The vibraphone, sharply muted brass instruments, sophisticated harmonies and melodic contours, and fugal style (influenced by classical music) all suggest cool jazz.

Rock: The First Fifty Years

This section surveys many of the styles associated with rock music since the 1950s, and although the textbook identifies many songs by name, the recorded set provides no listening examples. If you have time left at the end of the term to cover this material, by all means do so. Students love it when you validate the music they know best. There are countless ways to present these styles to your class; be creative. As always, focus on music you know best; your evident love and enthusiasm will strengthen your presentation. Still, don't hesitate to explore at least some new pieces, especially those that mean something to your students. If you need to bone up on this material, you can find resources in Appendix V. You can also find useful ideas, CDs, and videos in Additional Teaching Suggestions and Multimedia Resources below.

Global Perspectives 7: Global Music

Many early ethnomusicologists took it as their mission to record and preserve music from indigenous cultures around the world before "evil" Western influences changed them forever. As it turns out, the reality of international musical interactions proves much more complex than that. In fact, efforts to preserve music are themselves often misguided, imposing a false rigidity on living traditions that are by nature dynamic and fluid. In our look at Yoruba drumming, we saw how African styles were transplanted to the New World and then returned, by way of Cuban popular music and the phonograph record, to influence a new Nigerian popular style called *juju*. Many other indigenous musics have felt the impact of Western styles, but rarely has Western music replaced another music completely.

There is no question that Western popular music has saturated the globe and that many musicians have turned away from "pure" regional traditions to cultivate styles that blend Western and indigenous elements. But in a world as interconnected as ours, influence no longer travels one way only. Because of the efforts of popular musicians like Paul Simon and Peter Gabriel in the 1980s, the sounds of world music now pervade Western popular music, and musicians from around the world tour the United States regularly. The term *exoticism* seemed appropriate when international influences were the exception rather than the rule—the word itself often suggested a condescending, colonialist attitude toward world music—but not today. The reciprocity that characterizes the current world-beat phenomenon points to a new paradigm for understanding global music.

Our final Global Perspectives example pinpoints the locus of an especially fascinating chain of influences and counterinfluences: South African *isicathamiya* music. As we will discover, this music emerged from an intriguing and complex web of musical, social, and economic influences, and in turn it has influenced music around the globe. The material below begins with two brief histories of South Africa, followed by a look at indigenous Nguni music and several syncretic genres that emerged during the colonial era. After considering the roots, history, and style features of *isicathamiya,* these notes will conclude with specific teaching suggestions for "Anoku Gonda," as performed by Solomon Linda and the Evening Birds.

A European History of South Africa

The impact of Europe on South Africa goes back further than for many other African nations. In 1652 the Dutch East India Company established a shipping station at the Cape of Good Hope that soon became the heart of a small Dutch colony. Like Spanish settlers in the New World, the Dutch made Cape Colony a home away from home. By 1676 the governor in Cape Town had even put together an orchestra made up of African slaves. Dutch settlers gradually moved eastward along the coast, coming into conflict with the indigenous Xhosa peoples.

English settlers first arrived in 1795. When the Netherlands was overrun by Napoleon's armies in the early 1800s, the English took advantage of the situation. By 1806 they had taken control of Cape Colony, and the 1814 Congress of Vienna gave official control to Great Britain. Starting in 1820, British settlers arrived in large numbers; for the most part they came to take advantage of new economic opportunities along the coast, but some came to set up missionary stations in the interior.

The Dutch residents quickly became dissatisfied with this increasing interference with their way of life, and in 1836 they left Cape Colony. Some moved to Natal, initially settled by the British in 1824, but most moved north and northeast into the interior, where they established independent republics, the Orange Free State and the South African Republic, later known as Transvaal. This move brought the *voortrekkers* into the homelands of the Zulu and the Xhosa peoples, and many battles were fought as the Boers sought to carve out a new home for themselves.

British and Boers might have coexisted in this uneasy tension for some time had it not been for the discovery of diamonds and gold in the 1870s and 1880s. New cities sprang up overnight: Kimberley in the diamond mining region in 1871 and Johannesburg near the gold mines in 1886. Great Britain desperately wanted its piece of the pie, and several British-backed uprisings escalated tensions into an all-out war, the South African War of 1899–1902. The British won, and in 1910 Great Britain granted dominion status to the new republic of South Africa, which merged the British colonies with the former Boer republics. The first prime minister, Louis Botha, was a moderate Afrikaner (Dutch South African) willing to cooperate with the British.

The republic's early years went smoothly, but the Depression of the 1930s affected everyone, and nationalist movements began. Segregationist policies gradually became more restrictive, and when the Afrikaner-led Nationalist Party was voted into power in 1948, apartheid became the law of the land. New laws were passed restricting contact between white and nonwhite citizens, and new "homelands" were created for black citizens (74 percent of the population), who were assigned to homeland districts whether they lived in those regions or not.

An African History of South Africa

The original residents of South Africa were Khoikhoi and San hunter-gatherers; Bantu peoples moved into the region sometime between 1000 and 1500 C.E. The South African Bantu are known collectively as the Nguni, though they divide into several subgroups, primarily the Zulu, the Xhosa, and the Swazi. The Xhosa were the first Bantu peoples to come in contact with the Europeans, and their conflicts with the Dutch and the English settlers left them too weak to form strong kingdoms like those of the Zulu or Swazi peoples. The Zulu kingdom was actually a rather late development. The original Zulu peoples were a collection of separate, independent clans, but Shaka Zulu

united them as a nation in 1816. His cruel military campaigns caused many Zulu peoples to flee north, and he was murdered by his subjects in 1828. The Zulu kingdom continued as a viable political entity for many years, though it came into frequent conflict with British and Boer settlers moving east and north from the Cape. The Zulu were finally defeated in 1879, with most of their lands taken from them. The Swazi kingdom fared somewhat better, since it lay to the east of lands contested by the British, the Boers, and the Zulu. It ultimately became a British protectorate known as Swaziland.

When the mining boom hit in the 1870s and 1880s, many black South Africans found themselves working the mines in the new cities of Kimberley and Johannesburg. Some came voluntarily, looking for work and wealth; others were "recruited" by large mining companies who used a variety of tactics to acquire necessary labor. These instant cities quickly became a hodgepodge of peoples representing different races, countries, languages, colors, social classes, and levels of education, all living in proximity under crude conditions. Historically, the Zulu and the Xhosa had been rural peoples, but large new urban black communities faced the challenges of a new environment and new lifestyles. As the cities grew and stabilized, black residents were gradually moved from the center of town to more and more distant townships. In the meantime, these urban centers spawned the creation of many new musical genres.

With the defeat of the last Zulu uprising in 1908 and the end of colonial rule in 1910, conditions slowly worsened for black South Africans. Political power was turned over to white South Africans who continued to take a colonialist view of their black neighbors. The Land Acts of 1913 and 1936 required the separation of black and white residences. Other segregationist practices heightened as the Depression saw rural blacks moving to the cities for work in increasing numbers. Matters only worsened when the Nationalist Party won a majority in the 1948 elections—legislation was quickly enacted to make apartheid official government policy. As groups like the African National Congress (ANC) mounted a campaign of resistance beginning in the 1950s, many new laws were passed to further restrict the activities of black South Africans. Devastating to black musicians were 1960s regulations that made it illegal to perform with white musicians or in white nightclubs. Worse yet, the 1966 Group Areas Act sought to move most black South Africans into newly designated "homelands"—often undesirable lands without the resources to support such a large population. Both sides often resorted to violence, and many among the international community gradually lifted their voices to protest the situation. After a generation of failed attempts to repair a system that was dysfunctional from the outset, President F. W. de Klerk gave up in 1990 and committed himself to the abolition of apartheid. He released ANC leader Nelson Mandela after twenty-six years in prison, reinstated the long-banned ANC, and in 1991 signed the repeal of the Group Areas Act. In the first true popular elections in South African history, Nelson Mandela was elected president in a landslide victory. He initiated a process of national healing that continues today. (The recent movie *Invictus* offers one snapshot of that process.)

Nguni Traditional Music

The music of the indigenous Nguni peoples of South Africa presents a sound world quite different from that of the Yoruba. Chapter 8 examples from Gambia and the Mbuti people notwithstanding, we tend to think of percussion instruments as the dominant medium in African music. Nguni traditional music uses no percussion instruments to speak of other than body rattles for dancing or occasional beating on shields. The primary musical medium is the

choral ensemble, and the Nguni cultivate a style of vocal polyphony somewhat similar to that of the Mbuti. They may use as few as two parts or as many as four. Most voice parts sing repeating ostinato patterns, just as we heard in Mbuti music. Additional voice parts often double the main two or three parts at the interval of a fourth or a fifth. The soloist, who sings the top part, is given the most freedom to depart from the ostinato pattern in an improvisatory fashion. These ostinato patterns, especially the bass, continue to figure prominently in syncretic African vocal styles as well as indigenous ones.

Nguni polyphony differs enormously from Western polyphony. The overlapping voices initially feel a bit like imitation as the texture builds from one voice to several, but of course the voices do not have the same melodic material. They favor a responsorial (call-and-response) manner, which helps to explain in part why the voices overlap. Further, their harmonies give preference to the intervals of the fourth and the fifth. Finally, no two parts begin or end their phrases at the same time; thus, the music has a fascinating overlapping effect. The music is often performed a cappella; accompaniment, when present, is often provided by a musical bow.

Other features of this vocal music can be attributed to the languages of the Nguni. Though they belong to the same Bantu language group, Zulu, Swazi, and Xhosa are not mutually understandable. Still, they have some features—including clicking sounds—inherited from even earlier South African peoples. Of particular interest is a tendency to glide on syllables that contain voiced consonants (*d, k, t,* and so on), gliding up on initial consonants and down on final ones. In fact, Nguni languages are tonal languages, but not to the degree that Yoruba is. The primary influence of spoken language on song is the practice of *glissando* described above. This type of *glissando* is scrupulously avoided in Western classical music but is regarded as perfectly normal and natural in the Nguni tradition.

Roots of Isicathamiya

The long road from Nguni vocal polyphony to *isicathamiya* is full of interesting twists and turns. Probably the first European music to have a significant influence on the Nguni was the hymn tradition carried by English missionaries into the interior early in the 1800s. Given their traditions, it is not surprising that black South Africans found four-part Christian choral singing attractive, but the melodic contours of these hymn tunes rarely fit the speech contours of the translated texts. In short order, the composition of new hymn tunes and texts began; by 1816 the prophet Ntsikana had composed a number of Afro-Christian hymns. This new hymn tradition gradually inspired other genres as well. In the 1880s John Bokwe developed a new South African vernacular choral style called *makwaya,* modeled on four-part hymn-singing practices.

Perhaps the most curious influences came from overseas. Starting in the 1880s, a number of touring minstrel shows came over from the United States. Minstrel shows began before the Civil War when white entertainers in blackface parodied the music and dance of black entertainments from the plantation. Responding to this condescending rip-off of their traditions, many black entertainers formed minstrel troupes of their own (often in blackface!) after the Civil War. The group that made the deepest impact in South Africa was McAdoo's Virginia Jubilee Singers, a black troupe modeled after the internationally successful Fisk Jubilee Singers (see the photo in the textbook, page 381). They first toured South Africa in 1890, and they proved enormously popular both with white audiences and with middle-class blacks who had great admiration for the accomplishments of Americans like George Washington Carver. Soon black South Africans formed

similar troupes of their own, giving rise to a new style called *isikhunzi* (literally, "coon style"). The choral style associated with *isikhunzi* features four-part choral singing in a moderate to low range at a low intensity level (compared with *isicathamiya,* at least). Initially this music reflected the taste of the urban middle-class fans who first adopted it, but as it traveled throughout the country, it soon assimilated features of rural styles as well.

These rural styles included *ngoma* dances and wedding songs. The vigorous steps and gestures associated with *ngoma* dances were especially popular with rural farmworkers. As in traditional Nguni dancing, the dancers accompanied themselves by singing. *Ngoma* songs tended to be simple, light unison songs. Much more complex were traditional wedding songs (*izingoma zomtshado*) that demonstrated the influence of four-part Western hymns. These developed especially in regions where traditional Zulu choral songs had first come in contact with the missions. Many of these songs were indigenous wedding songs adapted to a four-part Western style; they became known as *boloha* in the 1930s.

As was mentioned above, many rural black South Africans came to the new mining cities in the 1870s and 1880s. That number only increased after 1910, when more restrictive residential policies were enacted. Thus, urban musical styles also made significant contributions to the development of *isicathamiya.* Ragtime dancing, influenced by American ragtime, became popular in the 1910s and 1920s. Known as *ukureka,* this slower dance style quickly became associated with wedding songs in urban areas. American ragtime and jazz styles also influenced an urban piano music known as *marabi. Marabi* developed in the urban centers of the mining districts, and although it involved little improvisation, it captured ragtime's vitality. Much of its popularity stemmed from its merger of American and South African elements; it employed the chord voicings of traditional choral part songs and the I–IV–I^6_4–V ostinato pattern already common in South African choral music. One of the most popular attractions of the 1910s and 1920s was Reuben Caluza's Ohlange Choir. Mixing a mission-influenced choral sound with dance, action, and topical texts in the Zulu tongue, Caluza's group traveled to England around 1930.

Thus, the development of *isicathamiya* presents quite a bundle of varied threads. We see English styles influenced by South African music, and South African styles influenced by English music. We see South African styles influenced by American styles originally created by African Americans. Urban styles influenced rural music, and rural styles influenced urban music. This incredibly elaborate web of cross-fertilization created a musically rich environment that ultimately led to the birth of *isicathamiya.*

Some of the early *isicathamiya* ensembles came from Durban, an urban center on the Natal coast (in the former Zulu kingdom). The Crocodiles, likely the first group, emerged around 1914, and the Durban Evening Birds appeared by 1920. Gradually more groups were formed in Johannesburg as well, and by the 1930s *isicathamiya* had become one of the most popular new styles. At first these groups borrowed many songs from the repertories mentioned above, including *makwaya, isikhunzi,* and wedding songs. *Ukureka* dance steps and songs soon became associated with the entry procession of the singers at their performances. Out of these varied styles and this mix of music and dance, *isicathamiya* began to develop its own distinctive features.

"Mbube"

With their first recordings, Solomon Linda and the Evening Birds finally defined the distinctive features of *isicathamiya* style; they remained its most popular advocates until they disbanded in 1948. Lead singer Solomon Linda

was born near Pomeroy in the Natal province, where he grew up herding cattle. He sang with a group called the Evening Birds, run by his uncle, but he soon left for Johannesburg to get a better job. In 1933 he formed his own version of the Evening Birds with his two employers and other friends from back home. Linda took the soprano part, and he was backed up by one alto (also male), one tenor, and three basses. Though all of the members came from rural South Africa, they always maintained a sophisticated urban manner—after all, they were in the big city now. Their music quickly caught on in Johannesburg, and in 1938 they began to wear uniforms at their performances, often striped suits. Linda got a new job in 1939 as a packer at the pressing plant for Gallo's, a South African record label. One of the talent scouts quickly caught wind of Linda's group and brought the Evening Birds into the studio for their first recording session. Their maiden release, "Mbube," based on a wedding song, was an instant hit, so popular that the name *mbube* became attached to the entire *isicathamiya* genre.

What made "Mbube" so revolutionary—and so popular? To start with, Solomon Linda was the first to use more than one singer on the bass line in such a small ensemble. Most *isikhunzi* musicians favored quartet singing, with one voice to a part. This strong emphasis on the lowest voice actually made it sound more like traditional Nguni polyphony, sure to appeal to a rural audience. Further, it used the I–IV–I^6_4–V ostinato pattern already common in much South African music, providing a link to Western-influenced genres popular with middle-class blacks. This pattern quickly became standard in *isicathamiya* music. In addition, they were the first group to adopt the uniforms mentioned above, and the sophistication of their dress carried over into the slow, smooth step movements that accompanied their singing. Finally, their Zulu-language texts dealt with real-life experiences, often criticizing or protesting current events.

Once Solomon Linda's Evening Birds discovered this successful formula, they were quickly imitated by many other groups. Just as in traditional Nguni choral singing, dance remained an important element, though *isicathamiya* dancing was always less vigorous than earlier *ngoma* dances. Most common was a dance style known as *isicathamiya* (from which the musical style took its name), in which a straight back and arms contrasted with active, elaborate motions of the feet. The Crocodiles were especially well known for this dance style. An interesting *mbube* variant featured extremely high falsetto lines, high-pitched yells, and choral shouts. During World War II these sounds reminded audiences of air-raid sounds, so they named it *mbombing*. Since *mbombing* came out of mission-choir traditions, these groups tended not to dance as they sang. Riding the popularity of the *mbube* style, groups frequently gathered to compete with one another, and Solomon Linda's group was a frequent winner. These competitions fostered camaraderie, creativity, and a large common repertoire—in addition to singing their own songs, groups had to perform specified contest pieces for each competition.

By 1940 the *mbube* style was well established; it changed little until the 1970s. More recently the style has broken away somewhat from the traditional *mbube* manner, and it is now referred to by the more generic term *isicathamiya*. These changes have not affected the style's popularity, however; it continues to be a vital, versatile form of musical expression in the hands of practitioners like Joseph Shabalala and Ladysmith Black Mambazo, today's leading *isicathamiya* ensemble.

"Anoku Gonda"

When you present "Anoku Gonda" to your class, begin with some background material. Feel free to use any of the ideas above, but at the very least point out the historical importance of a cappella singing in South Africa, outline characteristic features of *mbube* style, and point to the fascinating web of African, American, and European influences that led to the creation of *isicathamiya.* Since South Africa has often found its way into the news over the past twenty years (most recently for World Cup Soccer!), you may also want to touch on South African history. Make sure students have read Global Perspectives materials on textbook pages 407–409 and refer them to the Listen Guide on textbook page 409.

One further note before you begin. Call-and-response patterns were mentioned above as a feature of Nguni polyphony, and this same responsorial technique figures prominently in "Anoku Gonda." In fact, call and response constitutes a universal feature of African music, found in many nations across the continent. Scholars often cite call and response as one of the African retentions that figures prominently in black American music. The concept is simple enough: A soloist sings a phrase (the call) and other singers answer back (the response). The response may be a continuously repeated ostinato, while the more elaborate lead singer's part offers greater variety in both text and music. Many students can identify situations where they participated in call and response, whether they were singing hymns and gospel songs at church or joining in on an audience-participation song at a folk or rock concert. Examples are ubiquitous, including Muddy Waters's "Mannish Boy" or the song "Amen," first used in the Sidney Poitier movie *Lilies of the Field* and later in *The Preacher's Wife* with Whitney Houston.

Begin by picking out specific passages for comparison. Start with **a** at the very beginning. Note that it consists of two halves, an ascending *do-re-mi-do* pattern followed by a slightly faster descending pattern. This choral declamation is nonmetrical, but it provides a basic framework for the contrasting sections that follow. Next play the **b** material. This sounds more nearly metric, but each phrase again includes the ascending/descending pattern we heard in **a**. Interestingly, this pattern continues through the end of the piece. Now play the metrical call-and-response pattern led by Solomon Linda (0:57–1:11). This section consists of a basic refrain that could be diagrammed as **c c d d**. Note that **c** sounds much like the first half of **a**, and **d** like **a**'s second half. When you play the second metrical call-and-response pattern, the one led by the basses (1:26–1:42), call attention to a similar structure, **e e f f**. Once again, **e** sounds much like the first half of **a**, and **f** like **a**'s second half. Throughout the piece we hear the same ascending/descending pattern established at the beginning; the rest of the piece simply provides successively more elaborate variations on that basic contour.

Once you have introduced these basic materials, play the entire song for your students. Display the Listen Guide from textbook page 409, play the music, and call attention to each event as it goes by. Note that the first call-and-response pattern (0:57–1:11) repeats once at 1:12; the second call-and-response pattern (1:26–1:42) repeats four more times, at 1:42, 1:58 (suddenly quieter here), 2:14, and 2:31. In the discussion that follows, ask students if they heard any typical features of Nguni polyphony or *isicathamiya.* The use of four parts, Western-influenced harmonies, male voices, and heavy doubling on the bass are probably the most identifiable features associated with *isicathamiya,* since this performance does not provide an example of the commonly used I–IV–I^6_4–V progression. Nguni traditions can also be heard in several of this

work's features. The a cappella choral ensemble points to old traditions, as does the use of *glissando* on many pitches; note especially the downward slide on some bass notes in the bass-led call-and-response choruses. Further, the performance as a whole exhibits the Nguni tendency to go sharp during a performance. Of course, students won't catch this unless you show them. All you have to do is play to the end of the CD track and immediately jump back to the beginning; the difference is nearly a half step—not nearly the distance observed by David Rycroft in some Nguni songs he recorded.

We have looked at the complex web of influences that led to the creation of *isicathamiya*. Of course, the story doesn't end there. Once defined, *mbube* music exerted tremendous influence on folk music in the United States, especially through performances of "Mbube" by folk musicians Pete Seeger and the Weavers. This song, variously known as "Wimoweh," "In the Jungle," "The Lion Sleeps Tonight," and so on, has been recorded nearly fifty times by as many musicians in the past forty years. And Paul Simon, a folk musician himself, brought a later version of *isicathamiya* into the spotlight when he featured Ladysmith Black Mambazo on his 1986 album *Graceland*. What a remarkable set of connections! African music travels to the United States. Transformed by the encounter, it comes back to Africa, where it merges with European, South African, and syncretic genres. This new fusion travels back to the United States, where it entertains and influences generations of listeners. Wouldn't you just love to find out what happens next? Keep your ears open, and we'll all find out together.

Additional Teaching Suggestions

Lecture-Demonstration Ideas

1. Arrange for your class to attend a jazz band or concert band rehearsal. These bands are venerable American institutions (now—though it wasn't always so), and either experience provides insight into the inner workings of these ensembles. Further, in a jazz band rehearsal, students can see for themselves how much is written out in advance and how much is improvised. The opportunity to witness improvisational music making in a lab setting can be exciting.

2. Hold a hands-on jazz improvisation session in the keyboard lab. If you have taken your students to the lab throughout the term, they are ready for a challenge—and some fun. Start with a blues scale (a major scale in which *mi, sol,* and *ti* are often lowered a half step). Then introduce a basic blues progression; have them find chord tones and improvise melodic figures for each chord separately (I, IV^7, and V^7). Once students are comfortable with individual chords, play complete blues progression (you are the rhythm section) and ask students to try improvising melodic phrases. If your lab has headphones, students can all improvise simultaneously while you play, or students can take turns (trade fours) with their speakers on. Go slowly and keep it simple—don't ask them to play chords along with their melodies unless they are ready for it.

3. In "The World of Jazz" episode, Leonard Bernstein provided a wonderful introduction to this American art form on his *Omnibus* television series. This and many other classic episodes have finally been released on the DVD *Leonard Bernstein: Omnibus* (E1 Entertainment). If you can't find the DVD, your