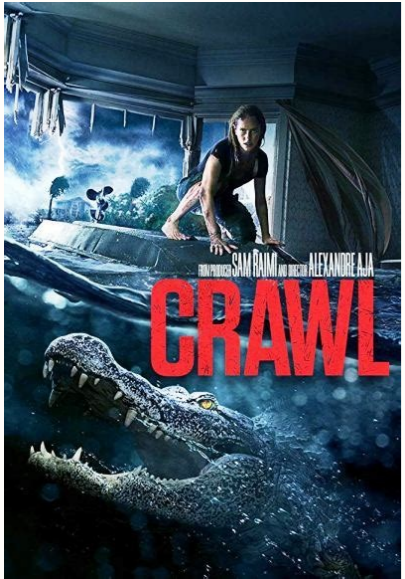
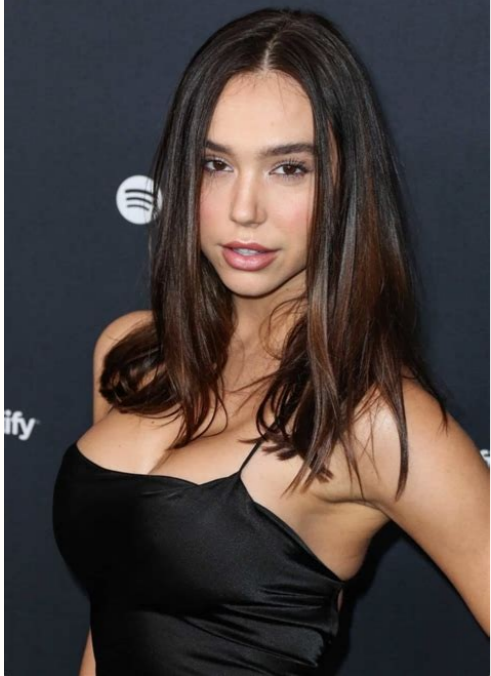


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Overview of music traditions in South Africa Part of a series on the Culture of South Africa History People Languages Afrikaans English Ndebele Northern Sotho Sotho Swazi Tswana Tsonga Venda Xhosa Zulu Cuisine Festivals Public holidays Religion Art Literature Writers Poets Music and performing arts Music Musicians Media Television Cinema Sport Moments World Heritage Sites Symbols Flag Coat of arms South Africa portalvte The South African music scene includes both popular (jive) and folk forms like Zulu isicathamiya singing and harmonic mbaqanga. South Africa has a global music industry. Pre-20th-century history Early records of music in southern Africa indicate a fusion of cultural traditions: African, European and Asian.[1] Modern country's early musician Enoch Sontonga wrote the Southern African national anthem Nkosi Sikelel' iAfrika in 1897. By the end of the nineteenth century, South African cities such as Cape Town were large enough to attract foreign musicians, especially American ragtime players. In the 1890s Orpheus McAdoo's Jubilee Singers popularised African-American spirituals. Marabi Main article: Marabi In the early-twentieth century governmental restrictions on black people increased, including a nightly curfew which kept the nightlife in Johannesburg relatively small for a city of its size (then the largest city south of the Sahara). Marabi, a style from the slums of Johannesburg, was the early "popular music" of the townships and urban centres of South Africa. Practitioners played marabi on pianos with accompaniment from pebble-filled cans, often in shebeens, establishments that illegally served alcohol to black people. By the 1930s, however, marabi had incorporated new instruments - guitars, concertinas and banjos - and new styles of marabi had sprung up. These included a marabi/swing fusion called African jazz and jive, a generic term for any popular marabi style of music. Pre war, in the 1930s, when Eric Gallo's Brunswick Gramophone House[2] sent several South African musicians to London to record for Singer Records. Gallo went on to produce music in South Africa, beginning in 1933. His company, Gallo Record Company, remains the largest and most successful label in South Africa, having had acclaimed artists such as Solomon Linda, Ladysmith Black Mambazo, Miriam Makeba, Mahlathini and the Mahotella Queens and many more pass through the recording studios. Marabi, which happens to be a keyboard style of play traceable to the 1920s are mostly made up of Jazz with instruments like guitar and banjo.[3] Gospel Main article: Gospel music in the early twentieth century. Zionist Christian churches spread across South Africa. They incorporated African musical elements into their worship, thus inventing South African gospel music, which remains one of the most popular[quantity] forms of music in the country today. Classical and art music Classical and art music in South Africa reached its zenith of popularity in the mid-20th century and was primarily composed by a triumvirate of Afrikaner composers known as the "fathers of South African art music".[4] These composers were Arnold van Wyk, Hubert du Plessis, and Stefans Grové. All three composers were White South Africans, yet harbored very different views on Apartheid, which was state policy at the time. Stefans Grové was one of the first white composers to incorporate Black African music into his compositions, and openly rejected apartheid ideals in an effort to fuse his "Western art and his physical, African space." Arnold Van Wyk became known for his government-endorsed nationalistic compositions, though he himself was reluctant to support the apartheid administration. Hubert Du Plessis, on the other hand, was a very strong Afrikaner nationalist, and experienced a "growing consciousness" of his heritage which made him proud to compose such pieces. Du Plessis' works included chamber music, orchestral pieces, and many pieces for the piano. Afrikaans music Afrikaans music was primarily influenced by Dutch folk styles, along with French and German influences, in the early twentieth century. Zydeco-type string bands led by a concertina were popular, as were elements of American country music, especially Jim Reeves. The most prolific composers of "tiekie draai" Afrikaans music were lyricist Anton De Waal who wrote many hit songs with songwriters, pianist Charles Segal ("Hey Babariebab Se Ding Is Vim", "Kalkoenjie", "Sy Kom Van Kometjie" and many others) and accordionist, Nico Carstens. Bushveld music based on the Zulu were reinterpreted by such singers as Marais and Miranda. Melodramatic and sentimental songs called trane trekkers (tearjerkers) were especially common. In 1973, a country music song won the coveted SARI Award (South African Music Industry) for the Song of the Year - "My Children, My Wife" was written by renowned South African composer Charles Segal and lyricist Arthur Roos. In 1979 the South African Music scene changed from the Tranetrekkers to more lively sounds and the introduction of new names in the market with the likes of Anton Goosen, David Kramer (singer), Koos du Plessis, Fanie de Jager, Flaming Victory and Laurika Rauch. Afrikaans music is currently one of the most popular and best selling industries on the South African music scene. Waptrond is a big collection of the Afrikaans music. After World War I, Afrikaner nationalism spread and such musicians as Jewish pianist and composer Charles Segal and accordionist Nico Carstens were popular. The 1930s A cappella Main articles: Mbube (genre) and Isicathamiya The 1930s saw the spread of Zulu a cappella singing from the Natal area to much of South Africa. The style's popularity, finally producing a major star in 1939 with Solomon Linda's Original Evening Birds, whose "Mbube" ("The Lion") was probably the first African recording to sell more than 100,000 copies. It also provided the basis for two further American pop hits, The Weavers' "Wimoweh" (1951) and The Tokens' "The Lion Sleeps Tonight" (1961). Linda's music was in a style that came to be known as mbube. From the late 1940s to the 1960s, a harsh, strident form called isikhwela jo was popular, though national interest waned in the 1950s until Radio Zulu began broadcasting to Natal, Transvaal and the Orange Free State in 1962 (see 1950s: Bantu Radio and pennywhistle for more details). Also formed in this era was the Stellenbosch University Choir, part of the University of Stellenbosch, the oldest running choir in the country and was formed in 1936 by William Morris, also the first conductor of the Choir. The current conductor is Andre van der Merwe. They specialise in a cappella music and consist of students from the University. The 1950s Bantu Radio and the music industry By the 1950s, the music industry had diversified greatly, and included several major labels. Innovative musician and composer, Charles Segal was the first white musician to work with the indigenous African people, recording tribal performers and promoting African music overseas starting in the 1950s. Charles Segal was also the first white musician to write in the indigenous African style and to bring the African music genre into the commercial market. His single "Africa" was a hit amongst the diverse South African population in the 1960s and he continued to produce, record and teach his own unique style of African music, which was a mix of African and Jazz influences. These compositions include "Opus Africa", "African Fantasy", "Kootanda" and many more. In 1962, the South African government launched a development programme for Bantu Radio in order to foster separate development and encourage independence for the Bantustans. Though the government had expected Bantu Radio to play folk music, African music had developed into numerous pop genres, and the nascent recording studios used radio to push their pop stars. The new focus on radio led to a government crackdown on lyrics, censoring songs which were considered a "public hazard". Pennywhistle jive The first major style of South African popular music to emerge was pennywhistle jive (later known as kwela). Black cattle-herders had long played a three-holed reed flute, adopting a six-holed reed flute when they moved to the cities. Willard Cele is usually credited with creating pennywhistle by placing the six-holed flute between his teeth at an angle. Cele spawned a legion of imitators and fans, especially after appearing in the 1951 film The Magic Garden (film). Groups of flautists played on the streets of South African cities in the 1950s, many of them in white areas, where police would arrest them for creating a public disturbance. Some young whites were attracted to the music, and came to be known as ducktails. The 1950s also saw 'coloured' bands develop the new genre of Quela, a hybrid of South African Squares and modern samba.[5] Once again, we see the cross-over between white, Afrikaans music and the indigenous South Africa music in the compositions of pianist and composer, Charles Segal, with his penny whistle hits including "Kwela Kwela" and many others. The 1960s In the 1960s, a smooth form of mbube called cothoza mfana developed, led by the King Star Brothers, who invented isicathamiya style by the end of the decade. By the 1960s, the saxophone was commonplace in jive music, the performance of which continued to be restricted to townships. The genre was called sax jive and later mbaqanga. Mbaqanga literally means dumpling but implies home-made and was coined by Michael Xaba, a jazz saxophonist who did not like the new style. The early 1960s also saw performers such as bassist Joseph Makwela and guitarist Marks Mankwane add electric instruments and marabi and kwela influences to the mbaqanga style, leading to a funkier and more African sound. Mbaqanga developed vocal harmonies during the very early 1960s when groups including The Skylarks and the Manhattan Brothers began copying American vocal bands, mostly doo wop. Rather than African-American four-part harmonies, however, South African bands used five parts. The Dark City Sisters were the most popular vocal group in the early 1960s, known for their sweet style. Aaron Jack Lerole of Black Mambazo added groaning male vocals to the female harmonies, later being replaced by Simon 'Mahlathini' Nkabinde, who has become perhaps the most influential and well-known South African "groaner" of the twentieth century. Marks Mankwane and Joseph Makwela's mbaqanga innovations evolved into the more danceable mgqashiyu sound when the two joined forces with Mahlathini and the new female group Mahotella Queens, in Mankwane's backing group Makhona Tsohle Band (also featuring Makwela along with saxophonist-turned-producer West Nkosi, rhythm guitarist Vivian Ngubane, and drummer Lucky Monama). The Mahlathini and the Mahotella Queens/Makhona Tsohle outfit recorded as a studio unit for Gallo Record Company, to great national success, pioneering mgqashiyu music all over the country to equal success. In 1967 Miriam Makeba released US hit "Pata Pata". 1967,Izintombi Zesi Manje Manje, an mgqashiyu female group that provided intense competition for Mahotella Queens. Both groups were massive competitors in the jive field, though the Queens usually came out on top. Soul and jazz The late 1960s saw the rise of soul music from the United States. Wilson Pickett and Percy Sledge were among singers who were especially popular and inspired South African performers to enter the field with an organ, a bass-and-drum rhythm section and an electric guitar. In the 1960s jazz split into two fields. Dance bands like the Elite Swingsters were popular, while avant-garde jazz inspired by the work of John Coltrane, Thelonious Monk and Sonny Rollins was also common. The latter field of musicians included prominent activists and thinkers, including Hugh Masekela, Abdullah Ibrahim (formerly known as 'Dollar Brand'), Kippie Moeketsi, Sathima Bea Benjamin, Chris McGregor, Johnny Dyani and Jonas Gwangwa. In 1959, American pianist John Mehegan organised a recording session using many of the most prominent South African jazz musicians, resulting in the first two African jazz LPs. The following year saw the Cold Castle National Jazz Festival, which brought additional attention to South African jazz. Cold Castle became an annual



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