangoma" is that the Traditional Healers should be granted an opportunity to explore and to exploit their expertise in trying to cure the killer disease "Aids". The South African Traditional Healers Association has been fighting hard to work in close co-operation with the Medical Association of South Africa. Since the Medical Practitioners throughout the world have failed to cure "Aids", the Traditional Healers claim that they can cure the disease.

According to an executive member of the South African Traditional Healers Association, the most prominent "Isangoma" from Soweto, Dr. Vusumazulu Credo Mutwa, "Isangoma" is a clairvoyant, she sees things in the future, she predicts that the future and she prophecies one's health.

"The first category is those who are possessed by the spirits of their forefathers. Under those who are possessed we've got fortune tellers and witch - hunters. The second category is those who are not possessed - we've got Master Healers and we've got traditional general practitioners, we've got bone setters, traditional eye specialists and dentists. There is a third group which is the faith or the holy spirituals. Under those we've got cult preachers and also faith healers who are using the holy water and the Bible and the last group which we all fight against, are the witchdoctors". (Credo V. Mutwa: 1993).

Traditional healers diagnose a patient by means of throwing bones and thereafter prescribe the medicine. Some doctors trained in the Western discipline such as Dr. Nthato Motlana from Soweto, reject these diagnostic methods. On the contrary the South African Traditional Healers Association sees that rejection as colonialism.

However, the World Health Organization (WHO) has ultimately accommodated the traditional methods of healing practiced by traditional doctors. In China there is a traditional medical University established in order to train traditional doctors.

"I've just returned from China where Chinese traditional medicine is taught. There are real universities where scientific research has even done over the volumes that have been prescribed in China to find out whether in fact some of those herbs and buck and leaves are of medicinal volume". (Mali N. Gumedede: 1993).

Nevertheless, this study has vividly demonstrated the wider connections between music and society. It has revealed that the musicians with more African indigenous features have a vision and still know where they come from. Their originality has enabled them to survive the music world for a long time and they still have the future.

"You do not know where you are going if you do not know where you come from. Worse if you have forgotten where you come from". (Professor Mohale Mahanyele 1992 :18).

The concluding formula that is attached at the end of almost all the songs by Ladysmith Black Mambazo is 'Kumnandi kwelakithi eMnambithi', meaning "Ladysmith is our home, sweet home".

Certainly the success of Ladysmith Black Mambazo, Yvonne Chaka Chaka, Mahlathini and Mahotella Queens confirms that South African Pop Musicians can be on a par with their international counterparts. The African indigenous features inherent in their music, form basis of the Black culture which cannot survive without the support of all the South Africans and the community of all Nations.

Since South Africa has moved into an era of reconciliation, acceptance and integration among cultural groups will bring a spirit of tolerance and peace.

“Sonke, Many cultures, one People. Singing in each others languages bring people of all cultures together”. (Connie Zikalala 1991:9).

Although the Black people were able to do everything despite lack of opportunities in the past, it is now the responsibility of all South Africans to build a new culture, to preserve it and to invest in it. In my view, to invest in culture is to invest in mothers, fathers and leaders of tomorrow. The new South Africa should give birth to a new cultural expression.

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INDIGENOUS FEATURES INHERENT IN POPULAR MUSIC OF SOUTH AFRICA

GLOSSARY OF TERMS:

- Folk - A people, nation, race. People of specified class.
- Folklore - Study of traditional beliefs of the people.
- Folklorist - Influence of the traditional beliefs of the people.
- Folk Music - Music of popular origin or style forming the musical repertory and traditions of communities (particularly rural) as opposed to art music, which is the work of musically trained composers. It generally develops anonymously, usually amongst the uneducated classes, and originally was, and may still be, transmitted aurally, thereby becoming subject to modification. Music in oral tradition is an important part of folklore, which involves those aspects of culture which live in the rural tradition.
- Traditional Music - This music is generally distinguished from the music of non-literate societies by having near it a body of cultivated music with which it exchanges material and by which it is profoundly influenced. It is distinguished from the cultivated or urban or fine art music by its dependence on oral tradition rather than on written notation, and, in general, by its existence outside institutions such as school, church or government.

- Mbaqanga** - Steamed mealie bread, almost like a dumpling and very quick to make. This Zulu word was first coined by a musician called Mike Xaba, and it means "quick money". Mbaqanga is used in similar terms as the 1920's "Gebruchsmusik". "Mbaqanga is purely a question of taste. Like I adore oysters but wouldn't touch kidneys or liver". (Patrick van Blerk: Music in the mix - 1981 - 3)
- Popular Music** Music that is listened to and enjoyed by a great many people. The term encompasses a wide range of musical styles including hit times, rock, folk, rap, country, jazz, reggae and light classical.
- Isicathamiya** "Cathama" is a Zulu verb literally meaning 'to crawl' or 'tiptoe'. The term "cathamiya" is derived from the choreography mainly involving a majestic crawl, tiptoeing with the heels off the ground. In this context it means the singers tiptoe because the neighbours complain about the noise the musicians make as they tramp hard on the ground during rehearsals.
- Mbube** A composition by Solomon Linda meaning a "Lion". The song became so popular that the musical style adopted a new term "Mbube Music". The song was composed in the late 1940's. The Americans could not pronounce "Mbube" ; instead they pronounced it "We! Mawe".

- Ngomabusuku** “Ngoma” means sing and “busuku” means at night. The migrant labourers in the hostels used to rehearse and perform at night because during the day they were on duty. In the late 1950’s the musical style adopted a new term “Ngomabusuku”.
- Cothoza Mfana** Cothoza Mfana is another term for “tiptoeing” or “crawling” (see “Isicathamiya”) above. This term came with the late Mr Alexius Buthelezi (Izigi zendoda), Radio Zulu announcer in the early 1970’s. Alexius Buthelezi also popularized the world acclaimed Ladysmith Black Mambazo.
- Isishemeni** It is a Zulu dance commonly found at Shemeni district in the region of Mhlumayo Mountain, East of Ladysmith in KwaZulu-Natal.
- Imashi** These songs are sung at a wedding ceremony. They are normally led by a conductor called “Umbhidi”.
- Isigekle** It is a kind of wedding dance accompanied by hand clapping. It is of a quick spirited nature and is mostly performed by old married women.
- Umqhuqumbelo** To dance in the rhythm of handclapping or drums. This form of dance originates from the diviners of traditional healers called “Izangoma” in Zulu.

Ikhetho	These songs are sung mostly by the better halves of the golden oldies, old married men. At African wedding ceremonies, there is a competition between the two groups, one from the bride's side and one from the groom's.
Umgobo wamampevu	This is the kind of dance in which men pull off a stick of a shield and use it as a prop for their dance routine. "Umgobo" is fitted at the point of the stick with a tuft of twisted skin.
Umgobo Wamampumuza	Amampumuza dance is performed with the shield fitted with Umgobo as an integral part of the dance routine.
Isichunu Dance	A dance popularized by the "Chunu" clan in Escort (Natal).
Amahubo empi	War and patriotic songs.
Isigiyo	A war dance to celebrate victory.
Isibhaca	Dances performed by the Bhaca tribe at Umzimkhulu district, Natal South Coast.
Ukulilizela	A joyous ululation by women.
Gold disc	Record sales estimated at 50 000 copies in South Africa.

Platinum disc	Record sales estimated at 50 000 copies in South Africa.
Diamond disc	Record sales going beyond 200 000 copies in South Africa.
Grammy Award	Appreciation of Record sales of more than 4 Million copies.



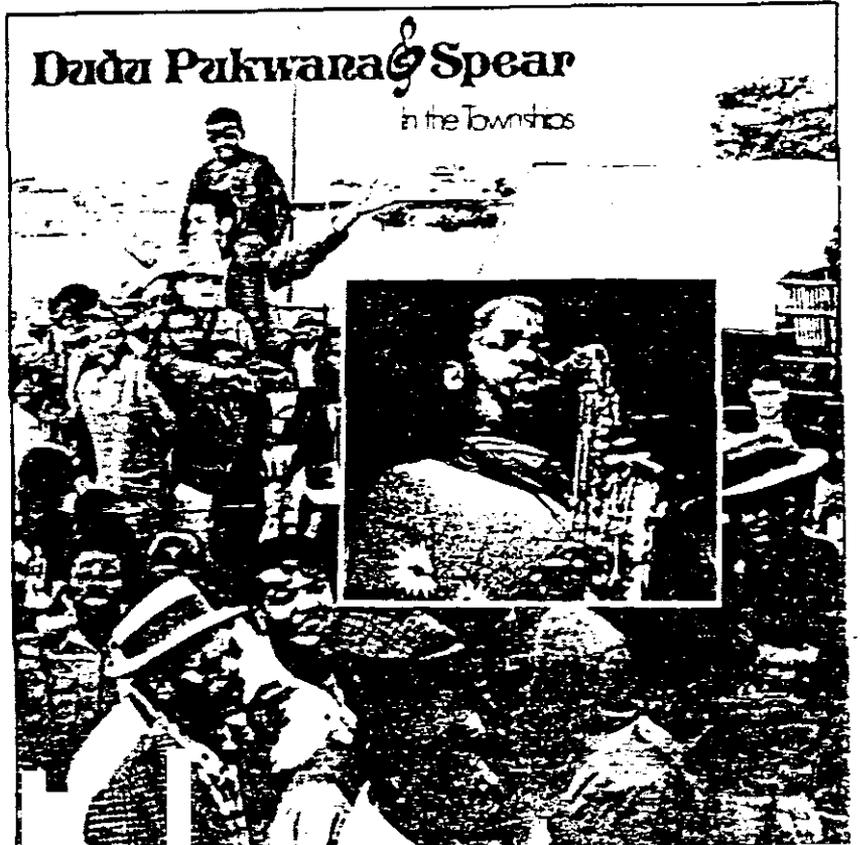
...played at the Johannesburg



Johnny Mekos of the Jazz Ministers



Jazz legend Kippie Moeketsi.



Permission Rand Daily Mail



Zakes Nkosi

4.
50 000

copies of Soul Brothers latest album sold — in ONE day!



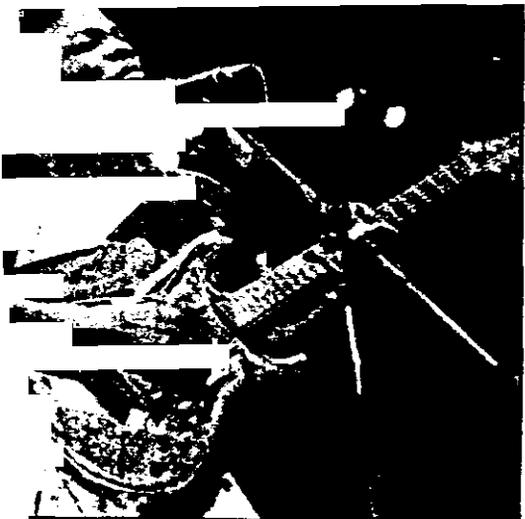
**PURE
GENIUS:
David
Mazono
and Moses
Ngwenya**



Branny Ledwabe of Harari



Siphon Mabuse of Harari

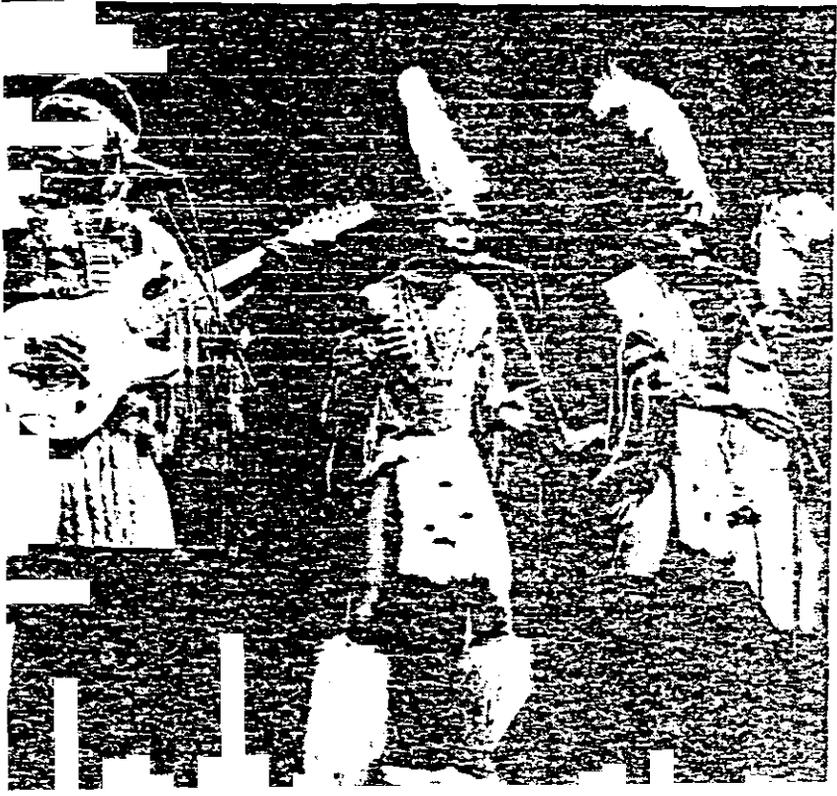


**"WANT SIPHO!" ... Long-time musical
 er Sipho Mchunu makes a surprise guest
 at the concert. ■ Pic: TTUS PEMBA**



Sipho Mchunu of Juluka

VUSI KHUMALO reporting from London





Johnny Clegg



Johnny Clegg of Juluka





BRENDA FIGHTS BACK

Life in the fast lane keeps Queen of Pop Brenda Fassie going up and down like a yo-yo. She thumbs her nose at her critics and gives her all to those she loves. She's probably worth R20-million, but doesn't have much to show for it ...



Brenda Fassie

TOP: It is an electrifying experience to watch Brenda on stage.

ABOVE: "I ask my fans for understanding because I'm not perfect. In any event I'm really sorry for all the mishaps."



Ray Phiri in action during his first performance in Johannesburg in the *People Don't Talk, So Let's Talk* tour at the weekend.





Steve Kekana

MOSES MC



Festival to set Lekazi on fire



By Elliot Makhaya

LEKAZI Stadium in Nelspruit will bounce back to life with a music festival on December 4 from 6pm to 6am.

This will be the first festival in Nelspruit in 12 months — and it should come in like a cool breeze on a hot summer's day.

"We decided to put on a festival in Nelspruit, seeing people down there are starved of good entertainment," said promoter Peter Tladi.

"We have packaged a line-up of high-calibre entertainers."

The festival features Rebecca Malope, Blondie Makhene, African Youth Band, Pure Magic, Winnie Khumalo, Spokes H. Ebony, Sylvia, Thiza, Benjamin Dube, Sea Bee, Vusi Ximba, Jabu Javas and Soshanguve Black Tycoons.

Vusi Ximba ... for Nelspruit.

Featured acts at the festival include Senyaka, Mbongeni Ngema, Kamazu, William "Mr Everything" Mthethwa, Young Five, Carlos Djedje, Tshepiso Mpotle, Alutta, Xarila and Protectors.

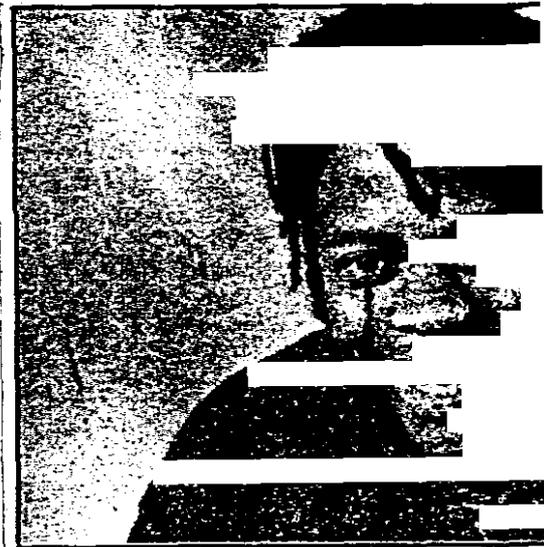
Mbongeni steps into an "unusual" role this time in a live musical performance. Better known as a theatre director, actor and producer, Ngema is also a prolific songwriter and performer, responsible for hits such as *Stimela Sase Zola*.

Mbongeni Ngema ... appears at a music festival in Soshanguve.





NOTHEMBI Mkhwebani of Nothembi and the Siblings.



Kamazu ... suffering from "korobela".

Friday November 19 1993 SOWETAN



Thomas Chauke and Xinyori Sisters. Also in the picture is Thomas Mathonsi, a bassist, and long-serving member of Chauke's backing band.

MADEA MATSEKHA





SIMON Mahiathini Nkabinde at Astoria Theatre in London.



Junior Mahiathini of the Soweto-based African Youth Dancers, does his



Lucky Dube

Ladysmith Black Mambazo team up with Americans

EDWIN NAIDU

INTERNATIONALLY acclaimed choral group Ladysmith Black Mambazo have teamed up with a pair of American musicians to record their 30th album. The Natal band, which has been playing isicathanga — traditional African music — since 1960, is to embellish its already considerable achievements with *Two Worlds One Heart*, its latest album. The band has toured the world, sold more than a million albums and has recorded with Paul Simon — who, it is rumoured, will attend the ceremony next Saturday when land in Colenso is handed over to frontman Joseph Shabalala to build a music academy for local artists. Although the group has released 29 albums, it still looks likely to crown its success internationally and locally by spawning a few hit singles. Boasting a flawless production, with American musicians George Clinton and Marvin Winans making significant contributions, *Two Worlds One Heart* is like becoming the band's most successful recording.



Ladysmith Black Mambazo ... linking up with US musicians.

SUNDAY TRIBUNE



TOGETHER in music: Superstar Paul Simon and Joseph Shabalala of

BLONDIE — TOY-TOYING UP THE CHARTS

The expression “dynamite comes in small packages” was created for people like Blondie Makhene. Slight of build, Blondie explodes on stage into a fireball. Off stage, his strength of character shines through dark eyes that dance in the light

BY NHLANHLA MBATHA
PHOTOGRAPHS BY PERCY NKOSI
AND ALEX DALIGAND

The 1986 controversial “Info Song”, “Together We’ll Build A Brighter Future”, was a turning point in the musical life of Blondie Makhene.

In the eyes of the politically conscious community, Blondie’s participation — and that of other black artists — was abhorred because the song was “irrelevant” and “insulting”.

They were seen as having sold and



Clad in ANC garb, Blondie does a rendition of one of his Mzabalazo songs.



Mzwakhe Mbuli ... in one of his sterling overseas performances.

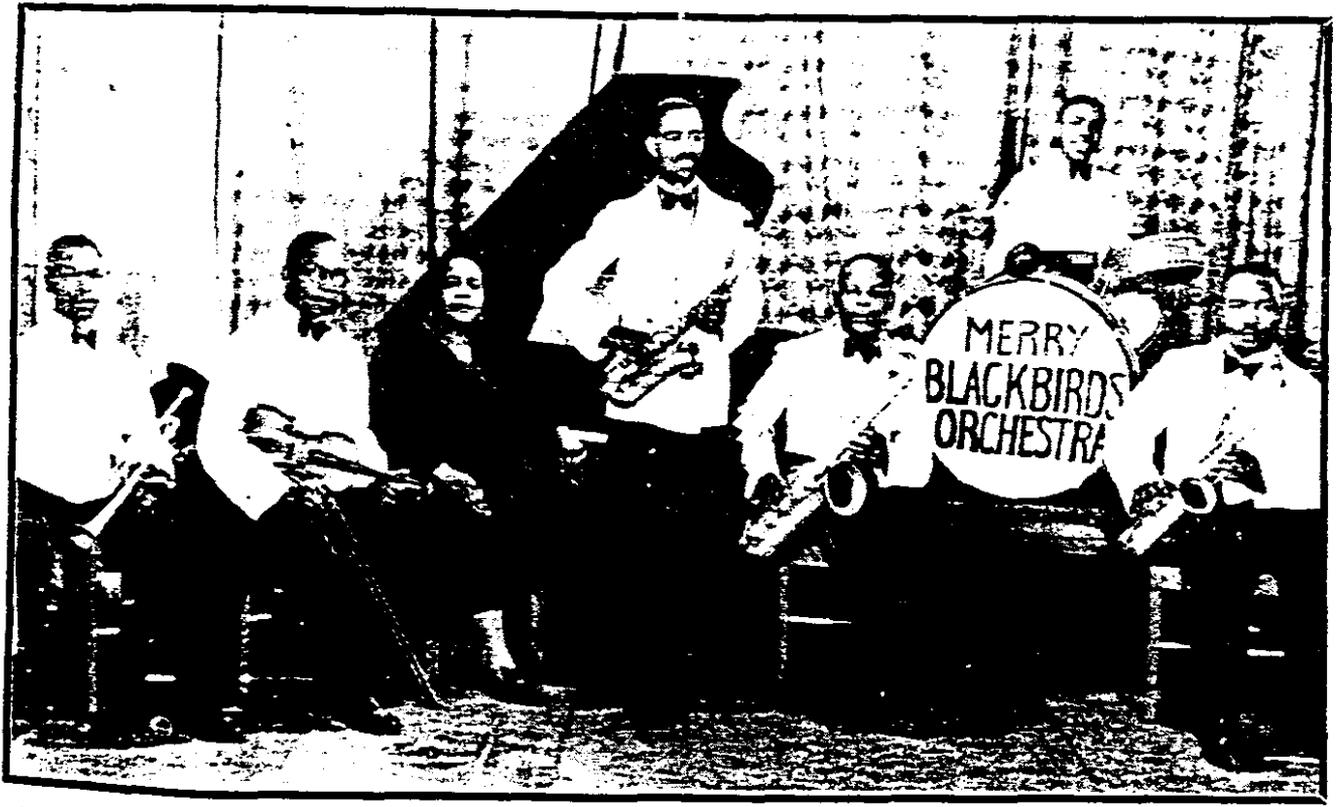


Pace's Mothibi Mthethwa looks up to Mzwakhe Mbuli. It's amazing that they both got into the same picture frame!





Five Black Tycoons.



The Merry Blackbirds

Abdullah Ibrahim in the mood of the moment





Jazz legend Kippie Moeketsi.

Gwangwa visits townships

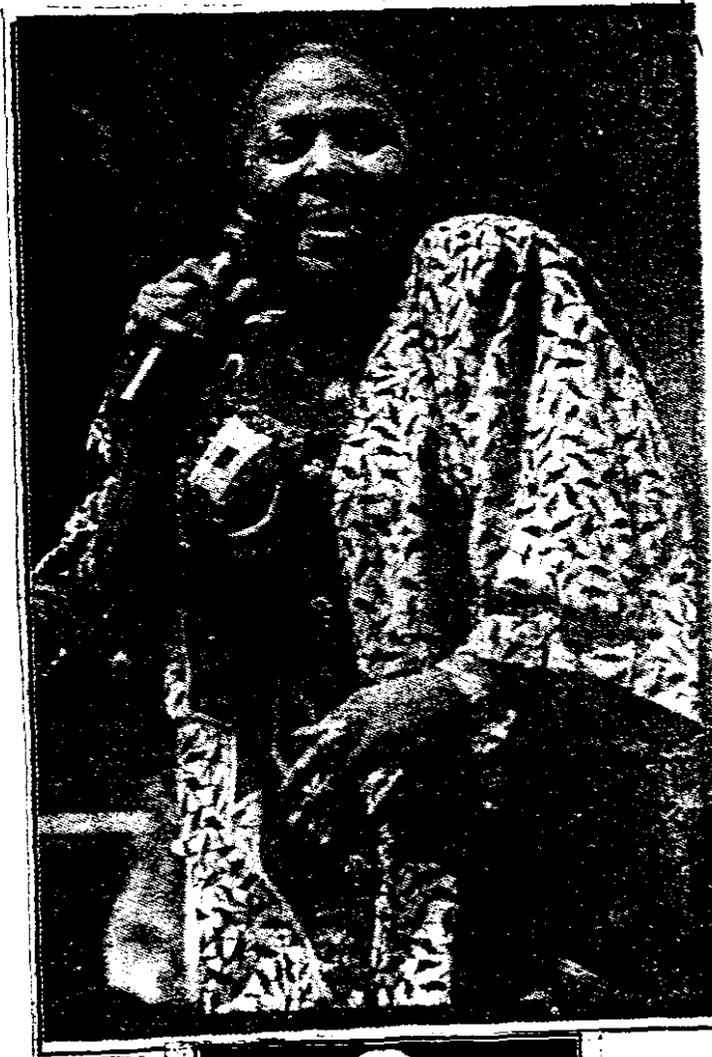


Reaching out ... Jonas Gwangwa.

Miriam tops bill at festival

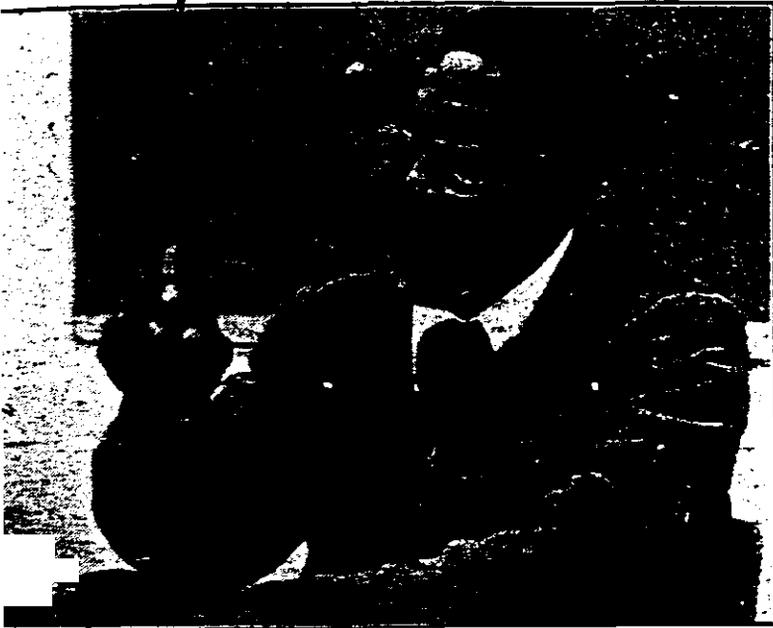
■ SPECIAL

By Elliot Makhaya





Lemmy 'Special' Madaso (right)



Professor Anadi Mngoma



Permitision Rand Daily Mail

Nathan Mdielie (King Kong)



Vicky Mhlungu



Joe Mogotsi and wife Pearl .. back after 32 years of exile.



Patty Patience & Mario (Bulldog Diamond)

LADYSMITH BLACK MAMBAZO





LADYSMITH Black Mambazo at the Apollo Theatre in Harlem.

Right royal: Yvonne Ch





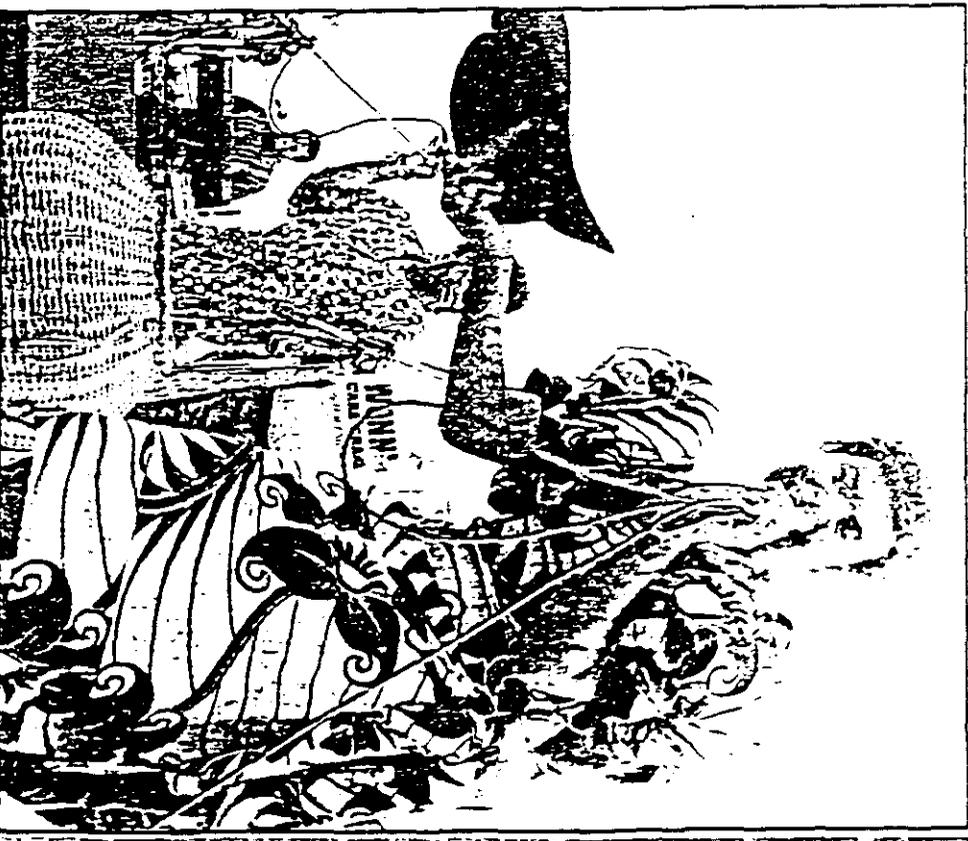
Yvonne in action with a vocalist of a local band. Here they were belting out the popular ditty, 'In Love With A DJ'.



Yvonne Takes Ugandan by storm

LEADING South African singer Yvonne Chikwa performed to capacity audiences during her recent tour of Uganda.

She donated a large amount of the proceeds to local Aids relief organisations.



MaChaka wows the adoring audience at Makaveru Stadium

MUSIC

Mahlathini and the Mahotella Queens

South African Musicians Celebrate End of Cultural Boycott

LEFF KALISS

SPECIAL TO THE CHRONICLE

PAUL SIMON'S South African tour earlier this month may have renewed controversy for activist political groups haunted by memories of apartheid, who believe cultural sanctions should not yet be lifted. But many of the country's black musicians, the symbolic end of the cultural boycott was an auspicious time for celebration.

Among the celebrants were Mahlathini and the Mahotella Queens, stalwarts of the music scene in black townships and urban neighborhoods for the past three decades, who shared the bill with Simon. Marks Mankwane, the group's co-founder, guitarist and melody producer and songwriter, spoke about the experience by phone from the Johannesburg offices of Gallo Records.

"I appreciate what he did and what he's doing," Mankwane says about Simon, whose 1986 album "Graceland" helped put South Africa in pop consciousness worldwide. "Music has created a lot of togetherness and mixing of the people already here."

Perhaps more because of differences in income than politics, a crowd at Johannesburg's Ellis Park stadium for the first Simon show was mainly white. "Most of the blacks, they don't have money like everyone else," Mankwane admits.

But Hilda Buthelezi, one of the Mahotella Queens, finds irony in the



Mahlathini and the Mahotella Queens share the music scene in black townships.

Mahlathini and the Mahotella Queens perform Friday at Zellerbach Auditorium, UC Berkeley, and February 7 at Mountain View Center for the Performing Arts.

applause her group is gathering from her privileged white fellow citizens. "It's like they're regret-

ting it. Why didn't they attend our shows before?," she says, laughing. West Nkosi, producer for the

