

San music in the work of Pops Mohamed between 1996 and 2014

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Information on the compositions that were submitted for examination is given in this table.

A recording of the opera Gruta de Ninfas is available at <https://www.youtube.com/watch?v=5NvQV3t5WFI>

| Nombre de la pieza <i>Name of the piece</i> | Género <i>Genre</i> | Tipos de voces empleadas <i>Type of voices employed</i> | Instrumentación <i>Instrumentation</i> | Duración aprox. <i>Duration circa.</i> | Periodo de composición <i>Composed during</i> |
|---|---|---|--|---|--|
| 1st Gruta de Ninfas <i>Nymph's Grotto</i> | Opera en tres escenas <i>Opera in three scenes</i> | * Soprano/Soprano * Baritono/Baritone * Coro femenino de cámara/ <i>Female chamber choir</i> | * Ensamble/Ensemble 7 instrumentistas/7 musicians 2 FL./CL./Vln./Cello/Db./Pno * Electrónica en tiempo real/ <i>Live electronics</i> | 66' (53'+8'+5') ¹ | Dec. 2013 / Sep. 2014 |
| 2nd Prólogo a Gruta de Ninfas <i>Prologue to Gruta de Ninfas</i> | Fantasía orquestal <i>Orchestral fantasy</i> -Ballet- | Coro femenino con voces solistas <i>Female choir with soloist voices</i> | * Orquesta Orchestra * Electrónica en tiempo real/ <i>Live electronics (optional)</i> | 11'-12' | Apr. 2014 / Jun. 2015 |
| 3rd Diván de Chloe <i>Chloe's Divan</i> | Aria <i>Aria</i> | Soprano dramática/ <i>Dramatic soprano</i> | * Ensamble/Ensemble 7 instrumentistas/7 musicians 2 FL./CL./Vln./Cello/Db./Pno | 8' | Feb. / Jun. 2013 |
| 4th Laberinto de Daphne <i>Daphne's Labyrinth</i> | Aria <i>Aria</i> | * Baritono/Baritone * Coro femenino de cámara/ <i>Female chamber choir (optional)</i> | * Ensamble/Ensemble 7 instrumentistas/7 musicians 2 FL./CL./Vln./Cello/Db./Pno | 5' | May. / Jun. 2015 |
| 5th Diván de Chloe <i>Chloe's Divan</i> | | | Orquestación (Gran orquesta) <i>Orchestration (Large orchestra)</i> | | Nov. 2013 |
| 6th Laberinto de Daphne <i>Daphne's Labyrinth</i> | | | Orquestación (Gran orquesta) <i>Orchestration (Large orchestra)</i> | | Aug. 2014 |
| Duración total de Portfollio <i>Portfollio total duration</i> | | | | 77'-78' | Feb. 2013 / Jul. 2015 |

ABSTRACT

San music in the work of Pops Mohamed between 1996 and 2014

The purpose of this instrumental case study on the work of Pops Mohamed as performer, composer and producer was to explore how a specific South African musician appropriated San influences into work created between 1996 and 2014. This was achieved by analysing selected recordings by Pops Mohamed and other artists with whom he worked, as well as works to which he contributed, and placing these analyses into the wider context of other published literature on his work and also similar works by other South African composers. The present study lays the foundation for the understanding of the San influence in the work of Pops Mohamed by categorising the different techniques and procedures employed by him when assimilating San music into each of the works selected for this study. The study also compares the analytical findings with the published views of the composer and of musicologists on the topic, also in terms of the techniques and procedures of other composers that acknowledge San influences. The findings are interpreted in terms of relevant ideas on cultural processes expressed in critical analyses of compositions by South African composers.

The research established that Pops Mohamed has appropriated many aspects of San music in multi-dimensional ways, also through his real-life contact with living San musicians, and other musicians. The techniques that he employed range from the simple looping of fragments of field recordings, and the performance of sound patterns on instruments and through vocal techniques, to the nuanced use of elements like timbre and temperament in his own performances. Traces of San music can therefore be found in the subject matter of his compositions, and also in the structures of his compositions.

Key Terms

San music, Bushman music, South African composers, Pops Mohamed, Music analysis, Cultural assimilation, Transcultural processes

OPSOMMING

San-Musiek in die werk van Pops Mohamed vanaf 1996 tot 2014

Die doel van hierdie instrumentele gevallestudie oor die werk van Pops Mohamed as komponis, uitvoerder en produseerder was om te verken hoe 'n spesifieke Suid-Afrikaanse komponis die invloede van San-musiek verken het in sy werke wat tussen 1996 en 2014 geskep is. Dit is bereik deur ontledings te onderneem van gekose opnames van Pops Mohamed se werk, en die werk van kunstenaars met wie hy saamgewerk het. Die analise bied ook in 'n breër konteks van die literatuur oor sy werk en oor soortgelyke werk van ander Suid-Afrikaanse komponiste. Hierdie studie lê die fondasie vir 'n begrip van die San-invloede in die werk van Pops Mohamed deur die verskillende tegnieke en prosedures te kategoriseer wat hy gebruik in elk van die werke deur hom wat in hierdie studie bestudeer is. Hierdie studie vergelyk ook die analises met gepubliseerde opinies van komponiste en musikoloë oor hierdie onderwerp, ook in terme van die tegnieke en prosedures van ander komponiste wat invloede van San-musiek in hulle werke toon. Die bevindings is geïnterpreteer in terme van relevante idees oor kulturele prosesse soos hierdie idees uitgedruk word in relevante kritiese analises van die musiek van Suid-Afrikaanse komponiste.

Die navorsing bevind dat Pops Mohamed vele aspekte van San-musiek op multidimensionele maniere geassimileer het, ook deur sy lewende kontak met San-musici en ander musici. Die tegnieke wat hy toepas strek vanaf die eenvoudige herhaling van kort fragmente uit veldopnames en die uitvoering van klankpatrone op instrumente en deur vokale tegnieke, tot die genuanseerde inkorporering van elemente soos timbre en temperament in sy eie uitvoerings. San-musiek vind sodoende neerslag in die onderwerpe waarvoor sy musiek handel, en ook in die strukture van sy komposisies.

Sleuteltermes:

San-musiek, Boesmanmusiek, Suid-Afrikaanse komponiste, Musiekanalise, Kulturele assimilasië, Transkulturele prosesse

CHAPTER 1: INTRODUCTION

1.1 Research problem

The San¹ peoples are the oldest groupings of people in sub-Saharan Africa; they are the first inhabitants of this area. According to Lee (1998:5), their way of subsistence (hunting and gathering) and where they live (Africa, south of the Congo-Zambezi watershed) define this composite group. Contrary to everyday views of this group of peoples, they have never been a single homogenous group. This is important for my research, because this diversity extends, of course, into their cultures in general and their musics in particular². This diversity can be understood through the classification of their languages³. According to Lee (1998:7), the early twentieth-century classification by Dorothea Bleek into Northern, Central and Southern languages can be combined with the division by Westphal into two groups: the Tshu-Kwe group (that shows kinship with Khoi languages) and the Bush group, which is further divided into four groups, namely A, B, C, and D. Bush A comprises the Northern languages, Bush B, C, D are the Southern languages, and Tshu-Kwe group consists of the Central languages. It can be argued that one can also understand the cultural diversity of this composite group better when considering the widely divergent biospheres in which these hunter-gatherers have lived, the amount of time that they were living and diversifying in their biospheres, and the geographical distances between the groups.

The San have played important roles in certain transcultural processes in sub-Saharan Africa for millennia, and music and dancing are fundamental to the San way of living. The San influenced other cultures in sub-Saharan Africa: in South Africa there is evidence that the now-extinct /Xam⁴ (Lee &

¹ Various opinions and no consensus exist about the names of this group. Some writers find some terms offensive or inaccurate. My use of the term 'San' is not intended to be pejorative or to give offence. I do not use the term Khoisan, because it refers to the composite culture, and this study concerns only the San culture, not that of the Khoi as well. The Khoi people were also geographically more centred in the present-day Western Cape, while the San people were spread over a much larger territory because of the difference between the pastoral living and the hunter-gatherer living. See also the words of Mario Kapilolo Mahungo quoted on the next page: he identifies himself as San, and not as Khoisan.

² Because of the fact that the music of all the living San groups has not been studied, and because the music of several of the extinct San has never been studied, it is impossible to formulate general observations regarding San music. Although some readers might expect such a general overview in a study such as this one, I have consistently refused to formulate such an overview. My reasons for this position will become progressively clearer.

³ In spite of similarities in phonetics between the San and Khoi (Hottentot) languages, the two language groups are dissimilar morphologically speaking and in terms of grammar, although they are certainly related (see Lee, 1998:7). In my research I place the emphasis on the San as a group that is distinct from the Khoi.

⁴ The /Xam was the southern-most group of the many San groups, and spoke Qin according to Lewis-Williams and Pearce (2004: 7).

DeVore, 1998:8) – a specific group of San people who lived on the most southern part of the continent – influenced certain Xhosa populations genetically and also in terms of religion, music, language and place names (see Dargie, 1988: 5, 24, 27-28, 38, 42; Kubik 1994: 211; Lee, 1998:5; Lewis-Williams & Pearce, 2004: 209; 221). In other cultures closer to Central Africa, the San influence seems to be even stronger. For example, Gerhard Kubik, a musician and one of the most prominent scholars of African music, writes:

My thesis is that the tonal-harmonic system shared today by the Nsenga, -Shona, -Lala, -Swaka, and -Lozi, and others – in short what we may term ‘the southcentral African tonal-harmonic belt’ [...] is in itself the result of an early, transcultural encounter in this region between heterogeneous musical cultures, namely those of the early Bantu migrants associated with the Early Iron Age Industrial Complex and of the San hunter-gatherers once occupying this area. Broadly speaking, this encounter took place during the first millennium A.D. (Kubik, 1994: 216).

Kubik, like Dargie, speculates that it is not easy to explain exactly how this influence worked, because in some places the San inhabitants disappeared about a hundred years ago. However, Kubik’s hypothesis seems plausible and has not yet been disproved. Even though one can today find definite traces of San heritage in some actual populations because of the use of the mouth-bow (see Kirby 2011) and the San polyphony style, deep and penetrating transcultural influences such as the one described on the level of harmonic systems by Kubik have not been found (or speculated on) regarding music later than the early Iron Age. These kinds of transcultural influences constitute the topic of my study.

In order to study these transcultural influences in the context of the music of today, it was important for me to have an understanding of the history of the San. I provide a short overview of this history below. It was also important to find a lense through which I could bring the various aspects of my study into one focus. According to my interpretation, one can relate the transcultural influences on contemporary compositions that claim San appropriation on the one hand to the cultural practices of the San over many centuries on the other hand. The San have been creating music with the tools and resources available to them. Accordingly, the music technology resources and research possibilities that are available to composers today —such as recordings of San music and musicology texts— can be associated with how the San assimilated borrowed music instruments, techniques and concepts that they came into contact with during interactions with other groups.

Lee (1998: 9) refers to the fact that the San peoples lived in the whole of Southern African from the Zambezi Valley to the Cape in precolonial times, for at least 11 000 years, but quite likely much longer. It

is common knowledge that in many regions the San people were absorbed by other ethnic groups and that over several centuries the San were forced away from their territories into geographical regions with less favourable climates, and that they were dragged into economic dependence by other groups. Although the San were often in conflict with the Bantu-speaking pastoralists (see Lee, 1998:9), it was the arrival of Europeans that spelled disaster for them: the San were almost wiped out in the regions south of the Orange River by 1850, the result of conflicts with and extermination by Dutch settlers. This change in their fortunes also influenced in complex ways, most of them negative, and led to a deterioration of their prominence in the over-all culture of sub-Saharan Africa.

Today, a complex culture, a once-influential mosaic that consisted of many different groups that had played important roles in transcultural processes, is dying out in spite of the penetrating influences their music has had on the music of other cultures. Kubik, for example, describes the music of Dena Pikinien, a !Ko-speaker whom he recorded in Gobabis in 1991. According to Kubik (2008:2-3) hers is one of the “small voices doomed” and her tradition moribund (Kubik, 2008:5). Some of the few San surviving in South Africa today are aware, like Kubik and like their ancestors, of the processes that are overpowering their culture. The words of Mario Kapilolo Mahongo, Chairperson of the !Xun Traditional Council of Elders in 2004, was translated and published in the CD booklet *We tell our stories with music – Kulimatji nge*:

We, the !Xun San people, have recorded these old stories and the songs of the people from centuries ago so that the children who come after us, our descendants, can understand what happened in the past, so that our tradition can be preserved. I want you to take joy in what we are saying here about the old people’s stories and music. The second thing I want to say is this: I thought deeply about what will happen if we simply sat still and did nothing to preserve our old culture. It will get lost. Our oral culture is changing rapidly, and this is why we are in the process of recording it (!Xun traditional council, 2004).

Lee (1998:23) quotes another one of these ‘small voices’ who understood the importance of letting her voice be heard. !Kun/obe was a !Kung woman interviewed by Megan Biesele in the early 1970s. She said:

I’m telling you, I’m speaking out for myself and I’m not afraid of anyone. And even if all the white people came together and I stood in the midst of them I would still cry out for myself. People should cry out for themselves, Megan! People should protest. Black people cry for themselves, and they stay alive. The Afrikaners cried for themselves, and they are alive. These people over there went about crying and crying, and they were lifted up. We who are the Zhū/twāsi (San), let us cry out, so we will be lifted up. Unless we do, we are just going to ruin.

A culture can quite possibly be preserved on its own, apart from other cultures. There are several laudable initiatives that aim to preserve the San cultures. I will not discuss these initiatives in my dissertation, because this is not the focus of my research. A culture can also be preserved when it keeps influencing other cultures, and this is the broader field⁵ in which I wish to pursue my research: I will try to discover to what extent and in which ways the influence of San music on the music of some of the other cultures in South Africa is still continuing, in order to establish something about its presence in transcultural processes. I will limit my research to the influence of San music on recent music by South African composers.

The influence of San music on the music of South African composers can be located within the wider context of the influence of indigenous music on the work of South African composers. This is the aim of the following short overview of literature in which I do **not** limit myself to the influence of San music. Because I wish to contribute to the field of Music Analysis, I limit myself in this brief overview to published research that used techniques of music analysis to some extent in order to investigate this topic. I structure this overview in terms of the kinds of analysis that are presented. These kinds of analyses are and *ad hoc* way to structure the following overview, and not a standard categorisation of kinds of analysis. I first mention examples of critical analyses, which are closely related to my approach. Secondly, I mention examples of descriptive analyses, and in the third section I peruse the published opinions of a few South African composers who acknowledge the influence of indigenous music. I conclude the overview by referring briefly to a few references to research on the presence of indigenous music in the works of South African composers.

Critical analyses

Jürgen Bräuninger (1998), a South African composer, set out to analyse with cultural and historical awareness compositions by Kevin Volans and Hans Roosenschoon (and other composer some of who are/were also South Africans) in order to point out “problems such as questionable authorship and composition pitfalls in terms of timbre, tuning, text and representation” (Bräuninger, 1998: 16). In this article, Bräuninger points out a number of important shortcomings in the analyses of most of the compositions that he studied. In analyses and discussions of the String Quartet by Kevin Volans by Christine Lucia (2009), she also traces (like Bräuninger) the indigenous music upon which Volans based

⁵ Because I need to narrow the scope of the study, I do not give a review of the literature on San music. I also do not attempt to give an overview of ‘San elements’ or ‘San music’. It would be foolish to attempt this. As argued above, the San are not a homogenous group, their cultures were oral and died out to a very large extent before Europeans started to record their impressions. Furthermore, it is not the San music that forms the field of research, but the music of composers who are not San but whose work bears traces of San influences.

movements from his compositions. Stephanus Muller (1999/2000) analysed John Joubert's Second Symphony in order to present his political reading of a work by a South African composer. Another South African composer, Michael Blake (2005) analysed orchestral compositions (some with choir) by Stefans Grové, Michael Hankinson, Hendrik Hofmeyr, Peter Klatzow, Kevin Volans and Jeanne Zaidel-Rudolph. He placed his analysis within critically and historically informed debates regarding the "wide-ranging aesthetics" (Blake, 2005:143) that he found in the works and in his reflections on the works. More recently, Thomas Pooley (2010) analysed compositions by Volans, Grové, Roosenschoon and Klatzow and argues that within "an increasingly contested artistic and ideological space" of art music "through the late apartheid period (1980-1994) [...] 'Africanist' art music was a means by which composers negotiated the crisis" (Pooley, 2010: 69).

In this report, I follow up on Bräuninger's and Lucia's work by also placing my analyses in wider contexts and by attempting to follow a rigorous approach in these analyses. Like Blake, I also reflect on aesthetic issues regarding tradition and representation. I did not follow Muller's and Pooley's paths of political readings of a composition. Of some interest to my study is the article by Colette Szymczak (2006/2007) on the life and work of Jonas Gwangwa. Although the analyses that are presented do not form the focal point of her research, and although discussions of politics are very prominent in this publication, the ideals and work of Jonas Gwangwa show some similarities with the ideals and work of Pops Mohamed, and – even if I do not follow up on Szymczak's work as much as it possibly deserves – the information presented by her helped me to understand the historical and cultural contexts of musicians in South Africa.

Descriptive analyses

Descriptive analyses of South African compositions were often published, or formed part of post-graduate research reports during the second half of the twentieth century. Since my approach aims to be more expansive than descriptions, I did not rely strongly on this body of literature. This section of my overview is thus not exhaustive; I only mention a few examples of studies that appeared in different publications.

An early example of descriptive analysis that pointed out links to indigenous music is an article by Christopher James, a South African composer, who analysed the *Concerto Overture* by Stefans Grové. This work is, as pointed out in the full title of the composition, an orchestral study of two Zulu themes. The analysis by James (1992) is purely structural and investigates motivic manipulation, rhythmic features, harmonic aspects, contrapuntal elements, and orchestration. In spite of the similarities in terms

of the ways in which James reports on his analysis and the way in which I plan to analyse, my approach has a different aim. The identification and description of material with indigenous origins were not the aim of the study by Botha (2009) of the *Concertino vir klavier en kamerorkes* by Stefans Grové. However, Botha does mention how some motifs in this work can be related to motifs from other works in Grové's 'Music from Africa' series. The third aim of a study by Hinch (2004) of thirteen examination pieces for woodwinds by Stefans Grové was "to discern how these pieces fit into the general development of Grové's inclusion of African elements in his compositions, which became increasingly evident from 1984" (Hinch, 2004: 25).

Opinions of some South African composers

Because of the prominence that the opinions of composers on their own music enjoys in debates on their compositions, I found many instances of their published opinions on indigenous material in their works. Although my reading of their opinions informed my perspective, I did not rely on this aspect of the literature, especially because these composers did not work with San music. See, *inter alia*, Fokkens (2010), Hofmeyr (2009) and Zaidel-Rudolph (2009) as representative sources.

References to the presence of indigenous music in the works of South African composers

In reviews of scores and recordings, as well as in interviews and obituaries, brief and sometimes superficial references to indigenous elements in the works of South African composers – which are of course suited to the kind of publications in which they are presented – are found. In the present study, I am attempting to make more than superficial observations, and for this reason I do not rely on these kinds of sources in my study. I give only a list of some of these instances which are mentioned very briefly in my research report:

- David Smith (1992) in a review of recordings of works by Hans Roosenschoon
- Christine Lucia (1993) in a review of the score of *From the Poets* by Peter Klatzow
- Alain Barker (1996) in a review of orchestral compositions by Roosenschoon, Temmingh, Zaidel-Rudolph, Grové, Cloete and Moerane
- Wessel van Wyk (2008) in a discussion of the performance of *Three dimensions for piano* by Jeanne Zaidel-Rudolph
- Christine Lucia (2009) in an overview of the life and work of Kevin Volans
- Bertha Spies (2010) in a review of five operas by South African composers

As already mentioned, I narrow the field of my research to the creative work of musicians, and especially those musicians who acknowledge San influences in their works. It then becomes evident that San music is still present in transcultural processes, but that its roles are divergent and not always clear. Several composers have indicated that they have been assimilating aspects of San music into their work over the past few decades. Examples⁶ that I could find during my research are the following.

- Pops Mohamed – *Bushmen of the Kalahari* – CD Album
- Pops Mohamed – *Sanscapes Volume 1* – CD Album
- Pops Mohamed – *Sanscapes Volume 2* – CD Album
- Pops Mohamed – *How far have we come?* – CD Album
- Stefans Grové – *Sewe liedere op Boesmanverse* – Composition in a chamber version, and orchestrated
- Stefans Grové – *Dubbelkonsert (San gebede)* – Composition
- Peter Louis Van Dijk⁷ – *San Gloria* – Composition for voices and instruments
- Peter Louis Van Dijk – *San Chronicle* – Composition
- Peter Louis Van Dijk – *Song of Celebration* – Composition
- Peter Louis Van Dijk – *Horizons* – Composition for choir
- Kevin Volans – *White Man Sleep* – A composition that exists in various versions
- Phillip Miller – *The Bushmen Secret* – Song in a CD Album
- Dave Mathews – *Eh hee* – Song in a CD Album
- Cameron Harris – *Songs from the land of the broken string* – Three ‘art songs’ for soprano and piano

⁶ I consider these examples as the primary literature that is most relevant to my study. I aim to work as music analyst, and therefore the literature review – given in this chapter only in overview – in the next chapter focuses on my brief analyses of these compositions. I do not include more information here, because my arguments can be followed without my supplying more information. I study these compositions in order to contextualise the work of Pops Mohamed. Peripheral study cases explored in less depth with reference to the work of Peter-Louis van Dijk, Dave Matthews, Phillip Miller, Kevin Volans, Stefans Grové, and the musicians or groups/bands whose works appear on the two albums titled *Sanscapes*. I added to this literature study until data saturation was reached: I stopped searching for more compositions when no new perspectives emerged from my analyses of the works by the chosen composers. Because I want to position the present research as a study in music analysis, I do not discuss the broader literature on San music or the literature on these composers here in this chapter or in the following chapters.

⁷ Van Dijk’s *San Gloria* and *San Chronicle* were composed in 1990 and they were published by Naxos on a CD called *KHUMALO: 5 African Songs / VAN DIJK: San Gloria / San Chronicle*.

- Peter Klatzow – *Words from a broken string* – a short opera on a libretto by Michael Williams that tells the story of Lucy Lloyd, one of the early researchers on the San
- Neil van der Watt – *die wind dreun soos 'n ghoera, 'n boesmanmite* – eight songs for voice and piano

The degree to which San influences can be found in these works varies greatly. On the one hand, the song cycle by Van der Watt takes only the topics of a few San stories as points of departure for the texts of the songs (which show no influence of the way the San uses language or of their worldview), and these texts are set in a way that shows no influence of San music. The work of Pops Mohamed, on the other hand, as discussed below, shows deep and varied influences of the San.

In the literature, almost no information and definitely no research results are available about the intentions and actions of South African composers or about their composition processes when assimilating San music. My own experience when listening to the very few recordings of traditional San music and to selected works by the South African composers mentioned above, clearly suggests that composers have very different approaches towards incorporating San culture or to experiences with the San people, and I also found that composers' cultural background, intentions and approaches to the composition processes are varied. The only information that is available for study is the music that is notated or sometimes only recorded, and small bits of information that we find, for example, in CD booklets, biographies, websites, reviews or interviews, or sometimes in the titles or lyrics of compositions. For this reason I decided to focus on primary texts and to design this as a study in music analysis with an emphasis on auditory analyses.

The present research is pioneering as it constitutes the first attempt at an investigation of San influences in the work of South African composers. It also means that as a researcher, I am obliged to interpret the results of the compositional processes (the notated or recorded music) instead of collecting data from the composers or other scholars. There is simply no scholarly literature to review on this important topic. There exists, of course, an extended bibliography on African music. However, San music is one of the lesser researched fields. Even though the San have been studied by anthropologists, starting with the work of W.H.I Bleek in the nineteenth century, the music of the San has received little attention. An example of the lack of focus on the music of the San can be seen in the book *Kalahari hunter-Gatherers*, edited by Richard B. Lee and Irven DeVore, and published in 1998. This first book-length report of the research done by the Kalahari Research Group consists of fifteen chapters that range from ecology and social change, through population and health, childhood, to behaviour and believe. Not one of these chapters takes music as its focus. Furthermore, I could find only one book specifically on San music: England,

1995. While there are articles written on traditional San music, none of them treat the influence of San Music on the music of today, which is the topic of my research. The challenge that I have as a researcher is to forge the connections between that which has already been studied by the ethnomusicologists and my own work on the ways in which San music are used by composers of our time, a topic that has not been studied until now. I think that forging these connections between past, present and, hopefully, future will contribute to an understanding of transcultural interactions in our days, and suggest paths to explore in this under-explored region.

However, for those like me who are interested in this topic, San influences are not clear even when a specific composer mentions that specific pieces are influenced in some way by the San – examples of these composers are Phillip Miller, Peter Louis van Dijk (regarding some of his compositions), Neil van der Watt and Stefans Grové. One gets the impression that the music of the San is ‘somehow not really there’ in much of the music that claims to be influenced by it. It seems as if most of the composers did not engage with San music on a deep level, certainly not on the level of Kubik’s hypothesis.

There is one exception: a musician who has worked with San music in a broader scope than all others – Pops Mohamed⁸. Pops Mohamed is not only an artist who has been influenced by the San in his art, but also an activist for the promotion of San culture and art. Because of that, he mentions in almost every interview and during many concerts his activities in this regard or tells stories about encounters with San people. After his first encounter with San music – an encounter that was very important for his career and life – he returned to the Kalahari several times to experience and to learn from the San during field recordings and subsequent projects. The results of those experiences can be traced in almost every album that Pops Mohamed made since *How far have we come?* released in 1997 by M.E.L.T. 2000. In *How far have we come?* Mohamed explores the San music in a singular and deep way: He creates his own new music using field recordings of San music made in the Kalahari in 1995, mixing them with his own works for band. Mohamed also added new recordings of San instruments and other African traditional

⁸ Pops Mohamed was born in 1949 in Benoni, in the Gauteng Province of South Africa. Since he was a child, he felt attracted to learning the ethnic instruments that he used to hear around him in his neighbourhood. So he started to learn the Kora from a Zimbabwean friend. After this he felt the urge to learn more about the ancient music of South Africa. He tried to find books and recordings, but it was in vain. Because of his frustration he decided to go the Kalahari and meet personally the original San people in 1995. He travelled to the Kalahari with his small team. He brought his mobile studio recording equipment. Mohamed and his team were making field recordings for about four days. After this journey he returned to Johannesburg with the field recordings and he started to compose his own new music. These new works included not only his own new recordings with traditional instruments and modern instruments, but also the field recordings made at the Kalahari desert. Then later, Pops Mohamed flew to London where he met musicians and they recorded the album *How Far Have We Come?* (See www.melt.co.za.)

instruments to the new tunes. The result is interesting new music by Pops Mohamed that respects the San culture and music. One can imagine the San's sounds and philosophy while listening to Pops Mohamed's music and one feels that his work is part of transcultural processes. (I further motivate my choice of the work of Pops Mohamed as topic of this case study below.)

Understanding more about the music of a specific composer in transcultural processes, specifically in regards to San music, is the topic of this research, a topic that is clearly relevant in South Africa today. Firstly, I find the topic of this research very important, because I think it is necessary to create a greater awareness of the San cultures and their musics. These are very rich cultures that have almost been forgotten in our days. I am sure that my work will help, on the one hand, to bring this topic to the attention of other scholars who might be interested in it. And on the other hand, I hope that my work on this topic will contribute to helping the San people in the present. Secondly, I realised that there aren't many published sources about the San cultures when compared to other cultures in Southern Africa. It was a struggle to find even a few recordings of traditional San music. Then I found, to go deeper in the topic of my research, that not even a single analytical article exists on San music and its influence in recent music of the past century. Following this idea, I am sure that San music can be understood as a part of a long historical process in music that is still continuing, but I could not find others investigating this matter. I hope that my work will be valuable for other composers, who – like me – might be interested in how the influence from one culture can generate different musics by contemporary composers from other cultures. I realised that one can find a large range of ideas spanning from Pops Mohamed's pop music CD album to a Peter Louis Van Dijk cantata for large orchestra and choir, and I hope that my research will allow other musicians to find a wide range of possibilities stemming from the same original music.

This study in music analysis is therefore important because it can contribute to promoting San culture in South Africa and the world. Lee (1998:9) argues that an understanding of the San is of central importance in anthropology. Studying the San can contribute to a greater understanding of other cultures and humanity in general. And studying the San can also contribute to the continued existence of their cultures. As mentioned before, the San is the oldest culture in sub-Saharan Africa and their history is a history of suffering and abuse. Studies like this and the dissemination of information on their culture is a way to contribute the development of this culture that is threatened with extinction. Lee (1998:21) identifies four "cornerstones of cultural survival": land, community, family, and identity. Music clearly plays important roles in the last three of these, and – as will be appreciated by those with a deeper understanding of San cosmology – sound, and thus music, also connects the people to their land.

However, from the scholarly point of view and as mentioned above, there is very little research with an analytic focus or approach to San music and there is no research regarding how the San influenced the music of our days. For artists in general, this study will help them to understand a very rich culture like the San, who consider visual arts, dancing/drama and music as a fundamental aspect of their lives. The artists of today can find in San culture a rich source of inspiration. This research will benefit composers, because it will show through my analysis different ways to assimilate the work of other musicians. The research will also benefit scholars and even everyday listeners because there is little information available on this topic. A third group of stakeholders consists of those who are interested in the San culture, and – in a wider sense – those who are interested in processes of cultural exchange in general. The final group of stakeholders will hopefully be the San people. This research hopes to contribute, in the spirit of people like Pops Mohamed, Clark Wheeler⁹ and (to a lesser extent) Dave Matthews to a greater awareness of the cultural richness of the San people and their present day plight.

1.2 Purpose statement

The purpose of this instrumental case study is to explore how a specific South African musician appropriated San influences into work¹⁰ created between 1996 and 2014. This was done by analysing selected recorded compositions by Pops Mohamed and by other artists with whom he worked, or works to which he contributed, and place these analyses in the wider context of other published literature on his work and similar work by other South African composers. The present study lays the foundation for the understanding of the San influence in the work of Pops Mohamed by categorising the different techniques and procedures employed by Pops Mohamed when assimilating San music into each of the works selected for this study. The study also compares the analytical findings with the published views of the composer and of musicologists on the topic, also in terms of the techniques and procedures of other composers who also acknowledge San influences. In the final phase, the findings are interrogated in terms of relevant ideas on cultural processes. For this research, San music is generally defined as sound patterns and phenomena that the researcher associates with his knowledge of sound patterns and phenomena in traditional San music, and music created nowadays by people who identify themselves as San.

1.3 Research questions

⁹ See <http://bushmanmusic.org/>

¹⁰ I take the term ‘work’ to refer not only to ‘composition’ but to the varied professional practices that Pops Mohamed is involved in: composing, performing, recording, editing and producing.

The case study proceeds from case to theory, and the research question is:

How can the way in which Pops Mohamed assimilates influences from San music in his work from 1996 to 2014 be theorised?

From this main question three questions flow. Because this is a study in music analysis, the weight of my study and report falls on the first two questions.

- How can the different techniques and procedures employed by Pops Mohamed when assimilating San music into his work selected for this study be categorised¹¹?
- What information emerges from a comparison of the analytical findings with the views of the composer and of musicologists on the topic?
- Which ideas on cultural practices taken from critical analyses of compositions by South African composers, specifically as related to the work of Pops Mohamed, will allow a deeper understanding of the data?

1.4 Research procedures

1.4.1 Research design

Since this study includes both qualitative and quantitative data, a convergent mixed-method research design was followed (see Creswell, 2014: 219.) I consider the results of the music analyses as either qualitative or quantitative depending upon the analysis method used: the more subjectively I interpreted, the more the data becomes qualitative. During the second phase of my study the results from the analyses of verbal texts are thought of as qualitative data, because it deals with how people describe experiences. When I use both kinds of data in a case study, my work is in line with the view of Rule and John (2011:5) who mentions that mixing the two kinds of data enables one to form a holistic understanding of one's case.

1.4.2 Research approach

An instrumental case study was conducted, because this study focuses on the issue of San music in the work of a South African musician and examines the case to explore the issue (see Rule & John, 2011:9.)

¹¹ I made more than a simple inventory. My categorisation is the result of searching for techniques in a theoretical manner, trying to describe defined concepts in defined relationships.

Because this is the first study of this topic, and because of the limitations of scope for this research project only a single composer was chosen for the reasons explained below. This makes my research an exploratory case study (see Rule & John, 2011:8). An important reason for choosing a single composer is this: the work of Pops Mohamed is so different from the work of other composers that multiple cases involving other musicians with the ensuing cross case analysis will only serve to show how Pops Mohamed's work is unique, thus merely confirming an axiom of this study. This is a multiple case study, because each album will be taken as a case.

1.4.3 Motivating the case

In this study, I will focus on the work of Pops Mohamed, because of the fact that the San influence in his work is said to be deep, and has continued for many years, as can be deduced from interviews with him and from the dates of the albums chosen as case studies. As stated above, he is also actively involved in the promotion of San cultures. I decided to study four albums that in their variety will give an impression of the scope of Pops Mohamed's work, as it relates to the topic of my research. Pops Mohamed published and/or collaborated on at least four albums that were based explicitly on San influences: *How far have we come?*, *Bushmen of the Kalahari*, *Sanscapes volume 1*, and *Sanscapes volume 2*. Each of these albums is unique and differs in the way that Pops Mohamed assimilates San music. In *How far have we come?* – released in 1997 – Mohamed uses field recordings of San music made by himself and his team in the Kalahari and to which he composed his own tunes mixing the field recordings with recordings of African traditional instruments. In *Bushmen of the Kalahari* he works as a producer very closely with a San musician, !Gubi Tietei by going to the Kalahari desert in order to record the San interacting and playing in music in their own natural environment. In both volumes of *SanScapes* Pops Mohamed acts mostly as a producer by uniting a group of DJs and providing to them the San field recordings that they used on *Sanscapes*. The way the San music is appropriated in *SanScapes* is different from the way in *How far have we come?* And of course, the result is very different as well. *Sanscapes*, when compared to *Bushmen of the Kalahari*, is a unique project fusing past and present, carrying the roots of electronic dance music into the future.

I selected only four divergent albums, even though these albums are not the only ones that I could study. In several of his other albums Pops Mohamed also assimilates music from other cultures, which would

have enabled me to place the San influences into the wider context of Mohamed's whole oeuvre¹². For example, in the album called *Pops Mohamed, Greg Hunter, Gloria Bosman and Suzan Hendricks* Mohamed assimilates San music in a different way. He met Egyptian and English musicians in order to record the album as a collaborative project. Pops Mohamed draws on his experiences with San music by using computer loops of recorded San instruments played by himself. When this album is studied one can say that the Mohamed influence is there, and consequently the San influence. However, the concept of the album does not bring us back to the San journey as Mohamed has done in other albums, and for this reason it was not included in the case study.

1.4.4 Data collection and analysis

Data was collected through suitable techniques of music analysis, and also by studying a variety of verbal documents.

1.4.4.1 Analysis of compositions

The analysis of the pieces depended on the kinds of resources that were available to me. On the one hand, some pieces could not be listened to because I have only the score: the compositions were never recorded, or recordings are not available. However, my background as a composer and conductor enables me to understand how the music will sound by studying a score without listening to it. On the other hand, some pieces cannot be analysed through the score because only the recording is available or the score does not even exist. As an example, Pops Mohamed's music is essentially popular music as opposed to Peter Louis Van Dijk's music that is essentially the music of a 'classical composer'. For Mohamed's work there are no scores, while for some of Van Dijk's music there are no recordings. My abilities as musician allow me to also analyse music by only listening to it. I have familiarised myself with elements of San music through repeatedly listening to recordings of traditional San music (this will become clearer when I represent my findings).

During the whole study the aim of the analyses was to find San influences and not to make a complete analysis of each album. When analysing the compositions in search of San influences, I focused on the musical patterns and phenomena that remind me of San music. However, finding San influences does not imply that I analysed original San music, or even patterns that can without doubt be described as derived

¹² This could be a next phase of this research. This album does indeed shed important light on the way in which San music can influence musicians from far-away cultures. However, because of the limited scope of this research, I could not include it as a fifth case.

from San music. In all cases I considered in the analysis as many parameters as possible: at least meter, rhythm, melody, texture, dynamics, text, harmony and instrumentation. While analysing the music, it was important to clearly determine relevant distinctions. These are:

- 1- Which elements of San music can be found?
- 2- How were these elements manipulated by the composer?
- 3- Which elements did the composer create that are clearly not influenced by San music?

These distinctions lead me to a simple procedure for my analyses. The music analysis started by finding data in the score or in the recording. After this initial starting point, I searched for more information on each work according to what I found during the initial stage.

- 1- Analysis of the text (if the piece has a text as lyric or as accompanying text), and determining meaning and background of the work
- 2- Analysis of the composition in terms of form, structure, timbre, instrumentation, harmony, melody, rhythm, drama, etc.
 - 2.1 Finding original San music elements
 - 2.2 Finding the elements which are not San
 - 2.3 Finding out how these elements interact

It is important to state clearly that the aim of the analysis was to find San influences and, consequently, it was not the aim to present standard analyses of the compositions. Thus, for example, when the analysis of form or structure was not relevant for the aim of my study, it was not included in my report.

1.4.4.2 Studying verbal texts

The aim of this study is not to study traditional San Music. I therefore studied published sources on San influences only regarding the composers chosen and only in terms of the following aspects.

- 1- Composer's background: for example, the interpretation of my analysis findings would not have been the same when I analysed a composition by Peter Louis Van Dijk's who has been composing concert music for many years, as compared to Pops Mohamed's music that comes from the world of popular music.
- 2- The goal at the time of the composition: for example, *Sanscapes* is made from field recordings that were used by several DJs in their compositions or 'remixes'.

- 3- What the composer did to understand the San Music: for example, Pops Mohamed travelled to the Kalahari to meet the San, while some composers did not have personal experiences with the San.
- 4- What did the composer say during interviews or write about San influences?
- 5- What did others write about San influences in the work of the composer?

The last two questions were not answered for all compositions. I only provided answers when material was available. Depending upon which composer is being studied, as a researcher I had to look for information in different kinds of sources. For example, when studying Pops Mohamed the most valuable information source is the CD booklets in which the composer explains the composition processes, the meaning of the songs, the San text translations, etc. In other cases, I had to use other kinds of information to analyse the music. For instance, mentioning only two cases, from one side when studying Kevin Volans's music I could find scholarly research; but on the other side, when I studied Phillip Miller's work I did not find any information, and had only the recording itself. As the reader will discover there are many cases in between these two 'opposites'.

1.4.5 Role of the researcher

As researcher I gathered and interpreted all data. I acted by collecting, analysing, and interpreting various kinds of data on the case and on the peripheral study cases. I also wrote the final music analytical report on the research in a format suitable to publications in the field of music analysis.

1.4.6 Validation strategies

I followed three strategies to ensure that my research would be trustworthy: crystallisation, researcher reflexivity and peer debriefing. These strategies are taken from strategies suggested by Creswell and Miller (2000).

1.4.6.1 Crystallisation

Since I used various kinds of sources and different instances of these kinds of sources, a reliable view on this case likely emerged. I worked in systematic ways which likely ensured that the views that emerge are not due to inconsistencies in my methods.

1.4.6.2 Researcher reflexivity

I clearly acknowledged my biases and beliefs (see Creswell & Miller, 2000:127) and my double roles as instrument (or lens) for gathering data, as well as for analysing and interpreting data.

1.4.6.3 Peer debriefing

My supervisor is familiar with the topic studied, the traditional San music, the music of the composers studied, as well as with the procedures for gathering and analysing/interpreting the data (see Creswell & Miller, 2000:129).

1.5 Ethics statement

Because only published material was used, no ethical clearances were needed. In my opinion, I reported at all times on my findings in ways that meet ethical standards.

1.6 Overview of the report

After this presentation of the research project in this chapter, the next chapter gives a brief overview of studies on the music of the San, after which the main analytical part of the chapter focuses on San music in compositions by South African composers who admit San influences. The third chapter – also analytical – investigates Pops Mohamed's work in three albums in order to find categories of techniques and procedures employed by Pops Mohamed when assimilating San music. The fourth album analysed is *Bushmen of the Kalahari*, and it is presented as an appendix because there is no San appropriation at all: it is only field recordings done by Pops Mohamed. In the fourth chapter I add verbal texts in order to look at my analytical results in another way by finding out how Pops Mohamed's work interpreted in words by himself and others in relation to similar work by other composers. Also in this last chapter I add ideas taken from the critical analyses mentioned in this chapter in order to construct a more theoretical view of the San influence in the work of Pops Mohamed.

Chapter 2: Context – a brief overview of San music and a discussion of compositions by composers who admit San influences

2.1 Introduction

In this chapter I give an overview of two different topics in order to provide a foundation upon which I will contextualise the work of Pops Mohamed, the work on which all three my subsidiary research questions focuses. The aim of this chapter is to construe a context in which I can interpret the work of Pops Mohamed. This context will be created in two parts. The first part will be based on the traditional San music, and the second part will be informed by the work of other South African composers who also admit to San influences in their works.

In this chapter information is presented that does not directly answer any of the research questions, but which highlights and puts into perspective the results in chapter 3 of my analysis of Pops Mohamed's work. The two topics – the music of the San as described in the literature, and the works of South African composers who admit San influences – are broad and I did not delve into the full depths that they offered or deserved. The topics are complex, especially the first one. To collect and present information on the first topic I relied on the published work of researchers on the San, and integrated my listening experiences into discussions. To gather information on the second topic, I had to consult the primary sources – scores of compositions and recordings – and extract and order information through music analysis. I also relied to a lesser extent on the very sparse literature on these compositions.

Reporting on each of these topics can be two different research projects, and I find it important to alert the reader to the fact that this chapter is neither an exhaustive literature review on the first topic, nor yet a report on my research, even though the analytical information on the second topic is first-hand. Furthermore, I did not analyse all relevant compositions. It is thus important to understand the purpose of this chapter – it merely gives a context for understanding the case – in order to understand the limited scope of what I am presenting here.

2.2 A brief overview of San music

2.2.1 Introduction

The general consensus in the literature is the following. Music and dance have important functions in the daily life and thus in the cultural heritage of the San. For example, when an animal is killed, they express in a dance their gratitude for the life it provides. For this reason there are many hunting calls and chants, which communicate in a musical way to the animal that although its life will be taken to provide life for the hunter, the hunter will preserve and protect others of its kind to keep a balance. Similarly, when a plant is picked, other plants are left to grow in order to maintain the survival of the species. Marshall (1999:76), who quotes Richard Lee, mentions that the San have specific songs for hunting specific animals and that they have certain songs that express their gratitude to nature and the gods for the gift that was offered to them.

The San believe that mistreating their environment will bring calamity upon themselves. Music and dance play an important role in maintaining this relationship with the environment¹³. An example of the general information that I found is given in the next paragraph. Most writers who describe music in the San cultures agree on these points.

The well-known early ethnomusicologist Percival Kirby (Kirby, 1953:363) describes the !Kung as a music-loving people, an observation echoed in Marshall (1976:363). She writes in general that there is almost always somebody making music in a !Kung encampment: singing to calm or entertain babies, and to brighten tasks and games; singing during leisure hours. Just like everyone sings, almost everyone also plays an instrument for their own pleasure, participating at least to some degree in all aspects of musical life, but never performing for audiences. Later Marshall (1999:80) observes that music for the San is 'their art, their pleasure and a vehicle for symbolic expression'. Biesele (1978:166) writes that San music is endlessly varied by disciplined improvisation within the bounds of repeated musical phrases and she underlines the importance of the San trance dance that is performed as a healing ritual. This author states that the dance does not start as a kind of serious religious celebration, but in playing and in dancing for delight of movement (Biesele 1978:166): "Children and adolescents often begin a dance and are joined later by the older people. As the night wears on, children drop out and go to sleep, often on their mother's lap, while the adults dance on." The same author also states that women usually are in charge of sitting beside the fire, clapping hands and singing while the men dance.

¹³ I do not quote a specific source, but give a summary of the information that I found in most sources that write about this.

Kirby (1953:363) divides !Kung music into two categories: ritual music and music that is not for rituals. Marshall (1976:363) essentially agrees with Kirby, and following this idea, she (Marshall, 1999:80) specifies that the music is often played/sung by one or two people when the music is sung for pleasure or by a group of people during sacred events and healing performances.

In my overview below I rely on two sources: (1) some of the few published sources on San music, and (2) my listening experiences of the music. I give a general outline, structured in terms of seven characteristics, in order to discuss in more detail and to place into a framework those aspects of San music that has some references in the music of Pops Mohamed. I relate the views of different authors in these sections and, where relevant, I give my own impressions, especially impressions based upon my listening experiences, as already mentioned. I would like to stress that my overview of the literature is given because it guided my aural explorations, and in order to contextualise and structure the information that I present here. I do not aim to give a complete version of the information in the literature, or a complete overview of the characteristics of the music. A thorough discussion of the !Kung music was published by David England and it would have been impossible to equal his work in my report (see England, 1995). The discussions of each characteristic close with general concepts that I then take in order to construe the first part of a context for the work of Pops Mohamed.

Concerning my listening experiences, I could study the following recordings of traditional San music. I studied these recordings by repeated listening, and by comparing my impressions with the literature on San music, as can be seen below. Some of these recordings I collected during a short stay in Grahamstown at the International Library of African Music.

| Album name | Publisher | Internet reference (if on internet) |
|---|---------------------|---|
| Bushmen of the Kalahari | MELT 2000 | https://archive.org/details/BushmenOfTheKalahari |
| Bushmen of the Kalahari | Arc Music | Hard copy |
| We tell our stories with music: Kulimatji Nge | Double Storey Books | Hard copy |
| The Music of !Kung Bushmen of the Kalahari Desert, Africa | Folkways Records | http://www.deezer.com/album/402230 |

| | | |
|---|-------------------------|---|
| John Brearley Botswana Collection ¹⁴ | British Library | http://sounds.bl.uk/World-and-traditional-music/John-Brearley-Botswana |
| African Music Ju 'hoansi Namibia Music | <i>-not specified-</i> | https://www.youtube.com/watch?v=OmpQk1fiumo |
| African Bushmen Music | <i>-not specified-</i> | https://www.youtube.com/watch?v=-4pqWY_SGmI |
| Healing Dance Music of the Kalahari San | Ethnic Folkways Library | https://play.spotify.com/album/161vl8FsqMosnevazi6vJS |

Table 2.1 Recordings of San music that were studied

The ILAM experience

In November 2013 I visited Grahamstown, South Africa, in order to enter more deeply into my research at ILAM, the International Library of African Music.¹⁵ I was there for four days, and focused on finding sources. Firstly, I wanted to gather as much information as possible about San music in order to set a foundation for my research. I searched for printed texts and sound recordings. I aimed to know what had been written or recorded specifically concerning San music. Secondly, I expected to find information about the topic that I was studying: the appropriation of San elements by South African composers.

I hoped to return to Potchefstroom with a lot of information, but this was not the case. The ILAM staff were very kind and helpful and they tried to find as much information as they could. However, they could not give much information, because only few printed documents, and few recordings were available on San music. They were still in the process of cataloguing and digitalizing the old tape recordings. I did not find San music in the CD collections on sale at the ILAM. I found this a pity, because these collections contain detailed information useful for researchers. In contrast, the recordings that I listened to were digitalised without information of when, where and who had been recorded. In other words, these recordings were not presented with sufficient information to be considered in my research. Regarding printed texts, I had to explore book by book to be sure that I did not miss relevant sources for my research. It is of course possible that I still missed some references to San music in some of the books.

¹⁴ John Brearley's collection at the British Library website is a valuable collection of sources for research that was started in 1982. It has more than 1000 field recordings of San People from Botswana. I discovered this source after completing this preliminary part of my research. To my ears, much of the music is heavily influenced by music from other cultures, and this is the stated aim of Brearley's research, to observe how radio and recorded music has influenced the playing of traditional instruments. I also heard very clearly the influence of Christian liturgical music (see <http://sounds.bl.uk/world-and-traditional-music/john-brearley-botswana>)

¹⁵ <http://www.ru.ac.za/ilam/>

Although ILAM has the biggest library of Southern African music in the world, I realised while I was working there that there exists very little literature specifically about San music. One can find a rather wide range of texts which cover larger topics, and sometimes the San mentioned in little detail, as is shown in my reference to the source by Percival Kirby (Kirby, 1953). Regarding field recordings, I expected to find resources because I knew about the collections of field recordings edited by ILAM and done by Hugh Tracey and others in the middle of 20th century. Although there are many recordings of various culture groups in South Africa, I found very few recordings on San music.

In summary, all that I could get were some interesting sources such as texts and field recordings that I could only listen to at ILAM in Grahamstown. What that I found were short chapters about San music in general and a few texts (anthropological sources) about certain tribes of the San. I did not find one book specifically about San music, and it was only much later that I discovered the book by David England (see England, 1995). The information that I could find helped me to understand the San and their music, but I could not find anything related to the topic of this study.

2.2.2 Characteristics of San music, specifically the music of the !Kung

Because I am not an expert on the characteristics of San music, I relied on the work of Gerhard Kubik who identified¹⁶ eight ‘principal traits’ of the music of one San group in his chapter in the *Garland Encyclopaedia of World Music*. I structure my overview in terms of these eight characteristics (see Kubik, 1994:307). I fuse into one section the second and third traits identified by Kubik in order to simplify my overview. Kubik’s overview is of the music of the !Kung¹⁷ as he heard it performed in the last decades of the twentieth century (Kubik, 1994:307). The music of the various San groups is of course not the same, and their music has certainly not remained constant over the past hundreds of years. But one could imagine at least enough similarities to let information on the music of one group during one period of time help us to understand to some extent the music of the San in general.

The !Kung is a group that has been studied extensively, for example also by the Harvard Kalahari Research Group since 1963 (Lee & DeVore, 1998:10) as a result of the pioneering work of the Marshall family. It is for this reason that some of the other sources that I consulted also give information, like Kubik does, on this group. England (1995) also reports on the music of the !Kung, even though he uses

¹⁶ Kubik published a book in Portuguese which is a full discussion of the music of the San, similar to England (1995)(see Kubik,1970). I could not study this source in Portuguese. However, because Kubik often refers in his writings to San music in general, and !Kung music in particular, I assume that I have access in other sources to at least some of the information that he presented in this source in Portuguese.

¹⁷ It is likely that Pops Mohamed also interacted with this group. I base my deduction upon the fact that the !Kung is the principal group in the Kalahari, in Botswana, the region that Pops Mohamed reported to have visited. It is also the group most visited by other researchers.

another word for this group of people. If I found references in other sources to the music of other San groups, I mention the name of that group in my overview. If no reference to a group is made, the information either applies to the !Kung, or the specific group to which the information refers could not be established from the sources.

Kubik (1994:310) established the following principal features of San, and specifically !Kung music.

1. The music uses vocal polyphony and yodelling.
2. Tetratonic material is derived from the harmonic series (up to the fourth overtone of the bow) when two fundamentals on the bowed instrument are used, tuned whole steps, minor thirds or major thirds apart. The systems of tetratonic material can be fused to form more complex systems.
3. The use of instruments that can be categorised into only two groups: bows and stamping tubes.
4. The adoption of other exogenous instruments from other tribes, which are tuned according to the San harmonic system. Instruments such as the multiple-bow lute, certain lamellophones and drums are borrowed.
5. Rhythms are grouped into cycles of twelve beats and multiples of twelve beats, and sometimes mixed into patterns of two versus three beats. Timelines are never asymmetric¹⁸.
6. The songs are characterised by the near absence of lyrics. The San uses syllables and isolated words, and also imitation of animal sounds, especially bird song.
7. Dance is a very important part of the musical act. Dancing includes dance patterns that mimic animals, and also shiver dances that can induce trance.

To me this overview of Kung music shows that the !Kung were people who built their musical instruments and systems by experimenting with what they had available in their environment - sources from nature and from their culture. This includes the appropriation of nature and animals sounds by imitating them through the voice and the use of their hunting bows and stamping tubes as musical instruments. Following this way of thinking, I hear in the music of Pops Mohamed how he also appropriates the sounds of nature and cultural sounds in his compositions. One can say that this

¹⁸ Although this seems to be a general statement, I found examples in my listening and in England's work of music that have meters with unequal beats, and music without cycles.

feature is one the most important distinctions in Mohamed's way of appropriating San music: like the San, Mohamed builds music as one of **several active and embodied participants** together with the San. This aspect will be discussed more extensively in the following chapters.

2.2.3 Vocal Polyphony and yodelling (1)

Emmanuelle Olivier (2005) writes about the San conception of plurivocality, specifically in the music of the Ju |'hoan group. Most of the San vocal music may be performed as a solo or by a choir, and if it is performed by a choir, each singer performs an own melodic line with multiple variations, the different singers producing sounds in three tessituras (Olivier: 2005:250). A beautiful example of this can be heard on track 1 of the album *Bushmen of the Kalahari* by Pops Mohamed. Here it is possible to realize the complexity of the term 'plurivocality' that Olivier uses. One can hear how a simple motif –which uses the San sentence Xan do do– is varied subtly many different times by each member of the group. It is also possible to hear the different tessituras that each member uses for singing and the fact that each member of the group joins the singing and he/she leaves the group whenever he/she feels to do it. This technique of **micro-variations** will be mentioned many times in my dissertation.

Hewitt (2001:659) mentions that these choirs are usually female voices that accompany the dances of males. Olivier (2005:251-252) writes that, although some of the melodic lines in the principal tessitura (different for different songs or social groups) can be considered as prototypes, remarkable equality exists between different versions of the song. The juxtaposition of these melodic lines with their different rhythmic articulations produces a counterpoint of simultaneous variations on the same melody, which is the primary characteristic of this kind of song. Marshall (1976: 364) states her opinion that “!Kung music reaches its highest development in the interplay of the several singing lines of the men's and women's voices and the woman's clapping lines”. This idea of **many equal, but different, voices** – plurivocality – diversity coming together on an egalitarian basis to create sounds became an important line of thought in my study of Pops Mohamed's work since I found many different ways of appropriating the plurivocality in his compositions.

From these multiple voices emerges yodelling, an alternation of a single voice between chest and head voice, because most of the songs are based on three tessituras (low, medium & high) which have different connotations. Each singer is free to move from one tessitura to another at the end of each musical segment and when two singers are in the same tessitura, they often decide to change. (Olivier, 2005:250.) One can listen to a beautiful example of yodelling by a solo voice: a lullaby by Musuva Fulai (on how to take care of a baby) is recorded as track 10 on *We tell our stories with music – Kulimatji nge* (!Xun Traditional Council, 2004). One needs to listen to the San yodelling in order to understand how it differs from the

yodelling found in other cultures, and to succumb to its charms! To my ears this aspect of the vocal music can be related to the sounds produced by the mouth-bow when the pedal sound alternates with pedal tones coloured by the different harmonics or overtones. The yodelling technique then becomes an instance of a more general concept of free alternation. I searched for these kinds of alternations in the work of Pops Mohamed, taking the principle of **free alternation** on different levels of abstraction.

Concerning form, Olivier (2005:250, 254) writes that this vocal music is often periodic: musical material is repeated, and varied, for as long as the singers wish. Each melodic line consists of different segments, which can be distinguished on the basis of the repetition of their descending contour, and which follow each other freely: each singer can fill out partially for a while with the result that a part or the whole of a melodic line can be replaced by a silence. This structure (repetition of a descending contour) can be heard in the lullaby by Musuva Fulai. Olivier (2005:255) writes: “The auditory impression is that of great complexity, resulting not from the superimposition of different constituent parts but from the superimposition of variations.” This auditory complexity becomes a conceptual complexity for us who think about this music. As Olivier (2005:255) writes:

Ju | ’hoan music is in perpetual motion: on the basis of a mental representation which contains the collection of elements enabling the construction of a piece and the rules by which they may be combined, each performer embellished his or her own version of a melody. Through the superimposition of the same musical material, constantly under transformation, the illusion of a complex contrapuntal polyphony is created. The same musical material is concealed by multiple variations such that to the listener it appears to be constantly undergoing renewal.

I will point out in my discussion of the work of Pops Mohamed that I hear the **creation through superimposition of aural and conceptual complexities** in the ways that he works with San music. Another aspect that is clear in some of the albums is the **repetition of musical material**.

Rouget (1985:143) writes that the San consider their singing as a supernatural act that can heal and communicate with nature, and as such their singing is not a performance that is repeated in the same way again and again. This linking of the natural and the supernatural is a multidimensional aspect of San culture that extended also into the famous rock paintings. In the lyrics of some of the tracks produced by Pops Mohamed, and in his communication about the San and their music, this **linking of the natural and supernatural** is often present.

2.2.4 Tetratonic pitch material, and the fusion of parts of pitch system to create a more complex system (2 & 3)

Like almost all other writers on the San after him, Kirby (1953:6) states that the San use their hunting bows for playing music. He was likely the first to write in more detail about the pitch system of the San, and observes that the tones are extracted from the natural harmonic series (the overtones) produced by the string, and that this is only possible up to the fourth partial, because higher harmonics are very difficult to hear. The San use objects that they find in the environment (calabashes) and/or their own bodies (mouth and stomach) to isolate the overtones. This is another angle from which to view the concept of the interaction of several **active and embodied participants**, which I identified above as part of the context of the work of Pops Mohamed. I construe a connection between the voice yodelling and the harmonics that emerges from the mouth-bow. Both sounds emerge from a static source, a tonic, and from it, they take higher harmonic sounds. Naturally, the mouth-bow has more harmonics than the voice. Following this idea, Pops Mohamed uses similar instruments such as the Digeridoo and filter processes on the electronic keyboards that could be associated with the way of working of the mouth-bow.

An example of what the San harmonic system – the system extracted from the harmonic series – sounds like can be heard on track 6 called *Hungry man* on the album *Bushmen of the Kalahari*. The tune is built from a tonic drone and above it, the harmonic series emerges. The harmonics that emerge are changing quickly all the time due the influence of the mouth as a resonator and the way that the performer stops the string. I find this kind of sound one of the most distinct characteristics of San music. The use of **microtones** that falls outside of tempered tuning is to me one of the defining characteristics of San music, and something that I hear also in the work of Pops Mohamed.

Kirby (1961:6) argues that the San also need a kind of resonator to amplify the sounds, and that they use two kinds of resonators. (1) They use any hollow vessel, preferably one with thin walls, which will reinforce the tonic and the first partials. (2) Their mouths, in contrast to the first type of resonators, can be varied in size in order to allow sounds with different pitches to resonate. The basic tone is determined by the length of the string and its tension. Around this tone the San establish the tonic of their chants. Kirby (1961:7) writes that the San do not think in terms of notes (C, D, E, etc.) such as those of the modern-western tonal system, but that they build the system of tones from what they have found in their instruments. This principle of **gathering cultural goods from the physical environment** is extended in the work of Pops Mohamed, because he gathers the cultural goods from which he creates his works also from the cultural environment through the field recordings, and by recording San musicians in a studio.

The !Kung tonal-harmonic system; microtones

In contrast to some other authors, Kirby (1961:6) remarks that the Kalahari Bushmen music is not purely pentatonic, since he had examined an old cylinder (recording) of a Bushmen song through which he could realise that the harmonic system was built upon the harmonic series, with the melodies tending to underline different notes of the (harmonics) scale. Kubik's descriptions of the tonal system of !Kung music, both vocal and instrumental, agree with Kirby's discussions. Kubik writes (1994:317) that the system is based on the aural recognition and the selective use of natural harmonics. Kubik, in contrast to Kirby, writes (Kubik, 1998:317) that although the music is often based on only lower harmonics, sometimes the higher ones are used, for example the eleventh harmonic. Sometimes the harmonics are taken from only one fundamental, and sometimes they are taken from two fundamentals. This depends on in which region in Southern Africa one studies and how deep the tradition of the use of mouth-bow is. According to England (1995:97) and Marshall (1976:367-368) this also depends upon the kind of resonator used: mouth – a single fundamental; other resonator – two fundamentals. The different writers agree that a tonal system based on the use of harmonics over two fundamentals comes about either when the string is divided in two sections with a brace or noose, or when the string of an unbraced bow is stopped with a finger or a stick and shortened in this way to obtain the higher note. It becomes logically clear then that, depending on the number of fundamentals and the pitch height of the harmonic used, it is possible to find several different tonal-harmonic systems.

Another important point regarding the !Kung tonal-harmonic system, that Kubik (1994:317) and England (1995:97) make is that the natural harmonic series of each fundamental does not extend higher than the fourth harmonic, the strongest or clearest harmonics. This is why the system is tetratonic and why fourths, fifths, and octaves are the characteristic simultaneous sounds, besides unisons, in !Kung polyphony. However, it is possible to find thirds also which come from recognizing and making use of harmonics up to partial 4. Of course, when two fundamentals are thirds apart, one will also hear thirds in the overtone scale that is produced.

Another interesting matter about the harmonic system was observed by Schapera around 1930 (Schapera, 1930: 206): "The time is perfect, but no two in the chorus seem to hit the same note, though the general burden of the tune is kept up. That is to say, they all go up together, but not to or from the same note, and they all go down together, each hitting any note they please". These words hint at how difficult it is to determine pitches and harmonies in San music: when we hear San music, we are not listening to tempered pitches, but microtonal pitches. And, in addition to this, very often when we hear a unison or octaves by two or more voices/instruments, we are actually hearing pitches that are very close, but there are not

unisons according to our western concepts. This can be considered to relate to the concept of **micro-variations**, and this **indefiniteness in the pitches** found a counterpart in the indefiniteness in the production of vowel sounds in speech, briefly mentioned by England (1995:8-9). To me it is remarkable how similar organising concepts are present in the total life of the San. I will discuss this point in more depth later. Pops Mohamed seems to understand the importance of noise (indefiniteness in pitches) and microtonality in his compositions in opposition to almost all the other composers. In contrast to Pops Mohamed, the majority of composers who claim San appropriation uses tempered pitches, and much more defined sounds. In my opinion, using only/mostly tempered pitches and clean sounds takes out one of the most important features of San music: the noise.¹⁹ This fact also would explain why most of the compositions analysed here do not sound 'San'.

2.2.5 The use of musical bows and stamping tubes (4)

All writers on San music refer to the hunting bow, played as a mouth-resonated musical bow, as the most common musical instrument of the San. I have discussed the use of the bow in the previous sections (see, for example, Hewitt 2001:659, Kubik 1994:317, Marshall 1999:79).

In our understanding of San culture we have to keep in mind that one tool –the bow– is used for two different and important aspects of San life: for hunting to feed themselves and for playing music. I did not find it necessary for the purposes of this study to discuss all features and types of the mouth-bow. This is done admirably by England and by Kirby (see England & Kirby, 2013:263, 294, 305, 313-315, 335, 337-338 and 340-346). In addition to that the varieties that exist and the often subtle distinctions between them, the use of the mouth-bow and its features settings can be really different from one region or tribe to another. However, according to Marshall (Marshall, 1999:81) it is very important to state that the mouth-bow is the most important instrument for the San and the base of their music, and it is in this light that one needs to think of other, borrowed, instruments. As I understand it, borrowed instruments are often assimilated into the sound world of the mouth-bow. It is also fascinating (and an important aspect of our cultural understanding) how the San manage to extract different sounds from only one string by just using the resonators and by stopping the string with their fingers or their feet. Marshall (1999:81) also sets the distinction of San music – based on string instruments – in comparison to other human cultures which have drums and horns as the basic instruments of their music. Using the **same tool for widely different**

¹⁹ The term 'noise' may be understood even more broadly as all sounds that are not tempered notes, including sounds with unclear timbres. This will then converge into one category sounds with irregular partials (percussive sounds and irregular partials those sounds when, for instance, a string is struck with a stick) and microtones. My impression is that this might be in some ways how the San understand these sounds.

purposes, is something often noted in the everyday life of the San. In Pops Mohamed's work, the field recordings as 'found objects' also serve widely different purposes.

An example of a solo mouth-bow tune can be heard on the album *Bushmen of the Kalahari*, track 15 called *Honey Song*. On this track we hear many different sounds taken from only one string. In this example we hear two tonics. The one is the open string –which is not stopped– and its harmonics taken from the mouth's cavity. The other tone is produced on the same string stopped a minor third up. This interval enlarges incrementally and becomes more distinctive. To my ears it was an experience when I tried to play these notes on the piano. The harmonies I played were extremely different from I was hearing. In this way, I realised the importance of understanding the San microtonal system.

In summary, it is possible to hear many different notes taken from only one string. One can also hear the percussive component of the sound. This percussive element depends on which kind of stick is used and its size. My reason for describing these sounds will become clear when the music of Pops Mohamed and the two Sanscapes are analysed. Recordings, loops and samples of mouth-bows are some of the most common sounds used in the mentioned albums.

2.2.6 Exogenous musical instruments (5)

There is ample information about instruments used among the San. However, it is not easy to set a standard collection of instruments because the collections of each San group depend on two important aspects. Firstly, the instrumentation depends on the kind of influences from other cultures or tribes. An example of such an influence is the reference by Hewitt (2001:659) to the mbira as an instrument that is gaining popularity, having been adopted by the San from their neighbours in those areas where their neighbours do play mbira. Then, the other important aspect concerns the natural resources they have in order to build their instruments. The material of the instruments does not have to be 'ancient' or taken from nature. The San adapted their way of life in order to take what they have found. So, it is possible to find some metal or plastic parts adapted to their instruments, especially when tin cans are used as resonators for the hunting bows. Furthermore, the different San groups do not borrow the same instruments at the same time. Lorna Marshall (1976: 364-365) describes this intercultural borrowing as follows for the Nyae Nyae !Kung: "The !Kung we knew in the years 1951-53 and 1955 had no drums, though in the surrounding bantu cultures drumming was highly developed [...] all night long one hears the sound of the drums [...] In 1961, !Kung boys had acquired a couple of drums and were beating them happily and well [...] It is interesting to note also that the Nyae Nyae !Kung had no thumb-pianos in the

1950's [...] England reports that he saw two thumb-pianos introduced in 1961. Megan Biesele found numerous thumb-pianos among the !Kung in Botswana by 1970.”

Six groups of manufactured musical instruments can be found. Only two can be considered authentically San. The others can be considered as foreigner instruments from other cultures, mainly from Bantu tribes. This **free assimilation of cultural goods** is important to keep in mind when studying the work of Pops Mohamed. It is clear that concepts such as ‘cultural purity’ and ‘ownership’ should be used with caution when studying San music, and also the work of Pops Mohamed.

Some instruments found were constructed with locally available materials and they produce sounds which are different in pitch and timbre from metal-containing instruments. Locally available material differs, of course, from one locale to the next. In addition, the hands and feet and to a certain extent the voice can be considered as musical instruments, and humans do not come in standardised sizes and proportions. Another important aspect that makes it difficult to set a standard instrumentation among San groups is that the instruments can be called by different names in different tribes, and that the names change. It is true that these instruments are not exactly the same, but they are very similar.

The following general groups of instruments are given to offer an overall view of San instrumentation, an overview taken from Nurse (1972:23). It is not the aim of this research to study this aspect deeply. I just want to highlight firstly that the San indeed borrow instruments, and that they combine these borrowed instruments rather freely with their own mouth bows. This point is relevant when one considers the work of Pops Mohamed. Secondly, I want to show the range of timbres that the San find acceptable in their music, in order to establish how the timbres that other composer, and specifically Pops Mohamed use, fit into the San imagination.

- 1 Lamellophones: The name is *Ténkana*. It is a double-row of steel tongues affixed to a wooden sounding-board. It is played by holding the instrument with both hands and plucking the keys with the thumbs. One player fixed a tin can below the end of the board farthest from the free edges of the keys, in order to secure greater resonance and change of timbre; the same player also, while playing, produced a counter-rhythm by softly tapping of the board with the fingers.
- 2 Bowed fiddle: It consists of a polished but rather irregular straight stick about 5cm in diameter and 80cm in length, to one end of a 5-litre oil-tin attached by opening the mouth and fitting the resultant flanges around the stick. The instrument is played with a curved bow made of wood (between the depression of the string of the fiddle and the stick) with the middle finger of the left

hand, while the right hand is used for bowing. This instrument is usually played by the elders or eldest of the tribe. England (1995:184) mentions that how this instrument became part of San music is not known, but that the oldest members of the group recognise it as an import. Thus, it must have joined their collection of instruments in the first part of the twentieth century.

- 3 Mouth-bow: A carved wooden bow using the mouth as resonator, with the single hide or gut string divided unequally and held tense by a thong near, but not at, the mid-point, and played by rapid tapping with a twig or grass-stalk. This instrument is popular among the women and girls.
- 4 Harp: A four-stringed harp (more properly called a pluriarc (see England, 1995:251-355) which can have, for example, four tuning-pegs inserted into a resonator fashioned from an oil-can. The metal strings are attached at one end of the resonator and at the other to the pegs, which are of varying length and set at varying angles to the resonator. This four-string instrument appears to be popular among the women who use it to accompany their singing or humming. Men mostly perform on a five-string instrument (Marshall, 1976:372).
- 5 Ankle-rattles: They are made by shells of fruit strung together on cords and wound around the ankles of the dancers, and are used only during the trance dance at night.
- 6 Bull-roarer: It is made of a slender stick, about 30 cm long, with about 5m of free leather lace attaching a thinner (15cm) stick to the end of which a carefully trimmed tail-father is fastened. It is played only by young boys.

One point needs to be made, because it influences my argument later in this chapter when I analyse the music of Jeanne Zaidel-Rudolph and Robert Fokkens, music that is based upon isiXhosa bow music. Marshall (1976:369) writes that the braced musical bows (with wire string) “were adopted from the Bantu, but long ago”. She does not give any motivation for this observation. In these matters it is very difficult to state very clearly in which direction the appropriation took place, and how many times cultural ‘goods’ actually were translated among different cultures. So, although I state later that the San music influenced the isiXhosa music (an opinion shared for example by Kirby), I realise that this is not the only way to understand the complex intercultural processes involved. The influence could, of course, have been in any of these two directions, and settling this point is not important for my research.

In addition to the instruments described, the clapping of hands and stamping of feet (with or without rattles) are used as instruments in the music. Wordless singing and occasional vocal sounds appear also to play an instrumental role. In this regard Emmanuelle Olivier (2005:250) writes that the polyphonic songs

of the San are typically underpinned by a rhythmic accompaniment produced either by hand-clapping or by instruments: rattles or two metal bars which perform the beat and one rhythmic pattern. Schapera's work (1930:207) adds another instrument to this list, writing that it is mainly among the Southern groups that one found "a kind of reed flute or pipe made by reeds of different sizes and lengths that produce different pitches. The same author (Schapera, 1930:207) also describes the use of a kind of tambour "made by stretching a piece of skin tightly over the mouth of a clay pot, a wooden calabash or rough touch-board attached to one end, over which are drawn strings".

2.2.7 Rhythmic patterns based on twelve beats, or its multiples (6)

Kubik refers to (1994:307) "a bias for rhythmic patterns in cycles of twelve beats and multiples of twelve, disposed in a simple bimeter or polymeter (2 vs 3 patterns of clapping), but no asymmetric timeline". Marshall (1999:83) states that the men stamping their feet coupled with the important contribution of the women clapping hands build the complexity of the rhythm. She writes (Marshall 1999:83): "Women have musical skill and great precision. They watch and listen to each other, and feel each other. I mean this quite literally. Sitting so close together, shoulder by shoulder, knee to knee, the women actually feel the rhythm clapped by the others". Marshall also refers to the idea of David England who thought that the clapping of the women might be the element that contributes most to the brilliance of the musical sound complex. It is possible to hear an example of these concepts on track 1, called *Xan do*, from the album *Bushmen of the Kalahari*. In this music voices are in ternary patterns while rattles, clapping hands and Kha are in binary/ternary patterns. The result is a complex polyrhythmic texture.

2.2.8 Near absence of song texts (7)

San songs seldom have complete lyrics. The songs often use isolated words or sentences. Marshall (1976:373-374) describes this characteristic from her first-hand experience of hearing the //gwashi songs, played on the pluriarcs:

Although they have titles and stories behind them, the songs are not literary verses set to music. They are often sung without any words at all. The singers vocalise syllables or humming sounds, a, o, oo or perhaps ha, ho, hoo, mm or hnn. Sometimes, however, the singer will utter a few words that pertain to the subject of the song, not in any set way, but as his whim dictates. The singer might sing a song about a bird without words for a while, and then, to add to its poignancy, spontaneously insert the words "Daybreak, I cannot sleep," implying that the chatter of the birds wakes him.

In addition to her description I realised that the San often use the repetition of words or sentences during the whole tune. During my listening experiences, I could realise that in one tune each member of the

group who are singing, can use more than one word/sentence for singing. In consequence, they create a very complex texture or polyphony. Marshall (1999:80) emphasises the importance of understanding the body as a musical instrument. This understanding will also include the voice as one of the instruments, and also including the clapping hands and stamping feet. I relate this to my general observation regarding the **interaction of active and embodied participants**.

One can hear an example of this feature on track 7 called *Thula, thula, thule!* from the album *Bushmen of the Kalahari*. On this field recording one can hear the repetition of the sentence 'Thula, thula, thule' during the whole tune. However, one can hear also other words or sentences which are not specified in the cd booklet. The sample that I choose to illustrate is rather short – only about a minute long – however, it is really easy to hear in other examples also that the San use one or a few words or sentences, or other vocal sounds, during the performance of only one tune for a long time. This can be appreciated specially during the trance songs. I imagine when listening to the way that the San uses language that also becomes a collection of objects in their **gathering of cultural goods from the environment**. Pops Mohamed also uses language in a similar way, for example on the first track of *How far have we come?*, when certain words are chanted, almost as if the words were objects. Other composers who set text in a way that composers of the Romantic period set poems, might miss a very important aspect of the ways in which the San uses language.

2.2.9 Presence of dance patterns imitating animals or shivering (8)

As stated by many authors such as Garland, Kirby, Pops Mohamed himself and many others, the connection between nature and the San is very strong. As mentioned, the San believe that they have to be respectful of nature because nature provides all that they need for surviving. In consequence, in their music they usually imitate animals and especially birds. The San believe that they are communicating with nature. But sometimes it might also be just play, as Marshall (1978:369) describes from her own experience:

Each animal is represented in the music by its own rhythmic pattern. Often the rhythms seem actually to catch the motion of the animals – a kudu leaping, for instance. The boy who twangs makes imitative motions of the animal with his free arm and his head. A hyena game seemed to catch the rhythm of the sounds the hyenas make. I remember most vividly the lively /Gwi boys in central Botswana playing their bows in this way and playing hyenas copulating. Invariably, a group of children gather to watch the players and to take turns playing, and they all contribute to the imitations, crawling, pouncing, or leaping around and making animal sounds.

Three beautiful examples of this can be heard on tracks 2, 3 and 4 from the album *Bushmen of the Kalahari*. On these tracks we hear how various characteristics of a wild dog (hyena) are mimicked by a San performer while he uses percussion sounds. The most interesting aspect of these three examples is to show three different states of the animal. In other words, the aim of the three songs is to show that the animal can be in different moods. From the discussion in the CD booklet, one realises that this recording is strongly related to the musical game described in the quotation from Marshall that I just gave.

2.2.10 Conclusion: San musical practice as a context for the work of Pops Mohamed

Although it was rather difficult to get specific literature and information on San music, it was possible to conceptualize for myself an approximation of San culture and their music by reading many different articles by different authors written from the middle of the twentieth century. The one book by David England on this topic is the most important source in literature. Studying deeply the San culture helped me to start understanding their way of living and feeling before getting into the core of the music itself. It was the departing point to understand why some composers are really following San ideas and why other composers just appropriated insufficient elements to claim a real San influence.

The first very deep impression I gathered is related to one of the concepts uncovered by Marshall. She wrote that the music for the San is a 'vehicle for symbolic expression' (Marshall, 1999:80). I think the most important word for me in her expression is 'vehicle' because through the reading of and listening to San culture I started to understand that the music for the San is a vehicle to something else. The music is not the final objective, but a way to communicate among themselves and/or with supernatural beings and/or within their natural environment. So it was very useful to understand the San music and its culture through these 'vehicles' and not only by understanding its musical features. It became especially important when understanding the ways in which Pops Mohamed appropriates San music in multifaceted ways, and not just as sound patterns. From authors like Marshall, Kirby and Biesele I learned that focussing on music features was not enough when forming an understanding of San music.

After understanding the San culture and its 'vehicles', it was important to use the Kubik features to structure my study of San music. And, when I write 'my study', I also refer to the aural analysis I have done. Through Kubik, I learned what to hear in San music and to organise my aural perceptions in seven parts, structured according to Kubik's features. In consequence, I could set a list of characteristics to expect from music by other composers such as Mohamed and many others. Kubik showed the structure of a music that seems to not follow any patterns. He showed me that the Kung! built their musical instruments and systems by experimenting with what they had available. This includes the appropriation of nature and animals sounds by imitating them through the voice and the use of their hunting bows and

stamping tubes as musical instruments. That was a great base to start looking for these kinds of attitudes in other composers.

In this conclusion, I summarise the observations that I made in order to sketch the context for my consideration of the work of Pops Mohamed. I do not in this next section follow the characteristics of the music. I tried to find other ways of understanding the musical practice of the San, in order to give a context to the work of Pops Mohamed that is not only technical, but also more conceptual. I distilled the following principles from my discussion of San Music.

- * **Several Active and embodied participants.** The San use their bodies and the interactions with others to create the full performance. For example, they do not only make sounds by clapping hands, but they also dance and play games with a lot movement (often improvised) and interaction.
- * **Micro-variations/ Many equal but different voices/ Free alternation.** Following the idea that each member of the tribe joins the performance and gets out of it whatever he/she wants, and whenever he/she wants it; each member of the tribe plays/sings a tune in common with the rest of the group but in a unique way and an individual time. Interruptions might be caused because a child is crying or the boys start laughing or for many more reasons. So, one hears a clear musical idea, but one made from many different ways. The overall result is a really complex texture. One can hear clearly a unified musical idea made from very different interpretations. In order to understand San music, it is necessary to emphasise that their vocal polyphony is constructed by multiple variations and free alternation of a melodic line. They create through superimposition of intuitive aural elements very complex structures. The addition of elements that might have complex relationships to existing elements, is clearly within the gamut of the musical practice.
- * **Creation through superimposition of aural and conceptual complexities.** When performing music, each member of the tribe takes an individual role in the performance. Each member adds his/her own part as a layer, creating a texture that can be really complex. Instrumental music or the instrumental accompaniment contributes to this concept by their way of tuning instruments not exactly.
- * **Repetition of musical material.** The repetition is not only caused because San music does have lyrics like western concert music has, but also to the fact that they repeat isolated words and

mimic animals. The repetition in melodic material and (dance) movements also sometimes contributes to their entering a state of trance.

- * **Microtones/Indefiniteness of pitches.** The San do not understand music in terms of tempered notes because they firstly tune their instruments without following a unique idea of intonation; and, secondly, each instrument builds its harmony using its own partials. The result is a complex harmonic system that cannot be represented with the use of a tempered scale.
- * **Gathering cultural goods from the environment/Linking the natural and the supernatural.** The San way of living is based on the appropriation of elements from nature. This concept might be understood in a symbolic way and in a concrete way. The symbolic way is represented by the fact that the San live in a constant communication with nature and specifically with animals when they mimic animals with their voices. They have several chants to make contact with supernatural beings and natural situations. The concrete way might be that they use all that they found in their environment in order to build their instruments, their hunting-bows, stamping tubes and other tools. The San way of building music is intuitive. They use what they have available, and they created all of their 'musical rules' by repetition; by experimenting with what they had available in their environment. This practice includes the appropriation of nature and animals sounds by imitating them through the voice and the use of their instruments. It also includes the derivation of their harmonic system which was also built intuitively by using the natural harmonic system (up to the fourth partial).
- * **Using the same tool for widely different purposes.** The same bow can be used for hunting and playing music. When they go hunting for days, they play songs for calling the hunt or the rain and they also use stamping tubes and digging sticks for various purposes.
- * **Free assimilation of cultural goods.** The San assimilate/appropriate instruments and goods from other tribes in their own lives and music. Each San tribe might be very different from the other because of this reason.

2.3 Compositions by other South African composers who admit San influences

In this section of my dissertation I analyse most of the compositions named in the previous chapter in order to further contextualise the work of Pops Mohamed. I would like to point out again that this part of the literature review is not meant to be exhaustive. I analysed the works only to determine the way in

which aspects of San music can be thought of as part of these compositions. I chose compositions of which the composers admit San influences, either in the titles of the works, or in their comments on works. I also include in the penultimate section works that admit influences of cultures related to the San – specifically Xhosa bow music. It is likely that more compositions by South African composers that admit San influences can be found. However, I was satisfied that my analyses of twelve works, and brief discussions of three more, enabled me to create a context for my discussion of the work of Pops Mohamed. Some of the compositions are very close to the San spirit, but some are not clear in the expression of the San influence. I therefore felt that I had achieved a large enough scope in my data, and this enabled me to sketch this part of the context for the work of Pops Mohamed.

The following works will be discussed in this section of my dissertation.

- Stefans Grové – *Sewe liedere op Boesmanverse* – Composition in a chamber version, and orchestrated
- Peter Louis Van Dijk – *San Gloria* – Composition for voices and instruments
- Peter Louis Van Dijk – *San Chronicle* – Composition
- Peter Louis Van Dijk – *Horizons* – Composition for choir
- Peter Louis Van Dijk – *Song of Celebration* – Composition
- Kevin Volans – *White Man Sleep* – A composition that exists in various versions
- Phillip Miller – *The Bushmen Secret* – Song in a CD Album
- Dave Mathews – *Eh hee* – Song in a CD Album
- Cameron Harris – *Songs from the land of the broken string* – Three ‘art songs’ for soprano and piano
- Peter Klatzow – *Words from a broken string* – a short opera on a libretto by Michael Williams that tells the story of Lucy Lloyd, one of the early researchers on the San
- Neil van der Watt – *die wind dreun soos 'n ghoera, 'n boesmanmite* – eight songs for voice and piano

I will also discuss three more compositions: *Luamerava* (Hendrik Hofmeyr), *Lifecycle* (Jeanne Zaidel-Rudolph) and *Tracing Lines* (Robert Fokkens). I did not discuss the work *Firebowl* by Hans Roosenschoon, because a brief analysis of that work is published in Brauninger (1998:8):

Undoubtedly, there is potential in the setting of indigenous poems but this can also turn out to be problematic. As an example, I would like to mention *Firebowl* by Hans Roosenschoon. [...] In this piece he attempts to portray 'Bushman life' in an à capella setting of a poem by Sydney Clouts. While the music is successful in its application of overlapping patterns of different lengths - of 6, 5, 7, and 8 eighth-notes- it is

the unfortunate choice of the poem which mars the work. Clouts's *Firebowl* is condescending in tone. [...] Roosenschoon increases the offensiveness of the poem by having the voices imitate tongue clicks”

My analyses are not exhaustive, because these composers and their works are not the topic of this study. In my analyses and discussions I relied on my own aural familiarity with recordings of San music, and on the eight characteristics identified by Kubik and discussed in the first part of this chapter. I had to work in conditions of analysis that were not ideal. Compositions were studied by studying the score (without recording) or just listening to a recording (without the score), or even by only reading articles about the compositions. In some cases I had a score and a recording.

The aim of the analyses that follow is not to analyse deeply the nature of each composition. On the contrary, the aim is to show very different approaches to the San culture made by a selection of modern composers. I will then use this range of approaches and elements of practices to situate the work of Pops Mohamed.

2.3.1 Stefans Grové – Sewe liedere op Boesmanverse

Stefans Grové was one of the first South African composers to claim the integration San influences in his work, and possibly the South African composer who is considered – a contested claim – to have made the most extensive use of indigenous music from various South African cultures in his compositions.

This composition is a cycle of songs which takes as basic material poems by well-known Afrikaans poets: the first two by Eugène Marais and the other five by Abraham Fouché. There are two versions of the composition: the chamber version composed in 1990 for soprano, strings and piano; and the orchestrated version made by the composer towards the end of his life. The analysis here is of the chamber version.

I give brief paraphrases²⁰ of each poem, and some comments on the words in order to give an idea of the world that the composer creates.

1) *Die Townenares* (The magician) – A girl is living alone, and cut off from interactions with others: she does not wait for hunters, nor prepare fire, nor hear the dancing songs and stories. I could not find references to this way of living alone in descriptions of the lives of the traditional San.

2) *Die Woestynlewerkie* (A desert bird) – The singer addresses a bird, and remarks on how the bird can see things that humans can't see. Because the bird cannot be caught by earth-dwelling animals it is stronger. The singer vows to protect the bird. It is true that only some birds are considered to be food.

²⁰ Because I do not know Afrikaans, I am indebted to my supervisor for providing these paraphrases.

Although this kind of relationship with animals is certainly conceivable, I have not seen applicable references in the literature.

- 3) *Weeskinders van die hemelgod* (The sky-god's orphans) – The San is depicted as decrepit beings, scouring the dunes for scraps of meat. This sketches a misunderstanding of the life and foraging of the San (see Tanaka, 1998). Furthermore, the poet refers to flutes and drums –instruments not traditional to the San.
- 4) *Reënluiperd* (Rain Leopard) – Another reference is made to drums, and the poet uses words²¹ that are of uncertain origin - 'ghoeroep' and 'ghaisa' - to describe some of the foraging activities of the imaginary San.
- 5) *Sterwenslied van die Kraanvoël* (Death Song of the Crane) – A dramatic description of death. It is rather general, and does not refer to something specific to the San.
- 6) *Die Droster* (The one who is absent without leave) – A metaphysical figure 'Garoeb' instructs an unspecified person to return to his tribe. These words are again very general.
- 7) *Reënmaakformules* (Formulae for making rain) – This is a poetic description of rain-making activities. I did not see references to these specific activities in research on the San²².

In my analysis I tried to determine how this world is created in the sound structure of the music, and not in the words. What are the techniques that show influences of San music? In his review of the 1994 recording (Grové, 2001:134), the composer himself mentions that his intention was to use various techniques of means (*middele* in Afrikaans) to create a 'transparent Bushmen sphere'²³. I could not identify these techniques when I listened to the music: there was nothing that reminded me of San music. The musical material sounds Western, and is very similar to other compositions by Grové in this period of his life. I thus had to search in other ways for the San influence. If one takes the eight characteristics identified by Kubik, and use them as a check list in one's search in *Sewe Boesmanverse*, one cannot find any San music material in the composition. I give short examples to support my observations.

²¹ According to my supervisor, these words might be from a Nama language. Before one levels a charge of faking cultures, one would have to investigate the origin and meaning of these words. This is, however, something that falls outside the scope of my research.

²² According to my supervisor, this again suggests Nama, rather than San culture.

²³ I am indebted to my supervisor for the translation from Afrikaans to English. This is the full text of two of the three paragraphs of Grové's short review:

"Deur die aanwending van verskillende middele trag die komponis om 'n deursigtige Boesman-sfeer te skep. Sommige openbaar ook 'n ligte dansmatigheid, soos byvoorbeeld *Weeskinders van die Hemelgod*."

"Elk van die sewe liedere word voorafgegaan deur 'n selfstandige klavierinleiding wat die essensiële kenmerke daarvan uiteensit. Die uitvoering is van hoogsprofessionele standaard."

Wat word van die mei - sie ___ wat al - tyd al-leen bly? _____

Sy wag nie meer ___ vir die koms van die jag - ters nie.

Example 2.1: opening of the melody of the first song

There is no vocal polyphony and the singing style is not related to yodelling. The vocal style is similar to that found in a large corpus of Western vocal music during the twentieth century. I give the opening of the first song.

As can be seen from the example above, the pitch material is not tetratonic (or an extension of the system). On the contrary one hears the twelve chromatic pitch classes of Western music, in their standard intonation. This almost complete chromatic pitch material (with some tonal centres) becomes clear when one analyses melodies and accompaniment together. There are no microtones or a similar system.

The traditional instruments are not used, and their sounds are not imitated. The piano and string quartet is played mostly in the conventional ways. I found three passages for the cello which I could imagine as somehow related to the sound of the hunting bow. But I could not aurally relate these cello sounds to the San bow, especially when the other parts are added to it (see examples 2.2, 2.3 and 2.4).

pizz arco pizz arco pizz arco pizz

Example 2.2: the cello part in the first song, measures 9 – 12, which is similar to other passages in the cello part of the first song.

Abraham Fouché **WEESKINDERS VAN DIE HE M E L G O D**
♩ = 80

The score for 'Weeskinders van die Hemelgod' features a vocal line at the top with a dynamic marking of *p* and the word 'wees' written below it. Below the vocal line are piano accompaniment parts for the right and left hands. The right hand part includes dynamic markings of *pp* and *pizz*. The left hand part includes a dynamic marking of *mp*. The tempo is marked as *♩ = 80*.

Example 2.3: Opening of the third song, to show the cello part

DIE DROSTER
♩ = 108

The score for 'Die Droster' features a vocal line at the top with a dynamic marking of *f* and the lyrics 'Weer- lig vlamme spring uit die'. Below the vocal line are piano accompaniment parts for the right and left hands. The right hand part includes dynamic markings of *pp* and *mf*. The left hand part includes dynamic markings of *pp*, *f*, *mp*, and *f secca*. The tempo is marked as *♩ = 108*.

Example 2.4 Opening of the sixth song, to show the cello part

The rhythms do not show cycles of twelve beats, as can be seen in the four examples above. The composer uses the meters with unequal beats (such as the 7-cycle in example 1) and changing time signatures in a way that is characteristic of his other music. However, the fact that the pulse is stable, might allow one to state that this aspect could be related with San music.

The songs have clear text, with no isolated words or syllables and no imitations of animal sounds. The texts are set in the conventional way. To my ears, it is very hard to create a San impression with a language that is so far from the San languages, especially if that language is set to music in the ways that one associates with Western music.

Even though the composer refers to a dance-like character, this cannot be related to the animal patterns in the San dances. I could not relate the music of Grové to my aural impressions of the San dances.

One could possibly find the San influence in the drama that is suggested by the poems, caveat the problems in the poems which I highlighted above. In other words, maybe the composer uses only the poems that are only ostensibly about the San as a point of departure to compose the piece in a musical language that is far from the San music. To my ears, the music itself does not resemble San music. For me, the songs do not create a San world, also because they are sung in Afrikaans which is a language not related to, or even vaguely resembling the San languages.

Although I mentioned the *Dubbelkonsert (San Gebede)* in my first chapter, I will not discuss it here, since its analysis will not add to the construction of the context for the work of Pops Mohamed.

In summary, one can state that the San appropriation in the *Sewe liederes op Boesmanverse* is rather low. The majority of concepts and features presented by the authors I discussed are not part of this composition.

2.3.2 Peter Louis Van Dijk – San Gloria

Peter Louis Van Dijk was born in the Netherlands and has been living in South-Africa since his childhood years. His compositions are performed in South-Africa and abroad. He composed a variety of compositions including operas, ballets and choral/orchestral works. He also has a career as teacher in universities in South Africa, especially in Port Elizabeth. From the beginning of his career, Van Dijk was interested not only in San music but also in other kinds of indigenous music styles: he composed several pieces appropriating African concepts.

San Gloria is a composition for choir and orchestra which is divided in four movements. For this analysis I used the score and the recording to which I refer in the footnote. The movements are the following:

- 1- Gloria in Excelsis Deo
- 2- Et in terra pax hominibus bonae voluntatis
- 3- Laudamus te

4- Domine Deus, Agnus Dei

Van Dijk (1990) wrote for the programme notes:

In this 'San Gloria' I have attempted to blend original 'Bushman'(or 'San') themes – which I initially transcribed from various modern-day sources as my fascination with these gentle, virtually extinct and ancient African people grew – with an abridged version of the ancient (and virtually extinct) Latin poem, 'Gloria in Excelsis Deo'. This is a work which seeks to represent two totally unrelated cultures – both ancient, symbolic and relevant in their own right, thereby highlighting exactly those elements in the Southern African society which, at times, excite us, and sometimes mutually exasperate.”

The main idea that emerges from my analysis in terms of the purposes of the present study is that the piece is basically not balanced in terms of western materials and San materials. Actually, it sounds more western because the composition almost does not display the procedures and features of San music. In addition to that, it has very strong material that makes the piece more western, namely the Latin lyrics.

The title of the composition, 'San Gloria', suggests a piece which combines the two cultures, but each of the four movements has a name only in Latin. In addition to that, all the lyrics use the well-known Latin poem 'Gloria in Excelsis Deo', a text that is heavily-laden with the more dominant culture. For the audience this is a very important text coming from the catholic world. At least in the western world, almost all audiences that hear the 'Gloria' will easily associate it with the catholic world, rather than to any other culture. In other words, the fact the composer strongly favours the catholic features – especially in using all the lyrics in Latin which already belong to a culture known world-wide – stands in an overpowering contrast with a culture such as the San culture which is not known at all.

As I have done in the previous analysis, I will take the characteristics of San music as identified by Kubik to structure my analysis.

Polyphony: Although the piece includes a choir there is no complex polyphony construed by means similar to the San's variation procedures of plurivocality. The majority of polyphonic material in this composition is made by just simple melodic lines between male and female voices and few canons, but not complex textures such as those found in San music.

Instrumentation: There are no San original instruments and there are also no modern instruments that are used in ways that evoke the timbres of the San, for example by using extended techniques. However, in few short sections of the piece (for example in movement 3, measure 10) it is possible to recognise the

hand-clapping of the choir as a possible San feature. However, even here the rhythmic patterns are not clearly based upon the San hand-clapping and one can argue that hand-clapping can be borrowed from any number of a variety of cultures in the world.

In my opinion the most important San element that I found is in the opening of the piece where the composer develops an introduction using percussion, body percussion and sounds of vocal consonants in

the choir that imitate the famous Khoisan clicks.

Example 2-5. Opening of the San Gloria: the choir sings syllabic sounds that can be associated with San music.

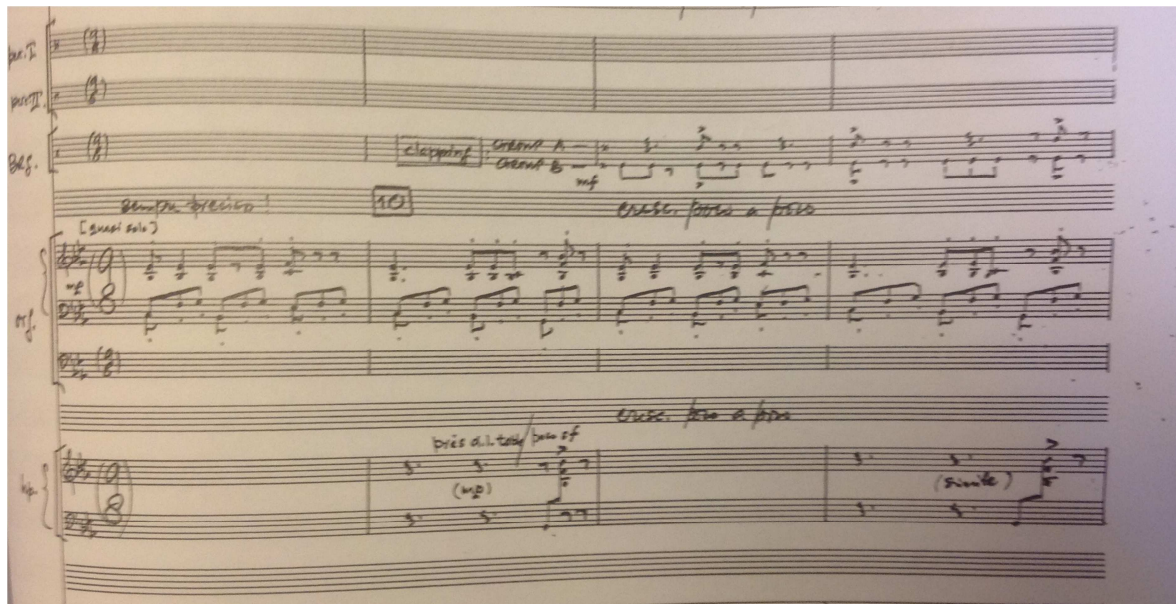
In this example one can see that the composer creates an atmosphere that might evoke in the audience ideas related to the San way of imitating with the voice (and the body) what they hear (and experience) in

their environment. This is a rich idea and it would have been possible for the composer to develop this procedure throughout the piece. It is a pity that it was not developed, because it could have been an interesting way of appropriating San music in concert music.

Regarding harmony I could find another vague link to San practice. The piece uses both pentatonic and tetratonic material. The tetratonic material can be considered as related to San. However, there are two facts that thwart attempts to relate this music to San practices. These factors are the absence of microtonality, and the constant changes of tonal centres of the penta/tetratonic material.

In terms of melodic material I could not find the San melodies to which the composer referred, and in terms of rhythm, one can hear that some sections are in cycles of nine beats (particularly the third movement, *Laudamus Te*). Nine-beat cycles are of course not the same as twelve-beat cycles that are discussed in the literature. I did notice, throughout in my listening, that some cycles of the San music are not twelve-beat cycles. However, the larger part of the piece follows western procedures of rhythm and I could not relate the composer's procedures to San practice.

A San element can be discerned in the third movement, because of a section which uses a 2 vs 3 beats rhythm. This section is given in the example below.

The image shows a page of handwritten musical notation for the third movement of the San Gloria. The score is written on multiple staves, including parts for Violin I, Violin II, Bassoon, Clarinet A, Clarinet B, Flute, and Bassoon. The notation is dense, with various rhythmic values and dynamic markings. Key annotations include 'clapping' above the Clarinet A and B staves, 'cresc. poco a poco' written across several staves, and 'pizz. a l. tutti' with '(mp)' and '(forte)' markings. The paper shows signs of age and use, with some ink bleed-through and a small box containing the number '90'.

Example 2-6. Third movement of the San Gloria, patterns of 2 against 3

The *San Gloria* is to me an example of a piece which seems to be (or claims to be) influenced by San music, but which does not sound San at all. Even more, it is clearly difficult to determine even through a

deep analysis where the San roots are. The music is composed within the traditional European concert tradition. The rhythm is not poly-rhythmical and the majority of the features of this music, when compared to the characteristics identified by Kubik, are not related to San music. Following this idea, the harmonic strategy is based on a tonal system with no complexity. The piece is very well composed. Its form, structure, orchestration, harmony, etc. are very clear; however, it is very difficult to find any San root in it.

I want to highlight an additional problem that I experience when listening to this composition. Latin lyrics have been associated for ages with the sacred works of the Christian religion. In addition to that, the majority of pieces in Latin through the history of music originated in the time when the European colonizers were invading, killing and changing indigenous cultures forever. That does not mean when one hears any piece in Latin one thinks of invading countries and killing people. But, when a piece is presented as ‘something associated to San’ – for instance a “San Gloria” – the fact of listening to lyrics in Latin which are associated with the European Christians is at least polemic. In addition to this idea, the content of the lyrics is associated with liturgy and a very specific worldview that is contradictory to the worldview of the San: *Gloria in excelsis Deo et in terra pax*. Again, when one studies the San history, and when one realizes all the harm that the Christian Europeans caused to the San, often on behalf of their god, then one realizes that using the colonizer’s language and religion for something related to the San is contradictory and can create a lot of tensions on various levels.

2.3.3 Peter Louis Van Dijk – San Chronicle

San Chronicle is a composition lasting twenty minutes and was commissioned by TOTAL (a petroleum company that was involved in Arts Patronage for some time). It was premiered by the now defunct Transvaal Chamber Orchestra at the University of Witwatersrand’s Great Hall in 1990. Van Dijk (1995) writes in the CD booklet: “San Chronicle is the second of three Bushman-San-related compositions from the composer’s ‘San’s trilogy’. (The third work, San Genesis, is still in preparation).” However, the third composition, *San Genesis*, to which Van Dijk refers, was not composed or premiered until 2016, the time of this study, at least not as far as I could determine. Van Dijk (1995) describes detail about his appropriation of San elements in the CD booklet:

While San Chronicle is not specifically programmatic, the work does contain many sounds and symbols associated with the Bushmen life: the wide open spaces of the Kalahari, the San’s reticent, private nature²⁴,

²⁴ This opinion of Van Dijk contradicts what researchers in the field have recorded about the San. See for example Marshall (1976) who writes about the absence of privacy in San life, even when modesty is present. The gendered terms that Van Dijk uses here, are not the image one gets from the more egalitarian San. The idea that the Europeans

his sense of humour, his singing and dancing, the pronking of the Springbok, the celebration of the hunt, the plaintive and prophetic song of the Mantis and the Moon (English horn solo), but most of all, a sense of foreboding and decay: A chronicle of the inevitable virtual annihilation of these gentle folks. A brief fanfare marks the arrival of European ships at the Cape. Those who seemed to be gods would soon become their executioners. A 'Piet-my-vrou' (a specific bird-call) at the conclusion of the work depicts an extinguishable hope and the indomitability of their spirit'.

Following the description that appears on the NAXOS CD Booklet one can hear the story or drama related. The piece is very dramatic and its drama's development is constructed step by step.

Regarding the topic of the present study - that means 'The San appropriation' - is that the *sounds and symbols associated with the Bushmen life* referred to on the Naxos CD booklet are not specially San if one takes into account strictly the Kubik San' features.

When I analysed this piece, I had to do it by listening without the score. When I listened to it, the musical language reminded me a lot of Stravinsky's sound specifically that of *The Firebird* and *The Rite of Spring* rather than San music. This point of view is not intended to be critical, this is not my intention. The essential concept is to understand why the music does not sound San.

As with the *San Gloria* no San instruments are used in this composition, and there is no use of extended techniques in the orchestra to evoke the San Music. It could be possible to associate some percussion instruments with the instrumentarium of San music; however, all percussion instruments can be related to almost all cultures in the world because percussion instruments are essentially reference instruments. The use of these percussion instruments in *San Chronicle* is not related to San practice at all.

In opposition to *Horizons* and *San Gloria* the harmony in *San Chronicle* is more heptatonically tonal than pentatonic. It is possible that themes and melodies in pentatonic scales remind us of the San Music, because of a vague reference to exoticisms. As with the other works by Van Dijk, the absence of microtonality which is one of the main features of San music, is one important element that distances his oeuvre from the music of the San.

seemed to be Gods, is completely alien to my understanding of the literature on the San. It is possible that Van Dijk is confusing the arrival of Europeans in the Cape of Good Hope with their arrivals elsewhere. I will refrain from commenting on other anthropological misunderstandings and misrepresentations about the San and their history in the rest of my dissertation. This is, however, an important topic that can be investigated. For the complexity of the problem, take into consideration the words of Van Dijk as quoted in Haecker (2012).

There are no complex polyphonies that remind the listener of the marvellously complex San music. The texture of the piece is always melody and accompaniment, and sometimes Western style counterpoint. The composer uses almost exclusively western music composition procedures.

There are processes of addition and subtraction of some rhythmic values in some of the themes. These are procedures explored a lot by Stravinsky. Following Kubik's ideas, one can think of these compositional procedures as related to the practices of the San. However, my listening²⁵ to this composition reminds me more of the music of Stravinsky than the music of the San. In addition to this impression of mine, the rhythmical treatment is mostly of themes – in other words, the most important layer of music structured in terms of melodies and accompaniment. This has the result that one does not hear more than one layer with this treatment, a procedure that would have made the music more related to the music of the San.

The composition does not have lyrics or any procedures that evoke San music.

2.3.4 Peter Louis Van Dijk – Horizons

In 1995, the prestigious English group 'King's Singers', toured South Africa, and commissioned a piece from Van Dijk. After the tour, the commissioned piece became his new choral work, titled *Horizons*. The seven-minute piece is set for a six-part ensemble/choir (SATTBB) and according to the composer it uses numerous African musical elements while using traditional Western European formal elements.

In a 2009 interview with Allyss Angela Haecker, Van Dijk said "the ignorance of most Western composers leads them to incorporate or imitate African music without specific knowledge; instead they rely on vague ideas and assumptions. This reliance on generalizations leads to a perversion of traditional musical culture" (Haecker 2012:127).

Haecker (2012:127) reports further on the interview: "The influence on indigenous culture, specifically music, by the Dutch and British missionaries is a disconcerting issue for van Dijk. He is very careful with regards to the definition of African musical traits because missionaries and Western influence have distorted so much". Van Dijk's desire to integrate in authentic ways is evidenced in his preparation for his choral work *San Gloria*. Stemming from a long interest in the San, he has done extensive research on San culture and recorded performances of their music. He says that with the *San Gloria*, he resisted creating

²⁵ Source of recording: <https://play.spotify.com/album/5mW8Nln98VdYjFVHhVOOPW>

an ethnomusicological exercise. Instead, he was interested in “looking for a new palette ... we do get bored with ourselves”. If one then compares *Horizons* with *San Gloria* it is possible to find more San elements in *Horizons*. However, there are still the same problems as with *San Gloria*.

First of all, the lyrics are in English, which is a language in contradiction to the San culture. In opposition to the lyrics of *San Gloria*, in this case one finds that the content is related to San life. The third verse, however, shows the problems at which I hinted in my footnote.

| | |
|---|--|
| <p>Sleep, my springbok baby, Sleep for me, my springbok child, When morning comes I'll go out hunting, for you are hungry and thirsty. Small moon, Hai! Young moon, When the sun rises you must speak to the Rain, Charm her with herbs and honeycomb, O speak to her, that I may drink, this little thing. She will come across the dark sky: Mighty Raincow, sing your song for me That I may find you in the far horizon.</p> <p>Sleep, my springbok baby, Sleep for me, my springbok child, When morning comes I'll go out hunting, for you are hungry and thirsty. O Star, Hai! Hunting Star, When the sun rises you must blind with your light The Eland's eyes, O blind his eyes, that I may eat, this little thing. He will come across the red sands: Mighty Eland, dance your dance for me, That I may find you in the far horizon.</p> | <p>Sleep, my springbok baby, Sleep for me, my springbok child, When morning comes, they'll come a-hunting, for they are hungry and thirsty. They will come across the waters: Mighty saviours in their sailing ships, And they will show us new and far horizons. And they came, came across the waters: Gods in galleons, bearing bows of steel, Then they killed us on the far horizon.</p> |
|---|--|

If one follows the words written by Haecker who is also quoting Van Dijk, one finds misunderstandings of San music, especially if one takes into account Kubik's eight San features. Haecker (2009:127) reports that “Van Dijk has found a wealth of African musical elements in his search for a new palette. He is drawn to the minimalist aspects of indigenous music, stating that ‘ostinati, repetition, pentatonic tonality and adding layers have all recently found their way into my music’.”

In what follows²⁶ I do not present an analysis or a description of the piece because it is possible to find it in other sources in the literature. As with the previous works, I will state which elements can be

²⁶ This analysis was done without reading the score. It was done just by reading articles and listening to the recording on the internet.

considered, in my opinion and according to an understanding of the characteristics of San music as identified by Kubik's descriptions, as misunderstandings of San music and therefore mistaken appropriation. I will also identify those elements that can be considered San.

As in *San Gloria* the harmony of *Horizons* is mostly pentatonic; however, there are numerous modulations which are essentially not part of San music.

It is only half true that San music is minimalistic. If one takes into consideration how concert-western music often changes in terms of form, then it is possible to typify San music as minimalistic. However, as Kubik stated, San music shows constant variation of the patterns, creating a polyphony that is very complex in terms of audible sound layers.

The San elements can be the following:

In the example below one hears vocal sounds that are related to the characteristic of San music that involves the singing of isolated vowels and consonants in addition to the lyrics which can be a repetition of short clauses. Once again one realizes that this is certainly a characteristic of many other styles of vocal music. Something more that is important to note is that the singers who led the responsorial procedure in San music are female, while in *Horizons* it is a male voice that leads the responsory that invites the choir to answer.

The musical score is for a piece in 2/4 time with a key signature of one sharp (F#). It features five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a Bass Drum part. The Soprano part has lyrics 'Hai!' and 'Hai!' with 'DORT' markings. The Alto and Tenor 1 parts have lyrics 'hun-gry and thirst-y'. The Tenor 2 and Bass parts also have lyrics 'hun-gry and thirst-y'. The Bass Drum part has lyrics 'Hi - shel'. The score includes various rhythmic markings such as triplets, 'DORT', and 'Finger snaps (both hands)'. There are also 'x' marks above some notes, likely indicating percussive sounds.

Example 2-7. Van Dijk's Horizons, aspects of percussive use

In the same way, it is possible to see the 2 against 3 rhythmic patterns that are used in this composition as related to San music. However, the cross-rhythmic patterns are not used for long stretches across the entire composition, and the 2 against 3 patterns do not have the same generative function as in San music.

In conclusion it is possible in regard to this work, as to other works by Van Dijk, to observe or imagine a vague San atmosphere. However, most of the composer's technical decisions cause the listener to hear mostly western music, more than San music. The San music does not sound so organised as it can be heard in this composition. Once again, my impression is that, beyond the honest attempt to appropriate San culture by Van Dijk, a clear problem regarding the appropriation of San music seems to be a lack of understanding of San culture and music. However, even though *Horizons* seems to be the 'more San' piece by P. L. Van Dijk, one finds few and then only vague San elements.

Peter Louis Van Dijk – *Song of Celebration*

Although I listed this work in my first chapter, it is similar to the other works by Van Dijk, and I found that it did not contribute to the development of the context for the work of Pops Mohamed. I therefore do not include an analysis here.

2.3.5 Kevin Volans – White Man Sleeps

Kevin Volans is one of the best-known living South African composers. He was born in South Africa (1949) where he also completed his first music studies. He settled in Belfast, Ireland.

A string quartet version of *White Man Sleeps* was commissioned by the Kronos String Quartet and it was first performed by them in 1986 at Institute of Contemporary Arts, London. The whole piece contains five dances (movements) based on different genres of African Music. The third of them is the only one somehow based on San Music. *White Man Sleeps* is written originally for two harpsichords, viola da gamba, and percussion and consists of five ‘Dances’. Each movement is based on a different southern African regional practice as related to specific instruments: Tswana (panpipe), San (bow), Nyanga (panpipe), and Sotho (*lesiba* bow) and Sotho (concertina) (see Clarkson-Fletcher, 1998). Volans uses diatonic tonal centres, repeating rhythmic patterns, and regular interactions between instruments. One hears lively and sudden shifts in tempo, register and dynamics, including the famous ‘white man sleeps’ hush in the ‘Third Dance’.

In the concert notes included in the score the composer writes that the third movement takes San bow music (recorded by Tony Traill of the University of the Witwatersrand) and Basotho *lesiba* music transcribed by Volans himself as its basis. Volans’s awareness of some of the issues of appropriation is hinted at in this comment “My approach to the original music was anything but purist – it is played in Western tuning, filtered, slowed down by a few “time-octaves”, cast into non-African metres (like the 13-beat²⁷ pattern of the first dance) and redistributed among the players in several ways. I also used interlocking techniques where they were absent in the original models and vice versa.”

The mood of the piece is far from the San spirit; however, the piece was created in a clever way. When I work according to Kubik’s San music characteristics it is possible to find some San appropriation in this third movement. .

Firstly, the composition is called a dance and it always works as danceable music. It is possible to hear always the beat, even when beyond it there are complex phrase-grouping which is not recognisable. It must be remembered that Kubik (and others) regards the dance as a very important feature of San Music, and in my listening it was clear to me that San music is beat-based.

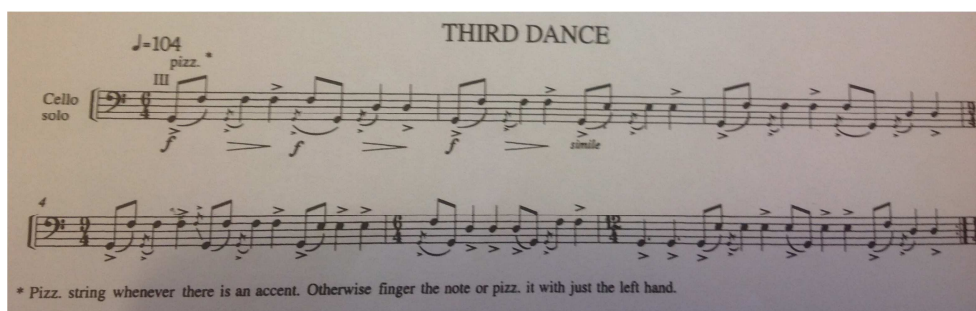
²⁷ Some of the examples in England are indeed in meters with unequal beats, a characteristic that is confirmed by my listening, and thus the 13-beat pattern is not necessarily ‘non-African’.

Secondly, regarding harmony one notices the use of two fundamentals and a harmonic system derived from the harmonic series. These tones are G and D in the example below. This can be understood as an adaptation of the San tetratonic system which is based on minor seconds or minor thirds between the two fundamentals. The fact that Volans refers in the concert notes to the fact that his music is in ‘Western tuning’ shows that he realises that a closer appropriation of this feature of the music would have to use microtones.

Volans uses a broad tessitura, avoiding –in general– conjunct movement. This feature can be related to the natural way of extracting notes from harmonic series as in San bow music, and the resulting disjunct melodies that are characteristic of some San music.

Example 2-8. White Man Sleeps, disjunct melodies in the third movement

Thirdly, as far as rhythm is concerned, Volans builds complex rhythmic patterns that can be related with Kubik’s concept of the free individual variations on a melody done by the San while they sing.



Example 2-9. Free variations in the opening of the third movement of *White Man Sleeps*

Lastly in terms of instrumentation one can draw links to San music. The composition is written for modern instruments that evoke the original San music (bow instruments), and the modern extended techniques used also evoke San music.

In summary and comparing this composition with the others presented previously, one can state that *White Man Sleeps* could be more closely related to San music. It is possible to find San features integrated in a creative way.

2.3.6 Phillip Miller – The Bushmen Secret

Phillip Miller is a South-African composer who studied with Peter Klatzow and Jeanne Zaidel-Rudolph. After completing his undergraduate studies, he relocated to the UK in order to continue his studies at Bournemouth University. His repertoire is mostly focused on multimedia installations, electro-acoustic projects and TV/film compositions. Miller has been interested in human-rights issues in his compositions for several years now. For instance, his choral work, *Rewind: A cantata for voice, tape and testimony*, is based upon testimonies delivered during the Truth and Reconciliation Commission and had its US première in New York at the *Celebrate Brooklyn Music Festival*. It was performed at the Market Theatre, Johannesburg; the Baxter Theatre in Cape Town and the Royal Festival Hall in London. Miller has also produced a number of albums including arrangements of traditional South African lullabies, produced as a CD called *The Thula Project*, the soundtrack to both *Black Box/Chambre Noir* and *9 Drawings for Projection* by William Kentridge. Other works include *Shona Malanga* which is arrangements of freedom songs, and the soundtrack to *White Lion*. (More information is given at www.phillipmiller.info.)

The Bushmen Secret by Phillip Miller²⁸ is a single tune, which is part of an album called *South African Soundscapes*. The piece is in an entertainment style; and more specifically in the lounge style. It is not my intention to sound pejorative but this feature is unique in my analyses and puts this piece in a contrast to

²⁸ The recording is available on <https://soundcloud.com/africancream/the-bushmans-secret>. I used this for my analysis.

the other pieces mentioned – pieces to be performed in the traditional concert way. When one takes into account that the San traditionally performs/performed music for private entertainment and the entertainment of small groups, and has no concept equal to our ‘concert’, this feature of Miller’s music is intriguing. Whether it was intended to be an appropriation of this characteristic of San music in the way that I construed here, is not clear.

The tune does not display a huge amount of San influence but it is there in the title and the use of the mouth-bow. Although it is possible to hear a mouth-bow loop in the mix, this is not heard in the most important layers of the mix. The most important layer is a traditional viola doing a sort of theme. The composition strategy is close to what Pops Mohamed did, but the influence does not sound to me as deep. This is probably because Miller does not use any field recordings and the harmonic system is conventionally tonal, while the San music is microtonal. Pops Mohamed mixes the two harmonic systems, but Miller does not. The rhythmic structure is not as complex such as one hears in San music. It is rather plain.

I would also like to comment on the place of the tune in the whole production by Phillip Miller. As was mentioned, *The Bushmen Secret* is just part of a bigger album which is not focused specifically on San music, but on African Music in general. In addition to this, the approach of the album is not deep at all. The composer does not give any information about his intention or approach to San culture.

In conclusion, none of the characteristics identified by Kubik are visible in this composition. There is no complex polyphony, rhythm, San-inspired lyrics and so on. As was mentioned, the only two San features are the title and a loop of a San mouth-bow.

2.3.7 Dave Mathews – Eh hee

Unlike the majority of pieces discussed thus far, Dave Mathews presents another way of appropriating the San influence. Mathews is a South African singer-guitarist who grew up in the USA and who is developing his great career in both countries. *Eh Hee* recalls the music and culture of the San. Mathews told a story to the Radio City audience (an edited version appears on the DVD version of *Live at Radio City*), and recalls hearing the music of the Khoisan and, when he asked his guide what the words to their songs were, he was told that "there are no words to these songs, because these songs, we've been singing since before people had words". Mathews describes how he and his family were travelling in Southern Africa, in the Kalahari Desert, where they met a San group. He describes how the San managed to live there with apparently nothing. Then he describes the experience of attending a San trance dance at night,

in the middle of the desert and singing and dancing surrounding a fire. After the San experience, Mathews composed a song with which he clearly wants to express what he heard that night.

The song sounds to me like a mix between Blues and the San chant. It seems that every performance is different because the recordings available on YouTube are quite different. Some of them are done along the version of his band, and others are performed on a guitar duo. For the present analysis, I will analyse the version recorded on *2007 at Radio City Music Hall*.²⁹

When I listened to the song for the first time it was a surprise. First of all, I could feel Mathews' enthusiasm in telling the audience the story about the song. Then, I started to hear a few San elements. Some of them I could relate to Kubik's discussions of San music.

Harmony: The song is based on a pedal without the third (major-minor). This can be related to San music because the similarity of what happens when a mouth-bow is used. Eventually, the song changes the harmony by using a chromatic sequence; however, this source is not repetitive as a standard tune. Most of the time one hears the more stable sections with the pedal.

The Melody line is one of the most interesting features. Mathews mixes lyrics in English with a melodic line without lyrics (just eh-hee) evoking the San language and their music. However, the content of the lyrics is quite far from the traditional San culture.

| |
|---|
| <p style="text-align: center;">Eh hee yeah amanaya yeaha yeah eh eh amana</p> <p>Praise God, who has many names but the devil has many more and with the love that my mother gave me I'm gonna drop the devil to the floor.</p> <p>I'm gonna drop the devil to his knees. I'm gonna drop the devil to his knees there's always someone who'll try to convince you that they know the answer no matter the question be wary of those who believe in a neat little world because it's just fucking crazy, you know that it is.</p> <p style="text-align: center;">Eh hee yeah amanaya yeaha yeah eh eh amana</p> <p>Walking along in this haze of confusion sometimes I can laugh but at times it takes all of my strength just to find enough reason to take the next step, but I will, but I will, 'til I do</p> <p style="text-align: center;">Eh hee yeah amanaya yeaha yeah eh eh amana</p> <p style="text-align: center;">Brother, sister, brothers, sisters brother, sister, brothers, sisters</p> <p>Praise God who has many names but the devil has many more and with the love that my mother gave me I'm gonna drop the devil to the floor</p> <p style="text-align: center;">I'm gonna drop the devil to his knees I'm gonna drop the devil to his knees</p> <p>Strange evolution, that people have come to believe that we are its greatest achievement when really we're just a collection of cells overrating themselves hello God, I'm avoiding the truth</p> |
|---|

Both features can be tagged onto Kubik's features and they fit very well. I regard this composition as a smart and original way of appropriating San music. The approach is clearly intuitive, and not the

²⁹ <https://www.youtube.com/watch?v=ptt5liW9bo0>

approach of a musicologist. Mathews describes the experience with a lot of enthusiasm, so the audience becomes highly fascinated with the tale. He says, for example, as can be heard on the youtube clip: “I was not scared because my children were not scared”. In my opinion, this piece is closely related to the San because it sounds like the San but with other new spices. The enthusiastic description given by Mathews before performing the song is an effective way to spread awareness of San culture around the world, and it reminds me of the attitude of Pops Mohamed towards the San. The DVD released by Mathews sold millions of copies all over the world. This is possibly the most popular San-influenced song ever!

In summary, one can observe that this tune can be highly associated with San music. Up to this point of the study, one can see this tune and the Volans’ White Man Sleep as the closest appropriations of San music.

2.3.8 Cameron Harris – Songs from the land of the broken string

Cameron Harris was born in England and moved to Johannesburg, South Africa where he is living and working as an oboist and composer who teaches at WITS. His compositions are performed in South Africa and other parts of the world. *Song of the Land of the broken String* is a cycle of three songs for piano and female voice. The texts are based on the words of //Kabbo, Han=kasso and Dia!kwain which were transcribed by W.H. Bleek and Lucy Lloyd. Excerpts from these transcriptions were cast as poetry by Stephen Watson in his publication *Return of the Moon* and it is from this source that Harris took the texts. The first song is called *Rain in a dead man’s footsteps*. Its lyrics present an originally San ‘metaphor’ about the footsteps of a dead man as tracks that are deleted by the rain after his death. The second song is called *The nature of Kaggen*. The lyrics speak about the San’s supreme god, Kaggen, the first being and the creator of the world. The last song of the cycle is called *Xaa-ttin’s Lament*. It is a lament of a San whose father has passed away and whose music will not be heard again.

When one hears the piece from the first time, and even when the score is studied, one realizes from the beginning that the composer only appropriates the drama and lyrics, while the music and the voice treatment itself do not display any San features at all. The lyrics are all in English and there are no extended techniques that evoke any San vocal treatment such as yodelling, polyphony or imitating animals or nature. From what can be heard in the first listening, I get the idea that the composition is in the style of much of the twentieth-century concert music of the West. I give an extract of the first piece, *Rain in a dead man’s footsteps*.

The image shows a musical score for Soprano (Sop.) and Piano (Pno.). The score is divided into two systems. The first system covers bars 44-46, and the second system covers bar 47. The Soprano part has lyrics: "put him down in to". The Piano part includes dynamic markings such as *f*, *mp*, *p*, and *mf*. The score is in 3/4 time and features complex textures and atonal harmonies.

Example 2-10. 1st song. Bar 44-47

What can be seen here in the example is representative of the whole composition cycle: complex textures and vocal lines that evoke twentieth century modern music rather than the roots of San music. Harmony is atonal and highly related to harmonies that we hear in modern music, but opposed to San music, which is always in one or two tonics, and the rest of the notes are taken from the harmonic series.

Also concerning rhythm, one cannot relate the complex rhythm in Harris's composition to the complex cross-rhythms that Kubik identifies in San music, because in San music it is possible to hear constantly the beat of the music. In contrast, in Harris's composition beats are absent.

I could not hear any of Kubik's characteristics of San music. It is only the drama that is clearly related to the San culture. In conclusion, in *Song of the Land of the Broken String* the composer appropriates a text and then he just composes a completely new piece according to his intentions and in a style not related to San music. It seems that the composer did not intend to include any San feature except the lyrics, and it cannot be regarded as an appropriation of San music. It is an interesting piece, but it is not possible to find the characteristics of San music in it.

2.3.9 Peter Klatzow – Words from a broken string³⁰

According to Spies (2010:8) *Words from a broken string* is a Short Opera on a libretto by Michael Williams that tells the story of Lucy Lloyd, one of the early researchers on the San. The University of Cape Town commissioned five South African composers to write a twenty-minute opera each in celebration of the centenary of the South African College of Music.

The drama takes the well-known history of Lucy Lloyd as basis. She meets four San people, prisoners, at her home. The drama surrounds Lucy and her meeting with the San; and her realization of the dire circumstances of these people and their culture. The musical tribute to the San people is rich in meaning but not too much in its content. The almost static, seemingly one-dimensional vocal lines of the four San characters musically represent on a physical level the apparent desolation of the San landscape, and even its straight horizon. It is, however, not the musical voice of the San that we hear, or any voice derived from it. The music does not show apparent materials of San music, even though the drama is about the San culture. Thus it is only because of the subject matter that the opera becomes highly influenced by the San culture. In this composition the composer uses the San influence only for dramatic purposes, but he does not appropriate San influence in the music. Consequently, one can say that the music is not San because it does not sound San at all.

2.3.10 Neil van der Watt – die wind dreun soos 'n ghoera, 'n boesmanmite – eight songs for voice and piano.

Niel Van der Watt was born in Pretoria in 1962. His activities as musician include teaching, conducting and composing in South Africa and abroad. He is best-known in South Africa in the area of choral composition and arranging.

The title of composition can be translated as ‘The wind rumbles like a ghoera [music instrument], a bushman myth’. It is a cycle of eight songs for voice and piano. The lyrics by Hennie Aucamp are in Afrikaans, which is a language not related to the origins of San culture, but one that is sometimes used by them. The lyrics refer to San stories.

1. THE SUN

A person from time immemorial did not want to share his light. A young man found the hidden light which burned his fingers so that he had to throw it away, into the sky. That light became the sun.

2. THE STARS

³⁰ In addition to the short published article (Spies 2010), I perused a video recording to analyse this work: <https://www.youtube.com/watch?v=Q5RJOacyT5A>

The sun sleeps under an old blanket with holes. We call the lights the stars.

3. THE MOON

Kaggan threw his shoe into the sky, and this is the moon, walking from one cloud to another.

4. THE SUN AND THE MOON

The sun is full, round and always healthy. The moon is pale, and ill. The sun is jealous and hollows out the full moon. The moon pleads that at least a small part should remain, and from this the moon grows again.

5. THE MILKY WAY

A woman is waiting for the return of the hunters. It is too dark for walking, so she throws ash from the fire into the sky.

6. THE CLOUDS

The hair and feathers of the dead become clouds that do not bring rain.

7. THE WIND

Since time immemorial the Wind Bird has been hiding in caves. He causes the sky to tremble, and breaks branches. Do not mock it, and keep its name secret.

8. LULLABY

If a dead person is not buried deep enough, the moon gives comfort through her tears. When the moon is half, she scoops up the person, and brings him to his dearest wishes.

The adaptation of San tales is the one feature that is clearly related to San culture. I will refrain from giving a much-needed critique of the poems. Even through the limitations placed on my analysis by the language (Afrikaans) and the instrument (piano), I find this song cycle vaguely reminiscent of San music, because Van der Watt's songs create a rather minimalist impression, like San music does. It is possible that Van der Watt attempts to present his message in a San way. However, according to the characteristics identified by Kubik and judging from my listening experience, I can state clearly that San music is not strictly minimalist. San music essentially varies permanently and materials in Van der Watt's compositions are not varied in similar ways. Following this idea, I explain my impressions as follows. When one hears a San tune, one can hear one clear musical idea. This idea becomes complex because of the superimposition of the spontaneous variations on this single idea. In this song cycle, Van der Watt chooses one clear idea in the piano for each song and this is all we hear – no complex information or transformations that interferes with the message. I give the first nine bars of the first song: *Die Son* (The Sun).

Example 2-11: a clear idea in the piano

Some aspects can be highlighted. Firstly, the 'minimalist' aspect of the composition could be vaguely related to San Music, as stated already. This feature is not included as one of Kubik's characteristics, but it is something that can be heard easily in San music. Secondly, the way that the chord is animated by Van der Watt through short converging lines, makes it possible to hear the insistence on a tonic (E), while the absence of chromatic tones reminds one of the San music that is based on overtones. In general, all songs insist on one tonal centre, like this first song does, except for songs III, IV & V which modulate. But I feel cautious to suggest these links, because it is not only San music that has tonal centres, and not only San music that shows an absence of chromatic tones!

Concerning rhythm, there are no 2 against 3 cross-rhythms and there are no grouping patterns on 12 beats which are listed as one of the characteristics identified by Kubik. My impression is, once again, that the 2 against 3 rhythms cannot be traced in a sure way to an influence of San music.

Regarding vocal polyphony and yodelling, there is no vocal polyphony in the voice or an imitation thereof in the piano. In addition to this, there is no a single extended technique for the voice such as yodelling. Following this idea, there are also no imitations of animals and nature sounds and these do evoke the San culture. The texts are set in the conventional way. So, if I continue with Kubik's list of features of San music, I do not find any clear appropriation of San music.

As with Stefans Grové's *Sewe liedere op Boesmanverse*, it is very difficult to create a San impression with a language that is so far from the San languages, especially if that language is set to music in the ways that one associates with Western music.

Although there are a few features that can be related vaguely to San music, essentially the composition cannot be related clearly to the San music. However, if one compares this composition with others that manifest some appropriation of San culture, one can say that this composition 'has something San' to show. However, finally it must be stated that it is merely the fact of including San tales in the text that brings the composition closer to San culture.

2.2.11 Three compositions that admit influences of cultures that are related to San cultures

I include a brief overview of published analysis of three more works. I include this section because of the role that intercultural/transcultural processes have played firstly in the formation of the source materials and then in the use of the source material in the compositions. My decision to include these examples rests especially on the presence of the isiXhosa music (that shaped the last two examples) which was in turn influenced by San music. The first example is included even though it does not appropriate San music specifically. It is included here as a more general example of how one composer, Hendrik Hofmeyr, writes about the appropriation of music from other cultures. I take this as the work that provides the widest span of the context that I am construing for the work of Pops Mohamed.

a) *Luamerava* for solo violin by Hendrik Hofmeyr

This piece was commissioned by SAMRO for the Overseas Scholarship Competition in 2000. According to Hofmeyr (2009:47) the piece combines advanced technical and expressive devices with an evocation of "some of the characteristics of certain types of sub-Saharan African music". Hofmeyr (2009:48) writes: "the derivation of the deliberately generic evocation of southern African music that typifies certain sections of *Luamerava* is therefore not restricted to any particular people". Because of the overlapping characteristics of the music of the different cultures in Sub-Saharan Africa, I include this brief discussion here, although it is very likely that the San culture was not consciously taken as a source. Hofmeyr mentions the Zambezi and Lake Kariba, and this is, at least in recent history, not one of the areas where the San predominated. However, cultural influences of the San have possibly shaped these cultures as well.

The composer uses an evocative title which hints at the true virtuoso nature of the piece. It is clear that the composer's aim is to evoke poetry. Hofmeyr (2009:48) mentions that the persona of the work "is borrowed from Credo Mutwa's account of the oral history of the Southern 'Bantu' in *Indaba, my children* (1985). *Luamerava* was the last of the children of the Lost Star, and lived hidden in the gorge of Kariba on the Zambezi, because her great beauty could drive men insane". Hofmeyr's description (2009:48) does not hint at ways in which the cultural material was appropriated, and it was accordingly not possible for me to hear clearly the use of music from other cultures: "The piece portrays of the sensuous and

bewitching character of this mythical creature. It can be divided into three linked sections—an introduction, a cantilena and a dance—interrelated through the use of melodic motifs and varied reprises”. The fairly irregular rhythmic groupings (which Hofmeyr describes in the dance as 3+2+3+2+2) owe something to the asymmetrical rhythm cycles found in much sub-Saharan African music, but the fairly chromatic melodic material that can be found is not related to an African idiom, except in the freedom of its metrical organization.

The overall approach to the indigenous cultures by the composer stems from a conceptual framework that is clearly from Western music, than rather from an appropriation that takes the musical concepts of the Sub-Saharan music as point of departure. As an example of this I quote at length a description of the first part of the work by the composer (Hofmeyr, 2009:48):

The introduction itself (bars 1–17) can be divided into 5 subsections. The first idea, *a* (bars 1–33), consisting of a sensuous melody utilising a six-note scale, is centred on B, and moves from the Phrygian to the Dorian mode. It is followed by a short interjection in double-stop natural harmonics, *b* (bars 34–4), evoking the overtone techniques used in some southern African music. This subsection introduces a triplet subdivision of the pulse, which is also explored in the next subsection, *a1*, a freely sequential variant of *a* (bars 5–73). The fourth subsection, *b1* (bars 74–101), develops *b*, utilising for the most part a pentatonic scale (B-C#-E-F#-A) to which a G# is added at the end to produce the scale used in *a*.

Although the composer states that he took elements of sub-Saharan music, this is done in a very academic way. I cannot hear the traces of San culture in this music.

b) *Lifecycle* by Jeanne Zaidel-Rudolph

The composer writes (Zaidel-Rudolph, 2009:80) that the composition process started in 2003 with a trip to Ngqoko village (in the Eastern Cape Province of South Africa) where she made field recordings of overtone singing of the Ngqoko Women’s Ensemble, the playing of three kinds of bows³¹, of drums and other ethnic instruments, and dancing. A number of the characteristics of this Xhosa music can be traced to the influence of San Music, as mentioned by Kirby. After this trip the composer transcribed the recordings, and this original Xhosa music forms the core of this composition. From the songs of the Ngqoko women comes the title *Lifecycle*, which depicts important aspects of community life: religious and social occasions. The composer’s aim was “to create a space for their original music to sound

³¹ The composer identifies the bows as *uhadi* (a gourd- resonated bow), *umrhubhe* (a mouth-resonated bow), *inkinge* (a friction bow with an oil tin resonator), and the drums as the *ughubu* (a two-headed drum) and the *umasengwane* (a friction drum).

unhampered and allow the music abilities of the group to shine through the texture while embracing the spirit intrinsic in the music. The singing generates earthy and vibrant (deep sonorities) colours and makes the music of the Ngqoko Women's Ensemble unique and exciting" (Zaidel-Rudolph, 2009:80).

One notes that the approach followed by Zaidel-Rudolph is close to the source music since she moved to Ngqoko Village to visit, to listen, to record and specially to understand the culture that she intended to approach. This is similar to what Pops Mohamed did when working on his albums. When following this approach to create a new composition, the composer managed to assimilate on equal grounds, because of the presence of the Ngqoko themes and the very uncommon nature of the original music, something that is again similar to the situation with San music. Blake (2005:134) writes also about the equal footing of the two traditions, viz. "the tradition in which Nofinishi worked is sufficiently strong and well enough researched (especially by ethnomusicologist David Dargie) for it to be presented in Zaidel-Rudolph's piece on almost equal terms with the newly-composed material". Zaidel-Rudolph's music is full of references and even quotations but at the same time it is new and fresh. This is an example of the kind of approach to a traditional culture that I would like to follow as composer.

c) *Tracing Lines* by Robert Fokkens

Fokkens was inspired when he heard a brief set of songs by the famous Xhosa bow-player Madosini. Later he wrote in a published discussion of this piece for violin and cello: "My exploration of bow music is necessarily an idiosyncratic one. I use technical features learned from Xhosa bow music within the context of the various other influences my music draws on, with no specific intention to imitate traditional bow music. That it may at times hint at it is inevitable and, to me, very attractive" (Fokkens 2010:59).

Fokkens (2010:59-60) describes features borrowed from Xhosa bow-music that are present in various ways and varying degrees in his piece: the pitch system, the cyclical nature of the sound material, and other textural, melodic and rhythmic features. For my research it is important to note that the bow-music which Fokkens took as point of departure is characterised by a rhythmic cycle made up of an oscillating pair of adjacent fundamental pitches, similar to some San music, and that Fokkens adds a melody based on the harmonic series to this – again something that reminds me of San music. Another characteristic that is similar to San music relates to the different cyclical structures of all three movements, as Fokkens (2010:59-60) describes them: "From the simple short rhythmic cycle with superimposed melodic cycle used in most of the first movement, through the larger-scale, varying melodic cycles of the second movement, to the return to simpler, shorter rhythmic cycles in the last movement."

Because of the number of traditional features the piece is for me an example of some of the possibilities we have as composers when taking African music into concert-music.

Summary

As was observed in the second part of chapter two, Pops Mohamed was not the only composer and also not the first one to appropriate San music in new compositions. A broad overview of the compositions discussed until now in my dissertation shows that the backgrounds of the composers discussed here are heterogeneous. In spite of this, broad categories can be drawn, for example, one can place composers in one of these two groups: on one side, the academic composers; and, on the other side the non-academic composers.³² Even before starting to analyse their music, one can expect to encounter many different procedures and composition techniques because of the unique backgrounds of each composer. Indeed, the results observed after all the analyses have been done, show that the results of appropriation of San music are very different in terms of compositions that were written. In consequence, when the results are different, the San influence shown in each composition is different as well.

The first key to understanding the appropriation of San music is to find the composer's point of departure for claiming a San influence. In other words, one can ask 'which is the idea or concept that the composer took for claiming San influence?' Some composers used lyrics to appropriate San music. The lyrics can be poems, texts, tales or librettos. One can find in this group, composers such as Cameron Harris, Dave Mathews, Peter Louis Van Dijk and Stefans Grové. However, none of the lyrics discussed or mentioned until now in the report were written by San people. Other composers took certain 'scenes' from the life of the San – Pops Mohamed is a clear example, but one also find an attempt in *Horizons* by P.L. van Dijk. This scene is often in the lyrics or the text, but it can also be suggested without words. If a composition has lyrics, one should consider the language employed in the composition. For instance, In *San Gloria* P.L. Van Dijk used Latin, which makes the composition sound to me very far from San culture. One characteristic of San music concerns the imitation of animals. Among the composers discussed up to this point in the report, I could not find any composer who used any vocal technique related to the San's animal mimicking.

Composers such as Kevin Volans, Phillip Miller, Hendrik Hofmeyr, Jeanne Zaidel-Rudolph and Robert Fokkens do not use lyrics as a point of departure, but sound patterns. Here one can find many more possibilities explored and possibilities to explore in future work. When the point of departure is the sound patterns of the music one can find that the composer uses San music quotations, melodic patterns, rhythmic patterns, San instruments, and harmonic patterns.

³² A detailed explanation of both terms is given in chapter four. It includes the list of the composers who belong to each group. The reason why I do not include the list here is because the content of chapter four includes the work of Pops Mohamed and the rest of the composers. So, here I introduce some preliminary terms for a further development in chapter four.

As a researcher it was easier to recognise the San roots when the point of departure was lyrics rather than music. Not only because the language, the words escorted the listener into a certain atmosphere, but also because I found that misunderstandings by the composers of the features of San music meant that they did, in fact, not appropriate real San music, but rather imaginary San music. For instance, in compositions by Cameron Harris and Phillip Miller it was very difficult to find any San elements. In contrast, Kevin Volans's work showed more knowledge of San music and consequently a more creative way of appropriating it.

Regarding vocal treatment, one can find in the works of Dave Mathews and P.L. Van Dijk some features related to the San Music. On the one hand, Mathews employed yodelling and pentatonic material. On the other hand, in *Horizons* Van Dijk used some materials that can be related to San polyphony. Regarding vocal writing, I found that most composers, especially Stefans Grové, P. L Van Dijk (in San Gloria), Peter Klatzow, Neil Van der Watt and Cameron Harris did not use any San vocal features in their compositions.

Regarding the harmony, none of the composers discussed in this chapter used microtonality that is for me the main feature of San music. However, some composers used harmonies more related to the pentatonic idea of San music. In that sense, one finds that composers such as Kevin Volans and Dave Mathews who use harmonies that can be somehow related to the San harmonic usage. One startling observation here is that the approaches and background of the two composers are different: one comes from so-called art music and the other from popular music. This suggests to me that the background of the composer, although it can be used as a way to classify observations, should not be taken as a way to judge the appropriation of San music.

In conclusion, one could say that each composer is a little island. In my analyses I observed many different islands, and each island has fewer or more San elements.

2.2.12 Conclusion: implications of the context construed for discussing Pops Mohamed's work

In this chapter I construed a context for the work of Pops Mohamed from two worlds. The first is the world of traditional San music, and the second is the world suggested through some compositions by some South African composer who claim San appropriation in specific works. This context will in the next chapter provide a basis for the discussion of the work of Pops Mohamed.

Studying and analysing the San music through the writings of well-known musicologists and my own listening experience, the first part of the chapter was very important in order to understand how the organising principles (in the widest sense of the word) can form a context for the work of Pops Mohamed. From this I formed concepts that allowed me to start understanding all composers who claim a San appropriation, especially Pops Mohamed. In this second chapter, I argued (bringing my observations together) that it is important to understand that for the San the music is 'a vehicle' to something else such as communicating with their ancestors, with supernatural beings and/or nature. According to this idea, it was possible to observe that they also use the music for playing and for pleasure. This idea I will trace in the next chapter in the work of Pops Mohamed.

In the second part of this chapter, I analysed a selection of compositions that claim San appropriation. I could categorise various different ways of appropriating aspects of San music. As I clearly showed in the analyses, some of the compositions do not present any San features. By showing positive and negative cases, the present study helps to contextualise all compositions that claim San appropriation. I think this observation is important at this stage of the study: there is a wide topic or a concept which we can refer to as the appropriation of San music and there is a large range of ways of appropriating San music. I state that there are some compositions that really deserve the tag of San appropriation, but there are others that do not have any San feature except of the title, or a concept presented in the concert notes. Even these 'empty' cases are relevant for construing a context for the work of Pops Mohamed.

Even though Pops Mohamed is being studied in the next chapter, I can already state now that his appropriation of techniques and concepts from San music is more developed and more wide-ranging in comparison to the other composers. My point of view is not meant to sound pejorative in terms of the other composers and, in addition to that, I want also to avoid making value judgements.

Finally, this construction of the context for Pops Mohamed's work, suggests to me important matters to think about as a researcher, and more importantly as a composer. A large number of others compositions by various composers manifest in their titles a kind of influence of San music. As a researcher and musician, I have seen during my research how audiences are influenced by concert programmes that are in their turn influenced by research and other literature on this matters, such as doctoral theses. These sources mention vaguely the topic and then accept the San appropriation when something related to the San in the title appears. As shown in my analysis in most of the cases it may be very difficult to find the features of San music or the San spirit on some of these compositions; in other cases, it is impossible to find any San roots. So, as educators and/or researchers and especially as composers we must think about

the whole range of ways to teach audiences to recognise –at least vaguely– whether a composer is appropriating San music or not. In my own work as composer, this certainly gives motivation for a lot of thought about what I am doing.

Chapter 3: Categories of techniques and procedures employed by Pops Mohamed when assimilating San music

3.1 Introduction

This chapter presents my analyses of the work of Pops Mohammed in order to answer the question: How can the different techniques and procedures employed by Pops Mohamed when assimilating San music into each of the compositions selected to this study be categorised? My answers to this question can be considered as the core analytical part of my study and the data on which I will build my conclusions.

3.1.1 Gathering the data

To gather the data presented in this chapter, I firstly listened carefully and analysed the album *Bushmen of the Kalahari* because its tunes ('pure San music') are used in *How far have we come?* and in the two *Sanscapes* albums. Through this analysis³³, I could get a clear idea of structures, functions and different types of San music. I structure my presentation of my findings in terms of Gerhard Kubik's features of San music listed in chapter 2. Secondly, after the analyses of the pure San music, I analysed the albums which are the core of this study. I analysed them track by track in a methodical way of analysing music designed for the purpose of this study. In other words, I analysed all tracks in the same way, in order to get a systematic idea of the topic studied. It is important to state that the only sources I had available were the music and CD booklets. Some of the information gathered during the preliminary analyses was not included in the dissertation, because I presented only information that is relevant to the purpose of the present study.

3.1.2 Pops Mohamed's background as an important aspect of this research

Before reporting on the core of the study, matters regarding Pops Mohamed's background are presented, because in some ways his background is reflected in the history of South Africa during the last half of the 20th century, and very specifically because it informs the work that he has done as musician, and which I will analyse here. Some of the facts I have already presented in earlier chapters, and they are repeated here, but this time I give a deeper interpretation of his story. It is clear that the social and political context of the country influenced his career. One can understand Mohamed's art more deeply when one knows his story. Furthermore, as a researcher I felt that it was very important to highlight the fact that an artist who does not come from the academic world made an important contribution in the field of music and

³³ An analysis of the album *Bushmen of the Kalahari* is included in this report as an appendix.

cultural studies without the standard tools that other composers used, and which was analysed in the previous chapter. I argue that that was to a large extent an outcome of his background.

Pops Mohamed was born in 1949 in Benoni, South Africa. This is a region of the country that falls into the Gauteng Province which is one of South Africa's true 'melting pots' and a place where cultures have been clashing for many decades. On the mines, and through migrant labour, many cultural practices originated in the part of Gauteng that is sometimes referred to as the Rand. His real name is Ismail Mohamed-Jan, and this name is already a potent indicator of his cultural background. Pops Mohamed most likely owes his artistic openness to growing up in an Indian community near Johannesburg and also to his mixed-race background. His father was a half-Indian, and half-Portuguese Muslim, while his mother was half-Xhosa, half-Khoisan. It is clear that Mohamed grew up in a context of multicultural influences not only in his family, but also in his neighbourhood and community. These complex kinds of intercultural social processes were highlighted in the first chapter regarding the San – and Khoisan – culture. These processes spanned thousands of years and spilled over into some present-day cultures and certain social groups in South Africa more than into others. Pops' background shows that his environment was full of cultural and political complexities. Because he grew up in such an environment, and because of his family heritage, he is more of an insider than any of the composers whose works were discussed in the previous chapter.

Pops played the guitar and keyboard at first, and later turned his interests to traditional music from various regions, especially regions in Southern Africa. In this way, he turned himself into a multi-instrumentalist who plays ancient instruments like the thumb-piano, kora and didgeridoo and many others; but also piano and flute. This also sets him apart from the composers discussed in the previous chapter: Pops presents himself in concerts and on recordings as a *performer* of traditional music with traditional instruments. In addition to this, he usually experiments with the newest technology, and very specifically the technology used in the production of so-called popular music. This allows him to connect with the kind of multi-cultural audiences from which his music grows. In other words, he is an artist who combines all kinds of modern and ancient influences, through various roles, in order to foster cultural connections. His nickname Pops dates back to his childhood enthusiasm for the comic seaman Popeye, another testimony to his wide interests and eclectic nature, which are of course reflected in his music.

(See http://www.melt.co.za/index.php?option=com_content&view=article&id=293%3Apopsmohamed&catid=24%3Amelt-artist-catalogue&Itemid=74)

The end of Apartheid was for him – and for many of his colleagues – both a personal relief and a professional setback, because audiences started to rush to hear pop stars from abroad instead of South African musicians. Before turning his interests to traditional sounds and music, he became part of the Johannesburg Jazz scene as a keyboard player with different bands. In this way he entered into a completely new world which opened his mind to other kinds of music styles and, very importantly for my study, to free collaborations. Possibly, from this period of his life he could get the experience and knowledge that enabled him to become an important producer in the various South African and London scenes. These notions of collaboration and of less clearly defined roles combine and then reflect one of the main characteristics of the social aspects of San music (as described in numerous passages in England, 1995). In the case of other composers discussed in the previous chapter, free collaborations and less clearly defined roles did not play a part in the creation of the music.

(See http://www.melt.co.za/index.php?option=com_content&view=article&id=293%3Apopsmohamed&catid=24%3Amelt-artist-catalogue&Itemid=74)

During the 1990s, Pops started to feel attracted to the ethnic sounds that he used to hear when he was young. He started his own research into the ancient music of Southern Africa, especially the music of the San. However, he could not get enough information to understand the music of the San in the ways he wanted. So, after a few frustrated attempts to get proper information about San, he decided to travel to the Kalahari in Namibia in order to get a real experience of the San culture and to learn directly from them in their environment (see Mohamed, 1997). About the impact of this meeting on him, Pops (Mohamed, 1997) writes in the *How far have we come?* CD booklet: “It was the most wonderful welcome any of us had ever experienced in our entire lives and the prelude to a few magical days and nights as their guests and sharing with them our food and whatever we had brought with us. The Khoisan may not have a lot, but they are one of the few people today who still understand that in order to survive, we must respect the earth and be thankful for its treasures. No matter how sparse, nature provides.” This is also an important aspect that sets him apart from other composer discussed in this research: Pops’ experience of San music was not from transcriptions or from recordings, or writings about the music or the people, but from contact with the living San musicians in their own environment.

(See http://www.melt.co.za/index.php?option=com_content&view=article&id=293%3Apopsmohamed&catid=24%3Amelt-artist-catalogue&Itemid=74)

At this point of the study, it is important to state that I could find no apparent connection between the most prestigious researchers in San music – such as David England, the Marshall family, Megan Biesele, or even Percival Kirby or Gerhard Kubik – and Pops Mohamed. As a researcher I could not find information about a connection while reading through all the published interviews and other sources on Pops Mohamed that I could find. This puts Pops Mohamed in the position of a field worker, somebody who was in contact with the culture rather than with research about the culture. This fact gives to Pops Mohamed's work a symbolic value, because he was touched by his own feelings and experiences. After this (and likely because of this) he could demonstrate in his works a deeper level of San appropriation and knowledge of the San culture than most of the composers who claim San influences (and whose works were analysed in the previous chapter).

3.1.3 The 'Kalahari Series'

Material gathered by Mohamed as field worker is found in various guises in the Bushmen of the Kalahari series. As mentioned, the series is formed by the four different CD albums that are studied in his research. At this stage of the study, the most important is to understand the core of what I call the 'Kalahari Series'. For this reason I now present a brief introduction to the albums in this music of the Kalahari series.

When I write about the Kalahari series, I write about these four different albums: *Bushmen of the Kalahari*, *How far have we come*; *Sanscapes vol. 1* & *Sanscapes vol. 2*. Although the four albums are very different from one another, the *Bushmen of the Kalahari* series was understood as an integral work for this research, and it is this integral work that I refer to when I speak of the work of Pops Mohamed between 1996 and 2014.

| Name of the album | Pops Mohamed's role | Other Composer(s) or Musicians | General description |
|-------------------------|---------------------|--------------------------------------|--|
| Bushmen of the Kalahari | Producer | A Kalahari San community | Pure San field recordings done in the Kalahari Desert. |
| How far have we come? | Producer & composer | Pops Mohamed | Pop music band style blended with San field recordings. |
| Sanscapes Volume 1 | Producer | Many different DJs united by Mohamed | Pop/Electronic music ³⁴ blended with San field recordings |
| Sanscapes Volume 2 | Producer | Many different DJs united by Mohamed | Pop/Electronic music blended with San field recordings |

The main goal of my discussion of this large number of compositions/tracks is to show how San culture becomes part of present-day culture, in a new and modern way. In other words, I interpret Pops Mohamed's goal as an attempt to create present-day music by using San music and its influences in various ways in order to place the San and their culture into the larger world. In order to find out how it was done, I will discuss the appropriation of San music in many different ways, which I will then categorise. In overview, one can say that all four albums take San field recordings as a departure point upon which to build new compositions. An important aim of the work on the albums is to respect and introduce the San culture, while the composition procedures are very different.

Case 1- Bushmen of the Kahalari (2000)

The material (the recordings) for **Bushmen of the Kalahari**, and the remix projects comes from an area in Namibia called the Omaheke Region, which borders with Botswana. In May 2001 four San musicians **!Gube Tietei, Anna, Kuela** and **Marcela** visited England to launch the SanScape Project. Performing with **Pops Mohamed** and **Zena Edwards**, the artists were reunited after their success. The four San musicians come from different San groups, something that is important when one understands the closeness of a San tribe (or extended families), and the relative isolation the San tribes experienced when

³⁴ The term 'Pop electronic music' should be understood as music created using computers and different music technologies in a commercial way. When I write 'electronic music' it can refer essentially to two styles of music. On the one hand, the popular or commercial style of music: DJ David Guetta or Depeche Mode can be tagged in this group. On the other hand, it can refer to electronic academic music style. Some pieces composed by Karlheinz Stockhausen or Bernard Parmegiani can be included in this group. It is not the aim of this study to differentiate the nature of each styles, however it is important here to state specifically to what I am referring to when I write 'electronic music' and in which category I place the work of Pops Mohamed.

they lived in their age-old ways. There are over twenty different San groups distinguished by their language spread over Southern Africa. There are seven different San groups in **Namibia with !Gube, Anna, and Marcela** from the Noa, based in the corridor in the Omaheke Region. Kuela is from the Dcuikhoë tribe in Botswana.

Because an understanding of the tracks on this album is necessary in order to understand the next case, brief descriptions of the tracks were made for this report. But because these are field recordings, and not Pops Mohamed's own creations, I include these descriptions as an appendix to my report, and not here (see appendix 1). Even though the recordings on this album predate the album that is taken as the next case, they were released only after the next album discussed below.

Case 2 - How far have we come? (1997)

How far have we come? was released in 1997. It is the only album of the four with which Pops Mohamed was mostly involved as a composer, in addition to being producer. Pops Mohamed (1997) writes this in the CD booklet of *How far have we come?*:

As a producer, the next thing to do was to make you the listener understands what's happening in the music. The idea of this project was not to fuse the Khoisan's music with other African sounds, but rather to maintain its own special identity. I asked Rita Ray (from Mambo Inn) to co-ordinate the studio bookings and to get me some of the best musicians in London. I flew from Johannesburg to London with the Kalahari recordings. By this time I had already written additional melodies for the tracks I was going to use with the band. The whole idea was to get a sound in which people could identify with and also to bring in the music of the San people as clean it was, with no edits, no sacrifices. We wanted to be as pure as the time of the recording.

There are several differences between this album and the two *Sanscapes* albums which will be mentioned here in summary (the two *Sanscapes* albums are my next two cases). However, in spite of the differences, the most important concepts are shared between the *Sanscapes* and *How far have we come?* These concepts centre on respect for the San culture and the use of the San field recordings as departure points for composing new music. But in their results *Sanscapes* and *How far have we come?* are very different. On the one hand, the *Sanscapes* sounds mostly like electronic music, and on the other hand *How far have we come?* sounds mostly jazzy or pop, or even 'world music'. Another important fact is that Pops Mohamed and/or other musicians mostly recorded all sounds that appear on *How far have we come?* in the traditional way in the studio with the added element of the San field recordings that were recorded and further used by Pops Mohamed. *Sanscapes* uses a much wider gamut of digital manipulation of sounds.

These similarities and differences shed general light upon my findings, and were kept in mind when I worked on my analyses of the albums.

List of instruments used in *How far have we come?*

| Track name | San influences | Other traditional instruments | Modern instruments & electronic processes | Use of field recording |
|---------------------------|--|---|--|------------------------|
| 1- Khoisan | Mouthbow A San speaking | Timbau Ocarina Didgeridoo | Traditional flute Delays and effects | Yes. High |
| 2-The Spirit | Mbira Kalimba Udu | Kora Congas Windpipe | Drums Bass synth Keyboards Soprano sax Delays and effects | Yes. Low |
| 3- Exodus | Mouthbow Bushmen chant | Kora | Drums Bass Keyboards Saxophones Delays and effects | Yes. High |
| 4- Jimba, Jimba | Mouthbow Hand claps Whistle Shouts | Didgeridoo Pandeira Cuica Dtimbau Timbali | Program rhythm Delays and effects | Yes. High |
| 5- Mbira shuffle | Mbira Whistle Shakers | Congas Woodblock Taru | Bass Traditional flute Delays and effects | Yes. Medium/high |
| 6- Quandodo | Mbira Shakers Bushmen chant | Chinese mouth- bow | Drums Bass Piano and keyboards Saxophones Delays and effects | Yes. High |
| 7- Namibia | Assorted hand percussion Bushmen chant | Kora Congas | Drums Bass Keyboards Saxophones Delays and effects | Yes. High |
| 8- Kalamazoo | Mouthbow Karimba | Kora Congas | Drums Bass Piano and keyboards Saxophones Delays and effects | No. |
| 9- N'abe | Bushmen chant | - | - | Yes. High |
| 10- Never Again | Shakers Mbira | Kora Didgeridoo Ocarina Rainstick | Flute Delays and effects | Yes. Low |
| 11- How far have we come? | - | Kora | Piano | No |

As was mentioned before, Mohamed includes traditional instruments that do not belong to the San culture. Following the ideas of Kubik, this can be considered as a San music feature because as mentioned by Kubik and other writers, throughout their history the San have been assimilating other instruments through the interaction with other cultures.

3.1.4 Analyses of the tracks on How far have we come?

Below I will give for each track a brief description in order to situate my analysis. When analysing the tracks on this album, I will firstly describe aspects of the music that I hear as appropriations of San music. This will answer the question, which elements of San music can be found? I will then describe and analyse what Pops Mohamed did with these elements, in order to answer the question, how were these elements manipulated by the composer? Next I will contrast these elements by describing those aspects of the music that are not related to San music. This will answer the question, which elements did the composer create that are clearly not influenced by San music? My interpretation will concern firstly the interaction of the elements, and then an opinion on how deep the San influence is. Lastly I will bring all into relation with the vocal text of the track, if the track has such a text. With this I hope to propose a few more ideas regarding the meaning and the background of the track.

Track 1 - Khoisan

This song functions as the introduction to the album. One can hear an old San man telling his story in his own San language. The secondary layers of the track form a kind of counterpoint between a soundscape recording of environmental sounds and recorded lines by Pops Mohamed featuring the various instruments and voices. The overall composition procedure is that of a collage and it basically presents two kinds of elements: the San field recordings and the sounds added later on in the studio.

The San elements are clear. One hears an old San telling his story in a San language, and the real soundscape surrounding him where the recording was done. These layers must be considered by the listener not as a background, but as important layers or messages that integrate the new sounds with the old sounds. We can find three more elements of San music: (1) the use of a San instrument, the mouth-bow, and (2) a borrowed (but now almost San) instrument, the Mbira; and (3) the imitations of animals with the instruments.

The main layer of the track is the Khoisan speaking, and this field recording was not manipulated, edited or processed by the composer. The composer added his own several lines that compose the secondary layers (or accompaniment). So the 'manipulation' is a matter of juxtaposition.

A few elements from the instrumentation such as traditional flute, didgeridoo, Ocarina, Timbau and Mohamed's chant are not clearly influenced by San music. A large number of effects such as delays and filters bring the composition closer to the modern way of composing. However, these elements still fit into the overall sound and support the field recording.

The elements interact in terms of timbre and counterpoint forming the collage. The way that Mohamed added sounds is delicate because the modern sounds do not disturb the speech of the Khoisan and they remain in the mood or general atmosphere. This creates a meaningful interaction of the elements.

To my ears the interaction, and therefore the San influence, is very deep because the main weight of the track lies on the San speech and the modern sounds are secondary layers. That means a kind of respect of the words, the text of the story. Mohamed (1997) describes the text: "An elderly bushman from the Khoisan tribe is telling the story of his life. He tells us of the hardship, the abuses and the struggle for survival of the Bushmen of the Kalahari. Tears were rolling down his face as he told me his story. His story had us all in tears as we were listening to him." To me the music and sounds that are added to the vocal part show a kind of respect for the words, for the story and thus for the person talking, and the culture from which this person comes.

Track 2 – *The Spirit*

From this tune towards the end of the album one mostly hears new tunes which use San elements. In other words, we hear in all tracks new elements with the addition of San elements. As a researcher, it was very important to me to read carefully what the composer had written in the CD booklet for each song. In these words one can understand better the connection between the San, the composer and his ideas. This second tune of the album is basically a new tune in modern-pop style with some San spices. The new sounds are given by the large number of elements of the track that starts out without any apparent San influence. However, in the middle section of the piece and especially in the final segments of the piece it is possible to find San elements. Mohamed (1997) writes³⁵:

This is a tune of a bushman and his family waking up one morning and surprisingly finding that it has been raining the night before. The singing of the birds and that fresh smell of the desert sand, the beautiful sunrise, the sound of the cock and a dog barking in the far distance, the smiling face of his late father staring down at him from above, high up in the blue skies he is THE SPIRIT. A new day, a new hope for the nomads of the oldest desert in the world. The face disappears and wow..., THE SPIRIT. (Mohamed, 1997)

³⁵ I did not edit the language, and the quotes are exactly as they appear in the CD booklet.

The San elements are found mostly in the drama which I located in the relation between what is written in the CD booklet and what can be heard in the music. This is a story that reflects an interpretation of the soul of the San spirit and culture, and for example the importance of the rain and water. Other San elements can be found in the use of San original instruments, although this is not clear. The most important San element is heard at the end of the tune (4'30'') when the modern instruments play a kind of imitation of the San environment heard on the field recording. From 2'09''one can hear 2 against 3 patterns in the percussion.

The manipulation of elements is different from what we heard on the first track. It is interesting how Pops Mohamed changes the way of using the San elements in this track of *How Far Have We Come?* To understand this tune as somehow an appropriation of San elements, it is necessary to focus on the brief text included in the CD booklet and quoted above. The tune is basically a modern tune – rather jazzy and/or pop –inspired from the quoted text. This inspiration is actually the strongest San influence here: Pops Mohamed created his own new tune representing or inspired by the story in the text.

The elements that are clearly not influenced by San music are the standard elements of musical composition: form and structure, harmony, rhythm, style (in this case jazzy-pop), and the use of modern instruments.

The interaction must be thought of in terms of the drama and the music. So, some sound elements can be related to the drama. For instance, the moog effects can be related to the songs of the birds after the rain, the Kora theme can be related to the hope of the San. The Kora, and the sound of this instrument reminds one of the pluriarc of the San, and this is an important kind of relationship or interaction in Pops Mohamed's word: creating music on one traditional instrument that sounds like the music usually created on another traditional instrument. This is, of course, not unique to him, but a technique found in the work of musicians working with traditional musics. England (1995) also writes in different discussions how music performed on one instrument resembles the music performed on another instrument in traditional San culture.

The San influence is deep in a curious way, in my opinion. The influence is not set most strongly in terms of instrumentation, or musical material, or the use of field recordings or using San texts. The influence is set in terms of drama. The composer imagined a San situation (rain in the Kalahari) and he composed a piece using that inspiration. According to this idea, the selected situation by Mohamed is one of the highest hopes of the San. It is also important to mention that this is a real event for the San, and not incorrectly imagined events, as those discussed in the previous chapter. Although there are not many San sounds used in the composition, the composer managed to introduce the audience to the San world in this way, even though the piece does not have a text.

Track 3 – *Exodus*

An important composition strategy is introduced from this track onwards, namely the use of a San field recording as a point of departure for a new tune. These original field recordings are included in their entirety on the album *Bushmen of the Kalahari*. In *How far have we come?*, the field recordings are included in smaller segments in order to develop a completely new tune. The tune *Exodus* is related to the track 9 *Lekker Ding, Lekker Dag* from *Bushmen of the Kalahari*.

This tune is a new tune in pop style of which starting point is a San tune recorded in the Kalahari. Except for the introduction that is a fragment of a San field recording, the form and structure are plain. The song has two verses and one chorus like most pop songs. The structure is flat as well. The climax is on the choruses. Most of the instrumentation is modern and it was recorded by Mohamed and his musicians. He describes it like this in the CD booklet: “In the beginning of this track, one can clearly hear the anger of the people during one of the biggest marches demonstrated by the A.N.C. The lyrics of the song also tends to give one the broader picture of what is going on today in and around them. The anger, pain, the good and the bad one has to face in the everyday life of the townships. Despite all that people are also hopeful and happy because of the new president, Dr Mandela” (Mohamed, 1997). Conceptually, Mohamed makes a connection between the struggle of the San people and the South African black people during the apartheid era.

Two clear San elements can be heard. Firstly, the use of San instruments and other ethnic instruments such as mouth-bow, and the vocal sounds at the start which are not from the San, but resemble their vocal music. Secondly, the use of a San tune as the starting point of a new composition. It is also very clearly heard at the beginning of the track for the first twenty seconds.

In the beginning the elements are not manipulated and one hears the pure field recording. A didgeridoo-like sound is added to the sound of the mouth bow in the beginning, which creates an interesting timbre-manipulation of the San element. The very brief sounds of what appears to be a Jew’s harp (appearing at about 3:48) remind one of this manipulation of the San element, and I regard this as a ‘manipulation through sonic allegory’. But since the Jew’s harp is not listed in the CD booklet as one of the instruments, one must say that it is a mouth-bow line that appears in 3:48 like during the introduction. Pops Mohamed recorded it and it was further processed and manipulated, so that its sound becomes very different from a recording of San music. One can hear other harmonics and other sounds when a San instrument is played in a different way. This is an important technique for appropriation through timbre.

When the pop-tune starts the San elements vanish, except possibly for the sounds of the harp that in spite of the concert harp timbre reminds one of San instruments, most likely the pluriarcs, in the patterns. The

San field recording of the introduction is presented at the beginning and then is blended with the new tune for a few seconds before the new composition takes over completely. This is a technique that I think of as ‘assimilation by erosion’.

The elements that are clearly not influenced by San music are the most prominent, and after the introduction the only elements that one hears are standard composition elements of form and structure, harmony, rhythm, style (pop), the lyrics, instrumentation and so on.

I hear three kinds of interaction. Firstly, the most evident concerns instrumentation through the use of the mouth bow newly recorded by Pops Mohamed (appearing at 3:48). Secondly, there is the use of a San field recording as an introduction. Finally, the deepest interaction I find is the fact that the lyrics are about the oppression of the black people during the 20th century. This fact can be obviously related to the San present and future.

The San influence is deep because it uses a San field recording and also because the concept of the song can be related with an important aspect of the lives of the San. The manipulation of the timbre of the mouth bow, and the sonic allegory created by the sound resembling the Jew’s harp, are techniques that allow for fairly deep appropriation and it has lots of possibilities. There are two quotations: the introduction and the mouth-bow lines. The deepest appropriation appears, again as in the previous two tracks, in terms of drama when it relates the lyrics with history of San culture. In other words, this is a protest song which speaks about the black people of the 20th century and it is easy to connect the San past and future with what happened with black people before Mandela became President of South Africa.

From the lyrics it can be seen how deeply and directly Mohamed (1997) says what he wants to say: “Walking on the streets of Soweto sometimes I see some sadness. Talking of the streets of Soweto, they speak about the future. They need an education, they need a better life.”

Track 4 – *Jimba, Jimba*

This track does not include a San field recording. However it is possible to find other San features. It is basically a new tune composed by Pops Mohamed with a few San spices. The listener can clearly hear the San roots blended with completely new ideas. Mohamed (1997) writes: “Jimba Jimba is the name of a game we played when I was just a little boy. Forming a circle by holding hands we danced, sometimes passing a ball to one another. If someone missed catching the ball we shouted ‘Jimba, Jimba’. The Bushmen in the Kalahari also play a similar game. This game is mainly played by women in the Kalahari”. It is interesting that Marshall indeed does describe two games in Marshall (1976) that each has one of the elements of the game that Mohamed describes. The music and specifically the rhythm can be

associated with San music to some degree, but this is a completely new tune. The mood of the song is rather funny, making the listener feel like playing *Jimba, Jimba* as well.

I found four San elements. Firstly, the drama and the concept of the piece are San. They are taken from a game similar to the San game played by the women in the Kalahari as is explained in the CD booklet. I relate this again to the drama, but it is also a new technique that Mohamed employs, one not found on the first three tracks. Secondly, the harmony can be associated with the San if one relies on Kubik's ideas regarding tonality in San music: the piece is built throughout on one tonic which never changes and this is supported by the mouth bow sounds which come from the harmonic series. This gives a special San-like aural feature to the harmony. Thirdly, the partial imitation of a speaking voice by one of the instruments reminds one of the way in which the San loves to imitate animals and other people. (Although this instrument is not described as a kazoo, a kind of mirliton, it sounds very much like one.) Finally, we can find the use of a few San instruments such as mouth bow and the clapping hands, an important feature in San music.

The San elements of drama and concept were manipulated by Mohamed. He took two inspirations from his childhood. The first is the game called *Jimba, Jimba*. The second comes from when he saw San girls playing a similar game in the Kalahari. The result is a new tune which connects two games that are geographically far apart, but culturally close. In the field of the music itself, the mouth-bow is used to create a new line in the tune. It was recorded by Mohamed and it was not taken from the San field recordings. The hand clapping is one of the distinctions of San music. However, the way they are used in this tune is not San at all.

Once again form and structure, vocal lines and lyrics are clearly not influenced by San music. Most of the instrumentation is related to ethnic music but the majority of the instruments are not used in San music.

There is an interaction between the modern and San elements, even though it seems as if the composer just composed a new tune using almost new materials with modern instruments. I think that the influence is deep, because it rests on several connections that the composer made. The composer found a connection between the two games and a further inspiration for the new tune. So, if the San influence is understood in terms of concept or drama, the influence is very deep. However, in terms of music there are not a lot of San elements in the song except of the use of the mouth-bow and few features of the harmony and the rhythm. Except for the rhythmical programming used in this track, all instruments are ethnic. Most of them are not related to San cultures, but related to Afro-American cultures and/or Australian cultures. The music evokes not only the game *Jimba, Jimba* but also the traditional music played in the trance dances. Through this relation we can say that also the rhythmic patterns used here are an influence

from San culture. The rhythm is static and it's variations of sound colour are very smooth. The piece does not have lyrics.

Track 5 – *Mbira Shuffle*

In this album, *Mbira shuffle* is one of the tunes that ventures the furthest away from San music. It is essentially a new tune composed by Pops Mohamed with a few San spices. Mohamed (1997) described the drama of the tune on the CD booklet in a very descriptive way:

This is the story of a man leaving his family behind to go and work in a mine in the city. Equipped with only his clothes and his Mbira longing for his wife and children. He plays the Mbira and imagines that choo-choo train transporting him back to his home to reconcile his family. Similarly, the Bushmen are never without their musical instruments when they go hunting wild buck to feed their families. They sit around the bushfire at night and play their instruments and sing and dance while thinking in their beloved ones.

When one reads these words, one can easily follow the drama in the music and learn from Mohamed's knowledge of the San.

It is possible to find a few important features that can be associated with San music. Some of them could be the following: the use of foreign ethnic instruments such as the Mbira (Kubik's feature 4) and the super-imposition of binary and ternary patterns composed by Mohamed (Kubik's feature 5). Following this idea, at the beginning of the tune there is a San field recording that places the listener in a San atmosphere. Finally, I can mention that harmony consists of one tonic, as San music also does. The manipulation of San elements is found in the development of all lines from the Mbira's line. During the introduction it is possible to hear how the Mbira sounds played by the San are blended with new lines of other Mbiras recorded later by Mohamed. Following this idea, the composer uses the Mbira's line throughout the entire piece as a kind of leitmotif. This leitmotif is processed with a great quantity of delays.

There are elements that cannot be related to San culture such as the majority of the instrumentation (backing vocals, electric bass, congas, woodblocks, shakers, concert flutes); lines that can be heard are part of the new composition and the form and structure. Curiously, the tune sounds San because the composer composed new tunes using features of San music.

The interaction of San and non-San elements are done in terms of thematics, as the main theme is built from a San melody which the composer uses as a point of departure for creating new counterpointed

melodies. Other interactions that can be mentioned happen in the field of timbre: during the introduction a San soundscape is blended with the Mbira's theme.

Musically, the San influence in this tune is rather high because the Mbira's theme keeps on sounding throughout the entire piece reminding the listener that 'something San' is sounding. However, the feature highly related to the San is the drama as Mohamed described it on the CD booklet.

Track 6 - Quandodo

As in track 3 called *Exodus*, the composition strategy that formed this track is based on a field recording of a San trance song called Xan, do which is included in the album *Bushmen of the Kalahari*. I give words written by Mohamed about this song in order to better understand this idea: "Quandodo is one of the many songs by the Bushmen people when they are dancing the ever-popular trance dance. Like many other forms of meditation amongst other traditional tribes throughout the world the Bushmen claim their trance dance to be the oldest and the best form of meditation in order to get in touch with their ancestors" (Mohamed, 1997).

Mohamed's new tune starts with a San field-recording; and taking the tune as departing point, the composer creates a new tune with its own new style, harmonies, rhythm, form and texture. The San tune keeps on sounding in superimposition on the new tune. So this tune presents a new composition technique or concept in this album because has been built **above** a field recording. In opposition to the strategy used on track 3, *Quan dodo* emerges and submerges again and again from Mohamed's tune. Listening through the entire field recording included in the album *Bushmen of the Kalahari* it is possible to state that the San song used in *Xan dodo* was included without editions. This could be important because San music keeps the tempo constantly without changes. This is one of the most amazing features about San music: When they play music for hours and hours in their trance dances, they do not lose the tempi (neither rushing nor dragging).

It is possible to find a large number of San elements such as the superimposition of binary and ternary meters (Kubik's feature 5), vocal polyphony and yodelling (Kubik's feature 1) and a near absence of lyrics (Kubik's feature 6). Other San elements found are in the fields of drama since the piece represents one the most important facts of San culture, namely the trance dance.

Pops Mohamed manipulated San elements by juxtaposing the San tune with his own new tune. This fact gives the tune a special sound because one can hear the two kinds of harmonies. For doing this, Mohamed just inserts the recorded tune into new melodies by himself and his band on the studio between Mohamed's song and the San's trance songs. New harmonies are built above the original San tune. In

summary, all new elements by Pops Mohamed, clearly departs from the *Xan do do* in a creative way. It is very interesting how Mohamed creates new sounds combining the original San sounds with his own ideas. The music style evokes a pop song with jazzy influences, but in it can be heard a leitmotif in the saxophones that comes from the San song *Xan do do*.

Regarding lyrics, the composer used the San song *Quan do do* which is a song they sing to their God. The sentence *Xan do do* means “God help us” and it is a kind of prayer that the San use in their trance dances around the fires in the Kalahari. Lyrics are repeated and repeated throughout the entire song in a kind of call of the San trance dance. One can say the fact of insisting on this motif by Pops Mohamed in his own tune is a kind of quotation of San music.

Interaction of San and new elements is again done in the fields of timbre and harmony. On the one hand, the harmony of *Quan do do* is taken into account by Pops Mohamed for creating the new harmonies and the new song. When one listens to the Pops Mohamed song, it almost seems as if the original San tune was composed for his later use of it in his albums. In the field of timbre, many instruments recorded later by Pops Mohamed blend perfectly with the original San tune. For instance, the Arp String, Chinese mouth-bow and mbira sounds can be associated with the original mouth-bow of the San tune.

The San influence is very deep because the drama of the new tune takes the San culture deeply into account. Then the tune is deeply touched by the San influence because of the wonderful way that Pops Mohamed blends new and ancient elements in his tune. Pops Mohamed also approaches the San culture using the Mbira and the mouth-bow. Saxophone, synthesisers and the piano patterns give a modern mood as well. This song is a constant journey from the ancient times to the present day. One can appreciate this in the interlude where there are no modern instruments or melodies and Pops Mohamed lets the San track sound on its own. One can listen also to how the San track is kept for the entire tune and how it blends with the trance song.

Track 7 – *Namibia (Dunya...Mother Earth)*

On this track of the album the composition strategy is similar to the previous track *Xan do do*. However, the departure point is different because it is not a San tune, but a recording of a San person imitating an animal. This is probably the most important San influence in the tune and is one of the San features established by Kubik: the imitation of animals. Mohamed (1997) explains this aspect in a very descriptive way and, at the same time, he is showing us his knowledge of the San culture:

This is a story of a crippled bushman woman with a child on her back fighting off an attacking lion. The male voice in the Beginning of this track mimics the animal and the female voice mimics the victim and

with only a stick in her hand she fights off the beast. She gets tired eventually and she stops fighting. The lion is tired too. He takes a break and sits in the shade under a tree not far away from the crying woman and her child. The music starts "... Namibia, Kalahari, Khoisan, Namibia..." She starts praying her ancestors to save her being attacked by the lion. The lion sees this and decides to go for the kill. The woman grabs her stick and fights him off again. The fight goes on for a while and same as before they both get tired. Lion rests, woman prays. The music starts "Aye, dunya, aye dunya, aye dunya". As she prays the lions gets a bad vibe from the woman, so much so that the hair on his back raising. He feels scared and defeated. He runs off back into the wilds.

One can describe this song as a programmatic piece since the music and its drama paint the picture described in the text by the composer. So the drama might be the strongest San element found in the music. According to this idea, the form of the text and/or story is also reflected in the music. It is possible to hear the interludes where the lion is resting and the mother is praying; and when they start fighting again. Sounds of the beginning that evoke the lion are a field-recording of San people who used to assimilate nature by producing the same sounds as the environment that surrounds them, including the animals that they can find where they live. Other San elements are the use of the Kora that can be related to Kubik's feature 4 (the use of exogenous instruments) and the mimicking of animals (feature 6).

The manipulation of San elements is done by inserting the mimicking of the animal into Mohamed's new tune. The procedure is similar to that on track 6, but in this track the San field recording appears and disappears through the song. Like in opera, certain music patterns can be associated with certain facts or events. In that sense, the lyrics "... *Namibia, Kalahari, Khoisan, Namibia...*" can be related to the prayer of the San women during the resting phases of the fight with the lion, and the animal mimicking can be associated with the fight with the Lion.

A few elements cannot be associated with the San music such as the instrumentation (assorted percussion, guitar, saxophones, bass guitar, congas, fender Rhodes and synthesizers). Other music features such as lyrics, form, and structure are also not part of the San culture. It is important to state that the form employed in this tune is actually very far from the San culture, since I understand that San music does not have clear sections or changes of texture. As discussed earlier in this study, a standard feature of San music is the fact that most of the time songs are not developed in the western concert-music way.

Two kinds of interaction of San and non-San elements are found. Both of them occur in the field of timbre. On the one hand, the San field recording is alternated with Mohamed's tune; and, on the other hand the superimposition of both elements is heard.

From my point of view, the San influence can be considered deep or not depending on which elements are considered as a basis for the discussion. On one hand, the music itself does not show a great variety of

San elements – merely the use of the Kora that resembles San music and the animal mimicking. One does hear a great influence of pop music, but, on the other hand, the drama can be highly touched by the San culture because it shows a characteristic aspect of San culture.

Track 8 - *Kalamazoo*

Kalamazoo is track number eight of the album *How Far have we come?* It is another one in the group of tunes that lie furthest away from San culture. It does not have any of the San elements except for the use of a mouth-bow (2'33''). It is just a pop song recorded with a majority of modern instruments using modern composition techniques. I quote Mohamed's words on this tune in order to understand better its concept:

Kalamazoo is the name of a small township west of Johannesburg where people of different cultures lived together until the South African regime decided to bulldoze their homes and forced them into new townships like Soweto, Actonville, Reiger Park, etc. These townships were specially designed for blacks, Indians, and so-called coloured people to live separately as opposed to the way of life they so dearly loved. I used to visit Kalamazoo when I was a kid and it was here where I first heard the sound of traditional African instruments. It was also here, where I heard the sound of the bushman mouth-bow, played together with modern sounds. (Mohamed, 1997).

Not all the tunes in this album are directly related to San cultures in terms of the musical elements. *Kalamazoo* is one of them. The only aspect that can be heard is the use the mouth-bow and Karimba recorded by Pops Mohamed. If the composer would not set the source of his inspiration in the text that appears in the booklet, we would just say that it is beautiful tune. However, it is important to mention Mohamed's activism against segregated cultures in Southern Africa. According to that and, as well as in a previous song of *How Far Have We Come?*, the listener can relate the actual suffering of black cultures with the long suffering of San cultures for thousands years ago.

There are almost no San elements in this tune. A few of the elements are the following, viz. a few mouth-bow lines (from 2'33'') and kalimba sounds that were recorded by Pops Mohamed. Surprisingly, they are not field recordings inserted in a new tune like almost all songs of the album. In opposition, the larger percentage of elements is not related to the San such as rhythm, most of the instrumentation, harmony, music style, etc.

The San influence is not deep in terms of music. However, one can find a parallelism in the song's concept and the San culture because the racial atmosphere that Pops Mohamed describes in the CD

booklet is similar to the segregation suffered by the San for ages. If one analyses the piece according to this way of thinking, the piece touches deeply on the San culture.

Track 9 – *N'abe*

This track of the album is just a field-recording of a San song recorded in the Kahalari by Pops Mohamed during his journey in 1995. So, an analysis cannot contribute to the present study since there is no work by Mohamed in this tune. However, for the purposes of the present study it is very important to state the relevance of Mohamed's decision to include a pure San song in the album. I understand this choice as one aspect his activism in favour of San human rights. The pure San music itself has some of the Kubik features such as polyphony and yodelling.

Track 10 – Never again (Meditation Song)

"This song tells us about the brutality and cruelty that's been going on in South Africa since the beginning of the riots in June 1976. Police were murdering innocent school children who just got "fed-up" with the system and its silly laws. Here we just name a few places that were affected by these brutal actions of the apartheid government" (Mohamed, 1997). When one reads these words, one can relate the concept of the tune with the San culture, because the suffering of black people during the 20th century in South Africa was similar to the suffering of San people for ages in Southern Africa.

Never Again is linked with the previous song. It starts with a San soundscape and a Kora texture. It is also possible to hear a nature background and a San person imitating an animal. All these features can be San elements. The track starts with a soundscape of birds and nature. Immediately after that, there are few passages of a Kora and an Mbira. Pops Mohamed gradually starts to build a beautiful song using the lyrics describing a strike against the Apartheid regime. This song is a homage to these people.

A few secondary San elements can be found in this tune. Firstly, the mimicking of an animal by a San person is heard. Secondly, the harmony keeps always on the same tonic. Both are related to Kubik's features but they are not important features of this tune. In addition to these features, the drama of the piece can be related to the San. Then, one can find elements such as form, structure, lyrics, the larger percentage of the instrumentation are not San elements, something that my analysis of other songs also revealed.

Track 12 - *How Far Have We Come?*

The last tune of the album is just a piano and kora duet recorded by Pops Mohamed on the kora and Jessica Lauren in the piano. It is the perfect summary of Pops Mohamed music: sincerity, transparency, mix of old and new ideas and music without judgments. Mohamed said that on the last day of recording he walked into the studio with the pianist Jessica Laurent and they started to improvise without any preparation, without plans. It was only one attempt and it was recorded (Mohamed, 1997).

There are no San elements except of the mood that can be heard from the music and the use of the Kora – which is not a San instrument, but related to the San pluriarcs. To me the music is sincere, beautiful, nostalgic and sad like the San culture.

3.1.4 A classification of the techniques used on *How far have we come?*

Having analysed each track of the album, it is now possible to categorise the techniques of appropriation of San music in order to relate the analyses in this chapter to the core of the study. Before categorising the techniques, a few considerations must be stated. Firstly, all the techniques in the following categories can be used or presented separately or simultaneously with other techniques. In other words, I did not create a classification consisting of mutually exclusive categories. Secondly, the fact that one example per category is given does not mean that there is only one instance of the category to be found in the album. These examples are given for a better understanding of the category. Reading the analysis of the tracks will add detail to each category.

The most general categorical distinction between techniques concerns a general aspect of the track, namely that aspect of the track in which the appropriation is clearest: in the drama (A), or in the music (B). When it is found in the music, I make further distinctions between subcategories B1 and B2.

A: The San appropriation is in the drama

When the appropriation is in the drama, the music depicts or takes inspiration from an aspect of the life of the San, most often a San social event. For tracks in this category it is not important if the music has San features or not; what is really important is that these songs in the majority of cases depict events of San social life such as the trance dance or their historic suffering and/or the fact that Pops Mohamed relates events of San culture or their problems with other similar social/racial problems of other cultures in Southern Africa such as the racism suffered by black people in South Africa during the 20th century. In order to understand how tracks that fall into this category are instances of appropriation, one needs the support of Mohamed's lyrics and/or a kind of description in words by Pops Mohamed in the CD booklet.

Example: Namibia, Track 7. The strongest element is the drama since Mohamed described the San social event in the CD booklet: a mother defending her child against an animal in the desert. These situations can occur when people live in nature.

Pure songs that function as declamations in favour of San human rights became more and more important in my research, because it suggested to me that Pops Mohamed was indeed a case apart. Pops Mohamed includes two tracks that I consider a key for understanding his belief in San culture. These are track 1 *Khoisan* and track 9 *N'abe*. The first tracks are not pure San music but a very large part of the music is San, the second one is a pure San field-recording. I consider these two tracks as a message by Pops Mohamed to bring to us the purity of San culture and make us aware of their plight.

B: The San appropriation is in the music

When the appropriation occurs in the music, two sub-categories must be set. This concerns the presence or absence of the field-recordings.

B1: Mohamed creates/composes/plays his original sound patterns or San melodies with modern or ethnic instruments. Mohamed uses a certain San instrument (or an instrument that is not related to San music) to play a San melody, or a rhythm or harmony, or a timbre reminiscent of San music. An interesting case of appropriation happens in this category when Mohamed uses a San music feature as a basis to develop a new feature.

Example: *Quan do do*, track 6. The entire tune emerges from a San field recording. In this example, the tempo and polyphony of the San tune form the base of Mohamed's song.

B2: When Mohamed uses a San field-recording inserted in his own music, the appropriation is done in a simpler way, but the result can be complex. In this category, the composer uses the electro-acoustic source for appropriating the San music.

Example: *Exodus*, track n. 3. Mohamed's tune starts with an insert of a San field-recording of track 9 of *Bushmen of the Kalahari*, called *Lekker ding, lekker daag!*

The present overview must also observe **the results of the applications of the techniques (C)**. In other words, the analysis can determine whether the music really has San elements or not through an aural analysis. It might be possible, for instance, that a song is created with a great variety of San elements but because of the processes involved, the tune cannot be related to San culture (C1). Or, the opposite case can occur: a song that is not created with San elements, but it sounds San because of the drama or another element in the music. (C2)

C1: Some songs cannot be highly related to the San, even though they were created with San elements.

Example: Track 2 *The spirit*. This song has a few San elements, specifically the kora³⁶ and moog effects that can be associated with the sound of the mouth-bow. When one hears this tune, one thinks that it is a beautiful pop song, but relating the song to the San culture might be very difficult because the San roots are not clear.

C2: Some songs can be highly related to San culture but they were not created with San elements

Example: Track 11 *How far have we come?* This kora and piano duet is an improvisation by Pops Mohamed and Jessica Lauren. The only San element that can be found is the use of the kora, which is actually far from the San culture. However, I found the mood of the tune related to the San because it sounds calm and deep as San culture is. Most of music elements are not San, but it sounds San.

A few words need to be said about the use of ethnic instruments that are not indigenous to San cultures. During the analysis I set a few instruments that I considered in aural analysis to be San instruments but actually are not. My criteria for including this category were firstly the consideration of Kubik's San feature n. 6 'The adoption of other exogenous instruments from other tribes, which are tuned according to the San harmonic system'. The kora and mbira are in this category. Kubik explained that the San use exogenous instruments of other tribes because of the fusion and movement of tribes. In consequence, the fact of using a kora might be considered a San feature by the majority of the audience although the instrument is not actually San. It is also important for the discussion of my results to state once again that the San adapts the exogenous instruments to their musical languages, something which Pops Mohamed does also in his work.

As a next step in my categorisation, I give below a list of appropriating techniques that I discovered from the analyses. These techniques specifically refer to the influence or role of the field-recordings.

- 1 Blending a San soundscape with isolated recorded sounds on certain instruments, as on track 1
- 2 Processing isolated San elements with delays, reverbs and filters fusing these isolated sounds into a complex texture, as on track 1

³⁶ Even though the kora is not a San instrument, is included as San in this study because of the Kubik feature 'use of exogenous instruments and its relation to the San pluriarchs.

- 3 Blending San vocal sounds recorded with new vocal sounds recorded by Pops Mohamed, as on track 1
- 4 Relating the San mouth bow partials with similar sounds of the keyboard, as on track 2
- 5 Use of the kora for creating new lines and for improvising patterns that resemble San music, as on track 2
- 6 Re-creating the San animal mimicking by playing similar patterns with the concert flute, as on track 2
- 7 Keeping a San soundscape line (voices, animals, hand clapping, etc.) recorded in the Kalahari while the new tune played by the band is sounding. In other words, the San soundscape is part of the new tune, as on Track 2

A next step in my categorisation focuses on musical features or parameters. Distinctions of the techniques given in the list above into sub-categories can be made if we take into account the music feature that forms the basis of the appropriation. Examples are given in the analyses of the tracks of instances when the appropriation occurs in the fields of harmony, melody, rhythm, instrumentation, and form and structure.

- a **Harmony:** The appropriation occurs when Mohamed's tune – which essentially uses tonal harmonies, without the use of microtonal elements – is blended with the microtonal elements of the field recordings often through the use of certain instruments such as the mouth-bow that has a strong presence of partials that remind one of the microtonality of San music (an example is track 4, *Jimba*, Jimba the use of the mouth-bow).
- b **Melody:** The newly-composed melody is created by taking as a departure point a melody from the collection of San field recordings. Example: track 6 *Quan do do*. The new and composed melody by Mohamed is taken from the 'Xan do do' that is heard at the beginning of the track.
- c **Rhythm:** The overall rhythm of the tune is inspired by the San field-recording. The term 'overall rhythm' refers to the sum of all the lines produced by the different instruments. Even when Mohamed's overall rhythm may not be very complex, the blending with the San elements makes the overall rhythm rather complex (an example is Track 3, *Exodus*). The beginning of the track is a San field-recording, and it is blended with the new tune. From 0:38 the overall rhythm is very complex until the San field-recording disappears at 1:20.

Important note: To my ears, the overall rhythms of the tunes in the album are never as complex as the pure San music.

- d Instrumentation.** One of the most obvious ways of appropriating San music is the use of San instruments. However, two important observations are necessary. Firstly, the appropriation of the instrumentation includes vocal sounds and hand-clapping material. Following this idea, the animal mimicking must also be included. Secondly, ethnic instruments that are not specifically San – such as the mbira – are included here following Kubik’s idea that the San appropriated instruments from other cultures with which they mixed for centuries (an example is Track 5, Mbira Shuffle).
- e Form and structure.** As already stated in chapter two, form and structure of San music is, from the point of view of western concert music, rather plain. In *How Far Have We Come?* most of the forms and structures of the album are plainly in accordance with the idea of San music.

3.1.5 How far have we come? Conclusions from this case

To my ears the album *How Far have we come?* is the album that is most intimately related to San music. It shows a great variety of ways of appropriating San music, as can be deduced from my categorisation and it also uses more than one electro-acoustic resource, such as the employment of music technology resources for modifying sounds and/or by inserting samples of San field recordings into the tracks. Other important resources are the use of new lines recorded by San original instruments. In each of all the songs of the album one can find a strong San feature. If this feature is not in the music elements, then it is in the drama. Often it is in both music and drama.

Pops Mohamed could reach a very high level of understanding of San culture and its music in opposition to the majority of the artists who claim San influences in their work. In consequence, Mohamed can be considered not only as an artist who uses San influences in his own music in a very creative way, but also he must be considered as an activist who claims to the San’ human rights and a *kind of researcher* in San music.

My words ‘*kind of researcher*’ in the previous paragraph should not be understood in a pejorative sense. It is an attempt to differentiate the way that Pops Mohamed approached the understanding of the San culture, from the ways of other composers. I do not know whether Mohamed read texts by Kubik or Kirby (and others) while he was trying to understand the San culture or if he was following a clear research method; probably not. At least as a researcher, I could not find this kind of information for writing this study. What is certain is the fact that Pops Mohamed does not come from the academic world and,

obviously, that he is not a musicologist. However, through his study of San music and culture, and through his subsequent creative work he could reach aims that could have been reached through more formal research.

I would like to close this part of the chapter with a touching tribute by Pops Mohamed himself to his work with the San. These words are published in the CD booklet of *How far have we come?*: “We recorded the San people for two and a half days, and it turned out to be the most important project I have ever done. This is a traditional musician’s dream come true. To be able to work with the music of the San people and most importantly to understand what it’s all about. This was mind blowing. I understood and I was lucky” (Mohamed, 1997).

3.2 Introduction to Case 3 and 4: Sanscapes, Volumes 1 and 2

As was stated previously, both volumes of *Sanscapes* are very different from the album *How far have we come?*. *How far have we come?* explores a great variety of techniques for appropriating San music, which can be summarised as essentially the creation of new tunes by Pops Mohamed with his own band using some electro-acoustic resources and working with composition techniques. In contrast, both volumes of *Sanscapes* consist of compilations of the work of a number of DJs united by Pops Mohamed. These DJs do not explore the same techniques, and do not work in the same genre as Pops Mohamed. They explore a great variety of techniques in another genre of music, namely electronic dance music.

The meaning of ‘electronic music’ used here refers not to the academic music style developed in Europe in the middle of 20th century, but to the entertainment music style that is usually heard in discos and clubs around the globe. Even though both *Sanscapes* explore only the electronic dance music genre as mentioned, one can hear a great deal of different electronic dance music styles such as dub, dance, techno, chill-out and more. It is important to remind the reader that it is not the aim of this study to mention and to study each music style. I will therefore not categorise the kinds of electronic dance music that one hears on each track, but rather focus on the appropriation of San music.

Pops Mohamed gave to each DJ all the tracks recorded in the Kalahari. Those recordings are the same material that one can hear on *Bushmen of the Kalahari*. The DJs worked with their own procedures and techniques. As far as I could ascertain, Pops Mohamed was not part of the composition process, but only of the producing process, mainly by reuniting all DJs and giving to them the San field-recordings. I included these albums in this study because I felt that since Pops Mohamed put his name to the project, and played an important role in its formation and completion, one can gain an understanding of the kinds of appropriation that he supported and encouraged in the activities of other artists.

3.2.1 Analysis procedures in my research on both *Sanscapes*

One hears easily that both *Sanscapes* are very different from *How far have we come?* Because of the different procedures, techniques and sounds results, I have decided to apply a different way of analysing the tracks in order to not repeat my findings on the techniques, procedures and results over and over. Each tune has a brief introduction and is linked with the original San field recording that can be heard at the album *Bushmen of the Kalahari*. After that a condensed analysis is shown by a chart, which answers the main questions of the present work.

- * Which San elements can be found?
- * How were these elements manipulated?
- * Which elements did the composer create that are clearly not influenced by San music?
- * What is the level of interaction of these elements?
- * What is the level of San appropriation?

3.2.2 Analyses of tracks on *Sanscapes*, Volume 1: case 3

Track 1: Intro by Anna Goute

This track, lasting fifteen seconds, functions as an introduction to the album. It is just a field-recording of a San female singing. There are no new or modern elements, so in consequence there is no ‘San appropriation’ at all. This chant exhibits one of the Kubik features: vocal yodelling.

Track 2: Hungry Man (after dinner mix) by Raj Gupta

This tune uses track 6 *Hungry Man* from *Bushmen of the Kalahari*. The original San field recording is an Ixoma solo. DJ Raj Gupta created a new tune by remixing the recording and his own new melodies.

| | |
|--|---|
| Which San elements can be found? | Melodic materials: * Ixoma (mouth-bow) * voice sounds evoking the San click- languages * hand-clapping and voices |
| How were these elements manipulated? | * Using delays on the mouth-bow line * Using delays, reverbs and audio processes on the voice sounds |
| Which elements did the composer create that are clearly not influenced by San music? | * Form, structure, rhythm, melodies, harmony and timbre * Instrumentation: Synthesizers, electric bass, melodica, percussion instruments which are clearly not related to San music such as cowbells, drums, and cymbals |

| | |
|--|---|
| Level of interaction of these elements | San elements =15% Non-San elements = 85% |
| Level of San appropriation | Low |

Track 3: Animal Radio (Squiddly mix) by Animal Radio

This composition is directly related to the track *I wish a lucky hunter*. The composer(s) used a loop of a Gwashi as one of the most important motifs of the tune. Because a rather long loop of the voice is used, the listener has the possibility to hear the nature of the San language, and in this way the music acquires a kind of San spirit. The interaction between the traditional elements with new elements is constant, coherent and gradual. Most of the time a San element is sounding at the deepest layers and also in the surface layers of the music. The composer skilfully relates in terms of the timbre two pairs of opposite materials, namely electronic percussion with mouth-bow, as well as a guitar or Greek bazouki with Gwashi (incorporating microtonality). One aspect that sets this tune apart from most other songs on this album is the fact that the composer recorded a few lines and did not use only computer-manipulated sounds as in the case of the majority of the other tracks on the album. The tune achieves a unique sound world when a real instrument is played such as the Greek bazouki.

| | |
|--|--|
| Which San elements can be found? | Mostly in the field of timbre: * Gwashi, voices and clapping hands sounds. |
| How were these elements manipulated? | * By loops of the Gwashi, the voice's melodic phrases and hand-clapping sounds * By transforming the sound material using delays, reverbs and filters * By blending the San elements through fading the composer's new melodic and rhythmic lines. |
| Which elements did the composer create that are clearly not influenced by San music? | * Harmony, form and structure * Instrumentation: Electronic percussion, Bass guitar, programming, electronics claps, loops, Greek bazouki |
| Level of interaction of these elements | San 25% , Non-San 75% |
| Level of San appropriation | Low |

Track 4: Nxa (Remix) by Mheddi Haddab

The song is related to more than one track from *Bushmen of the Kalahari*. It uses tracks 2, 3 and 4 to create a track in electronic trance style. The beat and rhythm that emerge from the mouth-bow loop is presented at the beginning of the track. The mouth-bow harmonics are processed in an interesting way: one hears them constantly modified through a filter. Because the composer calls the track a remix, it is possible to presume that the composition is based on processed overdubs of the field-recordings and a few additional electronic spices such as the percussion and synthesizers. Even though the composer is using

San elements in a clear way, the track does not reflect the essence of San music. This track sounds frantic, while San music has a smoother texture. Still, the interaction of the elements is interesting because the field recordings are developed into a new rhythmic cell. Furthermore, the constant line of a San speaking blends in terms of timbre with the harmonics of the mouth-bow.

| | |
|--|--|
| Which San elements can be found? | * Woman speaking in Bushman language * Motifs of mouth-bow |
| How were these elements manipulated? | * By looping and processing original San elements |
| Which elements did the composer create that are clearly not influenced by San music? | * The rhythmic-drummed base * The use of electronic percussions, electronic bass and synthesizers * Form, structure and harmony. |
| Level of interaction of these elements | San 25%, Non-San 75% |
| Level of San appropriation | Low |

Track 5: Quandodo Remix by Krishna/Rashid

This song is related to track 1, *Xan of Bushmen of the Kalahari*. The composer transformed a recording of a San speaking into a kind of rap. It is interesting how the composer changed the original San recording in triple time into a duple time. The composition strategy is based on the accumulation of lines. In terms of timbre there is a construction of new sounds by mixing and building new sounds and recorded sounds. There is a constant manipulation of the counterpoint between original San elements and modern elements. These layers emerge and submerge constantly. It is well-blended, but in terms of drama the goal is not well achieved. In summary, there are two kinds of interaction between new elements and San elements. One the one hand, the manipulation of the rhythm, and on the other hand the manipulation of timbre: the looped voice becomes the electronic percussion and the other way round. The person speaking is the melody or the main voice of the track.

| | |
|--|---|
| Which San elements can be found? | * A Khoisan reciting * Mouth-bow lines. |
| How were these elements manipulated? | * By looping mouth-bow lines and percussive sounds. * By re-mixing the speaking of the Khoisan. |
| Which elements did the composer create that are clearly not influenced by San music? | * Programming remixes, loops, manipulation of the rhythm. * The use of electric percussion, electronic bass, synthesizers. * Change of the rhythmic patterns. |

| | |
|--|----------------------|
| Level of interaction of these elements | Low |
| Level of San appropriation | San 30%, non-San 70% |

Track 6: Kalahari (Disco dub mix) by Dub trees

This song displays a great variety of resources. It is related to four different tracks from *Bushmen of the Kalahari*: track 5, *I wish a lucky hunter*, track 9 *Lekker ding, lekker daar*, track 16, *The cursed woman*; and track 10 *Trance song*. The composer incorporated more than one electronic music style. Regarding harmony, one can easily hear the microtonality of the field recordings and the precise, tempered tuning of the computer music. The most interesting aspect of interaction of San elements and new elements is the fact that the composer uses three music styles without losing the sense of tempo or continuity. (For instance at 4'12'' is the place where this strategy is employed.)

It is possible to discover two kinds of interaction:

- A vertical interaction: the composer stops the tune and blends it with a new part of another song.
- B horizontal interaction: the composer blends two loops or fragments at the same time.

The piece respects the essence of the San spirit; however, its drama is not very deep. The musical abilities that the composer displays in blending the material is impressive.

| | |
|--|--|
| Which San elements can be found? | <ul style="list-style-type: none"> * A San group singing a trance dance (track 10 of <i>Bushmen of the Kalahari</i>). * A San group singing as another kind of chant (track 9 of <i>Bushmen of the Kalahari</i>). * A Gwashi recording. * Few elements of San microtonality. |
| How were these elements manipulated? | <ul style="list-style-type: none"> * By using loops * By blending San cells with motifs onto the electronic part * By blending the San microtonality with tempered electronic elements |
| Which elements did the composer create that are clearly not influenced by San music? | <ul style="list-style-type: none"> * Instrumentation: Electric bass, electronic percussion, loops of electric guitar and programming * Form and structure (specifically alternating more than one style of electronic music) |
| Level of interaction of these elements | San 50%, Non-San 50% |
| Level of San appropriation | High |

Track 7: Tribal chess by gambit

This tune is one of those that least resembles the San music and their culture. There are no San elements at all that can be found or at least, they are not recognisable. The original elements are very difficult to recognise because the loops are too short. It is almost impossible to hear the San click-language. There are no audible interactions between modern and traditional elements.

| | |
|--|---|
| Which San elements can be found? | * Few loops of voices and clapping hands |
| How were these elements manipulated? | * By looping and processing |
| Which elements did the composer create that are clearly not influenced by San music? | * Instrumentation: Synthesizers and pad effects, electronics percussion * Form and structure * Harmony and rhythm |
| Level of Interaction of these elements | San 5%, Non-San 95% |
| Level of San appropriation | Very low |

Track 8: Cry of the Bushmen by Kirk Degiorgio

The source track of this track is not recognisable. The interaction between new and old elements is done in a basic way. San elements are presented by looping the San sample on first beats, and also by inserting a recording of the real San sound environment in the Kalahari. My interpretation of what I am hearing of the Kalahari is subjective, but it gives an impression that the influence is not very deep because the manipulation of the musical objects and San quotations is not effective. In addition to this, it can be mentioned that it sounds as if the aim of the composer was experimentation with timbre.

| | |
|--|---|
| Which San elements can be found? | * A group of San speaking and clapping hands * San soundscape (2'22') |
| How were these elements manipulated? | * By looping a short sample of a group of Khoisan singing and clapping hands |
| Which elements did the composer create that are clearly not influenced by San music? | * Instrumentation: Synthetizers and pads, electronic bass and electronic percussion * The main motif on the synthesizer * Form and structure. |
| Level of Interaction of these elements | San 5%, Non-San 95% |
| Level of San appropriation | Very low |

Track 9: Sweet child remix by Smadi

This song can be related to various tracks from *Bushmen of the Kalahari*: track 10, *Trance song*; track 1, *Intro*; track 9, *Lekker, Lekker daar*; and track 12, *Heita!* New elements and San elements are blended in creative ways. They are constantly transformed into other new sounds. The listener is able to decide which kind of sound to listen to because it is possible to hear the modern elements and traditional

elements during the whole song. This tune is one of the deepest San appropriations because San elements can be heard constantly. It seems that the entire composition was built around the main loop which is actually a San sound. It is important to emphasise the distinction between this song and the rest of the tunes in this album. While the majority of tunes uses samples of certain San sounds, this tune uses a loop as a base-line.

| | |
|--|---|
| Which San elements can be found? | * Loops of multiple San songs. * Different loops of a mouth bow. |
| How were these elements manipulated? | * By looping, filtering and equalizing San fragments. * By blending loops with new elements. |
| Which elements did the composer create that are clearly not influenced by San music? | * Instrumentation: Arabic guitar or similar, electronic drums and bass synthesizer. * Form, structure, rhythm and harmony. |
| Level of interaction of these elements | San 70%, non-San 30% |
| Level of San appropriation | Very high. |

Track 10: Absolute Zero by Ethnic mix

This track is related to more than one track from *Bushmen of the Kalahari*. Those are the tracks 1, 2, 5 and 7. The composer uses a great number of San sounds in loops. As a result, the tune is constantly changing. All changes are unexpected and they keep the listener's attention. All lines and loops emerge and submerge smoothly. The result is creative because it is possible to hear a new song within the traditional San elements. The composer takes advantage of the original harmony of the San Ab major tune by adding a synthesizer with the same harmonies, which starts at 0:32. Then he re-harmonizes the tune with a synthesizer on the relative minor – starting at 0:44. The harmonization of a melody is something that is completely alien to San music.

| | |
|--|---|
| Which San elements can be found? | * Gwashi's solo passages. * A single San singing (male). * A female group of San singing. |
| How were these elements manipulated? | * By looping the mentioned passages * By blending them with new sounds * By using the original San harmony. |
| Which elements did the composer create that are clearly not influenced by San music? | * Arab percussion (Darbuka) * Brazilian mood (from 4:00) * Instruments: Electronic bass, synthesizers, foreign ethnic percussion instruments * Brazilian influence |
| Level of interaction of these elements | San 40%; Non-San 60% |
| Level of San appropriation | Very high |

Track 11: Soul Drummers by Celebration mix

This tune is directly related to track 10, *Trance Song*. This tune has a distinctive feature: a motif, constructed in a note-by-note fashion which is taken from the field-recording, completed by the composer(s) adding note-by-note. The interaction of new and old elements is done in the field of timbre. It is possible to hear constantly the material of San field-recordings and the processes which the composer is doing. The piece keeps the festive atmosphere of the San recording. The listener might be able to recognize San elements.

| | |
|--|---|
| Which San elements can be found? | * Mouth-bow sounds * A female group of San singing a trance song |
| How were these elements manipulated? | * By looping |
| Which elements did the composer create that are clearly not influenced by San music? | * Form, structure, harmony and rhythm * Instrumentation: Electronic percussion, synthesizers and filters, electronic bass, kalimba |
| Level of interaction of these elements | San 25%, Non-San 75% |
| Level of San appropriation | Rather high |

Track 12 – Looking Back by Bob Holdroy

This tune is based on track 17, *Looking back* from *Bushmen of the Kalahari*. The whole composition is based on a San tune sung by a male voice and mouth-bow loop. The composer used the San chant to compose the main melody of the tune. The composer manipulated the rhythm of the melody: on this track the rhythmic values sound with lot of rhythmic precision (like a midi-sample), unlike what the original San music sounds like. Other processes are loops of the mouth-bow and loops of hand-clapping. The interaction of new and old elements is mostly horizontal, and more specifically a timbre blend. For example, the San chant is blended with an Arabic reed instrument at 5:09. Another way of interaction can be observed: building a rhythmic pattern using a loop of a San traditional instrument, the sounds of the clapping hands and of the mouth-bow.

| | |
|--|---|
| Which San elements can be found? | * Mouth-bow lines * A San singing * Hands clapping |
| How were these elements manipulated? | * By looping and processing San elements |
| Which elements did the composer create that are clearly not influenced by San music? | * Form, structure, harmony and rhythm * Instrumentation: Synthesizers, loops, electric guitar, electric bass, Arabic instruments |
| Level of interaction of these elements | San 25%, Not-San 75% |
| Level of San appropriation | Rather high |

Track 13: Zenna Edwards / Khoisan ultra-African

The last track of *Sanscape* vol. 1 is different from the rest of the album. It cannot be analysed in the same way as the other tracks, because it cannot be considered as music: it is a verbal manifesto written and recited by Zenna Edwards. The text presents in a poetic way the history and suffering of the San. It is true that music materials can be heard on the track. And it is also true these music materials are actually more San influenced than many of the other tracks of this album series. However, I understand for the present study that the San music is used just as background. It is not possible to hear any kind of interaction between new and old elements. The structure of the sound³⁷ is clear: a leading layer which is Zenna Edwards's words and background soundscape which is the San Music.

It is relevant to state the importance of including this track in the album as a message of awareness from the artists to the audience. In other words, it must be understood as a way to present matters that could not be presented more clearly on the rest of the album. In that sense, it allows an ordinary listener to really understand the suffering of the San, by telling about the nature and history of San culture. So, in hearing these words, one can really be touched by the spirit of the album, the aims of the composers and especially the reality of the San culture.

3.2.3 Analyses of the tracks on Sanscapes, Volume (2006): Case 4

Track 1: Introduction by Anna Gouthe

The opening of the album is in the same mood and it is of the same kind as the first songs of *Bushmen of the Kalahari* and *Sanscapes* vol. 1. It is just a field recording of a San group singing and playing music. Information about the nature of this song or its lyrics are not given in the CD booklet. However, the function of this track is to make the listener aware of the presence of the San culture.

Track 2: My Bushmen Peeps (Mama Dance I remix) by Zet

This song is related to track 9, *Lekker ding, lekker daar* from *Bushmen of the Kalahari*. The most interesting manipulation occurs at 1:15 when the composer blends an electronic dance music mood with the San rhythmic pattern of the San song *Lekker ding, lekker daar*. The interaction of new and old elements is mostly vertical. That means one object is blended with a subsequent one. This kind of

³⁷ I understand the word *sound* as all that the listener hears from the loudspeaker. In this tune is only Zenna Edwards's words and the San field recordings.

interaction is developed in opposition to some other tracks of this album where the composer aimed to blend elements in the field of timbre. In this tune, the composer presents his own rhythmic material that is later blended with the traditional elements. This interaction is one of few examples of this strategy on *Sanscape*, vol. 1 & 2.

| | |
|--|--|
| Which San elements can be found? | * A San speaking * Hand-clapping * Fragments of San chants * San soundscape. |
| How were these elements manipulated? | * The looping of very short samples renders the source almost unrecognisable. |
| Which elements did the composer create that are clearly not influenced by San music? | * Form, structure, harmony, rhythm * Instrumentation: Synthesizers, electric bass, hip-hop melodies, loops, electronic percussion, voices |
| Level of interaction of these elements | San 5%, Not San 75% |
| Level of San appropriation | Very low |

Track 3: Kahalari mix by Embomvu

This tune is related to *Xan do do*, track 1 of *Bushmen of the Kalahari*. The interaction of new and old elements is in the field of timbre. Traditional sounds and new sounds are blended smoothly. It is interesting how the composer turned the *Xan do do!* rhythmic pattern of the introduction in his own rhythmic pattern.

| | |
|--|---|
| Which San elements can be found? | * A female San singing * A female group of San singing * Mouth-bow motifs * Hand clapping |
| How were these elements manipulated? | * By looping in just certain parts of the tune |
| Which elements did the composer create that are clearly not influenced by San music? | * Form, structure, harmony and rhythm * Instrumentation: Synthesizers, electric bass guitar, effect on voices. |
| Level of interaction of these elements | San 10%, Not San 90% |
| Level of San appropriation | Low |

Track 4: Claps and mouth-bow at Brownhill Farm by Anne and Goube

The present track does not present any kind of interaction between new and old elements because it is actually a San field-recording. Performers are Anne and Goube who are San who have collaborated with Pops Mohamed several times. The recording can be understood as a message. To my ears, it says to the audience “remember that you are hearing San music”. The tune is constructed into an 8/8 measure (3+3+2) and it has few words sang by Anne in Bushmen, to a mouth-bow accompaniment by Goube. All sounds are beautiful.

Track 5 – Voodoo Julie by Dave Harrow

This song is related to track 7, *Thula Thula Thule!* of the album *Bushmen of the Kalahari*. There are two kinds of appropriation. Firstly, a long fragment of a San song (*Thula Thula Thule!*) is included. The listener can clearly recognise the San influence. Secondly, a mouth-bow loop is used. The resulting rhythm is not San, but the timbre is. The distinction between the two processes is that the San song fragment is a strong San influence, while the mouth loop is just a San sound.

| | |
|--|---|
| Which San elements can be found? | * Responsorial San chant (solo + choir) * Mouth-bow * Hand-clapping |
| How were these elements manipulated? | * By looping * By creating a rhythmic base by sampling mouth-bow sounds |
| Which elements did the composer create that are clearly not influenced by San music? | * Form, structure and harmony * Rhythm * Instrumentation: Processes, loops, effects, bass synthesized, electronic percussion. |
| Level of interaction of these elements | San 20% Not-San 80% |
| Level of San appropriation | Rather high |

Track 6 – Lekker Lekker by Ben Atmo

This is song is related to track 9, *Lekker Ding, Lekker Daar* and track 15, *Nice thing*. The composer included a fragment as a clear quotation – the same strategy employed on some of the other tracks. In this case the listener can hear the source of the quotation. During the introduction where the fragment of the San song is used, the composer processed the San chant. This specific manipulation was not used much on both *Sanscapes* albums. A new way of interaction can be heard in this tune: the composer composed a new melody with Afrikaans text, which can be directly related to the San melody. The chorus of the new song says “Lekker, lekker” which are the same words originally used by the San on the field recordings.

| | |
|--|---|
| Which San elements can be found? | * Fragment of the San song <i>Lekker Ding, Lekker Daar</i> * Mouth-bow lines |
| How were these elements manipulated? | * By quoting a generous part of the song * By looping and processing |
| Which elements did the composer create that are clearly not influenced by San music? | * Form and structure * Lyrics in Afrikaans * Instrumentation: Synthesizers, electronic percussion, loops, electric bass guitar, keyboards, bongos, triangle |
| Level of interaction of these elements | San 20%, Not-San 80% |
| Level of San appropriation | Rather high |

Track 7 – Purple by U-cef

This song is related to track 13, *Kung*. There is just one kind of appropriation and it is applied to different sources. The gwashi loop is complemented with electronic percussion and Indian percussion, and these three materials form the main rhythm. One also hears loops of short fragments of a San woman singing. The sample is very short, and so it is not possible to find the source recording. It is only possible to hear the San way of singing, but not the words or melodies. The instrumentation is mostly electronic with San spices. They are well-blended.

| | |
|--|---|
| Which San elements can be found? | * Kwashi sounds * A San woman singing |
| How were these elements manipulated? | By creating a new rhythmic pattern by looping the sound of the Gwasi and also looping a San chant |
| Which elements did the composer create that are clearly not influenced by San music? | * Form and structure * Harmony and rhythm * Instrumentation * Loops and audio processes |
| Level of interaction of these elements | San 25%, Not-San 75% |
| Level of San appropriation | Rather high |

Track 8 – Honey Song by Jung Collective

This song is related to track 15, *Honey song* and track 17, *Looking back on Bushmen of the Kalahari*. The mood is calm, and it contrasts with the suffering and mysticism of the San culture. The instrumentation is mostly modern and the distinction of this track when compared to the rest of the tracks on the *Sanscapes* albums is that the lines are mostly performed and recorded by musicians. On other tracks the majority of the lines are electronic loops done by DJs and the number of lines recorded by musicians is lower. This cooperation in the creation of the texture reminds one of the cooperative nature of San culture.

| | |
|--|--|
| Which San elements can be found? | * Mouth-bow lines * Gwashi lines * A San speaking |
| How were these elements manipulated? | * By looping * By blending new and San materials for creating new lines |
| Which elements did the composer create that are clearly not influenced by San music? | * Main style: Disco music * Form and structure * Harmony and rhythm * Instrumentation African Drums, Keyboards (Piano rhodes), Electric bass, Drums, Piano * Vocal lines |
| Level of interaction of these elements | San 25% - Not-San 75% |
| Level of San appropriation | High |

Track 9 – Looking back !Gubi by Mario Cee/Greg Hunter

This track is related to track 2, *Nxa!* and track 5, *I wish a lucky hunter* from *Bushmen of the Kalahari*. The interaction is both vertical and horizontal. The vertical interaction happens when a modern pattern is inserted before or after a San pattern. On this track, one hears firstly a San pattern and then a modern pattern. In this tune, this happens at 0:15 when the tumbadoras start after the mouth-bow. The horizontal interaction occurs at 0:50 when the Gwashi emerges from the overall texture. In this case, the San texture that emerges does not change the overall texture, it is merely a complement. A few chants by the San are also inserted, but these chants are used as a timbre connotation and not in a dramatical way. The words appear and vanish very swiftly.

| | |
|--|---|
| Which San elements can be found? | <ul style="list-style-type: none"> * San voices * Gwashi * Mouth-bow |
| How were these elements manipulated? | <ul style="list-style-type: none"> * By looping * By creating new sounds blending new and San field recording sounds |
| Which elements did the composer create that are clearly not influenced by San music? | <ul style="list-style-type: none"> * Form and structure * Harmony and rhythm * Instrumentation: Congas, electronic percussion, electric guitar, bass guitar, synths and pads, audio processes. |
| Level of interaction of these elements | San 10%, Not-San 90% |
| Level of San appropriation | Low |

Track 10 – Crocodile River (Kamel Nitrate Mix)

This song is related to track 14, *Sad* from *Bushmen of the Kalahari*. The tune uses the same strategy as the majority of the tracks of this album. However, the result is different because the source of the processes consists of vocal material, and the composer uses different San vocal sources to compose the loops. The loops and their sources are various and the result is a complex texture with a great number of processes. Up to this point of both albums, it is the first time that it is possible to hear a vocal texture like this. This overlaying of vocal lines can remind one in a conceptual way of the San polyphony. San appropriation is, however, more in the field of timbre. The result is more modern than San. The vocal layer –which is remarkable– is the most important when it appears; however, this layer is not always present during the whole track.

| | |
|--|---|
| Which San elements can be found? | * Mouth-bow lines * Various San chants |
| How were these elements manipulated? | * By looping |
| Which elements did the composer create that are clearly not influenced by San music? | * Form and structure * Harmony and rhythm * Instrumentation |
| Level of interaction of these elements | San 10%, not-San 90% |
| Level of San appropriation | Low |

Track 11 – Kalahari San Storm by System 7 mix

This song is related to track 16, *The Cursed Woman* from *Bushmen of the Kalahari*. The interaction of elements is very basic. The composer selected short San patterns from San chants from which he created new rhythmic textures. The result is effective but it is basic and with a lot of processes applied to the sounds. It is true that one can hear the San elements, but other tracks of *Sanscapes* display more interesting ways and results of manipulating San sounds. The piece has a strong text, but the vocal line is used as an instrument, diluting its power. The large number of overlapping and effects added to the vocal lines make these layers very difficult to understand. The influence is not very deep because the way of manipulating the elements does not appropriate San elements, but merely uses them as basic material.

| | |
|--|---|
| Which San elements can be found? | * Various San chants sang by woman * Mouth-bow lines |
| How were these elements manipulated? | * By looping |
| Which elements did the composer create that are clearly not influenced by San music? | * Form and structure * Harmony and rhythm * Instrumentation |
| Level of interaction of these elements | 5% San – 95% not-San |
| Level of San appropriation | Low |

Track 12 Kabuye (The return) by Silk T and Ben Amato

This piece is one of the few tunes on both volumes of *Sanscapes* of which the original source cannot be recognised. The San elements are manipulated by using loops in a way that is not creative. These loops are just short San vocal samples. The overall result is far away from San music. It can be presumed that the sources of the loops are San elements, however the result sound far from San music and does not easily realise that the samples are from San chant.

| | |
|--|---|
| Which San elements can be found? | * San chants |
| How were these elements manipulated? | * By looping |
| Which elements did the composer create that are clearly not influenced by San music? | * Form and Structure * Harmony and rhythm * Vocals * Instrumentation: Flute, electric bass guitar, percussion, drum set. |

| | |
|--|----------------------|
| Level of interaction of these elements | San 1% - not-San 99% |
| Level of San appropriation | Extremely low |

Track 13 – Melt mix by Mandragora

This track cannot be related to any source track from *Bushmen of the Kalahari*. The interaction of new and San elements is very basic. The composer selected short San patterns from San chants and processed them by looping and by using a vocoder. The result is poor in terms of San influence and appropriation. Presumably the composer's aim was to compose Dub music. However Dub music evokes Jamaica rather than Southern Africa. There are almost no San elements in this tune, so we cannot speak in this tune as an example of a deep San influence.

| | |
|--|---|
| Which San elements can be found? | * A San speaking * Mouth-bow |
| How were these elements manipulated? | * By inserting and looping the San voice and mouth-bow lines |
| Which elements did the composer create that are clearly not influenced by San music? | * Overall rhythm (Dub style) * Form and structure * Instrumentation: Electronic drum set, bass guitar, synthesizers |
| Level of interaction of these elements | 2% San, not-San 98% |
| Level of San appropriation | Extremely low |

Track 14 – Muhadi (Interlude)

This track is actually just a San field recording, and so it cannot be analysed in terms of San appropriation. The music is structured as a call and response: a single person leads the chant while the rest answer in unison. As has been mentioned before regarding this kind of track, producers and composer might understand this tune as a message. In a way, this field recording is saying to us: "Remember that you are actually listening to San music". The decision of including an original San tune is remarkable and a productive way to inform the audience of this genre of music about the existence of San culture.

Track 16 – Ambient mix by Biosphere

This tune is also related to track 5, *I wish a lucky hunter*. This tune is a kind of orchestration to the original San tune. This strategy is called a remix in electronic music. The composer added electronic percussion and synthesizers to the original mix. The interaction of new and old elements leaves the original San tune as the main layer of the mix. What was added by the composer is more or less hidden in the mix, allowing us to hear the San tune all the time. This track is unique in the two *Sanscapes* albums in terms of composition strategy and consequently the result is rather different from the other tunes. I also do not analyse it in the same way as most of the other tracks. The influence is very deep because one can

hear the original San tune during the whole track: the San voice and its accompaniment on the Gwashi. At the same time, it is possible to hear San chant clearly. The choices of orchestration by the composer can be related to the soul of San music. However, in spite of the deep San influence, the appropriation is not deep, because the track consists of San music with other sounds added.

3.2.4 *Sanscapes*: Techniques of presenting of San elements, integration and appropriation

The clearest distinction lies in vertical and horizontal integration of elements, as presented in my analyses of several tracks. San elements are mostly used as looped sounds of different lengths, and the sources are often manipulated through various techniques of electronic music, mostly focusing on timbres. Sources of the loops are mostly mouth-bow patterns and some vocal sounds. In several cases the samples (mostly mouth-bow samples) are also used in order to create rhythmic patterns, as can be expected on an album with electronic dance music. One interesting technique related to this one is the creation of a motif by ‘completing’ a San motif. In one case the DJ changed the meter of the original pattern. In one case the San melody was harmonized in major and in minor. The San source material is presented either in contrast to the new elements, or they are blended, for example when the San material emerges from and submerges into the overall texture. In these cases the techniques can be placed in either category B1 or B2, using the categorization presented for the analyses of *How far have we come?*

Some of the DJs wrote new tunes, and very few of these actually resemble San music. Most DJs worked only electro-acoustically, but some also worked by recording musicians as performers. In the majority of cases when San music is heard, melodies and rhythms are added to it, and the character of these added sounds evoke the specific type of dance music, rather than San music.

Aspects of the music that are clearly not related to San music are present in all of the tracks, and in most cases overwhelmingly so. These aspects relate to style, instrumentation, form and structure and harmony.

In most cases I judged the integration of elements as rather superficial, and the appropriation of San elements as not deep. Most of the music on these albums cannot be related to San music, even when they were created from San material.

3.2.5 Comparing the work on *Sanscapes* with the work on *How far have we come?*

As mentioned before, the analyses of the *Sanscapes* albums give one an idea of the work of Pops Mohamed as a producer. My comparison here is brief, because I consider his work as producer as less central to this study. Nevertheless, it still gives an impression of the scope of the work of Pops Mohamed, and the kind of projects that he supported.

Appropriation on *Sanscapes* is almost exclusively in terms of music (my category B), while the appropriation on *How far have we come?* falls in two categories and often involves also the drama of the San music and culture (my category A). One hears many examples on *Sanscapes* of music that cannot be related to San music and culture even when they were created from San material (my category C1). While on *How far have we come*, we also hear music that falls into category C1, most of the music are close to San culture, and can be placed in category C2. I identified seven technique of appropriation on *How far have we come?* and only some of these are heard on *Sanscapes* and not with the same amount of appropriation. Pops Mohamed also brings more musical parameters into play when he appropriates San music as composer and performer.

In summary, in my opinion the appropriation of San music by Pops Mohamed as composer and performer (on *How far have we come?*) is deeper, and shows a wider range than the work in which he was involved in only as producer (*Sanscapes*).

Chapter 4: Discussion

Appropriation of San music in the work of Pops Mohamed – comparisons and points of view

4.1 Introduction

After presenting the characteristics of San music and the way in which other South African composers appropriate San music in chapter 2, and after analysing Pops Mohamed's works as published in the Kalahari series in chapter 3, this chapter will continue the comparison between the work of Pops Mohamed and works by other South African composers who claim appropriation of San music, specifically by bringing the views of Pops Mohamed into the discussion, and by taking ideas from critical analyses. The first part of the discussion aims to answer the second subsidiary research question: *What information emerges through a comparison of the analytical findings with the views of the composer?* After this first part of the discussion, I will focus on the third and last research question: *Which ideas on cultural practices taken from critical analyses of compositions by South African composers, specifically as related to the work of Pops Mohamed, will allow a deeper understanding of the data?* I consider this discussion of the third subsidiary question as the last part of my answer to the main research question. I conclude my dissertation with suggestions for further research and for creative work.

4.2 The analytical findings and the views of Pops Mohamed

Pops Mohamed's views on his work discussed in this study are published in the CD booklets, and in one interview that is available on the internet. I have already quoted several of his descriptions of tracks and of experiences in the third chapter. In this last chapter, more general ideas of his own music will form a small core for my own interpretations.

The aspect that emerges most strongly regarding Pops Mohamed's views on his work, has already been presented, namely the **social activism** that forms the motivation for his work. The views that he expresses centre more on the social background of his work than on his music. He writes in the CD booklet of *Sanscapes* Vol. 2 (Meadly 2002):

‘Dear listener’

As a friend and producer for the music of the !Gubi family I must say that they never cease to amaze me with their talent. We have recently just completed a tour of Australia in Perth where we performed with local aboriginal musicians at the survival 2002 cultural music festival. This was the first performance of its kind in the in the history for both Australia and Namibia. I would call it the ‘Meeting of the first peoples of the world’. Our visit to this great occasion was to show solidarity and give our full support in helping the aboriginal musicians/artist in stamping out racism towards their heritage, since our own San people are facing the same problem. It is a great miracle that just recently the remains of Saartjie Baartman have been sent back to us from France – after almost two hundred year. This struggle still continues exist in the 21st. century. Makes one wonder, doesn’t it? I urge the listeners to give their full support toward the protection and preservation of the music of not only the San, but of indigenous people from all over the world. If we do not, we will lose it forever and will only have ourselves to blame. I am looking to work with the !Gubi family on their next album release with a possible collaboration between them, the Xhosas and some Australian aboriginal musicians/healers. This is how I see the future visions of the San- THE FIRST PEOPLE.

Mohamed writes very clearly about this issue in the CD booklet of *How far have we come?* (Mohamed, 1997):

The Bushmen, Hottentot, Khoi-Khoi, San or Khoisan, whichever name you may call them, have been abused for centuries and even up to this day, no matter how civilised we may think we are, there’s always that one persons who feels if he pays a Bushman a bottle of wine, a handful of tobacco and a bag of rotten vegetables for a month’s work. This is just one of thousand examples. Is this how we treat people because their culture is different to ours? Do we really think we are superior to them?

One of the composers of concert music, whose work has been analysed in this report, can also be discussed in terms of social activism. The politically charged nature of the work of Kevin Volans has often been noted, and is discussed for example by Pooley (2010:52). There are several differences between Volans’s work and the work of Pops Mohamed discussed in this dissertation, but I will not open up this new topic. I find it sufficient to mention this similarity between the work of Volans and Mohamed.

In the CD booklets one also reads about the **admiration, respect and concern** that Pops Mohamed has for the San musicians. This is a second important aspect of his views on his work, namely that his work is motivated by his relationships with the San. He writes more about this in the CD booklet of *How far have we come?* (Mohamed 1997): “Although I’ve been working, recording and performing with many different indigenous peoples, I find the San very and exciting every time over and over. I’ve learnt many things from these people and I guess I will continue to do so for as long as I’ll be with them, whether it be

working or just 'chilling out'." I have also quoted above his very clear expression of admiration for the talent of the !Gubi family and his concern over their heritage.

Linked to these two aspects is a third aspect, the idea to **protect and preserve** cultural heritage. Pops Mohamed does not leave this aspect at the level of ideas; he engages in the real world in projects that have indeed played important roles in protecting and preserving cultural heritage. In an interview on the Istart2 blog in 2016, Pops Mohamed said:

I love to protect and preserve the many cultures that we have in Southern Africa to remind people of who we are. The indigenous sounds were dying a slow death. I play these instruments to remind people that we won't forget our roots... When I listened to the music of the San people it was the most beautiful thing I could ever think of. We are collaborating with 87 year old !Gubi Tietei on his solo album to record and preserve the Khoisan music culture. The songs are based on !Gubi's life and what he's been going through. Recently he lost his wife and he has been having dreams about her. These songs have been coming down as revelations."

I relate these three aspects to what Blake (2005:134) describes as "the issue at the heart of cross-cultural exchange collaboration: balance of power". Blake (2005:134) articulates the opinion that the "balance of creative power, also economic power (fees, royalties, etc.), is invariably weighted in favour of the Western composer". Although I will not describe Pops Mohamed as a Western composer, similar issues of balances of power are relevant to an understanding of his work, and specifically how he attempted to negotiate the challenges in order to create situations that were more favourable towards the San musicians, than the work of most composers discussed in this report. To me it is clear that Pops Mohamed tried to tip the balance of power more towards the San musicians when compared with other composers who were discussed in this report.

Of the three main categories given below and into which I sort differences and similarities, the first category relates to these three aspects. My three categories presented and discussed below follow the possible stages of the composition process, in an attempt to enter into a theorisation of my findings. This process is, firstly, the formation of the background of the composer and his/her relation with San culture (4.2.1); then the specific compositional processes involved in the production of the work (4.2.2); and finally, the result — the completed composition (4.2.3).

It is important to understand that I only present those concepts that were uncovered through my research, and that I present them here in order to show an overview of some possibilities for understanding my findings. The aim of the present chapter is not to give an extensive report of various kinds of comparisons among all the composers. My case study is, after all, only a first unlocking of this fascinating topic. The

aim of this study was not to create a theory. Uncovering all possibilities and creating a theory will require another full research study. For example, when I compare the background of Pops Mohamed and Phillip Miller in 4.2.1, I choose only two composers, just to highlight a matter that I find important for that discussion, while not giving a full comparison of their background and of the backgrounds of all the other composers mentioned in this report. From one side, I discuss Pops Mohamed’s background because he is the centre of the present study; and from the other side, I take Phillip Miller’s background as a foil to represent another kind of background from which somebody can compose. Following this limited aim, I do not include in this comparison all of the other composers because the aim is to present two opposite kind of backgrounds.

4.2.1 Background of the composers: the relation between the composer and San culture

I observed two kinds of composers’ backgrounds in this study. On the one hand, I presented a group of composers who come from the non-academic world such as Pops Mohamed, Philip Miller, and Dave Mathews. These composers have a certain approach to the music profession and consequently, specific ways of producing music. On the other hand, I presented composers who come from the academic world such as S. Grové, K. Volans, P. L. Van Dijk, C. Harris, P. Klatzow, and N. Van der Watt. Drawing in thick lines, one observes that ‘academic’ composers usually use more ‘concert music sounds’ that are associated with so-called Western art music. These sounds come from their background, rather than from their exposure to San music, and include equal temperament, a regular manipulation of rhythms, certain relationships between harmony and melody, a more abstract role for timbre, structures that resemble traditional forms and so on. The ‘non-academic’ composers use more freely all sounds available, and they do not seem to control all music parameters in the way that the academic composers do. To my ears, their results sound more spontaneous and consequently ‘more San’. For them the San music plays a more important role in forming the background from which they compose the pieces analysed in this study. They are more likely to use techniques that come from the electronic music that have been developing over the last seventy years.

| Non-academic composers | Academic composers |
|---|---|
| <ul style="list-style-type: none"> * Pops Mohamed * Kalahari artists³⁸ * Dave Mathews * Phillip Miller | <ul style="list-style-type: none"> * Kevin Volans * Stefans Grové * Peter Klatzow * P. L. Van Dijk * Cameron Harris * Neil Van der Watt |

³⁸ I use this term to refer to all composers and sound-artists involved in both volumes of *Sanscapes*.

When discussing this from a related point of view, as if zooming in, the composers I studied can be categorised in another way by taking into account the relation between the specific composer and San culture. In the one group the interaction between the composer and the San culture is direct. In this case, the composer worked with or experienced living humans in their cultural contexts as the sources of their impressions. Regarding the other group, an indirect interaction can be observed when the composer interacted with a San recording, or a transcription of a recording, or even just a poem in a language that is not a San language. For a researcher and for a composer who appropriates San music, this observation is important because during the direct interaction, the composer forms his/her own ideas of what is really happening, filtering only through own experiences of the world. These experiences will of course be imperfect, but the direct contact will likely function as a way to steer the composer, as is evidenced in the work of Pops Mohamed.

In the direct interaction, I also observed two important facts. Firstly –and probably most importantly – the two composers who experienced the San in the Kalahari were by far the most deeply touched by the San. After their experiences they showed in their work to the rest of the world a strong passion for what they were doing, and for the San: they became involved in social activism. Secondly, I observed that it is very important that the composers who meet the San share in some way their experiences, as Pops Mohamed did in writing and talking about his visits and his cooperation with the San artists. In other words, if there is no information about the interaction, researchers, composers and the audience cannot imagine the richness of the interactions.

During the indirect interaction the composer approaches the San through other points of view. In this second case, the composer has many more kinds of filters, and might be even less aware of these filters. These filters can then import the questionable elements that I lifted out in my discussion of some of the compositions in chapter 2, and that were lifted out by Bräuninger in his discussion of *Firebowl* by Hans Roosenschoon. While analysing compositions that claimed for San appropriation, I could observe that sometimes there were actually not even an indirect interaction between the composers and the San culture. I decide to regard as ‘non-interaction’ the using of just a poem or a title related to the San, for instance works by Phillip Miller and Peter Klatzow. In other cases I could observe that the indirect interaction of composers such as P.L. Van Dijk, were stronger than in other cases, but that it was not deep enough in order to allow a strong San influence. It is important to set that when I write ‘not that deep’ I am referring to, from one side, there were insufficient information about the interaction with the San and/or the sources used, and consequently on the other side, the music result did not sound San at all.

| Direct interaction | Indirect interaction |
|--|---|
| <ul style="list-style-type: none"> * Pops Mohamed * Dave Mathews | <ul style="list-style-type: none"> * Kalahari artists * Phillip Miller * Kevin Volans * Stefans Grové * Peter Klatzow * P. L. Van Dijk * Cameron Harris * Neil Van der Watt |

Below I give a few examples of comparisons, in order to flesh out some of my general observations.

Similarities between Dave Mathews and Pops Mohamed

Even though they are from different countries, and even though they play different music styles and they approached San because of different reasons, both of them show a similar background approach, likely because they experienced the San in the Kalahari. Their way of composing, and their background as described above, shows the influence of their direct interaction with San music. In addition to this, they also shared their experiences with the broader world in very touching ways that show a concern for the San people and their well-being. In some ways, they seem to have changed the courses of their lives since they met the San and appropriated San music after their encounters. They have been involved in projects to support the San economically.

Differences between Mohamed/Mathews and Peter Louis Van Dijk and others

There are considerable differences between the approaches of Mohamed/Mathews and composers such as Peter Louis Van Dijk. While Mohamed and Mathews went to the Kalahari to experience the San, creating direct interaction, Peter Louis van Dijk took a transcription as a departing point of his composition *San Gloria*, through an indirect interaction. As was stated in chapter 2, the level of San appropriation is rather poor because one cannot find San features in the *San Gloria*. It is not only this lack that characterises the work; one can even find conceptual contradictions because of the use of the Latin language in a composition that claimed for another culture's appropriation. In other words, one can say that Van Dijk has a theoretical approach than rather a practical one. It is clear that Van Dijk worked from a background shaped by his academic compositions, rather than from his interaction with San music. However, he at least showed a fuller approach to San music when compared to other composers such as Klatzow, Van der Watt and Miller whose work shows a much more limited approach, and an even smaller degree of appropriation of San music.

I relate these failings of the compositions to the three aspects of the views that Pops Mohamed expressed on his own work. The composers who demonstrate little appropriation, and who present conceptual contradictions in their works, are not socially active to support the San, they did not express their admiration and respect for the San through their work, and they also did not contribute towards the preservation of indigenous music of the San.

In conclusion, it should be observed that there exist many different backgrounds and ways of approaching San culture, and of interacting with it. For this reason, it must be stated clearly, even though I do not discuss this, that there are many cases in between the two examples of opposites that I have just presented. One can find, for instance, a continuum spanning from no San influence at all to up to the deep influences in the work of Mathews and Mohamed. The context presented in this study for the work of Pops Mohamed is rich.

Pops Mohamed as a case apart

Pops Mohamed shows by far the deepest San influence when compared to the other composers studied because he not only went to the Kalahari, but he also worked in recording studios (for example in London) with some of the San musicians, toured with them to other countries, and — importantly — he kept on appropriating San music up to the present day as I've heard on the album *Yesterday, today and tomorrow*³⁹. In addition to this, one can still find San features in other works by him and he still keeps on lobbying for San rights.

4.2.2 Ways of producing music

I already discussed through several observations the ways in which Pops Mohamed worked as a performer, composer and producer. He also expressed himself on this matter, but I do not quote his views here. This is a fourth aspect of how he sees his own work, and it can also be used to interpret similarities and differences between his work and the work of other composers who claim San influences. It is possible to group composers into three groups by distinguishing three ways of producing music that appropriates San music. A composer can be placed into more than one group, as is the case with Pops Mohamed.

³⁹ This album is one of many albums by Pops Mohamed. On it, the composer uses ethnic instruments that can be associated with the San music. However, its production did not suggest to me to include it in this study. At first I heard a sound world suggestion the world studied for this research, but when I heard and I analysed it, I found this album to be without any San music features. It seems that in this album -like in many others- Mohamed did not aim to appropriate San music. It is, however, shaped by the music on his previous albums, like those included in this study. *Yesterday, today and tomorrow* was published by Sheer Sound in 2002.

Composers in the first group, comprising Pops Mohamed and the Kalahari artists, use San field recordings in their compositions. This way of producing can be associated with the electro-acoustic music style and music technology processes. In this group, I find the largest number of compositions that exhibit more of the San features identified by Kubik. The reason for this might be obvious: these artists use pure San music in their composition while the other artists just re-create the San music in their own ways. The second group contains composers who created new compositions with San appropriation by singing or playing with an intuitive approach. In this group, composers just sing or play what they hear from San music in their own ways. In the third group, one can find composers who produce the San appropriated music by notating their music using the standard notation. This group is associated with ‘academic composers’. Generally, they do not pay much attention to the fact that San music is constantly changing and varying. These micro-variations features I found in pure San music, I think is the great distinction missed by most of the ‘academic composers’ except in the music by Kevin Volans.

| Composers who use San field recordings | Composers who produce the music by playing/sing ‘San’ in an intuitive way | Composers who produce the music in the western ‘concert’ way |
|--|--|---|
| <ul style="list-style-type: none"> * Pops Mohamed * Kalahari artists | <ul style="list-style-type: none"> * Pops Mohamed * Kalahari artists * Dave Mathews * Phillip Miller | <ul style="list-style-type: none"> * Kevin Volans * Peter Klatzow * Cameron Harris * Neil Van der Watt * P. L. Van Dijk * Stefans Grové |

Similarities between Pops Mohamed and the Kalahari artists on the use of San field recordings

Pops Mohamed and all the Kalahari artists used San field recordings collected in the Kalahari. They used the recordings in many different ways. However, they all use the same kind of source. It is very important to state again that Pops Mohamed was the first to use San field recording in new compositions, and that he was one of the driving forces behind the work of the Kalahari Artists, because this relates to the three views on his music: social activism, admiration/respect/concern, and preservation.

Similarities between Pops Mohamed and Dave Mathews when appropriating San music in an intuitive way

Both artists emulated San sounds in their music by playing instruments or singing lines with San features. For instance, Dave Mathews uses yodelling in his song and Pops Mohamed played the mouth-bow for some tracks of his album Bushmen of the Kalahari.

Pops Mohamed as a case apart

In the chart presented above one can easily see that Pops Mohamed is the one composer who uses more ways of producing San appropriated music than the others. This distinction lifts him even further above the other composers in terms of the variation of the sources he used and his experiments with these sources. This became clear in my comparisons of *How far have we come?* with the two volumes of *Sanscapes*. Pops Mohamed not only used the same concepts and sources than the Kalahari artist, but also he showed a deeper way of understanding the San culture by appropriating not only San music features, but appropriating concepts, lyrics, and/or stories of the San culture in his tunes. At the same time, one can realise that Mohamed use simultaneously more than one way of appropriating San music in one track, something that is almost unique, and in any case a technique that is not applied to such an extent by any other artist. He also goes further than merely presenting field recordings.

4.2.3 Regarding the results in sounds: the compositions

To discuss the compositions, I briefly refer to all music parameters such as harmony, rhythm, instrumentation, melody and all Kubik's features. I did not find views that Pops Mohamed expressed on musical parameters specifically in relation to his appropriation of San music. I present my findings in terms of the different parameters, in order to give an overview of how such an analysis contributes to understanding the present case. For this reason, I specifically lift out those aspects of the work of Pops Mohamed that are unique, or at least striking.

Harmony: the aspect of harmony that sets apart the work of Pops Mohamed

After analysing and comparing the compositions chosen for this research, compositions that claim appropriation of San music, to me it is clear that the special distinction regarding Mohamed's music is the fact that he uses micro-tonality in his new compositions. The term micro-tonality is employed to denote the use of intervals smaller than a semitone. San music does not use tempered intervals, but it uses smaller intervals that seems to be 'out of tune'. The micro-tonality in Mohamed's music is produced by playing 'ethnic' instruments and/or the use of San field recordings with a similar way of tuning.

There exist some similarities between the music of Pops Mohamed and others regarding harmony. Many of the composers represented on the two *Sanscapes* albums use micro-tonality because they use the same field recordings as Pops Mohamed. I certainly do not know if the composers/DJs knew about the micro-tonality in the composition processes or if they just used the field recordings. However, what is certain is the deep influence of Pops Mohamed on this group of artist, and the fact that Pops Mohamed certainly is aware of the microtonality that the Kalahari artists allowed into their work.

There are several differences between the works of Pops Mohamed and the work of others regarding harmony. If one analyses, for instance, the harmony of Van Dijk's San Gloria and Mohamed's Xan Do Do, one finds differences in the conceptions of harmony of the composers and the composition procedures that stem from their conceptions. As an example of a comparison, Van Dijk, on the one hand, uses only tempered intervals in his compositions; and, on the other hand, Mohamed uses tempered notes and micro-tones at the same time. The use of tempered intervals versus micro-tonality of course influences the potential vocabulary of chords, and the ways in which chords function when they are presented in sequences. The same differences can be appreciated in the majority of the works of the 'academic' composers such as Grové, Volans, and Harris.

What sets Pops Mohamed's work apart from that of other composers who also use microtonality or who allowed it into their work, is that he, once again, engages with this aspect of San music in different ways and through different roles.

Instrumentation

In the works studied, four different kinds of instrumentation can be found. (1) San instruments or other ethnic instruments that can be related to the San according to the fourth of Kubik's features. (2) The use of instruments related to the western music such as piano, violin, etc. (3) The use of electronic instruments such as keyboards, bass, etc. In this category, must be included instruments that can be related to pop music such as drums, and certain percussion instruments. (4) The fourth group includes electronic sources such as field recordings and/or music-technology sources.

| San/ethnic instruments | Concert instruments | Pop/electronic instruments | Electronic sources/ field recordings |
|-------------------------------|---|--|--|
| * Pops Mohamed | * Pops Mohamed * Kevin Volans * Peter Klatzow * Cameron Harris * Neil Van der Watt * P. L. Van Dijk * Stefans Grové | * Pops Mohamed * Dave Mathews * Kalahari artists | * Pops Mohamed * Kalahari artists * Phillip Miller |

Pops Mohamed as a special case

As can be seen in the previous chart, Pops Mohamed shows the most varied sources of instrumentation. In his album *How far have we come?* he shows a wide variety of instruments, ranging from San instruments

such as the mouth-bow, through other ethnic instruments such as the Kora to electronic sources such as field recordings and loops. All other composers explore deeply just one kind of instrumentation.

Rhythm

In my discussion of meter and rhythm, I found it difficult to state which compositions are related to the San since San music does not show a specific rhythmic pattern such as Jazz or tango. All pure San music I heard and analysed showed some characteristics in common, but they do not always sound the same. My impression of the richness of meter and rhythm is confirmed in detailed studies of San rhythm, specifically the transcriptions and analyses by David England. One can hear these rich rhythms on *Bushmen of the Kalahari*. However, I would approach the study of rhythm by trying to find the following two characteristics which I think, the San music has.

- 1 The presence of 2 versus 3 beats patterns. This feature is presented by Kubik. In my listening to traditional San music, I found, however, a large percentage that does not have this feature, and England (1995) gives transcriptions of music that does not exhibit this feature.
- 2 The rhythm is more or less stable in terms of pulse, but it also has a constant change in subdivision, accents and/or rhythmic figures without moving the pulse. This feature is an observation I formed after listening a large amount of San recordings, and it is confirmed by scholarly literature (such as David England's book) and a few references in the CD booklets. This rhythmic feature is the one that most of the composers that I studied achieved. I could hear that when this rhythmic element is present one can think of it as an appropriation of San music: it sounds more or less San. However, there is of course a lot of music with this characteristic that cannot be thought of as appropriation of San music! The presence of pulse in San music is fundamental because after playing and dancing music for hours and hours in the same pulse, the San go into a trance. Most of the composers studied – especially the so-called academic composers – do not show a strong awareness of the importance of the pulse on music that claims for San appropriation and consequently, their compositions do not show this feature losing a great opportunity to sound San. The clearest exception I found in this group is Kevin Volans in his *White Man Sleeps*.

All Kubik's features of San music were used in chapters 2 and 3 to structure my analyses. In an overall review, it can be observed that compositions by Pops Mohamed and some Kalahari artist showed the largest number of Kubik's features. In my opinion, the reason for this is that they mostly use San field recordings as a departing point in their composition. In other words, the reason because one can observe more Kubik's San features in their new compositions is because they actually use San music. On

composition of other composers who do not use San field recordings is almost not possible to find Kubik's features. And some composers such as Kevin Volans in *White Man Sleep* and Dave Mathews in *Eh hee* show a deep influence in terms of just one of the Kubik's features.

4.3 Ideas on cultural practices taken from critical analyses of compositions by South African composers related to the work of Pops Mohamed

I included my third research question in my research design in order to work towards a theorising of my observations, and in this way attempt to present a deeper understanding of the data. I take ideas from some of the critical analyses mentioned in chapter 1. However, I do not pretend that the discussion below is anything more than a very crude foundation for further theorising.

Blake (2005:134) refers to present-day “*musical* issues of how music challenges, offends, or critiques”. (The emphasis on the word *musical* is Blake's.) In the scholarly literature on South African music a related idea is often presented and it forms the core of many musicological debates: how extra-musical (or ideological) issues challenges or offends or critiques. The role that musical issues play and can play has not been discussed much, and I believe that the work of Pops Mohamed can contribute to study of this topic. It is an aspect in the work of Pops Mohamed that struck me: Pops Mohamed challenges and provokes the listener in many ways. For instance, when one listens to *How far have we come?* one must really pay attention and become aware of which sounds are new, and which sounds belong to the San field recordings. During my preliminary analyses of track 4, *Jimba Jimba* on *Bushmen of the Kalahari*, I was surprised to read in the CD booklet that the mouth-bow sounds heard on the track was not taken from the field recordings, but that it was recorded by Pops Mohamed. Before reading this, I was convinced that I was hearing an original San line in the music. Following the same idea, when one listens the track 6 *Quan do do* the challenge for the listener is to hear through the entire track the original San field recording in the most hidden lines of the track while in the less-hidden lines are sounding layers of new sounds recorded by Pops Mohamed. These might be obvious and basic challenges for the listener, and one can find more challenges, especially if one takes the political nature of his work into account.

It was mentioned earlier in this study that the more one listens to the album *Bushmen of the Kahalari*, the more one understands *How far have we come?* and both volumes of *Sanscapes*. This is another challenge to the listener: listening carefully to one album in order to understand the other three albums. This challenge becomes more interesting when one understand that the albums which contains new music and

the San appropriations⁴⁰ are based on an album, *Bushmen of the Kalahari*, that has neither new music, nor San appropriation because is just pure San music.

There are many other musical challenges for the listener that could be discussed; however, it might be important to highlight another kind of challenge for the listener, challenges can be found in the drama of the pieces, also because this leads once again into the political nature of the challenges, and possible offences, carried by the music of Pops Mohamed. The challenge in terms of drama is more complex because it demands a deeper awareness of San culture and their history, and the ability to link the cultural disadvantages that the San have been suffering for ages with the cultural disadvantages of black people during the apartheid. In track 7 called *Namibia*, I found it a challenge to link the form of the music with the drama presented by Pops Mohamed on the CD booklet. On this tune (that was analysed in chapter 3) the music and its drama paint the picture described in the text by the composer. According to this idea, the form of the text and/or story is also reflected in the music. It is possible to hear the interludes where the lion is resting and the mother is praying; and when they start fighting again. The sounds of the beginning that evoke the lion are from a field recording of San people who assimilate nature by producing the same sounds as the environment that surrounds them, including the animals that they can find where they live. It is also a challenge to recognise the animal mimicking as an element of the San music, and an important part of their culture, and not merely the provision of sound effects.

In terms of the ideological challenges of recent South African music, Pops Mohamed provokes some listeners by recalling the abuses of human rights during the time of the Apartheid regime, and linking these problems with the suffering of the San. An example of this can be heard on the track n. 3 called *Exodus*. In this tune Mohamed makes a connection between the struggle of the San people and the South African black people during apartheid. Two clear San elements can be heard: San instruments and other ethnic instruments such as the mouth-bow, as well as the vocal sounds at the start which are not from the San, but resemble their vocal music. Here the listener is not only confronted with a presentation of a truth, but with an embodiment of a truth through the use of the cultural goods of those who have suffered. This is certainly an example of socio-political critique.

The music of Pops Mohamed is socio-politically engaged. In contrast to this, Bräuninger (1998:14) writes that many compositions that appropriate indigenous music from a position of the composers' cultural assumptions were only performed to concert music audiences, and were not heard "by those who have provided crucial input or on whose aesthetics the work has been based". He argues that if "this problem is not made an integral part of the compositional project, these composers shall remain tourists some of

⁴⁰ Both *Sanscapes & How Far have we come?*

them in their own home –appropriating snippets of ‘exotic’ cultures, never to return anything.” None of this is applicable to the work of Pops Mohamed. In contrast to his work, my analyses of works by other composers confirm Bräuninger’s argument. Following the idea of Bräuninger, one can deduce from my discussions in Chapter 2 that some the composers are indeed tourists in their own homes. The most evident example of the Bräuninger’s idea is, according to my ears, Phillip Miller, because I heard no San elements in his music at all. Then it is possible to include other composers that seem to misunderstand the true meaning of the elements and the essence of San music. Those composers are: Van Dijk, Grové, Harris, Klatzow and Van Der Walt.

In critical literature one finds references to and discussions of the fact that music such as the music of Pops Mohamed can be part of social activism, and that it can be expressions of admiration, respect and concern for indigenous groups, and parts of efforts to protect and preserve indigenous music. These are the three aspects that I have already lifted out in this chapter. The work of Pops Mohamed is of course not unique in this regard. Lucia (2009:6) provides valuable information about the four field trips that Kevin Volans made between 1976 and 1979, during which he met mainly Zulu musicians: King Zwelithini’s marriage in June 1977, and the trips to record Princess Magogo’s *ugubhu* songs in December 1976, and in February and June 1977.¹⁷ Lucia (2009:6) mentions that Volans met “Ladysmith Black Mambazo, then probably relatively unknown outside Zulu society, and he arranged for them to perform at the Zulu Festival in Cologne in 1980.” Lucia (2009:7) also gives information about Volans’s other activities to promote indigenous music: “Volans made programmes about African music and musicians for West German Radio, Voice of Germany, and Belgian radio during 1980-81. He wrote on African and European aesthetics in essays in the Cologne-based new music journal *Feedback Papers* (Volans [n.d.(1978)]; Volans and Fritsch [n.d.(1978)]). He located transcriptions of traditional music in academic journals, learnt the mbira a little, and attended a workshop on Nyanga panpipes.”

As was mentioned in this study, Pops Mohamed was also, like Volans, in direct contact with original sources of the music he appropriated. When he was a child he used to listen to African music in his neighbourhood called Kalamazoo. Those events helped Mohamed to become interested in San music. After an informal research that was a frustration for him because he could not find proper information about San music, he decided to go to the Kalahari in Namibia in order to meet the San. There he recorded the San and started to learn the true essence of the San culture that, in my opinion, is reflected in his works. It is important to state that both Volans and Mohamed undertook the field trips before they wrote their respective compositions which appropriate African music. Another similar procedure of Mohamed and Volans is that both worked with electronic music in pieces that took African music as inspiration. Kevin Volans, for example, in *Kwazulu Summer Landscape* and *Cover him with Grass* and Pops

Mohamed in *How Far have we come?* and the two *Sanscapes*. Both composers also worked with projects that are wider than only their activities as composers. This links with the ideas of Pooley (2010:47) who wrote:

The socio-political impetus of the revolutionary movement had very different meanings and consequences for popular musicians and art music composers respectively, and this explains their contrasting responses to the moment. Art music had developed a symbiotic relationship with the state since the early days of the apartheid era. It was not in composers' interests to challenge the *status quo* while still guaranteed such support. Although there was an increasing number of Africanist works composed in the mid-to-late-1980s, the shift was nevertheless much slower and decidedly more tentative than in popular music.

In the case of Pops Mohamed, the direction of his career as a popular musician reflects the socio-political moments of South Africa from the early stage of his career up to the present day, and confirms Pooley's observation. My comparisons of the works by popular musicians and art music composers support Pooley's ideas on the contrasting meanings and consequences that the revolutionary movement had for musicians.

I turn away from socio-political issues back to musical issues, and specifically to the idea of coherence in music, which is also in other parts of the world an important topic for musicologists. Bräuninger (1998:14) refers to the danger of aesthetic goals to create coherence in music, and integrated works, specifically if indigenous music is appropriated. Also here a study of the work of Pops Mohamed can contribute. The tracks on *How far have we come?* do not sound coherent in the same ways that one hears coherence in the work of the art music composers studied in this research. For example, track 5, *Mbira Shuffle* is essentially a new tune composed by Pops Mohamed with a few San spices, and one would not describe it as coherent or integrated. In the whole Kahalari series one hears many pieces that cannot be claimed as coherent or an integral part of the whole album.

To conclude this section I refer to five matters that according to Bräuninger (1998:14) need to be explored in contemporary music (of various styles and genres) that make use of indigenous music. He identified these matters as follows.

(1) compositions of new, contemporary works for indigenous instruments and ensembles or combinations of, for example, *timbila* with retuned western instruments; (2) the incorporation of more contemporary, neo-traditional indigenous music; (3) the sounds and timbres of southern African indigenous music rather than just its pitch material; (4) the essence of 'the other' for the purpose of building and transcending rather than just simply imitating or quoting, which is the acoustic equivalent of polaroids; (5) collective compositional projects by composers from different musical backgrounds. (Bräuninger, 1998:14.)

It is relevant for this study that Bräuninger (1998:7-8) also wrote: “Perhaps, as in the case of collaborative approaches, the lead should be taken from popular music composers. For example, the employment of digital samplers could help to overcome intonation and other problems.” Pooley (2010:65) argues that collaboration in the field of popular music has been advancing social aims since the 1980s: “Such *conscious* attempts were the distinctive feature of politically charged ‘cross-over’ styles of popular music in the 1980s in which ‘black’ and ‘white’ elements were fused through collaboration.”

Pops Mohamed comes from the field of popular music, and his work is almost always collaborative, and it almost always fuses elements from various cultures. I would describe his work as cross-over with aims to advance social issues. He and several of the musicians he cooperated with perform new music on traditional instruments, as discussed in my analyses. His fellow band musicians and the DJs united by him also come from the field of popular music, but from very different backgrounds. Because of their backgrounds, they could use in a creative way many of the advantages of music technology. Other use of the music technology resources that served for the San appropriation proposes are the processing of the San field recordings with delays, filters and reverbs. These processes give the music a special distinction, and are examples of working with timbres and not merely with pitches. Looping is one of the most effective tools used by Pops Mohamed and the rest of the Kalahari artists to appropriate San music in clever ways. Loops are sometimes used as building blocks to build and transcend, and especially in the case of *How far have we come?* one does not hear simple quotations. Even when the focus is on pitch, Pops Mohamed builds on the San music, and does not merely quote. I have stated that one the clearest distinctions of Pops Mohamed’s appropriation of San music, is the fact that he uses microtonality, producing results that are creative and wonderful.

4.4 Suggestions for further research, and for creative work

I hope this research will contribute to open up new visions on the relation between San music and compositions of our days. That is the topic that I thought was the one that needed to be studied. Following this idea, a deeper research on some composers mentioned in this study needs to be done, even if they show only a more or less San influence. In my research that was not the case, but one imagines that taking them as cases will allow the researcher to work in more depth and find additional insights.

Broadening the point of view, other cultures in Southern Africa might need a work like the work done here. One thinks of the large influence of Xhosa bow music in the work of several South African composers over the past ten or fifteen years especially.

Another possibility of broadening of the view lies in the potential of comparing the work of Pops Mohamed with work that is more similar to his. One thinks, for example, of the work of Andrew Tracey, and especially the life of work of Jonas Gwangwa (who was also a Jazz performer and composer) which has been studied by Colette Szymczak. (See Szymczak 2006/2007.)

I strongly believe that research like this can contribute to new creative paths to be followed by musicologists and emerging composers. Researchers can continue this work by analysing in more depth each composition presented here, and also finding other composers to be studied and finding new ways of understanding the appropriations. Another important aspect to be studied concerns the different kinds of interactions between the San music and modern composers. Composers can continue this work creating new works appropriated by the San or other cultures in Africa. This might help them to avoid some of the problems and pitfalls identified by Bräuninger (1998:2) in the context of contemporary western art music. Through this research I tried to set the bases for understanding cultural appropriation and the development of similar composition procedures that takes the appropriation of ethnic music as its roots. I have the strong conviction that untangling these concepts is not only important for differentiating the procedures and discussing the compositions of all composers who claim the appropriation of San music, but also for observing similarities (and differences) that will allow composers to choose guiding concepts for composing when appropriating San music, and possibly other kinds of music from various cultures that are not their own. All of these concepts will show possible paths to other researchers and composers who are interested in this topic, or who may become interested in the topic in the future.

Regarding research, it would be wise to heed Brauninger's (1998: 10) words: "What is needed is a new breed of ethno/musicologists who are well versed in western and African musics of traditional, neo-traditional and popular music genres, who are not afraid to ask uncomfortable questions – questions concerning representation, meaning, economics, appropriation, politics, and ideology and who analyse musical texts rigorously." I am not a musicologist, and because of the limited scope of my report, I did not analyse in rigorous ways. That I leave to others more qualified than I.

As was suggested in this research, Pops Mohamed reached the deepest and most varied San appropriation. I think the `academic composers` have a great opportunity to pursue similar work, and in their own compositional languages. As a composer, I am planning to compose new works using all tools studied here and I will create more tools. I admire Pops Mohamed's ways of appropriating San music. I find it a great source of inspiration for my further compositions. I think that Mohamed is the composer who has the best balance between both theoretical and practical approaches to the San music. In addition to that, and probably the most important, I find his humanistic approach to the San culture very inspiring. Mohamed expresses in his music and his texts a powerful passion and love for the San culture. I found in

this person a valuable researcher, a composer, an intuitive musician and a real activist who claims for the San human rights.

In conclusion I would like to state that this research showed me a new path which I hope to develop in my compositions: a path with a good balance between intuition and research, between past, present and future without creative limitations. I really hope that this enthusiasm I now have will touch other composers and researchers.

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Appendix: Analysis of the album *Bushmen of the Kalahari* (2000)

Introduction

As mentioned in my report, the Kalahari Series consists of four albums. One of them is called *Bushmen of the Kalahari*, published in 2000, and in my way of viewing this series, this album forms the core of the whole series. In this album we hear fragments of field recordings of San people playing San music with original instruments in their environment. There are no modern elements, interventions or appropriation by modern composers.

The analysis presented here will not follow the same logic or structure as the analyses of the other three albums (*How far have we come?*, *Sanscapes I*, and *Sanscapes II*) because they are far different from *Bushmen of the Kalahari*. There are considerable differences between the concepts of the albums that suggested to me to analyse them in different ways. However, the most important reason lies in the larger context of my research: for analysing pure San music, I had available the variety of sources (described in Chapter 2) that helped me to understand San culture and its music. Many of the sources are quoted and mentioned in all the chapters. In contrast to this idea, in order to understand the bridge between San music and modern composers, I was forced to create new sources and analysis techniques because there is no literature on this.

The following analysis of the album *Bushmen of the Kalahari* should be understood just as an overview. I did not analyse it in-depth, because an analysis of original San music is not the topic of this research. However, for the listener or the reader of this report, it is very important to describe the music on this album, in order to form an understanding of the other three albums. All that is heard on *Bushmen of the Kalahari* can be described in the ways that pure San music is described. As I will show, the ideas and concepts of all authors on traditional San music that are mentioned in my research report, especially Gerhard Kubik, can be applied to the music on this album.

Bushmen of the Kalahari is a collection of field-recordings done by Pops Mohamed and his team in the Kalahari. A brief description of this journey is included at the beginning of chapter 3. As I've mentioned, the most important interpretation in my study is that this album forms the core of the series, and is understood here as the departure point of the other three albums.

The music heard on this album was not manipulated or edited. Another important feature is that almost all the pure San sounds included on *Bushmen of the Kalahari* are further used, manipulated and/or appropriated in many different ways in the other three albums. Thus, the more one listens to *Bushmen of the Kalahari*, the more one understands the procedures and composition techniques of both *Sanscapes* and *How far have we come?* This is an important finding of my study, as mentioned in the report: A deeper understanding of the original music enabled me to analyse and interpret the ways in which the musicians worked in the production of the other albums.

The CD booklet is a great source for helping the listener to understand the music. Thus Pops Mohamed's promotion of San music is not only his work in recording San music in the Kalahari and appropriating the essence of San music in his own compositions, but also the publication of very useful information in the CD booklets. This information is important for both researchers and ordinary listeners. It allows us to understand some of the true meaning and essence of San music. Most of the information provided in the CD booklets was collected by Mohamed himself in conversation with San people.

Ritual music/non-ritual music

According to the discussion in the dissertation (see 2.2.1) there are two general categories of San music as presented the following chart in which I have divided the tracks into these two categories. I took this distinction from the literature, as discussed in chapter 2 where I mention that Kirby (1953:363) divides !Kung music into two categories: ritual music and non-ritual music, and that Marshall (1976:363) essentially agrees with Kirby. Because (Marshall, 1999:80) mentioned that the music is often played/sung by one or two people when the music is sung for pleasure or by a group of people during the sacred events and healing performances, I could use this distinction also in my categorisation. Some of the tracks belong very clearly into one category (for example, track 10) while others (such as track 9) could also be in the opposite category.

| RITUAL MUSIC – <i>Sung by a group</i> | NON RITUAL MUSIC- <i>For pleasure, sung/played by one person or two</i> |
|--|--|
| Track 1 – Xan Do Do | Track 2, 3, 4 – Nxa! |
| Track 7 – Thula, Thula, Thule! | Track 5 – I wish a lucky hunter |
| Track 8 – Chameleon | Track 6 – Hungry Man |
| Track 9 – Lekker Ding, Lekker Dag! | Track 12 – The great hunt |
| Track 10 – A trance song | Track 13 – Kung |
| Track 11 – Heita! | Track 14 – Sad Song |
| | Track 15 – Honey Song |
| | Track 16 – The ursed woman |
| | Track 17 – Looking back |

Kubik features in the music presented in *Bushmen of the Kalahari*

I presented in chapter 2 (section 2.2.2) features of Kung! music as described by Gehard Kubik. Kubik (1998:310) established the following principal features of San, and specifically !Kung music.

1. *The music uses vocal polyphony and yodelling.*
2. *Tetratonic material is derived from the harmonic series*
3. *The use of instruments that can be categorised into only two groups: bows and stamping tubes.*
4. *The adoption of other exogenous instruments from other tribes, which are tuned according to the San harmonic system.*
5. *Rhythms are grouped into cycles of twelve beats and multiples of twelve beats, and sometimes mixed into patterns of two versus three beats. Timelines are never asymmetrical⁴¹.*
6. *The songs are characterised by the near absence of lyrics. The San use syllables and isolated words and also imitations of animal sounds, especially bird song.*
7. *Dance is a very important part of the musical act. Dancing includes dance patterns that mimic animals, and also shiver dances that can induce trance.*

All of these features can be found in the songs included on *Bushmen of the Kalahari*. This does not mean that all songs display all the features; only that taken as one collection the songs display the essential features of San music as identified by Kubik, and described also by other authors. This is an important finding in my research, because it suggests that the foundation upon which Pops Mohamed works, is inclusive and solid, even though his recordings date from much later than the ethnological recordings upon which researchers such as Kubik, England and Biesele based their work. I give the following chart in order to easily find all these features in all songs. Feature 7 is omitted because only sounds are analysed, since only sounds are presented in the album. As a researcher, I did not have a way to see whether dance was being part of the musical act or not.

⁴¹ As mentioned in my research, although this seems to be a general statement, I found examples in my listening and in England's work of music that has meters with unequal beats, and music without cycles.

| Track number | Feature 1 Vocal polyphony and yodel. | Feature 2 Tetratonic harmony from harmonic series. | Feature 3 Instrumentation just percussive and/or with bows. | Feature 4 Exogenous instruments | Feature 5 Rhythm 2 vs 3 | Feature 6 Absence of lyrics. Animal mimicking |
|--------------|---|---|--|------------------------------------|----------------------------|--|
| 1 | ✓ | | ✓ | | ✓ | |
| 2, 3, 4 | | | ✓ | | ✓ | ✓ |
| 5 | | ✓ | ✓ | ✓ | ✓ | |
| 6 | | ✓ | ✓ | | ✓ | |
| 7 | ✓ | ✓ | ✓ | | | |
| 8 | ✓ | | ✓ | | | ✓ |
| 9 | ✓ | | ✓ | | ✓ | ✓ |
| 10 | ✓ | | ✓ | | ✓ | |
| 11 | ✓ | ✓ | ✓ | | | ✓ |
| 12 | | | ✓ | | ✓ | ✓ |
| 13 | | ✓ | | ✓ | ✓ | |
| 14 | | ✓ | | ✓ | | |
| 15 | | ✓ | ✓ | | | |
| 16 | ✓ | ✓ | | | | ✓ |
| 17 | ✓ | ✓ | ✓ | | ✓ | |

Form and structure; harmony and rhythm

The songs on this album sound very different from one another. Importantly, when a musical idea is presented, it is never developed following the concept of western concert music. San music is structured in other ways, and for this during the following analysis I will not describe form and structure in the usual ways, because there is no form or structure development. There is no concept of tension or release as one encounters it in western concert music. There is just a musical idea that is played and played. In some cases, the same song can be played for hours and hours. Of course all tunes do not always sound the same. They change while they are sounding because of the multiple and permanent mini-variations created by the performers. One can hear in all tracks that the performers start and stop playing whenever they feel; even in the middle of a musical phrase or word.

Something similar happens with harmony and rhythm. Both exist in San music but they do not follow western practices of development. In the case of the rhythm the situation is different because of the eternal mini-variations effected by each performer. It might be impossible to follow all mini-variations, and they are presumably performed sub-consciously. It seems that the variations do not follow any logical

procedures. All that happens in the fields of rhythms might sound random, and these changes to the rhythm might indeed be unconscious also to the performers.

Track 1 – Xan Do Do

“One of many Bushmen songs sung whilst dancing their popular trance dance. They claim, like other tribes across the world, the trance dance as the oldest and best form of meditation in order to get in touch with their ancestors. Xan Do Do can also mean ‘wolf praise’ referring to the Hyena as a Wolf” (Mohamed, 2000).

This vocal tune is sung by a group of children and a single adult. At the start of the tune, it sounds like a responsory but immediately turns into a kind of canon because the adult does not wait for the children to answer. One can hear a tonic with microtonal variations done by the Kha is. The rhythmic accompaniment is done by the rattles and hand-clapping. It is possible to hear the soundscape surrounding the recording: people speaking and animals.

Instruments: Kha is (a kind of mouth bow), rattles, vocals, animal sounds.

Track 2, 3 & 4 – Nxa! (Sound of a wild dog)

These tracks are three different versions of the same musical event. Mohamed (2000) describes it:

Also popular is the mimicking of the animal sounds. These duets imitate the sound of the wild dog (hyena) running as it cries out Nxa! The performer kneels and places one end of a bow, about a metre and a half long, against her chest and holding it in line with her body beats a tempo with the other end against an empty five litre oil can on the san in front of her. Simultaneously the other performer strikes the bow with a stick to a different beat.

He mentions that the second version, recorded in track 3, is a bit faster, in order to depict the speed of the animal when it moves. The third version suggests the tracking skills of the San.

Here are clear examples of the ideas that I mentioned in the dissertation, specifically the way that the music of the San is rooted in their concrete everyday experiences, and the ways that their music imitates nature. All that can be heard on this track is a person mimicking the hyena through rhythms while telling a story. This can be understood as a way of communicating with nature by the San. In this track we can hear that they respect nature and animals by singing and playing music. I think that these tracks are actually a musical event rather than songs because their aim is to imitate the sound of an animal. It is of

course true that it is sounding like music because it has all characteristics that music must have such as rhythm, a kind of melody and a conscious organisation of sounds. It is remarkable how a complex meter is created even while the beat does not change. The 2 versus 3 beats are done by two performers.

Instruments: Kha is, rhythm stick.

Track 5 – I wish a lucky hunter

This instrumental track presents a San playing the Gwashi and producing a few vocal sounds. Mohamed (2000) describes the Gwashi as a chordophone with an empty oil can as resonator and with four curved wooden tuning fixed to the far end. It has wire strings. This instrument and its repertoire is discussed at length by England (1995:117—164) who gives the name as //kwaʃi, and describes it as a pluriarch. The same instrument is also discussed in other sources. On this recording, it seems that while the performers are playing, others join the performer with clapping hands. One can hear that the hand-clapping appears progressively giving the impression that people are joining. At the end of the tune, the sound of a mouth-bow appears. Vocal interventions do not mimic animals but a person speaking, presumably telling a story.

The harmony is microtonal but rather close to the tempered tuning. Regarding meter and rhythm, the tune is in simple quadruple time and the beat never changes.

Instruments: Gwashi, vocals, hands clapping, mouth bow.

Track 6 – Hungry man

Mohamed (2000) gives interesting information on one of the mouth-bows when he mentions that this haunting duet is played on the Ixoma!, also known as nxonxoro or !gabus. The performer's name is !Ngubi and Mohamed mentions that !Ngubi said that he would play this tune when he was hungry with no food for him or his family, and that the music then will be their food.

In this tune we hear not only the mouth-bows, but the environment where the music was performed: the sounds of animals and other people speaking. It is an improvisation, music that is played for pleasure. Harmony emerges from the harmonic series of the strings of both mouth bows. One can hear the considerable amount of sounds that a single string can produce. The triple meter maintains the tempo without any alteration.

Instruments: Two mouth-bows

Track 7 – Thula, thula, thule! (Bump me so that I could also bump you)

Mohamed (2000) mentions that this song is derived from the ‘bump jive’ of the 1970s, and that it is performed by girls. This is a vocal tune. It is responsorial, led by a woman’s voice and followed by a group of females and children. The accompaniment is done by rattles and hand-clapping. Mini-variations of the accompaniment of the rattle can be heard. The rhythm does not have 2 versus 3 rhythms.

One can hear in this tune one of the clearest examples of the complex textures of San vocal polyphony in San music, a feature studied by Kubik and mentioned in this my report. The tune does not end and the track ends with a fade out. Probably this tune can be sung for long time during the trance dance or other celebrations.

Instruments: Lead vocal, vocals, rattles, hands clapping

Track 8 – Chameleon

Mohamed (2000) describes this as an “exotic and hypnotic dance/game performed by young San girls in which the lead dancer dresses to look like a chameleon while the others dance as if they are trying to catch the reptile”.

This tune has no harmony, and the singers do not sing pitches. The movement or the dance is the most important aspect here, and the music becomes an accompaniment to the game. The tune and the concepts one can derive from the performances show in an intriguing way the San culture and the importance of social events in the daily life. The San are always sharing all the events of life, and nobody does anything alone.

Instruments: vocals, hand-clapping and rattles.

Track 9 – Lekker ding, Lekker daar! (Nice thing, nice day!)

This tune is vocal with percussion. Mohamed (2000) mentions that it was exciting to watch the dancers, with the rattles and stamping their feet, clapping and producing animal sounds. A progressively growing group of females and children are singing and clapping hands. One or two female voices lead the song while the rest answer. There is no harmony because singers do not sing clear pitches and there are no

harmonic instruments playing the accompaniment. The rhythm gives 2 versus 3 patterns. The vocal polyphony and texture are complex because of the micro-variations done by each performer. The percussion also follows this structure.

Instruments: Vocal, hand clappings and rattles.

Track 10 – A trance song

“In this healing dance, Bushmen singers and dancers go into a state of !Kia (trance). This spiritual state is accessible to all, an integral part of their lives, bringing the whole community together. !Kia is to go into unconsciousness (‘half death’) letting go of your spirit in order to remonstrate with //Gauwa (God)” (Mohamed, 2000).

This vocal-percussive song is organized in a similar way as the previous one. However, the basic motif of the tune is different. It is not responsorial, but there are two groups of performers singing a song that is formed apparently from two songs performed at the same time. The vocal texture is very complex. Mini-variations in vocal parts and percussion can capture the mind of the listener. The distinction of the tune is the harmonisation of the main vocal line in thirds. The rhythm is in compound duple time, blended with 2 versus 3 sub-divisions on each bar. There is no harmonic accompaniment, the added sounds are percussive with hands clapping and rattles. When listening one realises that the number of performers changes all the time. In each phrase, the sound of the choir changes because of the number of singers. Without seeing the performance, one can guess that the performers join the performance whenever they want. Following this idea, right at the end of the track (1’50’’) it is possible to hear a person in trance and shouting.

Instruments: Vocal, hand clapping and rattles.

Track 11 – Heita! (Chorus line)

This vocal tune in compound duple meter is also responsorial. A San woman is leading the song and young voices answer. It is a circle game, and the girls clap and sing ‘I am looking for tobacco and pills’, according to Mohamed (2000). One can hear a musical organisation more closely related to the western idea of playing music. The intonation and vocal arrangement follow this idea. In opposition to the other songs on the album, this tune has different parts (sections) creating a sectional form. Right at the end of the track one of the members of the group starts mimicking a bird. It seems that for the others this was funny because performers could not carry on singing because they started to laugh. The instrumental

accompaniment is mostly done by hand-clapping, and one hears a few rattles that sounds right at the end of the music.

Instruments: Vocal, hand clapping, and rattles.

Track 12 – The great hunt

This tune is vocal with percussion. Mohamed (2000) describes it as an extension of Xan Do Do, and a story of a wild dog hunting a springbok. There is no choir involved. The singer is telling a story – the San like to tell stories while they play their instruments. The accompaniment and the ‘vocal part’ does not work together. Following this idea, one can hear in the track a rather long silence by the singer. There is no sense of rhythm in the recitation. The Kha is keeps on playing an accompaniment in compound duple meter while the rattles and hands clapping improvise.

Instruments: Kha is, rattles, hand-clapping, recitation.

Track 13 – !Kung

This pentatonic music seems to be an improvisation. The rhythm is very complex but one can hear the 2 versus 3 patterns. Harmony is pentatonic but with no perfect tempered intonation, making this another example of the microtonality that is the distinction of San music. Mohamed (2000) describes the track: “A !kung musician plays a hypnotic melody on the //Gwashi. With one’s eyes closed you may go in the state of !Kia.” The music idea never changes, the performer keep on playing untill he/she feels like stopping. On the recording, it finishes with a fade out giving the impression that the performer continued playing for a long time.

Instrument: /Gwashi

Track 14 – Sad Song

This tune is one the best examples of harmony extracted from the harmonic series. The Segankura is a kind of bowed instrument and it gives the impression that the string is grasped with something metallic. This is how the track is described by Mohamed (2000): “The performer said he feels very sad whenever he plays this instrument. ‘It reminds me of how badly I was treated by the farmers whom I was working for as a shepherd. My only solitude was my Segankura.’” The singer here is telling a story but he is doing it by singing (not reciting). Notes used on the vocal melody are pentatonic.

Instrument: Segankura

Track 15 – Honey Song

This mouth-bow solo gives an amazing example of how versatile the instrument can be. The tune describes how the hunter puts bees in a trance, before he takes the honey. The hunter considers this as a kind of exchange (Mohamed, 2000). One can hear, firstly, the percussive sound of the stick. And then one can hear all the different notes extracted by stopping the string with the finger and all notes resonating in different ways in the performer's mouth. One can also hear two main notes, the tonic and its 4th interval with the large number of partials produced from these two fundamental tones. The rhythm is basic. There is no complex rhythm or 2 versus 3 patterns, and the beat keeps steady without variations. It seems that the complexity is focused on the pitches.

Instruments: Mouth-bow

Track 16 – The cursed woman

Mohamed (2000) describes this as “a perfect example of medicine woman who goes into a state of !Kia.” One can hear on this track the versatile vocal skills of the San. The best expression of yodelling and animal mimicking can be heard in this tune. The voice explores all registers and dynamics, and includes shouts and animal mimicking. There is no accompaniment and the rhythm is complex.

Track 17 – Looking back

This tune is sung by a single man who was, according to Mohamed (2000), moved to tears by his recollections of good and bad through this very old melody. Its rhythm is very complex. The vocal part explores all registers and expressions. During the whole song one hears a variety of accompanying sounds: children mimicking birds, a mouth-bow played by another person and hand-clapping. Again, the aural impression is that the main performer and the rest of the people start and end playing whenever they feel like it without any sense of being an ensemble.