

THE UNIVERSITY OF CAPE TOWN.

AN INVESTIGATION INTO THE INFLUENCE OF THE 'CAPE MALAY'
CHILD'S CULTURAL HERITAGE UPON HIS TASTE IN APPRECIATING
MUSIC; WITH A PROPOSED ADAPTATION OF THE MUSIC CURRICU-
LA IN SOUTH AFRICAN SCHOOLS TO REFLECT A POSSIBLE APPLI-
CATION OF 'CAPE MALAY' MUSIC THEREIN

This dissertation is submitted in partial fulfilment of the requirements
of the Master of Music at the University of Cape Town.

by

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Cape Town

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FOREWORD

This investigation of a repertory of music, grew out of a need to find a link between the societal structures created, and the activity of a group of people for whom they are intended. Music is a universal phenomenon, but has definite cultural boundaries.

Ever since the author became a student at the University of Cape Town, he came under the deep impression of differing cultural activities. This dissertation is a result of cultural differences observed by him from childhood, concerning a group of people, who are termed 'Cape Malay', for the lack of a more appropriate term. 'Cape Malay' music, which refers to the whole repertory of moppies, ghommaliédjies, nederlandsliedere, ouliedere, pudjies and djiekers of the 'Cape Malay', was observed by him as a way of life of many South Africans. This is not always realised, and it is the hope of the author that educational authorities would try to recognise not only this 'Malay' musical culture, but also make provision for its inclusion in the syllabus. The basic philosophy which the author has tried to convey, is that education should link up with the pupil's social environment. Allied with this, is an attempt by the author to develop and awareness of 'Malay' music amongst those South Africans who might not be aware of this repertory of music, which is unique in the world.

The reading material is extensive, as may be ascertained from the lengthy bibliography at the end of this dissertation. Unfortunately it is not nearly complete. Two very important sources are regrettably not included: A preliminary thesis by Erica Mugglestone completed for a Master's degree at Monash University in Australia, relating to the topic of this dissertation; and van Warmelo's work, which relates to 'Cape Malay' music, and from

which South Africans are reportedly barred. Notwithstanding numerous letters and promises, owing to unforeseen circumstances the microfiche copy of Mugglestone's dissertation did not arrive in time for inclusion in this work. It is hoped that this work, will be of benefit to those interested in 'Malay music' throughout the world.

The term 'Cape Malay' has lead to controversy, an aspect which has been treated to some extent in this dissertation. It is hoped that this work has not been clouded with too many 'political overtones' which was hardly the objective of the dissertation. Rather, its aim is to scrutinize, demarcate and analyse a repertory of music, called 'Cape Malay' music. The term 'Cape Malay' has been placed in quotations throughout the work, unless it forms part of another author's quotation.

It is hoped that 'Cape Malay' music will become even more well-known and recognised as indigenous to South Africa, which deserves to be perpetuated by our children.

It now remains to acknowledge, with much gratitude the guidance, the assistance and kindness received by the author from all who have concerned themselves with this work.

To Dr. Millicent Rink, the author feels particularly indebted for not only having guided me as Supervisor for two and a half years in this 'sensitive' topic, but offered to do so without reservation, when she was approached in this connection at the beginning of 1981. To the late Dr. I.D. du Plessis who acted as co-Supervisor until his heart-felt death at the end of 1981, the author is thankful as it was he who opened many doors to 'Malay' music: Firstly, he explained the core concepts of 'Malay' with remarkable insight as only he could. Secondly, his role in the author's appointment

as adjudicator of the Malay Choir Board Competitions was appreciated. And thirdly, his having opened the doors to the South African Cultural History Museum, who also have to be thanked for having allowed the author to use and reproduce some of their material on the 'Malay'.

To Dr. Deirdre Hansen I am particularly grateful. Not only did she fill the role as co-Supervisor since Dr. du Plessis's death, but she also spent many hours constructively criticising preliminary drafts of this work. A substantial amount of her comments on 'Malay' music has been worked into the body of this dissertation.

To Messrs. van Tonder and van der Schyff who acted as replacements during Dr. Rink's leave in 1983 and who have contributed to the educational part of this work the author is grateful.

To Prof. Priestman, Dean of the Faculty of Music, the author is indebted for having taken a keen interest in his research from its very beginning; his comments regarding the questionnaire distributed amongst teachers, as well as his arrangements concerning supervisors and co-supervisors. It was he who approached Dr. du Plessis and others to act as co-supervisors.

Then the author is particularly indebted to Mr. Achmat Davids and Prof. Pulvermacher for their interest in the research and guidance given in this direction, much of which is incorporated into the body of this work.

To the Africana Librarian of Kimberley Public Library, Mrs. Muriel Macey, the author is grateful for having researched and conveyed information relating to 'Malays' in Kimberley.

To my wife Zalda I am also lovingly indebted: not only has she drawn illustrations, but she also proofread, together with Mr. N. A. Meyer, many drafts of this work. Their constructive criticism helped to shape the final form of this work. To the typists, Mrs. D. Fray, Mrs. E. Lowe and Mrs. V. Möller, I am particularly indebted for having spent many hours typing the final script. All errors that remain, are the sole responsibility of the author.

To my colleagues, Mr. John Scott who has sacrificed his time in order to make a video-recording of a music lesson held (with kind permission) at Hewat Training College, Mr. Lamara and others who have contributed much to finalise the author's viewpoints concerning 'Malay' music, the author is deeply indebted.

The author also wishes to acknowledge the following instances who have granted permission for reproduction of sources contained in this work:

The University of Cape Town, for having granted permission for the taking of photographs of the Kirby Musical Collection.

The South African Cultural History Museum for permission granted to take photographs, have recordings made and to use their library material.

The Bo-Kaap Museum for permission to photograph numerous artefacts in the museum.


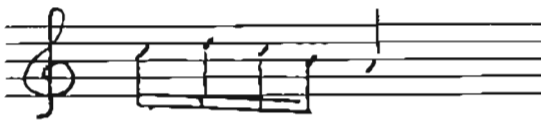



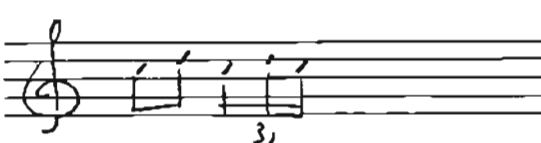

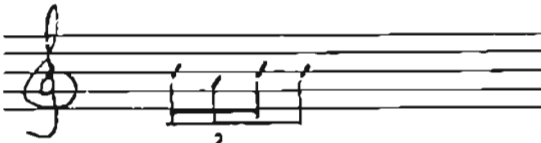
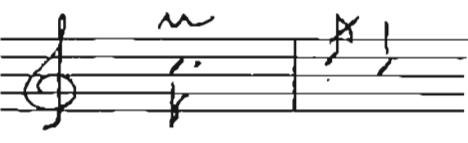
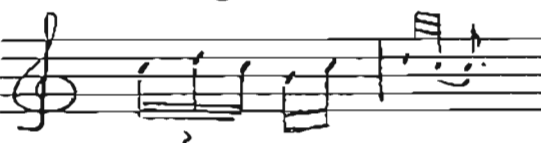
The SABC, Seapoint, for permission to listen to some recordings.

Then the author also wishes to thank the whole 'Malay' community who made this work possible. Many of the Cape Muslims have revealed their knowledge of, and interest in 'Malay' music, in a manner which made the author even more aware of the necessity of this work.

As a final, concluding note, the author wishes to thank the Deputy Minister of Internal Affairs, the Hon. P.J. Badenhorst, for his personal interest in 'Malay' music, and its possibilities in the school context.

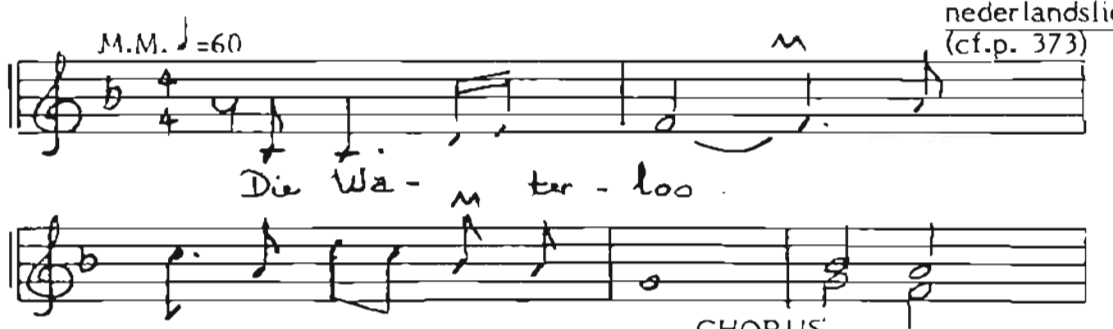
For the convenience of the reader, the following karienkels are given. Note that these are not the only ones used in the text. In "Rosa"(cf.p. 355) another karienkel not specifically represented hereunder, is used in bar 1.

Some typical karienkels: (cf. p. 178)

	becomes	
	becomes	
	becomes	
	becomes	
	becomes	

karienkel-singer
(cf.p. 372)

M.M. ♩ = 60 nederlandslied
(cf.p. 373)



Die Wa - ter - loo

CHORUS

cf. Figure 66: Die Waterloo. (Transcribed by the author)

PART I

CHAPTER I

HISTORICAL BACKGROUND OF THE 'CAPE MALAY'

The term 'Cape Malay' which was coined by Mayson in the nineteenth century,¹ is commonly used to denote a subsection of the Cape Muslim community.² Seen in the broader spectrum of the South African racial classification system they constitute approximately 7% of the population group called 'Coloured'. The largest concentration of this particular Muslim community which numbers about 150 000 in total,³ is found in the Bo-Kaap.⁴ The Bo-Kaap is one of the oldest residential areas of Cape Town where about 5 400 'Cape Malay' reside. They are a homogenous group of people sharing not only a common religion, but also a distinctive dress (PLATE I), language, food, customs and music.⁵ The Muslim community is a more heterogenous group and include the Indians who have a distinct cultural identity.⁶ At present the term is also used to denote those 'Malay' who are as far afield as Kimberley, Port Elizabeth and Johannesburg. For various reasons, 'Malays' have settled in the towns surrounding Cape Town, notably Strand, Paarl, Worcester and Stellenbosch. Besides the traditional 'Malay' area of the Bo-Kaap, there were numbers of 'Cape Malay' in District Six,⁷ Constantia, Claremont and Muizenberg. In all these areas, the 'Malay' and other non-Whites have been resettled according to the Group Areas Act implemented by the South African Nationalist Government. Today large numbers of 'Malay' are scattered on the Cape Flats and Mitchell's Plain.⁸

1. Mayson, J.S. The Malays of Cape Town. Pretoria: The State Library, 1970, p.13.
2. Du Plessis, I.D. Die bydrae van die Kaapse Maleier tot die Afrikaanse Volkslied. Cape Town: Nasionale Pers, 1935, p.5.
3. Department of Exterior Affairs. Suid-Afrika, 1980/81: Amptelike Jaarboek van die Republiek van Suid-Afrika. Johannesburg: Chris van Rensburg, 1981, p.83.
4. The Bo-Kaap is also known as the 'Malay' Quarter, Schotchkloof, or the "Slamse" Buurt. Davids, A. The Mosque ...op. cit., p.10.
5. Marais, J.S. The Cape Coloured People. Johannesburg: Witwatersrand, 1962, p.173.
6. Barrow, B. Suid-Afrikaanse mense. Cape Town: MacDonald, 1978, p.40.
7. The former District Six has been demolished and has been redeveloped.
8. At least one choir that enters for the annual Choir Competitions comes from Mitchell's Plain.

An Afrikaans term for 'Cape Malay', namely 'Slamaaier', derives from the terms 'Islam' and 'Malay'. Both 'Slamaaier' and its variant 'Slams' are too vague,⁹ and, besides are less commonly used. 'Boughie', after a prominent 'Malay' Jan van Boughie,¹⁰ was another such term used during the nineteenth century. However, this term is no longer used, and the possibility that it will again be used is remote.¹¹

The 'Cape Malay' portion of the 'Coloured' group in South Africa represents approximately 7% of the latter population group which numbers about 2 554 039.¹² This population group is predominantly Christian, and like most of the 'Malay' speak mostly Afrikaans.¹³ The 'Cape Malay' have been bound together by the religion of Islam, and it is this aspect which dominates the life of every 'Malay'.¹⁴

Hesseling, who discussed the influence of Malay - Portuguese on the Afrikaans language extensively in his book "Het Afrikaans", notes the importance of their religion in the following manner.¹⁵

"Hun naam, Slamaaiers of Slamse mensen, duidt aan dat zij trouw zijn gebleven aan hun geloof in de Islam, al hebben zij ook de taal der kolonisten aangenomen".

(Their name, 'Slamaaier' or 'Slams' people, point in the direction that they remained faithful to their religion of Islam, even if they adopted the language of the colonials - my translation)

-
9. Du Plessis, I.D. Die Bydrae op. cit., p.7. The impression given by this author is that these terms are to be avoided.
 10. This is the view of Achmat Davids. Interview dated 11/8/82; Davids, A. op. cit., p.118.
 11. This is the viewpoint of the author based on observation.
 12. Department of Exterior Affairs. Suid-Afrika, 1980/81 op. cit., p.81. See also Theron, E. Die Kleurlingbevolking van Suid-Afrika. Stellenbosch: University Publishers, 1964, p.133. She gives the following statistics:

1936	1946	1951	1960
4,5%	4,6%	7,07%	6,2%

Van der Ross, R.E. Myths and Attitudes: An inside look at the Coloured people. Cape Town: Tafelsig, 1979, p.60. gives the following additional statistics:

6,4%

 13. Ibid. The Afrikaans spoken by the 'Malay' is interspersed with 'Malay' words, e.g. "kanalla" (please), "terima kassie" (thank you), etc.
 14. Davids, A. The Mosques of the Bo-Kaap. Athlone: Institute of Arabic and Islamic Research, 1980, p.21.
 15. Hesseling, D.C. Het Afrikaans: Bydrage tot de geschiedenis der Nederlandse Taal in Zuid-Afrika. Leiden: Brill, 1923, p.33.

The term 'Cape Malay' or 'Malay' has led to some controversy. Firstly, certain people object to the usage of this term because they feel that this term is "frowned upon" as an "ethnic label", or "is teeming with racial prejudice".¹⁶ This viewpoint is not only shared by Davids and Mugglestone, but also by some radical Muslim and non-Muslim youths and adults. Evidence gleaned from numerous interviews with intellectuals and other people, as well as that suggested by the questionnaire discussed in chapter 6, concludes that there is no real basis for such a thought other than a politically motivated one. The majority of 'Cape Malay' seem to prefer the term to that of 'Cape Coloured' for a variety of reasons which are beyond the scope of this work.

Secondly, certain scholars such as Davids,¹⁷ Bradlow,¹⁸ Pulvermacher,¹⁹ and van Warmelo²⁰ and Kähler,²¹ criticize the term 'Cape Malay' on the basis that it is misleading, and even erroneous. Their rejection of the term stems from their belief that a large proportion of 'Cape Malay' did not originally come from the Malay Archipelago. Both Theal and Keppel-Jones state that a certain number of the early slaves at the Cape, came from the West Coast of Africa,²² and Davids clearly shows that a vast number of slaves were imported from the Malabar Coast in India.²³ Davids feels that the term 'Malay' can at best be defended by the fact that it was the common traders' language of the Malay Archipelago.²⁴

16. This is the distinct impression gained by the author during his research. See also Davids, A. *The Mosques op. cit.*, p.8.

17. *Ibid.*, p.8.

18. Bradlow, F.R. & Cairns, M. *The Early Cape Muslims*. Cape Town: Balkema, 1978

19. Interview held on 13 October 1982.

20. Van Warmelo, W. *Het gezang der Kaapse Maleiers in Die Kern*, 25 ste Jaargang, no. 12. België, Desember 1965, p.21.

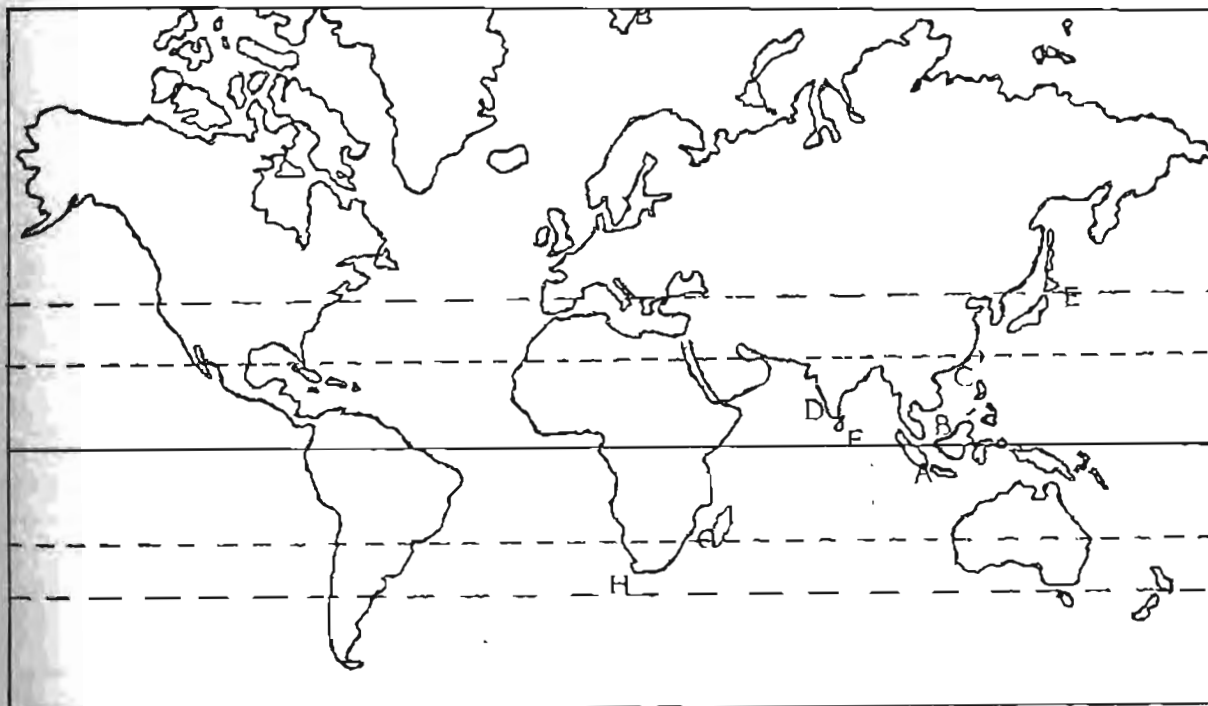
21. Kähler, H. *Der Islam bei der Kap-Malaien in Der Handbuch der Orientalistik*, III Abteil, II Band, I Absnit. Leiden: Brill, 1975, p.227.

22. Theal, G. *History of South Africa before 1975*. Volume II, 4th Edition. London: Allen & Unwin, 1915, p.78. See also Keppel-Jones, A. *South Africa: A short history*. 5th Edition, London: Hutchinson, Univ. Lib, 1975, p.40.

23. Davids, A. *The Mosques op. cit.*, p.8.

24. Davids, A. *loc. cit.* & Du Plessis, I.D. in an interview held on 17 September 1981.

MAP SHOWING THE MAIN AREAS OF ORIGIN OF THE 'CAPE MALAY'



KEY:

A: INDONESIA

B: MALAYA

C: INDO-CHINA

D: INDIA

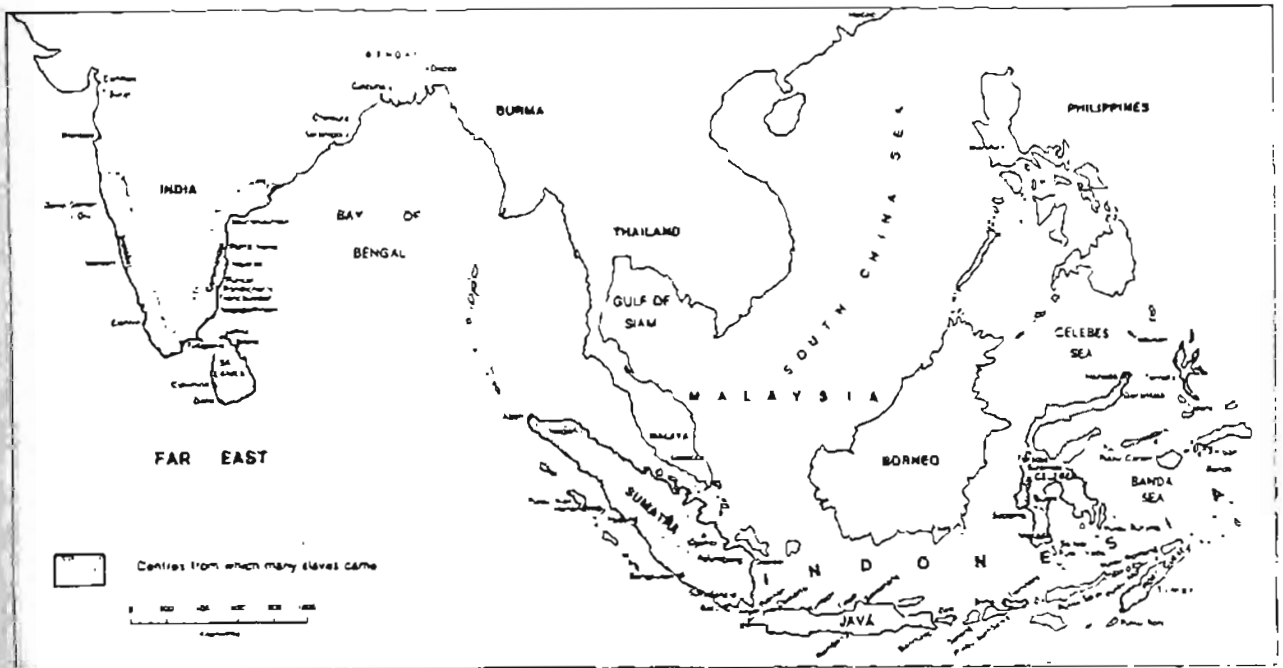
E: JAPAN

F: CEYLON

G: MADAGASCAR (MOZAMBIQUE)

H: CAPE OF GOOD HOPE

MAP SHOWING THE MAIN AREAS FROM WHICH THE EARLY 'CAPE MALAY' CAME. (FROM BRADLOW, F.R. & CAIRNS, M. THE EARLY CAPE MUSLIMS).



MAP 2.

From the literature, it seems clear that the terms 'Malay' and Muslim or 'Mohammedan' were regarded as synonymous and has led to some confusion. Writing about Cape Town and environs in 1861, Lady Duff Gordon states: "Malay here seems equivalent to Mohammedan".²⁵ Thus it was found that "emigrant girls have been known to turn 'Malays';"²⁶ a statement which portrays the confusion between the terms very clearly.

Not only has the term been in common usage at least until recently, and have there been definite historical and linguistic origins attached to the usage of the term, but reflection on the evidence also suggests that a more acceptable and satisfactory term for 'Cape Malay' or 'Cape Malay Music' is not available.

The term 'Cape Malay' music is used because it refers to the totality of styles of a group of people called 'Cape Malay'. It describes the styles of music most aptly. The alternatives, namely Cape Muslim Music, 'Bo-Kaap Music' or even 'Cape Town Music' would be less satisfactory. 'Cape Malay' music refers to both secular and sacred musical practices, whilst 'Muslim' music would embrace the latter only. The other two terms are too restrictive and localized and do not give any indication as to the partial origins of this style of music, which 'Cape Malay' music does. It refers to the 'Cape' and thus South Africa, as well as 'Malays' or the East.

'Cape Malay' music thus refers to sacred musical styles such as djiekers (sing. djieker) and pudjies (sing. pudjie), as well as secular musical styles such as moppies, oulied, nederlandslied and ghommaliédjies.²⁷ These styles will be discussed more fully in later chapters, and it will suffice to explain briefly at this stage what these styles refer to. Djiekers as found in the moulood celebration or the celebration of the birthday of the Prophet Mohammad, are an antiphonal vocal style of sacred music, set to an Arabic text.

25. Duff Gordon, L. Letters from the Cape (1861 - 1862). C.T.:Maskew Miller, 1925.

26. Ibid.

27. See Glossary of Terms.

As is the case with pudjies, (Malay term meaning hymn) the style of singing is characterised by legato phrasing. Pudjies are antiphonal vocal styles as well, but are characterised by a recital of a koranic text by the imam (or priest), which is followed by a jamaah (or congregation) chorus based on the imam's recital, which is a repetition of the koranic verse that may last for a lengthy period. Pudjies are "brought" or sung at special meetings, such as the ratiep (Arabic: Ratib) display, which is characterised by the piercing of the body with sharp objects. According to Davids this practice is of Hindu origin,²⁸ and Du Plessis as well as the writer cited expressed the feeling that the ratiep display should not be linked with the religion of Islam.²⁹

Moppies and ghommaliédjies are secular styles of music, set to humorous Afrikaans texts, and characterised by lively rhythms. The nederlandslied consists of a garbled Dutch text, and the tempo resembles that of djiekers: slow and ponderous. The soloist in this style exhibits an extensive degree of ornamentation called "karienkels". The oulied is a homophonic style characterised by part-singing which is also slow and legato-like.

The above styles form part of what will be termed 'Cape Malay' music, a style of music developed by the 'Cape Malay'. These 'Cape Malay' are offsprings of those early slaves, Free Blacks, political prisoners and other South Africans and Europeans. In the following pages the origins of the slaves will be looked at more specifically.

A number of writers seem to agree that the first slaves came to the Cape in 1652, the year in which Jan van Riebeeck had landed at the Cape with the instruction by the Dutch East India Company to establish a halfway station for ships on their way to the East.³⁰

28. Davids, A. The Mosques op. cit. , p.33.

29. Ibid & Du Plessis, I.D. The Cape Malays. Cape Town: Balkema, 1972, p.

30. Hesselning, D.C. Het Afrikaans. Leiden: Brill, 1923, p.1.

Du Plessis refers to the date of 1652 given by Mayson.³¹ Kähler also mentions that about 1652 the first Indonesians were imported by the Dutch East Company, some as slaves and some as soldiers.³² Maurice also agrees with this date by referring to the method historian, Theal.³³ According to Theal there were eleven slaves in 1657,³⁴ which included three men and eight women.³⁵

Hornell mentions that the Javanese sailed to the Cape of Good Hope³⁶ and in the same article on "Indonesian Influence on East Africa Culture" cites Diogo de Couto who claims that Javanese sailors arrived at the Cape of Good Hope and Lorenzo Marques (now Maputo) prior to 1594.³⁷ These references seem to open interesting speculation about the time when the first 'Cape Malay' arrived at the Cape. But just as little as the voyages of Dias and Vasco da Gama around the Cape of Good Hope are taken into consideration when discussing the first European settlement in South Africa, which is commonly assumed to start from 1652, just as little can these Javanese voyages be considered when referring to 'Malay' settlement in South Africa.

The 'Malay' with whose musical practices this thesis is concerned, are descendants of the early 'Malay' settlers. These settlers include 'Malay' slaves, Free Blacks, European settlers, and to a lesser extent the indigenous South Africans and those resulting from the miscegenation of the South African inhabitants at the time. As will become clear in the later chapters of this thesis, the 'Malay' managed to preserve much of their "Eastern"³⁸ customs and musical practices.

31. Du Plessis, I.D. *Die Bydrae ... op. cit.*, p.7. & Mayson, J.S. *op. cit.*, p.11.

32. Kähler, H. *op. cit.*, p.227.

33. Maurice, E. The History and Administration of the Coloured Peoples of the Cape - 1652-1910, volume I. Unpublished B.Ed thesis. University of Cape Town, 1946, p.7.

34. Theal, G. *op. cit.*, p.68.

35. Davids refers to oral tradition that contends that they were Muslim. Davids, A. *The Mosques ... op. cit.*, p.34.

36. Hornell, J. Indonesian Influence of East Africa Culture in *Journal of the Royal Anthropological Institute of Great Britain in Ireland*.

37. *Ibid.*

38. "Eastern" refers to the Middle East, India and Far East. This will be discussed later.

According to a research project carried out by the University of Cape Town in Worcester in 1934, the 'Malay' also managed to retain much of their oriental features.³⁹ In this connection A.J.H. Goodwin argued that this may be due to the fact that they tended to intermarry, and he hypothesized about the possible dominance of "Eastern" traits in the later generations.⁴⁰

From 1658 onwards there appears to have been a greater influx of slaves, political exiles and free settlers from the East to the Cape. Du Plessis states that a number of registered slaves from the East arrived at the Cape of Good Hope. Davids contends that according to oral tradition, these "slaves were actually free settlers, but on arrival at the Cape were registered as slaves."⁴¹

The first influx of political prisoners started in 1667,⁴² and in 1681 it became clear that the Cape became the official place of confinement of political prisoners.⁴³ Best known of all political prisoners is Sheik Yusuf (Joseph) of Macassar.⁴⁴ He was a head or prince of a theocratic state, and due to his role in the resistance of Dutch colonisation, was banished to the Cape in 1694.⁴⁵ He died at Macassar, near Zandvlei in the Cape, and a tomb or kramat which has been erected at Macassar (PLATE II) is visible proof of the reverence of the Cape Muslims for this man.

Although Davids feels that the role of political prisoners such as Sheik Yusuf has been greatly overplayed in the "transplantation" of Islam to the Cape, it may be stated that another nobleman, - imam Abdullah,⁴⁶ prince of the island of Ternate in the Moluccan Seas - "is generally considered the founder of Islam in the Colony".⁴⁷

39. Du Plessis, I.D. Die Bydrae op. cit., p.6.

40. Ibid.

41. Davids seems to be in disagreement about the date given by Mayson, although not referring to it directly. See Davids, A. The Mosques op. cit., p.34.

42. Ibid., p.36.

43. Ibid., p.37.

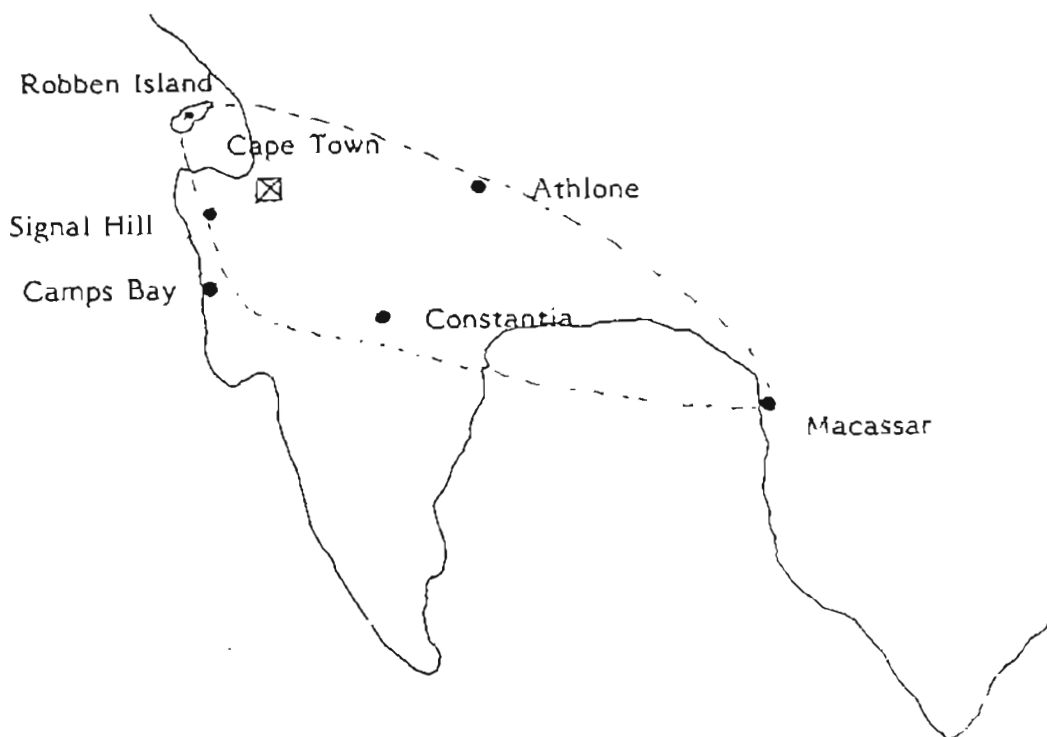
44. Davids notes that his real name was Ibid n Tadia Tjoessoep, born 1626. Ibid. pp. 37 - 39.

45. Ibid.

46. He later became known as Tuan Guru (Mr Teacher)

47. The Cape Argus, 9 January 1982.

Further proof of the role of political exiles in the establishment of Islam is the Robben Island Kramat which "is part of the magic circle of tombs that is said to protect Cape Town".⁴⁸ Other kramats are to be found at Signal Hill, Camps Bay, Athlone, Constantia and Macassar.



Map 3: The distribution of kramats in the Cape Peninsula

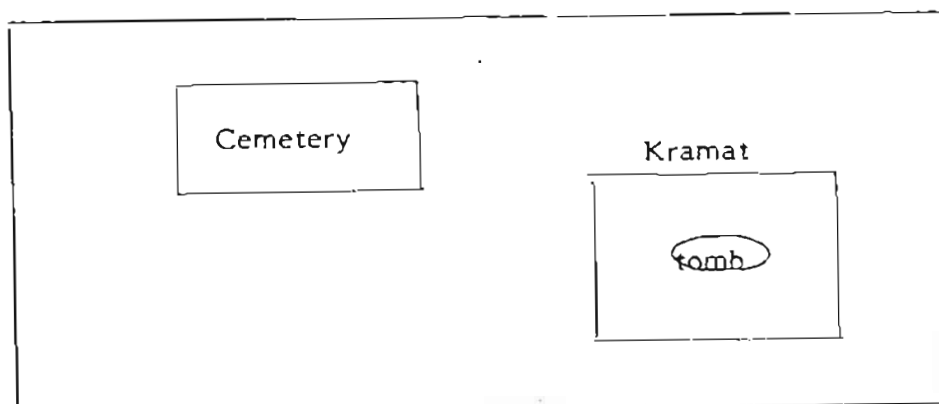


Figure 1: Schematic representation of the kramat at Macassar

48. The Cape Argus, 14 May 1983.

Dauids also notes that all social activities of the Cape Muslim are rooted in their religion, and it will be seen later to what extent the music of the 'Cape Malay' is influenced by the religion of Islam. There is a general misapprehension that the music of the Muslim is not sanctioned religiously,⁴⁹ although it has been established that many imams take a keen interest in the music of the 'Cape Malay' and seem to exercise some influence on the form and content of the sacred forms of 'Cape Malay' music. Generally speaking it may be asserted that the secular forms of music such as moppies are tolerated to the extent that they are not blasphemous to the religion of Islam. Should they be found to be, the Muslim community would react strongly against them.⁵⁰

Dauids feels that the Free Blacks played a major role in the establishment of Islam at the Cape, and contends that some of the early 'Malays' were descendant of the Orang Luyt (a social class referring to "men from the sea").⁵¹ Although the religion of Islam reached Java by 1500,⁵² he feels that these "men from the sea" were heathens in terms of the Islamic faith.

These people nevertheless managed to form a homogenous group, bound together by their faith. In the words of Dauids:⁵³

"Wrestled from their ancestral homes as slaves and political exiles, and stripped of their names as part of the dehumanising process of subjugation, they re-established themselves at the Southern tip of the African continent".

The slaves from the Malabar Coast in Bengal constituted the embryo of the Cape Muslim Community, since they, unlike the Indonesians, were firmly established in the religion of Islam.

49. According to my research, this viewpoint is quite widely spread. See also Pather, Introducing Indian Music into local Indian Schools. Unpublished B.Mus. thesis. University of Natal, 1982, p.23.

50. See the Hewat incident later (cf. p.218), as well as the Muslim reaction to a pop song: The Sunday Times, 26 June, 1983.

51. Dauids, A. op. cit., p.41. Du Plessis, I.D. Die Bydrae op. cit., p.5. He feels that they descended from Orang Melajoe (Malay People).

52. Wêreldfokus: 'n Geïllustreerde Ensiklopedie van Suid-Afrika en die Wêreld. Vol. 6. Amsterdam: Ensiklopedie Afrikaans, 1978, p.1216.

53. Dauids, A. op. cit., p.21.

The majority of slaves up to the seventeenth century came from the Malabar Coast, and Davids believes that it is a fallacy, as Boëseken has shown, to believe that the majority of slaves came from the Malay Archipelago.⁵⁴ Further substantiation of the fact that not all of the early slaves were from Indonesia, is given by the report by Theal that 220 slaves were imported from the East Coast of Africa.⁵⁵

The following is a table by Bradlow showing the figures extracted by Dr Anna Boëseken pertaining to the origin of slaves from 1658 to 1700:⁵⁶

	<u>NUMBER</u>	<u>PERCENTAGE</u>
AFRICA - MADAGASCAR	397	30,63
CEYLON	20	1,54
INDIA	653	50,38
INDONESIA	189	14,58
MALAYA	4	0,32
INDO-CHINA	1	0,08
JAPAN	1	0,08
CAPE OF GOOD HOPE	10	0,77
UNIDENTIFIED	21	1,62
	<hr/> 1 296	<hr/> 100,00

It should be remembered that this table does not provide conclusive evidence that a relatively small number of slaves came from the Malay Peninsula. From the Table, it may be seen that 50,38% of the total number of slaves came from India. Davids refers to the fact that approximately one half of the 12 000 registered population at the Cape were slaves, who were offsprings of slaves, immigrant Europeans and local South Africans.

54. Bradlow, F. & Cairns, M. op. cit. .

55. Theal, G. op. cit., p.78.

56. Davids, A. op. cit., p.31.

This fact, the tremendous influence of the 'Malay' heritage on the culture of the 'Cape Malay', the facts provided by Marais about the slaves from Mozambique as well as figures such as those given below, provide substantial evidence that a greater number of 'Malay' slaves suggested by Bradlow and others (cf. p.11.) must have been linked to the Malay Archipelago.

In 1710 there were a number of slaves imported from Java and Ceylon.⁵⁷ In 1725, 1737 and 1749 a number of political prisoners came to the Cape.⁵⁸ Theal notes that in 1753 there were more slaves than whites, with "some from Batavia, East Africa and a lot from India."⁵⁹ Wright states that the number of slaves at the Cape in 1825 were as follows:

men: 21 210
women: 14 299⁶⁰

Dauids refers to the fact that a number of slaves were either from Madagascar or Mozambique.⁶¹ In connection with those from Mozambique, Marais writes:⁶²

"The Mozambique slaves must have been Bantu-speaking. Coloured people of obviously Negroid stock are still spoken today of as 'Masbiekers' in Afrikaans".

The term 'Masbieker' must be seen in the same light as the Afrikaans equivalent for 'Malay' namely 'Slams'. Both are vague and are no longer in common use.⁶³

Referring to the slaves from Madagascar, Marais states:⁶⁴

"The vast majority of African slaves came from Madagascar, i.e. they were negroids by race with an infiltration of Indonesian blood and spoke an Indonesian language (Malagasy) with remnants of a few Bantu words".

From the literature and other sources of information, it seems as if a special distinction was made between a 'Masbieker' slave and a 'Malay' slave.⁶⁵

57. Du Plessis, I.D. *Die Bydrae op. cit.*, p.8.

58. *Ibid.*

59. Theal, G. *op. cit.* vol. II, p.94.

60. Wright, W. *Slavery at the Cape*. London: Longman, 1831.

61. Marais, J.S. *op. cit.*, p.1.

62. *Ibid.*

63. The impression gained by the author from the research carried out, is that the non-Whites regard it as derogatory and offensive and that the term should be avoided.

64. Marais, J.S. *op. cit.* Marais refers to ethnological information provided by Prof. G.P. Lesrade.

65. Duff Gordon, L. *Letters op. cit.*, p.33 & opinion of Achmat Davids.

Lady Duff Gordon in her "Letters from the Cape" not only pointed out that 'Malay' was used synonymously for 'Muslim' as was referred to previously, but also draws this social class distinction between 'Masbieker' or Black slave and 'Malay' slave. Notwithstanding these remarks, it is assumed that the term 'Malay' also refers to the offspring of those Mozambican and Madagascan slaves who were Muslim. One is not sure whether some of the 'Cape Malay' descended from the Madagascan slaves rather than from the Mozambican slaves.

Notwithstanding this uncertainty, it must be remembered that the 'Malay' are a religious group bound together by the religion of Islam, and as a homogenous group exhibit a strong community spirit. Marais clearly draws a distinction between the Afrikaans-speaking 'Malay' and the Muslims from British India.⁶⁶

It may be assumed that the relatively large proportion of slaves from Madagascar must have influenced the 'Cape Malay' considerably although there is no conclusive evidence in this respect. Considering the cultural background of the ancestors of the Madagascan, the evidence from the literature suggests that the Malagasy language belongs to the Malayo-Polynesian group of language.⁶⁷ Hornell feels that their "culture is due to that of Indonesia".⁶⁸ This fact seems to imply that the Madagascan slaves who came to the Cape brought with them a culture related to that of Indonesia, and probably even had a physical resemblance to the Indonesians, bearing in mind that Hornell suggests that "Madagascar was colonised by Hinduized Indonesians".⁶⁹ One could also infer that these slaves had a non-Islamic ancestry. However, it is not sure whether those slaves who were brought to the Cape, were in fact Muslim.

66. Marais, J.S. *op. cit.*, p.173.

67. Hornell, J. Indonesian influence ... *op. cit.*, p.311.

68. *Ibid.*

69. *Ibid.* Keppel-Jones states: "The greatest number (of slaves) is believed to have come from West-Africa and Madagascar". Keppel-Jones, A. *op. cit.*, p.40. This statement of his is in line with the figures given by Bradlow: 30,63% from Africa (cf. p.8).

Summarising the facts supplied by Davids, and adding the numbers of slaves from Madagascar, there is evidence that approximately 50% of the slaves imported before 1700 were of Indonesian and Malayan descent.

This approximation is arrived at as follows:

Before 1700: Slaves from:

Africa: 397

Indonesia: 189

Malaya: 4

490

Total number of slaves : 1 296.

% of 'Malay' slaves: $\frac{490}{1\ 296} \times 100 = 37,80\%$

1 296

After 1700 there were quite a number of slaves from Indonesia and East Africa. (cf. p.13). If Keppel-Jones's statement about the number of slaves from Africa is correct, the number of slaves from Indonesia, Malaya and Madagascar would in fact be closer to 50% than Bradlow's figures of 14,90%. (The latter figure reflects the number of slaves from Indonesia and Malaya only).

The above argument that a considerable number of the early slaves and political exiles must have come from Indonesia and Malaya, or had ancestors from these areas, is further strengthened by the fact that an astute researcher such as I.D. Du Plessis gives the impression in his writings on the subject that most of the 'Cape Malay' are descendants of early Indonesian slaves.⁷⁰ Some individuals are of the opinion that the motive behind an Indonesian link could be a political one aimed at "separating" South Africans into "ethnic" groups and thus entrenching "ethnicity" or racialism.⁷¹

70. See Du Plessis, I.D. *Die Bydrue op. cit.* & Du Plessis, I.D. *The Cape Malays op. cit.*, p.2.

71. This was concluded from my research in which various individuals, mostly "men in the street", suggested this aim of "entrenching ethnicity".

Although the evidence provided by Bradlow and others clearly show that a substantial number of early slaves came from the Maiabar Coast in Bengal, the 'Cape Malay' must be regarded as a homogenous group in terms of its cultural identity. They are a religious group bound together in a distinct cultural (and not racial) group. The policy of "separatism" had little to do with it.⁷² Long before the present Nationalist Party gained its mandate for this policy in 1948, the 'Cape Malay' were a distinct cultural group,⁷³ and grouped together in areas such as the Bo-Kaap. It might also be pointed out that although the second teacher at the Cape, Ernestus Black, was reported to have had white, khoi and slave children in his school;⁷⁴ separate schools for the various "races" were initiated as early as 1676 - mainly by the church.⁷⁵ During the nineteenth century there were well-established Muslim schools or madressas in which the Muslims learnt the language of the Koran, namely Arabic as well as instruction in English, Dutch and the Islamic faith.⁷⁶

The argument is further substantiated by the fact that from 1654 onwards a number of convicts who were serving sentences for minor crimes in the Eastern Batavian Empire arrived at the Cape. Their sentences ranged from ten years to life.⁷⁷ When the smallpox epidemic broke out in the Cape in 1713, 200 out of 500 convicts died and the survivors were set free. There were, however, a number of convicts who completed their sentences before this event took place.⁷⁸ These freed convicts later became known as the Free Blacks. Not only did they exercise a considerable influence on the Islamic movement at the Cape, but they also constituted a significant percentage of the number of slaves at the Cape during the early years of the eighteenth century.⁷⁹ Thus the number of "real" 'Malays' is certainly not 14,90% as

72. This is the official policy of the Nationalist Government which gained governing power in the election of 1948.

73. cf. p.1. The 'Cape Malay' has a distinct culture dominated by their religion.

74. There were 12 white children, 1 Khoi and 4 slave children in his school. Du Toit, P.S. Onderwys in Kaapland: 'n Historiese oorsig 1652 - 1969. Van Schaik, 1970, p.1.

75. Ibid.

76. Pama, C. Bowler's Cape Town: Life at the Cape in early Victorian times 1834-1868. Cape Town: Tafelberg, 1977, p.93. Duff Gordon, L. Letters op. cit. p.92. See also Mayson, J.S. op. cit., p.23.

77. Mayson, J.S. op. cit.

78. Davids, A. op. cit., p.42.

79. Ibid. & Marais, J.S. op. cit., p.161.

suggested by Boëseken's list,⁸⁰ but much closer to 50%.

We may therefore infer: THE 'CAPE MALAY' ARE A DISTINCT CULTURAL GROUP BOUND TOGETHER BY A COMMON RELIGION; THEY ARE DESCENDANTS OF THOSE EARLY INDONESIAN AND OTHER SLAVES, FREE BLACKS, POLITICAL PRISONERS AND OTHER GROUPS SUCH AS THE EUROPEANS AND INDIGENOUS SOUTH AFRICANS, WHO MANAGED TO KEEP THEIR "EASTERN" HERITAGE ALIVE IN THEIR CUSTOMS, FOLKLORE, MUSIC, RELIGION, LANGUAGE AND FOOD.

It is not intended to limit this study to the musical activities of a small closed Muslim community of the Bo-Kaap, but rather to highlight the musical activities which concern everyone in the community, who participate in sacred and secular musical events associated with the performance of moppies, nederlandsliedere, mouloods, pudjies and djiekers. Yet it should be borne in mind that in all probability it was here in the Bo-Kaap that it all started: The Choirs, the ratiep shows (the piercing of the body by sharp objects), the moulood celebrations (the celebration of the birthday of the Prophet Mohammed), the New Year's celebrations and the pompkalompie (fire engine) of the Javaansche Artilleries.⁸¹ Even today the Bo-Kaap is regarded as the Mecca of the New Year's festivities to which quite a number of 'Malay' troupes (called Nagtroepe) return traditionally on New Year's Eve⁸² for the performance of moppies and nederlandsliedere before selected Bo-Kaap families; which is followed by an all night session of choral singing. But just as the 'Malay' have become scattered all over the Cape Flats and even further

80. Cf. p.15.

81. Davids, A. op. cit., p.47. The Choirs, the ratiep show, the moulood celebrations and the New Year's festivities will be discussed in greater detail later in this work. The tune relating to the fire engine, namely "pompkalompie" has fortunately been preserved on a recording held by the South African Cultural Historical Museum in Cape Town thanks to the foresight of the late Dr. I.D. Du Plessis. This tune has been transcribed (cf. p.339) for use in school. According to Du Plessis, the rhythm of this piece is characteristic of the mechanical action of the fire engine. Introductory talk by Du Plessis, I.D. Recording held at SACHM.

82. Unless this day falls on a Friday, then the occasion is held on the Second New Year's Eve.

afield in places such as Paarl, Worcester, Kimberley, Port Elizabeth, and even Johannesburg, the particular practices of the Nagtroepe on New Year's Eve are not limited to the Bo-Kaap or the now non-existent District Six alone. These practices have spread to Manenberg, Mitchell's Plain and other areas of the Cape Flats where members of the non-White community have been resettled as a result of the Group Areas' Act.⁸³

CONCLUSION

In the preceding section it was shown that there is a distinct group of people in South Africa, totalling about 150 000 with the biggest concentration of 5 400 in the Bo-Kaap, who for the want of a better term, will be termed 'Cape Malay', and the music related to their activities, both sacred and secular, will be labelled 'Cape Malay' music. This music has interested generations of people throughout the world, and has been influencing numbers of people of different cultural backgrounds for many years.

The 'Cape Malay' are a section of the Cape Muslims and other Muslim in South Africa. Performances of their music, which regularly take place in and around the Cape Peninsula, were formerly held in places further afield, for example Kimberley, where a ratiep display was repeatedly held as early as 1891.⁸⁴ According to the "Hawthorne Manuscript History of Kimberley", the 'Malay' invaded the Diamond Fields in order to escape the smallpox epidemic in the Cape.⁸⁵ The ratiep display which is of Hindu origin (cf. p.111) reported by the Daily Independent, "provided three hours of entertainment by six Musselmen (or Muslims) with daggers."⁸⁶

83. During the author's period of research it was found that similar events took place on the Cape Flats. Even as far as Pacaltsdorp, in the George Division, a "Coon Carnival" took place (see Plate III); in the past similar events took place in Rosemore, George.

84. Daily Independent, 18 March 1981.

85. This information was supplied by the Africana Librarian, Kimberley Public Library, namely Mrs Muriel Macey in a letter dated 27 November 1981.

86. Letter from Muriel Macey, 27 November 1981.

(cf. p.113). Both Du Plessis and Davids noted its Hindu origin,⁸⁷ although Shell felt that he could find no real "hard evidence" for this belief.⁸⁸ Du Plessis felt that the ratiep display resembles the Barong dance in Java.⁸⁹ He was probably referring here to the state of trance that is reached during the ratiep display and the Barong dance. This, as well as the piercing of the body by sharp objects, is characteristic to both.⁹⁰ Nevertheless the ratiep display is characteristically a 'Malay' practice which was the outcome of the slave era and "gave to the slave the power over his body despite his psychological bondage of slavery".⁹¹ Performances of this nature held in District Six are reported to date back "many centuries".⁹²

Just as much as the musical practices of the 'Cape Malay' have gained territorial grounds, just as much have they transcended the boundaries of cultural and "ethnic" or racial grouping. It was established that quite a number of 'non-Malays' take part in the annual choir competitions, as well as in the New Year's festivities. It has previously been noted (cf. footnote p. 18) that, as far afield as George, processions were held during the New Year's festive season, which are similar to those held by the Coons in Cape Town.⁹³ This practice has been observed even as far as Johannesburg. Whether or not this occurrence is a natural outflow of the socio-cultural conditions of the 'Coloured' will be touched upon later, when the influence of the slave milieu will be highlighted. The influence of the American Negro minstrels, as well as the arrival of the ship "Alabama" at the Cape and its effects upon 'Cape Malay' musical life, will also be considered.

87. Davids, A. op. cit., p.33.

88. Comment made at Seminar relating to a paper of his read at the University of Cape Town. Prize Negroes at the Cape. 3 June 1983.

89. Du Plessis, I.D. The Cape Malays op. cit., p.23.

90. Ethnomusicology, vol. XVII.

91. Davids, A. op. cit., p.33.

92. The Cape Monthly Magazine. Volume 10. July to December 1861. Cape Town: Darnell & Murray, 1861, p.356.

93. The procession in Pacaltsdorp was held by 'Coloured' people.

It is possible that the term 'Cape Malay' which some might regard as erroneous and misleading, may become less prominent and even fall into disuse, whilst the musical contributions collectively called 'Cape Malay' music may assume greater significance and appreciation in the context of Southern African musical practices. But as yet the music is still very much the domain of the 'Malay' and 'Coloured' people, and has not yet succeeded in rising beyond the bounds of racial groupings.

Boeremusiek, - the "folk music" of white Afrikaans-speaking South Africans⁹⁴ - shows in the opinion of van Selms an indebtedness to the krontjong musical style of the East. This style is based on popular and romantic songs, and derive from the sixteenth century Portuguese sailors songs.⁹⁵ About the krontjong and Boeremusiek, van Selm notes:⁹⁶

"Die sogenaamde Boeremusiek word deur elkeen wat op Java was terstond herken as die "krontjong", wat onder Portugese invloed in die Maleissprekende wêreld 'n vaste plek langs die meer suiwer Javaanse musiekvorme verower het".

(The so-called Boeremusiek is recognised by everyone who has been to Java as the "krontjong", which under the influence of the Portuguese obtained a permanent place in the Malay-speaking world adjacent to the more pure Javanese musical forms. - my translation).

Many South Africans feel that Boeremusiek has established itself as an Afrikaner parallel to the humoristic moppie style of 'Malay' music. Perhaps this explains why Du Plessis could assert: "Die moppie (slaan) by Blanke gehore waarskynlik die meeste in....."⁹⁷ (The moppie is the one which appeals most to Whites - my translation). Afrikaans songs such as "Die Donkie" or even "Roelandstraat" clearly portray the musical cross-fertilisation or acculturation that has taken place.

94. The term "Afrikander" was formerly applied to South Africans of mixed European and non-European descent according to Duff Gordon, L. Letters.... op.cit., p.24. The term "Afrikaner" is presently applied to white Afrikaans-speaking South Africans.

95. Hood, M. ' op. cit., p.11.

96. Van Selms, A. Die literatuur van die Slamaaiers, in Suid-Afrika. Februarie 1953, p.14.

97. Du Plessis, I.D. Die Maleier en die lied. in Suid-Afrikaanse Oorsig. 30 October 1981, p.12.

Be it as it may, 'Cape Malay' will constitute a unique musical repertory and if for no other reason than that, this aspect of Southern African music needs to be surveyed.⁹⁸ This topic has received relatively little attention, and in this work the study will only attempt to scratch the surface and open up avenues for further research. The study cannot be complete as 'Cape Malay' music is a very real and continuing practice, at least at this stage. Its place in the music education curriculum has to be ensured before its practice is lost to Southern Africa, and to a very special community.⁹⁹ For this reason, and for others, its inclusion in the present music education curriculum needs to be implemented.

98. Du Plessis, I.D. *Die Bydrae op. cit.*, p. (i).

99. This feeling was expressed by I.D. Du Plessis who felt that music education could extend the "life" of these styles. Interview held on 16 September 1981. Van Warmelo also concerned himself with the musical development of the 'Cape Malay' and expressed the possibility of the 'Malay' moving in the direction of the kaseda style of music, which is a sacred musical style. See: Van Warmelo, W. De Kaapse Maleiers en het Nederlandse lied, p.19.

CHAPTER 2

'CAPE MALAY' MUSIC

INTRODUCTION

'Cape Malay' music refers to both the sacred and secular musical performances of those Muslims called 'Cape Malay' and other non-Muslims that practice this form in South Africa. The term 'Cape Malay' is used for the want of a better term, and also because it is in common use.¹ The distinction is drawn in terms of the name, in order to describe the essentials and characteristics of this repertory of music which is unique in South Africa. It should not be seen in the light of any political reason motivation for the term's usage, and likewise it would be a gross error to "separate" this music from the rest of Southern African music. Its very existence is due to cross-fertilisation of the various musical cultures associated with 'Cape Malay' music, and to isolate it now would be to deprive it from influencing other spheres of musical activity, and vice versa.

It may be assumed that the musical practices of the present day 'Cape Malay' have originated from those of their ancestors. As we have seen in the previous chapter, the present 'Cape Malay' originated from a diversity of slaves from the Indonesian Archipelago, the Malabar Coast in India and the East Coast of Africa,² as well as the early political exiles and Free Blacks at the Cape. The mingling of the various races was continued with the arrival of the first slaves at the Cape in 1652. Today's 'Malay' are descendants of the European settlers, the early slaves, Free Blacks, political exiles, and to a lesser extent the indigenous South Africans, including the Khoi. These people form the embryo from which the present 'Cape Malay' have sprung.

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1. "Common usage" in any language validates the acceptance of a word as a term.
 2. Some slaves were from Indo-China, Japan and even the West Coast of Africa. See chapter 1, p.11.

In order to attempt to discuss the origins of 'Cape Malay' music, it is necessary to examine the social milieu of the early 'Cape Malay' slaves. In the literature there is sufficient evidence that slaves and Hottentots were the musicians in the households of their owners. In the words of Lichtenstein, written in circa 1800:³

"In the evening Mr van Reenen entertained the company with a concert performed by the slaves. They played first a chorus, and afterwards several marches and dances upon clarinets, french horns, and bassons. The instruments were good, and there was great reason altogether to be pleased with the performance, though much was wanting to render the harmony complete. They afterwards played upon violins, violincellos, and flute, on which they performed equally well They all play easily by ear The slaves, particularly the Malays, have (a natural inclination) to music".

The following account, given by Lady Duff Gordon on January 3, 1862,⁴ also bears witness to the "musicality" of 'Malays'.

"The difficulty of music for the ball was solved by the arrival of two Malay bricklayers to build the new parsonage, and I heard with my own ears the proof of what I had been told as to their extraordinary musical gifts. When I went into the hall, a Dutchman was screeching a concertina hideously. Presently in walked a yellow Malay with a blue cotton handkerchief on his head, and a half-breed of negro blood (very dark brown), with a red handkerchief, and holding a rough tambourine. The handsome yellow man took the concertina which seemed so discordant, and the touch of his dainty fingers transformed it to harmony. He played dances with a precision and feeling quite unequalled, except by Strauss's band, and a variety which seemed endless. I asked him if he could read music, at which he laughed heartily, and said, music came into the ears, not the eyes. He had picked it all up from the bands in Cape Town or elsewhere".⁵

Whilst the above quotation refers to the "musicality" of the 'Malay' at a time after the emancipation of the slaves, Du Plessis records that in the early slave period, only Free Burghers were allowed on the streets after the curfew had rung at 9 o'clock.⁶ He states:

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3. Lichtenstein, H. Travels in South Africa. Volume I. Cape Town: van Riebeeck Society, 1928, pp. 33-34.
 4. Duff Gordon, L. Letters from the Cape op. cit., p.71.
 5. The "tambourine" could possibly be the 'Malay' rebanna which is a kind of frame drum. The association of music with the "ears" is also evident from the way in which 'Malays' regard the karienkels or ornaments. It is the totality of the sound that is important. The last sentence points to the fact that organised music bands must have been in existence before 1862.
 6. Du Plessis, J.D. The Cape Malays op. cit., p.36.

"In the evenings they had to amuse themselves at home. They sang old folk songs learnt from the colonists, or which they had composed themselves". 7

It may be assumed that Du Plessis was referring to the original Dutch songs and other secular songs such as the moppie still sung today by the 'Malay'. The Dutch songs as sung by the 'Cape Malay' may be divided into two distinct categories: The original Dutch songs with Dutch text such as "Piet Hein" or "De Dapper Hobein", and the wedding songs or nederlandslied⁸ of which "Rosa" is a good example:

Piet Hein, zijn naam is klein, zijn da-den ben-nen groot, zijn da-den ben-nen groot, Hij ge-won-nen de zil-ver voot! Hij heeft ge-won-nen ge-won-nen de zil-ver voot!

Figure 2: Piet Hein (Extract from: Du Plessis, I.D. Maleise Liedereskat..., p.30)

Thans zing ik den lof van de dapp're Ho-bein, Wel waard'g daa zang-en ver-heer-lijkt-te zijn, kon

Figure 3: De Dapper Hobein (Adapted from: Du Plessis, I.D. Maleise Liedereskat..., p.51)

Laas toen ik een me-sis het be-min ... Haar Naam was Ro-sa Fern, Ro-sa - a ... Fern

Figure 4: Rosa (Adapted from a recording in the SACHM¹)

7. ibid.

8. These are also referred to as minnatliedere or bruidslidere.

The ghommaliédjie is another 'Cape Malay' music style, which probably originated from the picnics the 'Malay' held. This style is characterised by a succession of alternating tunes, mostly two, which are generally unrelated in terms of music and text. A well-known example is "Daar kom die Alabama". Referring to the picnics held, Du Plessis accounts:

"At a Malay picnic the participants form a circle, join hands, and walk around slowly, singing the verse of a Dutch song. This is followed by a ghommaliédjie, led by the ghomma-player seated in the centre of the circle".⁹

A well-known picnic spot of the 'Malay' was at Macassar near Cape Town. A 106-year old 'Malay' remembered how a ghomma-dans was performed around the kramat or holy burial place of Sheik Yusuf, (cf. p. 9) probably in the manner described by Du Plessis above. According to the notes by Du Plessis on the sleeve of the recording "Music of the Malay Quarter", the circle or ring formed is called a krans (Afr.). The song, which precedes the ghommaliédjie, is generally a wedding song or nederlandslied which is characterized by karienkelsinging or extensive ornamentation in the solo part. The ghommaliédjie is also known as an afklopliedjie,¹¹ when it is sung at the end of an evening of social dancing.

From the performances of the ghommaliédjie described above it may be realised that the social milieu of the 'Cape Malay' gave rise to their secular musical practices. On close scrutiny of the various 'Cape Malay' musical styles, three geographical areas of influence may be distinguished: The East, that is the Middle East, India and Far East; The West, that is the Western European Countries; and Africa. Broadly speaking, influences on 'Cape Malay' music emanated from these three geographical areas. Although Kirby felt that the 'Cape Malay' developed afresh

9. Du Plessis, I.D. The Cape Malays *op. cit.*, p.41. The ghomma is a barrel-shaped drum. (cf. p.31) The "Dutch Song" referred to by Du Plessis is synonymous with the nederlandslied mentioned later (cf. p.160).

10. Interview held with the old 'Malay' woman Jainab Koopman, 16 March 1983.

11. Recording, Music of the Malay Quarter: DLP 165/6. Gallo. Notes by I.D. Du Plessis.

under the influence of his more recent overloads",¹² he mentions that the traces of the individual "musics" of ancestral intermingling races are to be found in the music of the 'Cape Malay',¹³ albeit scantily.

The "origin" of the numerous choirs in Cape Town is obscure. Although it is known that Du Plessis was instrumental in establishing the Cape Malay Choir Band in 1939, which organises annual choir competitions at the Three Arts in Plumstead and the City Hall,¹⁴ there must have been organised choirs during the nineteenth century.¹⁵

Du Plessis, when speculating about the origins of these choirs, refers to a certain Biron who was punished in 1707 for singing "certain doubtful ditties 'half in Malay, half in Dutch'".¹⁶ He also mentions the use of slaves and other non-Whites as musicians on festive occasions,¹⁷ from which the choirs could possibly have sprung.

Before examining exactly how the three mentioned geographical areas had a possible influence on the musical performances of the 'Cape Malay', it is necessary to look at the "origins" of their sacred musical practices. As has been noted in the previous chapter (cf. p.17), the 'Cape Malay' are bound together by a common religion. Although Davids argues that the Indian slaves from the Malabar Coast formed the "embryo" of the Cape Muslim community,¹⁸ Du Plessis feels that Sheik Yusuf of Macassar could be regarded as the founder of the Muslim faith in South Africa.¹⁹ Previously it was mentioned that an exile, Sheik Abdulla, is regarded as the real founder (cf. p. 9). Davids also feels that the Indonesian slaves were not firmly rooted in the

12. Du Plessis, I.D. *The Cape Malays op. cit.*, p.46.

13. *Ibid.*

14. Programme notes. *Cape Malay Choir Band*. Annual Choir Competitions held 1980/81 in the Three Arts. Foreword.

15. Du Plessis, I.D. *The Cape Malays op. cit.*, p.42 refers to the torchlight procession held. (cf. p.126).

16. Du Plessis, I.D. *The Cape Malays op. cit.*, p.41.

17. *Ibid.*

18. Davids, A. *The Mosques op. cit.*, p.31.

19. Du Plessis, I.D. *The Cape Malays op. cit.*, p.3. & SABC. *Woman's forum*. 8 March 1983.

religion of Islam and therefore played a minor role in the establishment of Islam at the Cape.²⁰ He also states that the Free Blacks, who were the freed convicts from the Batavian Empire, consolidated Islam at the Cape of Good Hope.²¹

The sacred musical practices of the 'Cape Malay' include the ratiep display which is characterized by the simulated piercing of the body by sharp objects, the moulood celebrations (the birthday celebration of the Prophet Mohammed) and special forms of prayer meetings such as the taraweeh (held every evening during the fasting month of Ramadaan), gadat (held on the 7th, 40th and 100th day after the death of a Muslim), (PLATE IV) gadajat (special Thursday evening prayer meetings) and saman (special ceremonies at which koranic passages are recited many times). In the ratiep and the moulood, djiekers (which are "hymns" with an Arabic text) are "brought" or sung. In the ratiep displays, these djiekers are accompanied by the rebanna and ghomma (cf. p.115).

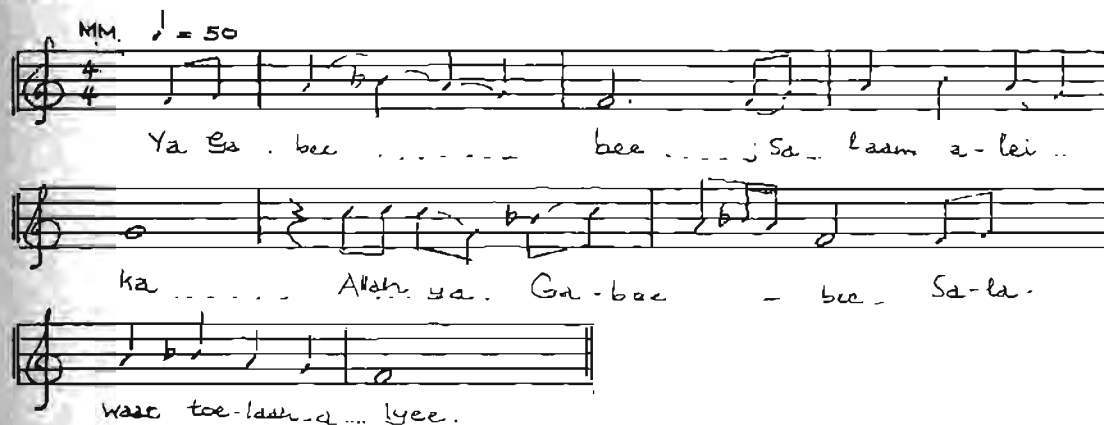


Figure 5: Djieker

This display is a tradition which has its origin in the Indonesian Hindu past, and is frowned upon by many Muslims as a non-Islamic practice.²² (cf. p. 7). The daggers used in this show are called "tamboesters" (Afr.) by the 'Malay', while the Javanese counterpart, of the ratiep, the famous Kètjak, which is a dance accompanied by a large male chorus, is characterized by the stabbing by entranced dancers with keris

20. Davids, A. op. cit., p.41.

21. Davids, A. op. cit., p.42.

22. Du Plessis, I.D. The Cape Malays op. cit., p.42. Plate 14.

(daggers) in a keris dance.²³ The ébég performance is like the ratiep characterized by trance, and stabbings to the body also occur in this Javanese folk drama.²⁴

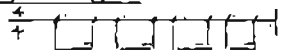
A type of frame drum (called a rebanna), is used to provide a rhythmic accompaniment which possibly contributes to the state of trance which is reached in the ratiep show (cf. p.110).²⁵ However, some Muslims apparently see the use of musical instruments as epitomising "musical enjoyment for its own sake".²⁶ This aspect, as well as the Hindu link of the ratiep show, might account for the unfavourable viewpoint of some Muslims of this display.

Also constituting an important aspect of the sacred musical activities of the Cape Muslims, are the recital of texts from the Koran, called badja-ing (Malay) or talhin (Arabic) as well as the call to prayer by the bilal (Arabic)²⁷ from the minaret of the mosque. This is also called the "giving" of adhhaan (Arabic) by the muezzin (Arabic).

Both practices are done according to melodic patterns. Their origins probably lie somewhere in the distant Islamic past, and the first Muslims to arrive at the Cape possibly brought with them these particular musical forms. The performances of pudjies, which are characterized by a recital based on a koranic text by an imam (leader), followed by a certain number of repetitions in fixed rhythmic form by a jamaah (congregation) constituting a chorus part, is thus related in style to the koranic recitals, and the call to prayer. If a theory has to be advanced about the possible origins of pudjies, then the pudjie style would possibly be seen as a successor to the koranic recitals and in its antiphonal form is closely associated with the djieker style of the ratiep and the moulood.

23. Kartomi, M.J. Music and Trance in Central Java. in Ethnomusicology, volume XVII, May 1973, p.164.

24. Ibid., p.171. The performers are called "Barongan" inside the costume of a tiger-like animal Barong. See also: Du Plessis, I.D. The Cape Malays ... op. cit., p.23.

25. Kartomi, M.J. op. cit., p.181 notes about the tjowongan trance drama: "The rhythmic pattern of the cracking coins  has a hypnotic effect".

26. Qureshi, R.B. Islamic music in an Indian environment: The Shi'a Majlis. in Ethnomusicology, vol XXV, no. 1, January 1981, p.50.

27. The name of the first person to give the call to prayer was Bilal. cf. Du Plessis, I.D. The Cape Malays ... op. cit., p.91.

The Cape Muslims held religious gatherings long before the 19th century,²⁸ and Thunberg describes a gathering of Javanese celebrating Labarang (Malay) (or the end of the fasting month of Ramadaan) in 1772. Amongst the earliest description of a gadat prayer meeting in connection with the dead, is the description by Lady Duff Gordon, who was possibly describing a pudjie:²⁹

"... and round me sat a crowd of grave brown men chanting "Allah il Allah" to the most monotonous but musical air, and with the most perfect voices".³⁰

"Then a fat old man squatted on the grave, and recited endless "Koran", many reciting after him. Then they chanted "Allah il Allah" for twenty times, I think: then prayers, with "Ameens" and "Allah-il-Allahs" again".³¹

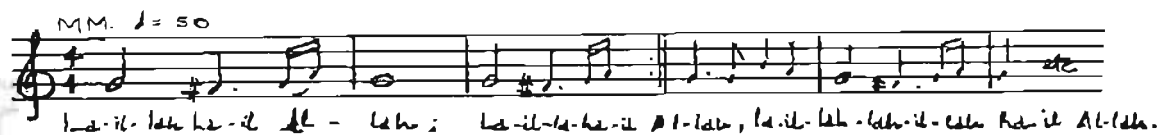


Figure : Pudjie "La-il-lah-ha-il Al-lah"(Transcribed from recording; Shamsodier Another possible early description of a pudjie, is given by Campbell(1813):³²

"Before this stood two priests who chanted something...in the chorus of which people joined in."

It must be stressed that the social activities are deeply rooted in the religion of Islam which dominates the daily activities of the Cape Muslim.³³ According to Davids:

"Social life in the Bo-Kaap is very much determined by the religion of Islam and is tailored to fit into the Islamic socio-cultural pattern. Religion, therefore, determines the development and the perpetuation of the individualistic culture of the Cape Muslim".³⁴

28. Du Plessis, I.D. The Cape Malays op. cit., p.36.

29. She does not mention this term, but the description of the "music" on the occasion of the burial of "the head butcher of the Mussulmans" conforms to the style of a pudjie. (cf. p.373).

30. Duff Gordon, L. Letters op. cit., p.36.

31. Ibid., p.37. "Koran" refers to koranic recitals.

32. Campbell, J. Travels in South Africa. Cape Town: Struik, 1974, p.354.

33. Social activities are for example tailored to fit in with the five compulsory daily prayers.

34. Davids, A. op. cit., p.21.

If Davids' last statement is true, then not only are the sacred styles of pudjies and djiekers "perpetuated" by their religion, but also the secular styles which include moppies, nederlandsliedere and ghommaliédjies. This conclusion about the secular styles would hardly seem to be the case, but Davids' s statement should possibly be seen in the light that these styles (and possibly the aforementioned sacred styles) do not constitute the "individualistic culture of the Cape Muslims" but rather that of the 'Cape Malay'. It has previously been noted that the musical performances are sanctioned (cf. p. 11) in terms of text and time of performance, on the basis of religion.³⁵

It is not sure how far back the custom of giving the call to prayer in a new-borne baby's ear by the father, as noted by Davids,³⁶ dates. But from the style, which approximates that of recitals from the Islamic bible (Koran), it must date back a considerable period of time (cf. p.62).

From the aforementioned discussion about the sacred and secular "origins" of 'Cape Malay' music, the geographical regions of "East", "West" and "Africa" may be seen to have exercised a varying degree of influence on both the extremely important sacred musical practices, and the secular musical styles of the 'Cape Malay'. Although it must be repeatedly stressed that 'Cape Malay' music could only have developed over the years in a South African environment, the indebtedness of Eastern, Western and African cultures has to be systematically investigated. Having acknowledged the necessity of the importance of these three geographical areas, they will be examined with respect to: origins of instruments, musical forms, text, harmonic texture, and dances.

35. No words which may offend are tolerated, and during the choir competitions, time is taken off for the last prayer of the day, namely the "Wakt van Ishaah". The Cape Malay Choir Board also does not hold competitions on a Thursday evening.

36. Davids, A. op. cit., p.24.

THE EAST

When referring to the "East", the whole of the Indonesian Archipelago, China, India and Ceylon, Japan and the Middle East are included, and are used as a geographical demarcation. It is not the intention to characterize "Eastern music" per se, which would be a different matter altogether. The primary concern would be to indicate those elements of 'Cape Malay' music which show influences from the mentioned geographical areas, or which, by conjecture, could have originated there. Although it would be difficult to ascertain which elements of 'Cape Malay' music really show an Eastern link, it is possible to speculate about Eastern links in the following areas: Instrumentation, Musical Form, Words, Dances and Style of Singing:

Instrumentation

The following instruments which will be discussed, are in regular use (except for the ra'king), and show a connection with the East:

The ghomma, which is a single-headed barrel-shaped drum and used in the performance of moppies, the ratiep, but particularly the ghommalied.

The rebanna, which is a type of frame drum, used in the ratiep displays.

The ra'king, which is a type of plucked lute and which is no longer in use and which has been replaced by the banjo, guitar and mandoline.

The Gomma

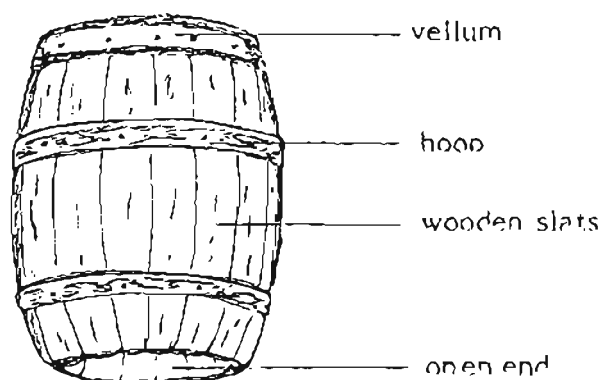


Figure 7: A sketch of a ghomma

In 1939 Kirby described the ghomma as a "kind of drum" which was made from "a small cask with a skin nailed over one of the two open ends, the cask itself being decorated with coloured paint".³⁷ His description relates very much to the ghomma held in the Kirby Collection of the University of Cape Town.³⁸ Nowadays, ghommas vary in size, colour, and the material used for construction. The material used is mostly wood, although plastic containers are also known to be used. The head of the drum is made of calf's skin.

It has been recorded by Du Plessis and writers like Lawrence Green, that the 'Cape Malay' were the wine vat makers for many generations.³⁹ It is therefore possible that the original wood used for the construction of the ghomma was oak, and that these instruments were probably unpainted. The colour was probably added later as a means of decoration. It is very likely that the shape of this instrument was determined by that of a wine barrel. However, there does not exist any conclusive evidence for this statement. It must be remembered that the early 'Malay' slaves arrived at the Cape with little or no possessions, let alone any musical instruments that might be related to those found in the Indonesian musical cultures, or to the cultures from which the 'Malay' stem. Instruments relating to the gamelan or the Javanese orchestra were probably not used at the Cape by these early 'Malay'. It has been suggested that the ghomma, in its shape resembles ancestral drums of the East, which are also barrel-shaped.⁴⁰ The bedug found in Java is a "very large double ended barrel-shaped drum".⁴¹

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37. Kirby, P. Musical Instruments of the Cape Malay, in South African Journal of Science, vol. XXXVI, December 1939, p.477.
 38. A description of the ghomma referred to here is given in Catalogue of the musical instruments in the collection of Prof. Percival Kirby. Johannesburg: Africana Museum 1967, p.61. (Compiled by De Lange, M.M.)
 39. Du Plessis, I.D. The Cape Malays. *op. cit.*, pp. 52-53 monochrome plate 26 & Green, L. Tavern of the Seas. Cape Town: Timmins, 1971, p.200.
 40. Kirby, P. *op. cit.*, p.480.
 41. Apel, W. The Harvard Dictionary of Music. London: Heineman, 1978.

The lamba drum of the Lesser Sunda Islands of Indonesia is similar, being single-headed and barrel-shaped,⁴² as are the gendong (which according to Du Plessis is the Javanese name for drum,⁴³ and the dhol (which is also a barrel-shaped drum from India).⁴⁴ Kirby noted that the Africans on the East Coast of Africa use a similar drum which they call a ngoma, and that Muslims in the Northern parts of Africa have a dance called by the same name.⁴⁵ The speculation about this "mysterious" 'Cape Malay' drum widens when the Venda and Tsonga drum, which is called ngoma,⁴⁶ is taken into account. The origin of the ghomma would probably remain obscure, but facts that should be borne in mind are: (i) that the 'Cape Malay' being a mixed group have managed to retain many Eastern links in their culture; (ii) Kirby felt that the instrument may be of Malayan origin;⁴⁷ and (iii) most 'Malay' people seem to prefer the Malaysian and Indonesian linkage with respect to the instrument.⁴⁸

Interesting as well, is the manner in which the ghomma was performed upon at the time of Kirby's research. According to him, the instrument "was held under the left arm and was struck alternatively by the right and the left palms".⁴⁹ This manner of performance upon the ghomma also takes place today, but other positions of the ghomma are also found. In a ratiep show held at Lansdowne on the 11th of December 1981, the ghomma (which is called a dhol by the ratiep performers)⁵⁰ was sat upon and played on by alternatively striking the drum head with the left and right palms, in the manner described by Kirby (cf. Fig. 9). In this position the player places the ghomma between his legs, sitting on the open side thereof. This is possible since the ghomma is constructed from very durable material, namely wood.

42. Hood, M. op. cit., p.26.

43. Du Plessis, I.D. Die Bydrae op. cit., p.11.

44. Apel, W. Harvard Dictionary of Music. op. cit.

45. Kirby, P. Musical instruments op. cit., p.480.

46. Malan, J.P. ed. South African Music Encyclopedia. vol. II. Cape Town: Oxford, 1982, p.382.

47. Kirby, P. op. cit., p.480.

48. This appears to be their opinion, after many 'Malays' had been questioned in this respect.

49. Kirby, P. op. cit., p.447.

50. The dhol is a double headed barrel-shaped drum, found in India.

However, when the player walks or stands, the position of the ghomma in terms of Kirby's description is invariably adopted.

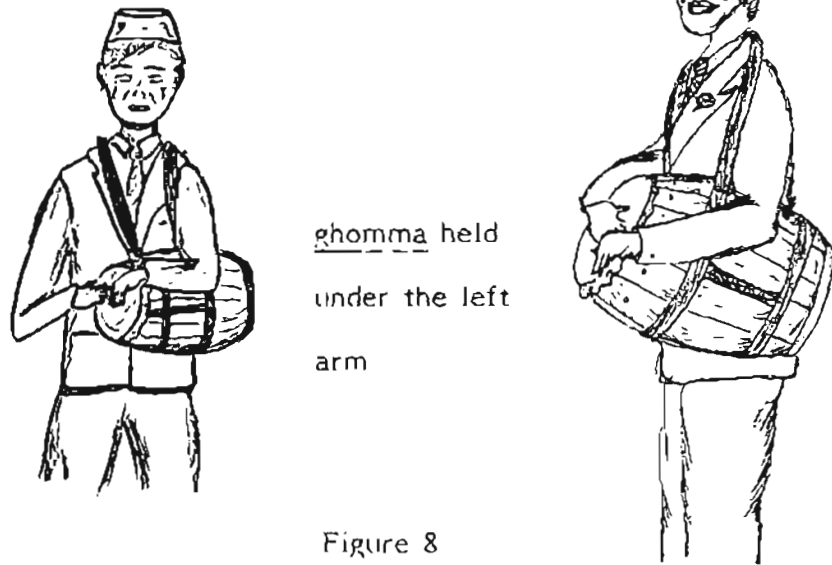
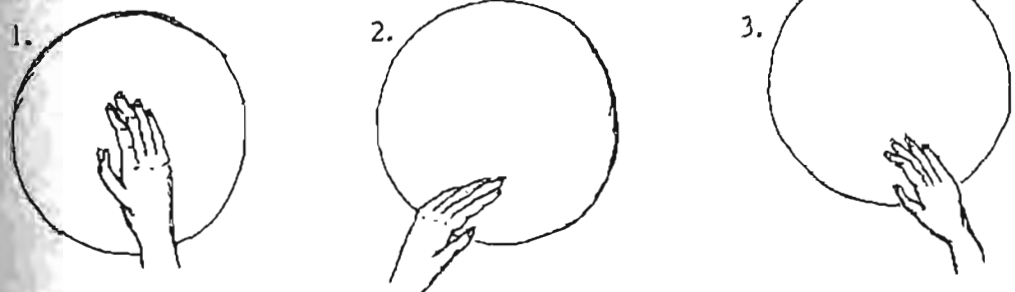


Figure 8

Another link with the East may possibly be traced in the manner in which the player strikes the head of the ghomma, resulting in varied tone colour.⁵¹ Kirby thought that there were three points at which the ghomma player strikes the head of the drum, which he represented diagrammatically as follows:⁵²



1. Right hand striking the drum head
2. Left hand striking the edge of the drum head
3. Right hand striking the edge of the drum head

Figure 9

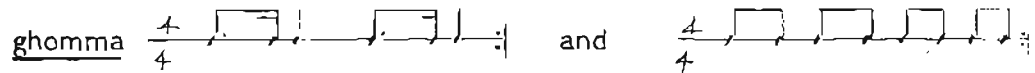
Ghommas are used in the moppies and the ghommaliedjies which are secular folk songs set to an Afrikaans text (cf. p.152). In the ghommaliedjie, various (sometimes unrelating) ditties are strung together to form this particular style of music, which is characteristically lively and rhythmical. Du Plessis suggests that the words would appear to be subservient to the melody and rhythm.⁵³ However, the total music,

51. Kirby, P. op. cit., p.478.

52. Ibid.

53. Du Plessis, I.D. The Cape Malays. op. cit., p.41.

without words, would be incomplete. The words might be of secondary importance, but the words of a ghommaliédjie such as "Daar kom die Alabama" must be taken to be significant and important. The tempo of a ghornmaliedjie is very fast (M.M. ♩ = 130) and typical rhythmic patterns used include:



The origin of the name appears to be even more baffling, to both Kirby and Du Plessis.⁵⁵ Kirby felt that it could possibly be related to the African ngoma and noted that Muslim dances of the Arabs at Zanzibar are called ngoma,⁵⁶ (cf. p.40) whilst Du Plessis quoted the musicologist Jaap Kunst as saying that the Javanese talk about a ghom in Dutch, when referring to the Indonesian gong, a type of instrument belonging to the gamelan orchestra. Du Plessis,⁵⁷ as well as others,⁵⁸ feels that it is possibly the sound of the struck ghomma that gave rise to the instrument's name. It is therefore an onomatopoeaic term, deriving from the sound elicited when striking the drum head.

The ghomma is used not only in ghommaliédjies and moppies (in which a story about an event or person is narrated, in a characteristically humoristic manner, usually with a moral at the end) but also in the wedding songs (which are nederlandsliedere sung at the 'Malay' weddings). These wedding songs are set to a distorted Dutch text, and the extensive ornamentation, called karienkels by the soloist - the karienkelsinger- shows an Eastern link (cf. "Rosa" p.26).


54. Adapted from the examples given by Kirby, P. op. cit..

55. Kirby, P. op. cit., p.480 & Du Plessis, I.D. Die Bydrae op. cit., p.11.

56. Kirby, P. loc. cit.

57. Du Plessis, I.D. loc. cit.

58. A prominent guitarist Neefa van der Schyff confirmed this "as a musician".

Voorsinger: 


Ghomma: 

Figure 10: Moppie "Oom Jakkals" (cf. p. 282)

The rebanna

In his Die Bydrae van die Kaapse Maleiers tot die Afrikaanse Volkslied, Du Plessis concentrates on the secular musical activities of the 'Cape Malay', and mentions the djieker as one of the sacred musical styles of the 'Malay'.⁵⁹ He does not mention the rebanna (cf. fig. 11) in his publication, but in his The Cape Malays he gives a photograph clearly depicting the rebanna players. In a watercolour painting by Thomas Baines,⁶⁰ illustrating a scene at a "khalifa" (or ratiep show), a number of rebannas may be noticed. These instruments probably provided the rhythmic percussion to "the sound of music" referred to by Duff Gordon:⁶¹

"At Cape Town, old Abdul Jemaalee told me that English Christians (my underlining) were getting more like Malays, and had begun to hold "Khalifas" at Simon's Bay. These are festivals in which Musulman fanatics run knives into their flesh, go into convulsions, etc. to the sound of music (my underlining)".

As far as can be ascertained in the literature, the rebanna (Arabic rabana) possibly originated from the Indonesian Islands,⁶² and Hood contends that this instrument clearly shows the Arabic-Persian cultural influence. He was possibly referring to the influence of Islam on the Indonesian Islands, which in turn was influenced by the ancient Persian cultures. The rebanna is a frame drum, resembling a tambourine,

59. He refers to them as "Arabiese Godsdienstige Liedere" (Arabic hymns). Du Plessis, I.D. Die Bydrae op. cit., p.39.

60. From the list of illustrations in Duff Gordon, L. Letters op. cit., facing page 82.

61. Duff Gordon, L. op. cit., p.82.

62. Hood, M. op. cit., p.26.

or the frame drum found amongst the African. However, it is played upon in a similar manner described by Kirby in the case of the ghomma, but only one hand is used in the case of the rebanna; the lower palm; the four fingers excluding the thumb and the thumb are used alternatively to strike the head of the rebanna. The palm strikes the rebanna more to the wooden part (or on the wood itself)⁶³ whilst the four fingers strike the rebanna more to the centre.



Figure 11: A rebanna

The diameter of the rebanna is approximately 40 cm. Following is an illustration of how the rebanna is played upon, and the musical notation for a rebanna accompaniment, adapted from that used in the African Music Journal:⁶⁴

1. Back palm

2. (a) (b) Front fingers

Striking the rebanna

centre

edge

Front fingers 2(a)

(b)

Back palm 1.

Figure 12: Performing on a rebanna

63. This was illustrated by a rebanna player in Heideveld during my research in 1983.

64. Johnson, T.F. Shangana - Tsonga Drum and Bow Rhythms; in African Music : Journal of the African Music Society, vol. 5, no. 1. 1975, p.65.

The name is thus indicative of an Eastern link. However, the manner in which the rebanna is performed upon, that is, the importance of the point of striking the rebanna as well as the alternation between the two parts of the hand, is possibly linked with the East.

As may be deduced from the writings of Duff Gordon in 1861/62, the performance of the ratiep dates back a long time and Davids states that this ceremony, characterized by simulated piercing of the body with sharp objects "to the accompaniment of chanting, in Arabic, and beating of drums", probably because of its impressiveness, led to the uninitiated slave's conversion to Islam.⁶⁵ It is reported that due to the "noise of the Khalifa", the ratiep problem came to the fore on the 20th December 1855.⁶⁶ The resulting inquiry resulted in this originally non-Islamic practice being allowed, on condition that the noise be minimized, and the "Khalifa" played in an orderly manner.⁶⁷

According to the Cape Monthly Magazine of 1861, "tambourines" (probably rebannas) were used to accompany their "hymns" (probably djiekers) in Arabic. The performers swayed rhythmically and the rebannas were kept aloft.⁶⁸ This manner of performance, described more than a hundred years ago, is observed until this day.

There is, therefore, an Eastern link in the name of the instrument, the manner in which the rebanna is played upon, the origin of the ratiep show, and, as will be shown later (cf. p.93), the characteristics of djiekers and pudjies. A djieker is generally described as a sacred musical type and style, performed antiphonally, occurring between two "competing" jamaahs (groups). Pudjies are short extracts from the Koran introduced by an imam (leader), and repeated by a jamaah a certain number of times e.g. 7 - 20 - or 99 times.⁶⁹

65. Davids, A. op. cit., p.33.

66. Ibid., p.110.

67. Ibid., 111.

68. Cape Monthly Magazine. Volume 10. July to December 1861. Cape Town: Darnell & Murray, 1861, p.356.

69. The number may vary greatly. It is possibly better to give the duration in terms of the time taken. A prominent Muslim pointed out that the beads of a 'rosary' plays a significant role in the number of times a verse is recited. The joints of a finger are also sometimes used to count off the number of times a verse is repeated.

The ra'king

Not only does it appear as if the ghomma was used by the early 'Malay', but also the ra'king which was a plucked lute resembling a guitar and played upon in a similar fashion. This became Kirby's viewpoint after having studied the instrument in detail.⁷⁰ The early slaves at the Cape made a guitar-like instrument called a ra'king, which Kirby at first believed to have been "directly or indirectly derived from the Portuguese machete, a kind of small guitar".⁷¹ This viewpoint he changed after (i) conducting his research on the musical instruments of Southern Africa; (ii) referring to a description of the instrument by lady Duff Gordon; (iii) studying a photograph taken by Dr Robert Broom; and (iv) having versions of a ra'king made by two 'Cape Malay' men in 1939.

Kirby constructed a table giving the date of the instrument, the applicable name used at the time, the authority responsible for noting the name, the race of the performer, and the number of strings on the instrument. From this table and other sources of information, Kirby concludes that all the instruments possessed a resonator of calabash, coconut or tin covered with skin. An exception in this case is the ra'king of Percival Kirby, whose description does not cover the mentioned characteristics.⁷² The two ra'kings constructed by Ideroos Adams and Ideroos Isaacs were similar in design. Kirby felt that in the case of the ra'king constructed by the first Ideroos, the instrument appeared to have been influenced by the Persian kamanchay,⁷³ which Malm describes as a "spike fiddle".⁷⁴ The function of the spike is to allow the player to rotate the instrument. Malm further notes that the kamanchay "has a membrane face of sheepskin and can have a globular or cylindrical body".⁷⁵

70. Kirby, P. op. cit., p.487.

71. Ibid., p.483.

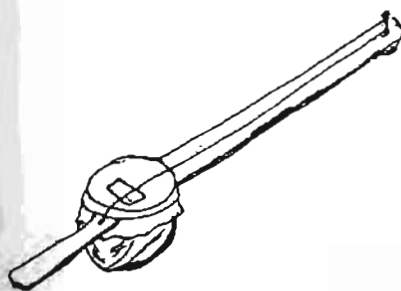
72. Ibid., p.482.

73. Kirby though that it resembled a rabab. Kirby, P. op. cit., p.486.

74. Malm, W.P. Music Cultures of the Pacific, the Near East, and Asia. 2nd Edition. New Jersey: Prentice-Hall, 1977, p.67.

75. Ibid.

Following below are illustrations of (i) a ra'king; (ii) a kamanchay; and (iii) a rabab. Kirby's association of the ra'king with the rabab must be assumed to be erroneous in the light of this two-stringed Moroccan instrument. Malm has described it as quite different from the ra'king, and as an upright bowed lute with a fingerboard "that is actually a hollow extension of the body along its short neck to the peg box".⁷⁶



ra'king



rabab (From: Malm, W.P. Music cultures...)



kamanchay (From: Malm, W.P. Music cultures...)

Figure 13.

Musical Styles

Certain 'Cape Malay' musical styles, which include both sacred and secular styles, show a link with the East. In this section the aspects pertaining to the musical repertory of the 'Cape Malay' will be touched upon:

76. Ibid.

Sacred music: This includes (i) djiekers (which are "hymns" or vocal performances at, for example, the moulood (birthday) celebrations of the Prophet Mohammed); (ii) pudjies (which are antiphonal forms of vocal music, in which the recital by an imam (leader) is followed by a chorus of jamaah members based on a single koranic verse, repeated several times); and (iii) kasedas (which are also sacred styles of vocal music, but with a relatively elaborate instrumental accompaniment, in which the underlying rhythmic accompaniment is characteristic and important) (refer cassette and tape-recording). Djiekers and pudjies are also performed at special prayer meetings such as gadat, gadjat, taraweeh, saman, the moulood and ghothiel.

Secular music: This includes (i) the popular and humoristic ghommalielijies, (ii) the bruidsliedere (wedding songs) consisting of a garbled Dutch text and traditionally sung at weddings, by the Nagtroepe during the New Year's festive season and at the annual choir competitions. The broader term nederlandsliedere (used at the choir competitions) is used to include these bruidsliedere, minnatliedere (love songs) and seevaartliedere (sailors' songs or sea shanties), all of which are characterized by extensive ornamentation of the solo part, called karienkels. These styles are perhaps the most beautiful to the 'Malay', whilst the 'non-Malay' probably finds the more humorous forms such as the ghommalielijies much more palatable.⁷⁷

Sacred Music

Djiekers

This term is derived from the Arabic word "dhikr" which means "praise".⁷⁸ In the Islamic context, these praises are seen as "praises or invocations of praises to God rendered silently by a worshipper".⁷⁹ Davids explains in a letter which is contained

77. This impression I gained from this research, which was deduced from numerous interviews with 'Cape Malays'.

78. Brill, E.J. Encyclopaedia of Islam. Leiden: 1960 & letter from Davids, A. dated 4 August 1982.

in the appendix of this dissertation, that the term derives from the Arabic word, and that it must be regarded as a "Malayan" word. He also makes some comments about the performances of djiekers, and how they are composed:⁸⁰

"Djiker, the Malayan form, is an interesting music-ethnographic word. Though like its Arabic counterpart it conveys the meaning of praises to God, these praises are sung at the top of the voice, more a hymn rendering. The tunes to these djikers are locally created. It used to be common practice for Mouloud Jamaahs to create their own tunes to Djikers".

"Djiker" must therefore be regarded as a 'Malay' or Cape Muslim term referring to the sung music, whilst dhikr refers to praises, both silent and aloud, and is also more widely used. The musically connected term djiker is therefore derived from the Arabic term, and refers to a particular style of music. Given below (figure 14) is a djiker well-known to the local Cape Muslims. It may be called the "Sallalla", which refers to the first word of this particular djiker. This djiker forms part of the ashra-kal, a section of the mouloud celebration held to celebrate the birthday of the prophet Mohammed. According to Davids, the ashra-kal is the last stanza of the epic poem by Brazzanzi, which is based on the life of the prophet Mohammed. The whole epic poem is referred to as the "Ruwayats". Davids writes:⁸¹

"The Azra-kul are the last stanzas of this poem and opens with the words "Sallalla". The word Azra-kul conveys the meaning of blessings and greetings. Sallalla is derived from the word "Salawaat" and has the same meaning".

The "sallalla" djiker given on page 43 could thus also be called the "Salawaat", but the latter has the dual meaning of "greetings" and blessings whereas the Arabic term "salawaat" is said to mean "greetings".⁸² During the performance of the "sallalla", the jamaah (congregation) stands up.⁸³

80. Ibid.

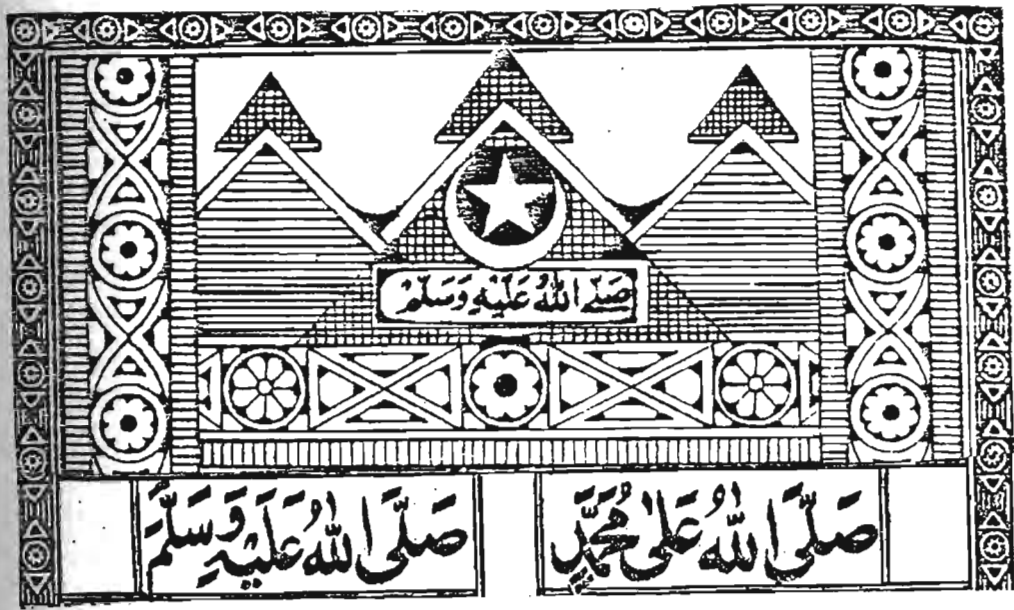
81. Davids, A. Letter op. cit., p.2.

82. Ibid.

83. During a normal mosque gathering the jamaah members would be seated on the ground.

THE "SALLALLA"

In Arabic:



From the "Ruwayats"

M.M. ♩ = 60

4/2

Al-lah ya M-lyee

(*)

Sal-lal-la hoe Al... lah. Mo-gam-mad Salla-

4/2

Al-lah ya M-lyee

(*)

la hoe al-lyee wa sal-laam; Sal-lal-la hoe Al-lah.. Mo-

4/2

M-lah ya M-lyee

gam-mad, Sal-lal-la hoe al-lyee wa sal-laam

Translation of text:

Blessings of God, and peace be upon you, Mogammad.

In the above transcription, the notes marked (*) could be regarded as karienkel-notes which, in musical Western harmony terms could be termed "ornamental" notes.⁸⁴

The rendering of this djieker by a jamaah is melodically interesting, and the largo ('Malay' term meaning "tune") is very pleasing. The djieker, as given in the transcription, represents the live recording made of the sallalla in Wynberg (Refer cassette and tape-recording). It may be repeated a number of times. It therefore appears that, in this sense, there is a close resemblance between a djieker and a puddie (cf. p.370). The latter style is characterized by a large number of repetitions of a particular verse.

At the moulood celebration in Wynberg held on the 17th of January 1982, two moulood jamaahs (choirs consisting of members who perform djiekers in antiphonal style) rendered a number of djiekers, of which the salaam is an example. The transcription given in figure 14 shows the voice parts of the two jamaahs (marked Jamaah I and Jamaah II). In bar 2, a division into two distinct voice parts by the first jamaah occurs. The statement (bars 1 to 9) by the first jamaah is called the toekang, a Malaysian word which has a different meaning to "statement".⁸⁵ This term, unlike the word "djawab" (which represents the answer by the second jamaah) is not in regular use.⁸⁶ The term djawab, which is in regular use by Cape Muslims, is an Arabic word meaning "answer". It has been found by the author that most Muslims refer to the "toekang" simply as the "djawab". This might be ascribed to the fact that toekangs and djawabs may be repeated for a number of times (instead of once only), resulting in the toekang becoming the djawab of the foregoing djawab!

84. They "anticipate" the notes that follow; In the nederlandslied tempo rubato is very characteristic (cf. p.291). A 'Malay' pointed out that this indicates "rubato".

85. Hollands-Maleische & Maleisch - Hollandse Zakwoordenboek. Batavia: Kriff, 1932.

86. This term was mentioned by a Muslim informant.

Thematically, the toekang and the djawap are related, with the difference between the two versions of the djieker lying in the variation of the one in terms of the other. This variation may be (a) melodic; (b) harmonic; and (c) temporal-wise. However, judging from the numerous moulood celebrations attended by the author, the toekangs and corresponding djawaps never appear to differ widely from each other. The two jamaahs may be thought of as being in "competition" with each other, but such a conclusion has to be viewed in the light of the religious objective of each jamaah, which basically is: Which jamaah (or jamaah member) can render a recital most beautifully, in glorification of the Almighty?

In a letter to the author, Davids writes: "Djawap means 'to reply' (and is) used in the Moulood when one Jamaah comes up with a tune and the other must reply accordingly".⁸⁷ The word "accordingly" must be viewed in the sense that the djawap is a variation of the toekang, as have been pointed out before.

The salaam is a "form of greeting",⁸⁸ and is an Arabic term meaning "peace".⁸⁹ It is used in the moulood in connection with the ashra-kal. Davids states:⁹⁰

"In Cape Town (and environment) the Muslims believe that when the Azra-kul is recited the presence of the Prophet could be felt. In respect of his spiritual presence they stand up (Kiyaam) and greet him (Salaam)."

The salaam (Figure 14) is peculiar to Cape Town and environs and there is no suggestion that the melody (largo) is the same in other Muslim communities. In fact, the author has noticed that the karienkels (ornaments) of this djieker might differ from jamaah to jamaah, although the basic melody appears to be the same. The fact that the salaam is a Cape Muslim djieker bears partial evidence to the feeling of the author that djiekers are religious vocal compositions by the Cape Muslims:⁹¹ for many Cape Muslims djieker has religious meaning, and so the music as such should not be confused with the koranic text in its original form.

87. Davids, A. Letter op. cit., p.3.

88. Ibid.

89. Ibid.

90. Ibid.

91. Moulana Keran of the Strand Mosque confirmed this in an interview held in February 1982.

M.M. ♩ = 60

Al-lah ya
Ya ga-bee-bee... bee, Sa-laam a-ly-ka

Al-lah ya ga-bee-bee Sa-la-waat taab-ladha

ly-ka Ya ga-bee-bee
Ya na-bee sa-lam... a-ly-ka

Ya Ras-soul lahu a-ly-ka Ya ga-bee-bee sa-

lam a-ly-ka

Figure 14: "Salaam"

Pudjies

These are very similar to djiekers, with the difference lying in the (i) occasion, (ii) function and the particular style of the music. Basically they consist of koranic verses recited by the imam (leader),⁹² which are repeated by a jamaah. At certain points in the performance, a particular phrase of the pudjie is repeated a large number of times. Its style is antiphonal, and could possibly be regarded as the forerunner of the nederlandslied, particularly if one considers the modes of performance of pudjies and nederlandsliedere, which are so very similar. The pudjies resemble the recital from the Koran called badja-ing on the one hand, and the djieker-ing on the other hand. The karienkels of the voorsinger (leader) in the nederlandslied closely approximates with the badja-ing of the imam in the performance of pudjies, whilst the choir part of the nederlandslied (which is mostly a repetition of a particular phrase), corresponds with the repetition of the koranic verse by the jamaah in the pudjie. These similarities are even more remarkable, if one bears in mind that pudjies are sacred styles set to Arabic texts, whilst nederlandsliedere are secular styles set to Dutch texts.

Pudjies are "brought" (Muslim term for "performed") when gadat is "made"⁹³ (Muslim term for "held"), and also at other prayer meetings such as gadjat, saman and ghothiel (cf. p.45.)

92. See the Glossary of terms giving explanations for Arabic words in Sallie, A. Kitabus salaah. Cape Town: Sallie, 1982.

93. Dauids, A. The Mosques op. cit., p.24.

During the ratiep display, pudjies are also "brought" by the chalipha (leader), but in this context are termed "aiyats". Although this practice is not condoned by some Cape Muslims as an Islamic practice, the performance of the ratiep dates back a long time, and is held in honour of the successor of the prophet Mohammed, namely Seida Abubeker.⁹⁴ At a gadat held in March 1982 in Bon-teheuwel, in honour of the deceased hadji Roos, the pudjie "Ya Gabee" was "brought". Given below is an extraction of the pudjie, as transcribed by the author. There are basically two voice parts, and voice-part I carries the main melody. The sign w is used to indicate karienkels, which, if realised, would commonly be:



M.M. ♩ = 104

Voice-part I

Ya Ga-bee-bee Ya Ga-bee-bee Ya Ga-bee-bee Ya Ga-bee

Voice-part II

(Note that voice-part II is higher than voice-part I)

Figure 15: Pudjie "Ya Gabee"

94. Green, L. A taste of the South Easter. Cape Town: Howard Timmins, 1971, p.144. See also: Du Plessis, I.D. The Cape Malays op. cit., p.23. He states that "the Chalifa (ratiep - my insertion) should really take place on the 11th day of Rabi-L-achier in honour of Abdul Kadir Beker".

Kaderias, Saman, Gadat, Ghothiel

These are voluntary prayer meetings, each of which has a particular purpose. At these meetings, pudjies are "brought", which are characterized by call-and-response alternating between the imam (who acts as the "soloist") and the ja-maah (who acts as the "choir"). The imam's recital is characterized by extensive ornamentation (karienkel-singing) in "Eastern" style, and the "melody" possesses a highly characteristic largo (or tune). A detailed study of the "characteristics" of koranic recitals of the Cape Muslim was not conducted by the author, and the possibility of transcriptions which show micro-tones have unfortunately not been realised in this work. A knowledge of the Arabic language and music is a prerequisite for such an undertaking. Given below is a transcription of the pudjie "wa salaam" as performed by Yusuf Shamsodien.⁹⁵ (A key signature has been omitted, as was the case with the previous transcriptions of pudjies, cf. Figures 5, 6, 14 and 15).



Figure 16: "Wa salaam"

95. Tape recording by Yusuf Shamsodien. Obtained from Oriental Plaza, Cape Town, 1982.

Kasedas

According to Grove's Dictionary of Music, the Arabic term qasida refers to an ancient form of vocal music, with the text and music inextricably linked, and which is practised by the Bedouins of the Arabic desert.⁹⁶ The definition given by Malm is probably more closely relevant to the Cape Muslim kasedas. According to Malm, the term qasida is applied to "that part of the classical music that is heard today in the cafés and in private concerts".⁹⁷ Kasedas as performed by the 'Cape Malay', can be regarded as a popular type of religious music, with a garbled Arabic text, sung by a soloist (or a pair of singers forming a duet) to the accompaniment of instruments such as the mandoline and drum. The 'Cape Malay' kasedas are also characterised by a distinctive rhythmic accompaniment, for example:



Voice-part	<p>A horizontal line with a vertical bar at the end. Above the line, the fraction $\frac{4}{4}$ is written. Four vertical stems with flags are positioned along the line, representing equal beats.</p>
Drums	<p>A horizontal line with a vertical bar at the end. Above the line, the fraction $\frac{3+3+2}{8}$ is written. The notation shows a sequence of rhythmic pulses: a long pulse, a medium pulse, and a short pulse, each with a rectangular box above it indicating its duration.</p>

The voice-part has a divisive pattern (expressed as a succession of equal beats).

The drum-part has an additive pattern (expressed as a succession of unequal beats).

96. Grove's Dictionary of Music. New revised edition. London: Macmillan, p.19.

97. Malm, W.P. op. cit., p.66.

These compositions, like the krontjong (cf. p.194) suggest a strong Western influence in terms of the harmonies. But it is the rhythmic scheme which shows an "Eastern" influence, and similar additive patterns are found in traditions of Oriental and African music.

The combination of divisive and additive rhythmic patterns commonly occur in the above traditions, including African musical traditions in Southern Africa (Zulu, Xhosa and Tsonga).

The ornaments in the kaseda given in (Figure 17), appear to be related to the Islamic music element called fioritura, which consists of graces, trills, the drawled scale, and so on.⁹⁸ This association with the music of the Islamic world is continued, when considering that Van Warmelo writes about the possibility that the "Cape Malay" kaseda could have originated from Egyptian qasidas, when some Cape Muslims tuned in to Egyptian radio stations.⁹⁹ He also pondered upon the question as to whether the kaseda influence on the musical activities of the 'Cape Malay' would become stronger in the future.¹⁰⁰

A notable exponent of the kaseda style is Osman Jacobs, whose "Oesmaneyah Quasida" band achieved wide acclaim from its inception in the early 1950's.¹⁰¹ His one son, Salie Jacobs has kept the tradition and original band alive. This well-known musician also belonged to the choirs in 1970 and 1971. His other son, whose name is not known to the author, leads the "Alwieda" kaseda band, which is equally well-known.

A musical analysis of kasedas will be given later (cf. p.188), and the possible educational significance of the interesting additive rhythmic pattern will also be discussed (cf. p.241). The following transcription is included to illustrate some of the points made in the above.

98. Oxford History of Music; Islamic Music. London: Oxford, 1960, p.

99. Van Warmelo, W. Het gezang der Kaapse Maleiers, in Die Kern, no. 12. December 1965, Belgium, p.25.

100. Ibid.

101. The recording "Oesmaneyah Kaseda Band" was reputedly made by the father Osman Jacobs circa 1955. The information provided was supplied by Salie Jacobs on 11th September 1982. On that day the author attended a Muslim birthday party in Mitchell's Plain where Salie's Jamaah performed kasedas. Salie also informed the author that the kaseda style started in South Africa when he brought the "Arabic Songs" with him from Arabia.

MM. $\text{♩} = 72$

Mandolin

Guitar

Drums:
(Tom-Tom)

CH.
L.H.

Voice-p I
Voice-p II

Voice-p I
Voice-p II

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as MM. $\text{♩} = 72$. The instruments are Mandolin, Guitar, Drums (Tom-Tom), and two voices (Voice-p I and Voice-p II). The score consists of several systems of staves. The Mandolin part starts with a (PST) marking. The Guitar part has a 4.24 and 4 LH. marking. The Drums part shows a rhythmic pattern. The vocal parts have lyrics: "Sa laam" and "Ya Sa laam". The piano accompaniment for the voices is shown in the lower systems.

Figure 17: Kasada (Transcribed by the author from a tape-recording "Soraya")

Secular Music

Ghommaliédjies

Ghommaliédjies are secular styles of music, which are also called piekniekliédjies (picnic songs) or afklopliédjies (songs signifying the end of a dance).¹⁰² The term "ghommaliédjie" refers to the drum, called a "ghomma" which is used extensively and characterizes this particular style of music. Previously it was shown that this instrument is possibly linked with the "East". But this fact is not the only reason for its inclusion in this section dealing with secular music relating to the "East". Although Du Plessis has tried to show the contrary, the writer is of the opinion that the link with the East in terms of the (Afrikaans) text warrants its inclusion here, where this aspect will be treated to some extent.

Writing about the spontaneous process in which ghommaliédjies are created, Du Plessis says:

"Ons twyfel daaraan of enige (volks-) lied (by 'n volks-geleentheid as gesamentlike uiting) ... gebore is. In die tyd van die Romantiek is wel aangeneem dat dit kon gebeur; maar in die laaste instansie moet so 'n lied se wording aan 'n enkeling, bekend of anoniem, toegeskrywe word. Weliswaar kan by 'n volksgeleentheid aanvulling geskied".

"Hierdie aanvullings-proses is by ons in Suid-Afrika in die talryke variante op ons piekniekliédjies te vind; en by die Maleiers, in die Ghomma-liédjies; in die opgewondenheid en luidrugtige vrolikheid van die piekniek word deur die vindingryke sanger iets by die oorspronklike teks gevoeg; dit word onmiddellik deur sy maats aanvaar - en 'n nuwe variant op die lied is gebore; maar die lied as sulks bly dit die skepping van die enkeling wat sulke "onpersoonlike" kuns gelewer het dat dit die gevoelens van die volk as geheel vertolk".¹⁰³

102. Du Plessis, I.D. Die Bydrae op. cit., pp. 30 and 95.

103. Ibid., p.30.

We doubt it if any (folk) song is born at an event out of common urge. In the time of the Romanticism, it was assumed that it could happen, but in the final analysis such a result of song should be ascribed to an individual, known or unknown. Contribution can truly be made at a community event.

(This contributing process is found amongst us in South Africa in our numerous variants of our picnic songs; and with the Malays, in the ghommaliédjies (drum songs); in the excitement and exuberant joyfulness of the picnic the inventive singer adds something to the original text; and this is immediately accepted by his friends - and a new variation on the song is born; but the song as such remains the creation of the individual who performed such "impersonal" art, and in this way represents the feeling of the whole community.

- my translation.)

Preceding the ghommaliédjies are the wedding songs (characterised by karienkelsing and having a garbled Dutch text), and Du Plessis accounts how, after a ringdance is danced to the accompaniment of a wedding song (which he terms a "Dutch" song), a ghommaliédjie is sung as a token that the dancers should dance in pairs.¹⁰⁴ This took place at the picnics which the 'Malay' regularly held. Many ghommaliédjies may be strung one after the other, following an introduction of a wedding song. Bearing in mind that such a picnic could last a full day, the great number of afklopliedjies or ghommaliédjies which are performed, may be appreciated. The ringdance is also called a ghommadans. The text of a ghommaliédjie is often unintelligible, and the melodies or "deuntjies" (Afr. for "ditty") very simple. The following is a schematic representation of the music at a picnic:

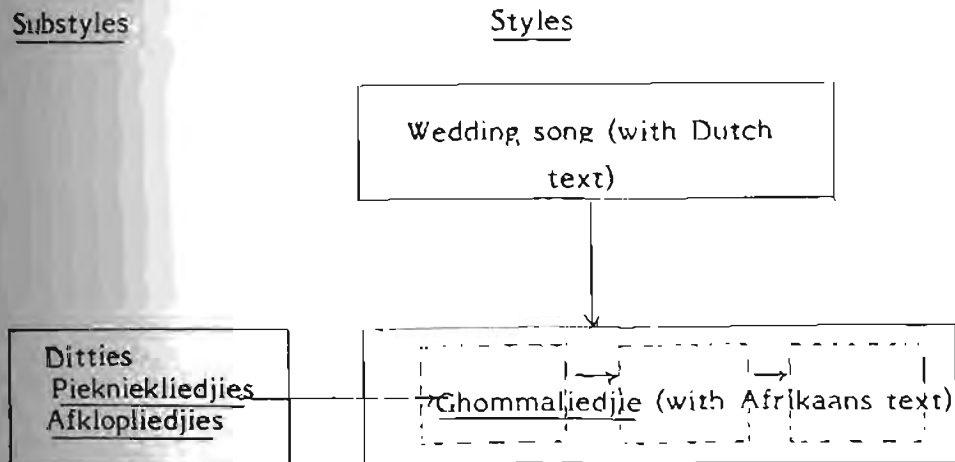


Figure 18: The wedding song - ghommaliédjie relationship

104. Ibid., p.95.

195. Schoonbees, P.C. a.o. Verklarende Handwoordeboek van die Afrikaanse Taal.

The ghommaliédjie is apparently linked with the Malayan pantoen. This popular poetic form has a characteristic which is similar to that of the ghommaliédjie in that there is incoherence between the first two and the final verse lines. (In a ghommaliédjie the incoherence is apparent in the verses, and not the verse lines). The following example of the Malayan pantoen is translated from the example given by Du Plessis:¹⁰⁶

Duck eggs come from Sanggora,
If a pandanus¹⁰⁷ lies on the ground, you walk over it,
His blood flowed at Singapoera,
His body lies at Langkawi.

Du Plessis's argument that the ghommaliéd shows no Eastern influence is based upon his conclusion that the incoherence may be ascribed to the nature of the songs, which are rhythmical dance accompaniments.¹⁰⁸ These arguments seem somewhat arbitrary and too thinly based on subjective reasoning. The writer is of the opinion that a more sober conclusion ought to take cognisance of the fact that the 'Cape Malay' was "stripped of his name", humanness and his musical culture, and as slaves, had to adapt to a totally foreign and even sometimes harsh environment. It would therefore appear that only the 'Cape Malay' could have developed this particular style of music, and given the cultural heritage they possessed, the "Eastern" influence cannot be underplayed. The social occasion at which the ghommaliédjie was performed, as described by Du Plessis, is indeed characterized as not being in the household of their masters. The 'Malay' therefore had to operate under the restrictions laid upon them by their owners.

Du Plessis also argues against the idea held by many, namely that the South African Afrikaans songs developed from the Malayan songs of the 'Cape Malay', as these peoples' ghommaliédjies show a "Germanic" (for the Afrikaans "Dietse")

106. Du Plessis, I.D. *Die Bydrae op. cit.*, p.96.

107. An average tree type with sweet smelling flowers and leaves.

108. Du Plessis, I.D. *Die Bydrae op. cit.*, p.97.

origin in terms of their nature and structure.¹⁰⁹ He mentions the fact, echoed by people like Kirby,¹¹⁰ that the 'Cape Malay' lost their 'Malay' language,¹¹¹ although he does not totally rule out the possibility that verses of old 'Malay' songs carried over in the Afrikaans songs, could point to the contrary.¹¹² 'Malay' music is part of the 'Cape Malay' heritage, and so is the Afrikaans language. Just as little as Afrikaans-speaking whites "lost" their original languages such as Dutch, German and so on, just as little did the 'Malay' lose theirs. The "Afrikaans" culture is a common heritage, to which many groups of people contributed over the years.¹¹³ 'Cape Malay' music, and in particular the ghommaliédjie should be viewed similarly: 'Cape Malay' music is a unique repertory of music, to which the various people that formed part of the 'Cape Malay' community, and which constitute the "intermingling races", contributed. It would therefore be an error to underplay the role of the "East" or any other region in the 'Cape Malay' music styles, particularly the ghommaliédjie.

Du Plessis does agree that some of the Afrikaans picnic songs were originally only sung in the Boland (in the Cape Province), and thus by the 'Malay'. The tendency by Du Plessis to argue against the possible "Eastern" influence in the ghommaliédjie, also seems surprising when considering the degree of acculturation between the "Afrikaner" and 'Malay', as is evident from the numerous songs, originally 'Cape Malay', sung by white South Africans such as Anton Goosen, Aubrey Wicomb, Sonja Herold, David Kramer and Al Debbo, during the author's period of research.¹¹⁴ Many other popular singers, like the ones mentioned, have a vast

109. Ibid.

110. Du Plessis, I.D. The Cape Malays op. cit., p.46.

111. The South African Cultural History Museum notes that until as recently as 1930, 'Malay' was spoken at a mosque gathering.

112. Du Plessis, I.D. Die Bydrae op. cit., p.98.

113. cf. p.1. The 'Cape Malay' identify themselves with a particular language, namely Afrikaans.

114. See also De Waal, A. Afrikaanse Liedjies en Wysies.

following in the Afrikaans community, and sing "deuntjies" (ditties) like "Snoektyd in die Kaap" or "Die Alabama" (the latter is probably the most well-known ghommaliedjie). Folksongs labelled "traditional" are also traceable to the 'Cape Malay' contribution to the Afrikaans folk song idiom. After all, any practitioner of folk music styles, would stamp out his own particular style, and the 'Cape Malay' has certainly done so in his music.

Interesting as well is the 'Cape Malay's' natural affinity to vocal music. It has been noted (cf. p. 34) that Du Plessis felt the text to be subservient to the rhythm,¹¹⁵ and in the same light the instrumentation seems to be secondary to the vocal part in the music. It should be remembered that, when coming to the Cape "in chains",¹¹⁶ the 'Cape Malay' also lost their fine orchestras and musical traditions they might have possessed elsewhere, and, being particularly musically minded (as their musical activities show), they perpetuated this cultural activity in vocal (secular) music, par excellence.

A more balanced viewpoint regarding the origins of Afrikaans folk songs (such as "Alabama", "Roelandstraat", "Die Donkie", and so on), and in particular the ghommaliedjies (of which the given examples are representative of this style as well), would take cognisance of the various contributions of the various races that constituted the South African population, and such a viewpoint should not try to give undue prominence where the case is somewhat obscure and doubtful. Such a viewpoint would lead to a better understanding of the styles of music, and recognition of the fact that each distinct group of people would shade it in accordance with their own cultural heritage and traditions (regarding their particular norms). Ghommaliedjies seem to point to a diversity of directions in connection with its origins, and would

115. Du Plessis, I.D. Die Bydrae op. cit., p.99.

116. Green, L.A. A Taste of South Easter op. cit.

be a common cultural heritage to those concerned, and should be seen as such. However, it is at present mostly developed by the 'Cape Malay', whose contribution is perhaps not always recognised by those who perform ghommaliédjies, or who draw material from this style of music.

Nederlandslied

Its inclusion under "Eastern" influences might cause confusion in the light of the "Dutch" link in the title. This particular style of 'Cape Malay' music includes bruidsliedere (wedding songs), minnatliedere (love songs) and seevaartliedere (sea shanties). These have traditionally been recognised as those musical substyles which show the "Eastern" heritage of the 'Cape Malay'.¹¹⁷ This style called nederlandslied (in order to distinguish it from the proper Dutch songs such as "Piet Hein") is characterized by kariénkel-singing or "oriental glosses", in turn i.e. extensive ornamentation by means of kariénkels. A typical example of this style, is "Rosa", a bruidslied or minnatlied¹¹⁸ (cf. p.160).

The nederlandsliedere consist of garbled Dutch texts which have been preserved through oral transmission from generation to generation, and is sung at the weddings of the 'Cape Malay', at the annual choir competitions, as well as over the New Year's festive period. It is characterized by a short introduction by a soloist, called the kariénkel-singer, followed by a choir, who often repeat part of the melodic phrases introduced by the kariénkel-singer. After a number of such lines, a codetta follows at the end of the verse, in which the choir's part may be supplemented by a highly embellished kariénkel-singer part. The art of the kariénkel-singer is portrayed by his ability to embellish main notes (Afr. "steunpunte"; cf. Van Warmelo, p.176) in typical "Eastern" style, while the tone quality may be described as generally nasal. It is also required of him to possess a flexible voice,

117. Du Plessis, I.D. The Cape Malays op. cit., p.40.

118. This minnatlied (love song) is sung at weddings and thus becomes a bruidslied (wedding song). The terms are therefore not clearly defined.

with the added ability to "float above the choir", when he joins in with the choir (cf. p.178).

Van Warmelo felt that the 'Cape Malay' were Easterners whose technique has been applied in the context of the Dutch songs.¹¹⁹ The problem that one has with this assertion, is that not all the 'Cape Malay' originated from the Indonesian Archipelago, the Malaysian Peninsula and environs, and India (cf. p.12). Some of the early slaves came from Africa. Van Warmelo seems to pinpoint the origins more accurately when referring to the Arabic tradition of maqam, in which a fixed melody is ornamented, and letters, sentences and phrases are repeated.¹²⁰ The 'Cape Malay' are primarily a religious group, moulded together by the Islamic culture, and thus the true origins of their music can partly be traced in their religion. Previously Davids was cited as referring to the giving of the call to prayer in the newborn baby's ear by the father.¹²¹ The adh-dhaan of the muezzin (the call to prayer by the bilal) is an Islamic practice which dates back to early years of Islam, and which has the function of calling Muslims to prayer. This happens five times per day, and is one of the five pillars of Islam, or compulsory practices (fard: Arabic) in the religion. Given below is an extract of the "Call to Prayer" by showing the extent and nature of ornamentation:



Figure 18: Call to Prayer (From: Yanez, A., in Thompson, O. International Encyclopaedia..., p.1549.)

119. Van Warmelo, W. Het gesang der Kaapse Maleiers, in Die Kern ... op. cit., p.25.

120. Ibid., p.24.

121. Davids, A. The Mosques ... op. cit., p.24.

The origin of the nederlandslied is thus somewhat obscure, and very few writers have actually analysed this characteristic 'Malay' style to any extent. Du Plessis, in his earlier work "Die Bydrae van die Kaapse Maleier tot die Afrikaanse Volkslied" (1935), does not mention this style of singing.¹²² In later works he mentions the karienkel-singing as an indication of an "Eastern" influence.¹²³ Van Warmelo is possibly the only person whose research and analysis of this style is known to the author. He is believed to have researched and analysed the nederlandslied to some extent, but his research material is regrettably unavailable for research purposes, in accordance with his will.¹²⁴

The chorus part probably shows a link with the West, and Van Warmelo is of opinion that the slow ponderous and drawn-out manner of singing by the chorus, resembles the manner in which the "Afrikaner" sing their "psalmen en gesange" on the platteland.¹²⁵ This reference has also been made by Du Plessis.¹²⁶ But the vocal style of the nederlandslied appears to resemble that of pudjies as found in the prayer meetings of some Cape Muslims such as the gadjat, kaderias, saman, ghothiel, and gadat - (the ratiep is not recognised as an Islamic practice, although pudjies (then called "aiyats") are rendered rather closely). The possibility of the nederlandslied developing from these sacred practices cannot be ruled out. What is more evident, however, is the influence of these sacred styles on the nederlandslied.

Thus the nederlandslied (which include bruidsliedere, seevaartliedere and minnatliedere) is an antiphonal style of music, with call - and - response occurring between karienkel-singer and chorus in alternation. The link with the East is traced

122. See Du Plessis, I.D. Die Bydrae op. cit.

123. Du Plessis, I.D. The Cape Malays op. cit., p.40.

124. Van Warmelo mentioned the singer David Kennedy who wrote with much appreciation about their singing in 1879, but gave little details about their style of singing. Erica Mugglestone is also believed to be researching the music of the Cape Muslim, but the author has been unable to locate any of her work. She also informed the author that, as she is still in the process of researching Cape Muslim music, she cannot provide any details of her research.

125. Van Warmelo, W. op. cit., p.24.

126. Du Plessis, I.D. Die Bydrae op. cit., p.39.

in the karienkels used to embroider what may be an original Dutch melody.¹²⁷

Following below (figures 19 and 20) are transcriptions of "Ik ben er de groenlands straatjies" as transcribed by Van Warmelo, as well as the author's transcription of "U laas heb my" as sung by the Primrose Malay Choir on the 31st of January 1982, at the Cape Malay choir competitions held at the Three Arts Theatre in Plumstead.

The image shows a handwritten musical score for the song "Ik ben er de groenlands straatjies". It consists of four staves of music in treble clef, with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the notes. The first staff has five downward-pointing arrows above it, indicating the first main notes of the original melody. The second and fourth staves have circled sections of music, representing possible second main notes. The lyrics are: "Ik heb daar so dikmaale in die lan-ge groe-ne straatjie en... al en ge-gaan".

↓ indicates the first main notes of the original melody. The ○ represents the possible second main notes.

Figure 19: Ek ben er de groenlands straatjies

127. Du Plessis, I.D. Die Maleier en die Lied, in Suid-Afrikaanse Oorsig, 30 October 1981, p.17.

MM. 1=60 U laas heb my

The image shows a handwritten musical score for the piece 'U laas heb my'. The score is arranged in six systems, each with a vocal line and a piano accompaniment line. The tempo is marked 'MM. 1=60' and the time signature is 4/4. The key signature has one flat (Bb). The lyrics are written in Dutch: 'U laas heb my, het is haar niet, heb my, het is haar niet'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'w' (accrescendo). The vocal parts are labeled 'G' (Soprano), 'S' (Soprano), and 'Chorus'. The piano parts are labeled 'Cello' and 'Chorus'. The score is transcribed by the author from an arrangement by A. Maged for the Primrose Choir.

Figure 20: U laas heb my (Transcribed by the author from an arrangement by A. Maged for the Primrose Choir)

A possible link between pudjies and nederlandsliedere regarding origin has been indicated, but it ought to be mentioned that many 'Malays' have postulated the possibility of these songs originating at weddings, where the guests reply to musical phrases sung in Dutch by an individual singer. Du Plessis also gave an account of this antiphonal exchange.¹²⁸ This origin seems highly probable, although there is no evidence supporting this. The link with pudjies that has previously been noted in connection with the nederlandslied must be viewed in the light of providing a suggestion as to the origins of the nederlandslied, it should also be seen against the backdrop of the importance of Islam, which dominates all activities of the Muslims.

Following is a table which attempts to trace the development of 'Cape Malay' sacred and secular musical activities, and which also attempts to show the interrelationships of the various styles in the repertory of 'Cape Malay' music:

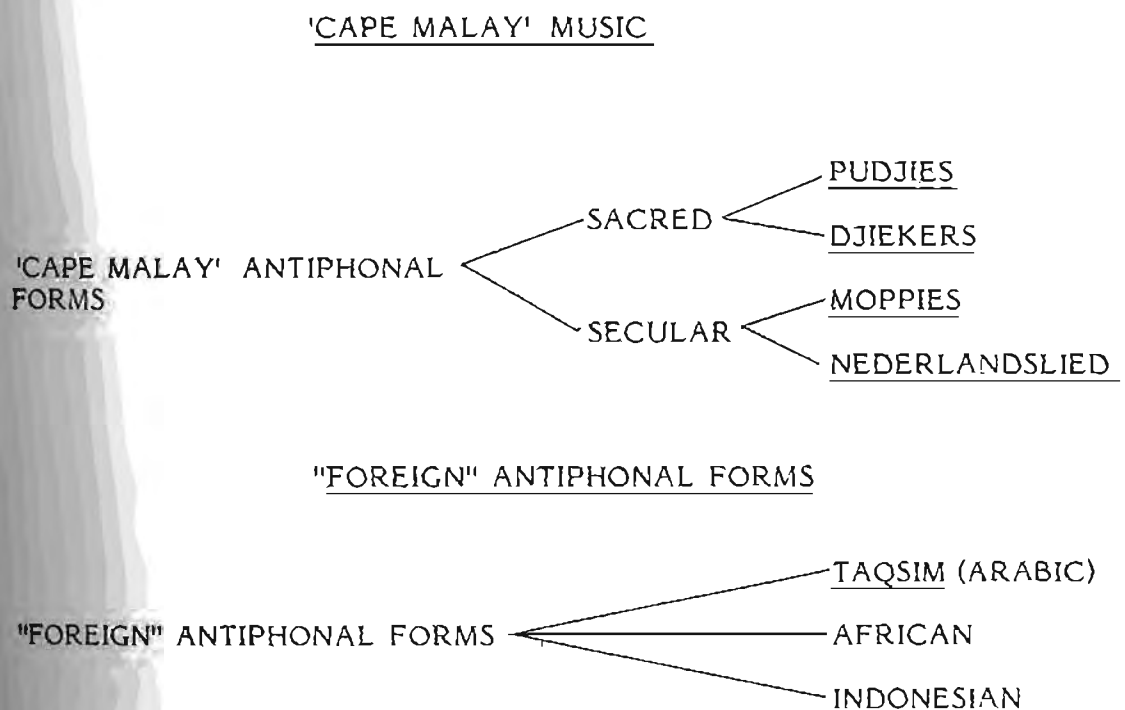


Figure 21. "Foreign" and 'Cape Malay' Antiphony

128. Theron, E. Die Kleurlingbevolking van Suid-Afrika. Stellenbosch: University Publishers, 1964, p.60.

RELIGION (SACRED MUSIC)

SOCIAL (SECULAR)

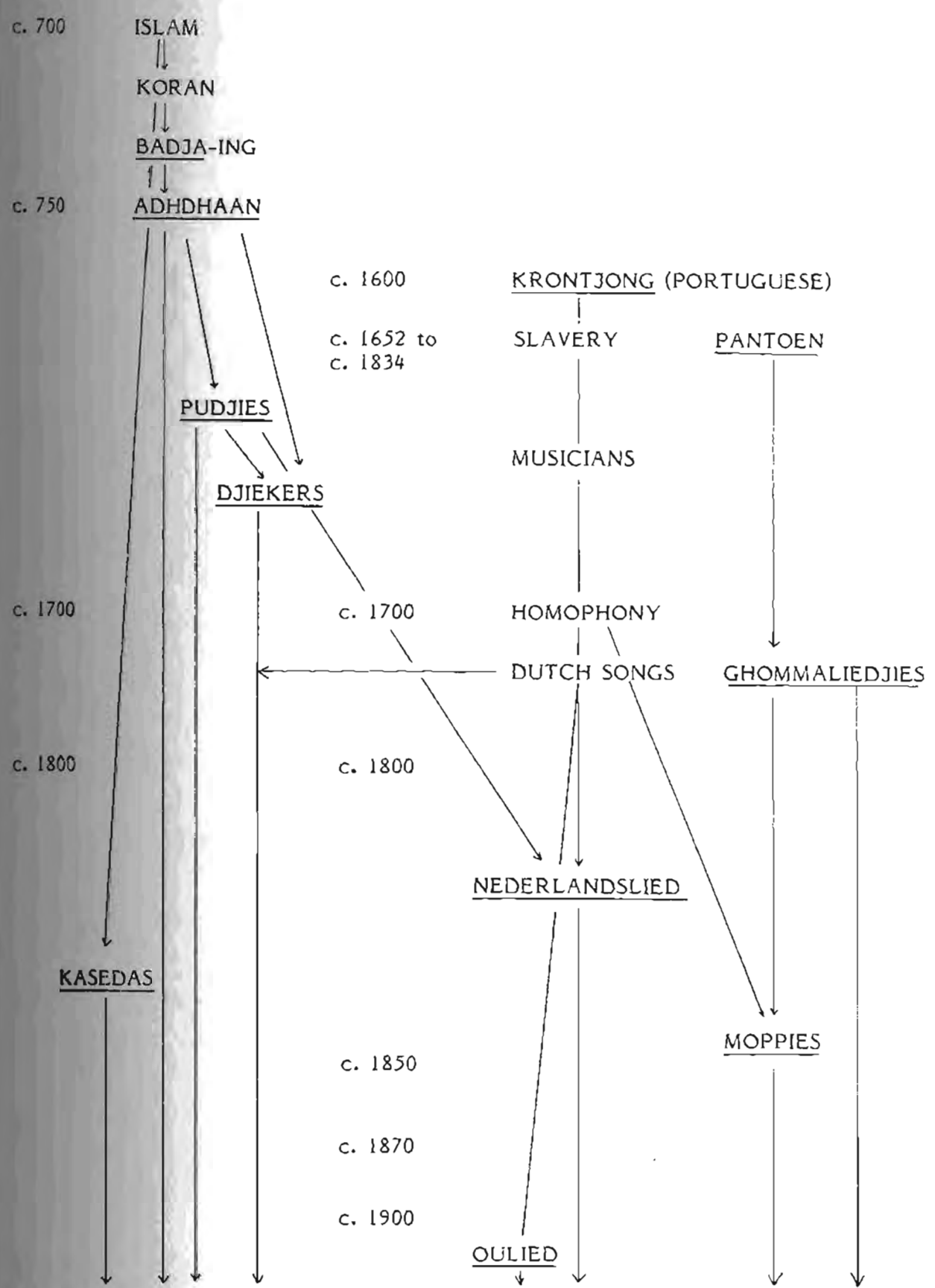


Figure 22. Schematic representation of the origin and development of 'Cape Malay' music.

Words: 'Cape Malay' terminology in musical context

A number of words used in a musical context show a link with the East. These may be classed into two broad categories: Malay and Arabic. Du Plessis has traced the origin of many of these terms.¹²⁹ Although many of these terms were explained in the previous pages, the author would like to point out that a glossary of terms with their meanings is included in the Appendix. No attempt has been made in the following table to separate the sacred from the secular terms.

<u>Malay</u>	<u>Arabic</u>
toekang (Mal. toekar)	imam
rampie (Mal. rampai)	muezzin
badja	adhdhaan
djieker	dhikr
pudjie	talhin
karienkel ('Cape Malay')	moulood
ghomma ('Cape Malay')	salawaat
ra'king ('Cape Malay')	ashra-kal
rebanna ('Cape Malay')	rabana
aiyats	rabab
lungo	djawap

Some of the musically connected terms in regular use by the 'Malay' include the dhol and is a double-headed drum (used in the ratiep) which is of Indian origin.

Dances

It has been mentioned that the ghommadans (cf. p371) appears to be linked with some of the dances of the rest of the Afrikaans-speaking communities in the Cape

129. Du Plessis, I.D. Die Bydrae op. cit., pp. 11 - 16.

and elsewhere, although the term as such might suggest the contrary. The dance of the ratiep display appears to point to the East, as does the show itself. It is believed that this display relates to the Javanese Barong dance,¹³⁰ and has a Hindu link.¹³¹ Although the author is not aware of the performance of the lungo (a Javanese dance) which took place in the Cape during his research, he has been able to record one song bearing that title and found a reference to a lungo dance performed by 'Malay' girls at the Van Riebeeck festival in 1952¹³² (PLATE). According to Du Plessis, this lungo was formerly danced at the Cape.¹³³

M.M. ♩ = 104

Al die lingo, al die lingo, almal die lingo dans.

Al die lingo, al die lingo, almal die lingo dans

Dans, dans, almal die lingo dans ... Dans, dans,

al-mal die lingo dans.

Figure 23: Lungo (Transcribed by the author from recording held in the SACHM)

130. Ibid. Du Plessis, I.D. The Cape Malays op. cit., p. 23.

131. Davids, A. The Mosques op. cit., p.33.

132. This was recorded at the South African Cultural History Museum. See also: Cape Times, 3 April 1952.

133. Du Plessis, I.D. Die Bydrae op. cit., p.13.

Vocal Styles

Jaap Kunst has pointed out the differences between the vocal styles of the East and the West, which makes it especially difficult for Western Europeans to appreciate the vocal style of the East.¹³⁴ A pierce, somewhat nasal, vocal tone is characteristic of Eastern vocal music, and a possible reason for this is the aim to approximate the tone quality of stringed instruments, and "nature", closely. In the repertory of 'Cape Malay' music, the styles of djiekers, pudjies, the karienkel-singing and the adhhaan also portray this nasal type of singing. This characteristic might be responsible for these styles of 'Malay' music which might sound "strange" to most Westerner's ears.

The ornaments which are so characteristic of Eastern (especially Indian) music, are also characteristic of the 'Cape Malay's' vocal music, which require a special technique on the part of the performers.

According to Van Warmelo:¹³⁵

"de 'karienkeljies' van de Kaapse Maleiers zijn niets anders dan de "gamakas" van de Indiase zangers...."

(the karienkels (ornaments) of the 'Cape Malay' are no different from the gamaka of the Indian singers. - my translation).

Although the ponderous drawn out vocal style of the 'Malay' choirs in the djiekers, pudjies and nederlandsliedere have been compared to the singing of psalms and hymns on the platteland (cf. p. 100), the Eastern styles rendered in this particular manner should not be ignored.

THE WEST: HOLLAND AND RELATED AREAS

Just as the term "Eastern" was used to denote a geographical area, "Western" would be used in the sense of referring to the geographical area of Europe, and in particular to Holland, and the British Isles. It is not intended to characterize "Western music" as defined or used in dictionaries and musical histories, will be adhered to.¹³⁶

134. Kunst, J. Music in Java. vol. 1. The Hague: Nijhoff, 1949, p.119.

135. Van Warmelo, W. Het Gezang op. cit., p.24.

136. See for example: Apel, W. Harvard Dictionary of Music.... op. cit.

In this section of the dissertation, the primary concern is with those elements of 'Cape Malay' music which are thought to have originated from or at least have a link with, these geographic areas.

Accordingly, the following areas of "Western" influence may be distinguished: Instrumentation, Musical Form and Harmony, Words, Dances and Vocal Style.

Instrumentation

It has been noted previously that the early 'Malay' were used as musicians in the households of their owners. This meant that they played instruments like the clarinet, french horn, bassoon, violincello, violin,¹³⁷ and even the concertina.¹³⁸ Although the writer was unable to locate any sources on how the early 'Malay' learnt to play these instruments, there are many references in the literature as to how they performed upon some of the abovementioned instruments. An example of this is Thunberg's early description of how an early 'Malay' played on a violin during a Labarang feast, accompanying what could be the "takbir" (cf. p374):¹³⁹

"Between the singing and the reading, coffee was served up in cups, and the principal man of the congregation at intervals accompanied the singing on the violin. I understood afterwards, that this was a prince from Java, who had opposed the interest of the Dutch East-India Company, and for that reason had been brought from his native country to the Cape, where he lives at the company's expense." (The prince was probably Sheik Yusuf. cf. p. 9 - my comment.)

Some early 'Malay' were also tradesmen responsible for making wine vats¹⁴⁰ (PLATE).

The 'Malay' instrument called the ghomma was possibly constructed out of these wine vats, in the early days at the Cape. Although this musical instrument was quite extensively discussed under "East" (cf. p.33), the influence of the West in connection with agricultural expertise, in this case wine-making, should be noted.

137. Lichtenstein, H. Travels in South Africa. Volume I. Cape Town: Van Riebeeck Society, 1928, pp. 33 - 34.

138. Duff Gordon, L. Letters ... op. cit., p.75.

139. Thunberg, G. Travels in Europe, Africa and Asia. Vol. I. London, 1795, pp.132-1

140. Du Plessis, I.D. The Cape Malays ... op. cit., Plate.

Then there are the traditional stringed instruments such as the banjo, madoline, and more recently, the guitar, In connection with the coons (who perform during the New Year's festive season), the influence of the American Minstrels should be considered. A 'Malay' group, the Nagtroepe, quite distinct from the Coons are an organised band of 'Malay' musicians who perform upon instruments such as the saxophone, clarinet, bassoon, trumpet, banjo, guitar, mandoline and piano-accordion. The possible influence of the American Minstrels has been mentioned but the influence of the early 'Malay' musicians who performed music in the households of their owners as slaves, should also be considered. Cognizance should also be taken of the fact that these "Coons" and Nagtroepe organisations consist of 'Malays' and 'non-Malays', and thus for all practical purposes, Muslims and non-Muslims alike.¹⁴¹

It may safely be conjectured that these organisations, such as the Coons and the Nagtroepe, are products of the social milieu which surrounded the early slave musicians. Their music, in its instrumentation and style of performance, clearly illustrates the degree of assimilation and acculturation which took place. Davids notes in this connection:¹⁴²

"Music at times also reflects the degree of cultural assimilation which take place when two communities, of divergent cultures, come into contact with each other The transmission of Dutch songs by the so-called 'Malay' from one generation to another, is another example of cultural assimilation....."

Musical Form and Harmony

It is not only in the secular musical forms such as the moppie and the oulied that Western influence may be noticed beyond any doubt, but also in the older Dutch songs such as "De Dapper Hobein" and certain Afrikaans folk songs such as Pompekalompie. The harmonies found in the pudjies and djiekers may also be attributable

141. Caution should be taken when linking a religious group directly with secular music. Muslim leaders generally frown upon the New Year's festivities and the like as being garam or unlawful.

142. Letter from Achmat Davids, 4 August 1982, pp. 1 - 2.

to the West. In Du Plessis' early work, "Die Bydrae" he characterized a moppie as:¹⁴³

"... liedjies (dikwels van verdagte inhoud) wat deur die sangers as uitarting of bespotting, of bloot vir gekskeerdery aangewend word. As iemand 'n moppie sing, voeg hy dikwels 'n persoonsnaam daarby; en kan die betrokke persoon nie gou genoeg deur middel van 'n ander skemliedjie repliek lewer nie, dan word hy deur die aanwesiges uitgelag"

(... songs (often of dubious nature) which are applied by singers for mocking or for pocking fun. If somebody sings a moppie, he often adds a person's name; and if the applicable person cannot answer quickly enough by means of another mock song, then he gets laughed at by those present - my translation)

In his "Kaapse Moppies" published much later, Du Plessis traced the origin of the moppie to the Dutch mopje, which is also characterized as a humorous form of poetry.¹⁴⁴ Musically speaking, the moppie is related to the ghommaliédjie (described before as a style of music in which various unrelated tunes are strung together). Both styles, that is the moppie as well as the ghommaliédjie, seem to incorporate the same tunes sometimes. It seems that it is rather the particular occasion that dictates the particular form of music. Moppies are sung during the New Year's festivities, and at the annual choir competitions. They are characterized by a much more coherent story about an important event, person or any topical aspect. The following (Fig. 24) is a transcription of the moppie "A Joepie", composed by Taliep Petersen for the Buccaneers Malay Choir for the 1982 choral season, it illustrates the coherence of text already referred to:

The oulied is a form of music which is characterized by part-singing, often in three- and four-part harmony. This form of 'Malay' music presumably originated from the patriotic Dutch songs, as well as other Dutch songs, sung by the early 'Cape Malay'. The original Dutch songs include "De Dapper Hobein" (cf. p.346).¹⁴⁵ The influence of Western Music is apparent in the vocal organisation, which is also

143. Du Plessis, I.D. Die Bydrae op. cit., p.66.

144. Du Plessis, I.D. Kaapse Moppies. Johannesburg: Perskor, 1977.

145. Du Plessis, I.D. Die Bydrae op. cit., p.49. He states that in 1831 Jacob Hobein removed the Dutch flag from the hull of the Schelde when it was in danger of landing in the hands of rebels.

M.M. ♩ = 138

Intro

Soloist (Voordeel)

As A - Joe-pie die uit-tou be-gin... Hard-koopel die

men-se om vu hom hoor, ^{sing} maar A - Joe-bie se bas is soe vals;

Ons sing in mop-pie en hy speel in wals. Hy...

hy ... , hy ... , hy ... , hy speel in wals, Hy ...

hy , speel in wals soe let-he vals ; Hy , hy ... , hy ...

hy ... , hy speel in wals, Hy , hy , speel in

w-ke soe let-tes vals A Joe pie Hy laat hom

Figure 24: A Joe Pie (Transcribed by the author)

discussed later in this dissertation (cf. p.160). The original Dutch songs have not only been preserved for three centuries,¹⁴⁶ but have also been harmonised in the Western European musical tradition. It has been conjectured by Van Warmelo that the Indonesians must have been exposed to European music, before they were brought to the Cape. He states in this regard:¹⁴⁷

"Wij sien dus, dat de Maleiers, in Indonesië reeds sterk door het Hindoeïsme en de Islam beïnvloed, Europese elementen in zich hadden opgenomen voor zij in Kaapstad voet aan wal zetten en tenslotte gaf het voortdurende contact met de kolonisten hier aan de Kaap hun de Nederlandse liederen, terwijl het spelen in slawenorkesten hun enig vertrouwen gaf in het bespelen van Europese orkesinstrumenten, en de toepassing van westerse harmonieën."

We therefore see that the Malays in Indonesia had been strongly influenced by hinduism and Islam and had adopted European elements before they set foot in Cape Town and finally, the continued contact with the colonials here at the Cape, gave them their Dutch songs, while their playing in the slave orchestras gave them confidence in performing on European instruments, and the application of western harmonies. - my translation.

Up to this day numerous 'Malay' orchestras are still found in Cape Town. These perform on special occasions such as the Cape Town Festival, where a 'Malay' Scottisch bagpipe band performed in 1982. (See PLATEXXV). In the "Tygerberg Monitor" of 25 August 1983, the following was reported about a 'Malay' band:

"Die opening het gepaard gegaan met trompoppies wat deur die strate van Belhar geloop het met die Maleier Pyp - en fluitorkes wat hulle begelei".

(The opening coincided with drum majorettes who walked through the streets of Belhar accompanied by the Pipe- and flute 'Malay' orchestra - my translation).

Ouliedere (also referred to the "combined") are sung in a sentimental, slow and ponderous manner, with deliberate intakes of breath between the syllables of certain words, thus gives this particular song style its particular characteristics.

Following is an extract of an oulied, transcribed by the author:

146. Van Warmelo, W. Het gezang op. cit., p.21.

147. Ibid., p.24.

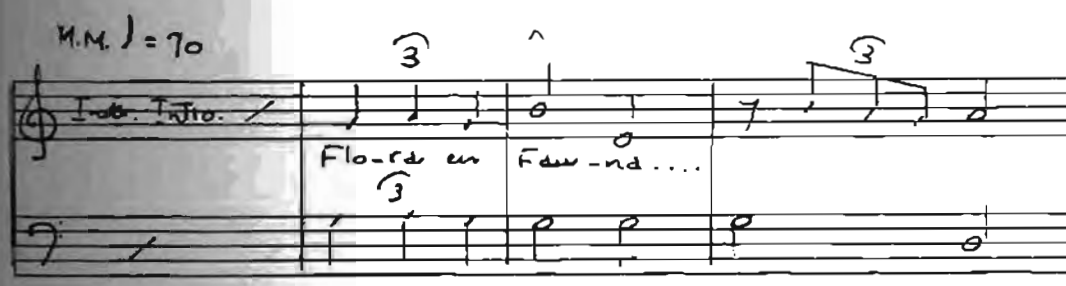


Figure 25: "Flora en Fauna" composed by A.Maged for "Primroses")
 The origin of these ouliedere probably dates back to the times when the early 'Cape Malay' slaves were used as musicians by their owners, and thus became introduced to Western harmonies, or even possibly before the settlement of the Dutch at the Cape in 1652, when the Dutch and Portuguese colonised the East. Van Rijn was reportedly also responsible for teaching the 'Malay' songs on the piano in circa 1900. His personal contribution must be acknowledged, but not overrated. Another important contributing to part-singing is mentioned by Van Warmelo:¹⁴⁸

"...sinds de heer Van Rijn hun hun liedjies aan de piano leerde zingen en zij op de wedstryden te maken krygen met beoordelaars die geen notie van de oosterse mentaliteit en zang hebben - die aandringen op zingen in de Italiaanse "bel-canto" - stijl en vitten op wat onze harmonieleer open octaaf en kwintenparallellen genoemd word, terwijl de muzikaal illiterate Maleiers geen noot muziek kunnen lezen"

(... since Mr Van Rijn taught them their songs on the piano, and they had to do with adjudicators at the competitions who had no idea of the eastern mentality and singing - who insist on the singing in Italian "bel-canto" style and which is called parallel octaves and consecutive fifths in our harmony theory, while the musically illiterate Malays could not read any note in music. - my translation).

148. Ibid.

The unique repertory of 'Cape Malay' music, both vocal and instrumental, was only possible because of the different groups of people that constituted the 'Malay' group and who had an influence on this particular cultural group. It is because of the unique cultural heritage of the 'Cape Malay', that they sing ouliedere. The injection of Western European influence had been made possible through many factors, one of which was the fact that many whites became Muslim converts. Frans de Jong is one such European sailor, who was reported to be fond of music, and through people like Frans, Western harmony could have been introduced in the music of the 'Cape Malay'.¹⁴⁹

"Western" harmonies are also traceable in that which occur in the sacred musical styles of pudjies, djiekers and kasedas (cf. p.188). This harmonization has been made possible through the 'Malays' contact with Westerners, and other people such as non-Whites, who possibly used similar harmonies. It is also quite possible that, apart from the influences that went into shaping the forms of the oulied, the pudjies and djiekers could possibly have contributed to this result. It is also possible to conjecture further that, given the importance of Islam in the cultural setting of the 'Cape Malay', and the antiphonal style of pudjies which are reminiscent of Catholic Orthodox singing, these pudjies which originated out of the traditions of the Cape Muslim, and possibly started in Indonesia or elsewhere ("reeds een duisend jaar geleden) begon de Islam in Indonesië het hindoïsme te verdringen en werd daar in 1475 zelfs de officieel erkende godsdienst",¹⁵⁰ (already one thousand years ago Islam started forcing out hinduism in Indonesia and in 1475 it even became the officially recognised religion - my translation), influenced the nederlandslied. The pudjie must have culminated into its final form before the nederlandslied since, as early as 1556, the Portuguese had already colonised Indonesia,¹⁵¹ introducing the guitar and Western harmonies, this Western influence was continued

149. Ibid.

150. Van Warmelo, W. het Gezang op. cit., p.25.

151. Ibid.

with the colonisation of the Dutch in the 17th century. It must be evident that the Dutch language had made its influence felt at a time much later than Western harmonic musical influence. But then, it is the form and style of the pujje which are characteristic (which seem to bear a resemblance to the nederlandslied) rather than the occasional harmonies, which in any case occur mostly in thirds (cf. p107).

Linguistic Aspects

Whilst Arabic is the religious language of the Cape Muslim (which includes the 'Cape Malay'), Afrikaans and a distorted form of the Dutch language form the basis of the secular musical practices of the 'Cape Malay', although a few Malay (Malayu)¹⁵² words according to Davids occur in these texts. Van Warmelo refers to the position of the slaves at the Cape, as well as to their particular environment, when writing about the reason why the 'Malay' adopted the Dutch language in their singing:¹⁵³

"Als gevolg van hun positie in hun vreemde omgeving hebben zij hun eige taal en liederen echter moeten opgeven, waarvoor in de plaats kwamen de Nederlandse taal en Nederlandse liederen, die zij hun meesters hoorden zingen en zij van doortrekkende Hollandse matrozen kregen in ruil voor een fles zoete, Kaapse wijn".

(Because of their position in a foreign environment they had to give up their language and songs, in which place came the Dutch language and the Dutch songs, which they heard sung by their masters and which they obtained from the passing sailors in exchange for a jug of sweet, Cape wine. - my translation).

152. Davids indicated that he preferred this term, which was used by local 'Malay' to refer to the form of Malay spoken by them. Typical 'Malay' words include: terima kasim (col. tramma kassie), oemi, boeia, kanalla and kaparring. (They mean respectively: thank you, please, mother, father, please and sandal). Some English words are also used in the moppies.
 153. Van Warmelo, W. Het gezang op. cit., p.21.

Notwithstanding the above assertion by Van Warmelo that the 'Malay' adopted the language of the Dutch in their music, it has been reported by Du Plessis and Mayson that the 'Malay' spoke the 'Malay' language during the nineteenth century,¹⁵⁴ after the manumission of the slaves. Even as recently as 1930 "Malayu" was spoken at a religious gathering in a mosque in Cape Town.¹⁵⁵

Another fact which also does not receive sufficient attention in the literature, is that the koranic Arabic has been kept alive to this day, through instruction in madressas (Muslim schools), and private tuition by the Muslims themselves. The author gained the distinct impression that few Cape Muslims actually understood the Arabic language well.

An aspect of 'Malay' culture which has only been receiving attention recently, is the manner (possibly dialect) in which Afrikaans is spoken by the 'Cape Malay'. Relating to this, but not directly to 'Malay' Afrikaans, are the pioneering work of Adam Small (Kanna hy kô hys toé) and the dissertation by Hendricks in which he studied the "sínchronie" and "diakronie" of language usage in Small's drama "Kanna hy kô hys toé".¹⁵⁶ Apart from these works, and that of Du Plessis and Van Der Merwe,¹⁵⁷ very little research has gone into this aspect of the Afrikaans language. There appears to be a distinct need to study the relationship between the texts and the music as found in the moppies and the ghommaliédjies. The question seems to be: To what extent does the particular manner (dialect?) of speaking of Afrikaans by the 'Malay', influence the particular vocal styles of 'Cape Malay' music?

154. Du Plessis, I.D. The Cape Malays op. cit., p.15 & Mayson, J.S. The Malays op. cit., p.10; Davids, A. op. cit., p.4.

155. Inscription on a 'Malay' display in the South African Cultural Historical Museum in Cape Town.

156. Hendricks, F.S. Sínchronie en diakronie. Unpublished M.A. thesis. University of the Western Cape, 1980.

157. Du Plessis, I.D. Die Bydrae op. cit., & Van Der Merwe.

AFRICA

In the first chapter much attention was given to the fact that not all of the 'Cape Malay' originated from the East. A large number of early slaves came from the East Coast of Africa, and notably Madagascar (cf. p.14). Apart from those Africans mentioned in Chapter 1, there were also a large number of "Prize negroes" from the West coast of Africa who came to the Cape during the 19th century, and who later converted to the Islamic religion,¹⁵⁸ and thus became part of the 'Cape Malay' community.

Very little information is available on the influence of African music on that of the 'Cape Malay'. The bulk efforts seem to have been concentrated upon the influences from the East and the West, but little on Africa. After all, the fact that many 'Malay' have an injection of indigenous blood, as well as the fact that many indigenous people became Muslim, is sufficient motivation for a belief that African influence must be traceable in the music of the 'Cape Malay'. One wonders whether the principle of cultural disintegration is not possibly a reason for the absence of a marked influence, or whether the religion of Islam managed to blot out the African cultural heritage, aided by a more dominant Indonesian cultural heritage. It has been reported that the Prize negroes tended towards vagrancy at the time,¹⁵⁹ which could have led to a less cohesive community spirit, so essential for the perpetuation of a culture.

Mention must be made here of the African drum ngoma used by the African on the West Coast. Muslims in the same region also call a particular dance by that name. This African connection must be treated with caution, since the relationship between the African ngoma and the 'Malay' ghomma is clouded in obscurity, and a direct link would possibly be difficult to establish.

158. Saunders, C. "Liberated African" and labour at the Cape of Good Hope in the first half of the Nineteenth century. Unpublished Paper. Centre for African studies, U.C.T. 30 March 1983. Commented upon by R. Shell.

159. Saunders, C. op. cit.

There are also textual references to the kwêla (an African township dance) in some of the 'Malay' moppies pointing in the direction of possible influence. The ghommaliédjies "Nylon Bokkie" has a section which contains the words "kom kwêla vanaand by my" (come and kwêla with me this evening - my translation). The following is an extract of the relevant ghommaliédjie (cf. p.191):

M.M. 12/8

Kwê - la ... , Kwê - la ... ,

Bok-kie kom, kwê-la van-nasend by my ; Kwê - la ... ,

Kwê-la , Bok-kie, kom kwê-la van-nasend by my.

Figure 26: Kwêla (Extract from "Nylon Bokkie")

The antiphonal forms as found in the moppies, nederlandsliedere, puddjies and djiekers are possibly all inter-related (cf. p.61); antiphony is found in musical cultures all over the world, but the very characteristic African antiphonal forms could possibly be connected to the 'Malay' antiphony. The writer has on occasion witnessed the performance of a song in antiphonal style, which used the melody of "Diena", a well-known 'Malay' ditty.¹⁶⁰ Naturally it was sung in an "African" manner (together with movements and gestures). Here is therefore an instance where the same song is sung by two different cultural groups. The question arises now: How many such examples are there? It has for example been observed at the annual choir competitions that some of the moppies incorporate African tunes, such as the "Bantoebraai".¹⁶¹ But at this occasion the tunes are possibly used for effect, and because of its popularity.

160. This occurred at a choir practice at a school in Langa, Cape Town, during August 1983.

161. The young Voilet Choir performed this, as well as numerous other choirs in 1982 and 1983.

CONCLUSION

Although the "Eastern", "Western" and "African" influence has been traced in the preceding sections, it must be stressed that this should not be viewed as an attempt to categorise and explain the music of the three regions per se, a task which is beyond the scope of this work. The distinction has been drawn in order to clarify, and perhaps to place into proper perspective, certain aspects of 'Malay' music which might have become blurred in the past. Du Plessis in his "Die Bydrae" was investigating the contributions of the 'Cape Malay' towards the Afrikaans folk song, and as such looked upon the 'Malay' contribution towards a larger whole. The focus of this dissertation is on 'Malay' music, and "Eastern", "Western" and "African" ought to be seen as contributory towards 'Malay' music.

Even Van Warmelo was looking for "Hollandse erfenis" (Dutch heritage), although admittedly he gave more credit, than did others, to the influence of Islam on 'Malay' music. It is the opinion of the author that he was probably the first to trace the origins of the karienkels, and he seems to have found a link to the Indian ragas which he believes became "watered down" in the case of 'Malay' music, due to Western influence.¹⁶²

The 'Cape Malay' who should not be confused with the Coons and their activities, have shown a far greater cohesiveness and cultural stability than the rest of the so-called 'Coloured people'; they have managed to preserve much of their "Eastern" heritage, and especially their religion. The Khoi (cf. p.298) seems to have become assimilated into other groups, and as far as their musical culture is concerned, little is known about these indigenous South Africans (to the best of the author's knowledge).

162. Van Warmelo, W. Het Gezang op. cit., p.24.

Since 'Cape Malay' music was never written down, and depended on oral transmission for its survival and perpetuation, it is understandable that many of the original Malayan tunes became lost (like the language), or have become totally changed and unrecognisable. Yet some tunes are believed by the 'Malay' to have stood the test of time, such as "Rosa" (cf. p.359), a nederlandslied, and the sallalla (cf. p.43), a djieker.

Then it must also be recognised that karienkels-singing requires improvisation. Van Warmelo correctly observed that in a nederlandslied, a fixed melodic line becomes embroidered with oriental glosses, and in this connection referred to the magam.¹⁶³ Although this may be possibly true, Van Warmelo was hinting at the true spirit of improvisation when he remarked that:¹⁶⁴

"De karienkels moeten wij niet vergelijken met onze versieringen, die slechts dienen om een melodie op te luisteren en mooier te maken: zij zijn het leven en de ziel van het zingen zelf".

(The karienkels should not be compared with our ornaments, which only serve to make a melody more beautiful: they are the life and the soul of the singing itself - me translation.)

It should have been clear to the reader from the discussion in this chapter, that the origin of 'Cape Malay' music lies in the secular and sacred musical practices of the early 'Malay' slaves. The weddings, New Year's festivities, religious ceremonies, special occasions, and their associated music, are as important today, as they were during the early slave days at the Cape. Over the years, 'Cape Malay' musical practices have become more clearly defined, and although some people fear that these practices are on the wane due to political and other efforts, they seem to forget that all that is taking place, is really a natural process of acculturation, the same process that has shaped 'Cape Malay' music (cf. Davids's Letter p.364)

163. Ibid.

164. Ibid.

These practices need not "die" as such, particularly the secular styles, but could rather be kept alive in a form more acceptable to the community that keeps it alive. This particular repertory of music will continue to exert an influence upon the musical scene in Southern Africa, as it has done in the past, through musical compositions of Hubert Du Plessis and others.¹⁶⁵

165. Du Plessis, H. composed "Slamse Beelde"; Rosenchön composed "ghomma"
Kirby composed "Four Little Songs of the Cape Malay".

CHAPTER 3

'CAPE MALAY' MUSIC: SPECIAL CEREMONIES AND NEW YEAR'S FESTIVITIES.

INTRODUCTION

It has been noted in the previous chapter that the music of the 'Cape Malay' is embedded in the important and special ceremonies and occasions of their social and religious life. How important these really are, can be gleaned from the interest some Cape Muslims show in, for example, the moulood (birthday) celebration of the Prophet Mohammed, and the number of people that view the New Year's festivities annually. The ratiep display is not so regularly performed today and the few jamaahs that still perform this display, only do so on request. These three occasions will be discussed in greater detail in this chapter, although other important Muslim ceremonies such as the taraweeh (prayer meeting during the fasting month of Ramadaan), gadai, saman, ghothiel and Labarang (feast ending the fasting month) will also be touched upon. The first four ceremonies are all part of special prayer meetings in which pujies and djiekers are performed, whilst Labarang (Malay term for Eid-ul-Fitr) is a festive day, on which the takbir (phrase referring to the "Allah hu Akbar"; translation: God is great) is recited.

THE MOULOOD

There appears to be considerable confusion regarding the use of this term in the literature. The Encyclopaedia of Islam uses the term mawliid to denote the "time, place and celebration of the birthday of anyone, particularly the Prophet Mohammed".¹ Both Du Plessis² and Davids³ refer to the South African context when they state

1. Encyclopaedia of Islam. Volume II. London: Brill, 1936, p.419.

2. Du Plessis, I.D. The Cape Malays. Cape Town: Balkema, 1972, p.8. He uses the term "Moulood", or more fully Moulood d'Nabi (Birthday of the Prophet).

3. Davids, A. The Mosques op. cit., p.24.

that the term is used to denote celebrations held on the Prophet's birthday only. During these celebrations poems are recited in "melodious tone" by which the life of the Prophet is told. According to Grove's Dictionary of Music, the term is applied to this epic song,⁴ but in the South African context the totality of the celebrations held, including the hymns of praise, are called the moulood celebrations. The particular items performed at these celebrations may be divided into lectures, the salaam, the salawaat, the ashra-kal and the djiekers or hymns. The lectures are normally delivered by an imam or spiritual leader, whilst the salaam, salawaat and ashra-kal are also djiekered or sung.⁵ From the investigation carried out for this dissertation, it appears that there are many djiekers "sung" at this occasion which are not collectively termed by special names.

The origin of the moulood may be traced back to the 9th century,⁶ and "the Mawlid as the finest expression of reverence for Mohammed has found almost general recognition in Islam".⁷ Yet not all Cape Muslims participate in the moulood celebrations and the importance of djiekers, an outflow of the 'Cape Malay' traditions, as well as the ceremonial cutting of orange leaves, are not favourably looked upon by all Muslims. It has been mentioned that "dhikr" is an Arabic word, which should be distinguished from djieker (hymn) or djieker-ing ("singing"). Zikr (dhikr) is another form of spelling in the literature, consisting of:

"... repeated phrases of la 'ilaha, illa'llah, sulshana, alhudu, allahu akbar, etc. - spiritual songs, often indistinguishable from love songs may be introduced".

It is the latter part of the above quotation that indicates that music is added by many Muslims throughout the world, and this would seem to support the view that the djiekers in South Africa must have had an early origin (cf. p.108). This aspect will again be considered (cf. p.62).

4. Grove's Dictionary of Music. London: MacMillan & Co., 1982, p.343.

5. In a letter dated August, 1982, Davids states that Muslims usually say "Om die salawaat te badja" which means: To recite praises.

6. Grove's Dictionary of Music op. cit. p. 343.

7. The encyclopaedia of Islam op. cit., p.421.

Celebrations in honour of the Prophet occur in other countries, as may be deduced from entries in Grove's Dictionary of Music.⁸ These entries may be assumed to relate to those performed in Arab countries. Apart from these, Kunst in his Music in Java⁹ also refers to a similar celebration in Java. In this work, Kunst describes the terbang (which resembles the 'Malay' rebanna) as somewhere between "a drum and a tambourine"¹⁰, and states that this instrument does not form part of the Javanese orchestra called the gamelan. They are reportedly "seen in the hands of beggars, itinerant songsters reciting tales full of wise counsel, moral advice and depicting the punishments of hell; and, further, in the hands of religious individuals who play on it as an accompaniment to their hymns of praise, resembling our psalms".¹¹ (my underlining) Although Kunst does not discuss this form of music historically in order to throw more light upon the "psalm-like singing", it may be particularly illuminatory in the case of 'Malay' djiekers (cf. p.109). Another interesting facet is the use of the terbang, which resembles the 'Malay' rebanna. The 'Malay' counterpart will be discussed later in this section in terms of manner of performance and its use in the ratiep display (cf. p.116). At this particular juncture it might be useful to remember that the ratiep djiekers are closely linked with the moulood djiekers. About the Javanese hymns of praise, Kunst states further:

"These songs of praise (Jav.: slawatan, terbangan or jedoran), Sund.: nyalawat) may be heard more particularly on the Prophet's birthday (the same as the day of his death)."¹²

It has been noted that the salawaat is a particular item in the 'Cape Malay' moulood celebrations (cf. p.92). It is possible to conjecture (in the light of Kunst's description), that the Cape Muslim version of the moulood celebration lies in that of the Indonesian counterpart. Pointers in this direction are the slawatan x salawaat and the "psalm-like" djiekers. However, one cannot be sure, and it should

8. Grove's Dictionary of Music op. cit., p.553.

9. Kunst, J. Music in Java. Volume I. The Hague: Nijhoff, 1949.

10. Ibid., p.216.

11. Ibid., p.217.

12. Ibid.

always be remembered that both versions are Islamic in content and purpose, and that the "origins" would thus be obscure. Hence the caution about any definite statement concerning the "origins" of the celebrations of the moulood by some of the Cape Muslims.

One's speculation about the Eastern origin of the moulood celebration is further kindled by the following extract from Malm:¹³

"South East Asian poetry may be recited in a musical fashion, although, as in the Near East, such performances may not be classified as music. From what was said in Chapter 3, one knows that "reading" the Koran in Malaysia is not music, though singing hadrah or rodāt poems in praise of the Holy Prophet to the accompaniment of a rebanna tambourine is a legitimate Malaysian Islamic activity. Unaccompanied praise poems sung by female attendants in Thai or other courts are considered music, as are survivals of earlier court musics such as the North Vietnamese hat a dao poems. Hat a dao singers remaining today play a rhythmic accompaniment with sticks on a phach related to the so-called Chinese wood block, while a long-necked three-stringed dan day plucked lute supplies a melody to which the singer adds refined ornamentations. Unison choral singing is heard in some mahori pieces and the zikirbarat or dikirbarat tradition of Malaysia, in which by call-and-response two groups are led by a soloist in matching the verses or retorts of their competitors. (My underlining; note also zikir x djieker) The majority of these (religious) chants are centric melodies; that is, they centre on one tone and use other tones to surround it".

A detailed study of the origins of the moulood is not intended here, and the place and origin of the moulood should be seen in the light of its religious significance.

Perhaps the following statement by Malm sums it all up:¹⁴

"The styles of Southeast Asian religious musics usually reflect the cultural origin of the faith (Chinese Buddhism, Indian Hinduism, Near Eastern Islam, and Western Christianity)" - (my underlining).

13. Malm, W.P. Music Cultures op. cit., p.133.

14. Malm, W.P. Music Cultures op. cit., pp. 133-134.

THE MOULOOD CELEBRATIONS IN SOUTH AFRICA

In Cape Town and environs, the moulood celebrations generally commence during the Muslim month of Rab-ul-Auwal,¹⁵ and may continue for a considerable period of time thereafter. During the author's period of research, the moulood celebrations were held in approximately January and February, although certain Muslim schools held theirs during October and November.¹⁶ Two kinds of moulood celebrations seem to occur: the kumies celebration (the first mosque celebration), and the jamaah celebrations (the numerous celebrations held by special jamaahs, including men and women, after the initial celebration). The distinction is drawn between the two, since the initial celebration is not characterized by for example as many djiekers as the latter, which the jamaahs render during the special gatherings. These jamaahs (especially the women) may wear a distinguishing colourful uniform. These are normally held on a Sunday in a mosque (men) or madressa (women) throughout the country, and may start at 10 o'clock. During January 1983, the kumies moulood took place on a Monday evening.

In South Africa the rampie-sny ceremony, which entails the cutting of orange leaves, forms an integral part of the feast, and occurs on the day preceding the actual moulood celebration (PLATE LXVIII).¹⁷

The rampie-sny ceremony

The term "rampie" denotes the little sachet into which the cut orange leaves are tied. It is derived from the Malay word "rampai" which means "mixture"¹⁸ This practice, which is closely associated with the Cape Muslim kumies and jamaah moulood celebrations,¹⁹ is thought to have been formerly practised by the early

15. The Muslim year is approximately 10 days shorter than the ordinary year, with the result that the day of commencement of the twelfth day of Rabi-ul-Auwal is approximately 10 days earlier every year.

16. See "Die Burger", November 1982 which reported a moulood celebration held in Worcester.

17. It occurs on the same day for the kumies moulood, which is held in the evening.

18. Du Plessis, I.D. The Cape Malays ... *op. cit.*, p.8.

19. Kumies moulood = first mosque moulood; jamaah moulood = following moulood celebrations held by "clubs".

Muslim slaves at the Cape.²⁰ Davids seems to hold the viewpoint that the "origin" of the rampie-sny ceremony is to be found in the Cape slave milieu.²¹ He feels that this ceremony is found only in Cape Town:²²

"Rampie-sny as part of the celebration of the Prophet's birthday is practiced only in Cape Town...."

He also agrees that it is "an inherent part of the Cape Muslim tradition".

Du Plessis describes the rampie-sny ceremony as follows:²³

".... the women go to the mosques on Saturday afternoon from two o'clock till sunset Here the afternoon is spent cutting up orange leaves, dipping them in costly, sweet-smelling oils, and tying them up in sachets..... Every family has its own special knife, which varies in beauty and quality according to the family purse and which is used only for cutting up orange leaves".

Both Davids and Du Plessis agree that only women gather in the mosques in the afternoon for the cutting of the rampies, but during the evening only men are present for the kumies moulood, during which "lectures and poems are recited in melodious tones".²⁴ The rampies are cut on a rampie-plank by women and girls. This usually occurs on the Saturday afternoon preceeding the moulood celebration by the moulood jamaahs. However, as has been mentioned, the rampie-sny ceremony occurs during the afternoon of the kumies (or mosque) moulood. In the quotation cited by Du Plessis (cf. p.85), it is stated that a special knife is used for this occasion. The women are dressed in special attire, which makes this a particularly colourful occasion. (See PLATE I).

During the rampie-sny ceremony, the women render djiekers. Davids does not actually use this term, but points to the recital of poems by the women present on this occasion.²⁵ These djiekers may, for the purposes of this dissertation, be called "the rampie-sny djiekers". It must be stressed however that the Cape Muslim regard the intent and purpose of the music as more important than the music

20. Davids, A. The Mosques op. cit., p.25.

21. Ibid.

22. Ibid.

23. Du Plessis, I.D. loc. cit.

24. Davids, A. loc. cit.

25. Davids, A. The Mosques op. cit., p.25.

itself. These vocal compositions, called djiekers are 'Cape Malay' traditions and should not be confused with general Islamic practices.

The Kumies Moulods

The first moulood celebration held during the year,²⁶ is called the kumies moulood celebration. This does not necessarily occur on a Sunday, depending on the day of the 12th of Rabi 'ul Auwal. It is also held during the evening, and not on the Sunday morning and afternoon, as in the case of the jamaah moulood.

Dauids describes the kumies moulood as follows:

"The males gather at the mosques in the evening to listen to the lectures on the life of the Prophet of Islam. After the lectures poems commemorating his life are recited in melodious tones. The most popular poem read is the "Ruwayats of Brazanzi", a very musical exposition of the life of the Prophet. During the recitation of the poems bottles of rose water are passed around for the worshippers to sprinkle on the hands and handkerchiefs. At the same time, the rampies, which were prepared by the ladies in the afternoon, are handed out. The evening ends with cake being served and a "Barakat" given to everyone to take home with them".

The "barakat" referred to by Dauids is a packet containing cakes and other delicacies, which are also handed out on occasions such as gadat, Labarang and weddings.

The poems referred to by Dauids are those which are set to music. In the jamaah moulods, these are rendered by two "rival" jamaahs in antiphonal style. The "Ruwayats" may be divided into various distinct items. These are (i) the salaam djieker; (ii) the salawaat (also called the sallalla); (iii) the remainder of the ashra-kal; and (iv) the remainder of the djiekers.

All the vocal performances are termed djiekers (or "hymns"), but the ashra-kal is termed separately because of its relative importance in the form of the moulood celebrations. In the case of the kumies moulood, the lecture by the imam forms the main part of the celebrations. To the best of the author's knowledge,

26. Ibid.

djiekers are also "brought" on this occasion, as at the jamaah mouloods. These have been described by Davids as renderings in "melodious tones". Other people might think of it as not so "melodious", which illustrates two things: (i) the different viewpoints of people regarding music; and (ii) the fact that it is not so much the music that matters, as the intent and purpose of the djiekers. A performance of a ratiep has been characterized as "hideous shrieking".²⁷ The person responsible for this statement was probably referring to the high pitched singing, with its "strained" vocal technique. Many of the performances of djiekers are characterized by a state of trance (cf. p.112).

The responsorial style of singing djiekers, is also found in South East Asia. Malm states that in this region, unison choral singing in antiphonal style occurs. He writes:²⁸

"Unison choral singing is heard in some mahori pieces and the zikirbarat or dikirbarat tradition of Malaysia, in which by call-and-response two groups are led by a soloist in matching the verses or retorts of their competitors".

Whether or not there exists any connection between the djiekers of the moulood celebrations and the dikirbarat mentioned by Malm, can only be verified after careful investigation of these two practices. Of importance here, is the assertion by Malm that the Ma'yong drama of Southeast Asia might imply a Muslim influence.²⁹ Another interesting speculation about possible Indonesian influence might concern the rampie-sny ceremony. Whilst Du Plessis did not conjecture in this direction, Davids states emphatically that the practice is of local (South African) origin.³⁰

27. Pama, C. Bowler's Cape Town: Life at the Cape in Early Victorian Times. 1834-1868. Cape Town: Tafelberg, 1977, p.91.

28. Malm, W.P.op.cit., p.133.

29. Ibid., p.136.

30. Davids, A.op.cit., p.25.

The Jamaah Moulods

Jamaahs are organisations of men or women who "bring" "werke" literally at special prayer meetings such as gadai, ghothiel and saman, and at special ceremonies such as the moulod celebrations. Ratiep jamaahs also exist, and they "bring" "ietse" (literally "bring" "something") at ratiep displays. A particular jamaah may perform at moulods, ratiep or even at gadai. The word jamaah is derived from the Arabic djamā which means "union" or "group",³¹ but in the Cape Muslim sense it is used to denote the groups or clubs consisting of Muslims. Men and women form separate clubs who organise the jamaah moulods and take part in them. Quite a number of these jamaahs are found in and around Cape Town. The "Young Squares" of Wynberg, the "Gabeebees" and the "Fadelahs" from the Strand are three such jamaahs.

The moulod celebration held by the women in a hall or madressa (Muslim school) occurs at more or less the same time when the men hold theirs in the mosque. The jamaah may possess a distinct uniform, particularly in the case of the women. This is very characteristic. A common practice amongst both women and men jamaahs, is to invite other moulod jamaahs to come and render djiekers at a suitable venue. A Muslim member stated in this regard that they "oenang dan die ander jamaahs om by ons te kom djieker". (We then invite the other clubs to come and sing with us - my translation)³²

At the moulod celebrations held by the women in a madressa hall or any other suitable venue, as many as five jamaahs may be present. The host jamaah initiates the proceedings after having entered the hall in a stately manner and after all the other invited jamaahs have taken their respective seats. The proceedings

31. Nieuw Maleische-Nederlandsche Zakwoordenboek. Leiden: N.V. Boekhandel, 1881. Arabic: djama = vereniging, bijzetten; gemeenschap oefenen met eene vrouw.

32. A Muslim woman used this sentence on occasion.

oenang = invite

jamaahs = groups or clubs

djieker = to render vocal compositions.

are initiated by the rendering of pujies, which are characterized by a responsorial style in which soloist and chorus alternate. The pujies are based on koranic passages rendered vocally in the style of a centric melody (that is, the melody centres around one particular note - the other notes are simply embellishments of the main note).

It is common for the host jamaah to render the salawaat, which begins the last stanzas of the "Ruwayats", called the ashra-kal. At a particular moment after the recitals by the leader, the invited jamaah members will join in the djiekers that are being "brought". The one jamaah answers (djawaps) the statement (toekang) of the other group.

On an appointed Sunday, from about 10 o'clock, jamaahs consisting of men only, gather in the mosque. The respective jamaahs group themselves into more or less distinct groups in the mosques, sitting in a cross-legged position. This position is adopted as this is the manner in which a Muslim sits in the mosque. The building is void of any furniture, except for the mimbar or pulpit.³³ The moulood celebrations continue until as late as 5 o'clock, with the jamaahs taking regular breaks during this long session. The whole celebration is interspersed with the normal daily prayers of five times a day, when the adopted manner of doing prayers is performed. The main objective of these jamaahs is to render djiekers based on the life of the Prophet Mohammad. The proceedings may be complemented with a lecture by an imam (priest).

Thus at the jamaah moulood celebration, the respective jamaahs perform djiekers which are vocal compositions in antiphonal style (the one jamaah repeating the "toekang" of the other), based on the "Ruwayats" of Brazanzi, a popular poem on the life of the Prophet Mohammad.³⁴

33. Du Plessis, I.D. The Cape Malays op. cit., monochrome plate.

34. Davids, A. The Mosques op. cit., p.25.

In trying to trace the origin of these Cape Muslims djiekers, one comes across the following:³⁵

"In the 16th century there appeared a different type of seven-tone pelog ensemble known as gamelan sekati, named after the Muslim religious holiday, sekaten, dialectical sekati, a kind of village feast in commemoration of the birth of the Prophet Mohammed".

The above reference might not point as much to the origins of the moulood celebration by Muslims in South Africa, as to the fact that these celebrations appear to have been held long ago in Indonesia, and are still held over the world. It will probably never be certain as to whether or not the style of the djiekers has been influenced by the East. It has been pointed out that call-and-response between two competing groups occur in Indonesia (cf. p.83). In some cases djiekers are in a high pitched falsetto-like voice in an intense and almost quasi-shouting manner. This might appear to link up with the results of a state of trance, called tarik, which some participants might reach during the performances. The origin of this manner of singing, probably lies within the religion itself, rather than in the Indonesian past. What is interesting, is that the members of the jamaahs do not appear to suffer from strained vocal chords due to this type of singing: it is nothing unusual to find a jamaah member who is sixty or more years old but whose voice shows no signs of any strains or damage from this style of singing. In fact, this tradition is perpetuated not so much by younger, but by older Muslims.

Also characteristic of the rendering of djiekers, is that the members seem to be swaying with the upper part of their bodies, whilst "bringing" their djiekers. This characteristic movement might contribute to the state of trance (tarik) and adds an extra dimension to the whole performance, in the author's opinion.

35. Hood, M. Music in Indonesia op. cit., p.13.

The Form and Style of the Moulood Celebrations

During the moulood celebration, djiekers based on the Prophet Mohammad's life are performed.³⁶ The most popular poem seems to be the "Ruwayats" of Branzzi. Grove's Dictionary of Music mentions that these performances "in epic song" are usually in simple diatonic recitative with a narrow range, but with impressive climaxes, when performed in rural areas.³⁷ The style of the djiekers in South Africa appears to be somewhat different from those described in Grove's. Many djiekers here seem to have clearly distinguishable voice-parts and the largo (tune) might be embellished. They are slow and ponderous with legato phrasing, generally have a narrow range, and are far from "simple", as the following transcription shows:

M.M. ♩ = 50

Male voice-part I:
Al ... le ... lah ... il ... al ...

Male voice-part II:

Figure 27: Djieker rendered at a Strand Moulood Celebration

- One singer starts djieker with this note, the rest fall in afterwards.
- The voice-parts will divide into 2 distinct voices - rest in bar 3.
- The male voice-part will divide into 2 distinct voices later bar 2.

This dividing is intentional in this case, as the particular jamaah indicated that they were paying attention to the "refinement of" musical rendition.

36. Grove's Dictionary of Music. New Edition. London: MacMillan, 1980, p.342.

37. Ibid.

For the purposes of discussing the various aspects of the moulood celebration, the following categories are distinguished:

- (a) the macro form: This refers to the "larger" units in the performance, and includes the lecture, djiekers, salawaat and salaam.
- (b) the micro form: This refers to the toekang and the djawap of a particular djieker.

The macro form

In South Africa the moulood performances consist of a number of clearly distinguishable sections. These include:

- (a) A lecture by an imam (priest); in the case of the jamaah mouloods: this is optional, whilst in the kumies moulood invariably takes place.
- (b) The salawaat which is actually the last part of the "Ru-wayats", and the beginning of the ashra-kal. This is also a djieker, which is not toekang-and-djawaped; however, it contains some responsorial elements (cf. p.43). Some Muslims also refer to this as the "salaam".³⁸
- (c) The ashra-kal which is performed by the members in a standing position, under the leadership of an imam.
- (d) The remainder of the djiekers.

Each djieker consists of a largo or tune. Actually, a number of melodic phrases may be contained in one particular djieker. When a 'Malay' speaks of the "largo", he probably means the total melody of the music, that is, the "tune". Characteristic of the rendering of djiekers, is the antiphonal style.

The ashra-kal is performed not only at moulood celebrations, but at any other appropriate place, which could even be at a beach. It indicates the awareness of the "presence" of the Prophet Mohammad. The salawaat, which is the opening of the ashra-kal, is thus also performed at any other suitable place. In the opinion of a Muslim: "You may bring the salawaat whenever you feel like it".

38. In a mimeographed booklet, without title page, the following djieker is called the salaam, which is different from the "salawaat" (cf. p. 3&7).

The micro form

The "micro form" refers specifically to the toekang and djawab which characterize some of the djiekers as antiphonal styles. (Djiekers are all antiphonal, except that some are not "toekang-and djawaped"). Each particular djieker is stated by a particular jamaah (the toekang),³⁹ followed by the reply (the djawab) or the "rival" jamaah. The word "toekang" is derived from a Malay word "toekar" meaning "to exchange" or "to vary form" (cf. p375). Djawab is an Arabic word literally meaning "answer".

Under the leadership of the kaptein (Afrikaans for captain), who actually indicates when the jamaah should start "djieker-ing", the rival jamaah answers a particular toekang with his djawab; the word "djawab" derives from the Arabic word "djama" meaning answer (cf. p368).⁴⁰ Thus each particular djieker is performed by two jamaahs in alternation resulting in antiphony. The answer by the second jamaah may be varied melodically, harmonically, and in tempo. Melodically the djawab may differ from the toekang in that different karienkels (ornaments) may be added to what is basically the same largo or (tune). The occasional part-singing (or "harmonies") may also be different, and although they appear to be mostly in thirds, factors such as the following may determine the true characteristics of a djieker.

From the preceding example of a djieker (cf. Figure 27, p.91), other djiekers, as well as the djieker on the cassette tape-recording (refer tape), the following characteristics may be observed:

- (a) The djieker is an extended form of prayer. Its basic structure is an initial line of religious text accompanied by melodic / vocal notes, which may be repeated with minor variations in the vocal notes.

39. Few Muslims knew about this term. This was ascertained by the author through questions put to a number of Muslims. See also Davids, A. Letter dated 4 August 1982.

40. Coer. Hollands-Maleische en Maleische-Hollandseh Zakwoordenboek. Batavia: Kriff, 1932.

There is a main melody or largo ("tune") which is sung by a principal singer, and a group of singers who contribute some degree of "part-singing". The "harmonization" happens mainly as parallel movement between the main melody and a subdivision of the vocal group, whose combined vocal patterns produce "chording" of predominantly 3rd and 5th intervals (apart from unisons and octaves). The rest of the group may hold certain notes as "drones", which are repeated on the same, or on different levels, while the main melody follows its own course.

Embellishments (karienkels) occur as ornamentations upon the main melody, sung by the principal singer(s). Some degree of melisma occurs in that the syllables of certain words are "stretched over" several different pitches. Both embellishments ("grace" notes in conventional musical notation), and melismas (which are used primarily by the vocal group, although the principal singer(s) also use them frequently) enrich the musical texture and increase sonority.

- (b) Regarding the kinds of intervals that occur in the main melody:- the interval width is medium, in that diatonic intervals of whole steps predominate. Half steps do occur (especially within the embellishments and melismas), but not very prominently. Wider intervals of thirds, fourths and fifths also occur occasionally, but not so often as whole and half steps.
- (c) The vocal register of the singers is very high. The djieker is performed by men singing predominantly in falsetto, that is at the extreme, upper end of their range. When boys participate in the performance, they sing in their normal treble (or soprano) range. However, neither are all djiekers sung by men, nor are they all in an extremely high register. Some djiekers, such as the "Sallalla" (cf. p.43) are also sung by women.

This exceptional high vocal range, combined with vocal width (especially in the part of the principal singers, who sing in a squeezed, narrow and tense voice), is possibly intended to induce or at least socialize the state of trance known as tarik, that is ostensibly attained by many singers during a performance.

There are only occasional touches of nasalization, running throughout the performance.

- (d) The tempo of djiekers is generally "slow and ponderous". However, certain djiekers are often performed at a faster tempo, for example those at the end of a djieker session or during a ratiep performance. Tempo varies from $M.M. \text{♩} = \pm 50$ to $M.M. \text{♩} = \pm 80$ at a moulood performance, while the tempo varies from $M.M. \text{♩} = \pm 100$ to $\text{♩} = \pm 180$ at a ratiep performance.
- (e) At certain emotional climaxes (for example when the voices divide as in bar 3), the tone quality becomes "shouting", "coarse" and almost "hysterical". The transcription in Figure 27, relates to a djieker which occurs well into a particular djieker session, and therefore the time of "preparation" for emotional climaxes is soon (bar 3). From the author's investigation, he has come to the conclusion that some of those members present at djieker performances, are actually aurally aware of this sound, but they would seem to hear it in terms of its intent and purpose, rather than the "quality" of the sound. It might even be described as "beautiful or melodious", which illustrate a different musical viewpoint and appreciation. This is possibly one of those aspects which makes the music of various cultures in the world "different" and unique.⁴¹ The "hideous shouting" (cf. p. 87) is a description by a Western observer, who is possibly unaccustomed to this vocal style.
- (f) A "sustained" effect is achieved by singers deliberate use of extreme legato phrasing. The extent to which the Arabic language, which is a tonal language, aids this effect, can only be ascertained through careful investigation of the koranic Arabic, Arabic music including the melodic recitation of the texts,

41. The point that various cultures have "different" interpretations of music, is noted by Malm, W.P. Music Cultures ... op. cit. p.66.

which is beyond the scope of this work.

MM. ♩ = 50.

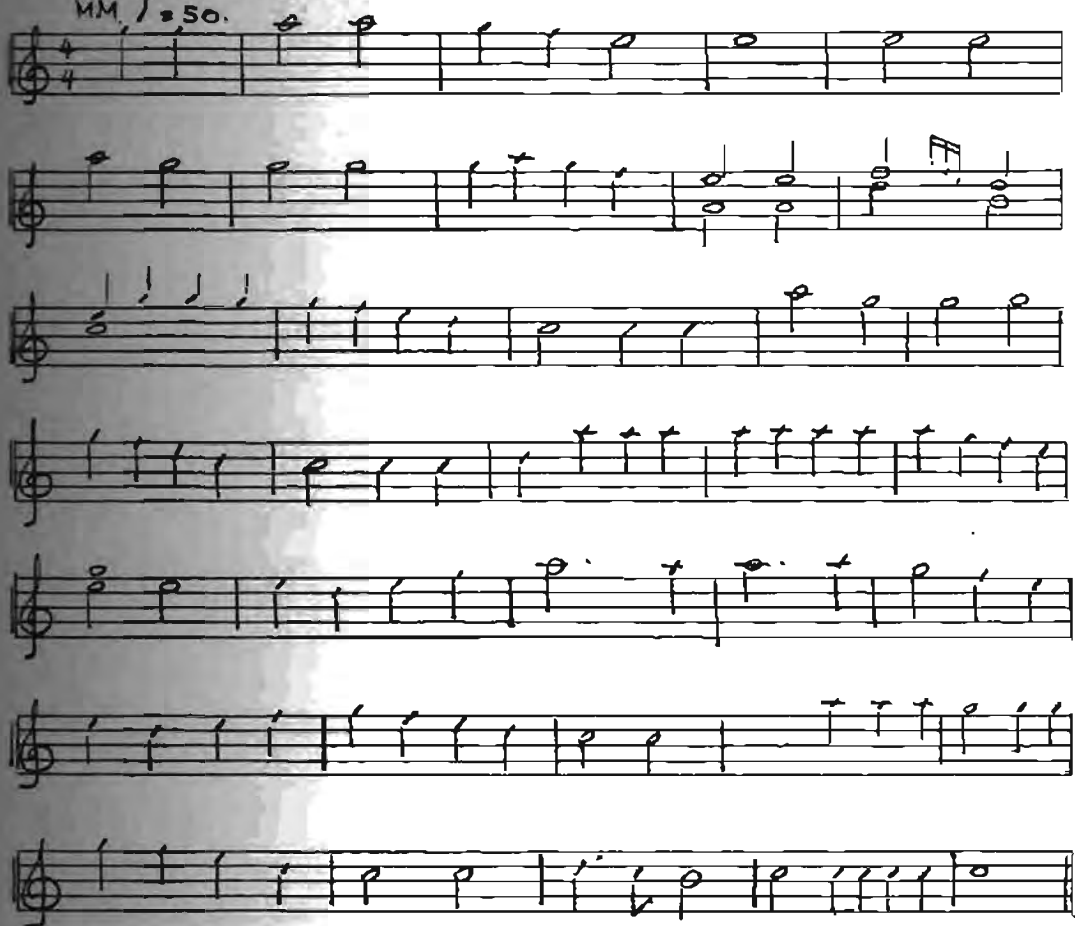


Figure 28: Example 1

In the above Example 1, the following may be seen:

- (a) The total range of the song is a "minor" seventh; the notes range from B to A¹.
- (b) The interval width is medium, with occasional wide intervals, example a sixth interval upwards, cf. bars 12 to 13.



Figure 29: Example 2

From the above example 2, the following may be noted:

- (a) The vocal register is particularly high.
- (b) Minimal rapid glissandi descents (in which it is not possible to ascertain / distinguish the voice passing through virtually all the intermediate pitch levels, occur as "cadential formulae".
 - (i) At the end of a series of djiekers; or (ii) at certain points during the performance of a particular djieker.⁴² In the transcription the stylistic device is marked with a +. This device (to the best of the author's knowledge), is not found in Western European "art" music. The end of a djieker session is indicated in the following ways:
 - (i) Those members that wish to leave, may stand up (and possibly also leave), but this does not necessarily mark the end of a session.
 - (ii) The djawap of a djieker may continue for a considerable period of time (that is, there may be many djawaps to a particular toekang of a certain djieker at any one time). The djieker session takes place for a fixed period of time, but this may be shortened according to the preferences of the leader who seems to take his "cue" from members of the jamaah.
 - (iii) The performance of the last djieker is sung at a tempo which is faster than usual. The following was noted to be this "last" djieker at the moulood celebrations in Wynberg:



42. This may not indicate the "end" as such. Some members may leave the mosque for a variety of reasons; it seems rather to be used as a technical device (especially by older men).



Figure 30: Example 3

From the above example, the following may be seen:

- (a) The following diagram shows the range of the mode (which is a "minor" 10th):

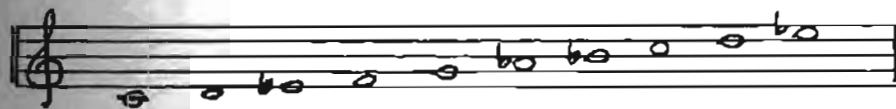


Figure 31.

- (b) The intent and purpose of the text would have to be foremost in order to qualify as "melodic recitation". In this sense the meaning of the text should receive a more prominent role than the music per se;⁴³ in the case of this djieker, it is not sure (i) to what extent the Arabic influences the music (in its rhythmic structure for example); (ii) whether the members understand the Arabic words that are djiekered. It has been established by the author that the members are very much aware of "the intent and purpose" of Islamic recitals for the glorification of "Mohammad" when they render these djiekers, although the words are not always meaningful (for example, "Ya" which means "OH")(cf. p. 91).

43. Nelson, K. Reciter and listener: Some factors shaping the Majawwad style of Qur'anic reciting, in Ethnomusicology. Society for Ethnomusicology, January 1982 p.46.

(c) The tempo is slow (M.M. $\text{♩} = \pm 75$). Showing a similarity, in terms of the tempo and other characteristic stylistic features of 'Malay music', is the transcription of "Allah Yaman" as rendered by a Malayan group under the leadership of S.M. Salim.⁴⁴ This particular piece is in an antiphonal style with alternating responses between soloist and chorus. The legato phrasing or "drawn out manner of singing" of this djieker (and others) has been ascribed by some writers to the influence of Christian churches in South Africa, and in particular to the rendition of the Dutch psalms.⁴⁵ However, Du Plessis recognises a possible Eastern influence here: "Die Javane se liedere word langzaam gesing".⁴⁶ (The songs of the Javanese are sung in a drawn-out manner - my translation). The example in Figure 32 below of "Allah Yaman" illustrates this manner of singing.

The following quotation from Lomax's work might throw some light upon the linkage that some scholars seem to attach to the "drawn-out manner of singing" found in both East and West:⁴⁷ He suggests that missionaries might have influenced the song-style:

"Documentated history shows up a strong statistical similarity (seconded by the listener's ear) linking the region (of the Insular Pacific) to the area we have called Old Europe. Old Europe includes all of Eastern and Central Europe and most notably, Moravia and other west-central areas from which the Euro-American religious singing drew strong influence during the eighteenth and nineteenth centuries. Protestant hymnals laden with four-part songs of Old European origin travelled with missionaries throughout the South Seas, and especially to Polynesia, where they were enthusiastically received by the Polynesians and gave rise to the hymene and hula styles of today".

How correct these statements are about the influence of the missionaries would be difficult to ascertain, and the "statistical" references might not always

44. Tape-recording. WEA records. Singapore: M4093451, 1981.

45. Du Plessis, I.D. *Die Bydrae op. cit.*, p.39.

46. *Ibid.*, footnote.

47. Lomax, A. *Folk song style and culture*. Washington: American Association for the Advancement of Science, 1968, p.88.

account for similarities. C.J. Van Rijn had the similar notion about the music of the 'Cape Malay' when he noted the same style of singing.⁴⁸

"De zangen worden meest allen met een breed largo-tempo gezongen - ook al een overblijfsel der 17e en 18e eeuw".

(The hymns are mostly sung with a broad largo tempo - a remnant of the 17th and 18th century - my translation).

From the above and other references, it is clear that Van Rijn thought that the song-style of the 'Malay' is related to the Dutch influence.⁴⁹ Du Plessis noted in his writings that this manner of singing is characteristic of 'Malay' women singing minnatliedere (love songs) at 'Malay' weddings.⁵⁰

It is in this connection, that there are possibilities for further research (cf. p. 298). Amongst any particular cultural group's most stable traditions, are its sacred musical activities. It should also be remembered that the connection between the djiekers and pudjies on the one hand, and its influence on the nederlandslied on the other, has been noted repeatedly. The question arises as to what extent the Islamic culture, and in particular the Malaysian (or Indonesian) Islamic cultures, influenced the musical styles of the 'Cape Malay'. Another area of investigation would be to ascertain the extent of influence of the Christian missionaries in South Africa on the music of the 'Cape Malay' (cf. p.298). For obvious reasons, such an investigation would be beyond the scope of this dissertation.

MM ♩ = 80

Al-lah Ya-man, etc.

Figure 32: "Allah Yaman" (Transcribed by the author from a cassette tape-recording by A.Salim)

48. Van Rijn, C.J. *Ons land*, in Du Plessis, I.D. *Die Bydrae op, cit.*, p.39.

49. Du Plessis, I.D. *loc. cit.*

50. *Ibid.*

This example is particularly interesting and reveals the following:

- (a) The anacrusis (which may be indicated with head movement by principal singers) at the beginning of this djieker raises the question as to how common this device is in djiekers. There are a number of other djiekers with an up-beat beginning, for example the well-known "Sallalla" (cf. p.43).
- (b) A melodic device which consists of a leap of a fourth upwards, and followed by stepwise descent downwards, is used in this djieker, and commonly in others. This device resembles a "grace note" which is the retrograde of the échapée which consists of a stepwise movement, followed by a jump of a third in the opposite direction.

Djieker



Retrograde of an échapée



The Three Fold gamaka (From: Danielou, A. The ragas...)



Figure 35

This device used in djiekers also seems similar to the gamaka in Indian music.

- (c) The syncopation marked ++ in bars 13 and 25 seems to bring about a degree of "tension" and "expectation" and might serve to build melodic climaxes.
- (d) The djieker uses a five-note "scale" or "mode" but the system employed in djiekers in general is obviously hepta.⁵¹
- (e) The djawap which followed this at the actual performance at Wynberg in February 1982 was rendered at a much slower tempo.

51. This "pentatonic scale" should be distinguished from the normal doh, ray, me, soh and lah (Tonic solfa) pentatonic scale. Careful analysis was carried out, an aspect which is beyond the scope of this work.

Handwritten musical score for guitar in 4/4 time, consisting of 12 staves. The score includes a treble clef, a 4/4 time signature, and various musical notations such as notes, rests, and accidentals. Chord diagrams are indicated by Roman numerals (I, II, III, IV, V, VI, VII) and numbers (1, 2, 3, 4, 5) placed below the staff lines. The piece concludes with a double bar line.

Figure 33: Example 4

Following are the approximate metronome signs:

Toekang: M.M. ♩ = 60

Djawab: M.M. ♩ = 50

(f) Part-singing occurs frequently. The more fully transcribed djieker (cf. Figure also shows a harmonic progression which closely resembles the I - IV - V - of Western "classical" music, and may have been influenced by it.

(g) This transcription confirms what has been mentioned before:

The high tessitura is characteristic of most djiekers. This may be due to:

- (i) the state of trance in some cases (which possibly also gives the singing its characteristic quality);
- (ii) the intent and purpose of the text;
- (iii) the physical movements of the jamaah (swaying); or
- (iv) the deliberate "musical" intention of the members. It is not clear to what extent, if at all, the music serves to bring about this state of tarik (trance).

A comparison between djiekers and the nederlandslied

Djiekers are antiphonal styles of sacred music found, for example, at the moulood celebrations. An example of a djieker is the "Sallalla" (cf. p.43). Structurally, they not only resemble the pudjies, but also the nederlandsliedere, which are antiphonal secular styles of 'Malay' music set to distorted Dutch texts, and sung at choir competitions, weddings and the New Year's festivities.⁵² It is no wonder that the late Dr I.D. du Plessis suggested that the reciprocal influence between nederlandsliedere and djiekers should be investigated.⁵³

According to a description of a Malay wedding given by George Angas, the singing of songs at weddings go back to at least 1850.⁵⁴

"Drinking tea and coffee, the feast went on till about eleven o'clock at night, varied by occasional singing".

52. These nederlandsliedere consist of the following substyles minnatliedere (love songs), bruidsliedere (wedding songs) and seevaartliedere (sea shanties).

53. Interview held on 17th September 1981.

54. Shell, R. C-H. Rites and Rebellion: Islamic conversion at the Cape, 1808 to 1915. Paper presented at the Fourth Cape Town History Workshop, 3 June 1983, p.28.

This wedding is mentioned by Shell to illustrate the many "Javanese" customs that survived until this day.⁵⁵ Although one is not sure as to whether the singing in 1850 included nederlandsliedere, it is still customary today to sing nederlandsliedere at weddings.

Many Muslims have organised jamaahs for the performances of mouloods, ratiep shows, gadjat, and other religious gatherings such as kaderias and saman. Ratiep shows are characterized by the piercing of the parts of the body by sharp objects. Gadat, kaderias and saman are special prayer meetings, each having its own religious significance and function. Many jamaahs, for example, partake in more than one form of religious activity; for example, the Abrahams jamaah in Heideveld partake in mouloods as well as the ratiep display. These occasions should not be regarded as obligatory for all Muslims, but should be seen as "voluntary" traditional religious activities.

Another point that needs to be stressed is that the Cape Muslim seem to distinguish between "ruwayats" and djiekers. Ruwayats refer specifically to the poems that are read (badjaed), whilst the term djieker denotes the music per se. These djiekers may be tunes (largoes) set to the text of Arabic poems. Another distinction that ought to be drawn, is that whilst djiekers are vocal compositions and have particular identifying melodies, the cantilations (called badja-ing) of the Koran are not regarded as "music". The latter are termed "recitals". For example, the introduction by the imam in a puddie may be termed "a recital"; this introduction is rhythmically free and may differ from puddie to puddie depending on the individual preferences of the reciter.⁵⁶

The solo-parts of the nederlandslied are relatively free rhythmically in the sense that the karienkelsinger may exercise rubato. The chorus part generally has a regular tempo. The same regularity of tempo (and legato phrasing) occurs in the djiekers. Following are relatively detailed transcriptions of a part of djieker and a nederlandslied:

55. Ibid., p.27.

56. See also: Nelson, K. Reciter op. cit., p.46.

M.M. ♩ = 50

Al ... le lah ... il A al ...

lah ... A l-le-laa ... yaa ... yoo ... lah

aah ... wa. bana. e na. a lie. e. aa. loo. wa. wa.

il ya ... lah ... ya toe. lah ... Sala-

Figure 36: Djieker "Alle lah"

M.M. ♩ = 60 m

Schoon - - - - - ste min - - - - - naar, - - - - -

wy - - - - - haar - - - - - my - - - - - Droe - - - - -

Figure 37: Nederlandslied "Schoonste minnaar"(Marines :30 January 1982)

From the djiekers and nederlandsliedere collected and listened to on cassette tape-recordings, as well as on records (see Bibliography), and numerous transcriptions of the two styles of 'Malay' music, the following similarities and differences emerged:

DJIEKERS

Place of Performance

Generally in the mosque, but the madressa halls (Muslim school halls) may also be used for the performances of mouloods. The "salawaat"⁵⁷ may be brought anywhere.

Participants and Audience

Men: Only jamaah members are present in the mosque; boys also number amongst them.

Women: Apart from the jamaah members, and the invited jamaahs, there are also other invited guests.

Dress:

The singers are dressed as follows: Men: Dressed in suits or robes, and head cover such as the fez or onder-kofia (scull cap). Women: In colourful uniform. it is important that the ritual of abdhas (ablution of the body) be performed before these performances.

NEDERLANDSLIEDERE

When choir competitions are held, these occur in a hall. With weddings, the singing also takes place in a hall. During the New Year's festivities, Nagtroepe sing nederlandsliedere in the open air in the Bo-Kaap and elsewhere. In general, any appropriate place is used for the performance of nederlandsliedere.

Competitions: A mixed audience is present consisting of men, women, and children. Weddings: Invited guests of both sexes. New Year's festivities: A mixed audience.

They wear a uniform dress. At the choir competitions, the wearing of a fez is compulsory. Other head covers (or nothing at all) may be used at other places of performance.

57. Many Muslims made this comment.

Physical Behaviour of the Singers:

The jamaah members sit in a cross-legged position, and may sway from side to side with their bodies. Occasionally members stand up and leave the mosque. During the ashra-kal, the members stand up. During the performances of the djiekers in a moulood

Music

Structure:

It consists of a single line of religious text, which is djieker-ed in antiphonal style, such as the "Sallalla". In the moulood celebrations, antiphony occurs between two "rival" groups.

Text:

The text is always in the Arabic language, and has religious significance.

Rhythm:

The usual rhythmic pattern is quadruple (or in 4). One 'Malay' indicated that the "Sallalla" is in compound duple time:

Tempo:

The djieker is rendered in a broad largo tempo.

The members stand, and usually sway while performing the nederlandslied. The heads of the singers also seem to move in a characteristic pattern, which may be represented as follows:

A secular type and style of music in which antiphonal exchange occurs between the karienk-singer (soloist) and the chorus. There are usually many verses, and the song is characterized by closing sections or a "coda"

The text is based on a mixture of the Afrikaans language and a distorted form of Dutch.⁵⁸

This is invariable in quadruple.

The tempo is M.M. ♩ = 50 to M.M. ♩ = 80

Traditionally the tempo is slow. Quicker nederlandsliedere have been heard, especially when the ghomma is used.⁵⁹

58. Du Plessis, I.D. Interview held during September 1981. See also Du Toit, D.S. Unpublished M.A. thesis. University of Cape Town, 1948.

59. Recording by the "Marines Malay Choir".

Melodic organization:

Basically diatonic, with median interval width. The melodic contour is generally descending (for example bar 1: "Sallalla", cf. p. 43). There are fluctuations up and down in the course of the performance. The tonality is suggestive of a "major" or "minor" key. The principal singers' part may be embellished.

Vocal Organization:

Part-singing occurs when the main melody is harmonized by the other voices moving in parallel above and below it. "Chording" occurs as 3rds, 5ths and occasional 4ths (apart from octaves and unisons).

Tempo and Singing Style:

Some degree of embellishment occurs. The vocal register used by the singers is generally extremely high, and some degree of nasalization takes place.

The performance is very volumnous. Not much "rubato" occurs, although melismas are extensively used. The vocal width is usually in whole steps and half steps. The vocal tone is characterized as "pinched" and "narrow-voiced".

Diatonic intervals are used, with wider intervals more prominent. The tonality more clearly defined as "major" - this is emphasized by the guitar whose accompanying pattern often comprises two tones a fifth apart, which suggests a I-IV-V-I pattern. There is a marked degree of embellishment (karienkels) by the karienkel-singer.

The highly ornamented solo part is supported by a chorus part. The chorus comprising voices ranging from one to four, contain the main melody, and the music may thus be termed "polyphonic" (many voices). The karienkel-singer provides a descant-like ornamentation which floats above the chorus-part. The "chording" is mostly in parallel 3rds and 5ths. Occasional accidentals are introduced, giving the nederlandslied its particular characteristics (cf. the nederlandslied "Skoonste minnaar", p.356).

The karienkel-singer embellishes main melody notes extensively. In the case of the karienkel-singer, the high vocal register is often used, and nasalization is generally marked. The chorus has a wide open-throated singing tone. The singers appear to be relaxed, as is visualized by the swaying of members.

Accompaniment:

No instrument accompaniment is allowed.

The accompaniment is provided by: Banjo, guitar or double bass and the mandoline. In certain performances, the ghomma is used, such as at weddings. At the choir competitions the ghomma is not allowed, and traditionally its use is prohibited in the performance of a nederlandslied. Its use tends to destroy the "relaxed" character of the singing, and enforcing a strict tempo, adversely affects the "tempo rubato" of the karienkeli-singer.

From the above it is clear that there are both similarities and differences between the respective types and styles of 'Malay' music. It may be because of these similarities, as well as the fact that some jamaah members sang (and still sing) in the choirs that perform at the competitions, that some feel that many moulood tunes have been borrowed from the nederlandslied.⁶⁰ There might exist correspondences between the two styles, but there exists evidence that the converse is probably the case. Firstly, it has been pointed out previously that the sacred musical activities of any group is the most stable of all musical activities. The performances of pujjes and djiekers probably date back a long time, and probably to the time of the establishment of a halfway station by the Dutch at the Cape in 1652. Influences on 'Malay' music must surely include those which derive from the first Dutch occupants on the Indonesian Archipelago in 1596.⁶¹ However, it must be stressed that this is largely conjectural and that recorded history goes back as far as 1772 (Thunberg's description, cf. p.66) in the case of pujjes and djiekers and 1850 (Angas' description, cf. p.102) of the singing of wedding songs.

60. At least one imam mentioned this. The Young Squares jamaah of Wynberg formerly performed at choir competitions, but are presently only engaged in moulood celebrations (1981 - 1983). The well-known tune, "Die Vögel" has a resemblance with the following djieker rendered at the Wynberg moulood celebration:



Some liederwysies also incorporated folk tunes, and "Clementine" was reportedly used in one "with minor rhythmic alterations". SABC, Musiekposbus, 5 April 1983. The practice of incorporating folk tunes occurred also in the old Lutheran church music. Lang, P.H. Music in the Western Civilization. London: Dent & Sons, 1963, p.394.

61. Suid-Afrikaanse Ensiklopedie, p.1216.

Secondly, the moulood celebrations are more closely associated with the recitals of the Koran and the performances of pudjies, than with the part-singing and resultant harmonization which resembles that of the Western musical tradition. There seems to be (to the listener's ear) more of a resemblance between these djiekers and the Jewish religious chants⁶² and some of the Indonesian songs.⁶³ On the other hand, the nederlandsliedere show links with the East in terms of the karienkels and the "drawn out" style of singing. The text and harmonies indicate a link with the classical musical style of Western European music, as does the instrumentation.

The nederlandslied seems to be a 'Malay' musical outflow of the pudjies and djiekers, whose form and style seems to have been influenced by these sacred styles of music. Schematically the conjectured relationship between pudjies and djiekers on the one hand, and the nederlandslied⁶⁴ on the other hand, may be represented thus:

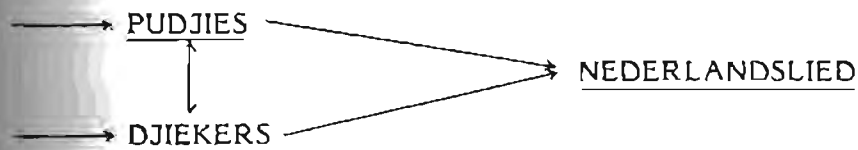


Figure 38: (cf. p. 62)

Conclusion

It has been established that moulood celebrations take place annually in some

62. See also Cover Notes. UNESCO Collection on Musical Sources. Jewish Music. Religious Psalmody IV - 1. Philips, Number 6 586 001.

63. See comment about "Allah Yamar" (Salim) (cf. p.100).

64. Van Warmelo noted that the karienkels are related to the Indian gamaka; the influence of badja-ing is thought of here rather.

Muslim state schools such as Habibia in Rylands, Cape and the Muslim School in Worcester; under the guidance of Muslim teaching of the staff. The djiekers performed by adults at mouloods are rendered. It has also been pointed out by a Muslim teacher that some Muslim children may learn these djiekers and pudjies at the madressas (Muslim schools) in the afternoons. Some learn about them from their parents, or from the recordings that exist, as well as the actual performances in which many children participate.

In the context of this dissertation it would be objectionable for non-Muslims to perform djiekers. However, there is a distinct need to develop an awareness of these secular 'Malay' musical practices amongst the Muslims and non-Muslims alike. These styles may thus be incorporated into musical appreciation classes (cf. p.233). In fact, from the afore-mentioned, it appears that in order to develop a proper perspective of the nederlandslied, it is necessary for the pupil and student to gain some background knowledge of the sacred musical practices of the 'Cape Malay'. The manner in which the moulood celebrations, as well as the ratiep display (to be discussed hereafter), may be incorporated into the musical appreciation programme in the school context, will be dealt with in later chapters (cf. p. 210).

THE RATIEP DISPLAYS

Introduction

As far as can be ascertained from the literature and personal interviews involving ratiep performers,⁶⁵ the word ratiep derives from the 'Malay' term "Rifa'ya".⁶⁶ Apparently this display is held in honour of a follower of the Prophet Mohammad, namely Abdul Kadir Beker,⁶⁷ and should really take place on the 11th day of the

65. See Du Plessis, I.D. The Cape Malays op. cit., pp. 23-26. Green, L. Taste of the South Easter. p.144. The Cape Monthly magazineop. cit., p.356. The Abrahams jamaah of Heidevel was interviewed in 1981.

66. Oral tradition conveyed by an Abrahams Jamaah member.

67. The Abrahams Jamaah informant contended that he is Said Abdul Kader Zailanee whilst Green states that the person is Seida Abu Beker (cf. p.38).

Islamic month of Rabi-I-achier.⁶⁸ Nowadays its original implications have been altered to the extent that (i) it may be held on any day of the year;⁶⁹ and (ii) it is not regarded as "compulsory" (Arabic:fard) on the part of the Muslim, and is actually regarded by some Cape Muslims as a non-Islamic practice.⁷⁰ Here the reference is made to the link of the ratiep display (also called "The Chalifa"⁷¹ by some) with the Hindu past,⁷² and not to the person Abdul Kadir Beker. According to oral tradition, this man "was ordered by God to cut man in half",⁷³ an aspect which is simulated in this performance.

The ratiep display is characterized by the striking of the body by sharp objects (swords, daggers called "tamboester", needles, and so on - see PLATE XLVI) with the purpose of illustrating the power of the religious conviction over the body. This display should be viewed as one of the "voluntary" acts, and should not, as both Du Plessis and Davids warned, be confused with the religion of Islam as such,⁷⁴ they do not form part of the five pillars of the Islamic religion.⁷⁵ However, certain characteristic Cape Muslim practices are important elements of the ratiep show. These include the rendering of djiekers or religious "hymns", the performance of pudjies (koranic recitals by the chalifa followed by repetitions by the chorus), and the removal of the shoes when treading upon the carpet surrounding the special wooden structure, behind which the chalifa is seated (see PLATE XXXIX).

In this section, the origins of this particular practice will again be highlighted (cf. p.112), and a broad musical analysis of the ratiep music will be attempted.

68. Du Plessis, I.D. The Cape Malays op. cit., p.23.

69. The show attended by the author in Lansdowne took place on the 13th December 1981.

70. See for example: Du Plessis, I.D. op. cit., pp. 21-22. Monochrome plate.

71. Du Plessis states that the "chalifa" is the name of the central person conducting the ceremony. Du Plessis, I.D. op.cit., p.23. This term is not only used by whites, but Muslims refer to the show invariably as the ratiep.

72. See Du Plessis, I.D. The Malays op.cit., and Davids, A. op. cit. (cf. p.7).

73. Mentioned by Abrahams Jamaah member, 1981.

74. Davids, A. The Mosque op. cit., p.33 and Du Plessis, I.D. The Cape Malays op. cit., p.

75. The five "pillars" of Islam are: (a) The belief in one God; (b) The five daily prayers; (c) the Holy Pilgrimage to Mecca; (d) The fasting, during Ramadaan, and (e) a religious tax (zaka) Swartland Monitor, 4 March 1983.

Special attention will be paid to the use of musical instruments which include the rebanna and the ghomma (called a "dhol" by some ratiep members), and the ratiep dance, both of which will have some educational significance in connection with music appreciation. Of particular interest will be the rebanna, (a single-skin frame drum) since this instrument is used in no other field of 'Cape Malay' music, than in the ratiep show.

Origin

Both Du Plessis and Davids have noted its Hindu link,⁷⁶ although Shell could find no "hard evidence" for this.⁷⁷ Du Plessis relates it to the Mayong drama, which is also characterized by a state of trance and stabbings to the body (cf. p.36).

Whatever the origins, evidence gleaned from the literature seems to support the viewpoint that this practice took place at the Cape since the early days of Dutch settlement in this region. Both Davids and Shell feel that this Cape Muslim practice, is a relic of the slave era.⁷⁸ Shell notes that this "Javanese" custom also serves to bring the slaves together, and possibly of its impressiveness to the uninitiated slave, (amongst other reasons) led to his conversion to Islam.⁷⁹

Early reports of the ratiep display go back as far as at least the beginning of the 19th century (cf. p.118, footnote Chapter 3). In the "Monthly Magazine" of 1861 it was reported that performers used "tambourines" rebannas to accompany their djiekers or "hymns".⁸⁰ The report in this magazine states that the performers swayed rhythmically from side to side with the rebannas being held aloft.⁸¹ Writing about the

76. Davids, A. The Mosques op. cit., p.33 & Du Plessis, I.D. The Cape Malays op.cit., p.23.

77. Comment made during a paper read at U.C.T., 3rd June 1983.

78. Davids, A. op. cit., p.33 & Shell, R. Paper op. cit., pp. 11-14. He quotes Du Plessis by saying that this rite is a Hindu relic from Bali (p.81), and actually called the food, relics of Indonesian heritage (p.27).

79. Shell, R. Paper loc. cit.

80. Davids, A. loc. cit.

81. Cape Monthly Magazine op. cit., p.356.

"Chalifa" in 1855, De Lima, a well-known Jew at the Cape at the time, stated that this show did not form part of the "Mohammedan" religion as such, the viewpoints also held by Davids, Du Plessis, and other Muslims.

Lady Duff Gordon also mentions a ratiep display which took place during the 1860's.⁸² What is interesting is her report that non-Muslims were trying to stage their own ratiep show,⁸³ presumably also trying to provide visual evidence of the power of the Christian religion.

The first ratiep show is reported to have been held at Kimberley as far back as 1887. The "Daily Independent" mentions further shows held in 1890 and 1891.⁸⁴ This practice seems to have been a regular practice held in many parts of South Africa, but today it is not as common. In fact, today, only a few regularly active jamaah groups are still left.⁸⁵ The practice itself is still being perpetuated as a family tradition, and does not seem to be practised on a large scale; it seems to be the concern of a few interested families, rather than the interest of the whole 'Malay' community.⁸⁶

The performances and the music

As has been noted before, this performance is characterized by its performers reaching a state of trance or tarik. According to Kähler, the ratiep show is performed as a result of the Rifā'iya sect of the Cape Muslims.⁸⁷ According to him, the show is characterized by playing on "tamburins" (Germ.) called "rebana" (tambourines called rebanna) and "trommeln" called a "dol" (drums called a dhol).⁸⁸

82. Duff Gordon, L. Letters from the Cape op. cit., p.82.

83. Ibid.

84. Letter by Mrs Muriel Macey. Africana Librarian. Kimberley Public Library, 27 November 1981.

85. There are at least two jamaahs in Cape Town, in Heideveld (The Abrahams jamaah) and in Bonteheuwel.

86. The Abrahams Jamaah in Bonteheuwel is an example.

87. Kähler, H. Der Islam bei den Kap-Maleien, in Handbuch der Orientalistik. Abteil III, Band II, Absnit I. Leiden: Brill, 1975, p.134.

88. Ibid.; See also: Jairazdhoy, H.A. A preliminary survey of the oboe in India, in Ethnomusicology, September 1970. Volume XIV, no.3, p.381. He refers to the barrel-shaped drum, called a dhol or dholak (Persian dūhul). The dūhul was introduced into India from the north-west by Muslims.

It has been confirmed by a member of the Abrahams Jamaah of Heideveld, that the barrel-shaped drum used in the ratiep show (called a ghommà by the 'Malay' choir members), is termed a "dhol" after the Indian instrument which is also barrel-shaped, but double headed. Kähler also states that it is because of the djiekers, that the members enter a state of trance. His description of the striking of the body by tamboesters (Afr. term for daggers), the walking on swords with bare feet and the piercing of long and thick needles through ears, lips and cheeks without the appearance of blood is indeed very similar to what is described in the "Cape Monthly Magazine" of 1856, and more recent performances such as the ratiep display attended by the author in December 1981.

The "Cape Monthly Magazine" states that the ratiep display is the:⁸⁹

"Most characteristic of their customs.... In Oriental countries, the "Khalifa" may be celebrated with greater pomp and magnificence".

Reporting on a performance attended by 50 'Malays' and 4 priests in a building in Church Square, the mentioned magazine states that after an old priest had recited a few verses from the Koran, two or three boys distributed the "tambourines" (rebannas). The performances on the rebannas reached a climax with the performer raising the rebanna aloft and striking it once, followed by complete silence. Then a "hymn" (djieker) was performed in measured rhythm to a slow accompaniment of the rebannas, which became more intense, but kept to a regular tempo. This report closely approximates the show witnessed by the author in Lansdowne in 1981. Additional to this description it may be added that the performers performed pujies or responses alternating between chalifa and jamaah, and played on a dhol (which is really a ghomma). Another aspect that became clear from the Lansdowne performance, is that the tempo in the performance of djiekers did not remain regular, but quickened as the state of tarik (trance) increased.

⁸⁹. Cape Monthly Magazine op. cit., p.356.

The ratiep instruments

The rebanna is a type of single-skinned frame drum which is approximately 40cm in diameter (PLATE XLII). The diameter seems to vary from approximately 30cm to 50cm. The instrument is covered with calf's skin, which is kept taut by means of warming the head over an open fire (Fig. 39). A little gas stove has been seen to be used, but any little fire from paper, wood or twigs probably formerly served the same purpose.

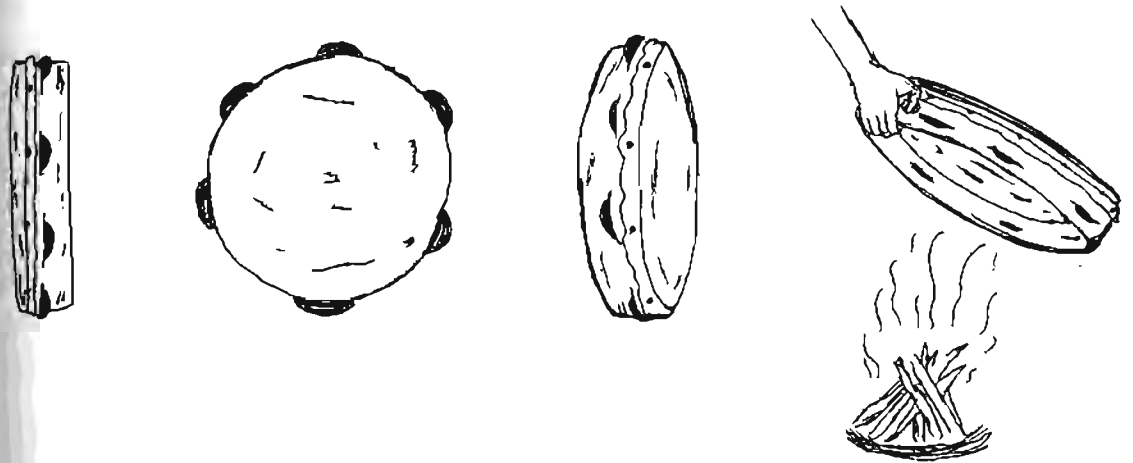


Figure 39: Rebannas; how the skin is warmed

The rebanna is played upon by using one hand only. The hand may strike the instrument at two places: The wooden ring or the skin centre which is the vellum. The remaining hand is used to keep the rebanna. The hand used to strike the rebanna, may be applied to the vellum or edge in one of three ways: (i) the back palm is used to strike the wooden edge; (ii) the four fingers that is, (excluding the thumb) are used to strike the centre; and (iii) the thumb is used to strike the edge of the skinhead. The drum is used only to accompany the djiekers which are rendered during the performance, whilst individuals strike their bodies with sharp objects.

The dhol is identical to the ghomma and is usually painted white, green, blue, black or any other colour distinguishing the particular ratiep jamaah. It is played upon in the manner described by Kirby (cf. p.34).



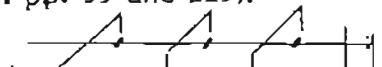
Figure 40: A man sitting on a dhol

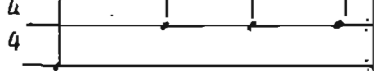
The percussion instruments

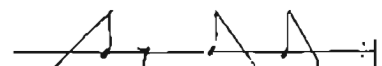
The rebanna and the dhol are used as the percussion instruments in the ratiep display (cf. p.319). The manner in which these instruments are played upon, has also been mentioned previously.

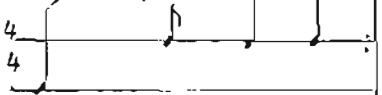
The following rhythms are commonly played on the drum instruments employed at the ratiep display.


Rhythmic patterns observed during the show (cf. pp. 35 and 229):


(a) Example 1: Rebanna: Front (a) 

Back (b) 

(b) Example 2: Rebanna: Front (a) 

Back (b) 

(c) Example 3: Dhol: Right: 

Left: 

Movement: The ratiep dance

Both Kähler and the "Cape Monthly Magazine" did not mention this important aspect of the ratiep display, and neither have Du Plessis and Davids highlighted this integral aspect. The movement is synchronised with a skillful dance performance, and the performers appeared to the author to perform this dance in a decidedly characteristic and convincing manner, before seeming to plunge the daggers to their bodies. It is quite possible that this dance contributes to the state of trance, which increases during the performance.

The dance consists of steps forwards and backwards, in accordance with the rhythms provided by the rebannas and the dhol. At that instant before the daggers actually strike the body, the body is bent backwards, so that the dagger seems to make contact with the body at an instant when it is curved in the opposite direction.

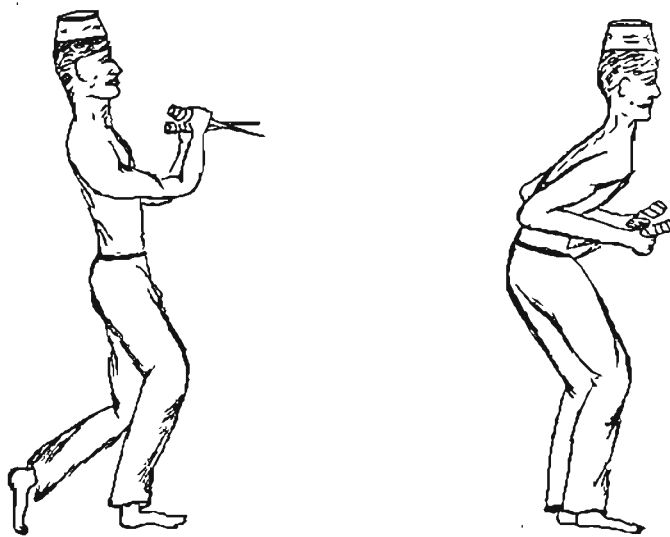


Figure 41: The ratiep dance

The dance is performed either individually, or in groups of two or more dancers. Both men and boys are involved. The act of stabbing the body is performed several times, the amount of which seems to relate to the degree of trance. Each time the body is struck in quick repetition, the body is curved backwards and forwards, in close association with the rhythmic accompaniment, and to the djieker-ing of the rest of the jamaah members. Children are occasionally prohibited from "overdoing" the act of stabbing, by means of a tap on the shoulder by adults participants. There exists at least one recorded case of a performer at Diep River who died in 1813 as a result of wounds inflicted by the dagger he used in a ratiep show.⁹⁰

The performers, when dancing in a group form a circle of dancers. To the accompaniment of percussion instruments and djieker-ing, the performers move towards the centre of the circle, followed by a movement away from the centre. This movement may be illustrated thus:

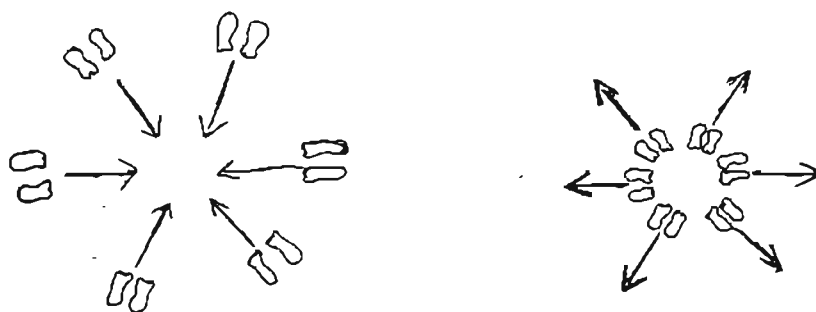


Figure 42: Movement of the dancing in group

90. Shell, R. Paper op. cit., p.42. He was reportedly stabbed by a Free Black, named Griep of Mozambique.

It has been mentioned that this ratiep dance may contribute to the state of trance reached by the performers during the show. However, the social relationship between the dancers must not be overlooked. Because of the unity of the group, those performers who lack confidence, may become motivated when forming part of a group of performers. However, this remark would seem to be more applicable to young performers, as one jamaah member pointed out to the author that most members performing in this show have been doing so since childhood.⁹¹ This supports the previous remark about the ratiep show being more a family affair rather than a societal one: Children appear to be reared in this tradition.

The ratiep music

In this section it is necessary to demarcate three areas pertaining to ratiep display music. (i) The recital of the chalifa and the repetitions of the jamaah members, which constitute the pudjies rendered; (ii) the djiekers rendered; and (iii) the percussion instruments. It is again stressed that the movement (the ratiep dance and the swaying of rebanna players) form an integral part of the whole performance.

The Recitals of the Chalifa; the pudjies

The show is commenced with the chalifa (leader) reciting prayers from the Koran, or any other literary religious source in Arabic. These recitals resemble that of the call to prayer by the bilal from the minarette. The meaning of the text, the purpose of the show, as well as the individuality of the chalifa, are amongst those factors which influence the style of badja-ing (reciting). The recital by the chalifa is characterized as being very nasal, and the vocal register is very high (in the case of the Lansdowne show). The text appeared to have been deliberately intoned in typical Islamic cantillation style, with microtones and extensive ornamentation being a characteristic feature. The metre of the "music" is free and irregular (see cassette tape-recording).

91. Comment by a member of the Abrahams Jamaah. 5 December 1981.

The recital is followed by the performance of pujjes. This means that, after each recital of the chalifa, the jamaah members will join in, repeating the tune and text introduced by the chalifa. The tempo of the following transcribed pujje from the Lansdowne display is slow: M.M. ♩ = 60. The response by the jamaah is executed with legato phrasing, glissandos and karienkels being introduced quite freely, as may be seen from the following transcription.

The image shows a handwritten musical transcription on three staves. The first staff is labeled 'imam' and 'recit' and contains a melodic line with two 'w' markings above it. The second staff is labeled 'Jamaah' and contains a similar melodic line with a 'w' marking above it. The third staff contains the lyrics 'La ya il' and 'Repeto recit etc' with a 'w' marking above it. Below the staves, the text 'A ... , La ya la il ...' is written.

Figure 43: A ratiep pujjie

The rendering of the jamaah is also done with some nasalization which is typical of Eastern singing.⁹²

The djiekers

The djiekers are performed to the accompaniment of the rebanna (frame drum) and the dhol. These djiekers also seems to contribute to the state of trance that is reached during the performances. The high-pitched singing may also be attributable to the state of hypnosis or tarik. The djiekers are performed within a relatively fast tempo, ranging from M.M. ♩ = 100 to ♩ = 184. The tempo tends to quicken during the actual performance of a particular djieker. The following are transcription of djiekers at the actual pitches, at the Lansdowne show:

92. Kunst, J. Music in Java. Volume I. The Hague: Nijhoff, 1949, p.119.

Ex 1 M.M. ♩ = 168

Handwritten musical notation for Exercise 1, measures 1-3. The first system consists of a treble clef staff with a 4/4 time signature and a bass clef staff with a 4-measure rhythmic pattern. The second system continues the melody and accompaniment. The third system concludes the exercise with a double bar line.

Ex 2

Handwritten musical notation for Exercise 2, measures 1-3. The first system includes a treble clef staff with a 4/4 time signature and a bass clef staff with a 4-measure rhythmic pattern. The second system continues the melody and accompaniment. The third system concludes the exercise with a double bar line.

Ex 3

Handwritten musical notation for Exercise 3, measures 1-3. The first system includes a treble clef staff with a 4/4 time signature and a bass clef staff with a 4-measure rhythmic pattern. The second system continues the melody and accompaniment. The third system concludes the exercise with a double bar line.

Figure 44

Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The second and third staves continue the melodic and harmonic development.

Handwritten musical notation on five staves. The first staff includes the tempo marking "♩ = 100" and a key signature change to two flats (B-flat and E-flat). The notation features complex rhythmic patterns, including triplets and sixteenth-note runs. The second staff has a key signature change to one flat (B-flat). The third staff has a key signature change to one sharp (F#). The fourth and fifth staves continue with intricate rhythmic and melodic lines.

The following are the same djiekers (Figure 44) which are now transposed down or up:

Ex. 1 M.M. ♩ = 68 (no transposition)

Handwritten musical notation for Example 1, consisting of three staves. The first two staves are a grand staff with treble and bass clefs, showing a melody and accompaniment. The third staff is a single treble clef line with a final chord and a double bar line.

Ex. 2 M.M. ♩ = (no transposition)

Handwritten musical notation for Example 2, consisting of three staves. The first two staves are a grand staff with treble and bass clefs, showing a melody and accompaniment with flat accidentals. The third staff is a single treble clef line with a final chord and a double bar line.

Ex. 3 (up a minor 2nd)

Handwritten musical notation for Example 3, consisting of three staves. The first two staves are a grand staff with treble and bass clefs, showing a melody and accompaniment. The third staff is a single treble clef line with a final chord and a double bar line.

Figure 45

EX. 4

(Up a minor 3rd)

Handwritten musical notation for Exercise 4, consisting of four staves. The first staff is in 4/4 time and contains a melodic line with a corresponding guitar fretboard diagram below it. The second staff continues the melodic line. The third staff shows a bass line with some double bar lines. The fourth staff continues the bass line and ends with a double bar line.

EX. 5

(down a minor 6th)

M.M. ♩ = 100

Handwritten musical notation for Exercise 5, consisting of four staves. The first staff is in 4/4 time and contains a melodic line with a corresponding guitar fretboard diagram below it. The second staff continues the melodic line. The third staff shows a bass line with some double bar lines. The fourth staff continues the bass line and ends with a double bar line.

EX. 6

(down Major 7th)

Handwritten musical notation for Exercise 6, consisting of two staves. The first staff is in 4/4 time and contains a melodic line with a corresponding guitar fretboard diagram below it. The second staff continues the melodic line and ends with a double bar line.

The following features now emerge from the preceding:

The djiekers are all diatonic and use a seven-note "scale".

Conclusion:

In Chapters 6 and 7 the educational significance of the ratiep show will be enlarged upon, and an indication will be given as to how certain elements not presently found in the education curriculum may be incorporated. Of particular importance will be the introduction of the mentioned ratiep instruments, and the manner in which they are performed upon. The use of the hands in the playing of these instruments is reminiscent of the playing of the tabla and the dhol by Indian players (see PLATE LXVI).

It has to be stressed that the introduction of djiekers and pudjies into the music curriculum of South Africa, can only be considered in terms of musical appreciation for the senior music classes. These performances, as well as the ratiep dance would be impossible to enact. In the rendering of djiekers two stumbling blocks would emerge, which would not encourage any performance of these per se: (a) The Arabic language used in the djiekers would be difficult to master by non-Muslims; (b) Muslims as well as non-Muslims would object to the introduction of pudjies on religious grounds. It is quite unthinkable for both Muslims and non-Muslims to be performing djiekers per se together in the school context.

In the preceding pages the ratiep was discussed in terms of its associated performance and musical activities. It was intended to give greater clarification to the terms recitals, pudjies and djiekers. Other prayer meetings such as gadat and saman also incorporate pudjies and djiekers, but the ratiep show could be used as a good example of a 'Malay' practice, in which pudjies and djiekers are "brought as it is probably the most widely known of all 'Malay' practices, possibly apart from the annual choir festivities. But then, these choir competitions are not devoted to sacred performances; examples of pudjies and djiekers are not found in

these performances, but only in the Cape Muslim sacred activities.

THE NEW YEAR'S FESTIVITIES

Introduction

The viewpoints concerning the origin of this gay event of Cape Town are many and varied. First of all there are those that believe that this event started during the 19th century, at the time of the emancipation of the slaves in 1834.⁹³ Secondly, there is the widespread idea that this event grew out of the festivities that were held during the first two days of the New Year, when the slaves were freed from their duties as slaves.⁹⁴ There is a third viewpoint that the "Coons" originated from the influence on the American counterpart, the Mardi Gras.⁹⁵ Fourthly, there are those that believe that this custom "caught on" after a ship of American sailors paraded the streets of Cape Town, and sang songs during their revelry.⁹⁶ A fifth viewpoint is that this event started when a Cape Town baker, named Cole, "organised his workers into an American-style Christy Minstrel troupe as an advertising gimmick".⁹⁷ A sixth viewpoint has it that this event, possibly related to the American sailors' revelry in the Cape Town streets, started after the battle of Alabama was watched by many Capetonians from Signal Hill. After the battle was won by the Alabama, the people of Cape Town, out of sheer joy, paraded the streets of Cape Town,⁹⁸ and this custom has been perpetuated until this day. The following report relating to the events after this battle, is given in the "Argus":⁹⁹

93. Record sleeve notes: Recording: The Golden Dixies in the Coon Carnival Time. RCA T33,001 by Smith, M.

94. Rosenthal, E & Ryan, R. Pride of South Africa Cape Town. Cape Town, Purnell, 1974, p.19.

95. The Cape Argus. 18th February 1982.

96. Du Toit, A.J. Coloured: A profile of 2 000 000 South Africans. C.T. Human and Reasseau, 1974, p.

97. Reader' Digest. South Africa's Yesterdays. Cape Town: The Reader's Digest Association of South Africa, 1981, p.93 and Manual, G. I remeber Cape Town. Cape Town: Nelson, 1977, p.73.

98. The Cape Argus, 18 February 1982.

99. Ibid.

"The Alabama was soon surrounded by "nearly every boat in Table Bay", the occupants of each on arrival giving "three hearty cheers for the captain and his gallant privateer.

"Cape Town certainly took the Alabama to its heart, and, as Rahael Semmes himself recorded in his book, *The Confederate Raider Alabama*, the "sailor quarter" was a continuous scene of revelry for several days, once his men were allowed ashore.

".....After prolonged junketing like this, it's not surprising that Cape Town looked forward to a return visit by the Alabama (after August 1863 - my insertion). And when she did come back the following March, the Malay folk immortalised the occasion in that best known of all their ghommaliédjies, Daar kom die Alabama!"

Achmat Davids appears to support this last viewpoint, and he suggests that the sort of revelry provided by the Coons and others during the New Year's festivities, may be ascribed to the nature of social interaction during the early days at the Cape.¹⁰⁰ As such then, it may be conjectured that the New Year's festivities actually grew out of the social and economic position of the slaves and other people at the Cape. Davids writes:¹⁰¹

"I do see music as a very important aspect of the ethnographic development of a community for apart from language, it is probably the most cogent element of Culture. Folk music does not only reflect the mood of a community at one or other stage in its development but the lyrics at times do throw light on some or other historic event. This is most clearly illustrated with the song "Daar kom die Alabama". It is my contention, though I have not thoroughly researched this, that the kind of revelry one experiences in the streets of Cape Town during New Year was probably influence(d) by the visits of the Alabama to Cape Town. The American names of the Coons is too great to be a pure co-incident".

Whatever the origins of this festivity, the fact remains that it is still being performed in Cape Town, notwithstanding community pressures, (as verbalised by Du Toit¹⁰² and others) and the removal of communities from areas such as District Six to remote Cape Town suburbs such as Mitchell's Plain.¹⁰³

100. Interview held September 1982.

101. Letter from Davids, A. August 1982, p.1.

102. Du Toit, A. *The Coloured op. cit.*, p.350. See also *The Argus*, 27 December 1982.

103. The Group Areas Act implemented by the Nationalist Government resulted in this mass removal from certain areas in Cape Town.

In this section, a clear distinction will be made between the Coons on the one hand, and the Nagtroepe on the other. At this particular juncture it is sufficient to mention that, while the Coons are more aptly labelled "klopse" or ("clubs") and perform primarily at the Coon Carnivals festivities at Hartleyvale and Athlone Stadium, the Nagtroepe are 'Malay' troupes who perform on New Year's Eve (or any other suitable occasion) at the homes of selected Bo-Kaap families for example, and do not participate in the Coon Carnival (cf. p.132).

It will also be attempted to highlight certain aspects of music which characterize this particular festivity. Here instrumental music, as well as vocal music will be touched upon. These aspects seems to suggest suitable material for school use.

The Coon Carnival: It's origins and nature

In the introductory paragraphs to this section, it has been shown that the origins of this important event are obscure (cf. p-124). Further to those facts mentioned previously, "Die Burger" of January 1982, states that the Coon Carnival has been held since about 1913: "Die Kaapse klopse gaan vanjaar weer, soos die afgelope 68 jaar, die Nuwejaar al dansende en singende binne".¹⁰⁴ (The Cape Coons are again this year entering the New Year, as they have been doing for the past 68 years, by singing and dancing - my translation.) This year of origin cannot be correct when one bears in mind that a torchlight procession was held by the 'Malays' as early as 1886, by which the 'Malay' community thanked the mayor of Cape Town.¹⁰⁵ According to certain 'Malays', the torchlight was used prior to the lighting of the Cape Town streets, which occurred in January 1871.¹⁰⁶ Thereafter, the torchlights were replaced by sticks. Whether or not this is correct, it is difficult to say, but what is certain is that the sound produced by the sticks is an essential feature of the music of the New Year's celebrations in Cape Town:¹⁰⁷

104. Die Burger, 1 January 1983.

105. Du Plessis, I.D. The Cape Malaysop. cit, p. 42.

106. Hattersley, A.F. An illustrated social history of South Africa. Cape Town: Balkema, 1973, p.178.

107. The Cape Argus, 27 December 1982.

"Both at Christmas and, especially, New Year, Cape Town felt the atmosphere of the Mardi Gras's "The Coons" flowed into town from two sides - District Six (Onder-Kaap) and the Malay Quarter (Bo-Kaap). That inimitable beat, a compound of rapping walking sticks, (my underlining), rhythmic banjos, saxophones and whistles, could be heard from afar. And how the pulses of the waiting crowds stirred to it as the kaleidoscopic river of Coons in silky costumes prancing into view".

The costumes of the Coons are an important aspect of the festivities for which each Coon may pay as much as R30.¹⁰⁸ The description given by van Rijn about their costumes still holds true today:¹⁰⁹

"Elke klops heeft zijn eigen uniform kostuum, sommige lichtblauw, ander lichtgroen, met hoeden of mutsjies, wambuisen en hozen, enigzins zoals de pages oudtijds droegen, ... Een groot deel van de klops heeft snaarinstrumenten, en zo trekt men rond door de stad op de maat der muziek, gewoonlijk in twee rijen met ceremoniemeesters, die in het midden lopen en allerlei malle kunsten maken".

(Every klops (club) has its own uniform costume, some light blue, others light green, with hats or caps, jackets and trousers, exactly like the pages formerly used to wear.... One major part of the klops has string instruments, and so they moved through the city to the beat of the music, usually in two rows with a master of ceremonies (voorloper), who walked in the centre and made all kinds of tricks - my translation).

The following description given by Rosenthal is less detailed, but remarkably similar, although at a much later time in 1973:¹¹⁰

"Still linked with the old custom, when every year on January 2 the slaves temporarily threw off their shackles, is the famous Cape "Coon Carnival", sometimes lasting a week. Decked in many-coloured suits of shiny silk, thousands of boys and men descend upon Cape Town, singing and dancing, playing musical instruments and finally gathering in some open space.

The following photograph taken at a recent (1982) Coon Carnival bears witness to the above description:

108. Die Burger, 1 January 1983.

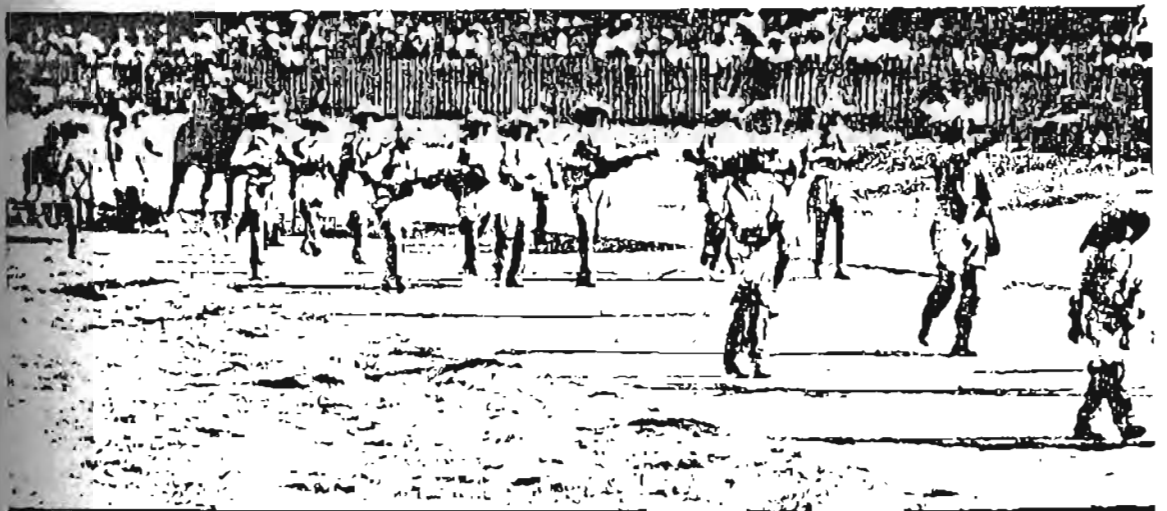
109. Du Plessis, I.D. Die Bydrae ... op. cit., p.35 contains this reference from van Rijn, C.J. Ons Land. 1920.

110. Rosenthal, E. Pride of ... op. cit., p.19.



Plate 1: The Coon Carnival (modern) (Photo: Constantia Greetings,
G. Douglas)

While the above photograph is very much in line with van Rijn's and Rosenthal's descriptions of the Coons, the following photograph from "The Cape Argus" of 1924, seems to give a slightly different impression. This photograph represents one particular troupe, which suggests that a wide variety of costumes is worn on the occasion; it also suggests that it is really the spirit and the general nature of the festivity which characterize the Coon Carnival as a unique celebration.



New Year's Coloured Carnival at Green Point Track. March past of the Mexican Cow Stampers.

Plate 2: The Coon Carnival (1924, "The Argus")

The terms "coon" and "klopse" have to be discussed before the nature of the Coon Carnival can be discussed and explained any further. The Afrikaans term "klops" most probably derives from the English word "club". Rosenthal has given the following description of "klops":¹¹¹

"Bynaam vir Kleurlinge en Maleiers wat in kleurvolle kostuums aan die klopskarnaval deelneem".

(Nickname for Coloureds and Malays who partake in colourful costumes in the Coon Carnival. - my translation)

On the other hand Kritzinger gives the following definition for "klops":¹¹²

"'n Groep bende (gew. Kleurlinge) wat 'n orkes in onderskeidende kostuum by geleentheid in optog deur die strate masjeer".

(A group gangs (usually Coloureds) who marches an orchestra in identifying uniform on occasion through the streets - my translation).

From these definitions it appears as if the writers associate the term "klops" with a particular racially classified group, called the 'Coloured'. From these definitions, and others, it appears that the Coon Carnival has been associated with a particular group of people. This has caused some concern and the following has been written:¹¹³

Du Toit also seems to share the opinion that the Coons cause some 'Coloured' intellectuals to turn their heads away in shame.¹¹⁴

In searching for the origin of the term "Coon", it is found to be derived from the word "raccoon", which means "a shy fellow; a Negro".¹¹⁵ A raccoon is an animal related to a bear.¹¹⁶ Therefore both "Coon" and "klopse" have a derogatory meaning attached to it. Whether it is the attached derogatory meanings of the terms as found in dictionaries, or the nature of the festivities which cause "Coloured intellectuals to turn their heads away in shame", is not clear.¹¹⁷ What is clear, is

111. Rosenthal, E. Ensiklopie van Suidelike Afrika. London: Fredericke Warne, 1967.

112. Kritzinger, a.o. Verklarende Afrikaanse Woordeboek. Pretoria: van Schaik, 1972.

113. The Cape Argus. 27 January 1982.

114. Du Toit, A.L.

115. Chambers Everyday Dictionary. Edinburgh: Chamber, 1975.

116. Ibid.

117. Du Toit, A. The Coloured ... loc. cit.

that this occasion has been staged by many people, for a very long time,¹¹⁸ and is attended by thousands of people yearly, but has caused wide interest and sheer joy to many people all over the world. Just as real is the distinction between the Nagtroepe and the Coons, an aspect which will be scrutinized closely.

The following diagram represents the structure of the Coon troupes in its most basic form.

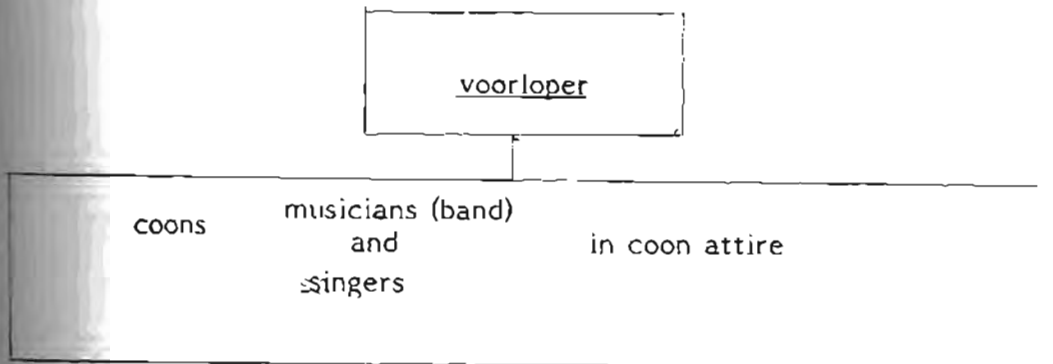
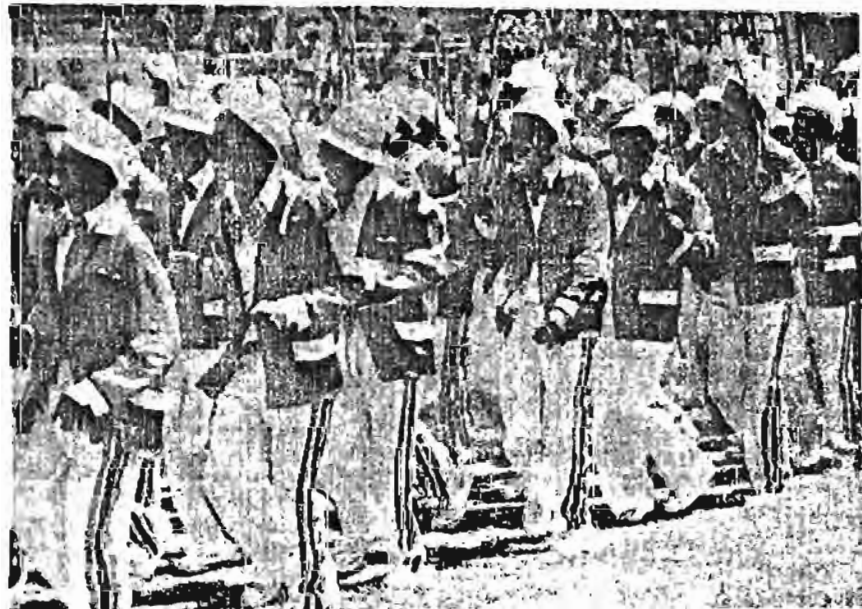


Figure 47: The Structure of the Coons

Many variations of the above are evident from the Coon Carnival shows staged at Hartleyvale and Athlone Stadiums. The following picture again illustrates a Coon Troupe in procession:



From Die Burger, 4 January 1982

118. See also Duff Gordon, L. *Letters from the Cape op. cit.*, p.75. According to a "Malay", he picked up his music "from the bands in Cape Town and elsewhere" in the 1860's, pointing to the fact that there existed organised bands at the Cape. This does not necessarily imply that they were related to the New Year's festivities; however, the "Malay" played the concertina at a ball on New Year's Eve. (cf. p.23).

The Coons are not to be confused with Nagtroepe who constitute a distinct 'Malay' group; but who also parade the streets of Cape Town over the New Year. They perform moppies and nederlandsliedere at the homes of selected Bo-Kaap families, and thereafter hold an all-night session of choral singing (cf. p.330). The members of some Nagtroepe may perform in the Coon Carnivals, but do so as individuals.¹¹⁹

The following is a simple diagrammatic representation of the structure of the Nagtroepe:

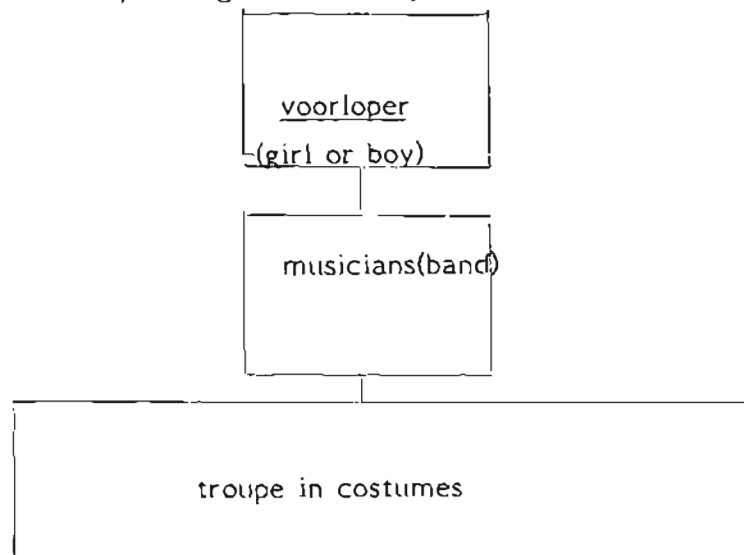


Figure 48: The Structure of the Nagtroepe

The origin and history of the New Year's festivities are obscure, being clouded by conjecture and opinion. For example, the following is written about the voorloper (leader).¹²⁰

"Each troupe is usually headed by its mascot, a small coloured boy about four years old, dressed in the colours of his section, who dances to the rhythm of his band".

This is not always the case, as many voorlopers are men or even little girls.

The differences between the Coons and the Nagtroepe and how they have emerged as distinct social musical groups are convincingly explained by George Manuel, who feels that Nagtroepe developed at the same time as the Coons did. He states:¹²¹

119. Du Plessis, I.D. The Cape Malays ... op. cit., p.41.

120. Travel and Holiday: A guide to the Cape Province. Cape Town: Maister, 1960/1, p.129.

121. Manuel, G. I remember Cape Town. Cape Town: Don Nelson, 1977, p.73.

"Side by side with these New year Clubs (nagtroepe - my insertion) there evolved gradually the minstrel troupes (coons - my insertion). They wore brightly coloured top hats, tailcoats and artist's bows.....

"The minstrels had modelled themselves on the dress and antics of the American Jubilee Singers".

The origins of the Coons could therefore be seen as a distinct and a later development, from that of the Nagtroepe. Both these organizations participate in the New Year's festivities, and the various conflicting opinions regarding the origin of the New Year's festivities, are applicable to them as well.

More precisely then, the differences between the Coons and the Nagtroepe are:

Coons

Nagtroepe

Venues of performances:

In the streets; festive occasions: Republic day; Cape Town Festival; Television. At Greenpoint (formerly); Hartleyvale; Goodwood; and Athlone Stadium.

In the streets; At the homes of selected members of the community.

Attire

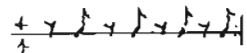
Coon attire: silky multicoloured costumes. Top hat may be used. Sticks.

In troupe attire: scarf, pants and jerseys. Hats may be worn. Walking sticks may be used.

Music

Very percussive: the tamarien is played upon by the majority of coons. The rhythm is syncopated:

A more "musical" rendition by the hired band. See our musical example: "Love thy neighbours". Less emphasis on the syncopation provided by the tamarien.

tamarien: 

Singing by the members occur. Typical examples are: "Hier kom hulle aan", "love thy neighbours" and "Sproetjies".

At the homes of community members, moppies and nederlandsliedere are sung. Typical examples are : "Die Mal Moffie" (moppie) and "Rosa" (nederlandslied). The instruments used by the band include: guitar, banjo, saxophone, mandoline, and ghomma.

At the Coon Carnival Competitions the following are sung:

moppies
oulied (combined)
solo (juvenile and adult)

Other instruments used include:
banjo, mandoline, ghomma,
guitar and saxophone.

Some clubs names:

"The Cherry Pickers", "The Lords
of London", "The Bullfighters",
"Beau Brummels", "Spanish Noble-
men", "Desert Arabs", "The
Mexican Cattle Thieves", "Dark-
town Fire Brigade" (after the ¹²²
fire engine), "The Wild American
Masqueraders". ¹²³

Some of the Coons who per-
formed in the 1983 season, in-
clude: "Young Woodstock Star-
lights", "The Elsie's River Min-
strels", "The Wild Appachees".

At the performance of the moppies and
the nederlandsliedere, the traditional instru-
ments are used: moppie: ghomma, banjo.
mandoline, guitar.

nederlandslied: guitar, banjo, mandoline,
and ghomma (This last instru-
ment is not traditional).

"Fairweathers", and as far as can be ascer-
tained all 'Malay' choirs: "Primroses", and
"Caledonian Roses" are two examples.

M.M. ♩ = 100

Pom p-ka-lom-pie, Pomp-ka-lompie, Hou maar so met pomp, en hou maar so met pomp, en
hou maar so met pomp, en hou maar so met pomp, en hou maar so met pomp
Pomp-ka-lompie, Pomp-ka-lompie hou maar so met pomp

122. See also Davids, A. The Mosques op. cit., p.47. The Fire Engine was accom-
panied by means of a song, "Pompelompie" which was preserved on a recording
made under the auspices of the late I.D. Du Plessis. On the recording he noted
the imitation of the rhythmic action by the singers. Given above is a trans-
cription of the song.

123. Manuel, G. I remember Cape Town op. cit., p.74.

The music of the New Year's Festivities

The Coons

The music performed by the bands and singers are based on popular tunes, which have been heard over the radio or on recordings. Popular songs include for example Richard John Smith's "Love thy Neighbour". The following Figure is a transcription made by the author, of (a) the performance of the "Fairweathers" during 1981/82; and (b) an extract of the original version by Smith:

The image shows a handwritten musical score for the song "Love Thy Neighbour". It is divided into two parts: (a) a performance by "Fairweathers" and (b) an extract of the original version by R.J. Smith.

Part (a) is titled "w Fairweathers" and consists of five staves. The first two staves are for Tenor Saxophone (Ten. Sax.) and Bass (Bass), both in 4/4 time. The third staff is for Drums, with specific notation for Bass and Snare. The fourth and fifth staves are for a string section, with the fourth staff in treble clef and the fifth in bass clef.

Part (b) is titled "R.J. Smith" and consists of four staves. The first staff is the vocal line with lyrics: "Love thy neighbour like you love your-self ...". The second, third, and fourth staves are instrumental accompaniment for the vocal line.

Figure 49. Love Thy Neighbour.

In the above example the interplay between the two saxophones provides interesting harmony and part-playing.

The moppies and ouliedere performed by the Coons at the Coon Carnival competitions, are similar in form and style to those performed by 'Malay' choirs at their competitions. In fact, it has been observed that the same songs may be sung for the two events. For example, the moppie "Die Droom" may be sung by the 'Malay' choirs, as well as by the Coon troupes, during the same season.

The little frame drum used extensively by the Coons, is similar to the rebanna used by the 'Malay' in their ratiep show. However, it is a different instrument altogether although similar in shape and skin-cover. First of all it has a smaller diameter than its ratiep counterpart, and secondly it does not have the metal discs on the sides (cf. p.115), but it is still a frame drum.

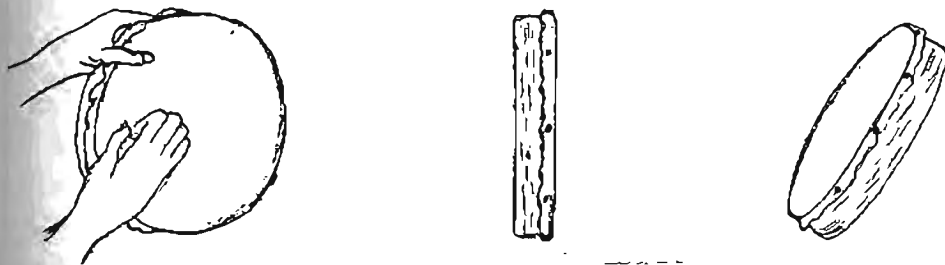


Figure 50. The tamarien

The term commonly used to denote this instrument, has possibly been derived from the more well-known English term "tambourine" (rebanna) or even the Afrikaans "tamboeryn". Like the rebanna, the tamarien is covered with calf's hide. The sole purpose of this little drum, is to provide a fast rhythmic accompaniment, which is syncopated (cf. Figure 51).

The tempo can be up to M.M. $\text{♩} = 180$. The following transcription, together with the tamarien accompaniment and an indication of the walking that accompanies this piece usually, clearly illustrates the characteristic rhythm.

M.M. $\text{♩} = 130$

4/4

oe....., oe....., oe.....,

L R L R

Hier kom hulle aan.

Figure 51. "Hier kom hulle aan" (Transcribed by the author)

The above song has definite educational significance which will be discussed later.

Reference should be made to the physical movements which accompany the Coon songs in the street. The voorloper mentioned earlier, provides his highly characteristic "akkeltjies" (Afr. for "tricks") which consist of a series of intricate improvisatory feet-and body-movements which follow one another in quick succession. This movement of legs, arms, feet and head seems to go off in all directions, and has been labelled "bokspringe" (Afr. for "goat jumps"). Perhaps it is the naturalness and the complexity of these movements, which caused Du Plessis to remark that the little girl voorlopers have "ritme van kleins af in hulle bloed" (rhythm in their blood from childhood - my translation).

The movements of the voorloper seems to spur on the rest of the troupe to perform similar movements. This completely uninhibited movement of the whole body, and particularly the shoulders, has been observed by the author to have a marked resemblance of the exaggerated gangling walk called "skolliestap."

By "skolliestap" or rolstap (Afr. lit. "turn walk") is meant a characteristic walk in which the scolly ("loafer") walks with a lurching, swaggering gait, either with his hands in his trouser pockets, or with arms hanging loose at the side; while so doing, he holds his head at an angle, and keeps his shoulders hunched. Coupled with a particular way of dress, this movement is highly characteristic of many "scollies". However, it is not suggested that the movement of the voorloper likened to the "skollie-stap", has a link with the image of inferiority of a "skollie" or "clowning" as expounded upon by Du Toit.¹²⁵ Rather, the link should be seen in term of Lomax's remark that:¹²⁶

"Those areas that seem "most musical" in the popular estimation - Central Europe, Africa and Polynesia - are also renowned for their highly co-ordinated group singing and dancing".

He stresses that this "extraordinary talent for music" must be seen as "cohesive kinesthetic behaviour". These remarks by Lomax link up with those made by van der Ross who feels that the 'Coloured' are no more "musical" than others.¹²⁷ He argues that this "myth" results from a perpetuated feeling of master-slave relationship. The voorloper's movements must be seen in the light of the particular characteristics they seem to possess, and the atmosphere that is created by exactly that kind of "kinesthetic behaviour", rather than the "musicality" or "scollyhosis" that is purportedly possessed. The movements of the voorloper are exactly those that add to the nature of the festivities, making it as "gay as a fiesta, colourful as Mardi Gras".¹²⁸

125. Du Toit, A. The Coloured op. cit., p.350.

126. Lomax, A. Folk song op. cit., p.171. On page 173 Lomax states: "When vocal or physical synchrony of a grosser sort intrudes on social intercourse outside the contexts of drill, dance, music-making and the like Westerns tend to break off contacts and become embarrassed. If voices or gestures are matched to obviously, Westerners call the speech sing-song and see the behaviour as monkey-like and foolish. (my underlining).

127. Van der Ross, R.E. Myths op. cit., p.11.

128. Du Plessis, J.D. Die Maleier en die Lied, in Suid-Afrikaanse Oorsig, 30 October 1981, p.12.

The Nagtroepe

The music of the Nagtroepe, who tap out a characteristic rhythmic accompaniment with walking sticks held in the right hands, on the cobbled and tarred streets of the Bo-Kaap, consists of moppies and nederlandsliedere which are performed at certain homes in the Bo-Kaap after which all-night sessions of choral singing of these two styles occur. The nocturnal evening atmosphere that accompanies the rendering of these songs, adds an extra dimension to the minne-singer-like performances of these impeccably dressed 'Malay' musicians, which cannot be described accurately on paper. The joy and warmth that accompany the performances do in fact also characterize the intention of these performances, "as a fun thing, a joyous letting-down of the hair, an outlet for their instinctive sense of rhythm and musicality. Yes, inherent exhibitionism, too".¹²⁹

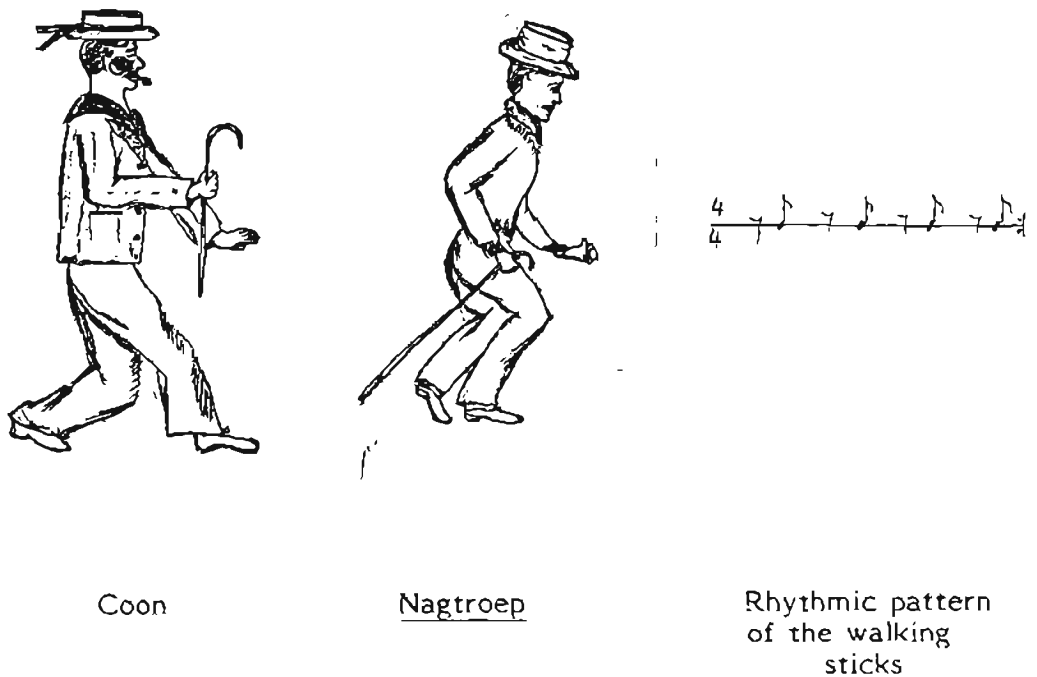


Figure 52. Rhythm of the walking sticks.

129. The Cape Argus, 27 December 1982.

The moppies and nederlandsliedere sung, include songs such as "Diena, Kanakia, Diena", which is rendered with "loud-voiced enthusiasm"¹³⁰ The following is a transcription of this well-known song (cf. p.191), which is actually part of a ghommaliédjie "Nylon Bokkie" (cf. p.152).

ghoe-na van ble-sie. Die-na, ka-naki-a., Die-na, Die-na,
 Ho ; Die-na ka-ha-ki-a, Die-na, Die-na,
 Ho ; Yan- uand, van- eend, van- eend, ka-ne-ki-a, Die-na, Die-na,
 Ho.

Figure 53: Diena, Kanakia, Diena (Transcribed by the author)

CONCLUSION

In conclusion it must be emphasised that the 'Malay' have numerous sacred musical activities, which include gadat, ghothiel, Labarang, taraweeh and Labarang Gadj.¹³¹ These religious meetings have only been considered in passing, as a detailed study of those would be beyond the scope of this work. However, one very important musical activity has to be highlighted somewhat, and that is the takbir (the recital of the words "Allah hu Akbar" - God is the greatest). This is rendered during the festive day which marks the end of the month-long fast of Ramadaan. The takbir, is recited many times during the celebration in the mosque on Labarang or Eid-ul-Fitir. The following transcription was made by the author from a performance held in the Bishop Lavis mosque in 1982:¹³²

130. Manuel, G. I remember op. cit., p.78.

131. This day marks the slaughtering of the sacrificial lamb, instituted by Abraham. (Arabic Eid-ul-Korbaan)

132. It has been ascertained by the author, after having attended numerous takbir's the largo (tune) remained basically the same, from mosque to mosque.

Al-lah hu Ak-bar, Al-lah hu Ak-bar,
Al-lah hu Ak-bar, Al-lah hu Ak-bar.

Takbir

CHAPTER 4

SOME ASPECTS OF FORM AND STYLE OF 'CAPE MALAY' MUSIC

INTRODUCTION

In this chapter special attention will be paid to the following musical styles: the moppie, the ghommaliédjie, the nederlandslied, the oulied and the kaseda. The art of the kariénkel-singer will also be characterized and discussed.

The aforementioned styles are all secular, set to an Afrikaans or Dutch text, except for the kaseda which is a sacred musical style set to a distorted Arabic text.¹

In this chapter the style will again be defined, and certain aspects pertaining to form and style will again be discussed together with suitable examples.

It has been pointed out that the kaseda represents a more popular type of sacred music, in a similar way in which the moppie may be regarded as the more popular type of secular music, compared with, for example, the nederlandslied. Kasedas seem to be more popular than pudjies and djiekers. In fact, it appeared as if kasedas were more popular amongst Muslims than some of the secular styles.²

It was also clear from the author's investigations, that a substantial number of 'Malays' knew little about pudjies and djiekers.

THE MOPPIE

The moppie (English comic) is a type and style of 'Cape Malay' music, which is characterised by a lively rhythm and humorous text. The latter always relates to some interesting or important event, person or instance, which is portrayed normally in a humorous manner. There is call-and-response between the voorsinger (leader or soloist) and the chorus. The physical movements (by comic gestures) of the

1. Interview with Dr Gamieldien, Surrey Estate.

2. See also: Van Warmelo, W. Het gezang der Kaapse Maleier, in op. cit.

Some of the words used in moppies still show a link with the Dutch forms, such as the word "toen" (for "toe") in "Oom Jakkals". In general however, the text is Afrikaans, which seems to suggest that this style is a more recent, "indigenous" development (cf. p.282).

Not only are Dutch words virtually absent in the text, but also the characteristic "Eastern" karienkels, except in a few cases. Although not all the tunes incorporated into moppies are locally composed,⁵ some traditional moppie composers have emerged. These include "A Joepie", Taliep Petersen (who composed "A Joepie") and "Suid-Afrika" composed by Adam Samsodien. In fact, the newspaper "Die Burger" labelled the latter the "moppiekoning" (comic king).⁶ The following is an extract from this newspaper, which also quotes Samsodien's claim that he composed "Suid-Afrika":⁷

"Meneer, daai Jan van Riebeeck wat hulle deesdae so oor die radio en TV sing, het ek, Adam Samsodien in seventy-one geskryf vir die fees".

(Sir, that Jan van Riebeeck that they are singing these days on radio and TV, I Adam Samsodien, composed for the festival in seventy-one - my translation).

Interesting also is Samsodien's definition of a moppie.⁸

"Wat is 'n moppie dan? "Dis 'n liedjie wat 'n mens moet laat lag vir die manier waarop die storie vertel word".

This view of a 'Malay' moppie composer substantiates the impression given earlier that a moppie should be humoristic and contain a coherent story.

Moppies are true folk songs, and one reason for this viewpoint is that they depended on oral transmission for their perpetuation. Today, the tape-recorder has to a large extent helped to preserve these songs for performances. In the words of Samsodien:⁹

5. Recall that popular tunes are incorporated. The well-known "Ipi Tombi" has been extensively used during the author's period of research.

6. Die Burger, 27 May 1983.

7. Ibid.

8. Ibid.

9. Ibid.

"In die ou dae, as jy 'n moppie geskryf het, moes jy dit heeltyd vir jouself sing en gou vir 'n paar manne leer, of jy het dit weer vergeet. Vandag is daar darem tape recorders".

(In the olden times, when one wrote a moppie, one had to sing it to oneself the whole day and quickly had to teach it to a few men, or else one would have forgotten it. Today there are at least tape-recorders - my translation)

It must be stressed that a moppie cannot be said to be the work of this or that one person with absolute certainty. For example, the moppie "Die Maan Skyn so Helder" has been ascribed to Ismael van der Schyff, because "they said so".¹⁰ Moppies could in fact be the compositions of individual composers, but the composer as such becomes blurred by the fact that moppies are regarded as by them music for the community, and as such, the name of the original composer tends to fall away.

The manner in which a moppie was sung formerly is described by Du Plessis as follows:

"As iemand 'n moppie sing, voeg hy dikwels 'n persoonsnaam daarby; en kan die betrokke persoon nie gou genoeg van 'n ander "skemliedjie" repliek lewer nie, dan word hy deur die aanwesiges uitgelag".

(If a person sings a moppie, he usually adds the name of a person to it; and if the involved person cannot reply quickly enough with another mock song (skemliedjie or moppie) he is laughed at by the people present - my translation)

The moppie therefore initially had a social functions, which served to provide recreation and entertainment for the performers and people present.¹¹ Today, the picture has changed somewhat in the sense that moppies are sung at the choir competitions, the New Year's festivities, and at other special occasions such as choir festivals.¹² Those 'non-Malays' who perform moppies, do not so in the characteristic style of the 'Malays'.¹³

10. Comment by Neefa van der Schyff.

11. See notes: Du Plessis, I.D. ; Sleeve Cover : Malay Quarter: At a picnic.....

12. For example the Katwijk performance, the Eisteddfords in South Africa, performances on radio and television, recording sessions.

13. For example, McLachlan, P. Arrangement for the Stellenbosch University Choir.

The following transcription from Du Plessis "Die Bydrae van die Kaapse Maleier tot die Afrikaanse Volkslied," might also reveal on paper the fact that the 'Malay' was in close contact with the Dutch language: "...die Maleier se nouer aanraking met die Nederlandse taalvorm"¹⁴. However, it does not reveal the characteristic manner in which moppies are sung by the 'Malay'

ONDER DE GROENE BOMEN.

On-der dit groe-ne bo - men Daar leg een En-gel-se ship. Die
Fran-se bin gij - ko-mea. Hij bint so gek als ik. Kom laat wij
Tel-li-wen, On-der ons sijn sel-li-wen, Een, twee, drie vier, vijf, ses,
sev'n, acht, ne-ge, tien. Du De-li-uis blaas, ses... Nen.

Figure 54: Onder de groene bomen (From: Du Plessis, I.D. Die Bydrae.....

14. Du Plessis, I.D. Die Bydrae op. cit., p.66.

The text

The text of the moppie, which is practically always in Afrikaans, except for the remnants of a few words or letters of the Dutch, Malay and English language is¹⁵ of primary importance. Although Du Plessis has stated that the words of the moppie are subservient to the melody and rhythm,¹⁶ he has also pointed out that the texts of moppies are such that they may stand alone: "Die teks (kan in sommige gevalle of eie bene staan".¹⁷ By this he meant that the text has, even without the music, its own unique literary value, an aspect which has unfortunately not been delved into any depth, save for the efforts of Small,¹⁸ Hendricks¹⁹ and Du Plessis.²⁰ The aspects relating to the text mentioned here are of interest only in the context of the music.

Names of persons

Some typical names of characters who are mocked at in moppies include:

Amina	<u>in</u>	"Die Droom"
Oom Jakkals	<u>in</u>	"Oom Jakkals"
A Joepie	<u>in</u>	"A Joepie"
Abassie	<u>in</u>	"Slamse Beelde"
Fatima	<u>in</u>	"Slamse Beelde"
Abdol	<u>in</u>	"Abdol maak potjie skoon"
Diena	<u>in</u>	"Diena kanakie Diena"
Oemi (mother)	<u>in</u>	"Boeia slaan vir"
Boeia (father)	<u>in</u>	"Boeia slaan vir"
Galiema	<u>in</u>	"Bollas"

Dialectical Changes

Although there does not appear to be any support for the author's opinion that the

-
15. Malay : "Kanalla" (please); "terima kasim" (thank you).
English : "Of course, ja" etc.
Dutch : "Laas toen Oom Jakkals een bruidegom was".
 16. Du Plessis, I.D. Die Bydrae op. cit.
 17. Du Plessis, I.D. Kaapse Moppies.... op. cit., p.11.
 18. Small, A. Kanna hy kô hys toe.
 19. Hendricks, F.S. 'n Sinkronies op. cit.
 20. Du Plessis, I.D. Die Bydrae op. cit.

particular dialect used by the 'Cape Malay' aids their singing, making Afrikaans "a more musical language,"²¹ the dialectical divergences from the usual Afrikaans have to be mentioned.

Oom	changes to	Oem
weet	"	wiet
so	"	soe
gee	"	gie

Thus the "oo" - sound changes to "oe, and the "ee" ~ sound to "ie". Other changes are also evident. These include the omission of the last consonant of most words, for example "waar" becomes "waa" and "daar" becomes "daa". Another characteristic is the change of the hard "jie" to the soft "chje" as in "hoendertjie" (little hen). Furthermore the "aa" is sounded less round and rather "flat" or "plat" (Afrikaans) which actually is more bright, as compared to the less nasal "aa" which is produced at the back of the mouth. Another instance where a change occurs, is with the "j" which changes to the English "dj". ("j" to "dj" as in Jakkals).

The music

According to Du Plessis, the 'Cape Malay' lost his language and music and accepted the Dutch folk song.²² This viewpoint is also held by Kirby:²³

"But as regards the songs which Dr Du Plessis has gathered there is less difficulty. Internal evidence leads me to believe that they are relatively recent, that they one and all clearly indicate to what extent the Cape Malay has put off the age old cultures of his ancestors, and developed afresh under the influence of his more recent overlords".

The viewpoint held by the author, which was enlarged upon in Chapter 2 (cf. p. 31), is that the role of the "East" has greatly been underplayed, especially when considering the sacred music of the 'Cape Malay'. However the contributions of the

21. In an interview with I.D. Du Plessis this question was raised, to which he replied: "Ek het nog nooit so daaraan gedink nie". (I have never thought about it like that - my translation)

22. Pienaar, P. deV. ed. Kultuurgeskiedenis van die Afrikaner. Cape Town: Nasionale Boekhandel, 1968, p. 80.

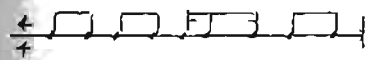
23. Du Plessis, I.D. The Cape Malay ... op. cit., p.46.

"West", and "Africa" have to be acknowledged, which was quite prominent in the case of the form in the secular musical practices of the 'Cape Malay'. Perhaps the aforementioned writers were referring only to these secular musical practices. However, there is no doubt that the moppie, as a distinct musical type and style, has been influenced by Western musical techniques and practices.

Analysis of "Oom Jakkals"

Guitar or banjo accompaniment

The introduction which consist of 8 bars is provided by a group of guitarists. The characteristic rhythmic pattern is immediately established, which in this case is:



(see bar 10). The harmony of the instruments as

can be deduced from the recording (see cassette tape-recording) shows no complexity in terms of number of harmony notes and intervals. The harmonic changes are as follows: I to IV to I to V and so on. Thus the changes are basically between the tonic, subdominant and the dominant chords.

M.M. ♩ = 120

Figure 55: Instrumental Introduction

It has been mentioned by a well-known musician that it is in the introduction that the instrumentalist may "show off" their talents.²⁴ However, little evidence of virtuosoplaying is evident from the above transcription. The introduction must be regarded as being simple and traditional, when comparing many introductions of moppies, both older and more recent.

In the transcription, two "free bars" in bars 9 and 10 are given. The free bars have the function of preparing for entry of the singers, since it must be assumed that the introduction does not do this. One or more free bars may be interpolated. When listening to a number of recordings, these free bar(s) may create the impression that the rhythm is irregular: "Soos reeds gemeld (...) het die onortodokse tempo-veranderinge die opname van die musiek bemoelik".²⁵ The free bar should be viewed as the results of informal music-making where as in the case of 'Malay' music, no conductor is present, except for the kaptein and/or voorsinger. These two people may be two different individuals and their musical roles are respectively that of leader and soloist. In fact, in "Oom Jakkals", the soloist's or voorsinger's entry is prepared by the free bars.

The rhythm provided by the guitars remains characteristically vibrant throughout the entire piece, and a variation from the mentioned pattern occurs in bars 14, 15, 17, 26 and 30.

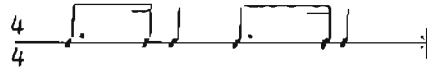
Ghomma

The rhythmic accompaniment provided by the ghomma is of utmost importance. It will be seen later that the ghommaliédjies or pieknieklédjies are related to the moppies,²⁶ where the ghomma assumes the more prominent role. In the transcription the following rhythmic pattern is given:

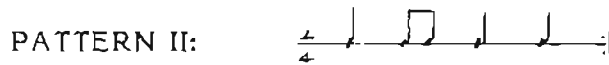
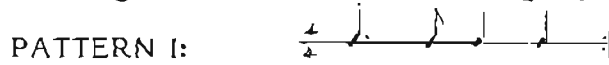
24. Comment by Neefa van der Schyff.

25. Du Plessis, I.D. Die Bydrae op. cit., p.48.

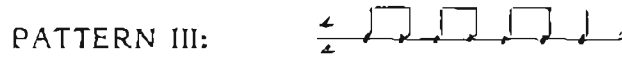
26. Du Plessis, I.D. Kaapse moppies op. cit., p.9.



A musician who regularly performs in the annual choir competitions²⁷ demonstrated how the ghomma is meant to be played upon and indicated the typical rhythmic patterns which are used in this music. The technique of performance related to that of the rebanna (cf. p.116), both hands are used, and with the right hand, both the back portion of the palm and the front fingertips are used. The musician's performances given contained the following rhythmic patterns:



Many variations on the above patterns may be heard when the ghomma-player performs on his instrument, e.g. the most common being:



Voorsinger

The voorsinger must possess a "good" voice, but of crucial importance is his ability to interpret the song both physically and vocally. The gestures accompanying the singing of the moppie are highly complex, and helps to interpret the meaning of the text.

The opening pattern of the moppie contains the rhythmic pattern: $\frac{4}{4}$ which the following extract illustrates.

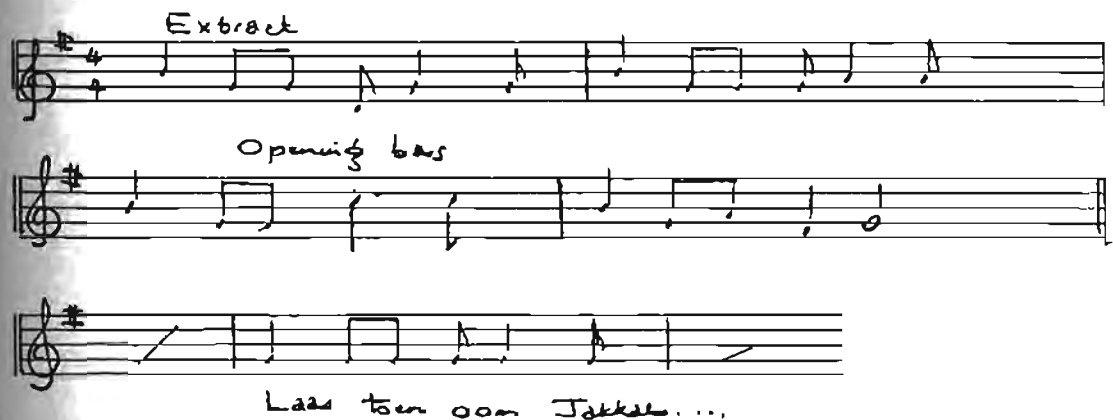
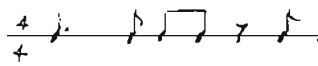


Figure 56: An extract from the opening bars of "Oom Jakkals"

27. Interview with I. Toffar, 4th November 1981 in Manenberg.

Vaughan Williams noted that the above the most characteristic rhythm in folk songs is,²⁸ i.e.  etc, which is similar to patterns given in Fig.56 . "Waar's Galiema" has exactly that rhythmic pattern (cf. p. 341).

Traditionally it is preferred that a high-pitched "Eastern" nasal light voice should be used for the solo parts of the moppie, as in the case of the karienkel-singer. The soloist must have the ability to float above the main choir, rather like the sound of the bilal giving his call to prayer from the minarette. This characteristic is more prominent with the nederlandslied.²⁹

Choir

The choir enters in bar 12 with mainly long notes (minims). Although the harmonies provided illustrate "Western" classical harmonies in 'polyphonic' style, the legato phrasing with which this should be rendered, resembles the rendition of djiekers, and thus certain styles of "Eastern" (cf. p.100).

Ornamentation

As is the case with all moppies, the "Eastern" type of ornamentation is very scanty. In bar 17 the turn A is characterised by a certain amount of gottal activity of the voice.³⁰ In bars 19 and 20 a "scoop" occurs. These inflected notes in which the main melody note is approached with an acciatura or "onglide" from above or below, are intended as individual notes.³¹ "Scoop" is not a satisfactory term seen in the educational context, in that it may be confused with an idea that the singers are unable to "get to the note", and "scoop" to it.

28. Vaughan Williams, R & Lloyd, A.L. (ed) The Penguin book of English Folk songs. Middlesex: Penguin, 1975.

29. The nederlandslied is also termed "Hollandse Lied" by local 'Malays'.

30. See tape-recording.

31. See Kunst, J. Music in Java, Vol I. The Hague: Nijhoff, 1949, p.119.

"Baie terima kassie" is another song, which brings the ornamentation that may be used out very clearly. These ornaments are not very common in renditions by young choir members. It is the older people who still adhere to the tradition of karienkel-singing.

Handwritten musical score for "Baie Terima Kassie". The score consists of three staves of music in G major (one sharp) and 4/4 time. The lyrics are written below the notes. The first staff has the tempo marking "I M". The second staff has the tempo marking "T M". The lyrics are: "Baie te-ri-ma kas-sie vi en Boe-ta Daai, vi en Boeta Daai..., Baie Teri-ma kassie vi en Boeta Daai, vi en Boe-ta Daai."

Figure 57: Baie Terima Kassie (Transcribed by the author)

The ornaments are as follows:

Three musical staves showing ornaments labeled KARIENKEL I, KARIENKEL II, and KARIENKEL III. Each staff is in G major (one sharp) and 4/4 time. KARIENKEL I shows a melodic line with a trill-like ornament. KARIENKEL II shows a similar melodic line with a different ornament. KARIENKEL III shows a similar melodic line with a third ornament.

The ghommaliédjie

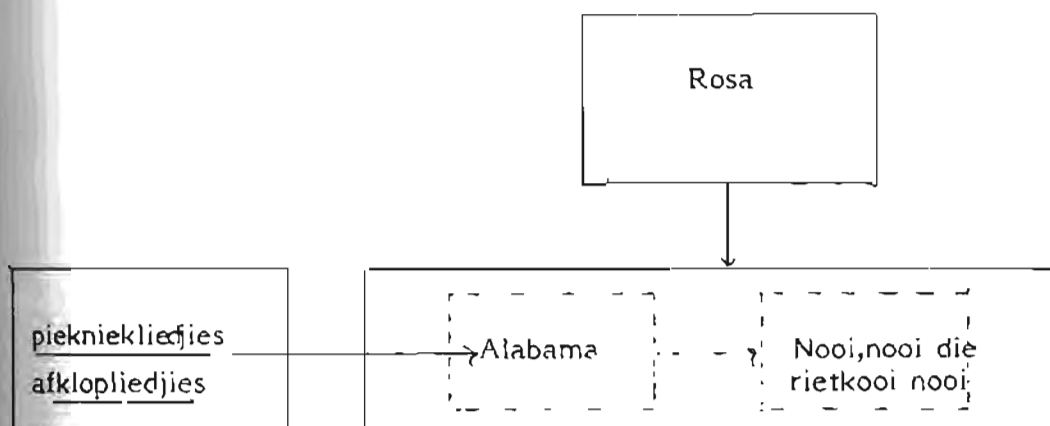
The ghommaliédjie (cf. p.37) has been well-described by Du Plessis who writes:³²

32. Du Plessis, I.D. Kaapse Moppies op.cit., p.9.

"...hierdie afklop- of pieknieklidjies met hulle sterk ritme en uitgesproke neiging tot die komiese en ondeunde, (i) bloedfamilie van die moppie..., (en) word hulle soms aanmekaar gelas en as moppie gesing: 'n neiging wat al sterker word ten opsigte van die duidelike verskil tussen ou liedvorme: die deurlopende draad, die vertelling in die moppie, teenoor die dikwels onsamehangende woorde van die ghommaliidjie, waar die ritme van groter belang as die woordbetekenis.

(...These picnic songs with their strong rhythm and outspoken tendency towards the comic and mischief, are blood family of the moppie ... and sometimes they are strung together to form a moppie: a tendency that is becoming increasingly stronger in connection with the clear distinction between the old song types: the coherence, the way manner in which the moppie is told, as opposed to the often incoherent words of the ghommaliidjie, in which the rhythm is of greater importance than the meaning of the words - my translation).

Thus a ghommaliidjie is a type and style of music (in which there are a number of subtypes, called afkloplidjies, and pieknieklidjies or ditties (cf. p.52). The text is incoherent, such as those of the well-known "Alabama" and "Nooi, nooi die rietkooi nooi". In the former, the verse opens with "Daar kom die "Alabama". Before these words are again repeated, a second section starting with the words "Nooi, nooi die rietkooi nooi" is fitted in. Schematically, these sections may be represented thus:



In the case of "Nylon Bokkie", the following verse is fitted in before "Nylon Bokkie" (cf. transcription p.191).

Translation

Ola my mama	O my mommy
Ons gaan saam met die ossewa	we are going with the oxwagon
Ons gaan almal	We are all going
saam met die wa	with the oxwagon
saam met die ossewa	with the old oxwagon
Hier's my Nylon Bokkie weer,	Here is my Nylon Girl again....
etc.	

The following transcription is given by Anton De Waal in his "Afrikaanse Liedjies en Wysies".³³ Also included here is his transcription and arrangement of the well-known "Roelandstraat" which contains the pieknieklid "Japie Mei".

Roelandstraat (From A De Waal)


The musical score for "Roelandstraat" consists of a vocal line and a guitar accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The guitar accompaniment is written on a single staff with a bass clef and a key signature of one flat. The chords G, D7, and G are indicated below the guitar staff.

Lyrics:

1. O hier's ek weer, ----- In die ROE-LAND - STRAAT, ----- Voor die
 2. Dis dien-er kom, ----- En hy is vir my, ----- Ja - pie
 3. En vat my aan, ----- Aan my broek se maat, ----- Sleep my

33. De Waal, A. Afrikaanse Liedjies en Wysies. Johannesburg: Carstens - De Waal, (n.d.)

r : - | - | - : r . r : m | r : d : - | - | - : s | a | f | m , - | m - | d , d | r | m |



1. deur - - - - Van die mag - i - straat. - - - - O al - la ba - sie, wat het ek ge-
2. hier - - - - Hier-so moet jy bly, - - - - O al - la ba - sie, wat het ek ge-
3. voor - - - - Voor die mag - i - straat. - - - - O ai - la ba - sie, wat het ek ge-



D7 0 D7 0 D7

f : - | - | - : f : f : f : f : m : m | m : m | r : r . r : r : r | d : - | - | - : f : - | - | - ||



1. maak, - - - - Toe kry ek ne - ge - maan - de bo in die ROE - LAND - STRAAT. - - - -
2. maak, - - - - Toe kry ek ne - ge - maan - de bo in die ROE - LAND - STRAAT. - - - -
3. praat, - - - - O ja dis ne - ze - maan - de bo in die ROE - LAND - STRAAT. - - - -



C Cm G D7 0

d : - | - | - : m : - : s : - | - | - : s . s | m : m | r : r | r : d : - | - | - : s , |



Ja - pie Mei, En die wind waai in my sy, Laat



0 D7 0

ld : d . d | d . d : d | t : - l - : a , | r : r . r | r . r : r | d : - l - : a , |

staan sul - ke ding - e laat staan. Laat staan sul - ke ding - e laat staan, Laat

ld : d . d | d . d : d | t : - l - : a , | r : r . r | r . r : r | d : - l - : a , |

staan sul - ke ding - e laat staan, Laat staan sul - ke ding - e laat staan.

The form of the ghommaliédjie

It is a known fact that many folksongs have the form A/BA or A/B/A.³⁴ For example, in the case of the "Blue Beels of Scotland", the form is A/BA. Ghommaliédjies are no exception to this form. Consider the transcription of the "Alabama" given. The first 16 bars constitute part A. Part B starts with "Nooi, nooi...." in bar 17. The final A starts in bar 32, which illustrates that the piece is in A/BA.

"Roelandstraat" also adheres to this form:

Part A: bars 1 to 16.

Part B: bars 17 to 28

Part A: repeat of bars 1 to 16.

However, in this case the form is ternary: A/B/A

It is interesting to note that modulation occurs in these ghommaliédjies. In the case of the "Alabama" the key is C major, whilst the key is G major in the case of "Roelandstraat". "Nylon Bokkie" is also no exception to the rule of no modulation. Is it therefore possible that the device of modulation, which, if part A is the major key, should be to the relative minor of the dominant or subdominant major, has been given the same function as the non-related substyle of the pieknieklédjies that is added in order to achieve some musical interest. But then "musical interest" in itself is not the primary function of the ghommaliédjie; Du Plessis clearly stated that the pieknieklédjies serve to accompany the ghommadans (a type of 'Malay' dance) and thus the prominence of the rhythm. Thus the primary function of the ghommaliédjie is not to provide musical interest, but to provide music to indicate the end of a dance event. The value of the ghommaliédjie has been aptly described by Du Plessis as follows:³⁵

34. See for example: Lovelock, W. Form in brief. Burndall: William Elkin, 1954, p.44.

35. Du Plessis, I.D. Die Bydrae op. cit., p.95.

"Waar daar so gesing word, kry ons vrugbare grond vir die uiteindelijke ontstaan van liedere van hoër kunswaarde"

(Where it is sung in this manner, we obtain fertile ground for the origination of songs of greater art value - my translation).

The ghommaliédjie thus is only the "preparatory" form for songs of "greater art value". It therefore provides the basic ground material for more sophisticated forms and styles. It is the feeling of the author, that Du Plessis was probably hinting at the moppie, and the greater coherence of text that exists in this form (cf. p142). But it is in the ghommaliédjie that the feeling of a community (Afr. "volksgees") is portrayed.³⁶

Modern moppies

The following discussion is based on the performance of more contemporary moppies performed at the 1982 and 1983 choir competitions held under the Malay Choir Board.

	<u>YEAR</u>	<u>CHOIR</u>	<u>COMPOSER</u>	<u>MOPPIE</u>
(a)	1982	Jonge Sentrale	unknown	Bie By
(b)	1982	The Young Violets	unknown	Die Bantoebraai
(c)	1982	Buccaneers	T Petersen	A Joepie
(d)	1983	(Several Choirs)	unknown	Die Moffie
(e)	1983	Boarding Boys	unknown	Die Rastaman
(f)	1983	Primrose	A Maged	Mr Newjin
(g)	1983	Buccaneers	unknown	News '82
(h)	1983	Jonge Studente	unknown	Ta-Mossie

With the exception of "A Joepie", the abovenamed are based on popular songs, which are heard frequently on the radio and television. Moppie composers sometimes "borrow" these tunes as settings for their moppie texts.³⁷ Moppies are

36. Ibid. The ghommaliédjie "Alabama" has also been related to the boy "Ali", reportedly a milkboy, by Hadj Johnson. See Cape Times, 3 January 1981. This shows something of the 'Malay' "volksgees".

37. "A Joepie" appears to be an original tune, and from the transcription provided, it may be seen that it tends to the form and style of the traditional moppie "Oom Jakkals" (cf. p.358).

always topical, allusive and very witty, and have on occasion been noted for their literary value.³⁸

From the performances held at the Three Arts Theatre, and other places, it appeared as if most moppies are in ternary form, with a section in slower tempo in the middle section. In the case of "Die Rastaman", there is a slower middle section, which is limited to the final section by means of a "poco accelerando" section.

Judging from the choir performances over the past two years, there appears to be a growing attempt by the choirs to perform moppies according to stringent musical requirements set by adjudicators.³⁹ It appears as if the known preferences of adjudicators have, to a certain extent, prescribed the way in which these moppies should be performed. If for example the musical preferences of the adjudicators demand a more "polished" or "cultivated" kind of singing, or if they prefer certain topics, then these seem to have a bearing on the moppies. At this stage, however, regarding the standards of musical performance, it appears as if the greatest influence comes from the public, and not from the adjudicators.

From the recording of "Rastaman" a more "polished" vocal tone quality may be heard, when compared with the tone quality of other moppies performed at the competitions. The same holds true for "Mr Newjijn" and "Die By". However, the performance of "A Joepie" not only reveals some "polished" singing (especially in bars 9 to 11), but also shows (i) the composers attempts to return to the traditional style of the moppie, which gives more prominence to the voorsinger, singing in antiphony with the rest of the group and (ii) the placing of greater emphasis on the witty and allusive nature of the text. With reference to (ii), consider the words "sy is omgekrap". These words (meaning literally that the lady is pregnant) show the true essence of a moppie: witty and allusive.

38. See Du Plessis, I.D. Kaapse Moppies op. cit.

39. During the years 1982/83 the author acted as adjudicator of these choirs.

"A Joepie" and "Oom Jakkals" will be compared, to show the correspondences in the text between the voorsinger and the choir (cf.p.353 and p.358 for the relevant transcriptions).

Oom Jakkals

Voorsinger:

Laas toen Oom Jakkals een
bruidegom was

Choir:

Tant Sofia.

etc.

A Joepie

Voorsinger:

As a Joepie die introu⁴⁰ begin, hardloop
al die mense, om hom te hoor sing.

Maar A Joepie se bas is so vals; ons sing
a moppie, en

Choir:

Hy etc.

The nederlandslied and Dutch songs

The terms nederlandslied and Dutch song refer to those styles of 'Cape Malay' music, which have preserved to a large extent the Dutch language. In nederlandsliedere especially, the texts have become changed and the 'Malay' versions of Dutch words may differ widely from the original (when they exists - cf. p.166).

These texts of Dutch songs and nederlandsliedere have become distorted, since they depend largely upon oral transmission from one generation to the next.

Nederlandsliedere and Dutch songs include two broad categories:

- (a) Dutch songs: These are songs which contain melodies which have been kept basically in their original form. Typical examples are "De Dapper Hobein" and "Al is er prinsje nog so klein". These include "Patriotic songs".
- (b) Wedding songs or minnatliedere. Some of these songs are also termed see-vaarliedere since they refer to sailors, such as "Hoor Matrosies hoor". Minnatliedere are those which are characterised by call-and-response between karienk-singer and choir e.g. "Rosa". The only nederlandslied which may be

40. Introu = English abbreviation form of "introduction".

classified as a "Patriotic song"⁴¹ is "Die Waterloo" which narrates the battle between Napoleon and the Duke Wellington at Waterloo.

The songs belonging to the first of these categories, (a), are no longer sung at the annual choir competitions. The ouliedere (cf. p.180), which are sung at these events, are meant to show the choir's ability to harmonise, and so on, in the performances of these songs, which are quite distinct from the Dutch songs. These Dutch songs are "original" Dutch melodies such as "Piet Hein". The oulied (singular) however, is in the opinion of the author an outflow of these Dutch songs, since "De Dapper Hobein" for example shows "patriotism" as do most ouliedere. (cf. "Droë karooland," p.181). The nederlandsliedere which include the substyles of bruidsliedere, minnatliedere and seevaartliedere are sung at all choir competitions; it is this style of 'Cape Malay' music that will be discussed in greater detail.

The Distortion of the Text

As far back as 1945, Du Toit showed how the 'Cape Malay' Dutch songs and nederlandsliedere differ textually from those found in Holland.⁴² The following comparisons between the texts of "Twee koningskinderen" clearly shows the extent of distortion between the original Dutch version, and that of the nederlandslied. It is possibly this aspect (of distortion), which may support the argument that the nederlandslied of the 'Cape Malay' dates back a considerable period of time.⁴³ However, if the degree of distortion is proportional to the "age" of a 'Malay' song, then the Dutch songs such as "Al is ons prinsje nog so klein" cannot date back the same length of time (Figure 58). This argument, in terms of "degree of distortion", was one of the arguments used by Du Plessis to refute Van Rijn's

41. For example "Die Waterloo". This nederlandslied describes the Battle of Waterloo, and show the "patriotism" of the 'Malay'. The moppie "Suid-Afrika" may also be termed a "Patriotic" song (cf. p.349).

42. Du Toit, Unpublished M.A. thesis. University of Cape Town, 194

43. According to Laidler in "A tavern of the Ocean", Dutch songs were sung round about 1860: Malays (were) singing Dutch folk songs (pp. 173, 174). Du Plessis, I.D. The Cape Malays op.cit., p.41. Du Plessis' definition of "Dutch song" includes the nederlandslied (cf. p.), although he distinguishes between "Dutch folk songs" and "wedding songs" loc. cit.

idea that he taught the 'Malay' these songs at the piano. The nederlandslied depended on oral tradition for its survival, and this means of transmission is unlikely to guarantee the preservation of the original text. In fact, the extent of textual variation that may occur from the one nederlandslied to the other, also seems to indicate that the nederlandslied is much more older than the Dutch song, as sung by the 'Malay'.

For the sake of the convenience of the reader, the following Dutch song is given (Figure 58). It is based on a recorded performance,⁴⁴ and the author was unable to attend a live performance of it.

The image shows a handwritten musical score for a Dutch song. It consists of seven staves of music in G major (one sharp) and 6/8 time. The lyrics are written below the notes. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The lyrics are: "Al is er prins-je nog zoo klein, Hoe-zee!". The second staff continues: "zee! Al is er prins-je". The third staff: "nog zoo klein, Al - le - vel zal hij staa". The fourth staff: "hou - der zijn, Vi - vat O - ran - je". The fifth staff: "Zee vi - vat O - ran - je. Hoe...". The sixth staff: "zee.". The seventh staff is a short melodic phrase ending with a double bar line.

Figure 58: Al is er Prinsje nog zoo klein

44. Recording: The Central Malay Choir. Malay Quarters. Gallo (Africa). DLPA 165/6, 1975.

The following (Figure 59) is an extract from the same song as it appears in "Maleise liedereskat".

The image shows a musical score for a song. It consists of three staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written in Dutch and are placed below the notes. The lyrics are: "Al is er ons Prins-je nog zoo klein En Hoe-zee! Al is er ons Prins-je nog zoo klein. Hoe-zee! Al is er ons Prins-je nog zoo klein Al- e- vel zal hij stod hou die zyn Vi- vat O-ron-je! Hoe-zee! Vi- vat O-ron-je! Hoe-zee!"

Figure 59.

It is clear that there is very little difference between the two, musically, and the texts are also very similar. The 'Cape Malay' version of the song (as on record) is more Western European in the sense that there is no ornamentations, legato phrasing (drawn-out manner of singing) (cf. p100). It is not clear when the 'Malay' first sang this song,⁴⁵ but from the comparisons outlined above, it seems that the Dutch songs are not as old as the nederlandslied and could possibly have been taught by people like Van Rijn and Du Plessis (through for example the latter's Maleise liedereskat during the first part of this century). This does not contradict

45. Du Plessis, I.D. Maleise Liedereskat op. cit. contains this song as well.

the opinion of the author that some nederlandsliedere were originally obtained from sailors, and others, and were possibly sung in their original form from the very beginning. But through the process of natural acculturation, the nederlandslied became changed musically and textually. Such changes is evident from a comparison of versions of "Vriende wil hy my aanhoren" are compared. It must be emphasised that this is due to the nederlandslied having depended on oral transmission for its perpetuation. But another fact must be stressed: 'CAPE MALAY' MUSIC, IN PARTICULAR, THE NEDERLANDSLIED IS AN UNIQUE RESULT OF THE (MUSICAL) CULTURES OF THE PEOPLE OF THE CAPE. The nederlandslied in its very form and style show the indebtedness to the "East" in terms of the karienkels, and also to the "West" in terms of the language and the harmonies. Thus, THE NEDERLANDSLIED IS AN UNIQUE BLEND OF "EAST" AND "WEST". The Dutch songs do not show the same degree of acculturation.

M.M. ♩ = 60

ker. 

ch. 





Figure 60: Vriende wil hy my aanhoren.
(From the Malay competitions).

Handwritten musical score for the song 'Kom't vrienden, wilt aanhoren'. The score is written on seven staves in treble clef, with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are written below the first two staves: 'Komt vien - den wilt aan - ho - ren Hier't' and 'in mijn heu - lijk gest'. The music consists of a single melodic line with various note values and rests.

Figure 61: Kom't vrienden, wilt aanhoren

(From "Liederen en Dansen uit West Freisland")⁴⁶

The following texts also demonstrate to show the degree of distortion between the Dutch and 'Malay' versions:

46. Veurman, B & Bax, D. Liederen en Dansen uit West-Friestland. Gravenhage: Nijhoff, 1944.

Wouter's version⁴⁷

Er waren twee koningskinderen
Zij hadden elkander zoo lief,
Zij meenden te zamen gaan
trouwen,
Zij schreven elkaar een brief.

2nd Verse

Te's macht om twalef uren
Kreeg het meisje eene droom,
Dat hare geliefde verdronken
was
Aan de oever van een stroom.

Malay version⁴⁸

Twee warige koning kinderen
Die heb vir mekander so lief
Diet kan van mekander niet skeide.

Die skryf vir mekander een brief.

1st Verse still continued

Dit was in die nag twaalf ure
Diet meisie leg in haar droom
Waar soeste lief leg hier verdros
ken
Al in dit water stroom

2 further verses given

The original Dutch songs as practiced in Holland, have also undergone textual and melodic variation.⁴⁹ The following version of "Twee koningskinderen" is found in "Liederen en Dansen uit West Friestland":

Daar wa-ren twee ko-ning kin-der-en Die had-den ^{elk-} ^{ze} zoo lief,
 kon-der-en van elk-^{kaar} niet schei-^{den}, Ze
 schre-ven elk-^{kaar} een brief Ze kon-^{den} ^{om} niet
 schei-^{den}, Ze schre-ven ^{elk-kaar} een brief

Figure 62: Twee Koningskinderen (From "Liederen")⁵⁰

49. Du Toit,op.cit.

50. Veurman, B & Bax, D. loc. cit.

Wouter's version⁴⁷

Er waren twee koningskinderen
Zij hadden elkander zoo lief,
Zij meenden te zamen gaan
trouwen,
Zij schreven elkaar een brief.

Malay version⁴⁸

Twee warige koning kinderen
Die heb vir mekander so lief
Diet kan van mekander niet skeide.

Die skryf vir mekander een brief.

2nd Verse

Te's macht om twalef uren
Kreeg het meisje eene droom,
Dat hare geliefde verdrongen
was
Aan de oever van een stroom.

1st Verse still continued

Dit was in die nag twaalf ure
Diet meisie leg in haar droom
Waar soeste lief leg hier verdro-
ken
Al in dit water stroom

2 further verses given

The original Dutch songs as practiced in Holland, have also undergone textual and melodic variation.⁴⁹ The following version of "Twee koningskinderen" is found in "Liederen en Dansen uit West Friestland":

The image shows a handwritten musical score for the song "Twee Koningskinderen". It consists of four staves of music in G major (one sharp) and 3/4 time. The lyrics are written below the notes. The lyrics are: "Daar wa-rent twee ko-ning kin-d, van Die had-den elk-ander zo lief, kon-den van elk-ander niet schei-den, Ze schre-ven elk-ander een brief Ze kon-den en niet van elk-ander schei-den, Ze schre-ven elk-ander een brief".

Figure 62: Twee Koningskinderen (From "Liederen")⁵⁰

49. Du Toit, ...op.cit.

50. Veurman, B & Bax, D. loc. cit.

Compared with Wouter's version, the differences are in detail only, for example:

Er	X	Daar
Zij	X	Die
Elkander	X	Elkaar

Furthermore, this version has the words "Ze konden van mekaar niet skeiden".

This sentence, as well as the next in the Friestland version, are both repeated.

This technique of repetition is very much a major characteristic of the nederlandslied.

Van Warmelo, although also showing the degree of change of the "Malay Dutch" from the Dutch language, argues that not only had the 'Malay' preserved old words and even "Medieval" words in their singing in the nederlandslied, but also possibly the original manner of singing their songs:⁵¹

"In geen van onze liederbundels heb ik de "slepende, zwaar-moedige" melodie van De Twee Koningskinderen teruggevonden, waarmee de Maleiers dit oude lied zo doeltreffend en mooi zingen. Zij hebben de oorspronkelijke wijzen van het liederen bewaard; kan het zijn, dat zij de originele melodie en de originele wijze van voordragen ook van dit lied bewaard hebben? (My underlining - English translation:

That they have preserved the original melody and manner of singing in the song - my translation).

Zij zijn nl. zo vasthoudend van aard, dat zij zelfs nog oud-tijdse, zelfs Middeleeuwse Nederlandse worden in hun spreektaal gebruiken, die bijons en bij de Afrikaners in onbruik zijn geraakt".

(In none of our hymnals could I find back the "dragging and morbid" melody of De Tweekongingskinderen, with which the 'Malay' sing the old song so beautifully and effectively. They had preserved the original melody of the songs; can one say that they

They are so consequent that they still preserved the Dutch of the Middle Ages, (sic) which have become in disuse with us, and the Afrikaner. - my translation).

51. Van Warmelo, W. Het Gezang op. cit., p.23.

As stated earlier on (cf. p.163), the largo tempo and legato phrasing which characterises their vocal musical style, possibly shows a link with the djiekers of the 'Cape Malay' and thus with the "East". Van Warmelo's conjecture that the language, presumably Dutch, which is not spoken by the "Afrikaner" anymore, also clearly indicates that his remarks in general has to be analysed through careful investigation. Although it is not the aim and intention of this work to do so, it should be noted that the "Afrikaner" in South Africa speak Afrikaans, and that the nederlandslied has a garbled Dutch, and not Afrikaans text. The extent of Afrikanerising of the Dutch language is beyond the scope of this dissertation.

Nevertheless, Van Warmelo's discussion about the nederlandslied "Ik ben er de groenelands straatjes" should be mentioned, as he pointed out further changes from the Dutch language:⁵²

laat	for	dat
nooit	for	niet
gygaan	for	gegaan
mooi	for	moei
stond	for	staan
was	for	had (den)

The word "moei" is interesting. Has Van Warmelo confused the inability of some of the 'Malay' to write down a spoken language with the acceptable written form of the language? There appears to be a difference in pronunciation of the word "mooi" between the Dutch version and the Afrikaans version although both are spelt the same way. Although the spelling of the word generally gives an indication of how the word ought to be pronounced in "Dutch", it is the feeling of the author after hearing many versions, that the Dutch say "moei" or "môï" and the Afrikaner "mooi". They both mean the same thing.

52. Ibid.

The music of the nederlandslied; an analysis.

Right at the outset of this section it must be stressed that the idea that the 'Cape Malay' are "vasthoudend van aard" is not adhered to.⁵³ Over the years the 'Cape Malay' have changed dress, for example, the toeding or conical strawhat and kaparrang or Javanese sandal, has been replaced by the fez and ordinary shoes (PLATE LII). Since the nederlandslied was an oral musical tradition, it is no wonder that various versions differ markedly from one another. The words of the two versions of the same song are given below (and a transcription of one by the author). Both are on tape (cf. tape-recording).

- Sal ek dan my lief uitnomen: From a recording held in the SACHM.⁵⁴
- Sal ek dan my lief uitnoemen: as sung by on 31st January 1982.

The image shows a handwritten musical score for the song 'Sal ek dan my lief uitnomen'. It consists of four staves of music in G major (one sharp) and 4/4 time. The tempo is marked 'M.M. ♩ = 60'. The first staff is labeled 'Kar.' and contains the melody with lyrics 'Sal ek dan my lief uit-no-men.....'. The second staff is labeled 'CHOEUS' and contains a harmonic accompaniment. The third staff is labeled 'Kar.' and contains a second melody with lyrics 'Ag Ra - sa'. The fourth staff is a continuation of the accompaniment. The score is written in ink on a white background.

Figure 63: Sal ek dan my lief uitnomen: (From Malay Choirs - transcribed by the author)

53. Ibid.

54. Recording: SABC transcriptions, 1960.

It may be possible that the steunpunte (main notes) are the same in both versions, as Van Warmelo discovered in the case of "Groenelandse straatjies", but the mere fact that the karienkels are "het leven en de ziel van het zingen zelf"⁵⁵ seems to suggest that the two pieces are distinct songs. To the 'Malay', the karienkels constitute as a melody in itself, since van Warmelo found that the 'Malay' cannot sing the song without the karienkels.⁵⁶ The argument that the nederlandslied is an original improvisatory style in terms of the karienkels around main notes, which has less to do with preserving the Dutch language, is further strengthened by the fact that the song quoted by Van Warmelo has not been recorded by the 'Malay', nor has it been sung at any of the choir competitions attended by the author.⁵⁷ If the 'Malay' are as conservative as they are said to be, they would have sung it on at least one of the many occasions attended by the author, including weddings and New Year's festivities.⁵⁸

Further substantiation of this opinion by the author may be found in the following instance. During the early years of his research, he obtained a cassette recording copy of a nederlandslied from a 'Malay' informant, which had the following opening phrase by the karienkel-singer. As he was anxious to trace the origin of the recording, he asked several 'Malays' about this matter. None of them, including some well-known musicians, could identify the choral group, although all of them thought that it sounded "familiar".

55. Van Warmelo, W. Het Gezang op. cit., p.24.

56. Ibid. Karienkels are an integral part of the melody - my opinion.

57. There is no presumption that this was numerous. In fact, it was only in 1981, 1982 and 1983, during his period of research.

58. At least five traditional 'Malay' weddings were attended and two years of New Year's festivities.

M.M. = 60

kw.

Sal ek dan my

lief uit dagen

Figure 64: Sal ek dan my lief uitdagen (G Dante)

(Transcribed by the author from a recording by the Young Starlighted Malay Choir).

It could possibly point in the opposite direction, but the author is of the opinion that this particular largo was one which was "manufactured" by the responsible choir, that is not as widely used as some would have to believe. Although the karienkels in a nederlandslied form an integral part of the song itself, the style allows for improvisation, governed by certain characteristics and norms. Thus, the largo as such was unknown, but the style was "familiar", or the type of karienkels (ornamentation) quite common.

The nederlandslied is antiphonally structured. It is performed by a soloist (called the karienkels-singer) and a chorus who render lines of a Dutch song alternatively and/or together in "polyphonic" style, of one to several strophes of some Dutch song, locally or elsewhere composed. The karienkels-singer essentially embellishes upon the main notes of the melody. When the choir joins in, the style of singing is characteristically slow and somber. As will be seen from the examples, the harmonic progressions is basically I, IV and V, which is rendered in a

"eigenaardige, slepende, zwaarmoedige toon en met lange uithalen, waarvan ons volk zoveel houdt".⁵⁹ The instrumental accompaniment consists of the guitar, banjo, the cello or double bass, and occasionally the ghomma.⁶⁰ The nederlandslied is basically an improvisatory style (cf. p. 170, line 7 for a similar comment) and rhythmic variations observed in the performance of a well-known song "Rosa" and differences in the karienkels and even in quality, show that the melody and rhythm and ornamentation of the nederlandslied are not fixed in any predetermined manner. In fact, the only thing that appears to be the invariables are the style of singing, and the words of the song. The rendering of the Dutch songs is a different matter altogether, and the two forms may not be confused, for example, "Piet Hein"; rather a careful distinction should be made between the two forms of music, both having been labelled "Dutch", or "Hollandse" songs by 'Malays' and writers alike.

The instrumental introduction is kept fairly simple, and that which is given for the nederlandslied "Schoonste Minnaar" is a typical example. Its basic aim is basically to provide the singing with a simple preparatory time - background and to establish the "relaxed" slow tempo, traditionally speaking.

Ik ben er de Groenelandsstraatjes: A comparison.

Ik ben er de groe-re-lands
 straat-je Zo dik-wijls ten einde ge-gaan
 , Dat heb de mijn liefde ver-lo-ren, Dat
 heb-ben enige vrien-den ge-daan.
 Daa vrien-den ge-daan.

Figure 65: Ik ben er de Groenelandsstraatjes. (From Lieder.....)⁶¹

59. Van Warmelo, W. Het Gezang op. cit., p.23.

60. Generally used at 'Malay' weddings.

61. Vuurman, B & Bax, D. Liedere op. cit.

The image shows a handwritten musical score for a piece titled 'Malay'. The score is written on six staves of music, all in treble clef and G major (one sharp). The time signature is 3/2. The lyrics are in Dutch: 'Ik heb daar so dikmaals in dit lan - ge groen - e - straatjes al en al gy - gaan.' Annotations include downward arrows pointing to specific notes on each staff, indicating the first main notes of the original melody. A circle is drawn around a group of notes on the third staff, representing a possible second group of main notes. The notes are: Staff 1: G4, A4, B4, C5, B4, A4, G4; Staff 2: G4, A4, B4, C5, B4, A4, G4; Staff 3: G4, A4, B4, C5, B4, A4, G4; Staff 4: G4, A4, B4, C5, B4, A4, G4; Staff 5: G4, A4, B4, C5, B4, A4, G4; Staff 6: G4, A4, B4, C5, B4, A4, G4.

↓ indicates the first main notes of the original melody, whilst the circle ○ represents a possible second group of main notes.

Example 2: 'Malay'

Ik ben er de Groene-land Straat-je zoo
dik-wijls te vinden ge-gaan....
Dat ik er mijn Betje kwam zoeken.
Dat is er mij kwalijk ver
gaan.

Example 3: Kunst

A short analysis :

Number of bars: Example 1 (Dutch) has 15 bars;
Example 2 (Malay) has 13 bars;
Example 3 (Kunst) has 14 bars.

First melodic phrase: In example 1 it extends for 7 bars; uses 17 notes.
In example 2 it extends for 6 bars; uses 23 notes.
In example 3 it extends for 6 bars; uses 20 notes.

bar 1 2 3 4 5
Harmony: Example 1: I.....V.....
Example 2: I.....(II^VI.....V.....I)⁶².....V
Example 3: I.....V.....I.....V.....

Words	Example 1	Ik ben er de Groeneland straatjes zoo dikwels gegaan.
	Example 2	Ik heb daar so dikmaals in dit lange straatjie al ⁶³ en al en gegaan.
	Example 3	Ik ben er de Groenelands straatje zo dikwijls ten einde gegaan.

Conclusions:

Van Warmelo appears to be correct as far as the corruption of texts is concerned in the following cases:

gygaan	X	gegaan
dikmaals	X	dikwijls or dikwils.

In the case of the 'Malay nederlandslied, there appears to be a marked degree of corruption in the original Dutch texts. The melody of the nederlandslied (example 2) contains many more notes, namely 23. It must be remembered that the nederlandslied is sung slowly.

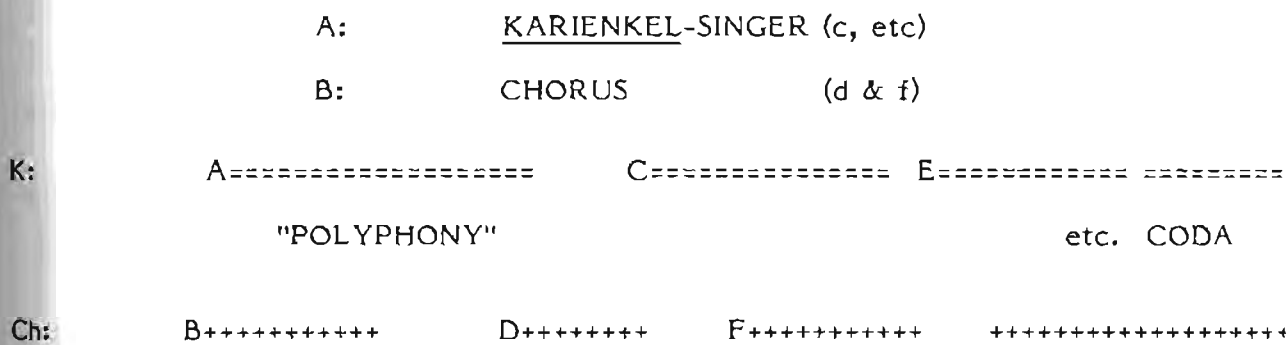
62. These may all be grouped as the secondary fifth II⁷
63. Note the characteristic repetition.

Harmonically the 'Malay' version appears to be more complex, if the karienkels are assumed to be part of the harmonic material.

Basically there is little resemblance between the pieces, although as Van Warmelo has shown, the use of the "steunpunt" - technique does show some correspondence between the main melody notes.

Characteristics of the nederlandslied:

- (a) The vocal style is antiphonal, alternating between a karienkels-singer and chorus.
- (b) It is essentially an improvisatory style, in which the karienkels-singer ornaments certain main notes.
- (c) The chorus parts are homophonic, with the karienkels-singer ornamentating above the choir.
- (d) It differs from the African "circular" style,⁶⁴ which has antiphony in which the phrases may be repeated ad infinitum, in the sense that the 'Malay' antiphony is linear. That is, it terminates itself after a certain number of antiphonal alterations.
- (e) The form of the nederlandslied may be diagrammatically represented as follows:



64. The nederlandslied cannot be related to African or any other antiphonal form, since antiphony occurs all over the world. The point has been made, since it entered the mind of the author at a time the 'Malay' style was similar to the African style, which is not.

- (f) The instrumental part consists of:
 - (i) The accompaniment provides an easy, slower tempo;
 - (ii) An introduction of a few bars;
 - (iii) It may be played upon the following instruments: banjo, cello, double bass, guitar, mandoline and sometimes the ghomma.
- (g) The nederlandslied is usually accompanied by swaying of the body.
- (h) Sometimes, accidental notes appears, which might create the impression of "modulation" but are actually only accidentals as in "Rosa" (cf. p.355 bar 21).

The art of karienkel-singing:

As have been noted earlier on (cf. p.176), the style of singing of the nederlandslied is characterised by the fine art of karienkel-singing, by the soloist. There is no doubt that the karienkel-singer is expected to possess a special vocal quality and technique, and that the Muslim background of the 'Malay' is possibly responsible for this, and for the notion that "only a Malay can do it".⁶⁵ The following are amongst those vocal requirements for a karienkel-singer:


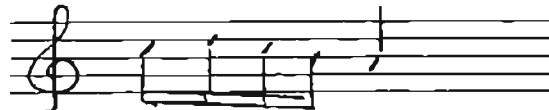





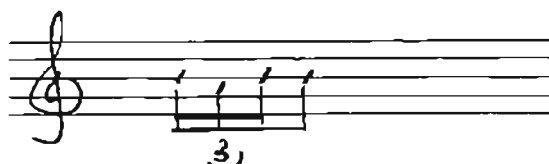

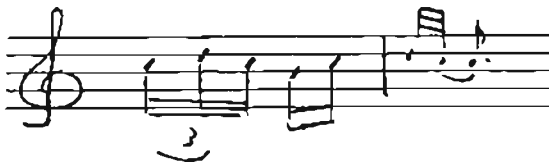
- (1) The tone quality is usually nasal and high-pitched. However, none-nasal or open tones have been heard quite a lot recently, and many lower-pitched voices were heard.⁶⁶
- (2) His voice should be light and he should have a good breath control in order to sing long phrases without having to take a breath.
- (3) His voice should be flexible to execute the karienkels rapidly, when desired.
- (4) He must possess a keen harmonic sense. He should sing without effort and be able to float above the choir.
- (5) He must have a good ear particularly for the execution microtonal intervals.

65. This was conveyed by E. Schroeder.

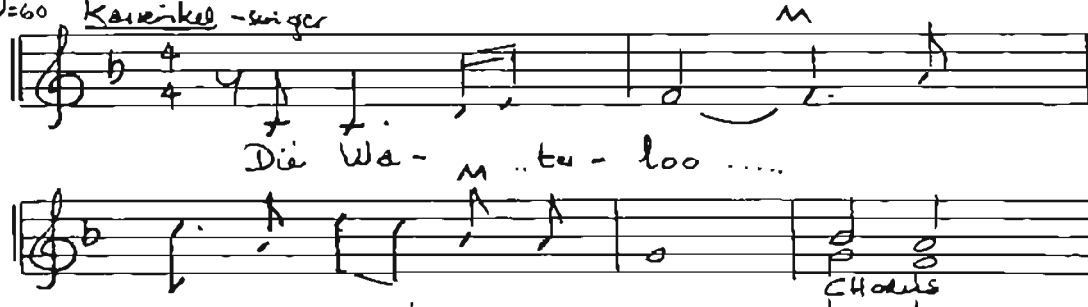
66. This is the conclusion drawn by the author after comparing many performances at the competitions and on records. The same point was also made by E. Schroeder.

- (6) He must have the ability to lead the choir and to blend with the choir. A good karienk-singer always synchronises with the choir and leads them fluently and without effort. In many ways he is the leader in this piece. He should possess the vocal power of expressive singing. The emotional effects of the piece must be conveyed vocally by the karienk-singing.
- (7) He must know the nederlandslied well, and have a knowledge of the language of the specific song.

Some typical karienkels:

	becomes	
	becomes	
	becomes	
	becomes	
	becomes	

M.M. ♩=60 Karienk-singer



Die Wa - tu - loo

Chorus

Figure 66: Die Waterloo. (Transcribed by the author)

According to Van Warmelo, the karienkel-singer embroiders the original steunpunte (main melody notes) in Arabic-Malayan style:

"Een melodie vervult bij de maleiersvolgens oosters gebruik n.l. de functie van een toonpatroon. In die Arabisch-Maleise traditie wordt hierop vrij geborduurd en kan op een onnoemelijk aantal wijzen gevarieerd worden. Letters en lettergrepen, woorden en zinnen worden herhaald, waardoor een nieuwe melodie (my underlining) ontstaat, die zinct echter strikt houdt aan de steunpunten van de oorspronkelijke melodie. (Arabish: maqam)".

(A melody fulfils the function of a tonal pattern, according to the Eastern customs. In the Arabic-Malayan tradition it is embroidered upon and may be varied in an nmentionable manner. Letters, syllables, words and sentences are repeated, out of which a new melody originates, although they adhere strictly to the original melody - my translation).

Van Warmelo probably means "Muslim-Malayan" when he uses the term "Arabic-Malayan".⁶⁷ His claim in this respect needs careful elucidation, an aspect which will not be treated here in any way. (cf. p.298).

It is sufficient to note once more the following:

- (a) The steunpunte are not fixed when comparing various other renditions, and that the 'Malay' are not "standhoudend" to the extent argued by Van Warmelo.
- (b) Karienkel-singing is based upon the recitals of koranic passages and that this shows the extent of the Islamic influence in this connection.
- (c) The choir parts are similar to the djiekers in their style of singing; these are slow and sung with legato phrasing.

67. Maleise = 'Malay'; Maleiseise = Malayan (that is from Malaya); the author's distinction.

It has been theorised that, because folk music depends on oral transmission, various individuals have added their own notes and variations to the original tunes, these in turn have resulted in a number of "new" largoes (tunes) which have emerged in this manner.⁶⁸ Using this theory as a basis, it could be argued that many of the nederlandsliedere are based on the same Dutch song. This point has been made by many people, musicians and non-musicians, who have remarked: "They all sound similar".⁶⁹ Therefore, it is the art of the karienkeli-singing that ought to be seen and recognised as the most prominent aspect of the nederlandslied, and it is this art which must be further elucidated.

The karienkeli-singer receives no special vocal training, other than the usual Islamic education in koranic recital which he obtains in madressas or Muslim schools. He depends to a large extent on the norms and values set by the leader (kaptein) and choir members. He need not (and does not) possess knowledge of music notation and music forms and styles as taught at school and university. Considering these factors, this makes the art of the karienkeli-singer an aspect which needs to be considered in the light of its broader educational significance. The karienkeli-singer grows up with this culture.

The oulied:

The oulied is a type and style of 'Malay' music in which singers show their ability to harmonise in two, three or even four parts. The vocal organisation is "polyphonic", which one voice holds the main melody and the other voice-parts providing the chordal harmony notes beneath it. The songs are strongly patriotic in content, such as "Droë Karooland" or "Ontwaak". The former relates in content to the dry physical characteristics of South Africa.

68. This was the opinion of many 'Malay' musicians.

69. For example, Leuvennink & van der Schyff.

These ouliedere are probably related to the Dutch songs, such as "Piet Hein" and "De Dapper Hobein". Although no attempt will be made here to analyse the oulied in detail, it is sufficient to give an example of an oulied, composed by A. Maged, and to list the characteristics of the oulied more categorically. The oulied will be briefly discussed, in order to indicate some characteristics of this type of 'Malay' music.

M.M. ♩ = 50

Male voice - part I

Intro. into approx 8 'bars'

Die Groot Ka -

Male voice - part II

M. I

you

laet my hart roer; bring die verlenge

M. II

krug in Rit deur die k'roo vlak -

Figure 67: Droë Karooland. (A. Maged).

te.... sien ek die bruin land o-rat rond

Dit is so rus-tig, so le-wens-lus-tig, Hiei waer die ^{leu-}

M.M. ♩ = 80
vlei, vlei..... Droë ka-roo-land

dro-ë ka-roo land Mooi is jy vir my... etc.
etc

Characteristic of the oulied:

- (a) These are original compositions by the 'Malay' musicians themselves. Prominent musicians are A. Maged and Fuad Watson.
- (b) The melodies are set to an Afrikaans text, with occasional interpolation of Dutch words.
- (c) The vocal arrangement is "polyphonic".
- (d) Sections may be used in the piece which are contrasted rhythmically and melodically. They have a slower or faster tempo.
- (e) The tempo is generally slow and the singing style is characteristic by legato phrasing.
- (f) The vocal parts are such that singers deliberately separate syllables in words which frequently interrupts the legato phrasing style. For example, "Karoo-land" may be sung "Karoo" followed by a breath, and then "land". The resulting effort is quite characteristic of the rendition of this style, and may be termed "traditional". At least one musician has attempted to break away from this style of singing, but then he received formal Western music education at the University of Cape Town.⁷⁰ There is evidence that some Western-trained 'Malay' have rejected this style of singing in favour of the regular breath control observed by Western-European choirs.

Van Warmelo argues that the introduction of the oulied in a particular manner is perhaps due to the emphasis of adjudicators of the singing in "bel canto" style. He also feels that these adjudicators have no idea of the "Oosterse mentaliteit en zang"⁷¹ (Eastern mentality and singing - my translation). The choirs, the members of whom have little or no knowledge of Western harmonies, then perform pieces in open octave and parallel fifth harmonies.⁷² His advocacy of a perpetuation of the "Malay" tradition of singing deserves support, and efforts by indivi-

70. This fine musician is the first 'Malay' who is both a classical guitarist and an accompanist of moppies and nederlandsliedere at the choir competitions.

71. Van Warmelo, W. Het gezang op. cit., p.25.

72. Ibid.

dual choir leaders to introduce more prominently the "bel canto" style of singing,⁷³ should not be encouraged. It appears from Van Warmelo's discussion, and the author's personal observations, that there is a tendency to sing according to Western norms of choral singing - with the emphasis on smooth voice production and legato phrasing.

The Krontjong

These are popular Portuguese sailors' songs which have influenced the music of the Indonesian Archipelago (cf. p. 50). In fact, Van Selms is of the opinion that the so-called "Boeremusiek" has also been influenced by this form of music. (cf. p. 20). It is certainly possible that the moppie has also been influenced by this form. "TerangBulan" is given as a typical example. (cf. p. 351).

Both Malm and Kunst have referred to the popularity of their "krontjong" style of music in the East,⁷⁴ and its possible influence on 'Malay' music must be stressed. The style to be discussed, the kaseda style, may be classed in terms of 'Malay' music the krontjong of the Arabic countries, and although a sacred form of music, it is fitted in here because of its popularity amongst the local Cape Muslims. Its popularity has indeed been noted by Van Warmelo.⁷⁵

The krontjong of Dutch East India is a mixture of two distinct definite styles. They contain words of both the Malayan and the Dutch language. According to Du Plessis:⁷⁶

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73. Here the oulied "Lente" as sung by the Jonge Sentrale in 1982 and 1983 is referred to. The piece is not composed by local musicians. It is from: Afrikaanse Liedereskate. Deel I. C.T.: R. Müller.(n.d.) Composer: W. Bargiel.
74. Malm, W.P. Music Cultures of the ... op. cit., p.38 and Kunst, J. Music in Java ... op. cit.
75. Van Warmelo, W. Het gezang ... op. cit., p.25.
76. Du Plessis, I.D. Die Bydrae ... op. cit., p.99.

Handwritten musical score for "Teran Bulan". The score is in G major (one sharp) and 2/4 time. It consists of several staves. The first staff is labeled "Guitar". The second staff is labeled "Voice". The lyrics are written below the voice staff:

Te-rang bu-lan . Te-rang du ka-li bu-wa ja . Ter-bul
 du sangka pi ti ajan pa-tja nya la-
 ku bra-ni sun ta-po ca kuo ma tu Te-rang
 bu-lan ba-jah .

Figure 68: Teran Bulan (Krontjong transcription by the author).

"...krontjongliedere van Nederlands-Indië, waarin Maleise en Hollandse worde soms deurmekaar gevleg is, is nie presies van dieselfde aard nie, omdat ons by dele met 'n meer bewuste vermen-gingsproses te doen kry; maar wat vorm betref, toon party van hulle 'n ooreenkoms met die ghom-ma waarin daar 'n vermenging van Maleis en Afrikaans voorkom".

(...are krontjong songs of Dutch India, which Malay and Dutch words are sometimes intermingled, not of the same nature, because we have to do with a more purposive intermingling; but as far as form is concerned, some of them show a correspondence with the ghommaliédjies in which an intermingling of Dutch and Afrikaans occur. - my translation).

Du Plessis is writing about the relationship ^{of} the krontjong songs with the ghom-maliédjies of the 'Cape Malay'. In a footnote he explains that the Malay Kerontjong means hollow ankle rings with bells, and that lagoe kerontjong originally meant Portuguese music. The word was also used as a synonym for a guitar.

77. Ibid., footnote.

For the purpose of the kaseda, it will be seen in the light of a krontjong style. Thus the kaseda is a hybrid of certain definite styles of music, just as the ghommaliédjie is an unique blend of definite musical cultures.

The kaseda

Van Warmelo is of the opinion that the 'Malay' may become interested in the kasedas, which they are able to hear and learn from the radio broadcasting from Arabia.⁷⁸ He postulates whether this new style is an indication the direction of 'Malay' music is taking. Before a tentative answer may be given, the form and style of this kaseda music has to be discussed to some extent.

Referring to the music dictionary of Grove's, the kaseda is defined as an ancient form of vocal music, with the text and music inextricably linked, that is, the one cannot be meaningfully separated from the other.⁷⁹ According to the same source, this form of vocal folk song was created by the Bedouins of the Arabian desert.

The Arabic gasida has a structure which consists of many lines, with each line being divided into two equal parts, and subdivided into feet. Each gasida has a single rhyme and a uniform metre, in any one of 16 traditional metres. Each line is an independent unit containing a complete self-sufficient idea. The musical structure of the gasida consists of poems that are never sung twice in exactly the same way.⁸⁰ Thus it is improvisatory, which is highly extensive.

The following two definitions were given by two well-known Cape Muslims. Dr Gamielien of Surrey Estate felt that a kaseda is "a short song", whilst Sheik Abderoef of Lansdowne defined it as "an Arabic sacred song".

78. Van Warmelo, W. Het gezang op.cit., p.25.

79. Grove's Dictionary of Music. London: MacMillan, 1980.

80. Ibid., p.529.

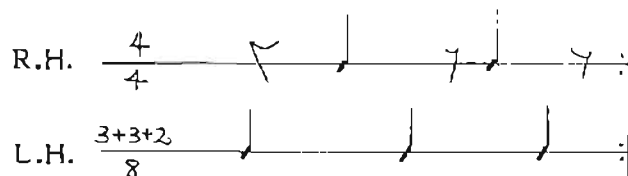
But the kaseda must be thought of as a popular type of sacred vocal song with instrumental accompaniment. It may be classed in the category of the krontjong, since it reflect the synthesis of various musical styles and cultures. The harmonic patterns as well as the main (non-ornamental) notes of the melody really in the form of Western classical harmonies. Modulation does not take place as a rule. The Arabic text used by the Cape Muslims has been commented upon:⁸¹

"...maar ik weet niet of het verstaanbare teksten zijn of slechts door de radio opgevangen klanken"

(...but I do not know whether they are intelligible texts, or only sounds caught up over the radio - my translation).

Van Warmelo is obviously not sure whether the language is understood by the singers themselves. It has been pointed out by Gamieldien that the Arabic text, sung by the Cape Muslims is distorted, as was the Dutch text in the case of the nederlandslied. The Arabic words as sung in the pujies and djiekers are not always understood by the performers themselves; all these factors seems to suggest the supremacy of the music over the text. IT WOULD THEREFORE APPEAR AS IF THE MUSIC PER SE IS THE MOST IMPORTANT ELEMENT IN THESE PERFORMANCES, although the 'Malay' seem to be aware of the intent and purpose of the music.

But it is the distinct rhythm which characterises the kaseda as performed in South Africa. The following rhythm is characteristic of the kaseda:



81. Van Warmelo, W. loc. cit.

Many variations of the above may occur of which one such is a combination of divisive and additive rhythmic patterns (cf. p.49).⁸² The fact that in a particular kaseda a particular rhythmic pattern is adhered to for the duration of the piece, seems to point to a more rigid rhythm structure, and it may even have a link with the "iqa".⁸³

The melodic lines sung by the vocalist also show the karienkels or fioritura,⁸⁴ which consists of graces, trills, the drawled scale, and so on. The use of micro-tones features strongly here.

Du Plessis felt that, not only is the style of the 'Cape Malay's' music influenced by the moulood, but also by the kaseda.⁸⁵ The investigations in this connection included listening to numerous recordings, visiting kaseda performances and analysis the transcriptions made of the music. The recordings brought the impression that there are prominent kaseda musicians in the Cape Muslim community. A well-known exponent of kasedas in South Africa is Osman Jacobs, whose Oesmaneyah Band attracted a lot of followers.⁸⁶ Other notable exponents of the kaseda style in South Africa are Miraldia Kim, and the son of the well-known Osman Jacobs, Salie Jacobs.

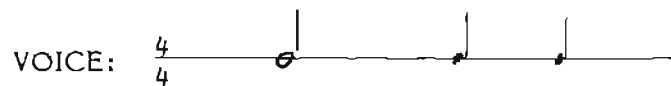
Included in the Appendix are notes made about the performance of the Oesmaneyah Band of Salie Jacobs at a birthday party at a Muslim home in Mitchell's Plain.

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82. Du Plessis suggested that the kaseda is characterised by a triple metre, during an interview held on 17th September 1981.
83. "iqa" = those Islamic rhythmic modes. By the 15th century there were no fewer than 21 rhythmic modes. Farmer, A. Islamic music, in Oxford History of Music.
84. Farmer, A. op. cit.
85. Interview with I.D. du Plessis; 17th September 1981.
86. See also notes on sleeve cover: Recording: Osman Jacobs and his Oesmanevah Kaseda Band. American Record Producer. MQ 501. Notes by A.M.

The characteristics of the Kaseda

From the transcriptions given on the next pages, the following characteristics may be observed:

- (a) Although the melody show typically "Eastern" way of ornamentation, the harmonisation suggest "Western" influence. The basic harmonic progression is I, IV and V.
- (b) The instrumentation receives a prominent role, although the piece can be described as vocal with instrumental accompaniment. The instruments include mandolines, guitar, drums, and so on.
- (c) When voice-parts constitute a duet, the harmonies are almost invariably in thirds.
- (d) Dynamic shading is almost completely absent.
- (e) The rhythm provided by the drum and the voice are the following:



or



or



The drums add to this rhythmic structure the following:



or



KASEDA

(Transcribed by the author)

A handwritten musical score for a piece titled "KASEDA". The score is written on 12 staves, each with a treble clef and a 4/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. There are several dynamic markings, including accents (m) and accents with a wedge (w). In the second measure of the second staff, there are handwritten annotations "de" and "ete". The score concludes with a double bar line and repeat dots at the end of the twelfth staff.

- (f) As in the case of ghommaliédjies, moppies and the nederlandslied, an instrumental introduction is provided at the beginning, establishing the underlying rhythmic pattern, which is adhered to for the duration of the piece.
- (g) The singing seems to suggest that use is made of head notes (vocal sounds that seem to emanate from the head), chest notes (notes from the chest), nasalised sounds (sounds that appear to emanate from the nose), the stroke of the glottis (pathos) as well as long vowels which all pertain to the technique of singing used in the vocal parts of the kasedas.⁸⁷

Summarising the discussion on the kaseda, it may be said that the kaseda style is a popular sacred musical style with the Cape Muslims, and that at present there seems to be a considerable interest in this style of music. The fact that it is a sacred style of music, possibly contributes to its present popularity, and the present-day awareness of the Islamic faith in South Africa. It would therefore appear as if the traditional 'Malay' forms and styles of music, such as the moppies, ghommaliédjies, nederlandsliedere, puđjies and djiekers are under pressure of a more popular kind of music, and might cause interest to wane in the mentioned 'Malay' forms. However, it might also be possible that, as in the case of popular music in general, this is only a passing phase, and that there could be a sustained interest in the traditional forms such as the nederlandslied. This can be done through the numerous events of which the forms of music are performed, and through active intervention of responsible members. The fears of Van Warmelo that the kaseda style is a new direction of 'Cape Malay' music, would therefore appear to be unfounded. In fact, it should rather be seen as an reciprocal influence in connection with nederlandsliedere, as the 'Cape Malay' in his music has shown the remarkable ability to adapt and to incorporate various influences.⁸⁸ If 'Cape Malay' music is under pressure of the Islamic religion,

87. Erlayer, R.D. See also Las Musique arose ii.

88. The author surmises that Du Plessis probably thought that this was the case when he asked me to investigate the influence of kasedas and the moulood on the music of the 'Cape Malay'. 17th September 1981.

then so would be the music in which the intent and purpose of the Arabic words are not fully realised. Music will only be allowed in the Islamic sense, if exists its primary objective of the glorification of the God Almighty. Music for the sake of music alone, is therefore garam (unlawful) and if 'Malay' music is garam, so its Muslim music, if it is performed for the sake of the music alone. Thus, if kasedas are kept alive notwithstanding the viewpoint of the Islamic leaders, then so would 'Malay' musical practice also be sustained and perpetuated.

THE RECIPROCAL INFLUENCE BETWEEN THE AFRIKAANS SONG AND 'CAPE MALAY' MUSIC.

It has been noted in Chapter 2 (cf. p. 33) that the slaves at the Cape, particularly the 'Malay', were employed as musicians in the household of their masters. The fact that they had to perform Western European music in a way which obviously had to satisfy their masters, must have influenced their style of music making as well as the melodic and harmonic material used in these pieces, to some extent.

It was also noted before in Chapter 3 (cf. p.112) that some liederwysies, which are setting by Voortrekkers to Dutch "psalms" and "gesange", contain original folk tunes in them. The use of folk tunes in djiekers, which are those pieces sung to an Arabic text by Muslims in the mosque, have also been commented upon (cf. p. Many folk tunes are traceable in the moppies and ghommaliédjies of the 'Cape Malay'. The ghommaliédjie "Nylon Bokkie"⁸⁹ is similar to the tune in "My vader was 'n Musikant".⁹⁰

89. Transcribed from a recording: Malay Quaters. Central Malay Choir. Gallo. DLPA 165/6, 1973.

90. F.A.K. - sangbundel. Cape Town: Tafelberg, 1976, p.273. See also: Du Plessis, I.D. Die Bydrae op.cit., p.120.

Handwritten musical score for 'My Nylon Bokkie'. The score consists of five staves of music in treble clef, 4/4 time. The lyrics are written below the notes.

Hierr's my Nylon Bok- kie was, sy
 maak my hart so seer,
 kwê - la , kwê - la , Bokkie, kom kwê - la ^{van-}
 naand by my, kwê - la, kwê - la

Figure 69: My Nylon Bokkie (Transcribed by the author)

Handwritten musical score for 'My vader was 'n Musikant'. The score consists of two systems of music. The first system has three vocal lines with lyrics. The second system is for a choir (KOOR) with lyrics. The music is in treble clef, 4/4 time.

1. My va - der was 'n mu - si - kant, 'n man van durf en daad. Hy
 2. My moe - der was 'n mu - si - kant, 'n nig - gie al - te fraai. Sy
 3. En nou is ek 'n mu - si - kant, om - dat dit my be - hoor, En

KOOR
 1. het ge - speel in Soi - der - land, te - sa - me met sy maat.
 2. het ge - hou van volk - spe - le, want sy kon tic - kie - draai. } Wal - de-
 3. o - ral waar ek ooit mag gaan, sal julle my lied - jie hoor. }

Figure 70: My vader was 'n Musikant. (From: F.A.K.-sangbundeel)

Another ghommali which relates to an Afrikaans song, is "Sak-sak". It is especially the second part, which seems to have some melodic material related to some Afrikaans song. The phrase in bars 11-12 seems related to a phrase from the Afrikaans song, "Blommetjie gedenk aan my", bars 7-8:

Handwritten musical score for "Sak-sak" (extract from "O Lammadie"). The score consists of four staves of music in G major (one sharp) and 4/4 time. The lyrics are in Afrikaans. Above the first staff, there is a small boxed-in musical phrase. The lyrics are: "sadm met die wa; Al-met met die wa,"; "ons gaan al-met, O lam-ma die, wie se kund"; "die, O lam-ma die wie-sie kund u die, ons"; "nou gal-met sadm met die wa, gaan nou sadm met die wa,"; "sadm met die ou osse wa".

Figure 71. Sak-sak. (extract - from "O Lammadie")

Handwritten musical score for "Blommetjie gedenk aan my" (Extract). The score consists of three staves of music in G major (one sharp) and 4/4 time. The lyrics are: "..... Blomme-tjie ge-denk aan my,"; "Blom-ma-tjie gedenk aan my,".

Figure 72. Blommetjie gedenk aan my (Extract).

On the other hand, the well-known 'Malay' song "Alabama" has been incorporated in the F.A.K. - sangbundel (F.A.K. = Federasie van Afrikaanse Kultuurvereniginge), as one of the traditional folksongs. Anton De Waal's "Afrikaanse Liedjies en Wysies"⁹¹ also contains some 'Malay' songs: "Daar's'n Hoender", "Daar kom die Alabama", "Januarie, Februarie, Maart", "Roelandstraat" are ones which are probably 'Malay' in origin, but there is no hard evidence supporting this claim. Oral tradition contends that this is the case.

It would appear that folk tunes have been widely used in 'Malay' songs formerly, probably because of the close association between the slaves and owners, and the absence of mass media such as the radio. The latter has influenced the form and content of the present day moppie and ghommalielidjie to a large extent. "Die mense van die Mitchell's Plain" and "Die Bantoebraai" are of those recent 1982/83 moppies which are respectively related to, for example, "Ipi Tombi" and Henry Bellafonte's "Day O".

Handwritten musical notation for the song "Die mense van die Mitchell's Plain". The notation consists of three staves in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef, a sharp sign, and a common time signature. The melody is written with quarter and eighth notes. Below the first staff, the lyrics "Strand-fon-tein, in Mit-chell's Plain" are written in cursive. The second staff continues the melody with a similar note value pattern. Below it, the lyrics "Ô - hô , Ô - hô , die men-se van die Mitchell's" are written. The third staff shows the end of the phrase with a double bar line and a fermata over the final note. Below the third staff, the word "Plain." is written.

Figure 73. Die mense van die Mitchell's Plain (Extract)

91. De Waal, A. Afrikaanse Liedjies en Wysies. Johannesburg: Carstens - De Waal, 1954.

I - sa - ke - lê ma-maan sie, ie - bradi mam -
slam - sie .

Figure 74. Die Bantoebraai.

Hô-se, hô ; Hô-se, hô ; Hô-se hants, ya.

Figure 75. Ipi Tombi (Extract)

Day 0 , Day 0 ,

Feel like coming we wan-na go home.

Six foot , seven foot , eight foot , ten .

Feel like coming we wan-na go home

Figure 76. Day 0

The influence of the mass media of today must be seen as an indicator to the extent which the 'Cape Malay' are and have been influenced, by external factors. It would be erroneous to assert without any proof that the Afrikaanse lied originate from 'Malay' songs. 'Malay' songs or at least the seculars songs part of it, show an undeniably link with the Western classical music which has influenced it considerably. 'Malay' secular songs must be seen as the culmination of the interaction of various musical cultures, along the lines indicated by Kirby.⁹² However, there is an undeniable reciprocal influence between some aspects of 'Cape Malay' music and the Afrikaans song. In fact, one is not always sure of the dividing line between ghommaliédjies and moppies and the latter except for that indicated by the 'Malay style' of singing (discussed in Chapter 6). It is indeed very difficult, if not impossible, to identify 'Malay' music from the Afrikaans song. The problem

92. Du Plessis, I.D. The Cape Malays op.cit.

here distinguish with the exact origins of the songs which, due to many of them being orally transmitted from generation to generation and the original composers losing their identity in this process, have become obscure.

It is not the object of this work to go into this matter in depth. The foregoing paragraphs should be viewed as only being introductory to such an in-depth re-research. This would naturally entail, firstly, the defining of "Afrikaans song" as opposed to 'Malay song', something which may prove impossible in the end, since the two types would seem to be intertwined at this stage. Secondly, there should be an in-depth investigation into what songs are 'Malay' and which ones are "Afrikaans". This work serves as a means to determine this. 'Cape Malay' music is under investigation, that is the whole repertory of secular and sacred music. Once 'Malay music' is established, the work⁹³ on the "Afrikaans song" may be evaluated in the light of the findings of this work, that is, what 'Malay music' really is.

CONCLUSION

In this chapter, the following styles were looked at: the moppie, the ghomma-liedjie, the nederlandslied, the krontjong, the oulied and the kaseda. All the mentioned styles, except the kaseda, are secular styles. Why would the style of the kaseda be included here, and not in the previous chapter? The reason for this is that it forms a logical whole and connection with the mentioned secular styles in this chapter. In the previous chapter, special occasions were looked at from a musical point of view. Kasedas are not performed at very special occasions such as the moulood, and so on. They are performed at parties, special shows, and listened to on tape-recordings and recordings.

93. Du Plessis, I.D. Die Bydrae ... op.cit. as well as Du Toit.

Strangely enough, the kaseda style seems out of place in this chapter, notwithstanding its relationship with ghommaliédjies, the krontjong, and so on. Perhaps the reason for this is that it did not develop naturally out of the social and cultural position of the people at the Cape, like moppies, for example did. Kasedas have been heard over the radio. The influence of the mass media was in the case of the Cape Muslims therefore quite remarkable, notwithstanding the attitude towards music of some of the Cape Muslims.

PART II

CHAPTER 5

THE PEDAGOGIC SIGNIFICANCE OF 'CAPE MALAY' MUSIC IN THE SCHOOL

INTRODUCTION

"Instruction should seek to provide a link between school experience and the music participation of the student outside the school"¹

What is the role of a music programme, and how should instruction in the subject take place? This question can only be satisfactorily answered when the whole sphere of pedagogics, that is the science of education, is treated in terms of music education. More specifically, the term 'pedagogic' refers to the scientifically reconstituted educational situation in the pedagogician's mind,² who may be regarded as being scientifically schooled in the science of pedagogics.³ In this chapter, the primary concern is the pedagogic accountability of music in the school. What, ideally speaking, should a music programme consist of, and why should 'Malay' music be incorporated within such a structured programme?

When searching for information in an attempt to answer these questions, a mass of material is encountered in the relevant literature related, amongst others to philosophy of education, music education and 'Malay' music. When the information is reduced to its basic essentials, concepts such as education, culture, human world, music and its related arts remain, which have to be clarified.

1. Leonhard, C. & House, R.W. Foundations and Principles of Education. New York: McGraw - Hill, 1972 p.9.

2. Rensburg, C.J.J. a.o. Notes on Fundamental - Pedagogic Concepts - An Introductory Orientation. Pretoria :N.G. Boekhandel, 1982, p.323.

3. Ibid., p.332.

These concepts seem to centre around the interrelationships of music, man's cultural heritage, his environment and other arts. Further consideration of these as to how they relate to the topic of this dissertation is appropriate.

The school is a social structure with the specific aim of providing education. Education (in the school context)⁴ means guidance given by an adult, the educator, to the child, the educand, affording the young the opportunity of becoming a mature person (adult), able to occupy a meaningful position in which he will find himself in adulthood.⁵ The educator thus aids the educand in the actualization of his potential.⁶

Kimball has stated that: "Amongst the characteristics which distinguishes man from animal life is his capacity for culture."⁷ Culture embraces the following: "Language, ideas, beliefs, customs, codes, institutions, tools, works of art, and so on".⁸ These serve to bond a community together. Institutionally structured education is a phenomenon which is characteristic of man alone as compared to other animals (cf. ff. 4) and is only present when a recognisable culture exists.⁹ Education is therefore the "conscious, purposive intervention by an adult in the life of a non-adult to bring him to intellectual independence"¹⁰ to transmit moral codes and accepted cultural norms to a new rising generation.¹¹

4. Education also takes place outside the school context, but the concern above is with the school. (Note that animals also 'teach' their young).

5. Van Rensburg, C.J.J.op.cit., p. 257.

6. Ibid., P. 215.

7. Roberts. J.I. & Akinsanya, S. Schooling in the cultural context: anthropological studies of education. New York: David McKay, 1975, 1976, p.260.

8. Encyclopaedia Britannica. Micropaedia, Volume V Chicago: Benton, 1975, p. 197.

9. Rupertj, R.M. The Education System in South Africa. Pretoria: Van Schaik, 1976, p.3.

10. Van Rensburg, C.J.J. op.cit.

11. Gunter, C.F.G. Aspects of Educational Theory. Stellenbosch: Univ. Publishers, 1979, p.42.

Education is reality, that is, it is an onticity, which only exists in the frame of human existence, and music is undeniably a part of that reality. Music education, which should thus have a place in the process of education, being part of the phenomena of culture, draws its nature, scope and content from the ontic reality. Therefore the music education programme will serve to transmit an area of musical cultural heritage of a community it is intended for.

The musical content should be structured for the social requirements of the community it serves. Certain practices would naturally be regarded as being unsuitable in terms of social requirements. For example, music per se has little place in Islamic education, if not intended for the glorification of the Almighty. In the South African madressas, which are private autonomous Muslim schools funded by the Muslim community, the prescribed Western-based music syllabus as found in the ordinary state schools in South Africa, is not followed. Included in the madressa-programme, are the recitals from the Koran (called badja-ing) and in certain madressas the 'singing' of pujjes and djiekers.¹² These are vocal compositions referring to 'Malay' sacred musical styles set to an Arabic text.

A number of state Muslim schools (such as Habibia Primary School in Rylands) exist which supposedly follow the state music syllabus, but with an Islamic bias. The teachers are Muslim, and an Islamic religious instruction period is catered for daily. The timetable is adapted to accommodate the Friday 'Khutba' service held in a mosque. Moulood celebrations are sometimes held, in which djiekers taught to the pupils by teachers are rendered. Apart

12. Recall that djieker is derived from the Arabic dhikr (thikr) meaning 'Silent Prayer' (cf. p.42).

from these, and possibly the cantillation of the Koran, music has little place in the programme offered by madressas, due to the Islamic musical viewpoint (cf. p.211). Hoffer states that: "Mohammed, the prophet of Islam did not approve of music in the mosque, so it is strictly orthodox worship."¹³ To the Sufi Islamic order, music is much more important than this statement of Hoffer would seem to suggest. Sufi writes the following in connection with the curriculum under the Turks and Afghans:

"The Qu'ran naturally does not seem to prohibit music. It appreciates fine voice. The Prophet condemned vulgar music."¹⁴

In South Africa, the Sufi viewpoint does not seem to have a large following, in terms of the author's research carried out for this dissertation (cf.p.219).

In Islamic countries it would appear as if the 'Western-based' music education programme has been neglected to some extent.¹⁵ Tibawi points out that the traditional syllabus in Iraq includes religious education, Arabic, English, arithmetic, history, geography, elementary biology and science, civics, health education, arts and crafts, singing (my underlining) and athletics. From his writings, it appears as if a well-structured, Islamic music programme has been neglected to some extent, whilst a Western-based music programme (which includes class singing for example) is catered for.

The question "Why include 'Malay' music in schools?" crops up. It should be included in the South African music education programme for many reasons, which is treated in later chapters, and will also relate to those given by

13. Hoffer C.R. The Understanding of Music. Belmont: Wadsworth, 1976, p.2

14. Sufi, G.M.D. Al-Minhaj being the evolution of the curriculum in the Muslim Educational Institutions of Indo-Pakistan subcontinent. Lahore: Ashraf (n.d.), p.37.

15. Tibawi, A.L. Islamic Education. London: Luzac, 1979. Refer to book.

practising music teachers amongst whom a questionnaire was distributed (cf. p.256). In this chapter, a basis will be laid for the inclusion of 'Malay' music in the South African music education programme, which, hopefully, will be pedagogically justified.

Hoffer shared the following viewpoint held by many: "Deciding what to teach, is an enormously complex matter."¹⁶ This is particularly so when looking at the broad musical scene in South Africa with its repertory of non-religious music. Not all forms of music can be catered for in any music education programme. Such is the position in both state and private schools. In most cases, 'pop' music has been omitted. Music which is regarded as unsuitable or in poor taste, would also be omitted, although the relevant syllabuses do not particularize such items.

McLachlan has stated in this connection:

"Die belang van die verwerping van 'n uitbreide liedereskat regverdig nie insluiting van minderwaardige material nie. Gehalte kan nie ter wille van kwantiteit prysgegee word nie. Die uiters belangrike faktor van die vorming van musikale smaak is hier op die spel. Die inherente waardes (goeie kwaliteite) van goeie liedere (musiek) word aan die kind verklaar....."¹⁷

16. Hoffer, C.R.op.cit., p.4.

17. McLachlan, P. Klasonderring in musiek: 'n Handleiding vir onderwysers. Cape Town: Nasau, 1975, pp. 30-31.

(The importance of obtaining an extensive repertoire, does not justify the inclusion of inferior material. Quality cannot be forfeited for the sake of quantity. The extremely important factor of forming musical taste is at stake here. The inherent values (good qualities) of good songs (music) is explained to the child....- my translation)

He seems to substantiate his argument that some musical repertory should be excluded by referring to the forming of 'good musical taste'. He argues that:¹⁸ 'Goed' of 'swak' is dus meestal 'n geval van geskik of ongeskik, gepas of onvanpas...." ('Good' or 'bad' is thus mostly a case of suitable or unsuitable, fitting or unfitting - my translation). He provides an example of what he means, by suggesting that repetitive syncopated rhythm is unsuitable, and used for effect, such as is for example found in some Afrikaans songs¹⁹.

Not only does the musical repertory of one particular country's culture or world region (cf.p.213) form the content of a particular music programme, but also that of other countries, cultures and world regions. Western music forms the basis of formal music education in the school in most non-Western communities, including the Islamic ones. This state of affairs is not entirely satisfactory, as Yönetken appropriately verbalised:

the "ear can be educated through folk music.... Works belonging to this form of art should occupy a privileged place in the education of a country whose music is totally different from that of the West."²⁰

Rupertini has also noted that the education programme should include material in accordance with the three cultural principles of integration, differentiation

18. Ibid., p.31.

19. Ibid., p.35.

20. UNESCO. Music in Education. Soleure: Unesco, 1956, p.187.

and continuity.²¹ These principles would ensure the development of culture, according to her. In the absence of these three principles, a one-sided education will result in accordance with the differentiation principle, or a non-distinctive one, in accordance with the principle of integration.²²

Another writer, Hoffer, has mentioned in this connection that it "is to your own advantage to learn about the music and fine arts of your own culture" but that it "is (also) good to learn about the music and arts of other cultures as well."²³ He continues his argument for the inclusion of other cultures, by asserting that, although these cultures might be disliked, they would have two distinct values for the child: (i) He may be able to develop an appreciation for it; and (ii) he might be able to increase his knowledge about the other cultures.²⁴

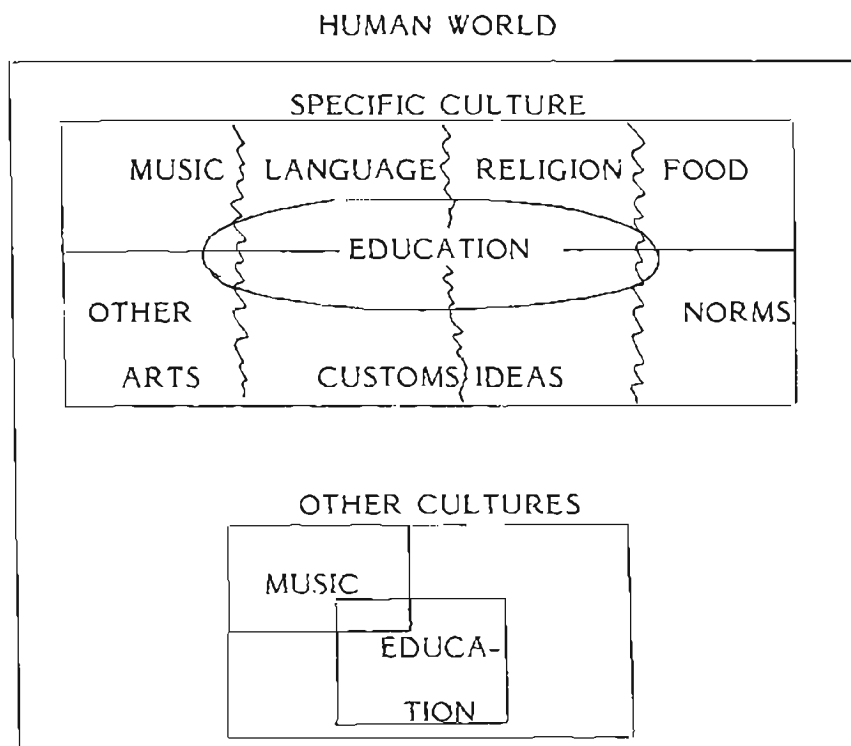


Figure 77

21. Ruperti, R.M.op.cit., p.7.

22. Ibid., p.8

23. Hoffer, C.R.op.cit., p.7.

24. Ibid .

In Figure 76 the interaction between the various cultures in the human world is represented by the double arrow. The various cultural aspects cannot be separated neatly from one another, thus the use of zig-zag lines. Education is shown to be a cultural phenomenon, being embedded in (a subset) of culture. Music education again is linked with the musical phenomena in any specific culture. In the preceding discussion, it was shown that not all musical practices can be included in a music education programme. However, folk music should have its rightful place. Unfortunately, many musicians and other people do not fully appreciate the importance of folk music, which according to Karpeles is "based very largely on a misconception with regard to its real nature".²⁵ Some look upon it as "immature music - raw material which the creative musician can develop and turn into a work of art, but which in itself can serve only as pastime for children and educated people".²⁶ Whilst not pretending that this is the case with 'Malay' music in the following example, it has been used in 'art' music in compositions of composers such as Rosenschön, Kirby and Du Plessis . The view has been expressed by some students that 'Malay' music is useless since it "cannot be written down"²⁷, and that it might portray the "feudal relationship of master and servant conveying that the Coloured is good only for clowning and fooling in a station of life which represents his image of inferiority".²⁸

It therefore appears that it is extremely difficult to decide on the matter music education content, especially in the case of introducing 'Malay' music.

25. UNESCO. Music in Education.op.cit., p. 189

26 Ibid.

27. Interview with some students at Hewat Training College, Cape, 1981.

28. The quotation from Venter, A.J. Coloured: A profile of two million South Africans. Cape Town: Human & Rousseau, 1974, p.352, although this does not relate to music, it is nevertheless the attitude of many towards 'Malay' music in the opinion of the author.

Again it should be stressed that sacred 'Malay' music can only be considered in terms of music appreciation programmes. It is really the wealth of secular music, that should be drawn upon in the educational sphere. But, in the words of Hoffer, the "world is huge", and it is therefore important to look at the place, purpose, value and aims of music education in the school.²⁹

THE NATURE, PLACE AND PURPOSE OF MUSIC EDUCATION

According to McLachlan, music education should include a wide spectrum of areas, namely theory, history, the literature, composition, as well as teaching of practical instrument playing and vocal techniques.³⁰ School music, he feels, refers to all forms of music that may be used in the school context. He does not seem to pay much attention to creativity, and refers rather cursorily to 'Malay' music.³¹

About the undoubted place of music in the school, Swanson says: "People of all times have recognized the importance of music education."³² He divides the value of music into three distinct groups: (i) That which is designed for personal enrichment; (ii) Music with which people may identify themselves; and (iii) Music as a means of (self) expression (creativity).³³

The Calouste Foundation again feels that the primary aim of music should be to "enable children to use and to understand sound as a medium of expression and communication".³⁴ This view also relates to creativity on the one hand and to social interaction on the other. Simpson again relates the aim of musical activities to that which affords "delight, and which will

29. Hoffer, C.R. op.cit., p.4.

30. McLachlan, P. op.cit., p.1.

31. Ibid., pp.46-47.

32. Swanson, B.R. Music in the Education of Children. Belmont: Wadsworth, Wadsworth, 1969, p.4.

33. Ibid., p.5.

34. Calouste Gulbenkion Foundation The Arts in the School London Calouste, 1982, p.51.

arise an appetite for further experience".³⁵ Referring to the objections for music education, Leonhard and House feel that they should reflect the aims of a demographic society, and that they should be socially related in the sense that (i) they relate to social circumstances; and (ii) they promote social change.³⁶ Explaining these with reference to 'Malay' music, it has been found that large numbers of 'Malay' and 'Coloured' partake in the annual choir competitions and the Coon Carnivals. This should be taken cognisance of by the broader South African public, and if there are groups of people dissatisfied with the state of affairs, music education can serve to bring about social change in terms of Leonhard's and House's viewpoints.

The above aims relate to knowledge, appreciation and enjoyment. All of these ingredients are present in 'Malay' music, under particular circumstances and for certain people. This is most certainly the case, if one is to judge from the large number of people who participate for example in the annual choir competitions, and the tremendous excitement that exists amongst choir members and audience alike.

CONCLUSION

It has been shown that music education should take cognisance of the culture of people it caters for. "Education needs to take account of the diversity of cultures, of the organic patterns of growth and of the realisations of their traditions."³⁷ The need for cultural integration was pointed out in this section.

35. Rainbow, B. ed. Handbook for Music Teachers. London: Heinemann, 1979, p.33

36. Leonhard, C. & House, R. op.cit., p.194

37. Calouste Gulbenkian Foundation. op. cit.,p.39.

It has also been noted that folk music has its undeniable place in the music education programme, and thus 'Malay' music deserves to be considered not only in terms of the wealth of non-religious music, but also because it is so unique and different, when thinking about the karjenkel-singer or the legato phrasing style of singing. Those antagonists that argue that 'Malay' music cannot be transcribed accurately, or that it has served as political objective, have only to look at the number of 'traditional' pieces ('Malay' songs) that have been recorded by McLachlan or recorded by Van Warmelo and even the 'F.A.K.-sangbunde!'.³⁸ The present dissertation, certainly serves to contribute more 'written down' 'Malay' pieces, some of which may be utilized in the educational context. It has become necessary to record, systematize and sometimes adapt (See 'Rosa', p288) for use in school, the vast repertory of 'Malay' music available for South Africa. This is indeed a vital task, before an inclusion of 'Malay' music in the music education programme can be justified. This was partly the purpose of chapters 2, 3 and 4 of this dissertation.

A decided contribution over a wide range of styles, both vocal and instrumental, has been made by the 'Malay' to the musical scene in Southern Africa. This contribution relates particularly to folk music and the 'Afrikaans song'. An appreciation and knowledge of these contributions could do much to render credit to the often underestimated value of the repertory of the 'Cape Malay' music.

38. See for example: 'Daar kom die Alabama'. F.A.K.-Sangbunde!. Pretoria: Nasionale Boekhandel, 1970, p.469.

CHAPTER 6

'CAPE MALAY' MUSIC IN THE MUSIC EDUCATION PROGRAMME

If 'Cape Malay' music is to be incorporated into the education programme, then those aspects of 'Malay' music which will serve as an enrichment for everybody concerned, specifically non-religious will have to be emphasised in the making of a case for it (cf. p.273). However, since the 'Malay' child, or more generally, the 'Muslim' child, is also involved, his position must be considered as well in the structuring of such a suitable programme, in order to satisfy him. It would appear as if a case is being made of 'Malay' music for the 'Malay' child. This is hardly the case. In fact, the broader background provided in the argument of the case of the incorporation of 'Malay' music, will undoubtedly serve as an educational lesson in itself, and as such may fit into the broader general educational programme.

Thus the fundamental question is really: Who is the Muslim (or 'Malay') child; what is his educational environment, religiously and otherwise? The next crucial question is: Which aspects of 'Malay' music may be incorporated, and allied to it: How can it be incorporated in a meaningful and successful manner?

It would probably be less difficult to survey the relevant field, the first two cases, than it would be in the third case. The reason for this, is, that, the application is based on conjecture (with some exception - cf. p.290) and thus untested. This is shaky ground to tread upon, but the author has no doubt that, given a 'correct' selection and a fair chance, it should work, as other indigenous music did in countries throughout the world.

In this chapter the primary concern is with the incorporation of 'Cape Malay' music in the music education programme in South Africa. The education system in South Africa. The education system in South Africa is governed, amongst others, by the National Education Policy Act, No 39 of 1967,¹ according to which the education system in this country should have a National Christian character. It therefore follows that the education system envisaged by this act is of non-Islamic nature, although provision has been made to accommodate minority religious groups such as the Cape Muslims in Muslim schools as separate institutions governed by the state. The majority of Muslim children cannot be accommodated in the six state Muslim schools provided, and are thus subjected to a Christian education. Religious education for the Muslim child is also provided by the Muslim schools or madressas which are private institutions funded by the Muslim community. These madressas have as their primary aim the perpetuation of the Islamic culture, and follow a curriculum of reading from the Koran, called badja-ing, and the studying of particular aspects of the Islamic religion such as its history, and tajweed, which concerns the correct pronunciation of the koranic Arabic. Since Arabic is the language of the Koran, the children attending these madressas would obviously learn Arabic as well.

Unfortunately, it does not seem as if provision, in both madressas and state schools, has been made for the incorporation of the sacred and secular musical practices of the 'Cape Malay'. There may be isolated cases of few individuals at state schools and madressas doing so inadvertently, but no co-ordinated effort seems to exist. It is being left to parents and other interested parties such as the iman or priest to inculcate this knowledge into the child's mind.

1. Rupertj, R.M. The Education System....op.cit., p.47.

This was formerly mainly done through oral transmission, but more recently media such as the tape recorder, grammophone recordings and even printed books have aided in this. The active participation of children in the cultural activities of the 'Cape Malay' also serves as a means whereby this knowledge may be transmitted. There is a general feeling amongst the 'Malay' community that the sacred and secular traditions peculiar to the Cape Muslim and the 'Cape Malay' are on the wane, and the impression of some academics² is that the secular musical practices are under pressure from the broader Muslim community, and that this fine tradition of 'Malay' singing may eventually die out. These views are shared by the man in the street as well. There appears to be the feeling that certain regulations such as the restriction of the Coons to certain areas in Cape Town during their New Year's celebrations also contribute to this state of affairs.³ The removal of people from their natural places of settlement such as District Six, Claremont, Muizenberg and Constantia are also amongst those contributory factors. Since 'Malay' music is essentially performed by groups of people, it is felt that "the dispersal of groups and families to whatever accommodation is available must inevitably lead to the weakening of this type of musical tradition".⁴ It would naturally be difficult for isolated and scattered families to perpetuate this practice.

But we must use the words 'die out' very cautiously. Just as little as the 'Cape Malay' 'lost' their 'Malay' language, did they lose their original 'Indonesian' culture.⁵ What has happened in the case of their language may be ascribed as being partly due to their social and economic position at the early Cape. Being slaves and having to live in a foreign, and sometimes hostile, country together with other groups of people, they were subjected to a natural process of

2. These include some teachers as well. See the discussion in the conclusion, p.

3. The Cape Argus, 27 January 1982.

4. Dr. Millicent Rink. Comment on the ideas in this paragraph. May 1983.

5. It will be remembered from chapter 1 that not all slaves came from Indonesia, or even the East.

acculturation. In fact, it would be erroneous to contend that the early Dutch settlers or the Hottentots 'lost' their language. All these groups of South Africans had a role to play in the development of the Afrikaans language. The problem concerning 'Malay' music is really one of tradition and preservation on the one hand, and change and accommodation on the other.⁶ We should rather see 'Malay' music as a particular style of music which has been influenced by various cultures, and which in turn has influenced and will continue to influence other South African 'musics'. But then 'Malay' music is South African. In order to be that, it had to undergo change. Thus 'Malay' music is not 'dying' out, but is rather balanced delicately between tradition (that is preservation) and change. No culture is static; it is always fluid and in a process of change. But "the danger with 'Malay' music is that it is an oral tradition, and as a result, it can die out especially with the competition from pop music on radio and television."⁷

Thus an attempt to introduce 'Malay' music in schools will have to be questioned, if it only attempts to identify this musical culture with a particular group of people, and preserve it for these people. 'Malay' music has a much broader aim in terms of its introduction in South African schools. Firstly, an attempt should be made to develop an awareness amongst all South African children, irrespective of race, colour or creed, of this particular style of music-making in their midst, which is kept alive by the thousands of musicians that perform at their choir competitions, the New Year's festivities, the mouloods, the ratieps, the gadats, the taraweeh,⁸ the weddings and all other secular and sacred musical performances, which have been termed 'Malay' music. Secondly, there should be an attempt to introduce to children and students at an appropriate level, those aspects of form and style of 'Cape

6. This aspect is discussed lucidly in the paper by Blacking, J. Tradition and Change in Society. XVth ISME Conference. Bristol, July 1982.

7. Comment by Dr. Millicent Rink, May 1983.

8. These are the special prayer meetings held in the mosque every night during the fasting of Ramadaan, during which verses from the Koran are recited and lectures are held. The month of fasting is terminated by the Eid-ul-Fitr or Labarang (Malayu) as it is locally known. The Argus, 13 June 1983.

'Malay' music, which characterises the music of the 'Cape Malay'. These aspects may be 'different' from the sort of music that is traditionally taught in schools, or may be little known. The characteristic lively, rhythmical and humorous moppies, the legato phrasing in the singing of the djiekers, the karienkels of the solo part of the nederlandsliedere, the fioritura of the recitals of the Koran, are all aspects of 'Malay' music which must be highlighted. The karienkels and the nasal singing in certain 'Malay' styles are of those aspects which give certain styles of 'Malay' music its 'Eastern' characteristics. Thirdly, it is important to stress that some secular styles of 'Malay' music, are performed informally. Thus the whole style of 'Malay' music in terms of its social context must be discussed. This links up with the last aspect, namely the pleasure aspect. 'Malay' music has been enjoyed for generations by the musicians that perform it.⁹ In South Africa and abroad,¹⁰ 'non-Malays' have been enjoying this style of music for years. In fact, there exists evidence of cross-fertilisation of Afrikaans and 'Malay' cultures in the songs of these groups of South Africans (See Chapter 4: Aspects of form and style of Malay music, p.141). 'Malay' music in its secular form may really be regarded as performed for the enjoyment and recreation of man, for the sake of music alone.

The first objective in this chapter would be to scrutinise the kind of religious education provided by the madressas to the Muslim in South Africa, and to throw some light upon the musical viewpoint of Muslims in general. Throughout this work, the point was stressed that Muslims do not view certain aspects of sacred 'Malay' music as being music. These include the recitals from the Koran, the pudjies and even the djiekers. It is well known that Muslim, apart from the Sufi sect, regarded music as garam

9. This was confirmed by a well-known Malay musician, A. Maged.

10. It was reported that the Hollanders in Katwijk gave the Malay choir a standing ovation. The Alpha, 1 September, 1982, p.18.

or prohibited, unless it is used in the glorification of Islamic events, people or aspects with the desired intent and purpose.

The second task in this chapter would also be to scrutinise the musical education provided by the various education departments concerned with the administration of the South African education system. Although all the syllabuses for music education are intended to be identical,¹¹ the relevant syllabuses of the Department of Internal Affairs and the Cape Education Department will be examined. The scrutiny of the syllabuses of the other white, black and Indian Departments would not only involve an unnecessary duplication of work, but would also go beyond the scope of this research. The main idea is to find room in the existing syllabuses where relevant aspects of 'Cape Malay' music may be incorporated. This should not be seen as an attempt to separate syllabuses, or to be in agreement with attempts to do so. 'Cape Malay' should be enjoyed by all people in South Africa, and can contribute to the musical knowledge of all concerned.

ISLAMIC EDUCATION IN SOUTH AFRICA : The Islamic musical viewpoint

The normal music education programme as found in state and private schools in South Africa, has no place in the Islamic education provided in the madressas or Muslim schools. In fact, many writers, such as Malm, have expressed the opinion of music, other than that intended for the glorification of the Almighty, is forbidden in normal Islamic practices.¹² These musical practices, that are allowed are not regarded by the Muslims as 'music'. Because, like in Christianity, there are many sects in the Islamic religion, many having their own particular viewpoints of music. The general picture regarding the Islamic musical viewpoint, as found in South Africa, has to be conveyed.

11. Viewpoint of Hugo, Inspector of Education, Cape Education Department

12. Malm, W. Music Cultures...op.cit., p.64.

This is extremely difficult, if not impossible, since such a viewpoint will have to cut across the point and concern both sacred and secular musical practices in South Africa. There are widely diverse opinions regarding 'Malay' music even amongst some Muslims. Some (including those that participate or have participated in choir competitions) feel that 'Malay' music is acceptable, as long as it respects the Islamic religion; others feel that 'Malay' music is completely unacceptable for a wide variety of reasons, ranging from political to religious reasons.

In this dissertation, two works will be considered dealing with the Islamic viewpoint of music. It is hoped that the viewpoints as represented in these books will give a better picture as to the musical viewpoints of the nature and place of Islamic musical practices.

The Islamic musical viewpoint

The religion of Islam has been consistently regarded as the main binding force of the 'Cape Malay' community. As such, the influence of the Islamic religion cannot, and may not, be ignored. After all, it is this aspect, which, according to Davids, has influenced all ways of life of the 'Cape Malay'.

A point of caution has to be made at this particular juncture. The Islamic viewpoints, as presented here or in particular non-koranic texts, must not be confused with the common practices of Islam,¹³ or for that matter, the musical practices of the 'Cape Malay'. In much the same way, musical development of, for example the Christian church, is influenced by certain constraints. However, it is from authoritative works on the viewpoints of Islamic leaders in connection with music, that conclusions may be drawn regarding the musical preferences of the Cape Muslims. It should be remembered that there may be different and even conflicting opinions regarding

¹³. These viewpoints were expressed by many Islamic informants.

this matter, but the "right decision on this matter regarding legality or illegality of music is that song is in itself lawful, but it becomes unlawful (Haram)¹⁴, abominable (Makruh) and laudable (Mustahab) according to times, circumstances, places, motives and kinds of songs."¹⁵ Therefore it is not the particular song per se that becomes disallowed, but rather the intent and purpose as well as the manner of performance which points to sinfulness. This point of view is not really uncommon in Christianity, except perhaps that some (like some Muslims) do not adhere to these restrictive viewpoints with dedication and inflexibility. Therefore, in terms of the educational objective of this dissertation, it becomes important to distinguish between sacred and secular musical practices, and it not sacred, those secular practices which are of a serious nature. This was done in chapters 2, 3, and 4 in relative detail.

There are also references in the literature to the place of music in the Christian Church. These relate to those viewpoints of Puritans, Roman Catholics, Protestants,¹⁶ and various other denominations such as the Apostolic Churches. Each of these seem to have their own 'rules' governing the permissibility of types of hymns, manner of singing and behaviour of conductor and choir members.

Al-haj in his book Ihya-ulum-id-in notes that imam Shafeyi viewed music as abominable (makruh) since "it resembles void things".¹⁷ He states further that "he who remains busy in sama ('Malay' sama = music, my insertion) is a fool and his disposition is not acceptable".¹⁸ Imam Maleh again forbade the purchasing of slaves that were singers.¹⁹ Al-haj gives further conditions

14. Haram or garam (meaning unlawful).

15. Muhammed, A. Al-hadis. Book 2. Lahore: Kashmir, (n.d.),p.194.

16. Interview held with a prominent musicologist in Cape Town, September 1981.

17. Al-haj, M.F. Ihya-Ulum-id-in Chowk: Suid Sagar, p.203.

18. Ibid.

19. Ibid., p.204.

for the "lawfulness" of sama which are based on the Koran.²⁰ These viewpoints, given below, represents a logical and acceptable viewpoint which, in the opinion of the author, is representative of some of the viewpoints of Cape Muslims. Al-haj categorises what he terms "rhythmical sweet sounds" into three kinds:

- (a) Music which is made from material things, such as instruments (Drums, stringed instruments, stickbeaten drums, etc.) (Interesting to note is the distinction between stickbeaten and hand-beaten drums. Of the latter, the rebanna as used by the 'Cape Malays' or the rabanna used by the Muslims of the Arab world, is an example. This is a frame drum which is characteristically used in the ratiep shows of the 'Cape Malay'.)
- (b) Music emanating from the throats of animals, including man. Here the reference is the vocal music by both man and animal. One wonders whether the sounds produced by birds could be classed as music.
- (c) Poetries which are recited by man. Of interest here is the recital of the Koran, called badja-ing locally. The poetry of the Koran is recited with vocal intonations, and this forms an important part of the training of the Muslim youth in the madressas or Muslim schools.

Also in connection with the latter, Al-haj states that poetries are garam (unlawful) if "there are no objectionable words in them".²¹ An interesting incident which shows the sensitivity of Cape Muslims to this particular aspect, occurred at Hewat Training College in Athlone, Cape. During rehearsals of the operetta "Chu Chin Chow" in September 1981, Islamic followers felt that due to the injudicious and blasphemous use of certain

20. Ibid., pp. 205-206.

21. Ibid.

objectionable practices (of drunkenness for example) of Muslim characters in the play itself,²² the production had to be cancelled. Some of the cast members and producers of the show, were in fact Muslims, and tremendous pressure was exerted upon them to withdraw. However, this did not happen and the operetta was performed. Another incident characterised by objections by Muslims to Islamic words, occurred in June 1983 when more than 500 long-playing records and cassettes had to be withdrawn from the South African market.²³ According to the "Sunday Times" report:

"The LP was meant to convey messages of peace and harmony between 'the different races of our beautiful country'.

"One of the phrases used, which meant that one should worship in a proper manner and should not fight among ourselves, was considered blasphemous by some record dealers.

"But the words "Jah Hu Akbaar" (my correction: it was actually written Akbaar) were what really antagonised the Muslims. According to the song, this was meant to mean: "God is Great" and the correct phrase is "Allah hu Akbaar" (again my correction - it was written Abkaar once more).

"Muslims feel the substitution of the Rastafarian word "Jah" for "Allah" - though both mean "God" - was a gross violation of their beliefs."

According to Al-haj, there are further examples of lawful and unlawful samas (religious music) which are pointers to the conception that music only becomes unacceptable under "unacceptable" circumstances. These unlawful samas include:²⁴

- (a) Music by a woman who arouses sexual passion.
- (b) Music by drunkards.
- (c) Obscene talks in music. In this connection mention has to be made of the opposition to some text parts in certain moppies, which are those popular, humorous and lively renditions by the 'Cape Malay.' As an example "Die Droom" is mentioned. Especially references to "Amina se boud" is frowned upon by many Muslims. But it is

22. Cape Herald, September 1981 & Muslim News, September 1981.

23. Sunday Times, 26 June 1983.

24. Muhammed, A. Al-hadis.....op.cit., p.212.

this seemingly vulgar and natural utterances of the moppies, that characterises it and makes it so special.

- (d) The arousal of immoral desires in the mind.
- (e) Habitual listening to music, that is overdoing listening to music.

Certain lawful songs are mentioned in the literature. These include warsongs sung in Jihad, mourning songs, love songs for Allah, songs in religious acts, songs of joy and marriage, and songs during Eid celebrations. From these it may be concluded that the djiekers rendered at moulood celebrations, pudjies, as well as kasedas are acceptable to the Muslim; one wonders whether the wedding songs sung by the 'Cape Malay' cannot be classed "songs of joy in marriage". Cantilations of the Koran (badja-ing) would also be allowed, as well as special ceremonies such as the takbir, which is a very musical performance in which the words "Allahu Akbaar" is recited during the Labarang feast held in the mosque.²⁵

The 'Secular School Education' of the Cape Muslim

From the morning until the early afternoon, from about 8 o' clock until 2 o' clock, the Cape Muslim child, and thus the 'Cape Malay' child, attends normal school administered by the Department of Internal Affairs (Coloured Affairs).²⁶ According to the information gathered, there are five state schools under the auspices of the said Department which are called 'Muslim' schools, although this Department was unable to confirm this.²⁷ These schools are: Habibia Primary School in Rylands, the Muslim Primary School in Worcester, The Mohammedia in Wynberg, The Schotsche Kloof Primary School in Cape Town, the Kipling Primary School in Woodstock and the Tafalla School in Sherwood Park.

25. An informant stated that the beads on a rosary were used to count the number of times the takbir is recited.

26. By law, either these schools or private ones, may be attended.

27. A letter to this Department was responded to telephonically, in which the matter was discussed.

The Department of Internal Affairs was also unable to supply the author with statistics relating to the number of schools under their auspices, the number of Muslims attending these, as well as the number of non-Muslims. Nevertheless the author calculated that the ratio of Muslims to non-Muslims in the Cape Town schools seems to be 7%. This figure was arrived at by taking the average number of Muslims in many classes of schools visited by the author. For example, at Hewat Training College it was found that approximately 3 out of a total of 30 students are Muslim, which gives a ratio of 10%. When one compares the 150 000 'Cape Malays' with the approximately 2 500 000 'Coloured' in South Africa, then the ratio for 'Malays' alone is 6%. This figure seems to be in close correlation to those supplied in the literature. Both van der Ross and Theron have been able to supply figures relating to Muslims (cf. p. 2).

When considering the fact that the ruling whites in South Africa, only accounts for about 16% of the total population, and that all schooling in South Africa is almost entirely based on the Western education pattern, then the figure of 7%, which becomes 0,6% when compared to the total population of 25 000 000, is certainly significant. Furthermore, the cultural contribution of the 'Cape Malay' to numerous spheres in South Africa is equally significant. Here the musical contributions, language contributions,²⁸ food contributions, and individual contributions by notable 'Malays' such as Dr Abdurrahman,²⁹ is thought of.

In the previous century, there were two 'Malay' schools in Cape Town,³⁰ which not only provided religious instruction and subjects like Arabic, but also included Dutch and English, in the curricula. Whether ordinary music education was part of the curriculum is not clear, but certainly subjects

28. See for example: Du Plessis, I.D. *Die Bydrae ...op.cit.*, p.17.

29. He was a Cape Town City Councillor, and also was the father of the noted leader Sissy Gool.

30. Townsend, L. & Townsend, S. Bo-Kaap - Faces and Facades. Cape Town Timmins, 1977.

relating to the call to prayer and other religious matters.

In general, it was the ordinary state schools which have been providing "secular" education to the 'Malay' and has aimed at "Christian National Education", the accepted educational policy in the statute books of the Republic of South Africa.³¹ Provision (as described below) is made for Islamic education in the state Muslim schools as separate institutions, as well as in the privately run madressas or Muslim schools which fall under the mosques and thus under the jurisdiction of the Islamic Council of South Africa.

31. Van Rensburg, C.J.J. a.o. Notes on Fundamental Pedagogics ...op.cit., p.25.

Madressas or Muslim Schools

These institutions provide the children with extra-mural religious instruction.³² Much community effort and money is poured into these institutions to provide the necessary buildings and teachers. It is in fact the only organised means by which the Islamic culture can be perpetuated. It must be pointed out that in the Arabic countries the ordinary state schools are called madressas. There provision is made not only for religious instruction, but also for academic subjects such as arithmetic, history, geography, and even singing.³³ Just as the Arabic language forms part of the curriculum of the Arab madressas, so does it in the South African Muslim schools. The curriculum of the South African madressas which may last from about 3 months to several years, consists of history, koranic reading or badja-ing and elementary religious instruction.³⁴ Those Muslim children that do not attend the ordinary madressas in the available halls, receive the same from the teachers in their or other private homes. The teachers are mostly the imam or congregation leader, but other Muslims are teachers as well.

An important aspect to take cognisance of is the fact that the playing time of Muslim children is very much restricted because of these madressa classes. How much this factor influences their performance and behaviour in ordinary day-schools is not known, but it may be assumed that it does influence it to some extent.

A most colourful celebration of the past called the Tamat, marks the completion of the study of the Koran. This entailed the graduation of the Muslim children from the madressa.³⁵ Davids states: The Tamat graduate was dressed in

32. Du Plessis, I.D. The Cape Malays...op.cit., p.34.

33. Tibawi, Islamic Education....op.cit., pp.95-96.

34. Davids, A. the mosques....op.cit., p.27.

35.Ibid.

Arabic attire complete with 'sorbaan' or turban. He was accompanied to the mosque by an entourage of boys and girls. These attendants were of the same age as the graduates and were dressed like him.

At the mosque he was required to read a portion of the Koran and tested on his knowledge of elementary Islamic practices by Imams who were invited to do the testing. After the Tamat ceremony those present were invited to the graduate's home to join in feasting."³⁶

CONCLUSION

When a 'Malay' asserts that it is only a 'Malay' who can perform karienkel-singing or the nederlandslied, he may be referring to the Islamic background of the Muslim. Many converted Christians have learned to perform these karienkels because of exposure to the badja-ing of the Koran, and other Islamic musical practices. But the 'Malay' may also be thinking of the giving of the call to prayer by the father in the new born baby's ear: "Islam dictates that the first words children hear on birth are those of the call to prayer".³⁷ Davids continues further: "Thus, immediately after a child is born, the father is required to give the call to prayer in the child's ear."³⁸

But the Islamic milieu of the Cape Muslim also consists of performances of kasedas, the daily adhhaan of the muezzin or bilal, and pujies and djiekers. This may also account for the assertion concerning the 'Malays' ability to perform karienkels.

The musical programme in our schools does not make provision for the different milieu of the Cape Muslim child, and therefore this work concerning 'Malay' music was carried out. To a certain extent, 'Eastern' music is catered for but only in specialised university courses which some music teachers

36. Davids, A. The Mosques...op.cit., pp.25-26.

37. Ibid, p.24.

38. Ibid.

follow in the training. Indigenous music showing an eastern indebtedness is non-existent in South African schools. This has led to the inability of most non-Muslims and some Muslims to appreciate eastern music, or at least the indigenous related forms. The South African's knowledge is lacking in this respect, and this might even have led to prejudice in some cases.

The musical programme, existing and intentional, will be discussed later, but it would suffice to mention here that not even in the Islamic institutions is there a programme of music education designed to relate to their culture. After all, the perpetuation of such a culture depends on education of the young.

It must be stressed that although the Indonesian, Indian and other non-Islamic heritages must have exercised a considerable influence of the 'Cape Malay,' the role and influence of the Islamic culture dare not be underplayed. Therefore, the importance of the 'Malay's' religious education must be taken cognisance of.

The educational system would be much more enriched, if provision is made for the appreciation of 'Malay' musical practices in South Africa, as well as the practical acquaintance with the music-making of the 'Cape Malay!' This aspect of personal enrichment was mentioned by many a listener to 'Malay' music, and the time has come to make this fine tradition available to a wider spectrum of people.

Music Education : The inclusion of 'Malay' music

Only the music syllabuses of the Cape Education Department and that of the Department of Internal Affairs (Coloured Affairs) will be scrutinised here, although the indication has been given that the syllabuses are intended to be identical (cf. p.246). For the sake of greater clarity, these syllabuses will be scanned to find areas where aspects of 'Malay' music may be included. The primary objective in this section is to give pointers as to where and how 'Malay' music may be incorporated in the present syllabuses.

The Cape Education Department

The music curriculum provided may be divided into two broad categories:

(i) class music; and (ii) subject music. Class music includes the music programme intended for all pupils on a compulsory basis from Sub. A to Standard Ten.

The primary aim in class music is the study of music for the sake of music itself, and the enjoyment of music.³⁹ On the other hand, subject music is intended for those Standard Seven to Standard Ten pupils who desire a more specialised knowledge of music, and who intend to achieve a certain level of proficiency in one or more instruments, or singing.

Class Music

The main purpose of class music from the Substandards through to Standard Ten, is to teach music in such a manner that the music is enjoyed for its own sake.⁴⁰ Most of the school time is spent in practical music-making, and all theoretical aspects are approached through practical musical activities.

³⁹. See the applicable syllabuses: Provincial Administration of the Cape of Good Hope. Department of Education. Syllabus for class music, 1979.

⁴⁰. Ibid.

The Primary School Course

Substandard A

The relevant part in the syllabus suggests that songs consisting of two notes (called the 'two-tone') in the applicable syllabuses, as well as songs consisting of more than two tones in a simple range not exceeding an octave, must be taught. The standard repertoire for this particular standard appears to come from those songs suggested by McLachlan,⁴¹ the Oxford School Music Books⁴² and Orff and Kodally.⁴³

In Afrikaans medium classes, the songs will mostly be in Afrikaans, whilst in English Medium classes the songs are mostly in English again. A song that cuts across language barrier is one which has been adapted by the author, and relates to the newspaper seller, a figure who is himself interesting. Thus the relevant section in the syllabus:⁴⁴

" Begin with two-tone songs and proceed gradually to songs with more tones. The melodic line should be simple and the range should not exceed an octave."
"Dramatisation of songs."

may be accomplished, through 'Malay' music, by singing the following:

Ar... - g... , Ar... - g... ,
Ar... - g... , Ar... - g... , Ar... - g... , Ar... - g... ,
Ar... - g...

Figure 77. Argie

41. McLachlan, P. Klasonderrig in musiek: 'n Handleiding vir onderwysers. Cape Town: Nasionale Obvoeding Uisgewery, 1975.
42. The Oxford School Music Books, London: Oxford, 1967.
43. Wheeler, L. & Raebeek, L. Orff and Kodally adapted for the Elementary school. Dubuque: Brown, 1972.
44. Provincial Administration of the Cape of Good Hope. Department of Education. The Primary School Course Syllabus for Class Music, 1979, pp.1,2,3-4.

According to syllabus prescriptions, rhythm and time should be taught through movement in response to music (eurythmics), French time names (taa, taa-aa, ta-te, and ta-afe) graphical representation and the clapping and naming of short rhythmic patterns based on known songs.⁴⁴ In reality, these known songs are meant to be 'songs' usually taught in school, which would be known to the pupils, through which rhythm and time would be taught. Here is scope for using 'Malay' songs which would be better known to some of the pupils, as it may link up with what they may be used to at home. Consider for example of the previous piece, 'Argie'. The following note values may be taught using this song as basis:

Other ghommalledjies and moppies, which may be well known to the pupils, (cf. Appendix A), may also be used with this aim in mind, other than songs selected from books provided by McLachlan, Orff, Kodally, and songs from the Oxford School Music Books and the F.A.K.-sangbundel.⁴⁵ Pitch training may be developed through the introduction of soh-me, later the addition of lah, doh and ray until the whole of the pentatonic scale has been covered. The relevant syllabus probably refers to the training methods of Kodally and Orff. However, this must be regarded as a guideline, as children may be able to sing songs ranging the full octave from the beginning already. Songs suitable in this connection, would be 'O lammadie' and 'Sak-sak' (Appendix A). The actual selection of suitable 'Malay' songs is left to the discretion of the individual teacher, as the ability of pupils will vary from class to class.

Together with pitch training, goes the indication by the teacher, and the recognition of the pupils, of hand signals for the various degrees of pitch. The syllabus also stipulates that aural training is developed through the media of singing of songs, rhythm and pitch .

⁴⁵. See 'Kleuterklankies' F.A.K.-sangbundel. Pretoria: Nasionale Boekhandel, 1970.

The syllabus stipulates the following about playing instruments:⁴⁶

"Rhythmic and melodic percussion by rote, including improvisation:

As accompaniment to movement.

As an activity in training aural awareness and rhythm and pitch exercises.

As simple accompaniments to songs."

Although particular rhythmic and melodic instruments are not specified in the syllabus, it is the feeling of the author that 'Malay' instruments may be incorporated. These include rhythmic percussion instruments such as the ghomma, the rebanna and the tamarien (cf. pp.116, and 35). The syncopated rhythm, so characteristic of some 'Malay' pieces, should also be catered for; a good example is once more 'Hier kom hulle aan'.

The relevant syllabus stipulates the following in connection with creative activities:⁴⁷

" Spontaneous and free movements to music.

Dramatisation of songs.

Improvisation of rhythm and melodic patterns (ostinati)

particularly with the use of percussion instruments."

The characteristic movement of the 'voorsinger' in the moppies, and even the swaying of the bodies during the performance of nederlandsliedere may be included here. The 'Cape Malay' child with his natural affinity to movement,⁴⁸ should find these particular movements and improvisatory movements within his natural framework of talents and abilities. The 'non-Malay' child would probably find it less difficult if he could shake off inhibition. Scope also

⁴⁶. Provincial Administration..... op.cit. p.4.

⁴⁷. Ibid.

⁴⁸. Du Plessis, I. D. Die Maleier en die Lied, in Suid-Afrikaanse Oorsig... op.cit., p.13.

The same ability is ascribed to Africans and a point to note is that some confuse this ability with 'musicality'.

exists in this connection for the improvisatory style of the nederlandslied, which consists of karienkels which essentially are embellishments about particular central notes or 'steunpunte' (cf. p176)⁴⁹ Some of the pupils may be able to sing the following (especially if they happen to be 'Malay') and others could improvise movement (perhaps in an Indian manner) to the accompaniment of a nederlandslied.

Figure 78 Rosa (Extract).

In connection with 'Listening to Music' the syllabus stipulates;

"Rhythmic reactions, the learning and singing of songs, the playing of instruments and musical accompaniments create regular opportunities for listening to music of which advantage should be taken.

Short musical illustrations of children's stories, ideas and situations.

To create an awareness of simple structure and form in music by means of graphic illustration of songs."

In this connection, listening to 'Malay' music may be incorporated, in order to develop an awareness of the structure and form, such as the antiphonal forms in moppies and nederlandsliedere (cf. Appendix A).

Substandard B

Singing of songs follows the same lines as that taught in Sub A. It is taken that "the interest and the degree of progress of individual class-groups must always be taken into account".⁵⁰ Therefore the songs ought to be of a greater degree of difficulty. For this reason, a list of graded songs suitable for class music from Sub-Standard A to Standard 10 on Malay music is provided. It may be found that "hier kom hulle aan" is more suitable for Sub B's rather than Sub A's.

49. Van Warmelo, W. Het gezang der Kaapse Maleiers....op.cit., p.23.

50. Provincial Administrationop.cit., p.2.

Rhythm and time is taught along the same lines as in the previous standard with the introduction of \downarrow and \circ .

With pitch training the mentioned song 'Hier kom hulle aan' may be used since it encompasses the prescribed five notes: Soh, Me, Lah, Ray and Doh.

The aspects mentioned in the syllabus concerning aural training, playing of instruments, creative activities and listening to music are similar to those mentioned for Sub.A:⁵¹ (The following is an extract from the syllabus)

"Aural Training

This aspect of music tuition is included in the subject matter as set out in paragraphs 2, 3 and 5; with the additional experience of loud-soft; louder-softer.

Playing of Instruments

Rhythmic and and melodic percussion by rote and with the use of simple board scores - including improvisation:

As accompaniment to movement.

As an activity in training aural awareness and rhythm and pitch exercises.

As simple accompaniments to songs.

As purely instrumental work.

Creative Activities

Spontaneous and free movements to music.

Dramatisation of songs.

Improvisation of rhythm and melodic patterns (ostinati) particularly with the use of percussion.

Listening to Music

Rhythmic reaction, the learning and singing of songs, the playing of instruments and musical accompaniments create regular opportunities for listening to

⁵¹. Ibid., pp. 4-5.

music of which advantage should be taken.

Short musical illustrations of children's stories, ideas and situations.

To create an awareness of simple structure and form in music by means of graphic illustrations of songs."

This may be accomplished through 'Malay' music by asking pupils to critically listen to for example 'Hier kon hulle aan' and to indicate the time signature, the number of times 'soh' or 'me' occurs, or the rhythmic structure of the piece. (Aural Training). The pupils may also play on 'Malay' instruments such as the tamarien, and do some creative working such as the movement of the voorsinger.

Standard 1

Although it is stated in the introductory section to the syllabus contents that correct breathing and systematic voice building are required for polished singing,⁵² it is only from Standard 1 onwards that this aspect seems to be prescribed. When considering the style of 'Malay' music, one has to include the vocal quality of the voices. Much of the karienkel-singing is done with the somewhat nasal tone quality, and in the case of the choir member and voorsingers, the tone quality is not without pinching, throatiness, strain, and even guttural singing.⁵³ It must be remembered that these 'criticisms' are from a Western singing point of view. An aspect which ought to receive preference above that of trained singing, is the singing for enjoyment derived from singing easily and naturally. This the little baby does, even though the tone quality may not always be pleasing, but, as the singer Pavarotti remarked, he does so for hours without any damage to his vocal chords, since this type of singing (or crying) is done with the diaphragm.⁵⁴

52. When aiming at 'trained' singing, children tend to strain and sing too loudly when taught by a "polished" singer.

53. These comments are sometimes noted by adjudicators. Some of the author's personal reports, as an adjudicator in 1982 and 1983, pointed this out in the 'Malay' solo-singing.

54. During a masterclass at Juillard School, New York, held on 2 May 1983, he mentioned this interesting point.

"Singing of Songs

The Singing of Songs learned in Substandard B.

The learning and polishing of a minimum of fifteen graded unison songs, sacred as well as secular. (By sacred is meant: "Psalms", "Gesange" and Hymns of good standard.)

Folk songs, patriotic songs and songs in the second official language should receive attention."

Included amongst the prescribed songs to be sung are sacred as well as secular songs. The definitions of sacred given includes "psalms" and "gesange" and "hymns of a good standard". As it is well known that many liederwysies or hymns sung by the Voortrekkers are in fact based on secular songs or even drinking songs, the introduction of a djieker such as sallalla with a translation using the name "God" may be taught as well. However, it may be a better idea to use the djieker in its original form for listening to music, rather than actual singing.

But the danger is the objection by Muslims and non-Muslims to Muslim music per se in school. It is obvious that the Muslim child should sing songs relating to his religion. This may be accomplished by singing the 'Sallalla' (cf. p.43) This would now refer to a syllabus created for the Muslim child. The following transcription of the 'Sallalla ' with an English text, might serve to indicate to 'Malay' as well as 'non-Malay' pupils the difference in styles between the Muslim and non-Muslim sacred music.

M.M. ♩ = 60

Gree-tings be ... to God, he to God...

The image shows a handwritten musical score on two staves. The top staff is a treble clef with a 4/2 time signature. The bottom staff is also a treble clef with a 4/2 time signature. The music consists of a series of notes and rests. Below the bottom staff, the lyrics are written in cursive: "Gree-tings be ... to God, he to God...". Above the top staff, the tempo is marked "M.M. ♩ = 60".

Figure 79. Greetings (Translation and adaptation of the djieker "Sallalla")

"Rhythm and Time

Revisions and extensions of concepts and activities as prescribed for the initial years. Rhythmic movements: folk dancing and "volkspele". The reading of the following note values and rests in rhythm patterns, phrases and songs: "



Musical experience of two-pulse and three-pulse measure (through clapping patterns).

The reading of two-pulse and three-pulse measure in rhythm patterns, phrases and songs; the function of bar-lines.

Under the aspects of rhythm and time, the previous years' work is mentioned as well as folk dancing and "volkspele". Here an ideal opportunity arises for the use of the ghommadans, the lungo and the blommemeisie-dans.⁵⁵ These would be accompanied by a ghommaliédjie. After players move round a circle to the accompaniment of a particular liédjie, they would hook in their arms to dance around each other in pairs to the accompaniment of the text liédjie. This two-part pattern is repeated until the ghommaliédjie which consists of repeated parts is completed. A good ghommaliédjie accompaniment is "Diena" or "Roelandstraat".

55. There does not appear to be any difference between the ghommadans, and the blommemeisie-dance, if the author is to judge from Du Plessis' descriptions (cf. p. 157) and the dance of the blommemeisies seen at the Cape Town Festival in April 1982. The lungo (cf. p. 64), which is a Javanese dance, also appears to be related. It is therefore possible that all these dances are indigenous 'variations' of original dances, and possibly even related to the Afrikaans volkdansies. Both the 'Afrikaner' and the 'Cape Malay' held picnics regularly in the past.

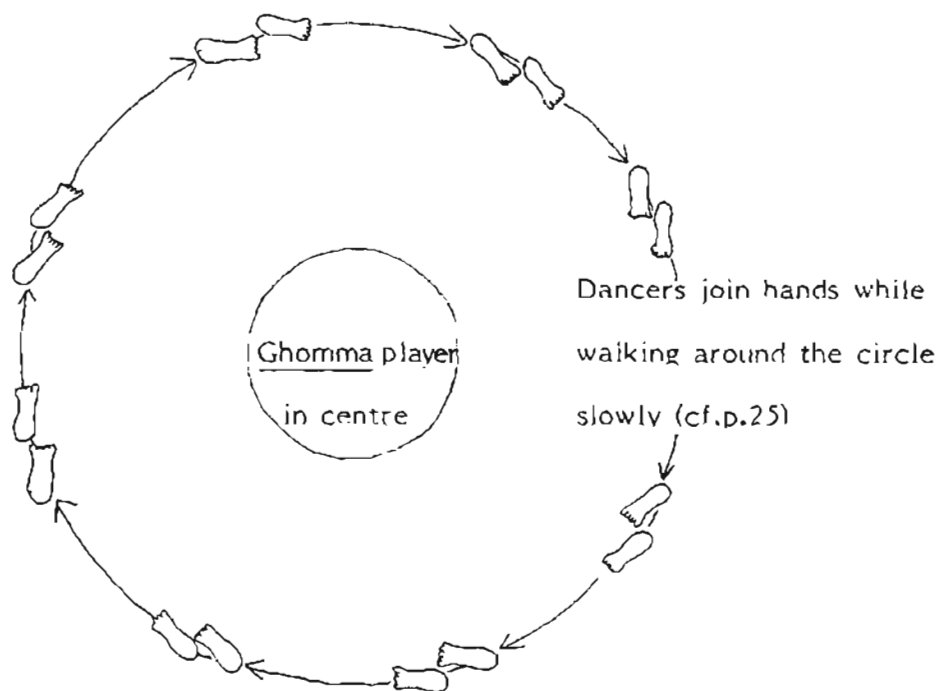





Figure 81: Ghommadans

In adding to the previously learnt note-values, the tied note:  and the following rests are introduced:  and 

Under the heading 'pitch', the syllabus prescribes that the five-line open stave is introduced with the Doh in at least three different positions.

The rest of the syllabus for standard one is along the same lines as for previous standards.

Senior Primary Phase

Standard 2

The basic matter is the same for standard 2 as for the previous standard, with the obvious exception that the material would be on a higher level.

However, the reading of the semibreve \circ , the corresponding rests and the quaver rest 7 are of the additional material based on rhythm and time.

The example given below (Figure 82) incorporates the following aspects: \circ 7 , and may thus be used.

In this standard, as well as in Standard 1 it is mentioned that folk songs, traditional songs and patriotic songs should be included in the singing of songs. Here an ideal opportunity arises for the use of proper 'Malay' folk songs, some of which are labelled 'traditional songs' in books of Afrikaans folk songs.⁵⁶ Another aspect which should receive attention is the original way in which the Malay choirs sing patriotic songs such as the Dutch song 'De Dapper Hobein' and the well-known 'Suid-Afrika'.

Hiap, hiap hoe-ra ... Suid-af-ri-ka ...

Hiap, hiap hoe-ra ... Suid-Af-ri-ka ...

Dan-ke, vir hier-die Lie-we môre, Dan-ke, vir hierdie




ke-we dag; Dan-ke vir ons Va-dre

Figure 82: Suid-Afrika (Transcribed by the author) (cf. p. 349)

56. 'Traditional songs' are used synonymously with 'Malay' songs.

Standard 3

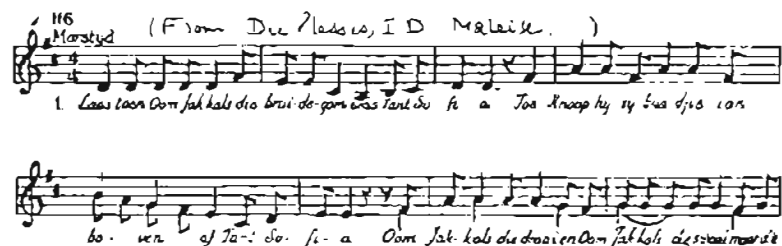
It is pointed out under the heading Singing of Songs in the prescribed syllabus, that the children should learn "antiphonal songs and/or other simple two-part songs". Here ample opportunity exists to incorporate the antiphonal nederlandslied and the moppie. An example of the latter at this particular level is "Oom Jakkals" in a very simplified version (Figure below). Perhaps it would be very difficult for the 'non-Malay' to perform a nederlandslied at this stage, given its particular style of kariengel-singing. However, this could form part of 'listening to music'.

The dotted crotchet, followed by a quaver  is introduced, as well as the group of four semiquavers  and the semiquaver rest .

As far as pitch is concerned, the previous work is dealt with, as well as the treble cleff, and the key signatures of C,G,F and D in that clef. This occurs without any theoretical detail.

All other aspects relating to breath control, singing of songs, pitch, aural training, playing of instruments, creative activities and listening to music are virtually the same as in the previous standards, with the same remarks concerning the application of 'Malay' music applying. It must be remembered that at all times the age and development of the pupils must be taken into consideration in the introduction of 'Malay' music. This factor is particularly important in the application of the nederlandslied. Although this 'Malay' style may be used for the development of aural perception, music appreciation and movement in the lower standards, it is suggested that the nederlandslied is taught to more senior classes (cf. 'Rosa' p. 288).

116 *Marstyd* (From *Die Plaasie, I D Maleike.*)



1. Lees teen Oom Jakkals die brui-de-gone was Tant du fi a Toes Knoop by sy was d'is van

bo. ven. of Ja-! do. fi. a Oom Jakkals die draai en Oom Jakkals die draai maar die

Standard 4.

Apart from the singing of antiphonal songs, songs with descants and other part-songs are now mentioned. Again the responsorial style of the nederlandslied may provide us with some excellent descant singing by the karienkel-singing who, when the choir joins in, mostly continues his ornamental part in a manner which appears to the listener as if he "rises above the choir". Technically, this antiphonal style occurs now as one with overlap. Following is an example of a nederlandslied which shows antiphony with an overlap, thus giving rise to a descant:

The image shows two staves of handwritten musical notation for the song 'Skoonste minnaar'. The top staff is labeled 'CH.' and the bottom staff is labeled 'KAR.'. Both staves are in the key of B-flat major (one flat) and 4/4 time. The 'CH.' part begins with a whole note G4, followed by a half note F4, and then a quarter note E4. The 'KAR.' part begins with a quarter note G4, followed by a quarter note F4, and then a quarter note E4. The two parts overlap, with the 'KAR.' part starting while the 'CH.' part is still playing. The 'CH.' part ends with a quarter note D4, and the 'KAR.' part continues with a quarter note C4, followed by a quarter note B3, and then a quarter note A3. The 'KAR.' part ends with a quarter note G3, followed by a quarter note F3, and then a quarter note E3. The 'CH.' part has a descant at the end, consisting of a quarter note D4, followed by a quarter note C4, and then a quarter note B3. The 'KAR.' part has a descant at the end, consisting of a quarter note G3, followed by a quarter note F3, and then a quarter note E3. The 'CH.' part has a descant at the end, consisting of a quarter note D4, followed by a quarter note C4, and then a quarter note B3. The 'KAR.' part has a descant at the end, consisting of a quarter note G3, followed by a quarter note F3, and then a quarter note E3.

Figure 83: Skoonste minnaar. (As sung by Marines: 30/1/82)

In addition to the previously learnt note-values the following are introduced in this standard:

As far as pitch training is concerned, the key of B flat is explained. The remainder of the contents of the Standard Four syllabus includes basically the same matter as for the previous standards.

Standard 5: (From: Bylaag: Kernsillabus vir musiek vir klasonderrig in die laerskool, in McLachlan, P. Klasonderrig...op.cit., pp. 284-290)


According to McLachlan the singing of songs should include 15 songs covering both languages, including 'sacred' songs. Folksongs, traditional songs and

patriotic songs should be included in the repertory of songs in this particular standard. Here exists ample opportunity for the introduction of 'Malay' songs. 'Abdol maak potjie skoon' will be used to illustrate how 'Malay' music may be incorporated here, and in the other sections in this particular standard. Being a folksong, it may serve as a 'folksong' or traditional song. The same song may be sung as a canon. The methodology involved in teaching this may be summarised as follows: Teacher teaches entire song to the whole class (using the echo-, solfa-or rote method); Divide the class into two groups, and let them sing the song as a canon: (compare lesson, p292).

M.M. ♩ = 108

Voice I: Ab-dol maak potjie skoon, Ab-dol maak potjie skoon, Tiengeling, daar lui die klok, Tiengeling, daar lui die klok


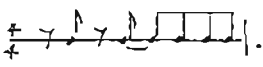
Voice II: Ab-dol maak potjie skoon, Ab-dol maak potjie skoon

The syllabus stipulates that the triplet  should be taught. The nederlandslied 'Rosa' (adapted for school use - cf.p288) incorporates this triplet, and could thus be utilised.

The piece may be sung in different keys, and this would satisfy a syllabus requirement of doing songs in the following keys: C, G, D, A, E, F, B^b, and A^b. Other 'Malay' songs in these keys may be used (See Appendix A: List of graded songs).

The syllabus requires that active listening should take place of short appropriate pieces; Ample opportunity exists to use 'Malay' pieces, which introduce 'Malay' terms such as moppie, ghommaliédjie or karienkels. In 'Abdol maak potjie skoon' the words 'Abdol maak potjie skoon' and 'Tiengeling, daar lui die klok' seem unrelated, pointing to possible incoherence in text, characteristic of ghommaliédjies (Refer Glossary of terms). The question that arises, which ought to kindle the imagination of the pupils, is what the connection is between the 'potjie' (pot) and 'klok' (clock).

Standard 6

The syllabus is divided into two parts, viz. Practical and Actively Listening to Music. In the former, it is prescribed that the pupils learn to sing unison and two-part songs in both major and minor keys. The categories which the repertoire of songs spans, includes folk, patriotic, classical, contemporary and sacred songs. The given definition of 'sacred' is still adhered to. The comments made earlier about the introduction of djiekers are thus applicable here. Furthermore, in addition to breath control and voice control, the songs are used as points of departure for signs and terms in music, new rhythmic patterns in songs and the revision of previously learnt note values. At this particular juncture the new notes that may be encountered in 'Malay' music would probably include triplets such as  and the notes giving the syncopated effect: . Previously the characteristic rhythm encountered in kasedas was mentioned and could be introduced here as well. The playing of Orff instruments are of those aspects listed under 'optional'.

Children are required to actively listen to suitable pieces showing the various types of voices: soprano, contralto, tenor, bass. It is possible to use the oulied to show some of these voices, but important to realise is the fact that the karienkel-singer or the bilal are not selected according to voice-type but rather according to the qualities the voice possesses in terms of flexibility and the ability of the voice to convey the finer sentiments and meaning that should be pointed out in the case of the karienkel-singer or bilal. To put it shortly: "How beautiful are the karienkels in his largoes or tunes?". This may be accomplished by means of recordings of the bilal giving his call to prayer, badja-ing, nederlandsliedere, and even some moppies (cf.p.288)

Standard 7

The practical part remains essentially the same, but in the case of active listening to music, the following are now included: (a) listening to mezzo soprano and baritone; (b) vocal duets; (c) woodwind, keyboard and stringed instruments; (d) further examples of descriptive music; and (e) well-known classical dance forms. Under (b) the popular kaseda style could be used to serve as an example of a duet between two male voices, or female voices, using appropriate recordings.

Standard 8

Practical part remains the same as for previous standards.

Active listening would now include: (a) vocal ensembles; (b) brass and percussion instruments; (c) simple binary and ternary forms; and (d) any combination of instruments associated in ensemble. In connection with (d) an opportunity arises to present 'Malay' music ensembles of both secular and sacred nature.

	Style	Instruments
Sacred:	<u>kaseda</u>	<u>ghomma</u> , mandoline, banjo or guitar, electric piano, jingles, tom-tom
	<u>ratiep</u>	<u>ghomma</u> , <u>rebanna</u> .
Secular:	<u>moppie</u> and	<u>ghomma</u> , banjo, guitar,
	<u>ghommaliédjie</u>	cello or double bass.
	<u>nederlandslied</u>	(<u>ghomma</u>), guitar or banjo.
	<u>ouléd</u>	mandoline, banjo, cello, guitar

Standards 9 and 10

The practical part remains the same as for the previous standards.

Active listening to music would now include: (a) art songs and excerpts from oratorio and opera; (b) instrumental: solo and ensemble; and (c) orchestral; any ensemble, including full orchestra. With regard to the last, it would be interesting if the works of South African composers such as Hubert Du Plessis could be used to show how he uses 'Malay' songs in his orchestral and/ or other works. An example of this is his "Abassi en Fatima" in his "Slamse Beelde".⁵⁷

Subject music

Standard grade: Standard 8

The relevant syllabus referred to is that of the Department of Education, 1973, in which the following specific aim is mentioned: "The syllabus aims at a continuation of the Standard Seven course: enrichment and extension of harmony, composition, history of music, general knowledge of music and practical work."

The syllabus is divided into two parts, viz. Written Work and Practical Work. The former part includes composition and harmony, which entails: the writing of a melody in a major key, with modulation to the dominant or relative minor; the completion of a melody in a given major key; adding a second

57. Du Plessis's work "Slamse Beelde" op 21 is a choral and orchestral one in which he uses various Malay songs as melodic motives in both the vocal and instrumental parts. The songs include: "Daar kom die Alabama" and "January". The Argus, 23 July 1982. See also programme notes August 3, 1983, City Hall, C.T. Here is stated that he uses pentatonic and 'Eastern' tunes, as well as "an old, modal Malay tune" which is used to canto fermo on the clarinet. The takbir 'Allahu Akbar' is used in the third poems Ramadan.

part below a given melody; harmonisation in four parts. Written Work also includes General Musical Knowledge, which includes: the study in broad outline of: the classical dance suite and the art song; the types of voices; instruments of the orchestra; two composers representing the Baroque or Classical or Romantic or Twentieth Century or South African Composers.

In the Written Work it appears as if there is scope for introducing 'Malay' music aspects. Firstly, when referring to "passing notes, auxiliary notes and suspensions", mention may be made of the 'Malay' embellishments. It may be a good idea to supplement this by means of knowledge required for 'classical' harmony. For this purpose the following types of ornaments noted from the nederlandslied are given:

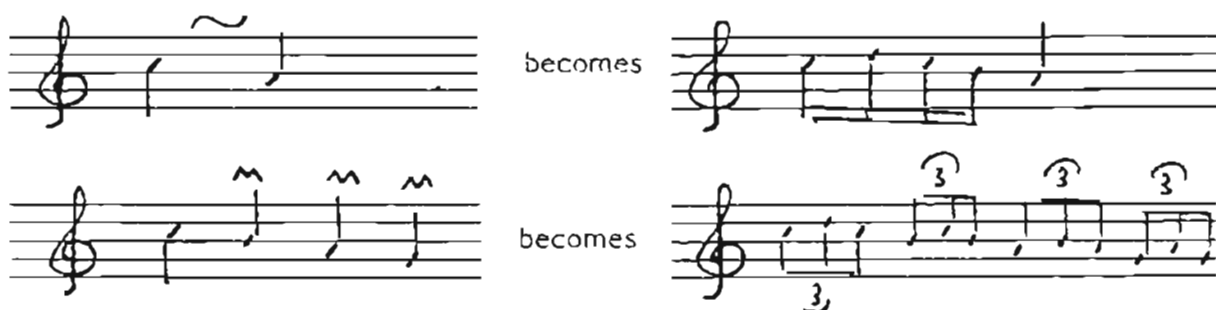


Figure 84.1 karienkel⁵⁸ or ornaments

Secondly, when doing the types of voices, the teacher could refer to the characteristics of the karienkel-singer and the nederlandslied, playing examples of the bilal and the nederlandslied.

Thirdly, if the choice is in favour of South African composers, there exists ample scope to talk about the use of 'Malay' songs in works like that of Hubert Du Plessis.

58. 'Karienkel' should be taken to mean 'ornament'. Du Plessis, I.D. the noted authority on 'Malay' culture and Afrikaans language, could not trace the origins of this interesting word. Could it derive from "crinkle"?

Practical Work would include aural work (sight singing of a sample melody of four bars; dictation; the recognition of cadences, chords, and triads; rhythm and pulse); viva voce on form relating to simple binary and ternary form, rondo form and cadences, keys and certain technical aspects such as sequences; and performance on an instrument such as the piano, organ and recorder, or singing.

With regard to the viva voce on form, there exists scope within the framework of the syllabus for some questions on antiphonal forms. Aspects relating to repetition, sequences, imitations, syncopation could be discussed in terms of the nederlandslied.

A point to be stressed at this stage is that without a thorough knowledge of 'Malay' music, the teacher would hardly be able to impart any knowledge concerning 'Malay' music to the pupils. It is therefore strongly recommended that the training of teachers at college and university level includes 'Malay' music. This aspect will be touched again upon later when referring to recommendations at university level.

Standard 9

More advanced work is carried out, along similar lines as the work in Standard 8. Important here is the study in broad outline of each of the following aspects: sacred music, secular music, tonality and style. Under sacred music the following are studied: plainsong, mass, chorale, choral prelude, motet, cantata, requiem and oratorio. Under secular music the following are studied: madrigal, classical dance forms, classical suite, symphony, concerto, chamber music, opera, art song and song cycle. Under tonality the following occurs: church modes, major and minor scales, pentatonic scale, polytonality and atonality. Incorporated under Style are: homophonic, polyphonic, baroque, classical, romantic and impressionistic.

Considering 'Malay' music, there is ample scope for the introduction of new aspects. Under sacred music, there is scope for music appreciation in connection with the moulood as a particular form of sacred music. Here pudjies and djiekers may also be covered from a music appreciation point of view under the broad heading of moulood. Under secular music there is scope for the introduction of the whole field of folk music, whilst the art of karienkel-singing may be discussed under the heading style.

The Practical Work is very much similar to the previous year's work. Obviously the work will be more advanced. For example, the singing will now consist of an eight bar melody. Just as was the case in Standard 8, the child is expected to prepare seven pieces, three of which are to be examined during the year, and four at the end of the year.

Standard 10

General musical knowledge concerns the study of one of the following themes: Oratorio, Opera, Symphony, Piano music. It appears as if the aims with these aspects are of such an important nature that additional choices such as Islamic music, Eastern music, or Indonesian music would perhaps be too limited and specialised at this stage.

For the Practical Work, the candidates are now expected to present five pieces, instead of four, for the year-end examinations.

Higher grade: Standard 8

The syllabus is rather similar to that of the standard grade, but apart from the higher standard expected, there are some differences. An example is the study of the orchestra under general musical knowledge instead of the classical dance suite, and so on.

Thus the remarks applicable to the standard grade course concerning 'Malay' music would also apply here.

Standard 9 and 10

The same remarks apply also to these two standards, where the course content is virtually identical to that of the standard grade course. It should be remembered that the system of differentiated education makes provision for differences in ability and potential horizontally at two levels, viz. higher and standard grade, and that the difference between the courses lies mainly in the degree of difficulty of the contents.

Department of Internal Affairs (Coloured Affairs)

All primary and secondary 'Coloured' schools in the Republic of South Africa fall under the jurisdiction of the Department of Internal Affairs (Coloured Affairs). These people are provided with their own, and thus separate, syllabuses for the various subjects. These syllabuses are drawn up by syllabus committees under the chairmanship of a chief inspector, planner, subject advisor, or any other appointed person. Members of schools and colleges, or even universities, may be co-opted to serve on these committees.

It will be seen that the gist of the syllabus remains the same for both the Department of Internal Affairs and the Cape Education Department, although there will be occasional personal preferences and a different emphasis may also be required. For example, a preference towards a particular method, such as Kodally might be shown by some subject advisors.

It must be stressed that this work must not be seen as being in agreement with such a separation of syllabuses, but rather should be seen in the light of its main purpose; that of introducing 'Malay' music into South African schools.

Class music

The appropriate syllabus for Sub A to Std. 4 in force is contained in the Education Bulletin No. P8/82 dated 1 January 1982. Just as was the case with the Department of Education, Cape, the introductory section contains the main objective that the pupils are to "enjoy music for the sake of music itself." It also states in the same introduction that:

"All theoretical concepts and techniques should preferably be approached through practical music-making, be it vocal or instrumental".

Cape Malay music has the elements to provide such enjoyment to the pupils. Provison can be made for the introduction of this music, which essentially is South African folk music. Care must be taken to perpetuate views shared by Hoskyn⁵⁹ that there is no South African folk music apart from that sung by the Africans, and that the Dutch did not possess any firm musical tradition at the time of their coming to the Cape in 1652.

The Coloured people are traditionally labelled "musical", and this socalled "myth" is attacked by van der Ross in his work Myths and Attitudes.⁶⁰

It must be remembered that the socalled Coloured man makes music easily and informally, in typical folk musical style. He easily moves with the music. The socalled "rolstap" or gangling walking is typical of his ability to create a flowing rhythm in movement. The movement of the

59. Hoskyn, M. Different kinds of Music. Cape Town, Maskew Miller, 1971, p. 10.

60. Van der Ross. R.E. Myths and Attitudes. Cape Town: Tafelberg, 1979, p. 11.

coons is but an exaggeration of the "skolliestap" of the "skollie."⁶¹ "Hooliganism" must not be confused with "coon", an impression perhaps created by Du Toit's reference to the fact that some 'Coloured academics' turn their faces in shame when witnessing the coon spectacle.⁶² (cf.p.129).

From an educational point of view it must be borne in mind that 'Malay' music is the domain of many 'Coloured' people and as such the introduction of 'Malay' music in the schools should take cognisance of this fact. An important principle would be that much of the 'Malay' music, especially the moppies would come easily to them since they may even know them, whilst it may be more difficult for the white child. Thus the difficulty in the provision of a list of graded songs for all school children may be appreciated. Another aspect that was found to come easily to 'Coloured' people is syncopation and the accompanying movement. It was commented that the piece "Daar kom hulle aan" might be difficult for Sub A's,⁶³ but many pre-school 'Coloured' children perform this piece with the greatest of ease.⁶⁴ It was reported that school children perform this piece as one of their children's pieces performed during intervals.⁶⁵

Another point to note is the amount of time allocated to music in the school. An indication of this is obtained from the Education bulletin of 12 November 1970, which gives the following time allocation:⁶⁰

Substandard A to Substandard B: Daily lessons of 20 mins. each

Standard I: Three lessons of 20 minutes each per week

61. "Skollie stap" is a gangling movement with exaggerated movement the shoulder, with a characteristic dropped 'joster' trousers.(cf. p.137).

62. du Toit. A. The Coloured People:.....op.cit., p.350.

63. Dr. Rink, 17 May 1983.

64. Witnessed at annual coon festivals.

65. Witnessed by an informant at Hewat Training College, Athlone.

66. Administration of Coloured Affairs. Education Bulletin. vol. 5., 27/70. Cape Town: 12 November 1970, p.1.

Standard 2: Two lessons of 30 minutes each.

Standards 3 and 4: Two lessons of 30 minutes each.

In the rules pertaining to the Junior Secondary Course contained in the Education Bulletin,⁶⁷ the following time allocation is given:

Standard 5: School Music: 2 periods of 30 minutes each.

Standard 6: School Music: 1 period of 35 minutes each.

Standard 7: School Music: 1 period of 35 minutes each.

Subject Music: 6 periods of 30 minutes each.

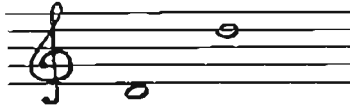
The average time per school week is 27 hours. Thus the percentage of time allocated to music ranges from $\frac{35}{27 \times 60} = 2\%$ to $\frac{60}{27 \times 60} = 3,7\%$ for class music and 11,1% for subject music in Standard 7.

Because of the shortage of suitably qualified music teachers in the secondary schools in particular, it is often found that the music periods for the senior classes are devoted to academic subjects such as mathematics in which the pupils are examined, class music being a non-examination subject. These are some of the constraints the teacher in music has to work against. These factors are important when considering the introduction of 'Malay' music in schools, and even more so would be the general resistance amongst those teachers and pupils who might regard 'Malay' music as a means whereby groups of people may be separated along the lines of race and colour.

67. Administration of Coloured Affairs. Education Bulletin. Special Edition. vol. 10, no. J1/75. Cape Town: June 1975, pp. 2-3

Substandard A

It is indicated that the range of the songs taught should not exceed an octave, preferably:



The manner in which pitch is taught is spelt out:⁶⁸

"Start with single notes, then two: soh-me,
later add lah, doh and ray."

The rest of the syllabus is essentially identical to that of the Cape Education Department. It may be stressed that, although the contents of syllabuses may be identical, the manner in which it is put into effect may differ from person to person, from school to school, and thus from Department to Department.

Substandard B

The syllabus for this standard is similar to that prescribed by the Cape Education Department.

Standard 1

An interesting aspect concerning the syllabus for this standard is the fact that although the singing of songs should include: "Learning and practising a minimum of fifteen graded unison songs, sacred as well as secular, both in English and Afrikaans",⁶⁹ the definitions of "sacred" is not given in this case. It will be remembered that in the case of the

68. Department of Internal Affairs (Coloured Affairs). Education Bulletin. Special Edition. Vol. 17, No. P8/82. Cape Town: 1 January 1982, p.2.

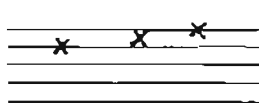
69. Ibid., p.3

Cape Education Department, "sacred" songs meant "Psalms" and "Gesange" or any "good" hymn. What sacred is supposed to mean in the case of the Department of Internal Affairs' syllabusses, is not clear. It is even less clear if it is taken into consideration that 28,6% of the 'Coloured' population belong to the Dutch Reform Mission church,⁷⁰ a daughter church of the Dutch Reformed Church which utilises "Psalms" and "Gesange". Do the planners take into consideration the other Christian denominations such as the Anglican or Catholic churches, or are they providing the opportunity for the freedom of religious practices? Or might they be taking into consideration that approximately 7% of all 'Coloured' people belonging to the religion of Islam?⁷¹ The reason behind this is not clear. In all probability it is possibly a tactful avoidance of a potentially controversial issue in uncertain "political" times.⁷²

Standard 2 upwards

These syllabusses are again remarkably similar to those of the Cape Education Department. Interesting to note is that the Department of Internal Affairs uses the following terminology:

"The five-line open stave is used with the doh in the following positions:⁷³



In the case of the Cape Education Department, it is stated that the keys of F, G and so on, are to be taught using the five-line open stave.

70. Dept. of Interior. S.A. 1982. *op.cit.*, p.379 Figures 577590 - 202050

71. *Ibid.* Figures: 150 000 'Malays', 202050 'Coloureds'.

72. The pressures existed by political issues have been noted on an occasion during a ad hoc meeting at the Dept. of Internal Affairs.

Subject Music

The applicable syllabuses are virtually exact repetitions of those prescribed by the Cape Education Department.

CONCLUSION

In summarising the findings after the scrutiny of the two mentioned syllabuses it may be stated that it has been attempted to show what aspects are covered in the relevant syllabi, and where certain other aspects relating to Cape Malay' music may be accommodated. The introduction of these other aspects are necessary since 'Cape Malay' as a particular form of indigenous music, showed the following differences with regard to the syllabuses:

(a) Melodically: Firstly there are the melodic ornaments which result in a chromaticised scale. It should however not be forgotten that the 'Cape Malay' uses a Western 'scale', embroidered with microtonal but mostly 'tonal' ornaments. These embellishments account for the new dimension, which may be put positively into effect as a link with 'Eastern' music per se.

(b) Rhythmically: Although the rhythmic patterns are basically very much similar to that traditionally indicated in the syllabuses, there are three areas in which differences may be noticed: Firstly, there is the rhythmic pattern found in the kasedas where a combination of divisive and additive rhythmic patterns are found:

R.H. $\frac{4}{4}$

L.H. $\frac{3+3+2}{8}$

Figure 84.2

This provides an unique opportunity not only for learning to appreciate this particular kind of rhythmic pattern, but also to learn how to perform it.

Secondly, the use of both hands, and in the case of the left, the front finger part and the back part, gives three different ways of striking the drum head. This was illustrated by Kirby as follows:⁷⁴



In this particular case the hands play more or less a fixed rhythmical pattern:



In the third place, the characteristics of syncopated rhythm must be stressed. When the coons go on their carnivalic march during the festive season over the New Year, the tamarien is used to drum out the syncopated rhythm or off-beats. The vigour and fervour with which this simple pattern is performed almost ad infinitum, gives one the impression that this rhythmic pattern is built into the performers. However, this is only as a result of the brisk walking that takes place until they perhaps eventually collapse from exhaustion⁷⁵ - so totally part are the performers of their performances.

Figure 85 Hier kom hulle aan

Notice that the entire piece consists of a repetition of five single notes: c, d, e, g, and a. This pentatonic piece obviously would be very suitable for Sub.A.

74. cf. p.34.

75. Morris, J. Cape Town. Cape Town: Don Nelson, 1979, plate 136.

(c) Harmonically The music of the 'Cape Malay' is mainly monodic and polyphonic when part-singing occurs, and as such does not present any significant departure from ordinary Western singing in schools. The antiphonal styles of the nederlandslied, the moppie and the sacred kudjies and djiekers could add something different to the style of performances. In particular, the karienkeel-singer developed a particular art of singing characterised amongst other by a somewhat nasal sound quality and artistic embellishment seemingly floating above the rest of the choir, in descant style.

(d) Style: It is here that a great difference is noticeable, in each of the four styles, namely the oulied, the ghommaliéd, the moppie and the nederlandslied.

oulied: The rhythmic pattern is generally slow and ponderous. When comparing 'Droë Karooland' to the takbir "Allahu Akbar" one gets the impression as to how this particular style is influenced by their Islamic religion.

ghommaliéd; A lively and humorous rendition which is characteristically syncopated, and accompanied by the ghomma. Here an opportunity is created for the performance of the ghommadance.

moppie: Characteristically the moppie is similar to the ghommaliédjie, except that it has a much clearer story contained in the text.

nederlandslied: A slow and ponderous performance by the choir, in which a highly flexible karienkeel-singer contrasts the polyphonic response of the choir.

These differences ought to be catered for in the music curriculum for South Africans, as it would have a two-fold objective:

- A: TO DEVELOP AN AWARENESS AMONGST THOSE SOUTH AFRICANS WHO ARE UNAWARE OR HAVE LIMITED AWARENESS OF THIS PARTICULAR STYLE OF (MALAY) MUSIC IN THEIR MIDST; TO ENRICH ALL THOSE CONCERNED.
- B: TO PROVIDE THOSE CHILDREN FROM THIS (MALAY) BACKGROUND WITH AN OPPORTUNITY TO LINK THEIR EVERYDAY KNOWN MUSICAL EXPERIENCES WITH THOSE IN THE PRESENT MUSICAL EDUCATIONAL CONTEXT.

CHAPTER 7

THE QUESTIONNAIRE

A questionnaire was distributed amongst music teachers with the purpose of assessing the following statistically:

- (a) Their knowledge of 'Malay' music;
- (b) Their opinion concerning the requirements of a music education curriculum incorporating 'Malay' music;
- (c) Their views about the classification of music repertory on the basis of culture;
- (d) Their general knowledge of, and interest in, various musical cultures;
- (e) Their proficiency at music and level of education.

To the best of the author's knowledge, this type of questionnaire had not previously been distributed to music teachers in South Africa.

Notwithstanding the difficulties encountered (cf.p.277) in the distribution of the questionnaire, 26 questionnaires were received back out of a total of 100, some partially completed (cf.p.264). Therefore the total number of completed questionnaires received back, represents 26% of the number distributed. The method used for its distribution was by means of handing the questionnaires to the teachers personally and by post; the main criterion for the choice of the teacher was that he/she should be teaching music. It was not required that he/she should be a specially qualified music teacher, as this would probably rule out quite a number of the responses. He/she would probably be a qualified teacher, teaching music.

The questionnaire consists of three parts, viz. Part A, in which questions relating to 'Malay' music and 'Malay' education were put forward; Part B, in which the general music proficiency and interest of the music teacher

were ascertained; and Part C in which teachers were required to express an opinion as to how the music education curriculum could be adapted. The questionnaire had deliberate 'political overtones' in terms of the research on 'Malay' music which was carried out.¹ However, the intention was always to be as objective as possible, and to try and obtain a true assessment of the musical viewpoints of teachers, who are probably the best qualified to make such a judgment.

The questions set in the first part of the questionnaire are as follows:

1. Have you ever attended any of the following?
 - (a) New Year's festivities (Coon Carnival)
 - (b) Ratiep (Chaliefa) displays
 - (c) Choir festivals organised by the Cape Malay Board and the Suid-Afrikaanse Koorraad.
 - (d) Moulood celebrations
 - (e) Christmas Chor festivals

2. Have you ever heard of the following?
 - (a) Nederlandslied (Netherlands song)
 - (b) Oulied (Combined song)
 - (c) Moppie (Comic song)
 - (d) Ghommaliéd
 - (e) Afkloplied

3. To which racially classified group do you relate the performance of the above?

4. Do you think only a 'Malay' can appreciate those styles mentioned in question 2?

5. Are you satisfied with the state of music education in schools?

1. Cf. p. 277 ; Refer to the questionnaire, questions 3, 4, 9 and 10 of Part A.

6. Do you think there is a need for introducing any or all of the musical styles mentioned in question 2 into the music curriculum of a school?
7. Is your cultural heritage important to you?
8. Do you think your cultural heritage should be incorporated into your education programme?
9. Do you think there should be separate schools for Muslims?
10. Are you in principle against the usage of the term 'Cape Malay' to denote a subsection of the Cape Muslim society?

The teachers were required to tick off either YES or NO in all questions, except in the case of question 3, where they had to indicate with which group of people they associated the performance of certain styles of music. Table I below represents the outcome of this part of the questionnaire:

TABLE I:

ITEM	NUMBER OF TIMES CHOSEN					
	YES	%	NO	%	TOTAL	NO INDICATION(%)
1 (a)	11	42,3	15	57,7	26	
(b)	10	38,5	16	61,5	26	
(c)	7	26,9	19	73,1	26	
(d)	6	23,1	20	76,9	26	
(e)	15	57,7	11	42,3	26	
2 (a)	19	73,1	7	26,9	26	
(b)	11	42,3	15	57,7	26	
(c)	20	76,9	6	23,1	26	
(d)	10	38,5	16	61,5	26	
(e)	7	26,9	19	73,1	26	

NUMBER OF TIMES CHOSEN

ITEM	YES	%	NO	%	TOTAL	NO INDICATION(%)
4.	7	26,9	19	73,1	26	
5.	6	23,0	18	69,2	26	1 3,8
6.	14	53,8	11	42,3	26	1 3,8
7.	21	80,7	5	19,2	26	
8.	16	61,5	7	26,9	26	3 11,6
9.	4	15,3	21	80,8	26	1 3,8
10.	7	26,9	16	61,5	26	3 11,6

From the information obtained from the above table, the following conclusions may be drawn:

Question 1: The greatest response came from teachers who have attended the Christmas Choir festivals (57,7%); The second popular choice seems to be New Year's festivities (42,3%); The 'Malay' activities, that is those questions concerning the ratiep, choir competitions and moulood celebrations, received the lowest positive response, although the response appears to be significant (38,5%, 26,9% and 23,1%). It may be concluded that 'Malay' activities are less attended than the New Year's festivities and the Christmas Choir festivals.

Question 2: Of the five mentioned styles, the moppie received the highest positive response (76,9%), while nederlandslied, oulied, ghommalielied and afkloplielied elicited a response of decreasing quantity. Although an afkloplielied and a ghommalielied are synonymous in various respects (cf.p.52), it is interesting that less people thought that they had heard about an afkloplielied (26,9%) than ghommalieliedjies (38,5%).

Question 4: A large percentage of teachers (73,1%) thought that people who are not 'Malay' could also appreciate the mentioned styles of 'Malay' music.

Question 5: The larger percentage of teachers (69,2%) indicated that they were not satisfied with the state of music education in the school.

Question 6: The larger percentage of teachers (53,8%) indicated that they thought that there was a need to introduce all or some of the musical styles mentioned in question 2.

Question 7: A large percentage (80,8%) indicated that they regarded their cultural heritage as important.

Question 8: A large percentage (61,5%) required that their cultural heritage ought to be catered for in the education programme in general.

Question 9: A larger percentage (80,8%) indicated that they did not think there should be separate schools for Muslims.

Question 10: The major proportion of the teachers (61,5%) thought that they had no objection to the usage of the term 'Malay' or 'Cape Malay'. Of the total number of teachers questioned, 11,6% gave no indication as regards their personal preferences with regard to this term.

TABLE II represents the outcome of question. 3 of part A:

TABLE II:

Designation	Malay	Moslems	Coloured and Malay	Coloured	No Ind.	Total
Number	17	2	1	2	3	26
Percentage	65,4	7,6	3,8	7,6	11,5	100

Conclusion: The largest percentage associated these styles with the "Malay", 88,5% thought that these were Muslim or 'Coloured' styles (76,8% thought that they were 'Coloured' styles). Linking this result up with these concluded from Table I, it appears as if teachers did not mind if 'Coloured' styles of music were introduced in the schools.

The questions set in the second part, Part B are as follows:

1. How much time do you devote to listening to:

	-30 min.	30 min.	1 hr	1-2 hrs	+2 hrs
(a) The radio per week -	-	-	-	-	-
(b) Records per week:					
(i) 'classical' -	-	-	-	-	-
(ii) 'pop' music -	-	-	-	-	-
(iii) 'Malay' music -	-	-	-	-	-

2. Do you play any of the following:

- (a) piano
- (b) A wind instrument (recorder, etc.)
- (c) A stringed instrument
- (d) A brass instrument
- (e) Any other; please specify

3. Are you a singer?

4. Are you:

- (a) Christian
- (b) Muslim
- (c) Hindu
- (d) Jewish
- (e) Other: specify

5. Is your highest level of education:

- (a) Up to Std. 5
- (b) Std. 5 to Std. 10
- (c) Std. 10 to teacher's diploma
- (d) First degree
- (e) Post graduate

6. Do you belong to the age group:

- (a) 0 - 20 years
- (b) 21 - 30 years
- (c) 31 - 40 years
- (d) 41 - 60 years
- (e) 61+ years

7. How interested are you in :

	AVE.	LITTLE	LOT	FAIRLY	NOT AT ALL
(a) Malay music	-	-	-	-	-
(b) African music	-	-	-	-	-
(c) Western music	-	-	-	-	-
(d) Eastern music	-	-	-	-	-
(e) Pop music	-	-	-	-	-

8. How much knowledge do you have of:

(a) Malay music	-	-	-	-	-
(b) African music	-	-	-	-	-
(c) Western music	-	-	-	-	-
(d) Eastern music	-	-	-	-	-
(e) Pop music	-	-	-	-	-

Table III contains the results of the questions indicated in the table:

TABLE III:

ITEM	YES	%	NO	%	NO INDICATION	%	TOTAL
2 (a)	19	73,1	5	19,2	2	7,6	26
(b)	13	50	11	42,3	2	7,6	26
(c)	5	19,2	15	57,6	6	23,0	26
(d)	2	7,6	16	61,5	8	30,7	26
3	13	50	11	42,3	2	7,6	26
4 (a)	21	80,7					
(b)	4	15,3					
(c)	0	0					
(d)	1	3,8					
(e)	0	0			0	0	26
5 (a)	0	0					
(b)	2	7,6					
(c)	13	50					
(d)	5	19,2					
(e)	2	7,6			2	7,6	26
6 (a)	1	3,8					
(b)	12	46,1					
(c)	4	15,3					
(d)	4	15,3					
(e)	2	7,6			2	7,6	26

From the information contained in the above Table, the following conclusions may be drawn:

Question 2: The largest percentage could play the piano (73,1%); a fair number could play a wind instrument (50%). No conclusion could be drawn from this question as to how many teachers played no instrument at all.

Question 3: Half the total number of teachers indicated that they thought they were singers.

Question 4: The largest percentage indicated (80,7%) that they were Christian; (15,3%) were Muslim, whilst 3,8% were Jewish.

Question 5: The largest percentage of teachers (50%) had a level of education equivalent to matric plus a teacher's diploma. A fair percentage (19,2%) had a first degree, whilst 7,6% had post-graduate qualifications. No indication is given as to how many were specially qualified for teaching music.

Question 6: The largest percentage of teachers (46,1%) were relatively young and fell into the age group 21 - 30 years. The spread in the age groups 31 - 40 and 41 - 50 appeared to be equal (15,3% in both cases). One person indicated that he was not 21 years old, whilst 2 of the teachers were older than 60 years.

General conclusion: From this table it may be concluded that the teachers who were questioned were reasonably well-qualified in their field, are mostly Christian and fairly young. They seem to have a particular interest in singing and playing the piano.

Table IV represents the results of question 2(e) of Part B:

Instrument	Organ	Drum	Percussion	No indication
Number	4	1	1	20
Percentage	15,3	3,8	3,8	76

From this table it is evident that quite a number could play a percussion instrument. The 20 that gave no indication, possibly indicated their instruments in the previous columns; they could possibly have indicated under piano, wind instrument, and so on.

Table V represents the rest of the outcomes in Part B. Here some form of rating scale is needed to evaluate the responses of the teachers. The following rating is adopted:

For question 1: None	:	0
Less than 30 mins	:	1
30 mins. - 1 hr.	:	2
1 hr. - 2 hrs.	:	3
2 hrs. and more	:	4

For question 7: Nothing	:	0
Little	:	1
Average	:	2
Fairly	:	3
Lot	:	4

Tables V to VII are constructed by using the following key:

N = number of responses

R = the specific rating according to the rating scale

The scoring is calculated according to the formula $R \times N$.

For example if for one item, eight subjects gave a 1 - rating, the score is $8 \times 1 = 8$.

TABLE V:

Question 1(a)				Question 1(b)i				Question 1(b)ii				Question 1(b)iii			
R	N	RxN	%	R	N	RxN	%	R	N	RxN	%	R	N	RxN	%
0	2	0	7,6	0	2	0	7,6	0	3	0	11,5	0	9	0	34,6
1	5	5	19,6	1	4	4	15,3	1	15	15	57,7	1	12	12	46,1
2	6	12	23,0	2	10	20	38,4	2	4	8	15,3	2	2	4	7,6
3	3	9	11,5	3	6	18	23,0	3	2	6	7,6	3	2	6	7,6
4	10	40	38,4	4	4	16	15,3	4	2	8	7,6	4	1	4	3,8
-----				-----				-----				-----			
26	66			26	58			26	37			26	26		

From the above Table the following is concluded:

(a) Most people (38,4%) listen more than 2 hrs per week to the radio;

Most teachers (38,4%) listen to classical music for 1 to 2 hrs per week;

Most teachers (57,7%) listened to 'pop' music for 30 minutes to 1 hour; and

Most teachers (46,1%) listened to 'Malay' music for less than 30 mins.

per week.

TABLE VI:

Question 7(a)				Question 7(b)				Question 7(c)				Question 7(d)			
R	N	RxN	%	R	N	RxN	%	R	N	RxN	%	R	N	RxN	%
0	5	0	19,2	0	1	0	3,8	0	0	0	0	0	5	0	19,2
1	7	7	26,9	1	7	7	26,9	1	4	4	15,3	1	11	11	42,3
2	2	4	7,6	2	3	6	11,5	2	4	8	15,3	2	1	2	3,8
3	7	21	26,9	3	4	12	15,3	3	2	6	7,6	3	4	12	15,3
4	5	20	19,2	4	11	44	42,3	4	16	64	61,5	4	5	20	19,2
-----				-----				-----				-----			
25	52			26	69			26	82			26	55		

Question 7 (e)

R	N	RxN	%
0	4	0	15,3
1	12	24	46,1
2	6	12	23,0
3	3	9	11,5
4	1	4	3,8

	26	49	

From the Table above the following may be concluded:

- (a) Most of the teachers thought they were either fairly (26,9%) or little (26,9%) interested in 'Malay' music;
Most of the teachers (42,3%) thought they were greatly interested in African music;
Most of the teachers (61,5%) thought they were greatly interested in Western music;
Most of the teachers (42,3%) thought they were a little interested in Eastern music;
Most of the teachers (46,1%) thought they were a little interested in 'pop' music.
- (b) Looking at the R x N score, it seems as if Western music received the highest score (82) whilst African music was also quite a popular choice (69). 'Malay' and Eastern music received a low scoring (52 and 49) by comparison to the others. This response seems to link up with the results from Table V (cf.p.266).

TABLE VII

Question 8(a)				Question 8(b)				Question 8(c)			
R	N	RxN	%	R	N	RxN	%	R	N	RxN	%
0	9	0	34,6	0	3	0	11,5	0	1	0	3,8
1	8	8	30,8	1	12	12	46,2	1	1	4	15,3
2	1	2	3,8	2	2	24	7,6	2	5	10	19,2
3	5	15	18,2	3	4	12	15,3	3	8	24	30,7
4	3	12	11,5	4	4	16	15,3	4	7	28	26,9
-----				-----				-----			
26		37		25		64		25		66	

Question 8(e)

R	N	RxN	%	R	N	RxN	%
0	6	0	23,0	0	4	0	15,3
1	10	10	38,4	1	11	11	42,3
2	0	0	0	2	3	6	11,5
3	5	15	19,2	3	5	15	19,2
4	3	12	11,5	4	2	8	7,6
-----				-----			
24		37		25		40	

The following number of teachers gave no indication in Questions 8(b); (c); (d) and (e) respectively: 1, 1, 2 and 1 (Total 5).

From the above Table, the following may be concluded:

- (a) Most of the teachers (34,6%) thought they knew nothing about 'Malay' music;
- Most of the teachers (46,2%) thought they knew a little about African music;

Most of the teachers (30,7%) thought they had a fair knowledge of Western music;

Most of the teachers (38,4%) thought they knew a little about Eastern music;

Most of the teachers (42,3%) thought they knew a little about 'pop' music.

From the foregoing it appears as if the teachers thought that they generally had an adequate knowledge of 'Malay', African, Eastern and 'pop' musics.

There appears to be an interesting correlation between the knowledge of 'Malay' and the interest in it (In both cases a little). In the case of African music, there seems to be teachers who had a little knowledge about African music, but who were tremendously 'interested' in it. This does not seem to be the case with 'Malay' music. Although the teachers thought that they had a 'little' knowledge about 'Malay' music, they did not seem to be particularly interested in it.

(b) Looking at the R x N score, it appears as if the teachers gave the highest rating to Western music, followed by the following (in that order): African, 'pop', Eastern and 'Malay' music.

PART C: Questions

COMPLETE IN YOUR OWN WORDS:

1. The syllabus of which education department do you follow?.....
2. How do you think the present music curriculum could be changed?....
3. Any other general comment.....

The following Table indicates the number of teachers and the particular Education Department which music syllabus is followed:

DEPARTMENT:	Internal Affairs	Indian Affairs	Bantu Affairs	No Indication
NUMBER :	22	1	0	3

The following represents the recommendations of the teachers as to how the present music education programme may be adapted:

- (a) Two (2) indicated that a need existed for more choir work.
- (b) Eight (8) indicated a need to incorporate the music of other cultures.
- (c) Three (3) thought that the programme could incorporate more creative work.
- (d) One (1) teacher wanted instrumental music to be catered for.
- (e) One (1) teacher thought that the music instruction should be 'less formal' and more 'traditional songs' ought to be included in the curriculum.
- (f) One (1) teacher suggested that pupils ought to be given more opportunity in the handling of music apparatus.
- (g) One (1) teacher suggested that an 'open' system
He probably means a unitary education system where separate education departments are moulded into one.
- (h) One (1) teacher suggested more opportunity for folk dancing.
- (i) One (1) teacher suggested that the form of instruction should be more brief.
- (j) Two (2) teachers thought that the present music education programme was satisfactory.

The teachers were drawn from a widely divergent kind of educational milieu, where their answers are carefully considered. For example, it appears as if not all the schools catered for instrumental instruction, and the affected teacher regarded the author's research as an opportunity to indicate this shortcoming.

Notwithstanding this diversity, it does appear as if the overwhelming majority (38,0%) thought that there existed a need for the incorporation of music from other cultures. It is not clear whether they would have preferred

a particular culture, for example 'African' or 'Eastern'. Linking these recommendations up with the first part of the questionnaire, it seems, however, that these teachers thought that 'Malay' music could be introduced, and thus by inference of the author, it seems as if 'Malay' music might also have been thought of in connection with the music of 'other cultures' especially when the conclusion is that the teachers had little interest in and knowledge of 'Malay' music.

The investigation thus showed:

THERE EXISTS A NEED IN THE OPINION OF MUSIC TEACHERS TO INCORPORATE 'MALAY' MUSIC IN THE EDUCATION PROGRAMME, ALTHOUGH THEY THEMSELVES HAVE LITTLE INTEREST IN, AND LITTLE KNOWLEDGE OF THIS REPERTORY OF MUSIC. THEY PROBABLY REGARD 'MALAY' MUSIC AS IMPORTANT (FOR THEMSELVES AND THE PUPILS) ALTHOUGH THEY ARE NOT 'INTERESTED' IN IT. THEY ALSO DID NOT OBJECT TO THE TERM 'CAPE MALAY' AS SUCH.

CHAPTER 8.

THE MUSIC TEACHER AND 'CAPE MALAY' MUSIC

INTRODUCTION

In this chapter problems relating to a questionnaire sent to a number of music teachers will be mentioned, but detailed discussions and conclusions will not be drawn (Seep256). Thereafter suggestions will be made as to how 'Malay' music may be taught in schools. This will consist of a list of some music lessons that may be taught on the subject, some of which were actually taught in the classroom; a list of graded songs suitable for use in schools will be found in Appendix A.

'Malay' music performed by 'non-Malays' will have little in common with the original, unless the "spirit of the music" is captured. This was mentioned about folk music in a programme on Bela Bartok called "The miraculous circumstances" screened by the SATV: This folklorist collected many folk songs in the natural Hungarian environment, and regarded the grasping of the "spirit of the music" as "the important thing". Du Plessis mentioned something similar in an interview.¹ Referring to a music competition of choirs in Katwijk in Holland during 1981, in which the Demonstration Choir took part,² he said that the adjudicators felt that the 'Malay' choir sang technically different to the other choirs. They felt that these choirs should be judged by different criteria. Du Plessis concluded that it is very difficult to capture "die manier waarop hulle sing" (the manner in which they sing). Yet it is important in the performance of Malay music that the true spirit of the music be captured. An example of an attempt in this direction may be found on the recordings provided of the pieces

1. Interview held in October 1981.

2. The Demonstration Choir consists of selected members of those Malay choirs that annually take part in the choir competitions. This choir performs on radio and television, and overseas. Their present leader is A. Maged.

taught to school children. Du Plessis referred to the style of singing as "volksmusiek",³ and perhaps this is the best way of describing the spirit. It should be performed in true folk music style.

The essentials of a "true folk music style" in the case of 'Malay' music are as follows:

- (a) Text: The pronunciation of words are characteristic. These relate to the following dialectical changes (cf. p.147):

"tjie" to 'tchi', as in 'hoendertjie'
"j-" to 'dʒ', as in 'jakkals'
"ee" to 'ie', as in 'weet' or 'vergeet'.
"od" to 'œ', as in 'boom' or 'bo'.

- (b) Stylistic effects: These include (i) the deliberate emphasis of certain words, as in 'Bollas' (cf. p.341); and (ii) the abrupt pronunciation of words, resulting into a 'ploddy' effect (as distinct from legato singing) which is characteristic of the singing of moppies and ghommaliédjies.
- (c) The fast tempo of most moppies and ghommaliédjies on the one hand, on the other hand the drawnout singing in the chorus part of the nederlandslied.
- (d) The type of instruments: These include banjos, mandelines, cellos, ghommas, tamariens, guitars.

3. This remark was passed by Du Plessis after hearing a performance of the moppie "Oom Jakkals" by a group of Hewat Training College students in original style.

- (e) The nature of the instrumental accompaniments:
- (i) In moppies: Quick 'strumming' on the banjo , etc.; the nature of the ghomma accompaniment - fast tempo; agitated.
 - (ii) In nederlandsliedere: Relaxed 'strumming' on the banjo, etc.
- (f) The movement of the singers: In the moppie there are characteristic movements of the voorsinger and the choir members. In the nederlandslied, there would be the characteristic swaying.

Expression: In the nederlandslied the choir members seem to undergo a state of hypnosis, which makes the judgment of this particular style difficult from a non-esoteric point of view. The amount of expressive singing is high as well as the extent of the emotional content.

The sort of expressive singing that gives the moppie its lively and humoristic nature is of a completely different nature again. Here the text plays a tremendous role, as well as the particular way in which the words are sung. ⁴ An example of words containing a particular effect is the last few words in "A Joepie" which are: "Sy's omgekrap". The manner in which this moppie is executed gives the impression that this is a dramatised song, in which drama combines with music.

Harmonies and style of singing: The particular "Style" in which the oulied is sung, gives an example of the differences between Western singing and 'Malay' singing. The 'harmonies' are very 'artificial' in thirds, fifths and parallel octaves, and the phrases are chopped up by breathing in between words and phrases. Typical of the rhythmic pattern is from the oulied by the Young Ideas, ⁵ "ont-waak."

4. The pronunciation is also important.

5. Sung by the Young Ideas during the choir competition of 1982. Composer is Fuad Watson.

The teacher who wishes to introduce 'Malay' music has to be aware of these characteristics of 'Malay' music, as well as the difficulty of effecting them amongst 'non-Malays', or rather those who do not sing in this particular manner. If not careful, the singing of 'Malay' songs may take on the style of that of the Stellenbosch University choir where the similarity with 'Malay' music lies solely in the melody and pronunciation of words such as "hoendertjie". That is, "tjie" is pronounced as "chi" to give the piece its 'Malay' character. The music teacher must be aware that there are many more important characteristics of 'Malay' music, which has to be brought out in the singing of 'Malay' songs. This might not be easy to say to some 'non-Malay' particularly, but it is more important that the children and teacher are aware of the other characteristics of 'Malay' music. This may be achieved through listening to recordings (See Discography in Bibliography, p 378) of pieces by authentic 'Malay' choirs. It would indeed be a serious mistake if the works of serious composers which utilise 'Malay' tunes is used to illustrate 'Malay' music. If for example Hans Rosenschön's "Ghomma" is used,⁶ a distorted idea may be obtained of 'Malay' music. Of course it may be used where found appropriate, for example as an illustration of the works of South African composers, to illustrate how much folk music, in this case 'Malay' music, has been used in the compositions of serious composers' works.

THE QUESTIONNAIRE FOR TEACHERS (cf. chapter 7, p.256)

A questionnaire for music teachers was prepared for completion by about 100 teachers in South African schools. The questionnaire consisted of three parts: (1) Part A which designed to elicit from the music teachers their knowledge of and interest in 'Malay' music and relevant matters.

6. He stated that he used some 'Malay' tunes in this piece. SABC. SA en sy Musiekmense. Afrikaans, 22 May 1983.

It was also intended to find out to what extent they regard 'Malay' music as a style of music of a particular group of people, and whether they agree with the situation in South Africa where there are seven state-aided schools managed by the Muslim community.⁷ Allied with this, is the attempt to find out whether the assertion by Mugglestone and Davids, namely that Muslims find the connotation of 'Cape Malay' unacceptable, has any support amongst music teachers in particular. (ii) Part B was designed to find out how involved the teachers are in music-making and listening, what the level of their academic qualifications are, their age group, and to gauge their knowledge about and interest in certain fields of music.

The intention here was to gather some information relating to the opinion that there are an insufficient number of suitably qualified music teachers, that teachers with little or no music knowledge are used as music teachers, and to find out if there is any correlation between music knowledge and awareness and a like for a particular style of music. (iii) Part C was designed to elicit some comments and suggestions concerning the music education syllabuses in South Africa.

In short, the aim of the questionnaire was to find out what scope there exists for the introduction of 'Malay' music in schools, in terms of the knowledge of, interest in, and viewpoints of 'Malay' music in particular.

Problems encountered about the questionnaire

Three education departments were approached for their permission to distribute the questionnaire amongst music teachers: The Cape Education Department, the Department of Internal Affairs, and The Department of Education and Training.

7. Department of Internal Affairs. Letter dated 1 October 1982.

- (a) Cape Education Department. The restrictions⁸ regarding the content of the questionnaire to be approved, issued by this Department, resulted in a decision not to send the questionnaire to white schools. It was felt that the questionnaire contained some reference to religious and other contentious matters. Questionnaire sent to three white teachers ex officio were not returned.
- (b) The Department of Internal Affairs. In a letter dated 8 November 1982 it was conveyed that permission was refused to circulate the questionnaire in view of the fact that it may have "political overtones". The University of Cape Town was duly informed about the decision.⁹ A letter dated 10 November 1982 was sent to the Department asking them to reconsider their decision not to allow the questionnaire to be circulated to the schools under their jurisdiction. However, in their letter dated 22 December 1982, it was conveyed that the Department could not see its way clear to reverse its decision regarding the questionnaire. However, it was mentioned that "You are, however, free to approach music teachers privately at their homes to complete the questionnaire, but this will be regarded as unofficial and a matter wherein the Department does not wish to be involved."¹⁰

Notwithstanding these problems, some music teachers completed questionnaires which were obtained through the services of personal acquaintances.

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8. Provincial Administration of the Cape of Good Hope. Department of Education. Circular No. 1. 1 January 1982. The following is objected to: "Questions to responders on contentious matters such as, inter alia, parents, the parental home, religious denomination and morals are normally not allowed"; p.4.
9. Department of Internal Affairs. Letter dated 8 November 1982.
10. Department of Internal Affairs. Letter dated 22 December 1982.

- (c) The Department of Education and Training: Permission was granted on the 21st of October 1982 to send the questionnaire to certain schools under their jurisdiction.¹¹ The questionnaires were not circulated to black schools since it was thought that the black teachers would not have sufficient knowledge about 'Malay' music to be of any help in the research.

The investigation has shown that (cf. p.271):

- (i) Although the music teachers thought they had little interest in, and knowledge of 'Cape Malay' music, there exists a need to incorporate this repertory of music in the music education programme in South Africa.
- (ii) The music teachers did not object to the term 'Cape Malay' as such, and the majority of teachers indicated that there should not be separate schools for Muslims.

ii. Department of Education and Training. 21 October 1982.

SAMPLE MUSIC LESSONS ON THE 'CAPE MALAY' (Most of which are intended to be separate lessons.)

I. MUSIC APPRECIATION.

- (a) The origins of 'Cape Malay' music.
- (b) The secular music styles of 'Cape Malay' music.
- (c) Cape Muslim music (sacred 'Malay' music.)
- (d) The Art of the Karienkél - singer.
- (e) Harmony in 'Cape Malay' music.
- (f) 'Cape Malay' music antiphonal forms, e.g. toekang and djawap.
- (g) Movement on 'Cape Malay' music.
- (h) Textual aspects of 'Cape Malay' music.
- (i) Arabic as a musical language of the 'Cape Malay'.
- (j) Musical analysis: The moppie.
- (k) Musical analysis: The ghommaliedjie.
- (l) Musical analysis: The nederlandslied.
- (m) Musical analysis: Kasedas.
- (n) Musical analysis: Djiekers.
- (o) Musical analysis: Pudjies.
- (p) The Call to Prayer.
- (q) Western influences in 'Cape Malay' music.
- (r) Eastern traces in 'Cape Malay' music.
- (s) African influences in 'Cape Malay' music.
- (t) 'Cape Malay' musical instruments.
- (u) Folk music in South Africa.
- (v) From slave music to art music: The application of 'Cape Malay' music in the Works of composers such as Du Plessis, etc.

2. PRACTICAL MUSIC

- (a) Singing: Moppie: 'Oom Jakkals'.
- (b) Singing: nederlandslied: 'Rosa'.

- (c) Singing: ghommaliedjie: 'Alabama'.
- (d) Instruments: rhythm: the ghomma.
- (e) Instruments: rhythm: The rebanna.
- (f) Rhythm: Syncopation: The tamarien.
- (g) Movement: The voorsinger: a 'moppie'.
- (h) Teaching of a song: 'Daar kom hulle aan'.
- (i) Teaching of a song: 'Baie terima kasie'.
- (j) Teaching of a song: 'Sak-sak'.
- (k) Teaching of a song: 'Pompelompie'.¹²
- (l) Teaching of an original 'Malay' song: 'Djika Beginī' .
- (m) Teaching of a krontjong: Kita Buni (The musical Box).

Lesson 1. Teaching 'Oom Jakkals'.

Standard: 9.

- Aims: (a) For enjoyment.
- (b) To enlarge repertoire of folkmusic.
 - (c) To develop an appreciation for other cultures.
 - (d) To broaden their musical knowledge: Antiphony and syncopation.

Aids: Copies of song; Instruments: guitar and ghomma (arrangement).

1. T. hands out copies of song. Gives background; explains words.
2. T. teaches the chorus part. Divides the class into three voices.
Teaches the individual parts through any acceptable method:
Tonic solfa, rote, echo.
3. T. sings solo part, with choir singing chorus.
4. T. adds the instrumental acc. guitar.
5. T. adds the ghomma rhythmic accompaniment:
6. T. places it on tape and/or video.

12. Fehr, W. The Old Town House. Cape Town Council of the City of Cape Town, 1955. This book contains the words.

7. Playback.
8. T. tells pupils about the voorsinger; adds a voorsinger, if possible.
9. T. shows picture of a 'Malay' moppie. Asks them for comparison between their version and that of the 'Malay' choir. What is the difference.

MUSIC EDUCATION PRACTICE LESSON FORMAT
FACULTY OF MUSIC, UNIVERSITY OF CAPE TOWN

Name:.. Desmond Desai.....
Course: ...M.Mus.....
Date:.... 3 May 1983.....

School:.....Alexander Sinton Senior Secondary..... Standard:....7.....
Topic and Objectives: Om Jakkals: To teach the song with accompaniment....
Prior knowledge:....Singing of songs; knowledge of rhythm.....

<u>Objectives</u>	<u>Teacher activity</u>	<u>Pupil activity</u>	<u>Aids</u>	<u>Time</u>
1. To give background of the 'Cape Malay'.	T. shows picture. T. explains it. T. plays music of the bilal.	P's observe; answer questions.	Pictures	± 5 mins
2. Teaching of song.	T. divides the class into T. uses rote method to parts on handouts.	P's perform the piece.	Copies	± 15 mins
3. Adding guitar.	T. coordinates; explains	Sing their parts.	Instrumental	± 2 mins
4. Adding of <u>ghomma</u>	T. explains instrument. Teaches pupils the rhythmic patter:	P's clap. One plays the <u>ghomma</u> .	<u>Ghomma</u> ; chalk-board.	± 5 mins
5. To add movement.	T. gets <u>voorsinger</u> . T. motivates him to move.	P's move.	-	± 3 mins
6. To record & play back;	T. operates recorder;	P's sing, listen.	Recorder; record player.	± 5 mins

listen to original piece.

record player.

Recorder;

record player.

Figure 86 : Oom Jakkals (Arranged by the author)

M.M. ♩ = 120

Oom Jakkals

KARRE: HOPPIG TRADISIONEEL

FACT (F) (C) (G) (D) (G)

strum.

(D) (C) (G) (D) (C) (G) (D)

(G) (C) (D) (G)

1st free bar

2nd free bar

Laas toe(n) oom Jakkals een (in du)

The image shows a handwritten musical score for the song 'Oom Jakkals'. It is arranged for guitar, strings, and voice. The tempo is marked as M.M. ♩ = 120. The title 'Oom Jakkals' is written in a decorative font. The style is noted as 'KARRE: HOPPIG TRADISIONEEL'. The score is divided into systems. The first system includes a guitar part with a 'strum.' instruction and a voice part. Chord diagrams for F, C, G, D, and G are provided. The second system continues the guitar and voice parts. The third system features a guitar part with a '1st free bar' instruction. The fourth system has a guitar part with a '2nd free bar' instruction and a voice part with the lyrics 'Laas toe(n) oom Jakkals een (in du)'. The score is written on a five-line staff for each instrument, with various musical notations including notes, rests, and chord symbols.

Handwritten musical score system 1. Chords: C, D7, G. Lyrics: bruidegom was, tant So - f - a

Handwritten musical score system 2. Chords: G, D7. Lyrics: fue bar Toe kreeg hij bij boordje van boven af, tant

Handwritten musical score system 3. Chords: G, D7, 20. Lyrics: So - f - a Om Jakkie die dsei en oom Jakkie die dsei, moer die

Handwritten musical score system 4. Chords: G, C, G, D7. Lyrics: hantz die ojt dat die ho-re so waai Na Ba - ta - vi - Na Ba - ta - vi -

Handwritten musical score for guitar, soprano, and alto. The score is divided into three systems. The first system includes a guitar part with chords G, C, G, D7, G and the word "echo." written above. The vocal parts (Soprano and Alto) have lyrics: "a - , na Ba - ta - vi - a - Na Ba -". The second system includes a guitar part with chords D7, G, C, E, D7. The vocal parts have lyrics: "ta - vi - a - Na Ba - ta - vi". The third system shows the vocal parts with lyrics: "a - , Na Ba - ta - vi -".

System 1:
Guitar: G C G D7 G echo.
Soprano: a - , na Ba - ta - vi - a - Na Ba -
Alto: a - , na Ba - ta - vi - a - Na Ba -

System 2:
Guitar: D7 G C E D7
Soprano: ta - vi - a - Na Ba - ta - vi
Alto: ta - vi - a - , Na Ba - ta - vi -

System 3:
Soprano: a - . a - .
Alto: a - .

Lesson 2. Folk music in South Africa.

Class: Standard.

- Aim: (a) Broaden p's musical knowledge;
(b) To emphasise the contributions of the 'Malay'.

Aids: Musical Examples.

Musical Instruments.

Pictures.

1. T. plays well-known piece: Januarie, Februarie, Maart.
T. asks who they associate with it.
What sort of musicians are they. T. gives background.
 2. What is folk music? T. plays various musical examples from various countries:
English
Dutch
German
Afrikaans
'Malay': Moppies, ghommaliedjie, nederlandslied
African town music: folk music.
 3. T. shows slides, pictures videos of S.A. folk music practitioners.
 4. T. discussed shortly the instruments with actual examples of it.
P. gets the opportunity to perform on them.
 5. T. teaches moppie e.g. 'Snoektyd in die Kaap'.
-

Lesson 3. From slave music to art music.

Class: Standard 10.

Aim: (a) Broadening of p's musical knowledge;

(b) Background to music of 'Malay'; Indigenous serious composers.

Aids: Records, tape-recordings, musical instruments, pictures.

1. T. gives historical background of 'Cape Malays'---Slavery.
 2. Refers to historical origin of their music.
 3. Sketches the annual choir competitions. Examples played.
 4. T. refers to musical examples of McLachlin , H. Du Plessis (Abassi en Fatima), Hans (Ghomma). Plays music of 'Cape Malays'. Music of these composers. Comparison.
-

Lesson 4. 'Cape Malay' musical instruments.

Class: Standard.

Aim: (a) To broaden the musical perspectives of the children.

(b) To develop in them an appreciation for other cultures and an awareness of possible acculturation and common values.

Aids: Instruments: Rhythmic: Ghomma, rebanna, tamarien

Plucked: Banjo, guitar, mandoline

1. T. shows picture of coons or a 'Malay' choir. Ask them what they might say about them. Points out the confusion between the two.
2. T. characterises music shortly. Points out the 'foreign' instruments.

3. Ghomma. Instrument is discussed: How it is played. Ask p. to perform. Plays a musical example.
 4. Rebanna Instrument is treated as above.
 5. Similarly with the tamarien.
 6. Similarly with the banjo, guitar and mandoline.
 7. P. performs piece: 'Baie terima kassie' with instrumentation.
-

Lesson 5: Antiphonal forms in Cape Malay music.

Standard: 10.

Aim: (a) Broadening of knowledge.

(b) Introductions of 'Malay' antiphony.

Aids: Musical examples, Records, Tape recordings, Pictures.

1. T. gives short historical background to 'Cape Malay'. T. asks them to which religion they are associated.
 2. T. gives data about special ceremonies and celebrations and festive occasions: New Year, Ratiep, Moulood.
 3. T. discussed the Moulood.
 4. T. describes the macro and micro forms.
 5. P. listens to musical examples.
-

Lesson 6: To teach the nederlandslied 'Rosa'.

Standard: 7

- Aims: (a) To teach them a song: to enlarge their repertoire.
(b) To develop an appreciation for other cultures.
(c) To broaden their musical knowledge.
(d) To establish the basis for music of the East (proper).

Aids: Copies of song; record player; tape recorder.

Lesson.

Introduction:

1. T. plays a recording of the call to prayer. Asks p's with what or whom they associate it. Give the children historical background. T. shows pictures.
2. T. explains that they have contributed in other ways in music as well tell (remind?) them of moppies, etc. Hands out copies of song, and tell them that they are going to learn a new song.

Presentation

1. T. reads words and asks them to listen carefully to it. Asks questions: Explains the Dutch. Tells them about their historical background.
2. T. teaches the chorus in four parts by means of the rote method.
3. T. sings the solo part. Asks the pupils what they notice. (KARIENKELS) link it with the bilal, and religion. Play recording of bilal.
4. T. and p. perform it together. If there is a Muslim in class, he can try the solo part. Recording is made.
5. T. now plays an original recording. Ask children what they notice.

6. Tell pupils about the 'Malay' weddings. Show picture. Account the importance of these songs.

7. Sit on ground and sing song again.

Application.

Ask c. to get pictures of 'Malays'. Make a recording of the bilal. Find out how many times per day the bilal gives his call to prayer.

Lesson 6 concerning the nederlandslied 'Rosa' was taught by the author to 15 high school children, most of whom were in standard 7 (although some were standard 9 pupils) at Alexander Sinton High School. This lesson, which basically followed the lines of the lesson note-outline, proved to be successful, in the sense that:

- (i) It worked to the extent that pupils could sing the song (See cassette tape-recording).
- (ii) The children enjoyed the lesson.
- (iii) They learnt about new words, such as karienke-singer.
- (iv) The song linked up with some pupil's past experiences; some pointed out that they had heard this song sung at (a) the weddings; and (b) the choir competitions.
- (v) Most of the pupils thought that their version was different, and 'better' than the authentic version played on the record.
- (vi) Some of the pupils promised to look for records and pictures as indicated in the lesson notes of the song.

A video recording was made by a Hewat Training College staff member, and the video is kept in the possession of the author.

The following lessons, namely 'Abdol maak potjie skoon' and 'Hier kom hulle aan' also taught by the author, to some students at Hewat Training College. Following is an outline of the lessons. A lesson which touches upon some of the characteristics of the kaseda was also introduced to the same students.

Figure 87: Rosa (Arranged by the author; an extract)

M.M. $\text{♩} = 76$

Handwritten musical score for the song "Rosa". The score is arranged for voice, piano, guitar, and glockenspiel. It is divided into three systems, each starting with a tempo marking: *ad lib. w* and *a tempo*.

System 1:

- Voice:** Lyrics: "Laas ten ek een misse he be min".
- Piano:** Accompaniment with notes and rests.
- Guitar:** Chords: G, C, G, C.
- Glockenspiel:** Rhythmic accompaniment.

System 2:

- Voice:** Lyrics: "naam was ro - sa - ferw... was ro... sa... a Fern;".
- Piano:** Accompaniment.
- Guitar:** Chords: C, D², C.
- Glockenspiel:** Rhythmic accompaniment.

System 3:

- Voice:** Lyrics: "sy was meer naender beting ja my oud...".
- Piano:** Accompaniment.
- Guitar:** Chords: G, C, G, C.
- Glockenspiel:** Rhythmic accompaniment.

ad. lib. a tempo

sy was en, mei — — — — — su — — — — — van
 3 tempo

staten ja-lic out he van

G C D

ad. lib.

haar leed — — — — — en sy se — — — — — sy sal my

haar wpart sal my

noot w — — — — — laat — — — — — en sy se — — — — — sy

noot w — — — — — laat

ad lib.

Sai my nooske laat
 Ro. en Ro. de dier

Sai my nooske laat

Chords: C

ko - sa - volliq my waar, waar ek

Ro Sa volliq myp waar, waar ek

Chords: C, G, D, D7

geen.

geen

Chords: C

Lesson 8: Teaching of round: 'Abdol maak potjie skoon'.

Aim: (a) To teach the song;

(b) To use the song to introduce elements of African polyrhythm.


Standard: 7.

App.: Two drums.

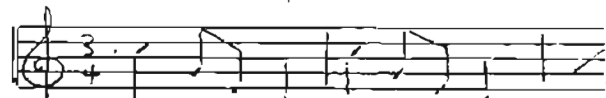
Lesson.

Let groups (all p.'s) sing the entire piece.

(a) Let group A sing:

(a)  3 times
Abdol maak pot-jie skoon Abdol.

(b) Let group B sing:

(b)  4 times

(c) Combine the two: $\begin{matrix} 4 \\ 4 \end{matrix}$ against $\begin{matrix} 3 \\ 4 \end{matrix}$

(d) Let them sing both phrases, and have it combined.

A: (a) followed by (b)

B: (b) followed by (a)

(e) Add drum I to group A:

(f) Add drum II to group B:

(g) Record performance.

Lesson 9: Teaching of 'hier kom hulle aan' (cf. p. 337)

Standard: 2

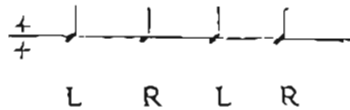
Aim: To teach song in which an instrument, the tamarien is used, and which is characterised by syncopated rhythmic accompaniment.

To introduce the notes: soh, me, lah, ray and doh.

Lesson:

1. Teacher plays a recording of some 'Coon' music. Ask p. with whom they associate the performance of this particular piece.
2. Teacher plays a recording of 'Hier kom hulle aan' and let the pupils walk to it:

Walking:



3. T. teaches the tamarien part. Illustrates the playing on the board together with the score (which the pupils also have).

Tamarien



4. Teacher now adds the vocal part.



5. Perform the entire piece, with some (or all) walking and the tamarien played upon by some.
6. Record the piece and play it back.
7. Ask them to look for newspaper cuttings of 'coons'; let them draw a coon.

Lesson 10: Teaching (a) rhythmic percussion } the characteristic kaseda
(b) guitar accompaniment } accompaniment.

Standard: 7.

App.: Tom-tom; guitar.

Lesson:

- (a) Teach p.'s the rhythm: Show Illustrate, and p.'s do similarly.
Let p.'s try the performance on tom-tom.
- (b) Add xylophone part; Illustrate to p.'s and p.'s do similarly.
Let p.'s perform on the guitar.
- (c) Add vocal part. 'Going home'. (A tune similar to a particular kaseda)
(cf. p.188); add occasional karienkels.

Tom-tom:

Guitar:

Voices: 'Going home'.

CHAPTER 9

SUMMARY AND RECOMMENDATIONS FOR FURTHER AREAS OF RESEARCH

'Cape Malay' music is a repertory of music which includes types and styles of sacred music (moppies, ghommaliédjies, Dutch songs, ouliedere and nederlandsliedere) and secular music (puđjies and djiekers). Chapter 1 dealt with the historical background of the 'Cape Malay', a term coined by Mayson. This term is in general, though controversial use today, and denotes a subsection of Cape Muslims who have retained their traditional musical practice largely through oral transmission.

In Chapter two the cultural foundations of 'Cape Malay' music were the focus of discussion. The conclusions were suggestive and exploratory, owing to the lack of positive documentary information; the writings of I.D. du Plessis are among the only reliable sources in this respect. The writings of early ethnographers and travellers in the Cape, for example Lichtenstein and Campbell, also provided some information pertaining to the beginnings of 'Cape Malay' music. The early history of the 'Malay' instruments, which include important proposals by Kirby, is also included in the chapter.

Special ceremonies and social events involving 'Malay' music were discussed in chapter 3. The moulood celebrations, the ratiep display, and the New Year's festivities at the Cape, were treated in relative detail. The nederlandslied was compared with the moulood celebrations in terms of such aspects as place of performance, participants, music and accompaniment. The distinction between the Coons and the 'Malay' Nagtroepe was elucidated.

Chapter four was devoted to aspects of form and style of 'Malay' music. The styles of moppies, ghommaliédjies, ouliedere, nederlandsliedere and kasedas were discussed, with special reference to the art of the kariénkel-singer. The chapter was concluded with a look at the extent of cross-fertilization between the Afrikaans song and 'Malay' secular music, which also concluded the first part of this dissertation.

Part is concerned with the application of 'Malay' music in the school. In chapter 5 the pedagogic significance was discussed in order to indicate the pedagogic significance of 'Malay' music in the school. Chapter six concerned a scrutiny of the music education syllabuses, in order to find areas where 'Malay' music could possibly be included. With this purpose in mind, the relevant syllabuses of the Department of Internal Affairs and the Cape Education Department were used.

Chapter eight indicated how 'Malay' music could be taught in schools. In this connection, some music lessons (some of which were actually taught) were outlined. Included in this chapter as well, is a discussion about the questionnaire distributed among music teachers, and the problems encountered in this connection. Chapter seven contains a detailed analysis of the results of the questionnaire. Appendix A contains a list of graded songs, adapted for school use. A Glossary of terms is also appended.

The author's proposals concerning the use of 'Cape Malay' music in the school are tentative, and exploratory. Attempts to introduce an awareness, appreciation and practice of this music in the school will not be easy, and indeed are likely to create a certain amount of suspicion, and even hostility, owing to the political climate of the day. This became evident from his research in chapter one, and the problems encountered with the distribution of the questionnaire.

The research concerning "'Cape Malay' music and its application in the school" has shown that:

- I 'Cape Malay' music has originated out of the early 'Malay' slave milieu of the Cape.
- II 'Cape Malay' music shows an indebtedness to the 'East', 'West' and other geographical areas. The influence of the 'East' seems to have been underplayed, since the sacred musical activities (pujies, djiekers, and badja-ing) of the Cape Muslims, suggests a relatively strong 'Eastern' influence.
- III 'Cape Malay' music appears to be the most prolific South African (non-black) folk music practiced.
- IV There seems to be similarities between the Afrikaans songs (as contained for example in the 'F.A.K.-sangbundel') and 'Malay' moppies and ghommaliédjies.
- V 'Cape Malay' music is a unique blend of various musical cultures, and has been incorporated into the musical compositions of South African 'Art' music composers.
- VI 'Cape Malay' music is under political pressure by the broader South African community and the cultural identity of the 'Malay' group might become indistinct from that of the Cape Muslims. It is doubtful whether 'Cape Malay' music is under the same amount of pressure as the 'Cape Malay'.

The research also revealed the following areas of research, not specifically covered:

1. The nature and influence of Muslim Malayan music on 'Cape Malay' music: the influence of the recitals of the Koran (badja-ing) on the karienkel-singing of the 'Cape Malay'.
2. The relationship between the koranic Arabic and recitals (badja-ing) as well as an in depth study of the sacred Cape Muslim musical practices, including that of pudjies and djiekers.
3. Further aspects of form and style of some 'Cape Malay' religious practices: gadat, gadjat, kaderia, saman, ghotiel, tarweeh, and the takbir (held at Labrang and Labarang Gadj).
4. The relationship between the text and the music of moppies and ghommaliedjies: a textual analysis.
5. The relationship between the liederwysies of the psalms and 'gesange' of the Voortrekkers and that of other people in South Africa, notably the Griqua.
6. The reciprocal influence between the music of the Khoi and the 'Cape Malay', if it is at all possible to assess this.
7. The influence of Christian education on the musical practices of the 'Cape Malay'.
8. The influence of the American Minstrels on the Coons in South Africa - a musical comparison.

9. The nature and extent of folk music in South Africa, including 'Boeremusiek' and its relation to the krontjong music of Dutch East India.

10. A survey relating to the incorporation of indigenous music cultures into the music education curricula in South Africa. A comparative study relating to world education programmes.

PLATES

All the photographs were taken by the author, unless otherwise indicated.

PLATE I: Muslim women and children at a moulood celebration in Wynberg, January 1982

PLATE II: The kramat (holy burial place) of Sheik Yusuf at Macassar



PLATE III: A "Coon" group in
Pacaltsdorp,
January 1982



PLATE IV: A gadjat held for
the late Hadji Roos
in Bonteheuwel,
March 1982



PLATE V: The author taking notes at the Roos gadjat



PLATE VI: A coal-eater at the ratiep display held in Lansdowne, December 1981



PLATE VII: A sword display
by a "Moulanaas"
(Abrahams) jamaah
member at the
Lansdowne ratiep
in December 1981



PLATE VIII: Boy performers
in the ratiep dis-
play, Lansdowne



PLATE IX: Jamaah members
preparing for
the ratiep display
in Lansdowne,
December 1981



PLATE X: Group of Muslim
men singing at
a 'Malay' wedding,
December 1981



PLATE XI: Guests at a
'Malay' wedding,
December 1981



PLATE XII: Muslim women at
a wedding,
December 1981



PLATE XIII: The Muslim wedding
of Mr and Mrs
A. Daniels,
December 1981



PLATE XIV: Achmat Davids on
his wedding day,
January 1983



PLATE XV: A model of a Muslim bride showing the medoura (head cover) Photo taken at the Bo-Kaap Museum, Cape Town, September 1983



PLATE XVI: Men singers at a 'Malay' wedding, April 1982 (The boy in the foreground is the author's son Nirdev)



PLATE XVII: Muslims gathering to greet relatives and friends who are leaving for Mecca, at the D.F.Malan Airport, July 1982



PLATE XVIII: An arranged meeting of Achmat Davids (left), Dr Millicent Rink (centre), and Professor Gunter Pulvermacher, October 1982



PLATE XIX: Dr Deirdre Hansen,
Senior Lecturer
College of Music,
U.C.T., playing
on a ra'king,
an instrument
held in the
Kirby Collection,
University of
Cape Town



PLATE XX: Mr A. Pansarey and
the author at the
Grand Finale, Athlone,
January 1983



PLATE XXI: Professor Pulvermacher (right) and Achmat Davids (left) at Dr Millicent Rink's residence, Camps Bay



PLATE XXII: Adjudicators at the Cape Malay Choir Board Competition, January 1983: Mrs Leuvennink (left), Mr. J. Leuvennink (centre) and the author (right)



PLATE XXIII: An 106-year old Muslim woman, Mrs Sadia Parish who informed the author about the nature of the ghommadans formerly held at Macassar



PLATE XXIV: 'Malay' girls performing the lungo (a Javanese dance) at the Van Riebeeck festival in 1952 (Photo: The Cape Times, 3 April 1952)



PLATE XXV: A 'Malay' bagpipe band performing at the Cape Town Festival, April 1982



PLATE XXVI: A 'Malay' women's brigade marching at the Cape Town Festival, April 1982



PLATE XXVII: A group of Coons outside Hartleyvale Stadium waiting to be taken home, January 1983



PLATE XXVIII: A Coon procession in the streets outside Hartleyvale Stadium, January 1982



PLATE XXIX: The Coon Carnival
inside Hartleyvale
Stadium, January
1982



PLATE XXX: A Coon group
in Pacaltsdorp,
George, January
1982



PLATE XXXI: The Pacaltsdorp Coon group. Note the tin in the hand of the voorloper, in which spectators are requested to donate money. Photo taken January 1982



PLATE XXXII: A class of Muslim pupils at Habibia Primary School in Rylands, August 1983



PLATE XXXIII: A vat maker demonstrating his art to a group of onlookers. Many 'Malays' were vat makers. Photo taken December 1982



PLATE XXXIV: A pair of kaparrangs (Javanese sandals) and other sandals in the SACHM. On the far left: the Flower of Fatima and below: a pair of kaparrangs (SACHM)



PLATE XXXV: From left to right: Painting (artist unknown) of a Muslim woman, Flower of Fatima and madasters (sandals) (SACHM)



PLATE XXXVI: Head covers worn by Muslim men; note the red and black fezes below (SACHM)



PLATE XXXVII: A model of a mosque in which the rampie-sny ceremony (cutting of orange leaves) is depicted (SACHM)



PLATE XXXVIII: From left to right: rebanna (foreground), dhol, flag and bank (Lit. bench) used during the ratiep display (SACHM)



PLATE XXXIX: A close-up of the bank behind on which the chalifa (leader) sits. Note the distinctive green colour. On the right is a dhol which, because of the different colour, probably belongs to another jamaah (SACHM)



PLATE XL: The author performing on the rebanna (SACHM)



PLATE XLI: A set of rebannas (SACHM)



PLATE XLII: Two identical dhols (SACHM)



PLATE XLIII: The author
sitting on
a dhol
(SACHM)



PLATE XLIV: A rebanna and the dhol: The only instruments used in
the ratiep display (SACHM)



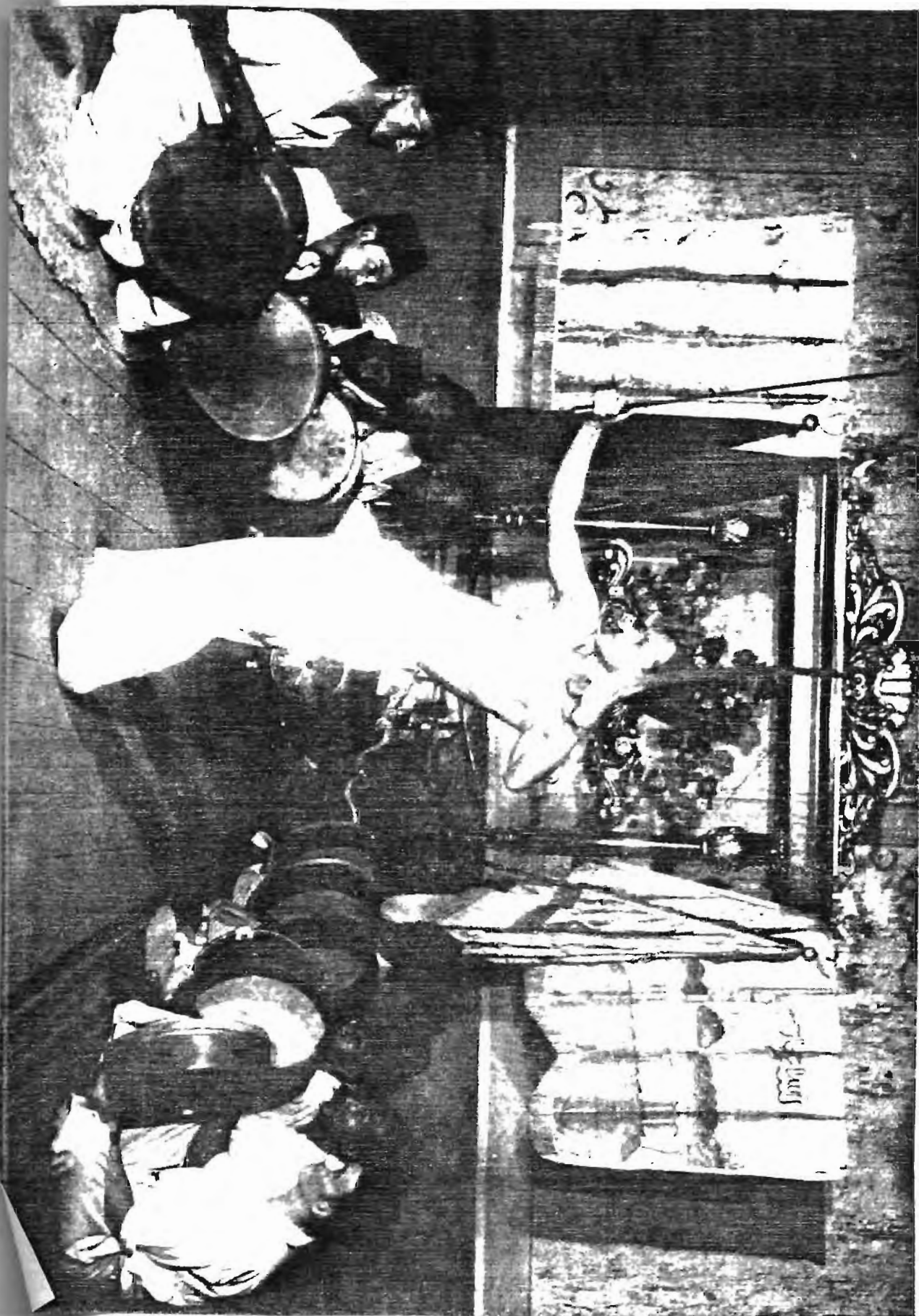


PLATE XLV: A ratiép performance (From: Du Plessis, I.D. The Cape Malays)

PLATE XLVI: The author illustrating the "use" of the tamboesters in the ratiep display (SACHM)



PLATE XLVII: These sharp objects are used to pierce certain parts of the body in a ratiep display, notably the ears, cheeks and lips (SACHM)



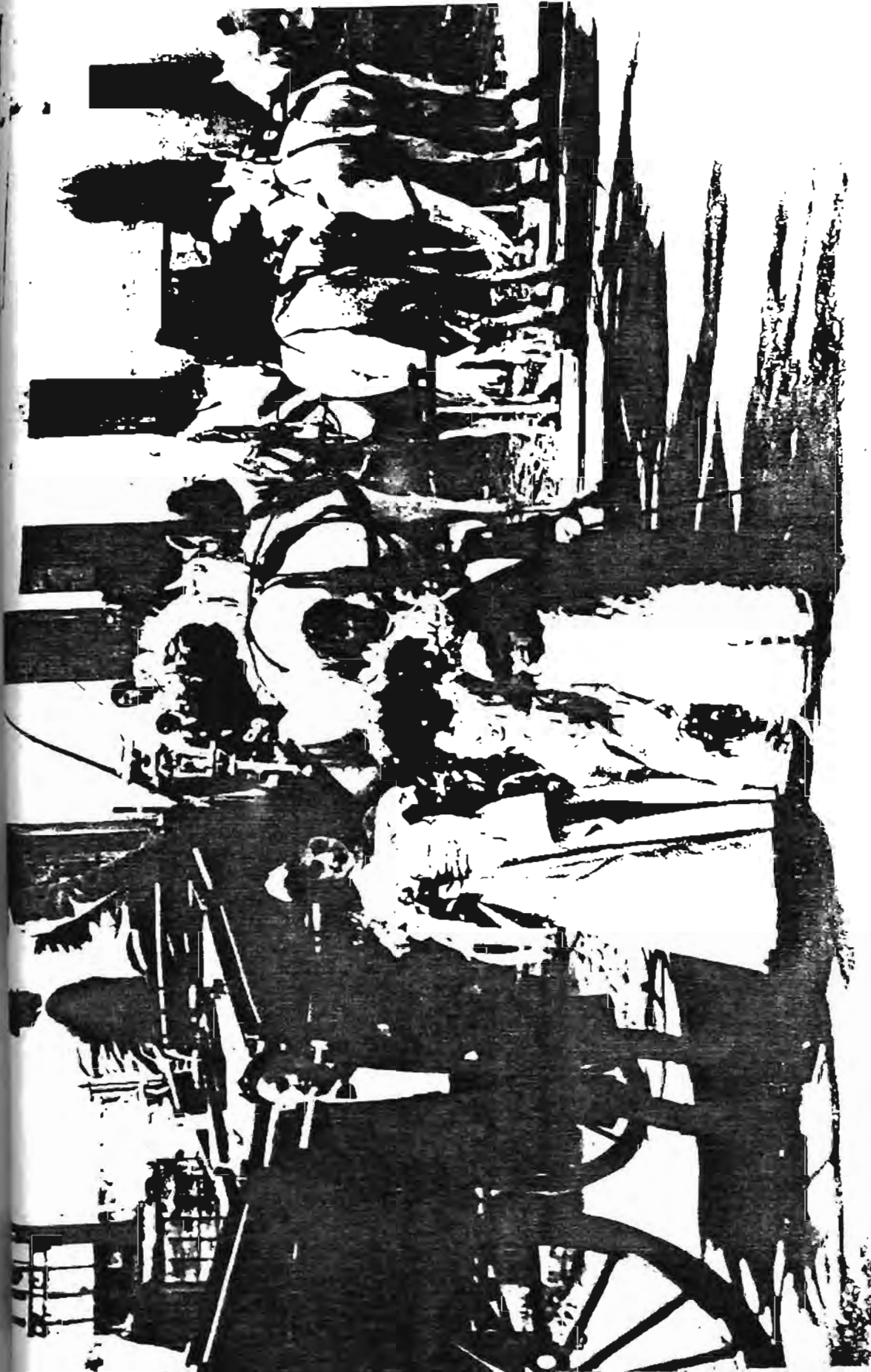
PLATE XLVIII: Mrs du Toit, SACHM, indicating the Arabic inscription on the flag hanging from the bank (SACHM)



PLATE XLIX: The Koran, the Holy Bible of the Muslims (SACHM)



PLATE L: A 'Malay' wedding as held formerly. Note the toeding
(conical straw hat) on the head of the coachman (SACHM)



Handwritten note:
SACHM

PLATE LI: The toeding (hat) formerly worn by 'Malays'. Below this - kaparrangs. Both of these show a link with the East (Bo-Kaap Museum)

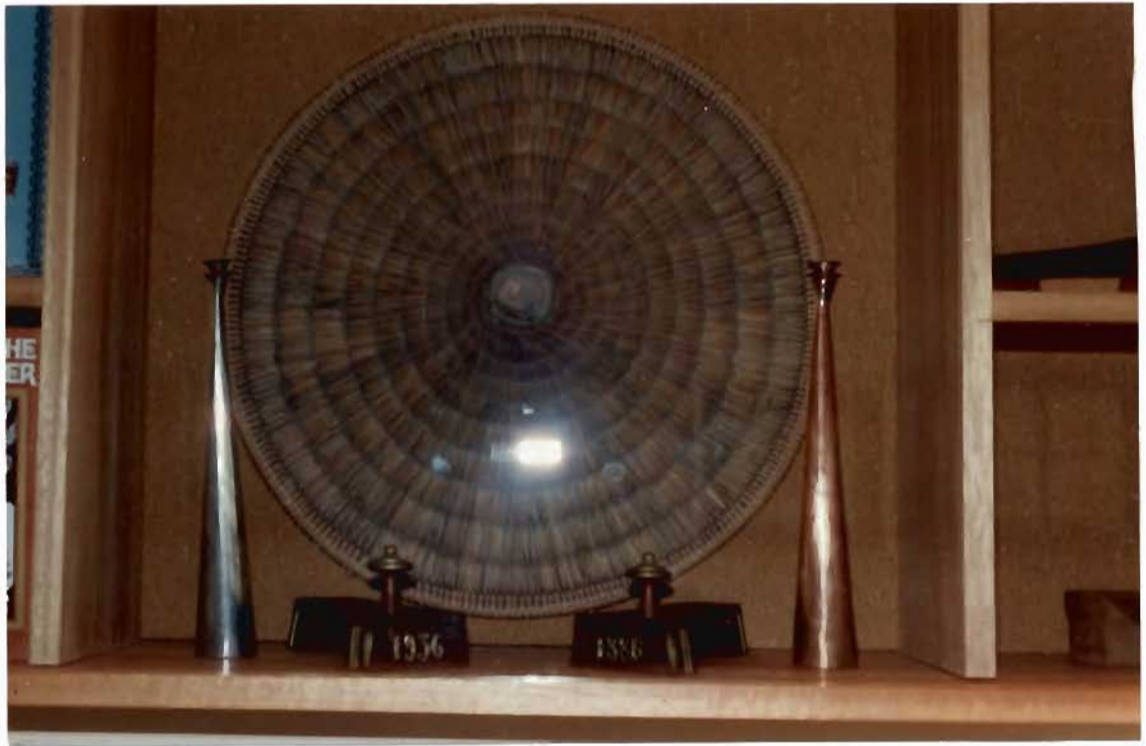


PLATE LII: A close-up of a pair of kaparrangs (Bo-Kaap Museum)



PLATE LIII: The utensils used formerly to make a fez (Bo-Kaap Museum)



PLATE LIV: The holder in which the Koran is placed in the Muslim prayer room. On the left is the moesala (prayer mat). Note the tasbeh, which is used to count off the number of prayers.



PLATE LV: The ra'king made by Ideroos Isaacs for Kirby (Kirby Collection, College of Music, U.C.T.)



PLATE LVI: Another view of the same musical instrument, called a ra'king (Kirby Collection, College of Music, U.C.T.)



PLATE LVII: The author holding the ra'king (Kirby Collection, College of Music, U.C.T.)



PLATE LVIII: Another version of a ra'king (Kirby Collection, College of Music, U.C.T.)



PLATE LIX: A print of the Alabama (The Alabama Restaurant, Bo-Kaap)

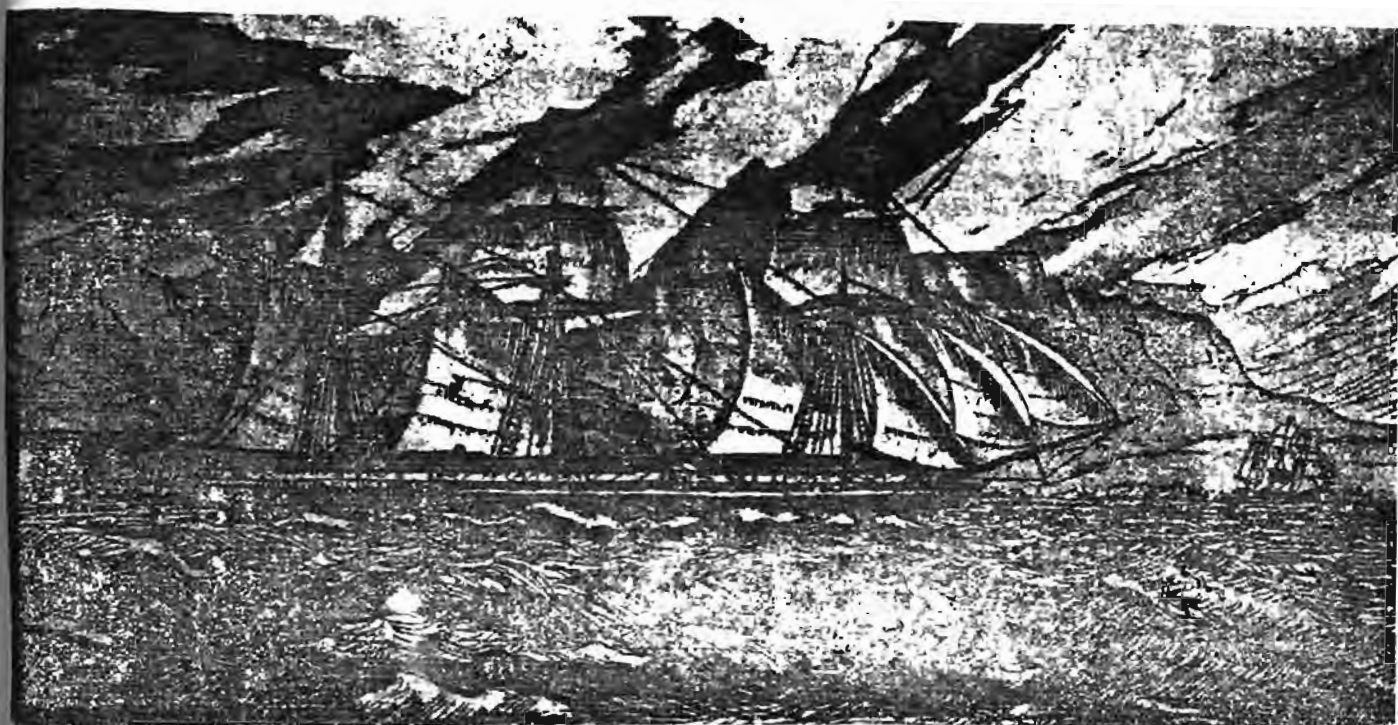


PLATE LX: The Nagtroepe (From: Du Plessis, I.D. The Cape Malays)



PLATE LXI: The fire engine sent to the Cape by the Dutch East India Company in 1737. The 'Malay' fire brigade called it the "Pompkalompie" (Photo: The Cape Archives, in De Kock, V. Those in Bondage.)

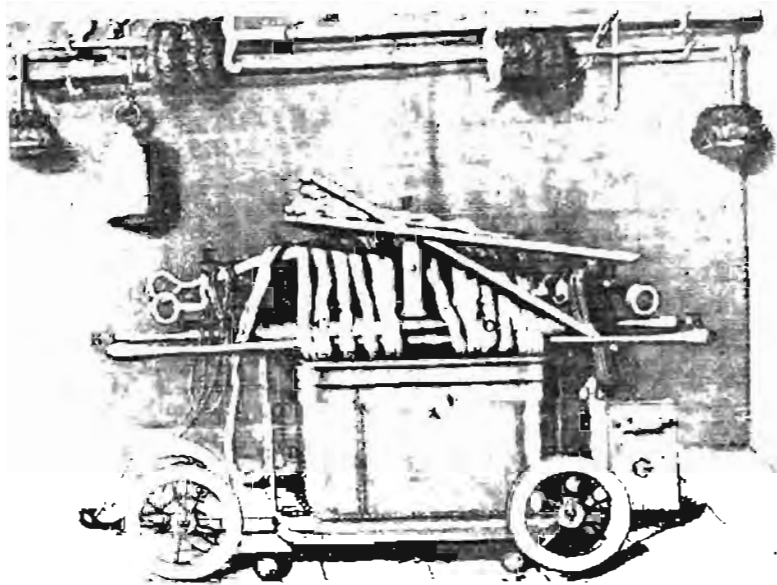


PLATE LXII: A typical slave festival (Photo: The Ryksmuseum, in De Kock, V. Those in Bondage.)



PLATE LXIII: Dr I.D. Du Plessis
in an office at the
South African Cul-
tural History
Museum, scrutinizing
the author's work.
October 1981



PLATE LXIV: The 'Oesmanya' kaseda
Band performing
at a Muslim birthday
party in Mitchell's
Plain, December
1982



PLATE LXV: The 'Oesmanya' kaseda
band in Mitchell's
Plain. Salie Jacobs,
the leader, is
playing on the guitar



PLATE LXVI: An Indian instrumental
group of Rylands. Their
leader, Arvind Bhoola,
is playing on the
sitar; note the manner
in which the player
performs on the
Indian drum, the
dolok.



PLATE LXVII: Spectators at the 'Rag' at
Greenpoint Stadium which
featured a rugby match
between "Schotche Kloof"
and "Caledonians",
December 1982



PLATE LXVIII: Muslim women at a
rampie-sny ceremony
(Photo: The Alpha,
August, 1980)



APPENDIX A

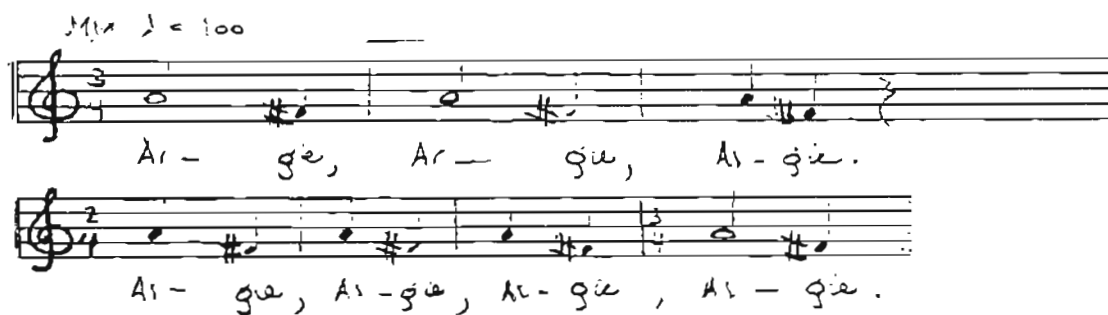
LIST OF GRADED SONGS

I. JUNIOR PRIMARY

I. Argie (Arranged by the author)

Version (i)

M.M. ♩ = 100

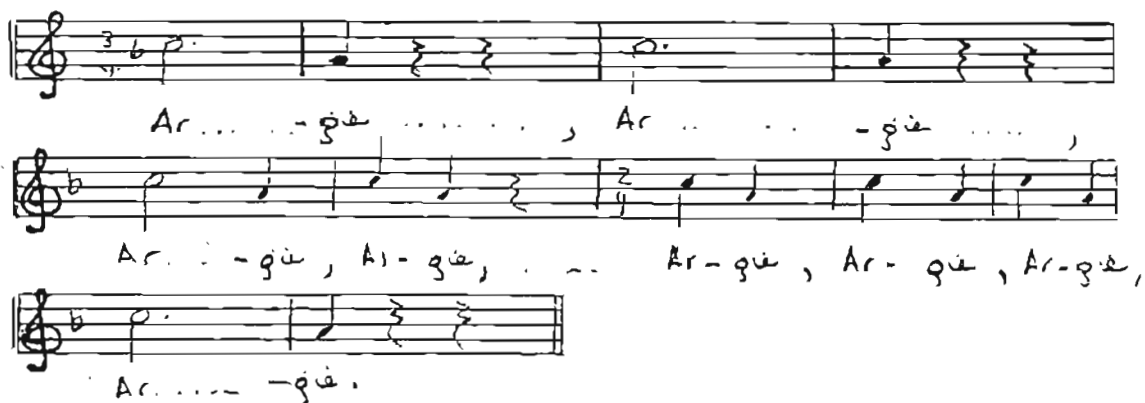


Ar - gie, Ar - gie, Ar - gie.

Ar - gie, Ar - gie, Ar - gie, Ar - gie.

OR

Version (ii)



Ar... - gie ... , Ar ... - gie ... ,

Ar - gie, Ar - gie, ... Ar - gie, Ar - gie, Ar - gie,

Ar... - gie.

2. Goera, Garra¹ (Transcribed by the author)

M.M. ♩ = 100

Go - ra Garra, Mou - ter Car - ra.

Goe - ra Gar - ra, Mou - ter Car - ra.

3. Die blikkie se boem is yt (Transcribed by the author)

Die blik - kie se boem is yt en hoor hoe lek - ker sien die gho - me,

gho - me, gho - me, gho - me, gho - me, gho - me, gho - me, gho - me, gho - me,


gho - me van ple - sair. Die - ne, ka - neki - a . . . , Die - na, Die - na,

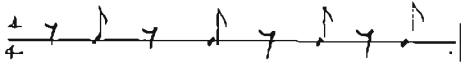
to ; Die - ne ka - ha - ki - a, Die - na, Die - ne,

Ho ; Van - sand, van - sand, Van - sand, ka - ne - kie - a, Die - na, Die - na, Ho

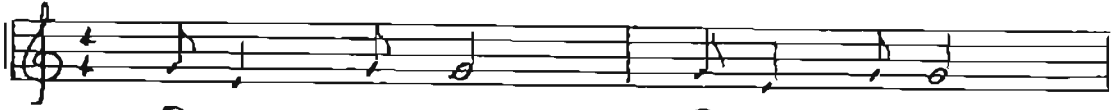
1. Goera, Garra = Careless, carefree (See Du Plessis, I.D. Kaapse Moppies.)

4. Hier kom hulle aan (Transcribed by the author)

Voice:  Oe....., Hier kom hul - le aan.....

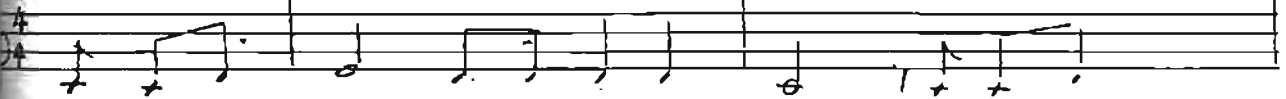
Tamarien:  $\frac{+}{4}$ 7 7 7 7 7 7 7 7

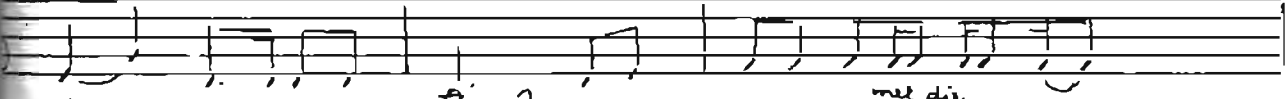
Walking: L R L R

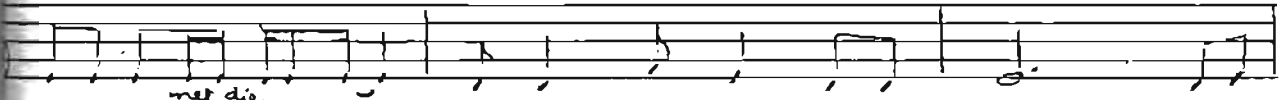
 Oe....., Oe.....,

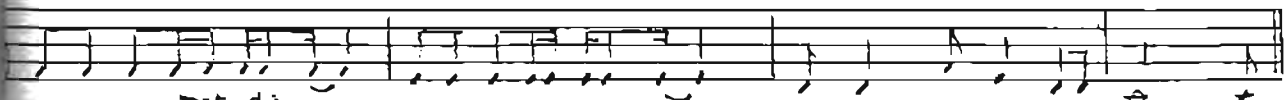
5. O lammadie (Transcribed by the author)

M.M. ♩ = 100

 O lam-ma-die wie se kind is die? O lam-ma-

 die wie se kind is die? Ons gaan al-mal saam ^{met die} os-se-wa

 al-mal saam ^{met die} os-se-wa Saam met die ou osse-wa, Ons gaan

 al-mal saam ^{met die} os-se-wa, al-mal ^{os-se wa} met die Saam met die ou ^{os-se-} wa

6. Abdol maak potjie skoon (Arranged by the author)

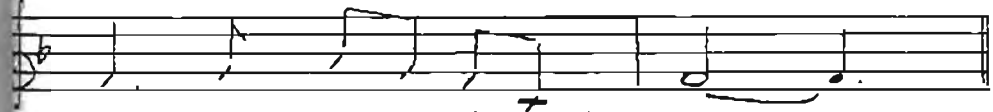
Abdol



Ab - dol maak pot-jie skoon, Ab-dol maak pot-jie skoon.



Tien-ge-ling daar lui die klok, Tien-ge-ling daar lui die klok, Ab-



dol maak pot-jie skoon Ab - dol.

II. SENIOR PRIMARY

I. Pompkalompie (Transcribed by the author)

M.M. ♩ = 112

Pomp-ka-lompie, Pomp-ka-lompie, Hoe maar so met pomp. En hoe maar so met pomp. En Hoe maar so met pomp. En hoe maar so met pomp. En hoe maar so met pomp. Pomp-ka-lompie, Pomp-ka-lompie, Hoe maar so met pomp.

2. Sak-sak (Transcribed by the author)

M.M. ♩ = 112

Sak-sak al-met te sa-met, Sak-sak al-met te sa-met, Al-met te sa-met, sa-met met die wa Al-met met die wa ons gaden al-met O Lam-met-die, wie se kind is die, O lam-met-die wie se kind is die, ons al-met sa-met die Al-met gaden wa, Ons gaden al-met sa-met. Ons gaden al-met os-se-wa Al-met sa-met os-se-wa al-met met die os-se-wa al-met met die os-se-wa

3. Baie Terima Kassie (Transcribed by the author)

Note: Refer to page 152 for the applicable karienkels

M.M. ♩ = 112

M

Baie-terim-ma ^{Kas-sie} vii ou Boeta Basi, vii ou

M

Be-ta Basi ; Baie ^{Kas-sie} Terim-ma vii ou

M

Boe-ta Basi vii ou Boe-ta Basi

The musical score consists of three staves of music in G major (one sharp) and 4/4 time. The tempo is marked 'M.M.' (Moderato) with a quarter note equal to 112 beats. The lyrics are in Afrikaans. The first staff begins with a dynamic marking 'M'. The second staff has a dynamic marking 'M' under the first measure. The third staff has a dynamic marking 'M' under the first measure. The lyrics are: 'Baie-terim-ma Kas-sie vii ou Boeta Basi, vii ou', 'Be-ta Basi ; Baie Kas-sie Terim-ma vii ou', and 'Boe-ta Basi vii ou Boe-ta Basi'.

4. Bollas (Transcribed by the author in the Bo-Kaap, 26 June 1981)

Waar's Ge-lie-ma, Ga-lie-ma, Ga-lie-ma; Waar's Ge-lie-ma,

Da' kom sy aan met haar mand-jie... Da' kom sy

Aan, oor die rand-jie; Da' kom sy

aan, met haar mand-jie. Met

Bol-las en koe-sis-ter-s, wat ons ook so voor ^{let} us

Da kom sy aa

ni, sy dra ne mi - ni ni ni, ni

ni ni
 sy ken haar ba... ne ni sien nie.

Hoekie, hoekie, hoekie ha Hoekie ha, hoekie ha, maar kama maak haer

klad. ha Hoekie, hoekie, hoekie Hoekie ha, hoekie ha, ge-lie-ma klad.

5. Piet Hein (Dutch song, composed by J.J. Viotta. From: Du Plessis, I.D. Maleise Liederskat. Cape Town: Nasionale Pers, 1939, P.30)

PIET HEIN.

Woorden van dr. J. P. Heije.

Muziek van J. J. Viotta.

zeer opgewekt

Heb je van de Zil-ve-ren Vloot wel ge-hoord, De Zil-ve-ren Vloot van
Span-je! Die had er veel Spaan-sche mat-ten aan boord, En
op-pel-ljes van O-ran-je! Piet Hein, Piet Hein! Piet
Hein zijn nzen is klein, Zijn da-den ben-nen groot, Zijn
da-den ben-nen groot, Hij heeft ge-won-nen de Zil-ver vloot! Hij heeft ge-
won-nen, ge-won-nen de Zil-ver vloot!

2. Zei toen niet Piet Hein, met een aalwarlg *) woord:
„Wel Jongetjes van Oranje,
„Kom klim 'reis aan dit en aan dat Spaansche boord,
„En rol me die matten van Spanje!”
Piet Hein, Piet Hein enz.
3. Klommen niet de jongens als katten in 't want.
En vochten ze niet als leeuwen?
Ze maakten de Spanjers duchtig te schand,
Tot in Spanje klonk hun schreeuwen:
Piet Hein, Piet Hein enz.
4. Kwam er nu nog eenmaal zoo'n Zilveren Vloot,
Zeg, zou jelul nog zoo kloppen?
Of zou je je veilig en bulten schoot,
Maar still in je hangmat stoppen?

*) Ernstig-eenvoudig.

6. Die Maan Skyn so Helder (Transcribed by the author)



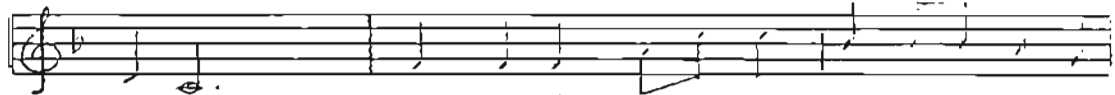
Die maan skyn so helder van - naand; De



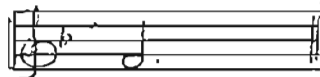
Maan skyn so helder van - naand.



Wat doen my Jakkals op die boer se plaas, ry hom boetie



ry hom. Sê vir jou mam-ma, ond doen die ding van-



naand

7. Abdol maak potjie skoon (Second version) (Arranged by the author)

Ab - dol' maak pot - je skoon, Ab - dol, Ab - dol, Ab -

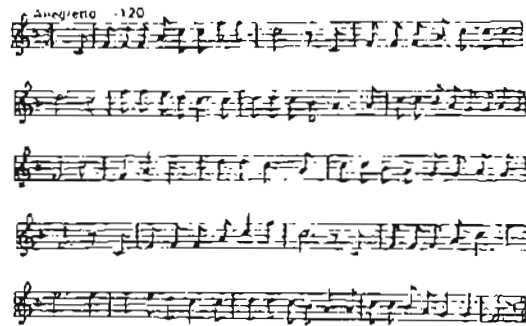
dol maak pot - je skoon, Ab - dol, Ab - dol. Tieng - ling - e - ling,

tieng - ling - e - ling, tieng - ling - e - ling, Ab - dol maak pot - je skoon,

dol, ...

III. JUNIOR SECONDARY

- I. Daar onder by the Pampelierebos (From: Du Plessis, I.D., in Kultuurgesiedenis van die Afrikaner)



Daar Onder in die Pampelierebos
 Daar onder in die pampeliere bos,
 Daar staat 'n mooie meisie van my.
 Sy is lief vir my
 En ek is lief vir haar
 Daar onder in die pampeliere bos.
 Man en vrou, Pier makeu,
 Daar onder in die pampeliere bos.
 Toe loop ons deur die raboestuin
 Toe loop ons deur die raboestuin.
 Dis swaar om te kry,
 Maar lekker om te vry
 Daar onder in die raboestuin.

2. Minnelied (From: Du Plessis, I.D. Maleise Liedereskat)

Andantino

The musical score for 'Minnelied' consists of six staves of music in a single system. The first staff is the melody, and the following five staves are accompaniment. The music is in a 2/4 time signature and a key signature of one flat (B-flat major or D minor).

Gij, gij, lig mij aan't har-...te,
 Gij, gij, want er steeds in:
 Gij, gij, bron my - ner smar-...te
 Weet niet hoe - zeer ik u min. Ja, ja,
 ja ja, weet niet hoe - zeer ik u min Ja, ja,
 ja, ja, weet niet hoe - zeer ik u min

3. De Dapper Hobein (From: Du Plessis, I.D. Maleise Liedereskat)

Thans zing ik den lof van de dappre Ho-bein. Wel waar
dij door zon-gen ver heerlijkte zijn. Kom o pent uw ooren Om 't
lied-je te hoor ren. Ter ce-re ton de-zen ma-troos. Elk Hol-land-er
zal Aan hoor dit ge-val Er kent-lij-ke vreug-de doen blij-
ken; En voe-ge dan zijn Ge-juch bij het mijn. lang le-ve dia dappre Ho-beth.....

4. Al is er Prinsje nog so klein (From: Du Plessis, I.D. Maleise Liedereskat)

Al is er ons Prinsje nog zoo klein En Hoe-zee!
Al is er ons Prins-je nog zoo klein En Hoe-
zee! Al is er ons Prins-je nog zoo klein Al
-e - vel zal hij staa-houd-er - zijn Vi-valt Orange Hoe-
zee! Vi - val O-lan-je! Hoe - zee

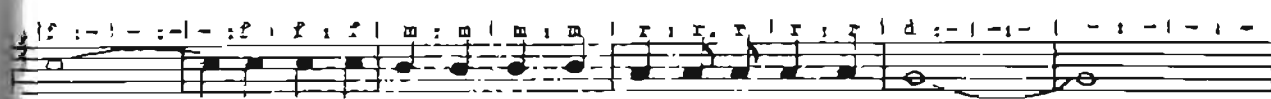
5. Roelandstraat (From: De Waal, A. Afrikaanse Liedjies en Wysies)



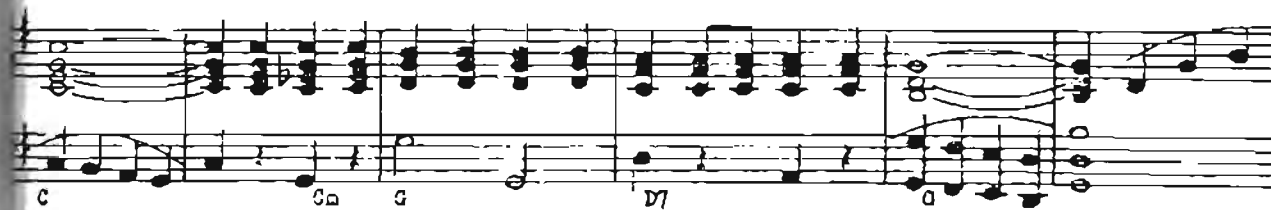
1. O hier's ek weer, ----- In die ROE-LAND - STRAAT, ----- Voor die
 2. Die dis-er kom, ----- En hy sê vir my, ----- Ja - pie
 3. Sul vat my aan, ----- Aan my broek se naat, ----- Sleep my



deur ----- Van die mag - i - straat. ----- O al - la ba - sie, wat het ek ge-
 hier ----- Hier-so moet jy bly, ----- O al - la ba - sie, wat het ek ge-
 voor ----- Voor die mag - i - straat. ----- O ai - la ba - sie, wat het ek ge-



maak. ----- Toe kry ek ne - ge - maan - de bo in die ROE-LAND-STRAAAT. -----
 maak, ----- Toe kry ek ne - ge - maan - de bo in die ROE-LAND-STRAAAT. -----
 praat, ----- O ja die ne - ze - maan - de bo in die ROE-LAND-STRAAAT. -----



Ja - pie Mei, En die wind waai in my sy, Laat



ld : d . d | d . d : d | t : - | - : s | r : r . r | r . r : r | d : - | - : s |

staan sul - ke ding - e laat staan. Laat staan sul - ke ding - e laat staan, Laat

D7 G

ld : d . d | d . d : d | t : - | - : s | r : r . r | r . r : r | d : - | - : s |

staan sul - ke ding - e laat staan, Laat staan sul - ke ding - e laat staan.

D7 G

6. Alabama (From: F.A.K.-sangbundel)

DIE ALIBAMA

S.A. Volkswyse
verw. DIRKIE DE VILLIERS

Daar — kom die A - li - ba - ma, die A - li - ba - ma die kom oor die

see, — — — — Daar — kom die A - li - ba - ma, die A - li -

ba - ma die kom oor die see. — — — — Nôi, Nôi, die riet - kooi. Nôi, die

riet - kooi is ge-maak, — die riet-kooi is vir my ge-maak om daar-op te slaap. —

om daar - op te slaap, Die A - li - ba - ma, — die A - li - ba - ma, — die A - li -

ba - ma kom oor die see. — — Die A - li - ba - ma kom oor die see. — — —

7. Suid-Afrika (Transcribed by the author)

Hup, hup he-ra , Suid-Af-ri ... ka
 Hup , hup hoe-ra . Suid-af-ri-ka
 Dan-ke , vir hier-die Liu-we more , Dan-ke , vir hierdie
 Liu-we dag ; Dan-ke vir ons va - der - e -
 vir die hier-we krag .

8. Spierewit gepoeier (From: Du Plessis, I.D. Maleise Liedereskat)

Spier-e-wit ga - poe - ier, het nie bē-ren-dous nie, het nie
 bē-ren-dous nie Spier e wit ga - poe - ier, het nie bē-ren-dous
 nie, het nie bē-ren-dous nie Bol la wil sy dra sy? nie
 Lap-pe moet sy vat om 'n
 ha - re nie, het nie ha - re nie Bol la wil sy
 bol - la van te maak, om 'n bol la van te maak . . . Lap-pe moet sy
 dra sy? nie ha - re nie, het nie ha - re nie *al fine*
 sat, om 'n bol - la van te maak, om 'n bol - la van te maak . . .

9. Daar onder in die paadjie (From: Du Plessis, I.D. Maleise Liedereskat)

Daar on-der in die paad-jie, daar lê 'n hond-jie dood. Hond-jie se
slert-jie was af . ge . stoot. Ons se baas se koei-e... Ons se baas se
koei-e, Die boh-kie skree a - mê! En hy wil 'n stuk-kie hê
Ons se baas se koei-e... Ons se baas se koei-e... Die
boh-kie skree a . mê! En hy wil 'n stuk-kie hê

10. My mamma het 'n hondjie (From: Du Plessis, I.D. Maleise Liedereskat)

My mam-ma het 'n hond-jie, en sy naam was Dok-ker.
Wie maak 'n saak van 'n ou roet-slof. hie?.....
We-mel, kin-ders, we-mel, sta-dig oor die heu-wel.
We-mel, kin-ders, we-mel, sta-dig oor die heu-wel.....
... Ab-dol draai die or-rel, Ab-dol draai die
or-rel, Ab-dol draai die or-rel, Vi-ool staan slyf.....

11. So lank as die rietjie in the water lê (From: Du Plessis, I.D.)

Maleise Liedereskat

So-lank as die riet-jie in die wa-ter lê, In die wa-ter lê, In die

wa-ter lê, So-lank-as die riet-jie in die wa-ter lê,

Blom-met-jie ge-dink om my. Toe wê ek om haar oek-kie,...

Soen ek in haar bek-kie, ... Blom-met-jie ge-dink om my.

12. Terang Bulan (Transcribed by the author)²

Gitar

Voice

Te-rang bu . . . lan . . . Te-rang
 dia ka - tu bu - wa - ja . Tam-buk doi sang
 ke tu djin - gaw pi - ya ma Pa ki bu - ru sun
 pa ka - pi ta kwe ma . tu te - rang
 bu . lan - ba juk.

2. Transcribed from a cassette tape-recording held by E. Schroeder. Yusuf Allie (guitar) and Abeda Schroeder (nee Jacobs) (voice). The following version, was composed by Paul Seelig. This type of song is called a "Krontjong".

13. TerangBulan (From: Du Plessis, I.D. Maleise Liedereskat)



Tē-rang bu-lan lē-rang di ka-li bu-wa-ja lum-bul di sang-ka-pō-



ti — djan-gan pī-tja-jr mu-lut nja la-ki bra-ni sum-poh ta-pe ta kūt ma-li.



Tē-rang bu-lan — ban-jak — ban-jak ban... rang... lju-mah sa-



tu — di a... las wa... ri-ngr di du-ni-jah ban-jak ban-jak o-rang lu-mah sa-



tu njang sa-ja kē-pi-ngin Bu-lonē-rang — bu-lōng pī-tja-ja bu-rang ga-

IV. SENIOR SECONDARY

1. A Joepie (Transcribed by the author)

♩ = 120

So'out (voorsinger)

As A- joe- pie die m-trou be gin . Hard-lood al du

men-se om vu hom hoo, ^{suig} maar A- joe- die se bas is soe vals;

Ons sus in mop- pie en hy speel in wals . Hy . . .

hy . . . , hy . . . , hy . . . , hy speel in wals, Hy . . . ,

hy , speel in wals soe lek-ker vals ; Hy . . . , hy . . . , hy . . . ,

loek . . . , hy speel in wals, Hy . . . , hy, speel in

wals soe lek-ker vals A joe- pie . . . en hy . . . so loek,

Handwritten musical notation on a grand staff. The lyrics are: "vans | sy | sang | Sy help hom".

Handwritten musical notation on a grand staff. The lyrics are: "krap, in buigje - er by".

Handwritten musical notation on a grand staff. The lyrics are: "Sy help hom | krap; en as | ma moet ^{word} sy | help hom krap".

Handwritten musical notation on a grand staff. The lyrics are: "Oe la, la, la, la, la, la, en as | Pa moet weet sy's".

Handwritten musical notation on a grand staff. The lyrics are: "omroepende".

2. Djika Begini (A Malayan song, from: Du Plessis, I.D. Maliese Liedereskat)

Dj ka be- gi ni na- ga- na- ga- nya Dj ka be-

ga- ni na- ga- na- ga- nya. Ka- joc- nya u

dies- di ma- kan. a- pi- o. la o. le- o. la o.

le- pi- gi pa- ge poe- lung- nya so- re. Dj ka be- le-

2. Djika begini, rasa, rasanja (bis)
 Badan koe ldoep berasa mati
 Ola, olé, ola, olé.

3. Non Petik Daon (A Malayan song, from: Du Plessis, I.D. Maliese Liedereskat)

No-na pi-lik da on be-da-da — tempi-at jang kos-song bér-is-sih

ni-la su-su-ja bun-tiler bér-lah-an da — da su-da la-ma sa-ja ter-gi-la

gi-la Djika No-na man-di di ang-ko Sin-jó man-di ile tu-was

bolang Djika No-na man-ya-di bic-rang Sin-jó man-dja-di lya-rang ka-ju

4. Rosa (Arranged by the author) (minnatlied or love song)

ad. lib. m

a tempo

Handwritten musical score for the first system. It consists of four staves. The top staff is the vocal line with lyrics: "Laa... en een ruse ke be-min". The second staff is a piano accompaniment. The third staff shows a guitar chord progression with a circled 'G' in each measure. The bottom staff is a rhythmic accompaniment. The tempo marking 'a tempo' is written above the first measure of the vocal line.

ad. lib.

a tempo

Handwritten musical score for the second system. It consists of four staves. The top staff is the vocal line with lyrics: "niam was Ro - sa - Fern... Was ko... sa... a Fern;". The second staff is a piano accompaniment. The third staff shows a guitar chord progression with circled 'G' and 'D7' chords. The bottom staff is a rhythmic accompaniment. The tempo marking 'a tempo' is written above the first measure of the vocal line.

ad. lib. m

Handwritten musical score for the third system. It consists of four staves. The top staff is the vocal line with lyrics: "sy was maar noemde bestier ja nu oud...". The second staff is a piano accompaniment. The third staff shows a guitar chord progression with a circled 'G' in each measure. The bottom staff is a rhythmic accompaniment.

ad. lib. a tempo

Sy wees en ³ mei — — — Su ² ^{han} tempo

sesten ja-ic oud hi van

G C D

ad. lib.

haar woord — — — en sy se — — — sy sal me

haar woord sal my

nooit vr - laat en sy se sy

nooit vr - laat

5. Schoonste minnaar (Transcribed by the author) (nederlandslied)

Schoon - - - - - ste min - - - - - naar,

wy - - - - - hoor - - - - - my - - - - - Droe

wij - - - - - klaar - - - - - gee - - - - - Ont - - - - - rang.

my - - - - - trou - - - - - Van sou - - - - - een - - - - - hart

Jou - - - - - het - - - - -

sil - - - - - dit - - - - - stand - - - - - en my

be heeg Jou lief

lief - - - - - bied

jou - - - - - lip - - - - - pau jou sooi

sooi - - - - - wange. Jou hart

en - - - - - sal

dit - - - - - stonds en mys be - - - - - heeg

6. U laas heb my (A nederlandslied transcribed by the author)
M.M. ♩ = 60

U ... laas ...

heb ... my, het hy ...

haar ... niet ... voor ... krygen ...

Al ... waar syn het so mifer-nas eij trage Hy

heb daas veel aan ... aan

7. Oom Jakkals (Transcribed by the author; cf. p. 280)

M.M. ♩=120

Oom Jakkals

FAST G C G D^7 G

KAAPSE
MOPPE
TRADISIOMEELE

J. strum.

G (Cap) D G G D G D^7

G G C D G

1st free bar

2nd free bar

Laas toe(n) oom Jakkals een ($\frac{1}{2}$ ou)

The image shows a handwritten musical score for the piece 'Oom Jakkals'. It is written in treble clef with a tempo of 120 beats per minute (M.M. ♩=120) and a 'FAST' marking. The score is divided into three systems. The first system includes a guitar part with a 'strum.' instruction and a mandolin part. The second system features a guitar part with a 'Cap' (capo) marking and a voice part. The third system continues the guitar and voice parts. Chord diagrams for G, C, D, and D7 are provided above the guitar staves. The lyrics 'Laas toe(n) oom Jakkals een (1/2 ou)' are written below the voice staff in the final system.

Handwritten musical score system 1. Chords: C, D7, G (14).
 G: Treble clef, G major key signature. Chords: C, D7, G (14).
 S: *bruidegom was, tant* So - fi - a
 Ch: Bass clef, accompaniment.

Handwritten musical score system 2. Chords: G, D7.
 G: Treble clef, G major key signature. Chords: G, D7.
 S: *free bar* *te knop by by boordje van boew af, tant*
 Ch: Bass clef, accompaniment.

Handwritten musical score system 3. Chords: C, D7, 20.
 G: Treble clef, G major key signature. Chords: C, D7, 20.
 S: *So - fi - a* *Om Jakkie die dadi en oom* *Jakkie die sweet, maar die*
 Ch: Bass clef, accompaniment.

Handwritten musical score system 4. Chords: G, C, D7, G, D7.
 G: Treble clef, G major key signature. Chords: G, C, D7, G, D7.
 S: *honda die oft dat die ha-re so waai* *Na E... ta - vi -*
 Ch: Bass clef, accompaniment.

Chords: G, C, G, D7, G, echo.

G:

S:

Ch:

Vocals: a — , na Ba — ta — vi — a — , Na Ba —

Chords: D7, G, C, G, D7

G:

S:

Ch:

Vocals: ta — vi — a — , Na Ba — ta — vi ta — vi — a — , Na Ba — ta — vi —

Chords: G

G:

S:

Ch:

Vocals: a — . a — . a — . a — .

APPENDIX B: SAMPLE QUESTIONNAIRE

Hewat Training College

Kromboom Road

Crawford

7764

26 September 1982

Dear Music Teacher

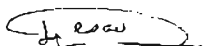
At present I am researching the music of the 'Cape Malay' under the supervision of Dr. Millicent Rink of the College of Music, University of Cape Town. The research aims at adapting the music curriculum for teaching purposes in certain cases.

It is here and elsewhere that we need your kind help. You will be able to provide us with some of the information needed by completing the enclosed questionnaire. You need not identify yourself, and all information will be treated in the strictest confidence.

Kindly forward to the above address.

Thank you for your interest.

Yours sincerely



Desmond Desai

KINDLY COMPLETE ALL PARTS AND RETURN

PART A

INDICATE BY MEANS OF A TIC (✓) YOUR APPROPRIATE ANSWER:

Have you ever attended any of the following?

- (a) New Year's festivities (Coon Carnival) YES NO
- (b) Ratiep (Chaliefa) displays YES NO
- (c) Choir festivals organised by the Cape Malay Board and the Suid-Afrikaanse Koorraad YES NO
- (d) Moullood celebrations YES NO
- (e) Christmas Choir festivals YES NO

Have you heard of the following?

- (a) Nederlandse lied (Netherlands song) YES NO
- (b) Oulied (Combined song) YES NO
- (c) Moppie (Comic song) YES NO
- (d) Chommalielid YES NO
- (e) Afkloplid YES NO

To which racially classified group do you relate the performance of the above?.....

Do you think only a Malay can appreciate those styles mentioned in question 2? YES NO

Are you satisfied with the state of music education in schools? YES NO

Do you think there is a need for introducing any or all of the musical styles mentioned in question 2 into the music curriculum of a school? YES NO

Is your cultural heritage important to you? YES NO

Do you think your cultural heritage should be incorporated into your education programme? YES NO

Do you think there should be separate schools for Muslims? YES NO

Are you in principle against the usage of the term 'Cape Malay' to denote a subsection of the Cape Muslim society? YES NO

PART B

INDICATE BY MEANS OF A TIC (✓) YOUR APPROPRIATE ANSWER:

How much time do you devote to listening to:

	LESS THAN 30 MINS	30 MINS - 1 HR	1 HR - 2 HRS	MORE THAN 2 HRS
(a) The radio per week				
(b) Records per week:				
(i) 'classical'				
(ii) 'pop' music				
(iii) Malay music				

Do you play any of the following?

- (a) Piano YES NO
- (b) A wind instrument (recorder, etc.) YES NO
- (c) A stringed instrument YES NO
- (d) A brass instrument YES NO
- (e) Any other; please specify.....

Are you a singer?

YES	NO
-----	----

Are you:
(a) Christian

YES	NO
-----	----

(b) Muslim

YES	NO
-----	----

(c) Hindu

YES	NO
-----	----

(d) Jewish

YES	NO
-----	----

(e) Other, specify.....

Is your highest level of education:
(a) up to std 5

YES	NO
-----	----

(b) std 5 to std 10

YES	NO
-----	----

(c) std 10 to teachers' diploma

YES	NO
-----	----

(d) first degree

YES	NO
-----	----

(e) post-graduate

YES	NO
-----	----

Do you belong to the age group:
(a) 0 - 20 years

YES	NO
-----	----

(b) 21 - 30 years

YES	NO
-----	----

(c) 31 - 40 years

YES	NO
-----	----

(d) 41 - 60 years

YES	NO
-----	----

(e) 61+ years

YES	NO
-----	----

How interested are you in:
(a) Malay music
(b) African music
(c) Western music
(d) Eastern music
(e) Pop music

AVERAGE	LITTLE	LOT	FAIRLY	NOT AT ALL

How much knowledge do you have of:
(a) Malay music
(b) African music
(c) Western music
(d) Eastern music
(e) Pop music

AVERAGE	LITTLE	LOT	FAIR AMOUNT	NOTHING AT ALL

PART C

COMPLETE IN YOUR OWN WORDS:

The syllabus of which education department do you follow?.....
.....

How do you think the present music curriculum could be changed?.....
.....
.....
.....

Any other general comment:.....
.....
.....
.....

APPENDIX C: RAG (AT GREENPOINT) AND A KASEDA PERFORMANCE

(See Plate.)

A. Rag: 11 September 1982 : Greenpoint Stadium.

For history, see brochure.

Spectators: Two groups of supporters. Sing moppies: Skimliedjies.

Board members.

General members.

Bands: Callies and Schotche Kloof : Again hired, as
in the case of New Year's festivities.

B. Oesmanya Kaseda Band: 11 September 1982.

Approx. 14 members of this Jamaah performed at birthday party
in Mitchell's Plain.

Salie Jacobs. Son of the famed Osman Jacobs. The latter
started this band with Miraldia Kim approx. 35 years ago.
Salie also member. The record traced was made c. 1955.

M. Kim's father started this tradition when he brought
the 'Arabic songs' with him from Arabia (?).

This present band is only a year old. Salie was with his brother
who leads the Alwieda Kaseda Band. Raji boy singer. In Salie's
group Kader is promising. Salie made a record with the SABC
in 1978. Netherlands songs. He was also during 1970-1971
a member of Riversides SK.

Instrumentalists: Organ: S. Jacobs (I was allowed to play with

S.Jacobs)

Bass guitar: S. Jacobs.

2 Other guitars.

Mandoline: Father of Kader Abrahams; another
mandoline.

Tom-tom: R. Solomons (also vocalist).

Jingles (2)

Copper drum (Hand-made)

2 Ghommas (1 from a gas can - like Dhol)

Woman singer: Shariefa.

Kaseda Style

2 Types of vocal styles.

1. Djiekers are brought. Djieker also used as noun and verb: "Djieker jy". These are composed by members Abrahams and Osman, etc.
2. Real Kasedas: Soraya.
Instrumental Kasedas: Very improvisatory.
All very ornamental; characteristic melodic and rhythmic movements.
Influenced by Ned. Song. See Margabaan.

PROGRAM capt. M.S. Jacc

NAME OF QUASIDA	KEY	TIMING	VOCALIST
A SCE BER DAH	G	1 - 2 SLOW	H. TOYER
DE BAR KA TIE	A	FAST	SHARIEFA
YAH MUSTAPHA	G	SLOW	H. TOYER
SA LOE ALLAH	G	SLOW	H. TOYER
DE DAH HAH REL DOUBIE	G	FAST	R. SOLOMONS
L FUN NA HAH	C	SLOW	ABASIA & KADER
A GE BOE	G	FAST	H. TOYER
L FA SALOE	G	SLOW	SHARIEFA
SA LOE ALLAH	C	FAST	ABASIA
YAH ABA GASNE	G	FAST	R. SOLOMONS
YAH MUSTAPHA	G	FAST - STOPS	H. TOYER
ERMAAN	C	FAST	SHUMEEZ & FAIKA
DE RAY YAH	D	FAST	R. SOLOMONS
INTERVAL			
L GAM DOE LIELAH	C	SLOW	ABASIA & KADER
LLIE WA ZOU ZIEL FATIMA	G	FAST	H. TOYER
L MA DAT	C	FAST	KADER
E DA DAH KATH	D	FAST	R. SOLOMONS
SA LA TOE ALLAN NABIE	G	SLOW	SHARIEFA
L GAM DOELIE MAN	G	FAST	H. TOYER
LLAH HOE ALLAH	A	FAST	R. SOLOMONS
OLAY YA SA	G	FAST	H. TOYER
A BIE BAR KAT YAH	G	FAST	R. SOLOMONS
OGAMAT DE ZAIN	G	FAST	H. TOYER
HARA FAAT	C	SLOW	KADER
L GAM DOELIELAH (SALAAM)	C	FAST	R. SOLOMONS

APPENDIX D : LETTER FROM ACHMAT DAVIDS

203 Longmarket Street
Cape Town.
8001

4 August 1982

Dear Desmond,

Your letter made interesting reading. I must confess that I am not really a fundi on "Malay-Music", but I do have an interest in ethnomusicology, purely for its anthropological relationship. In fact, last year I was assisting an Australian student, who was studying the music of the "Malay" community of Cape Town and comparing it with the development of music in the Indonesian Islands. Her name is Erica Mugglestone and she is presently somewhere in the U.S.A. She was only here for a period of six weeks and our discussions hinged mainly on the socio-historico-anthropological aspects of her study. My own appreciation of music range from a love for the Beatles to a love for Revel's Bolero. I must agree with you, not much of an appreciation!

However, I do see music as a very important aspect of the ethnographic development of a community for apart from language, it is probably the most cogent element of Culture. Folk music does not only reflect the mood of a community at one or other stage in its development but the lyrics at times do throw light on some or other historic event. This is probably most clearly illustrated with the song "Daar Kom die Alabama". It is my contention, though I have not thoroughly researched this, that the kind of revelry one experiences in the streets of Cape Town during New Year was probably influenced by the visit of the Alabama to Cape Town. The American names of the Coons is too great to be a pure co-incidence.

Music at times also reflects the degree of cultural assimilation which takes place when two communities, of divergent cultures, come into contact

with each other. For example: It is the contention of Prof. van Selms (1953) that 'Boeremusiek' is in fact borrowed from Java. He writes:

"Die sogenaamde "Boeremusiek" word deur elkeen wat op Java was terstond herken as the 'krontjong', wat onder Portugese invloed in die Maleissprekende wêreld 'n vaste plek langs die meer suiwer Javaanse musiekvorme verower het."

("Die Afrikaanse Literatuur van die Slamaaiers"

Prof. van Selms in 'Suid Afrika' Februarie, 1953)

-2-

The transmission of the Dutch songs by the so-called "Malay" community from one generation to another, is another example of the process of cultural assimilation - the melting together of cultures. The words of these songs are Dutch, its singing very much eastern. I am of the opinion that these songs was one of the vehicles which helped the development of Afrikaans by the so-called "Malay" community. The most important of these vehicles being of course the condition for manumission from slavery which states that the slave must be able to communicate with the master in his language. The Eastern slaves at the Cape never mastered Dutch but developed their own language which was an admixture of Dutch, Malay, Portugese and Arabic. Hence the first book printed in Afrikaans, 1856, is the Quwal Al Matim. The letters used is Arabic though the words are phonetic Afrikaans.

I think I must be boring you with information which might not be relevant to your dissertation, so let me rather get down to giving you the definitions requested.

MOULOOD

Arabic in origin, it means birthday but used only to refer to the birthday of the Prophet. It is a shortened form of the Arabic "Moulood dan Nabie" which mean the "Birthday of the Prophet". It is not used to refer to the music used on the occasion.

SALAWAAT

Arabic in origin. The word means "Greetings, but conveys the dual meaning of both "greetings and blessings" and it is used only in connection with the names of the prophets, to give them a position of respect for they were sent by God to give guidance unto humanity. It is, however, preferably used with regard to the Prophet Muhammed in conformity with a Quranic injunction which states that on the recitation or mentioning of his name, Blessings and greetings must be bestowed upon it. The word in Cape Town is normally used in the sense "om Salawaat te badja" (here we have an interesting admixture of Arabic, Afrikaans and Malayu) meaning to "to recite praises to".

RUWAYATS, AZRA KUL AND SALALA

I have brought these three together because of their interconnections. The "Ruwayats" refers to an Epic poem, by that name, on the life of the Prophet, written by the Arabian poet, Brazzanzi. It is normally called the "Ruwayats of Brazzanzi!" The Azra-kul is the last stanzas of this poem and opens with the words "Salala". The word Azra-kul conveys the meaning of invocation of blessings and greetings. Salala is derived from the word

"Salawaat" and has the same meaning.

SALAAM

Derived from the Arabic Islaam, meaning "peace". A form of greeting. It is USED in the Mouloud celebration, in reference to the Azra-kul. In Cape Town the Muslims believe that when the Azra-kul is recited the presence of the Prophet could be felt. In respect of his spiritual presence they stand up (Kiyaam) and greet him (Salaam).

DJIKER

A Malayan word, a corruption of the Arabic Thikr which means praise. Thikr are praises or invocations of Praise to God and rendered silently by a worshipper.

DJIKER, the Malayan form, is an interesting music-ethnographic word. Though like its Arabic counterpart it conveys the meaning of praises to God, these praises are sung at the top of the voice, more a hymn rendering. The tunes to these Djikers are locally created. It used to be a common practice for Mouloud Jamaahs to create their own tunes to Djikers.

PUDJI

Malayu, the word implies "prayer recitations or invocations". These invocations are read mostly quietly after prayers or aloud during the prayer meetings, like Gaddad.

DABJAS

Malayu in origin, meaning recitation, to recite, to read with the implication that the reading or recitation should be in melodious tones. The Arabic for Badja would be Qirab from Iqrakh meaning to read. The word Quran has the same root and hence it means "Reader", or readings.

DJAWAP

Malayu, means "to reply" used in the Mouloud when one Jammah comes up with a new tune the other must reply accordingly.

DUA

Arabic - Supplications, an appeal to God.

SALAAT

Salaat is a corruption of the Arabic Salaah which means prayer and refers to the five reitualistic prayers per day.

-4-

RATIP ISM LATIF : SAHIBU AL ATTAS and AL HADDAD

Definite compositions of praises to God, similar to the Christian Hymns. It could be seen as Hymn Books, written by the authors whose names are attached to them. The names of these people like Haddad and Al Attas, Ism Latief come closely associated with their compositions in praise of God.

Chalifa

Meaning - the Leader of the Nation - in its original Arabic sense. In Cape Town it came to mean "Teacher".

I cannot help you with the word Toekang. I do not know it.

I hope that this information would be of help and take this opportunity to wish you well with your research. If further information is required and you think I can help, please do not hesitate to contact me. My phone numbers are 43 5459 (home); 47 2545/7/8. It is easier to contact me at the office before 3 p.m. At home well, either early in the morning or late at night.

I hope you do not mind me calling you Desmond. I don't like my slave surname Davids, so I prefer people to call me Achmat.

In any case good luck and feel free to contact me anytime.

Regards,

Achmat(signed).

GLOSSARY OF TERMS

- Adhdaan: Call to prayer by the bilal (or muezzin) given from the minarette.
- Ashra-kal: The last stanzas of the "Ruwayats" of Brazanzi, which is rendered during the moulood celebrations.
- Asmanaal Goesna: The ninety nine attributes of God; refers to the recitals at gadat.
- Badja: Recitals or cantilations from the Koran
- Bilal: (i) The name of the first person to give the Call to Prayer;
(ii) Applied to any person who gives the Call to Prayer.
- Blommemeisie-dans: A dance performed by flower sellers.
- Chalifa: Supreme chief of Islam; Caliph (Du Plessis, I.D. The Cape Malays.); locally, the term is applied to a leader (as in the ratiep display).
- Dhikr: An Arabic term meaning prayer to oneself, without any melody (largo) (not to be confused with djieker see below).
- Dhol: The drum (barrel-shaped and double-headed) used during a ratiep display.
- Djawap: The reply by the 'rival' jamaah group to a statement (toekang) of a djieker.
- Djieker: A 'hymn' based on an Arabic text, consisting of a largo (tune) and which is rendered antiphonally.
- Doa: Prayer or supplications.

- Fard: Compulsory (cf.p. 111)
- Flower of Fatima: The flower found in the Arabia used during childbirth (cf. PLATE XXXV).
- Gadat: The Thursday evening prayer meetings, formerly held regularly by Cape Muslims.
- Gadjat: The prayer held on the 7th, 40th and 100th day after a Muslim has passed away.
- Garam: Unlawful
- Ghomma: 'Malay' drum which is barrel-shaped and double-headed.
- Ghommadans: A dance that was performed formerly at 'Malay' picnics, when ghommaliédjies were performed.
- Ghommaliédjie: A type and style of 'Malay' music characterised by a lively rhythm and an incoherent text.
- Goera, Garra: Carefree, careless (Du Plessis, I.D. Kaapse moppies.)
- Hadj: Holy pilgrimage to Mecca.
- Ietse: Performances at a ratiep display.
- Jamaah: Organizations (groups or clubs) of men and women (the sexes are segregated), who perform at the ratiep, gadat, gadjat, samah, ghothiel and moulood celebrations.
- Jihad: Islamic war.

<u>Kanalla:</u>	'Malay' term for: 'If you please', 'Please'.
<u>Kaparrang:</u>	Wooden sandal showing a link with Java.
<u>Karienkels:</u>	Ornaments or embellishments added to the melody by the 'Malay' singers.
<u>Karienkel-singer:</u>	The soloist who sings <u>karienkel</u> in the <u>nederlandslied</u> .
<u>Kaseda:</u>	Type and style of 'Malay' sacred music, with a characteristic accompaniment, based on a distorted form of the Arabic language.
<u>Kofia:</u>	Fez, either black or red, worn by Cape Muslims.
<u>Koranic:</u>	Pertaining to the Koran (the holy Bible of the Muslims).
<u>Labarang:</u>	A 'Malay' term for the Arabic "Eid-ul-Fitr", used to denote the festive day that marks the end of the fasting month of Ramadaan.
<u>Labarang Gadj:</u>	A 'Malay' term for the Arabic "Eid-ul-Korbaan" for the day on which the sacrificial lamb is slaughtered.
<u>Largo:</u>	A term meaning 'tune' or 'melody'.
<u>Madasters:</u>	Sandals.
<u>Madressas:</u>	Denotes schools in Islamic countries. In South Africa it is used to denote private autonomous Muslim schools.
<u>Medoura:</u>	Refers to the head covering worn by all Cape Muslim brides.
<u>Muezzin:</u>	Arabic term for ' <u>bilal</u> '.
<u>Moppie:</u>	A lively and humoristic type and style of 'Malay' music based on an Afrikaans text, with antiphony occurring between the <u>voorsinger</u> (soloist) and chorus.
<u>Moulood:</u>	Refers to both the celebrations held annually

by Muslim congregations worldwide during the month of Rabi-ul-Auwal and afterwards, in order to celebrate the Prophet Mohammad's birthday. It also denotes the epic song by which the life of the Prophet is narrated.

Nederlandslied (pl.-ere): Refers to the type and style of 'Malay' music in which antiphony occurs between a karienkel-singer (soloist) and chorus and which is based on a distorted Dutch text.

Oenang: Invite

Onder-kofia: Skull cap worn by Muslims.

Oulied: (pl-ere): A 'polyphonic' style of 'Malay' music, based on an Afrikaans text (and occasional Dutch) in which part-singing occurs.

Pudjie: A 'Malay' word derived from the Malayu poedji, meaning "praises to Allah" (Pijnappel, J. Maleisch-Hollandsch Woordenboek. 3rd Edition. Haarlem: Enschede & Zonen, 1884). Refers to a type and style of 'Malay' sacred music which is characterised by a large number of repetitions based on a koranic text.

Qu'ran: Koran or Muslim Bible.

Ra'king: A 'Malay' plucked guitar-like instrument, which is no longer in use (see PLATE LVII).

Ratiep: Also called the 'Chalifa'. A display characterised by stabbings to the body, and reputedly of Hindu origin.

<u>Ratiep-dance</u>	A dance which is performed during the <u>ratiep</u> display, and which is supposed to be synchronised with the <u>karienkels</u> and <u>largoes</u> of the <u>djiekers</u> .
<u>Rebanna:</u>	A single-skinned frame drum used during the performance of the <u>ratiep</u> display.
<u>Salawaat:</u>	Salutations or greetings. Refers to the greetings conveyed which is incorporated into a number of Muslim religious poetries. In the moulood celebration and on other occasions, it refers to that which is sung as a commencement to the <u>ashra-kal</u> . The <u>djieker</u> based on this beginning is also termed the " <u>salawaat</u> ".
<u>Sallalla:</u>	The opening words of the ashra-kal which also begins the " <u>salawaat</u> ".
<u>Sama:</u>	Arabic term for 'religious song'.
<u>Takbir:</u>	Recitals of the words "Allahu Abkar" ("Allah is great") at religious meetings such as those held on <u>Labarang</u> and <u>Labarang Gadj</u> .
<u>Tamboesters:</u>	'Malay' term for 'daggers', which are used to stab the body during the <u>ratiep</u> display.
<u>Taraweeh:</u>	Prayer meetings held every evening during the month of Ramadaan, the month of the fast, during which <u>Raka'aads</u> (verses from the Koran) are recited, and <u>pudjies</u> are 'brought'.
<u>Tasbeh:</u>	A string of beads (similar to the Roman Catholic rosary) with which the Muslim counts off the number of prayers.

<u>Terima kasim:</u>	(locally: <u>tramma kassie</u>): Term meaning 'thank you'
<u>Toeding:</u>	Traditional, conical straw hat worn by 'Malay' formerly.
<u>Toekang:</u>	The statement of a <u>djieker</u> , during <u>moulood</u> celebrations, which is 'answered' by the <u>djawap</u> '.
<u>Werke:</u>	'Malay' (really Afrikaans) term for the performances held at <u>gadat</u> , <u>gadjat</u> , <u>saman</u> , and <u>ghorie</u>).
<u>Zakat:</u>	Religious tax. One of the five pillars (compulsory requirements) of Islam.
<u>Zikr:</u>	Another term used for <u>dhikr</u> (<u>thikr</u>).

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