

Abdullah Ibrahim and 'African Pianism' in South Africa

by Christine Lucia

Introduction¹

It is obvious that no single composer can represent the music of a country as culturally diversified as South Africa, especially through as intangible an aspect of its culture as 'pianism'. Thus, in offering the example of South African jazz pianist-composer Abdullah Ibrahim, I am not making a claim that he embodies 'African pianism' in South Africa. He is simply a South African example of an African composer whose enormous output (almost 300 tunes of which many are piano pieces) captures some of the diversity of South African cultural sources.

The phrase 'African pianism' hints at a post-colonial discourse about art music in Africa or by Africans or African Americans that has yet to have much resonance in South Africa. Perhaps this is because there are hardly any African musicologists (= of African descent) in this country. Related to this is the reality that most black composers of art music write for choirs, in tonic solfa notation, and musicologists in South Africa have regarded choral music as too amateur for scholarly notions of musical value. There has been no study of African choral music within the main organ of the South African Musicological Society, the journal *SAMUS*, for example.²

Although there is little institutional research completed on African art music in South Africa at the Masters and Doctoral levels (Engelbrecht and Parker 1997), there is an active research culture in the field of African traditional and popular music (see ILAM 1997 for a list of articles and papers published between 1948 and 1996). In West Africa, on the other hand, whence the phrase 'African pianism' ostensibly originates, there have been several generations of African scholars whose interests embrace both 'folk' and 'art' music (Euba 1999). I write about Abdullah Ibrahim's music as African pianism, then, not only to advocate it as a musical example from South Africa but to float it in the tentative pool of post-colonial musicological discourse on South African music.

Contexts of Ibrahim's music

Ibrahim's music exists in many contexts, one of which is 'piano music'. Art-music composers in South Africa who have written for the piano include Arnold van Wyk, Hubert du Plessis and Peter Klatzow (Klatzow 1987, Maritz 1990, Venter 1977), but there are no composers of African descent among them - no Akin Ebas or Gyimah Labis, in other words. Another context is a group of post-1970 (white) composers who identify strongly with African music in their compositional aesthetic (Ferreira 1995, Lucia 1984, 1987 and 1999, Roux 1988). Another is the choral tradition mentioned earlier, which includes hundreds of (black) composers going back to the middle of the nineteenth century (Huskisson 1969 and 1992, Waters 1990). Yet

¹ This paper was written in mid-1999 and therefore does not include reference to scholarship published after that time (see for example Olwage 2003). Part of it was extensively reworked for a publication in 2002 (see Lucia 2002).

² When I incorporated this music into a broader paper on South African music which I gave at the Society's 1997 Congress, the former Editor of *SAMUS* asked, during question time, "but isn't it a travesty of Western music?"

another is the tradition of African jazz pianists in South Africa who composed – not chiefly remembered for their compositions, however. These include Todd Matshikiza, Emily Motsieloa and Gideon Nxumalo (Coplan 1985 and Ballantine 1993). Their work continues to the present day with (aside from Ibrahim himself) Pat Matshikiza, Hotep Galeta, Denzil Weale, Bheki Mzeleku, and others.

In terms of the context of family history, Ibrahim's parentage is Basuto-Bushman, and within the context 'African music', Ibrahim draws on many sources inside and outside the country, 'African traditional music' being only one. He does see himself as writing 'African piano music', however: fourteen of his approximately 120 albums to date (Rasmussen 1998) include the word 'African' in the title, with the solo album *African Piano* (Ibrahim 1969) being the most pertinent to a discussion of African pianism. His compositions are, in most cases, conceived as pianistic jazz tunes with chord voicings and spacings moulded to the geography of the keyboard.

The piano in South Africa

As far as the historical context of Ibrahim's pianism is concerned: the piano was exported to South Africa from Britain, mainly, at the turn of the nineteenth century, along with other aspects of domestic culture. Examples of nineteenth-century pianos can be seen today in the 1820 Settler Museum in Grahamstown, East Cape Province. They arrived by sea and were hoisted by ox-wagon the eighty-odd miles of rough road from Algoa Bay to Grahamstown. Sound boards warped and a few strings broken they were installed in homes scattered all over the vast terrain that then constituted the Cape Colony

(the area of South-west South Africa where Abdullah Ibrahim was born and raised). In houses bleached by sun and plagued with dust and termites they vibrated tunefully to the sound of music 'back home' – Mozart, Mendelssohn, parlour songs, and hymns. In short, from the time the piano became an established part of European domestic culture, it also became rooted in colonial South African culture.

From the turn of the twentieth century the piano's importance gained another, didactic dimension, through the introduction of the new external Grade examinations of Trinity College and the Associated Board of the Royal Schools of Music. Operating out of London to the colonies, like the missionary societies, these institutions asserted a form of control over the periphery through a rigorous graded exam system which particularly emphasized music theory and piano. The aspiring African missionary-educated middle class embraced this examination system, and the piano itself and its repertoire, just as they did other aspects of imperial culture. The piano also became, in the absence of organs in many of the poorer churches in South Africa, an instrument of worship, and with the development of early jazz, silent movies, and later 'gospel', another new role emerged: public entertainment.

To end this brief historical context of the piano in South Africa: by 1934 when Abdullah Ibrahim was born, the piano was entrenched in many areas and at many levels of South African cultural life, had acquired complex layers of social, religious and educational 'meaning', and was pre-disposed to becoming an instrument for the expression of African music and African values.

South African music and Ibrahim's background

This is when politics began to play a determining, largely detrimental role, channelling the piano towards a jazz rather than an art-music role for African musicians. African piano music in the form of marabi jazz piano had been an early and very successful manifestation of African music and values. Derived from the North American blues, marabi was a “rhythmically propulsive dance style ... [forged] in the black city ghettos ... by unschooled keyboard players who were notoriously part of the culture and economy of the illegal slumyard liquor dens” (Ballantine 1993: 5). It became one of the many formative influences on the young Johannes Adolph Brand (known since his conversion to Islam in 1968 as Abdullah Ibrahim), growing up during the 1930s in Kensington near central Cape Town, “the worst slum anywhere in Africa” (Ibrahim 1991).

Ibrahim's mother was “a pianist and leader of a church choir” who exposed him to the classical repertoire by making him “begin piano lessons at the age of seven” (Primack 1980: 28). But his musical heritage expanded further, which is the reason for his eclectic style. The Western Cape has, since the middle of the seventeenth century, fostered a host of musical traditions. In addition to marabi piano, classical piano and church hymns, Ibrahim could have heard Sufi chanting and drumming (originating from the Indonesian archipelago), ‘traditional’ music of the Xhosa peoples (incorporating elements of even older San and Khoi music), European folk, regimental and parlour music, *langarm* dance band music, marabi's descendants *kwela* (pennywhistle) and *mbaqanga* (township jive), and Cape Malay ‘Christmas choirs’, *nagtroepe*, and carnival music. (Much of this music is well documented: see

Allen 1996, Ballantine 1993, Bigalke 1982 & 1984, Bouws 1965 & 1982, Cloete 1986, Coplan 1985, Dargie 1987 & 1988a, Desai 1988, 1993, 1997a & 1997b, Erlmann 1991, Groenewald 1989, Hansen 1981, 1982, 1985 & 1996, ILAM 1997, Jooste 1988, Kirby 1982, Layne 1995, Malan 1979, Martin 1999, Muggleston 1982, Nixon 1997, Rycroft 1980a, b, c & d, Smith 1969, Stephenson 1985, Trehwela 1980, Van der Merwe 1974, Van Helsdinger 1996 and Van Niekerk 1986.)

If the local scene were not enough, Ibrahim as a teenager also haunted the docklands of Cape Town, buying the latest jazz records from sailors (earning the nick-name ‘Dollar’ Brand) and feeding American jazz styles of the 1940s and 50s into the formation of his pianism. His style ranged widely as it drew on all these sources, embracing the extremes of dissonant inaccessibility of “The Aloe and the Wild Rose” (1968) and the comfortable familiarity of “Mannenberg: ‘Is Where It's Happening’ ” (1974).

When Ibrahim left South Africa for the first time in 1962 and became not just an African composer straddling several cultures in Africa, he also became an exile. Probably as a result of spending longer and longer periods outside South Africa during the 1960s and 70s, choosing to live permanently outside the country from 1976 until his return in 1990-91, Ibrahim's music began to *construct* Africa, and images of African life, and themes of exile, longing and homecoming became the dominant themes in the titles of his tunes and albums.

His absence from the country also complicated his popularity, especially at home. The longer Ibrahim spent in exile, the more he earned the appellation “one of South Africa's

most respected musicians abroad” (Chilvers 1994: 13). He had many fans at home too, but because his appearances as a performer were infrequent and some of his music stylistically on the ‘cutting edge’, and because his reputation at home depended largely on recordings that were not promoted much on the State-controlled radio, his reception in South Africa was complex and uneven. In South Africa Ibrahim’s concerts increasingly functioned as political rallying points in sites of resistance such as universities.



Fig 1 Abdullah Ibrahim playing at the University of the Witwatersrand c1970. Photo: Basil Breakey.³

But his was ‘a personal style’ not appealing across the board to African, coloured and white audiences in equal measure: “Dollar can’t fill a hall on the [Cape] Flats, although when he plays at the University it’s a full house” (Kolbe, quoted

³ Despite every effort I could not trace Basil Breakey for permission to use this photograph, which he very kindly gave me many years ago when my research on Ibrahim first began. I would be glad for information that would help me to get in touch with him.

in Nixon 1997: 22). Abroad, many of his appearances were at emotion-laden ANC meetings where exiles identified strongly with the powerful representation of ‘home’ in his music (Patry 1983).

The extent to which one can ascribe ‘African’ characteristics to Abdullah Ibrahim’s pianism, then, is enormously complicated by issues of history, culture, reception, and by the different constructions of ‘Africa’ *within which* his piano style developed and *from which* it can be viewed.

Examples of Ibrahim’s pianism

In this section I shall focus on a few aspects of Ibrahim’s pianism by way of illustrating the problem of defining his pianism as African. The aspects emanate from the following styles: folksong of Dutch-Malay origin, Western classical/parlour music, African traditional music, church music (gospel), marabi, and Sufi chanting. In each case I shall describe the ‘source’ he uses and show how it appears in his piano writing.⁴

⁴ A word on the transcriptions from which these examples are taken: in order to get a stronger sense of the compositional elements in Ibrahim’s music I transcribed, over a period of time during the late 1980s, roughly fifty pieces by Ibrahim from some 270 LP recordings on 48 albums Ibrahim released between 1960 and 1985. My transcriptions are in most cases of the first part of his tunes only (‘the piano piece’) without the ensuing improvisation. I tried to find its ‘average’ from several different recorded versions, some for solo piano and some for ensemble. In most cases this was not difficult because Ibrahim is remarkably consistent in key, rhythm, chord voicing, tempo and register on different recordings of the same tune made at different times. Thus the musical examples by Ibrahim given here are extracts from my (unpublished) transcriptions made for study purposes. Copyright on all Ibrahim’s published music is held by SAMRO (for South Africa) and ASCAP (outside South Africa). A comprehensive list of Ibrahim’s compositions and recordings is given in Rasmussen (1998), but the titles, dates of recording or release, and details of record label given in this paper (References) are taken directly from LP covers. Ibrahim’s discography is an extremely complex one: there is more than one version of most of his albums listed in Rasmussen, they were issued at different times, in different places and under different names, and do not always tally with details on the covers, so it is not always easy to tell the ‘original’ recording.

1. Dutch-Malay folksong

Music which originated in the ‘Cape Malay’ community of greater Cape Town provided a strong foundation of Ibrahim’s style, and is one of the most prevailing resonances in his work. It is exemplified by “Ghommadans”, a modern folksong of Dutch origins based on the characteristic rhythm of the local Malay “ghomma” drum, and one of many interesting examples of ‘Malay’ music documented by I.D. du Plessis (Central Malay Choir 1973).

In Ibrahim’s “Hit and Run” (1980), the exuberant style of “Ghommadans” gives Ibrahim’s piano writing its raw energy. Fast tempo, ostinato left-hand accompanying figure of dotted quarter-note-eighth-note-half note in 4/4 meter (the “ghomma” rhythm), punchy syncopation in the melody, three-chord harmonies (I-V-V-II-IV-V-V/I) ~ these are common elements of Ibrahim’s raunchy piano style. In this piece there is an added dimension in the form of lyrics (rare in Ibrahim’s output). The carnival style has teeth, when it accompanies these words: “Hit and run ... freedom comes from the barrel of a gun; move like a ghost, we gonna hit them where it hurts them most” (Ibrahim 1980, liner notes; on the recording the word ‘barrel’ sounds like ‘battle’). In a sense perhaps there is no irony here: the Cape Malay New Year’s carnival originated as a celebration by slaves on the streets of Cape Town when they were given their freedom (Davids 1984).

2. European parlour music

This ironic juxtaposition of music and lyrics in “Hit and Run” (making ‘The Struggle’ sound like a New Year street party) is put to a different use in another song on the album *South African*

Sunshine called “Tula Dubula” (Ibrahim 1980). Here it is music from the ‘European parlour’ rather than the streets of Cape Town that Ibrahim uses. The melody of “Tula Dubula” softly intertwines the Scottish tune “Loch Lomond” and Haydn’s “Emperor’s Hymn” into a gentle, sentimental lullaby. (“Tula Dubula” is Sotho for “Hush, shoot”, Rasmussen 1998: 223.) As pianism it sounds like any popular sentimental song would sound on the piano: soft dynamic, gently-stroked chords lying ‘under the hands’. But the lyrics describe, chillingly, what would happen to “the racists and their puppets” on the ‘day of liberation’: “South African Sunshine, see how the guns shine... no need to hear much more, we’ve heard all this [sic] lies before ... In the township afternoon, songs of their impending doom. The racists and their puppets are a-dying” (Ibrahim 1980 liner notes).

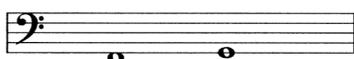
3. African traditional music

“Black Lightning” (Ibrahim 1976) is notably different from much of Ibrahim’s other music because of the absence of chromaticism and chord extensions typical of jazz harmony. Only three chords are used ~ B-flat, E-flat, F ~ but not in a functional I-IV-V relationship. They are combined in pairs, either (1) F- B-flat-F forming a motif which functions as an introduction and recurring ‘interlude’, or (2) E-flat and F oscillating as background for the tune itself. These oscillating (‘tonic-supertonic’) triads are found in many kinds of traditional music but particularly in bow songs of the Xhosa and Zulu. (Rasmussen, however, holds that “Black Lightning” is based on a Swazi traditional song, “Latsi Manya Manya” (1998: 175 and 219).)

The two triads are derived from fundamentals and overtones used, for example, in the playing of Xhosa *uhadi* bow songs (Dargie

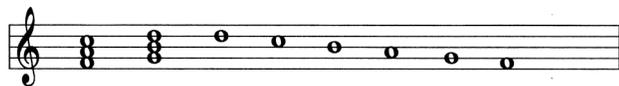
1988a). The two fundamentals are played somewhere in the region of a tone apart, the exact distance depending on the size of the instrument and on the player's finger technique as she dampens the open string of the bow (the pitch of the lower note) to produce the higher note.

EXAMPLE 1
Two adjacent fundamental notes



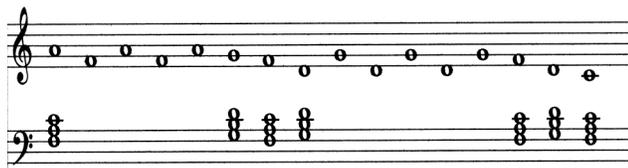
The harmonies and scale derived from these two fundamentals are used by the performer to create a (sung) melody derived from the 3rd, 4th and 5th harmonic.

EXAMPLE 2
Harmonies and scale derived from two fundamentals



In one recording of a widely-known Xhosa bow song, “Indira lindlela uGqongqothwane” (Dargie 1988b, Side A Track d.), the fundamentals change according to the notes of the scale used in the melodic line.

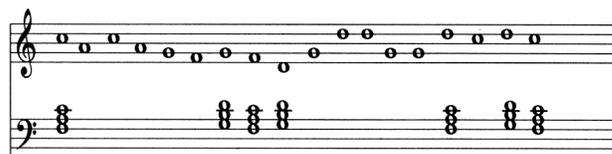
EXAMPLE 3
“Indira lindlela uGqongqothwane” melodic contour and harmonies



Despite Rasmussen's claim for the Swazi source of “Black Lightning”, I am inclined to think that when Ibrahim composed it he was remembering the popular version of

“Ugqongqothwane” made famous by Miriam Makeba in 1966 as “The Click Song” (Dargie 1988a: 19-21), but remembering it ‘in the style of traditional music. Compare the chord sequence and melodic contour of “Ugqongqothwane” with “Black Lightning”.

EXAMPLE 4
“Black Lightning” melodic contour and harmonies



In “Sunset in Blue” from *African Piano* (Ibrahim 1969) there is a similar harmonic ambivalence between African and Western approaches to tonality in the way the three ‘primary’ chords are used. But in this piece it is the rhythmic element that particularly reveals some indebtedness to African traditional music. After a long introduction the following right-hand melody appears, growing through the repetition of a 14-pulse rhythmic cycle.

EXAMPLE 5
“Sunset in Blue” melody



The left-hand accompaniment superimposes a quadruple meter onto this (see Example 6 below). But without meter or bar-lines Example 5 shows that the melody is clearly conceived not in quadruple meter but in a recurring cycle of 14 eighth-notes (pulses), comprising short and long

durations (eighth- and quarter-notes): 123, 123, 123, 12, 123.⁵ Most African traditional music in South Africa is also cyclic rather than metrical, and this kind of triple rhythm with periodic added or dropped notes making asymmetrical cycles of 10 or 13 or, as in this case, 14 pulses, is particularly characteristic of the Xhosa people of the Southern and South-western part of the country, Ibrahim's 'home' turf. Ibrahim sets against the melody in Example 5 another pattern: a square 4-beat (or 8-pulse) left-hand ostinato (1 beat = 1 quarter-note) which continues uninterrupted throughout the piece. The eighth- notes are 'swung'.

EXAMPLE 6
"Sunset in Blue" accompaniment



The 14-pulse cycle of the right hand and the 8-pulse ostinato of the left hand combine to make 'the tune', notated in the following example without bar-lines or meter.

EXAMPLE 7
"Sunset in Blue" 'tune'

⁵ I use the words 'pulse' in this analysis to denote the smallest rhythmic unit and 'beat' to denote the length of the unit on which the meter is based. (Thus 1 pulse = 1 eighth-note, and 1 beat = 1 quarter-note in this instance.) The word 'cycle' denotes a collection of pulses which form a single unit, or phrase, whose repetition generates the 'form' of the tune. For this terminology in the analysis of African rhythm I am indebted to Dr Andrew Tracey, Director of the International Library of African Music, Grahamstown.



Every 56 pulses, the 14-pulse cycle of the melody and the 8-pulse cycle of the accompaniment coincide. The rhythmic cross-cutting which occurs several times during the cycle is characteristically Xhosa, although in rural performances where voices, clapping and foot movement constitute three layers of different rhythmic cycles, the rhythmic cross-cutting predominates and the 'coincidences' are much hard to hear. The end of the second system in Example 7 marks the end of a combined cycle, but it is only the end of the seventh measure, which in conventional jazz terms, is an 'odd' number for a musical phrase. For a symmetrical 4+4-measure phrasing to coincide with the two pulse-patterns of melody and accompaniment would take much longer - 448 pulses or twenty-eight measures of continuous playing - something which in fact never happens. The sense of precipitousness which this generates adds immensely to the power and driving force of the music, an aspect reinforced by the left-hand duplets grinding relentlessly against the more fluid triplets of the right hand.

4. Gospel/Church music

A more ‘modern’ African style in Ibrahim’s pianism is gospel. (In South Africa this term applies to music that in North America would be called ‘Christian music’.) Ibrahim’s first experience of such music was at his mother’s church, the African Methodist Episcopal (AME) Church, an indigenous African church. “Mamma” (Ibrahim 1973a) conjures up his “mother’s parlour piano ... [and] the hymn-playing harmonium” (Mellers 1979) through its sturdy block chords and ruggedly sentimental harmonies.⁶

EXAMPLE 8
"Mamma"

The musical score for "Mamma" is presented in two systems. The first system shows the right-hand part with a melody of eighth and quarter notes and block chords, and the left-hand part with a steady bass line of eighth notes. The second system continues the piece, showing more complex chordal textures in the right hand and a consistent bass line in the left hand, ending with "etc."

“Tintiyana” (Ibrahim 1965; spelled “Tintiyana until 1971 when it changed to “Tintinyana” on the album *Peace*) is another example where gospel harmonies and phrasing prevail, although it also has some marabi influence which was absent in the previous example. One critic heard in it echoes of Bobby Timmons and Les McCann (Morgan 1980), and it has something of the rhythmic cross-cutting of “Sunset in Blue”. The melody begins after a 16-measure introduction.

⁶ For a more detailed analysis of this piece see Lucia 2002.

EXAMPLE 9
"Tintiyana"

The musical score for "Tintiyana" is presented in two systems. The right-hand part features a melody with syncopated rhythms and descending lines, often using block chords. The left-hand part provides a steady accompaniment with eighth notes and block chords.

5. Marabi

Marabi pianism is characterised by syncopated descending right-hand chords (usually parallel sixths or first-inversion triads) against an ostinato left-hand which might be a fixed pattern such as a rising bass-line I-III-IV-V. “Soweto” (Ibrahim 1975) is a good example of the way these characteristics, sometimes diluted by a slower tempo, pervade Ibrahim’s work, and “Bra Joe from Kilimanjaro” (Ibrahim 1969) – a tribute to Jomo Kenyatta? – also has traces of this style.⁷

EXAMPLE 10
"Bra Joe from Kilimanjaro"

The musical score for "Bra Joe from Kilimanjaro" is presented in two systems. The right-hand part features syncopated descending chords, and the left-hand part features a rising bass line pattern. The piece ends with "etc."

6. Sufi music

Connotations of Islam – Ibrahim was converted in 1968 and his deep spirituality is

⁷ Crispo Caleb, a Kenyan student at the University of the Witwatersrand, has suggested to me that a five-beat pattern – at a faster tempo – is characteristic of traditional music found in the area of Kenya in which Jomo Kenyatta was born.

evident in much of his subsequent music – appear verbally in titles and texts on the liner notes, and musically through slow tempo, widely spaced ‘atmospheric’ use of piano register and pedalling, and use of the minor scale with raised 4th and 7th and flattened 2nd. “The Pilgrim” (Ibrahim 1973b) compares interestingly with similar ‘orientalisms’ found in piano writing of north African composers.

EXAMPLE 11
“The Pilgrim”

Among the Cape Moslem community, the earliest and most revered saint is Sheik Yussuf of Macassar (Indonesia), banished to the Cape as a political trouble-maker in 1694 by the Dutch East India Company (Davids 1984). Sheik Yussuf is remembered in Ibrahim’s “Kramat” (Ibrahim 1983). Sheik Jusuf’s *kramat* (tomb), close to Macassar beach outside Cape Town, was a popular picnic spot in the Malay community especially for outings around Easter time. The style of Ibrahim’s “Kramat” is typical of songs sung on these occasions. It is a *moppie* or *ghommaliédjie*, a kind of secular song “set to humorous Afrikaans texts, and characterized by lively rhythms” (Desai 1988:7). Ibrahim simulates the strong dotted rhythm of the *ghomma* drum in the left-hand accompaniment (cf. Examples 1 and 2 above), and the melody quotes an old Malay-Afrikaans tune “Hoe gaan die padjie na di

Kramat toe” (How does the road lead to the Kramat) (Rasmussen 1998: 217).

African Piano

These few examples in no way cover all aspects of Ibrahim’s pianism or show how different musical sources contribute to his compositional process. He is a composer in whom a number of musical ‘memories’ may converge at any moment, sometimes flowing into each other as in the case of “Jabulani-Easter Joy”, from *African Piano* (Ibrahim 1969). The scraps of marabi, *moppie* and classical pianism (even a hint of Debussy) thrown together in this particular tune result in a stream of pianistic consciousness comparable to Charles Ives.

However conscious or unconscious the memories that flowed into Ibrahim’s fingers while composing the pieces that made up the album *African Piano*, its title was a consciously political statement, or rather a gauntlet, flung not just at ‘The State’ but more precisely at the discriminatory practices of parastatal institutions for ‘European art music’, who ‘owned’ the piano in 1969. *African Piano* is Ibrahim’s bid to reclaim the piano as an African instrument. It needed to be re-appropriated. Despite its importance historically, despite the fact that Ibrahim started his musical life ‘at the piano’, precisely because of the way African choral music had developed and because the piano had become relegated as a ‘black’ jazz instrument, the piano in South Africa had by 1969 become an instrument most people would *not* associate with an ‘African composer’.

Ibrahim makes a symbolic take-over bid, then, through using the title *African Piano*. But there is also a sense in which all his albums – whether for solo piano or ensemble – could have been collectively called *African Piano*. His entire

output between 1960 and 1990 constitutes a body of what is essentially protest music for piano, written in an era when an African pianist was an outcast in their own country, and when ‘African pianism’ was a *non sequitur*.

References

- Allen, Lara
 1996 “ ‘Drumbeats, Pennywhistles and All That Jazz’: the relationship between urban South African musical styles and musical meaning”. *African Music* 7/3, 52-59.
- Ballantine, Christopher
 1993 *Marabi Nights: Early South African Jazz and Vaudeville*. Johannesburg: Ravan Press.
- Bigalke, Erich
 1982 “An Ethnomusicological Study of the Ndlambe of South-Eastern Africa”. Queen’s University, Belfast, unpublished Ph.D. thesis.
 1984 “An Historical Overview of Southern Nguni Musical Behaviour”, in *Papers Presented at the 3rd and 4th Symposia on Ethnomusicology*. Andrew Tracey (ed.). Grahamstown: International Library of African Music, 38-47.
- Bouws, Jan
 1965 “Die musieklewe van Kaapstad, 1800-1850, en sy verhouding tot die musiekkultur van Wes-Europa”. University of Stellenbosch, unpublished D.Phil. thesis.
 1982 *Solank daar musiek is... Musiek en musiekmakers in Suid-Afrika (1652-1982)*. Cape Town: Tafelberg.
- Central Malay Choir
 1973 *Malay Quarter*. Johannesburg: Gallo DLPA 165/6.
- Chilvers, Garth and Tom Jasiukowicz
 1994 *History of Contemporary Music of South Africa*. Braamfontein [Johannesburg]: Toga Publishing.
- Cloete, Annette
 1986 “Die Musiek van die Griekwas”. University of Stellenbosch, unpublished D.Phil. thesis.
- Coplan, David
 1985 *In Township Tonight! South Africa’s Black City Music and Theatre*. Johannesburg: Ravan Press.
- Dargie, David
 1987 *Xhosa Zionist Church Music*. Johannesburg: Hodder and Staughton
 1988a *Xhosa Music: its techniques and instruments, with a collection of songs*. Cape Town: David Philip
 1988b *Xhosa Music* Cassette tape accompanying the book. Claremont: GSE AM14.
- Davids, Achmat
 1984 ‘Music and Islam’. *Papers presented at the 5th Symposium on Ethnomusicology*. Cape Town: University of Cape Town, 36-38.
- Desai, Desmond
 1988 “An Investigation into the influence of the ‘Cape Malay’ child’s cultural heritage upon his taste in appreciating

- music". University of Cape Town, unpublished M.Mus. thesis.
- 1993 "The Ratiep Art Form of South African Muslims". University of Natal, unpublished Ph.D. thesis.
- 1997a "The West Sumatran *dabuih* and the South African *ratiep*", in *Papers Presented at the Symposium on Ethnomusicology No. 14*, 65-70. Andrew Tracey, ed.
- 1997b "Sama: its Nature, Purpose and Function in the Islamic World, with Particular Reference to South African Islamic Music", in *Proceedings of the First South African Music and Dance Conference incorporating the 15th Symposium on Ethnomusicology*. Cape Town: University of Cape Town, 203-219.
- Engelbrecht, Rika and Beverly Parker
- 1997 *South African Postgraduate Theses in Music: a Catalogue of Theses Accepted From 1932 Through 1996*. *South African Journal of Musicology* 17.
- Erlmann, Veit
- 1991 " 'A Feeling of Prejudice': Orpheus McAdoo and the Virginia Jubilee Singers in South Africa, 1890-1898", in *African Stars: Studies in Black South African Performance*. Chicago and London: University of Chicago Press, 21-53.
- Euba, Akin
- 1999 "Towards an African Pianism". *Intercultural Musicology* vol. 1, nos. i-ii, 9-12.
- Ferreira, Jacoba
- 1995 "Afrika-elemente in die musiek van Jeanne Zaidel-Rudolph". University of Pretoria, unpublished M.Mus. thesis.
- Groenewald, Johanna
- 1989 'An Historical Investigation into the Music-cultural Activities of the Cape South-Western Districts from 1879 to 1902'. University of Port Elizabeth, M. Mus. thesis.
- Hansen, Deirdre
- 1981 "The Categories of Xhosa Music", in *Papers Presented at the Second Symposium on Ethnomusicology*. Andrew Tracey (ed.). Grahamstown: International Library of African Music, 34-52.
- 1982 "The Music of the Xhosa-speaking People". University of the Witwatersrand, unpublished Ph.D. thesis.
- 1985 "Structure, Tonality and Movement Patterns in *umngqungqo* Ritual Songs of the Southern Nguni", in *South African Journal of Musicology* 5/2, 65-80.
- 1996 "Bushman Music: Still an Unknown", in *Miscast: Negotiating the Presence of the Bushman*, Pippa Skotnes (ed.). Cape Town: UCT Press, 297-306.
- Huskisson, Yvonne
- 1969 *The Bantu Composers of Southern Africa*. Johannesburg: South African Broadcasting Corporation.
- 1992 (ed. Sarita Hauptfleisch) *Black Composers of Southern Africa. An expanded supplement to The Bantu Composers of Southern Africa*. Pretoria: Human Sciences Research Council.
- Ibrahim, Abdullah

-
- 1965 *Dollar Brand. Anatomy of a South African Village*. Black Lion Records BKC9008. Freedom FLP40107.
- 1968 *Gato Barbieri - Dollar Brand: Confluence*. Black Lion Records BKC9026. Freedom FLP40118.
- 1969 *African Piano. Dollar Brand 'Xahuri-Dullah Brahim'*. Polydor.
- 1973a *African Sketchbook. Dollar Brand Xahuri*. Enja Records MvN MVC3580.
- 1973b *Dollar Brand Duo. Good News from Africa*. Enja Records 2048 & Polygram Classics Inc.
- 1974 *Mannenbergh - 'Is Where It's Happening'*. AS-SHAMS The Sun.
- 1975 *Soweto/Dollar Brand Abdullah Ibrahim*. Gallo/SUN SRK 786135.
- 1976 *Black Lightning. Dollar Brand/Abdullah Ibrahim*. Independent Records/ SUN SRKE 786138.
- 1980 *South African Sunshine*. Pläne 88293.
- 1983 *Zimbabwe. Dollar Brand Abdullah Ibrahim*. ENJA 4056.
- 1991 "Abdullah Ibrahim: a self-portrait". SABC Radio South Africa, interview.
- ILAM
1997 *Index-Catalogue of the African Music Society Newsletter, African Music Journal & Symposia on Ethnomusicology*. Grahamstown: ILAM (International Library of African Music).
- Jooste, Stephanus
1988 "Westerse Blaasinstrumentspel en -onderrig in Suid-Afrika van 1652 tot 1902: 'n Kultuurhistoriese evaluering". Potchefstroom University for Christian Higher Education, unpublished D.Mus. thesis.
- Kirby, Percival
- 1982 "The Musics of the Black Races of South Africa", in *South African Music Encyclopedia, Volume 2, E-I*. Jaques Malan (ed.). Cape Town: Oxford University Press, 265-294.
- Klatzow, Peter, ed.
1987 *Composers in South Africa Today*. Cape Town: Oxford University Press.
- Layne, Valmonte
1995 "A history of dance and jazz band performance in the Western Cape in the post-1945 era". University of Cape Town, unpublished M.A. thesis.
- Lucia, Christine
1984 "Master of African Sounds", article on Kevin Volans, *Daily News*, Durban, 11 May.
1997 "'Africanising Elements' in South African Composition". University of Stellenbosch, unpublished paper presented at the Twenty-fourth Congress of the Musicological Society of Southern African, September 4.
1999 "Michael Blake: a Profile", *Intercultural Musicology* 1/1-2, 12-15.
2002 "Abdullah Ibrahim and the Uses of Memory". *British Journal of Ethnomusicology* 11/2, 125-43.
- Malan, Jaques (ed.)
1979 *South African Music Encyclopedia, Volume 1, A-D*. Cape Town: Oxford University Press, 244-255 (various articles and authors, on music of the Cape).
- Maritz, Rosemary
1990 "South African Solo Pianoforte Music: Analysis of Selected Works Published After 1970". University of the
-

-
- Witwatersrand, unpublished M.Mus. thesis. Plainisphere Records PL 1267-6/7, liner notes.
- Martin, Denis-Constant
1999 *Coon Carnival. New Year in Cape Town, Past and Present*. Cape Town: David Philip.
- Mellers, Wilfred
1979 *Dollar Brand Abdullah Ibrahim. African Marketplace*. Elektra EKC6090, liner notes.
- Morgan, Alun
1980 *Dollar Brand. The Dream*. Copenhagen: Freedom FLP41046. Reissue (1980) Germany: Intercord TONGMBH, liner notes.
- Mugglestone, E.
1982 “The gora and the ‘Grand’ gom-gom (Khoikhoi)”. *African Music* 6/2, 94-115.
- Nixon, Michael
1997 “The world of jazz in inner Cape Town 1940-1960”, in *Papers Presented at the Symposium on Ethnomusicology No. 14*, 19-23. Andrew Tracey, ed.
- Olwage, Grant
2003 “Music and (Post) Colonialism: The Dialectics of Choral Culture on a South African Frontier”, Rhodes University, unpublished Ph.D. thesis).
- Primack, Bret
1980 “Serving Allah Through Jazz Piano”. *Contemporary Keyboard*, May, 28-32.
- Rasmussen, Lars
1998 *Abdullah Ibrahim: A Discography*. Copenhagen: The Booktrader.
- Roux, Izak
1988 “Local Music: Exploring the Technical Possibilities for Establishing a South African Compositional Style”. University of Natal, unpublished M.Mus. thesis.
- Rycroft, David
1980a “Gora”, in *The New Grove Dictionary of Music and Musicians*. London: Macmillan, Vol.7, 535-536. Stanley Sadie, ed.
1980b “Hottentot Music”, in *The New Grove Dictionary of Music and Musicians*. London: Macmillan, Vol.8, 730-733. Stanley Sadie, ed.
1980c “Musical Bow”, in *The New Grove Dictionary of Music and Musicians*. London: Macmillan, Vol.12, 811-814. Stanley Sadie, ed.
1980d “Nguni Music”, in *The New Grove Dictionary of Music and Musicians*. London: Macmillan, Vol.13, 197-202. Stanley Sadie, ed.
- Smith, Albert [Barry]
1969 “An Historical Survey of the Organs, Organists and Music of St George’s Cathedral, Cape Town from 1834-1952”. Rhodes University, unpublished M.A. thesis.
-

-
- Stephenson, M. the Witwatersrand, unpublished
M.Mus. thesis.
- 1985 “African Music in the Methodist
Church of Southern Africa: a Case-
study in the Western Cape”. ***
University of Cape Town, unpublished
M.A. thesis.
- Trewhela, Ralph
- 1980 *Song Safari. A journey through light music
in South Africa.* Johannesburg: The
Limelight Press.
- Van der Merwe, F.Z. and Jan van de Graaf
- 1974 *Suid-Afrikaanse Musiekbibliografie.* Cape
Town and Johannesburg: Tafelberg.
- Van Helsdinger, Lentelie
- 1996 “Vroue in die Westerse
Musiekgeskiedenis van Suid-Afrika
1652-1952”. University of South
Africa, unpublished M.Mus. thesis.
- Van Niekerk, Hanlie
- 1986 “Die geskiedenis van koorverenigings
in Kaapstad”. University of
Stellenbosch, unpublished M.Mus.
thesis.
- Venter, Christiaan
- 1977 “Suid-Afrikaanse klaviermusiek: ‘n
Kultuurhistoriese en Stylanalitiese
Studie”. Potchefstroom University for
Christian Higher Education,
unpublished D.Mus. thesis.
- Waters, Joan
- 1990 “An Annotated Anthology of Zulu and
Xhosa Choral Music”. University of
-