Cultural Crossroads

A Journey of Exploration in South African Jazz and Armenian Folk Music

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Master's Thesis Submission date: 4th of April 2023

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Written by Rouzanna Coxson. Published on the 4th of April 2023.

ACKNOWLEDGEMENTS

I would like to thank all the people who have supported me throughout this project.

Firstly, I need to express my gratitude to Jesse Passenier, Jazz Master's convenor at Conservatorium Maastricht, for his guidance throughout my time at Conservatorium Maastricht.

Thank you to my wonderful research coach, Helen Svoboda. Your guidance, support, and belief in me has really helped me achieve my goals for this project.

Thank you to my main subject teachers, Frank Giebels, Billy Test, and Vadim Neselovskyi for their encouragement and valuable feedback that has ultimately helped me become a better pianist.

Thank you to my band, Lea Brandts and Jakob Lingen, for bringing my compositions to life. I could not have asked for a better band to assist me in this project.

Thank you to my mom, dad, and brother for their unending support. I would not be where I am today if it weren't for their constant love and support.

Lastly, thank you to Matthew Poulter for all the help with editing this document, as well as providing a near-constant supply of tea throughout the research process.

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ABSTRACT

This project explores the potential for incorporating South African jazz and Armenian folk music into compositional forms. As someone with both South African and Armenian heritage, I felt drawn to this creative process as a means of expressing my cultural identity, hence the inspiration for this research. By investigating the possibilities of combining elements from these two genres, this research aims to highlight the importance of embracing diversity and promoting cultural understanding within music.

A qualitative research design was employed in the analysis of elements of South African jazz and Armenian folk music which identified areas of overlap and potential blending of styles. Through this process, a portfolio of compositions was created that incorporates elements from both South African jazz and Armenian folk music. The findings suggest that it is possible to integrate components of these two genres, resulting in a unique and innovative sound that preserves the distinctive traits of each style.

Overall, this research demonstrates the possibilities of combining elements from South African jazz and Armenian folk music, and it promotes the existence of this music in other contexts. I hope that this work inspires other musicians and composers to engage in similar cross-cultural collaborations and musical exploration, and that it inspires a greater appreciation for diversity and cultural exchange in the music world.

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INTRODUCTION

"You give up your own personality when you imitate somebody."

– *Bill Evans* (Anderson, 2020)

I was first introduced to jazz through the music of Bill Evans, and I felt a strong connection to his music as he, like me, was a classically trained musician. Through analysing his music, I noticed certain characteristics of his playing that made his sound unique. I was specifically drawn to his melodic bass lines, inner voice movements, and swing feel. This was a sound that could not be mistaken to belong to any other musician except himself. There is one common goal that exists in every jazz musician's mind—to have a sound that is uniquely your own—and yet some of us do not ever achieve this goal. Hence, I was encouraged to discover my own artistic identity, and this forms the basis of my research.

RATIONALE

As someone who grew up in a bicultural home, I have always felt the need to gain a deeper understanding of my identity, and how it relates to my music-making. Although I was born and raised in South Africa, I was not brought up in a traditional South African household. Growing up with a South African father and an Armenian mother, I have been fortunate enough to experience a blend of these two cultures that I strongly identify with. However, I found myself asking many questions about my identity, as I did not feel that I completely fit into either context entirely. Although this was primarily due to cultural factors, I also began to question my musical identity in recent years. It is for this reason that my research is very personal.

My research topic proposes new ways in which Armenian folk music and South African jazz can be expressed through original compositions, while also delving deeper into the development of both musical styles. Investigating Armenian folk music has been personally significant to me as it enabled me to gain a deeper understanding of my heritage and propel individuality within my sound. Since folk music is a vital part of Armenian culture, it offered an excellent opportunity for me to learn more about it.

Beyond the personal significance that I have attributed to this research, there is also a broader significance to this project. South Africa boasts a rich musical culture, yet there is a lack of emphasis on it in music education within the country. This is surprising since it is often expected to form a part of every South African jazz musician's knowledge and musical repertoire.

Therefore, my hope for this research is to shed light on this issue and promote the teaching of South African jazz within the country. By doing so, I hope to contribute to preserving and promoting South African jazz both within and beyond the country's borders.

ARTISTIC RESEARCH AIM

To discover new modes of creating and enhance my artistic identity, my research is focused on the following aim: **To find creative ways in which I can utilise elements of South African jazz[1] and Armenian folk music across compositional forms.**

This research explores and analyses the many features and characteristics of both South African jazz and Armenian folk music. This was accomplished through a combination of theoretical and practical approaches, which are described in detail later in this paper. To facilitate this investigation, I developed the following sub-questions:

1. What are the core elements of Armenian folk music?
2. What are the core elements of South African jazz?
3. How can the elements of these styles be implemented creatively into compositional practice?

Being able to combine elements of South African jazz and Armenian folk music within modern compositional forms not only provided me with new avenues for music-making, but it also enabled me to gain a better understanding of my artistic identity.

The outcome of this research is a portfolio of six compositional sketches that effectively blend elements of South African jazz and traditional Armenian folk music. These compositions will ultimately be released as a concept album, with the central theme revolving around mythological stories of native South African and Armenian flowers.

Finally, having gained a deeper understanding of the cultural background, influential composers, and essential features of South African jazz and Armenian folk music, I hope to contribute my expertise by making positive contributions to society.

[1] For this thesis, South African jazz refers to a broad range of traditional South African jazz styles, including Marabi, Kwela, African jazz, Mbaqanga, and Ghoema.

LITERATURE REVIEW

The purpose of this literature review is to provide an understanding of the musical characteristics that embody Armenian folk music and South African jazz. The analysis of extant literature includes information on the development of the styles and their distinguishing elements across the different genres of South African jazz, as well as Armenian folk music. This chapter is comprised of two sections: Armenian folk music and South African jazz.

PART 1: ARMENIAN FOLK MUSIC

The information presented in this section is taken from three different sources: Sarah M. Dardarian's *The Significance of Aram Khachaturian and His Piano Concerto* (2018), Artur Tumajyan's *Armenian folk Elements in Arno Babajanian's Piano Trio in F♯Minor* (2016), and Cynthia Kay Wolverton's *The Contributions of Armenian Composers to the Clarinet Repertoire: An Annotated Bibliography of Selected Works, A Lecture Recital, Together with Three Recitals of Selected Works by Khachaturian, Bax, Castelnuovo-Tedesco, Lutoslawski, Nielsen, Burgmüller, and Others* (2002). Each of these sources provides important insights into the origins, characteristics, and application of folk elements in Armenian folk music.

Armenian folk music was primarily an aural tradition before the musicologist Komitas Vardapet transcribed it. Vardapet, often referred to as Komitas, is considered the forefather of folk music in Armenia (Tumajyan, 2016, p. 26), and, as a result, my thesis will make use of some of his arrangements and transcriptions. A biographical account of Komitas' life along with a detailed analysis of his work is beyond the scope of this research; however, I will be addressing the basic characteristic elements present in Armenian folk music. It is important to note that some of the Armenian classical composers—including Aram Khachaturian, Arno Babajanian, and Alexander Spendiaryan—made use of folk elements in their works as well, and this will be referenced in this thesis.

Figure 1 provides an overview of the basic characteristics of Armenian folk music, by summarising and contextualising the basic elements. This is done by dividing the elements into three categories: melodic characteristics (Phrygian mode, tonal centres, monophonic melodies), rhythmic characteristics (mixed meters, common time signatures), and structure (theme and variation). This is meant as a preliminary form of reference for the following literature review.

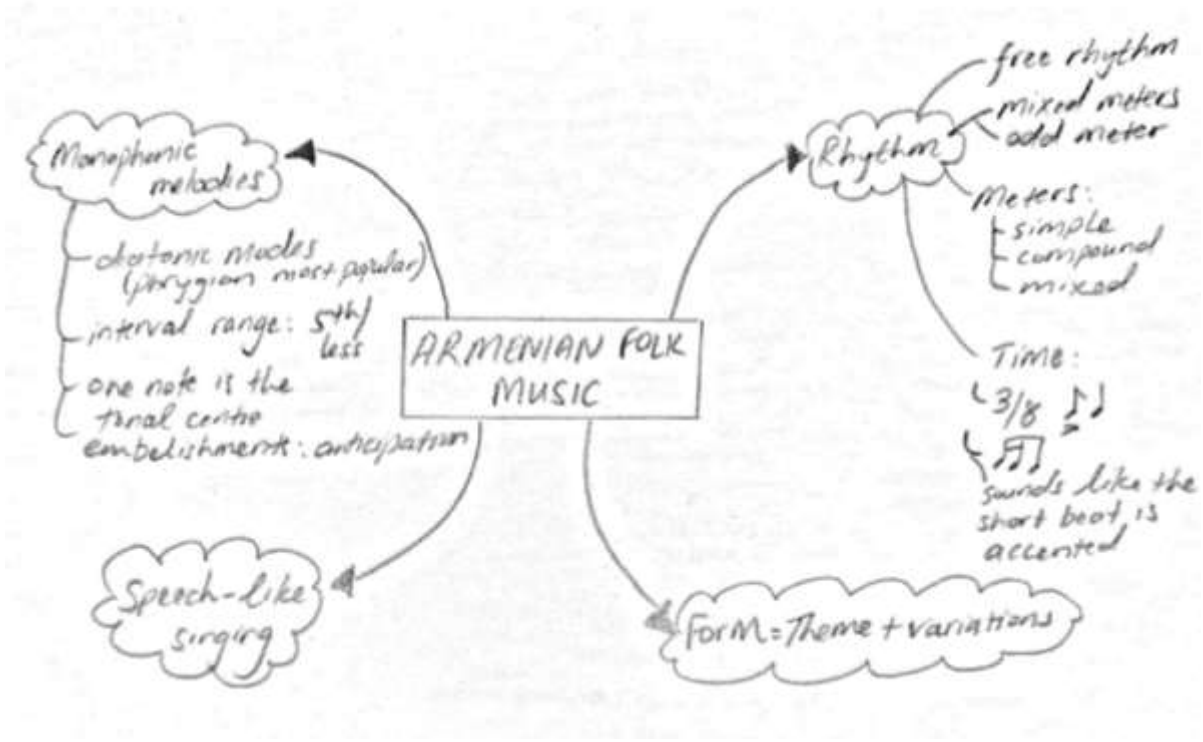

Figure 1. Overview of the basic characteristics of Armenian folk music (Tumajyan, 2016)

The following sections discuss different musical characteristics inherent in:

1. Arno Babajanian's Piano Trio in F♯ Minor
2. Aram Khachaturian's Piano Concerto
3. Armenian folk elements in Western Classical music
4. Lesser-known Armenian composers

1. ARNO BABAJANIAN'S PIANO TRIO IN F♯ MINOR

In his analysis of Arno Babajanian's piano trio, Artur Tumajyan (2016) aims to show the intriguing sounds gained from incorporating Armenian folk melodies and harmonies into the Western Classical Sonata form. He identifies some of the characteristic elements found in Armenian folk music and clarifies these elements as well as their historic development (including a brief history on Komitas, the famous musicologist who transcribed most of the folk songs). The analysis considers each movement in terms of the compositional techniques, external influences (such as that of the Soviet composers, Dmitri Shostakovich and Sergei Prokofiev), traditional folk elements, and Western classical practices used throughout the work.

Although this trio is in sonata form—a Western classical practice—Babajanian deviates a little from the standard format regarding the key changes of themes and resurfacing of themes. This

is due to the Armenian folk influences regarding the harmony which will be discussed below (Tumajyan, 2016, p. 37).

CYCLICAL THEME

Tumajyan (2016, p. 32) makes note of Babajanian's use of a "cyclical theme"—one that resurfaces throughout the entirety of the work. This theme, along with Babajanian's "adaption of Armenian folk elements" (Tumajyan, 2016, p. 32), sets this work apart from other classical works. He explains that the Armenian folk elements are incorporated into this work by making use of traditional folk tunes and arranging monodic melodies for instruments. Here, the cyclical theme is based on the Armenian folk tune "Garuna" (Tumajyan, 2016, p. 33), shown in Figure 2.

Figure 2. "Garuna" folk tune

The cyclical theme forms the basis for all other material presented in this work. To create variety in the material, Babajanian makes use of "motivic borrowing and transformation" (Tumajyan, 2016, p. 33), an example of which can be seen in Figure 3. In addition to this, he presents the motifs in different keys that allow for further development. Tumajyan suggests that the combination of this cyclical theme and folk characteristics with Western Classical traditions creates a "distinctive approach to the melding of different traditions" (Tumajyan, 2016, p. 32).

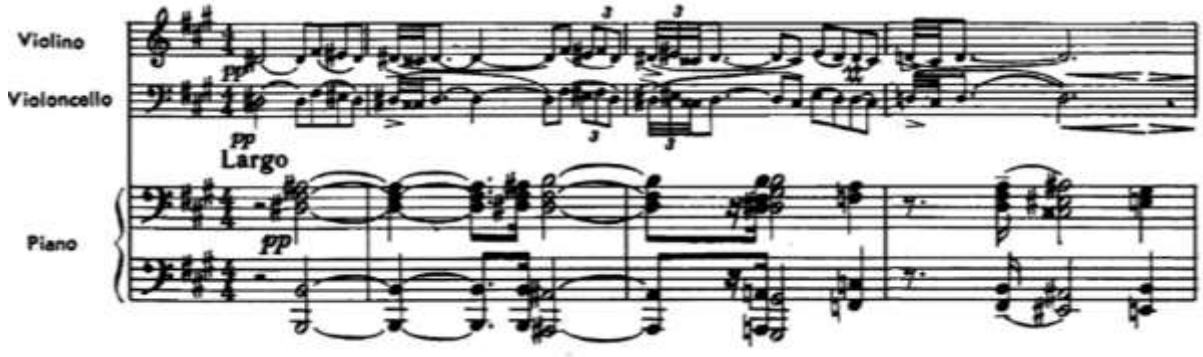

Figure 3. Babajanian's Piano Trio: Movement 1, bars 1–4 (Tumajyan, 2016, p. 32)

MODES AND HARMONY

Babajanian's harmonic language is rooted in the Armenian folk tradition. This is particularly evident in his use of "mixed modes and other harmonic practices" (Tumajyan, 2016, p. 32). The

harmonic major-minor mode—a mode commonly used in traditional Armenian music and shown in Figure 4—is presented in different ways throughout Babajanian's piano trio.

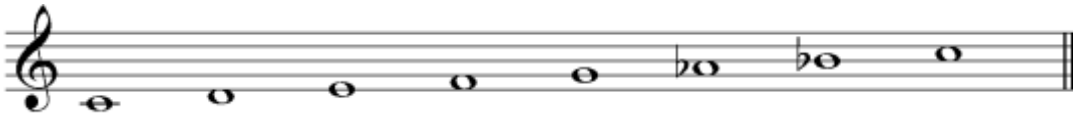

Figure 4. Harmonic major-minor scale

While Babajanian utilises harmonies that are "chromatic, with traditional nineteenth-century practices such as the minor-third cycle (Figure 5), omnibus[2] (Figure 6), and augmented-sixth chords and irregular resolutions" (Tumajyan, 2016, p. 37), he also makes use of more modern harmonic practices. An example of this is seen in his use of the octatonic scale (Figure 7), a twentieth century scale popularly used in the jazz idiom.

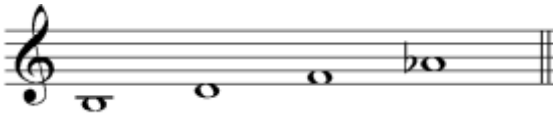

Figure 5. Minor third cycle

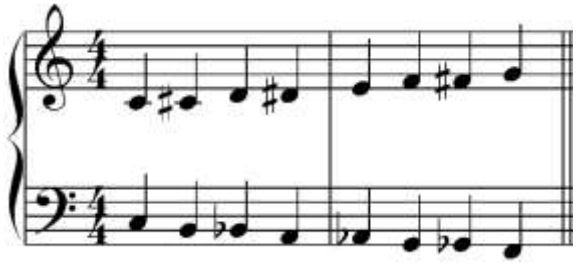

Figure 6. Omnibus progression

Although Babajanian forged his own way as a unique composer and is a credit to Armenian music culture, his music is mostly unknown and underappreciated. Tumajyan (2016, p. 68) notes several reasons for this, including the overshadowing popularity of Aram Khachaturian as well as the lack of translated texts.

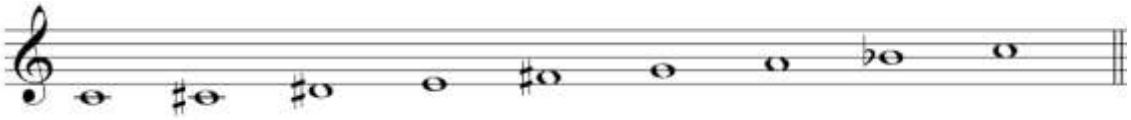

Figure 7. Octatonic/half-whole diminished scale

[2] Chromatic harmony where the bass moves in contrary motion to one of the other voices that makes up the harmonic texture.

2. ARAM KHACHATURIAN'S PIANO CONCERTO

Aram Khachaturian is arguably the most well-known Armenian composer making use of many folk elements in his works (Dardarian, 2018, p. 18). Sarah Dardarian (2018, p. 40) investigates Khachaturian's only piano concerto in D♭ major where she debates various influences[3] that have played a part in the development of Armenian music. She investigates the traditional folk elements, specifically elaborating on Khachaturian's compositional approach and influences.

KHACHATURIAN'S COMPOSITIONAL APPROACH

Dardarian cites musicologist, Grigory Shneerson, as describing Khachaturian's music to be "a blend of highly expressive melodic writing, creative rhythmic sense, and original harmonic language that is likely inspired by folk instruments" (Dardarian, 2018, p. 40). She notes that there are three ways in which Khachaturian implements Armenian folk elements into his writing—melody, rhythm, and harmony (Dardarian, 2018, pp. 41–42).

Regarding melody, Khachaturian once said "I for my part prefer another approach to the folk melody, the one when the composer, in pursuance of his ideas and guided by his artistic sense, utilises it as a seed, as the initial melodic motif to be freely developed, transformed, and musically enriched" (Wolverton, 2002, pp. 25–26). While his music is embroiled with elements of folk music, he never directly quotes the folk melody. Instead, he prefers to "use folk music as a starting point" (Wolverton, 2002, p. 25) for his writing. The dissonant second interval (minor second), which is present in all Armenian folk melodies, comes from the way in which certain Armenian folk instruments were tuned. Khachaturian explained that "the discordant interval haunting me comes from the trio of the folk instruments consisting of the tar, kamancha, and tambourine. I relish such sonorities and to my ear they are as natural as any consonance" (Dardarian, 2018, pp. 41–42).

The harmonic feature—described as Khachaturian's most limiting characteristic as a composer—is his use of pedal points (Dardarian, 2018, p. 42). This, however, can also be used to reinforce rhythmic ideas and therefore acts as both a harmonic and rhythmic trait. Dardarian highlights Khachaturian's use of "driving rhythms, original rhythmic patterns, and abrupt metre changes" (Dardarian, 2018, p. 41) as a defining aspect of his writing. This is borrowed from the Armenian folk dance style.

[3] Dardarian (2018) discusses Komitas, Armenian culture, and the Armenian Genocide.

In addition to Dardarian's writings, Cynthia Kay Wolverton (2002) suggests that Khachaturian's use of musical elements strongly expresses the "emotions characteristic of a given nation" (Wolverton, 2002, p. 26). This is evident in the application of dance-like rhythms, melodic ideas, and instrumentation in Khachaturian's Trio for clarinet, violin, and piano. She further notes that it is the "combination of these elements that give his music its nationalistic character" (Wolverton, 2002, p. 26).

KHACHATURIAN'S INFLUENCES

Khachaturian had many influences that are apparent in his compositional style. While his parents were Armenian, Khachaturian was not born in Armenia, and this impacted his musical upbringing (Dardarian, 2018, p. 44). He grew up in Tbilisi, Georgia, and later moved to Moscow to further his musical education. Hence, it is appropriate to mention that the folk characteristics in his music do not only have Armenian influence, but rather a combination of Eastern sounds (Dardarian, 2018, p. 53).

In addition to the Eastern influences, Khachaturian was heavily influenced by the Soviet and Russian composers as he had been educated at a Russian school (Dardarian, 2018, p. 29). However, he—like Komitas—has also attributed some of his musical influences to the French Impressionist composers, such as Claude Debussy and Maurice Ravel (Dardarian, 2018, p. 42). Khachaturian also wrote many of his works for a symphonic orchestra, therefore displaying Western classical practices (Dardarian, 2018, p. 41).

3. ARMENIAN FOLK ELEMENTS IN WESTERN CLASSICAL MUSIC

It is evident that both Babajanian and Khachaturian made use of folk elements within a classical context. The folk elements are more prominent in the melodic, harmonic, and rhythmic ideas, while the form, structure, and instrumentation lends itself to more Western classical practices (Tumajyan, 2016, pp. 8–9).

Tumajyan (2016, p. 69) concludes that Babajanian's piano trio in F♯ minor appeals to both Armenian natives and Classical music lovers due to the incorporation of Armenian folk elements into the Classical Sonata form. Along with this, he also argues that Babajanian's work should be included in standard piano trio repertoire due to its unique Armenian flavour and its challenging technical and musical elements (Tumajyan, 2016, p. 69).

Khachaturian also developed his unique style by merging Western Classical elements with Eastern Folk elements (Dardarian, 2018, p. 77). His compositions demonstrate how to implement different characteristics in a complimentary way and has led to him being recognised as one of the most prolific composers to come out of the Soviet era (Dardarian, 2018, p. 77). Due to his promotion of Armenian music and culture, he is well-known both in Armenia and internationally. Dardarian (2018, p. 78) further notes that while Khachaturian's Piano Concerto is quite popular, his earlier works are not. She argues that this is due to there not being many English translations about his work, and that some of his work is not performed enough.

4. LESSER-KNOWN ARMENIAN COMPOSERS

Although there exists a wealth of knowledge about Aram Khachaturian and to a slightly lesser extent, Babajanian, little has been written about other Armenian composers (Wolverton, 2002, p. 1). Wolverton (2002, p. 53) provides valuable input on the lesser-known classical composers from Armenia, arguing that there is much more to the Armenian repertoire that is not recognised on an international level. She focuses on the contributions that Armenian composers, both in Armenia and out, have had on the classical clarinet repertoire since 1932. She discusses the history of Armenian music[4] and its development while also discussing the music of today. In doing so, this demonstrates a wide range of musical outputs from Armenia allowing for a greater understanding of the music.

Wolverton (2002, p. 41) suggests that Khachaturian was not the only composer to apply folk elements to his music. Lesser-known composer, Edward Bagdasarian, used a similar compositional approach to Khachaturian, in which he avoided directly quoting folk melodies in his works. Bagdasarian's "Sonata" (1953) is described to comprise "elements of folk music into a classical structure" (Wolverton, 2002, p. 41). Evidence of his folk music influence can clearly be seen in the "embellished declamatory lines and three cadenzas in the second movement" (Wolverton, 2002, p. 41) while the last movement resembles that of an "Armenian folk dance" (Wolverton, 2002, p. 41).

Other Armenian composers, such as Arno Babajanian; Alan Hovhaness, and Alexander Manoukian, are also not as well known outside of Armenia. Wolverton (2002, pp. 53–54)

[4] The earliest documentation of Armenian music suggests that it contained sacred monodic lines. As time progressed, there was an increased need for music as entertainment with real life subjects. This sparked the creation of secular folk tunes that were eventually harmonised by various musicians. The most prominent figure to have done this first was Komitas Vardapet (Wolverton, 2002, pp. 6–7).

argues that the lesser-known works are relevant to the clarinet repertoire as they exemplify the contribution of Armenian composers to this canon.

Alternative ways to implement Armenian folk into composition

Wolverton (2002, p. 28) suggests a more subtle approach to the inclusion of folk elements in composition. This can also be seen in the choice of articulation, dynamics, breath marks, pauses, and lack of bar lines. Examples of this can be seen in the "Traditional Armenian Music" transcribed by Alexander Manoukian. Here, the "improvisatory figures, decorative embellishments, and augmented second intervals" (Wolverton, 2002, p. 28) give the tunes a characteristic folk-like sound.

Wolverton (2002, p. 40) also notes that the use of mixed-meter—where an odd time signature is included in the middle of a section to create displacement—is commonly used to mimic the free time feel. This is aptly portrayed in the "Scherzo-pastorale" (1960) by Robert Arshaki Atayan, which "opens with a dance-like theme in 6/8 which is often interrupted by an unexpected bar of 5/8" (Wolverton, 2002, p. 40).

Many of Wolverton's descriptions of compositions by lesser-known composers suggest that much of what characterises Armenian folk music is most obvious in the combination of elements, rather than just one. For example, the music of Alexander Arutiunian creates "the atmosphere of a musical festival, their dance-like elements naturally alternated or intertwined with cantilena passages in the course of free musical development" (Wolverton, 2002, p. 14). This describes the last movement of Arutiunian's suite for clarinet, violin, and piano, where a "lyrical melody breaks in to interrupt the rhythmic drive of the opening material" (Wolverton, 2002, p. 14).

Wolverton (2002) mainly focuses on clarinet repertoire in her research, but her insights on the development of Armenian folk music, along with the various traditions surrounding the music, are of particular interest and use for this research project.

Limitations

While there are some discussions on the classical influences of Babajanian and Khachaturian, there is limited information on how these classical elements are used in combination with the Armenian folk elements. The application of elements is also limited to specific works (for example, Babajanian's piano trio and Khachaturian's piano concerto) showing very specific

application methods. Additionally, due to the focus on folk influences, there is limited information on the complementary aspect of two styles and their possible application within a compositional context.

There generally isn't much information available on other Armenian composers and their compositional styles. Wolverton notes that most of the music was either unpublished or went "out of print" (Wolverton, 2002, p. 54) and was therefore inaccessible to scholars and musicians. As a result, the information provided in this literature review is limited to a small pool of composers, but this should not suggest that these were the only contributing composers.

Regarding the combination of two styles, most of the existing literature discusses folk elements within a classical context. While this is useful as a concept, there is less information on the implementation of folk elements in more modern or popular styles. Modern artists such as Tigran Hamasyan make use of these elements in original compositions but analysing them typically involves a subjective perspective and relies heavily on listening and transcribing.

FINAL THOUGHTS

In addition to displaying the compositional mastery of Aram Khachaturian and Arno Babajanian, the analyses provided by Dardarian (2018) and Tumajyan (2016) provide a template of how Armenian folk elements can be implemented in compositional formats. The differences between Khachaturian's and Babajanian's compositional styles is most useful, as it provides alternative methods for incorporating folk elements into different styles of music.

This section provides an understanding of how various folk elements are used within a classical context, and it offers valuable insights for the application of these elements in one's own compositions. Along with this, the biographical and historical information presented allows for a greater understanding of the musical context. Wolverton (2002) also suggests alternative compositional approaches by lesser-known Armenian composers which broadens the potential for unique compositional ideas.

Many of the elements addressed in these sources are used in the resulting compositions included in this thesis, combined with elements of South African jazz which will be discussed in the following section.

PART 2: SOUTH AFRICAN JAZZ

The information provided in this section is taken from three different sources: Christopher John Thorpe's *Deconstructing the "South African Jazz Feel": Roots, Rhythms and Features of South African jazz* (2018), Lara Victoria Allen's *Pennywhistle Kwela: A Musical, Historical and Socio-Political Analysis* (1993), and Andrew Lilley's *The Artistry of Bheki Mseleku* (2020). Each of these sources provides important insights into the origins, characteristics, and application of elements in South African jazz. They also provide information on the cultural, political, and social circumstances during which these styles developed.

During the middle of the 19th century, the American minstrel shows came to South Africa, which spearheaded the early development of South African jazz (Thorpe, 2018, p. 31). As a result of this, African American music has played an important part in the development of South African jazz due to what it represents and its sound. A variety of styles have since developed, with the forefather of South African jazz being Marabi. Just as traditional jazz includes a variety of styles (for example, bebop, swing, and cool jazz), South African jazz refers to many different styles.

The South African jazz styles discussed largely developed during apartheid. This racist system was put in place by the South African nationalist government and was in place from 1948 until the early 1990s. During this time, South Africa was governed by a white minority which enforced laws that resulted in segregation and discrimination against people of colour. The music that developed during this period was a means for the oppressed people to rebel against the racist government (Thorpe, 2018, pp. 37–38).

Marabi was the first distinctive South African jazz style to have developed during this time (Thorpe, 2018, p. 31), which later sparked the development of other styles, including Kwela, African jazz, Mbaqanga, and Ghoema. All these styles contain characteristics of both South African traditional music and culture, as well as American jazz, and have contributed to what we refer to as the South African jazz sound (Allen, 1993, p. 17). It is, however, important to note that the most influential of these styles are Marabi, Kwela, Mbaqanga and Ghoema (Allen, 1993, p. 17).

For this thesis, I will refer to South African jazz as encompassing a broad range of these traditional styles and genres including Marabi, Kwela, African jazz, Mbaqanga, and Ghoema. A detailed explanation and research of each style is beyond the scope of this research, however,

I will be discussing the basic elements present in each style. Figure 8 shows an overview of the foundational elements present in the various styles of South African jazz.

Figure 8. Overview of the basic characteristics of South African jazz (Thorpe, 2018)

The following sections discuss South African jazz within the context of:

1. Origins and roots
2. Overlapping styles
3. Cyclic themes
4. African Jazz Pioneers
5. Bheki Mseleku
6. South African jazz vs American jazz

1. ORIGINS AND ROOTS

Allen (1993) and Thorpe (2018) provide valuable insights into the musical elements present in the different styles of South African jazz. The development, instrumentation, and harmonic analysis is of particular interest.

DEVELOPMENT

Thorpe (2018, pp. 4–5) argues that while there is a lot of information on the historical and political context of South African jazz, there is little information available on musical contexts and textures. He notes that a common misconception is the focus on rhythm—as a recognisable and dominant feature of South African jazz—with less emphasis on the harmonic elements. In this regard, he argues that these are equally important and deserving of equal credit (Thorpe, 2018, p. 32). Thorpe also analyses the musical elements present in the distinctive styles within South African and international contexts.

In contrast, Allen (1993) investigates one style of South African jazz, Kwela, and how the pennywhistle was used in the context of South African jazz during the fifties. She addresses the stylistic influences on Kwela from previous styles, including Marabi and Tsaba Tsaba, as well as discussing the succeeding style of Kwela, called African jazz (Allen, 1993, p. 20). Her analysis of the musical characteristic of Kwela, along with Thorpe's (2018) analysis of South African jazz styles, provides an in-depth understanding of the history (including social and political influences), rhythmic features, and harmonic features of South African jazz.

Allen (1993, p. 17) notes that there were a series of styles that emerged between 1920 and 1960 that fused African elements with the popular music of the time. She asserts the notion that Marabi was the first South African jazz style to have developed and that it is considered to have "mothered black South African jazz" (Allen, 1993, p. 17). She further states that these styles would be referred to as the "marabi tradition" (Allen, 1993, p. 17) as all subsequent styles were directly influenced by the development of Marabi.

In addition to this, Thorpe (2018, p. 5) suggests that the development of South African jazz is directly linked to the development of American jazz, with some of the rhythmic features being rooted in the Latin jazz practice (Thorpe, 2018, p. 62)—a notion that will be discussed later in this chapter.

INSTRUMENTATION

Today, South African jazz compositions are often performed in bands ranging from a quartet to a big band (Thorpe, 2018, p. 43). However, this was not always the case, as many of the styles were primarily performed with one or two instruments (Allen, 1993, p. 86).

The instrumentation in South African jazz is important as it is often a defining feature of the style. An example of this is Kwela. Allen (1993, p. 86) states that the unique quality that

distinguishes one Kwela composition from another is its instrumentation. Specifically, the inclusion of a solo pennywhistle or solo saxophone is of utmost importance (Allen, 1993, p. 86). Originally, Kwela music was performed on a pennywhistle accompanied by a shuffle rhythm played on guitar (Allen, 1993, p. 96). Nowadays, it is quite common for Kwela music to be arranged for big-bands due to it being swing based (Allen, 1993, p. 86). It is important to note that if the tune does not contain either solo pennywhistle or solo saxophone, it will not be considered Kwela—although it would still be considered South African jazz (Allen, 1993, p. 86).

In contrast, Marabi has a straight 8th feel and was primarily performed on keyboard, guitar, or banjo (Allen, 1993, p. 21). This straight 8th feel continued in African jazz where Allen describes it as "marabi arranged for dance band instruments" (Allen, 1993, p. 21).

HARMONY

Harmony and melody often go hand in hand in music. The same applies to South African jazz. Allen (1993) suggests that the melodic motifs present in Kwela are particularly unique in this style. These motifs make use of techniques—such as arpeggiation and scale-like sections—that are built on the chord tones of the harmony (Allen, 1993, p. 130).

A prominent feature of South African jazz is cyclic harmony (Allen, 1993, p. 12). Often these cycles are short, but some tunes can have extended cycles. Allen (1993) confirms this and suggests that there are two kinds of Kwela compositions. The first, and the more traditional, centres the music around a four-chord cyclic harmony (I – IV – I – V), an example of which can be seen in Figure 9. It includes alternating motifs or an ostinato bass accompaniment with an improvised solo (Allen, 1993, p. 69). The second kind allows for longer chord progressions, such as verse-chorus or blues form, however, there will be distinctive features—such as instrumentation—that lends itself to Kwela (Allen, 1993, p. 86).

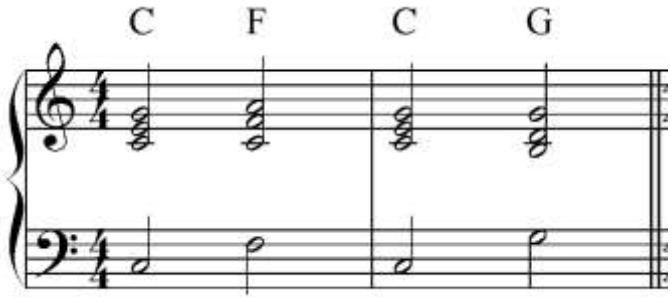

Figure 9. I (C) – IV (F) – I (C) – V (G) progression

While Allen (1993) primarily focuses on Kwela, similar use of these harmonic practices can be seen in Marabi, Kwela, African jazz, and Mbaqanga, as they all make use of these types of harmonic cycles (Thorpe, 2018, p. 54).

2. Overlapping styles

Thorpe (2018, p. 74) argues that due to the many influences on the development of South African jazz, it is difficult to define the music as having a single origin. Thorpe validates the difficulty in characterising tunes as specific South African jazz styles, as the styles share "many overlapping tropes" (Thorpe, 2018, p. 74). Along with this, he notes that the other influences, such as the rhythmic influences from Latin America and the American big band swing influences, are very much interwoven in the South African jazz sound (Thorpe, 2018, p. 74).

In addition to this, Thorpe (2018, p. 74) mentions that the rhythmic elements are so diluted by different styles that it is difficult to define a particular style simply by its rhythmic characteristic. He argues that it is therefore better to focus on the harmonic, melodic, and improvisational material as this is what distinguishes South African jazz from other styles of jazz (Thorpe, 2018, p. 74).

Thorpe concludes that the sound associated with South African jazz "is often more related to the less quantifiable elements of interpretation such as inflection, articulation, tonal smears, scoops, fall-offs, and the use of extreme staccato" (Thorpe, 2018, p. 74). He suggests that the key to achieving the "South African sound" (Thorpe, 2018, p. 74) is communicated through the "harmonic, melodic, tonal and rhythmic choices" (Thorpe, 2018, p. 74) made by the musicians, rather than "any specific South African sounding groove or rhythm played by the drummer" (Thorpe, 2018, p. 74).

3. Cyclic themes

The concept of cycles is common in American jazz (Lilley, 2020, p. 3). An example of this is the chord progressions used in many jazz standards, such as the I – vi – ii – V progression in "I'm Old Fashioned", shown in Figure 10, or the 12-bar blues progression in any standard blues tune. Like American jazz, South African jazz makes use of cycles as well (Thorpe, 2018, p. 9).

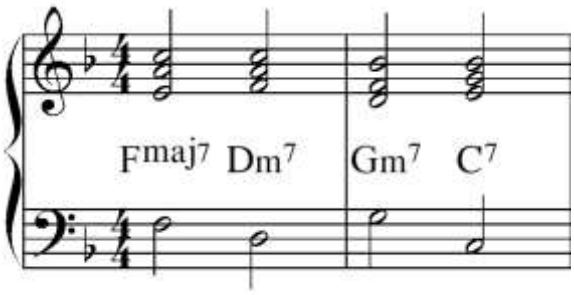

Figure 10. I (Fmaj7) – vi (Dmi7) – ii (Gmi7) – V (C7) progression

Thorpe (2018, p. 9) mentions that the most distinctive element of South African jazz is the repetitive cyclic-harmonic pattern as well as the lack of a bridge section—a common trait in other forms of African music too (Thorpe, 2018, p. 9). Evidence of these cycles can be seen in the music of the African Jazz Pioneers and Bheki Mseleku which will be discussed later.

4. AFRICAN JAZZ PIONEERS

One of the most noteworthy South African bands, the African Jazz Pioneers, is described by Thorpe to "exemplify the style of African jazz and marabi" (Thorpe, 2018, p. 42). The band managed to combine the styles of Duke Ellington's and Count Basie's big bands with Marabi in what is known today as African jazz (Thorpe, 2018, p. 42). Thorpe suggests that the result of mixing these two styles— American big band swing and Marabi—was the first "truly hybrid South African jazz styles" (Thorpe, 2018, p. 42).

Thorpe mentions that bands would take popular South African tunes and arrange it for big band swing as it was a way for people to "return to African roots" (Thorpe, 2018, p. 42). While being credited with making African jazz popular, Thorpe (2018, p. 42) notes that the band eventually included other South African jazz styles such as Kwela and Mbaqanga. This was inevitable and can be attributed to the similarity in elements across the styles as well as the influence that each style had on the next (Thorpe, 2018, pp. 42–43).

MUSICAL ELEMENTS PRESENT IN THE ALBUM "AFRICAN JAZZ PIONEERS"

Much of the application of elements present in the album is discussed in comparison to American big band swing. For example, the timbre of the solo saxophone in the recording, "Nontosangoma," is quite different to how a solo saxophone would sound on an American big band recording. It is described as having a "rough, earthly tone" (Thorpe, 2018, p. 44) instead of being the "typically smooth-sounding" (Thorpe, 2018, p. 44) instrument that it is.

With reference to "Nontosangoma", Thorpe (2018, p. 44) notes that when the straight 8ths drum groove starts, the saxophone continues to play a triplet phrase that gives a two-against-three polyrhythm feel. This characteristic is commonly found in Kwela music (Thorpe, 2018, p. 44) and shows the band's movement towards incorporating the other South African styles in their repertoire.

When looking at the album, Thorpe (2018, p. 44) describes the repetitive nature in the drum grooves, harmonic cycles, and the melodic ideas presented on the album. While this is not common in American big band music, repetition is a key element of South African jazz. Thorpe (2018, pp. 44–45) suggests that the rhythm section acts as a collective rather than focusing on individual instruments. This is attributed to South African culture where music is seen not only as entertainment, but also as a means of communication (Thorpe, 2018, p. 50).

5. BHEKI MSELEKU

Bheki Mseleku is regarded as one of the most influential South African jazz pianists (Lilley, 2020, p. vii). Having been influenced by John Coltrane, Bud Powell, and McCoy Tyner (Lilley, 2020, p. vii), Mseleku managed to infuse his South African roots with the Bebop style to create music that was truly unique (Lilley, 2020, p. xii). His compositional approach is of particular interest and is addressed in this section.

INFLUENCES

Bheki Mseleku's harmonic understanding, along with his usage of musical structure, strongly resembles that of American jazz. However, he adds a "unique and lyrical quality to his work that is distinctly African" (Lilley, 2020, p. 1) and blends this with classical and Latin-influenced music. This has resulted in his music having worldly appeal (Lilley, 2020, p. 1).

While Mseleku's South African influences are present on his albums, all except one has been recorded with American musicians in the rhythm section. Lilley (2020, p. 1) clarifies that some of Mseleku's influences[5] are more obvious in particular compositions, but nonetheless the "approach is evident in all and this resonates in the conventional structures and chord progressions typical of the jazz style" (Lilley, 2020, p. 1). Some compositions are more heavily influenced by the American jazz greats—such as Bud Powell and John Coltrane—while others resemble Mseleku's South African heritage more (Lilley, 2020, p. 1). Lilley notes that

[5] Lilley (2020, p. 88) notes that some of Mseleku's lesser-known influences include the Romantic era and Latin music.

Mseleku's use of the jazz idiom in combination with his unique style demonstrates the "endless potential for creative expression" (Lilley, 2020, p. 1).

Mseleku's improvisation over his tune "Meditations" is said to truly mirror his South African heritage (Lilley, 2020, p. 59). Lilley states that he is "completely alone and unaffected by influences from ensemble players" (Lilley, 2020, p. 59) and suggests that this recording was what attracted the international audience to Mseleku's music.

STYLE

Mseleku's South African roots are more evident in his harmonic and melodic approach than the rhythmic elements that have been spoken about in previous sources (Lilley, 2020, p. 59). However, he adds some extended harmonies to these along with improvisations characteristic of the American jazz idiom (Lilley, 2020, p. 59). Examples of this approach can be seen in his tunes "Mbizo" and "Monwabisi", where he plays voicings outside of the traditional chord progression (Lilley, 2020, p. 59). Lilley notes that Mseleku is "able to use the 'licence' of harmonic freedom gained from his other influences without compromising the essence of the style" (Lilley, 2020, p. 59).

Another stylistic feature of Mseleku's playing is his cyclical approach to harmony. This can be seen in the improvisational material in his compositions "Closer to the Source" and "Meditations", where a "continuous cycle is created through a pivot modulation at the point in which the progression resolves to the relative minor facilitating an endless progression that passes through all twelve keys" (Lilley, 2020, p. 4). Mseleku commonly makes use of "motivic melodies" (Lilley, 2020, p. 4) in the form of a pattern and sequences over these chord progressions which gives a never-ending effect. Lilley concludes that this approach creates the opportunity for the "advancement of the style" (Lilley, 2020, p. 59).

6. SOUTH AFRICAN JAZZ VS AMERICAN JAZZ

Davidson (2012, p. 24) argues that there is a clear difference in approach between South African jazz and American jazz. He suggests that the unique flavour of one's influences is made obvious through the improvisational techniques that one uses. He highlights the differences in approach as a means of showing its effect on the development of the styles and the emotional impact (Davidson, 2012, pp. 23–24).

AFRICA: A COUNTRY OR CONTINENT?

The idea that Africa is one country, rather than a continent with many different cultures and influences, has resulted in much of the information regarding South African jazz—and the music from other African countries—to be overly generalised and skewed (Davidson, 2012, p. 22). This is partly due to the ideas enforced by colonialism, specifically that the "West is vital and then there is simply 'the rest', a stereotyping which suggests the rest is of lesser importance and hence can be grouped together" (Davidson, 2012, p. 22). As a result, there are few transcriptions of local artists' music available (Davidson, 2012, p. 22). This reinforces the generalisation that Africa is one country, as there simply isn't enough information on the different genres of music from across the continent[6] (Davidson, 2012, p. 22).

JAZZ EDUCATION

Jazz education in the United States and Europe has historically focused on teaching the improvisational language and developing a high level of proficiency when it comes to sight reading (Davidson, 2012, pp. 23–24). In contrast, little emphasis has been placed on developing sight reading skills in South Africa, as music has traditionally been taught by ear from generation to generation (Davidson, 2012, p. 25). In addition to this, since there weren't many written transcriptions available (Davidson, 2012, p. 25), musicians didn't need to read music to be able to play it. As a result, the amount of documentation on South African jazz is limited in comparison to the vast quantity of material available on American jazz (Davidson, 2012, p. 25).

Thankfully, the introduction of jazz programs at university level is slowly changing this (Davidson, 2012, p. 25). Students are now able to access information that previously would've been difficult to obtain. Davidson notes that the introduction of "community awareness, non-governmental organisation programmes such as Grahamstown National Youth Jazz Festival, Cape Town Jazz Festival and the like" (Davidson, 2012, p. 25) has assisted in providing access and opportunity. However, there is still a lack of South African music education at primary and secondary school level. By the time they enter university, students have a good understanding of Western musical traditions, but their knowledge of South African music is often lacking (Davidson, 2012, p. 25).

The lack of formal teaching in South African jazz—Davidson (2012, p. 25) attributes this to the lack of a formal approach to the study of jazz preceding 1983—has shaped the sounds that are

[6] Africa is made up of 54 countries (excluding islands). Each country has its own unique genres of music.

so distinctly South African. In comparison to American jazz, this can be seen in the different improvisational approaches (Davidson, 2012, pp. 26–28).

AFRICAN APPROACH TO JAZZ

Regarding what Davidson calls the African approach to jazz, he explains that it was "based on tribal, oral and aural tradition that was passed forward from one generation to another" (Davidson, 2012, p. 25). The internalisation of this music was through listening to recordings and trying to work out the melodies and chords (Davidson, 2012, p. 25).

According to Davidson, improvisation within the African style "leads the listener into deeper and less chartered worlds of sonic engagement" (Davidson, 2012, p. 26). The cyclical harmonies and the repetitive nature of it is pleasant to hear and the continuous cadential point gives the effect of something that never ends (Davidson, 2012, p. 26). This allows for any sudden changes to sound surprising to the listener (Davidson, 2012, p. 26).

SOUTH AFRICAN JAZZ IMPROVISATION VS AMERICAN JAZZ IMPROVISATION

Davison (Davidson, 2012, p. 26) notes that the main difference between South African jazz improvisation and American jazz improvisation is that the former focuses on linear, horizontal playing. This involves motivic development with the emphasis on telling a story sonically (Davidson, 2012, p. 26). American jazz improvisations are more focused on target notes within a vertical note to chord relationship (Davidson, 2012, p. 26). American jazz improvisation is also very melodic and does have linear relationships as well, and South African jazz improvisation can contain chromaticisms. However, South African jazz improvisations tend to use more diatonic note-chord relationships resulting in a freer approach to improvisation (Davidson, 2012, p. 26).

Davidson (2012, pp. 26–29) noticed this when observing a big band performance conducted by Bob Mintzer[7] at the Melodi Jazz Festival in South Africa (on 30 July 2005). This big band was made up of some of the best local South African musicians, including Barney Rachabane, a prominent South African saxophonist. To better understand these differences, a comparison of Rachabane's improvisational approach to Mintzer's approach is necessary.

[7] An American saxophonist, composer, arranger, and big band leader.

RACHABANE VS MINTZER

Looking at Rachabane's improvisations, we can see specific characteristics that relate to South African jazz. Davison attributes Rachabane's "distinctly African sound" (Davidson, 2012, p. 23), to come from his "startling use of attacks on the reed of his horn as well as inflection, which is more a bebop rather than post bebop device of musical expression" (Davidson, 2012, p. 23). Rachabane's improvisation approach can be described as "linear horizontal" (Davidson, 2012, p. 28), where the lines are "fast, slick digital manipulations of diatonic patterns that contained few ghost chord implication" (Davidson, 2012, p. 28). Davidson (2012, p. 23) notes that Rachabane's bebop influences resemble that of Sonny Stitt and Charlie Parker.

In comparison to Mintzer's playing, Rachabane's playing is devoid of the harmonic tendencies that Mintzer makes so obvious (Davidson, 2012, p. 28). Rachabane—and other South African saxophonists like Winston Mankunku—was more focused on the motivic development of his melodies, rather than the "need to meet harmonic targets in all the chords" (Davidson, 2012, p. 28). Davidson notes that it was Rachabane's use of diatonic material, rhythmic freedom, and "short motivic ideas" (Davidson, 2012, p. 28) that made his solos stand out. While both Mintzer and Rachabane improvised over a bebop blues in the Melodi Jazz Festival performance, their "personal expression in this form was completely different" (Davidson, 2012, p. 28). Mintzer referred to the big band members as bringing "their characteristically South African vibe" (Davidson, 2012, p. 28).

Davidson (2012, p. 33) suggests that the defining characteristics of South African jazz improvisation lies not in the elements it possesses but rather lies in the intricacies regarding the musical expression that leaves a long-lasting mark on the listener. Through this, one can experience the "humanity and frailty of the player, and in this way, we are touched in a deeper place within ourselves than with the music sourced from a more stylized and contrived space" (Davidson, 2012, p. 33).

LIMITATIONS

Thorpe argues that since there is "a lack of accurate, well-documented analysis and archiving of the music during the apartheid era" (Thorpe, 2018, p. 93) there is limited information on the development of South African jazz. He further notes that the focus on the social, political, and cultural aspects at the time outweighed the musical analysis of these styles, hence there being a lack of information regarding the origins and unique elements (Thorpe, 2018, p. 93).

Due to the many influences on the development of South African jazz, it makes it difficult to ascertain where various elements originated from (Thorpe, 2018, p. 93). Because of this, much of the research available attempts to analyse these origins with little emphasis on the application of the characteristic elements of the music—something my research requires.

FINAL THOUGHTS

Allen (1993) and Thorpe (2018) provide valuable insights into the various styles of South African jazz including the external influences on its development. This forms an important part of my research as it assists in the understanding and implementation of the various elements present in the discussed styles. As a result, I was able to use these elements more intuitively across the compositional output.

Thorpe (2018) also provides more clarity on the lack of information regarding these styles, which assists in allowing for a looser application of elements to future compositions. Davidson (2012) confirms this as he provides the context in which South African jazz developed. His comparison of improvisational styles is also particularly useful.

In contrast, Lilley (2020) focuses on the specific style of Bheki Mseleku. Although the focus is on one musician's output, Mseleku's use of extended harmony within the traditional harmony of South African music has created an opportunity for more creative ways of composing in this style. Furthermore, Mseleku manages to fuse elements of American jazz with South African jazz to create truly unique compositions. This provides a new model on which one can implement elements within one's own compositions.

The above literature will be referred to in answering this project's research question, as described in the next chapter.

METHODOLOGY

This project adopted a practice-based methodology, aligning the creative process with the various steps of the iterative cyclic web (Smith & Dean, 2009, p. 20). The resulting musical compositions are considered as the central "artefacts" and contributors of knowledge, "in which, and through which, the research takes place" (de Assis, 2018, p. 108). Referencing the writings of Hans-Jörg Rheinberger (de Assis, 2018, p. 108), these artefacts were formed through the following processes of inquiry as outlined in this section. The essence of a musical artefact is complex, and often involves several elements that make up the final work (for example, sketches, drawings, and recordings) (de Assis, 2018, p. 108).

While the overarching creative process was practise-based, a combination of the following methods was employed to conduct this research: exploratory design, action driven, and descriptive design processes. Overall, this project utilised a range of methods to investigate the complex nature of the musical artefacts and their role in the research process.

WHAT IS ARTISTIC RESEARCH?

Artistic research makes use of a variety of processes which are dependent on the project and subject matter. Prior to discussing these processes, it is important to address the validity of the creative processes that use intuition, abstract techniques, and experimentation.

Brad Haseman (Smith & Dean, 2009, p. 6) writes about "performative research" as an additional method to the commonly utilised methods of qualitative/quantitative research. He argues that "an artwork embodies research findings which are symbolically expressed, even while not conveyed through numbers or words (which are themselves symbols)" (Smith & Dean, 2009, p. 6). In terms of artistic research, it is often true that findings cannot be presented scientifically due to the personal nature of the topic (Smith & Dean, 2009, p. 6). The context of this thesis draws upon the interest in culture, specifically in the understanding of my own bicultural upbringing and is therefore entirely personal.

Haseman also goes as far as to characterise practise-led research as "performative research, which he saw as distinct from both qualitative and quantitative research" (Smith & Dean, 2009, p. 6). This aspect of artistic research lends itself to intuition within the creative process. In the context of my research, this accounts for the bicultural symbolism where it is expressed in stylistic references, rather than in one particular style at any given time.

Due to the personal and artistic nature of my research, I drew upon various methods to conduct my research. These methods included, but were not limited to, aspects of reflective practice (such as blogging), observation through a process of analysis and documentation, as well as narrative inquiry linking to my personal story. These processes, which will be further explained in this section, are corroborated by Haseman as he explains that performative researchers "progress their studies by employing variations of: reflective practice, participant observation, performance ethnography, ethnodrama, biographical/autobiographical/narrative inquiry, and the inquiry cycle from action research" (Thorpe, 2018, p. 6).

PRACTISE-BASED VS PRACTISE-LED RESEARCH

The artistic character of this research suggests the importance of understanding the differences between "practise-led" research and "practise-based" research. This is important as both methods can be "carried out collaboratively" (Smith & Dean, 2009, p. 8), due to how closely related they are to each other.

Practise-based research centres on the practical aspect as being the means of research, while practise-led research centres on the practical aspect that results in research. This is further stipulated by L. Candy who specifies that "in practice-based research the creative work acts as a form of research, whereas practice-led research is about practice leading to research insights; however, these terms are often used much more loosely" (Smith & Dean, 2009, p. 5).

The methods used in my creative process result in the creation of compositional sketches as a means of researching the use of elements across different styles of music. It is necessary to note that even though there are elements of "practice-led" research present—such as my own sound influencing my compositions—it did not inform the majority of the research process. Taking this into consideration, it is more appropriate to attribute this research to being practice-based.

THE ITERATIVE CYCLIC WEB

It has been proven that "practise-led" research and "practise-based" can happen simultaneously (Smith & Dean, 2009, pp. 6–8). A commonly used tool to assist in these two processes is known as the iterative cyclic web which was developed by Smith and Dean (2009). Figure 11 illustrates how "practice-led" research and "research-based" practice can be performed at any point in the cycle, but that the process should be repeated. The diagram clearly distinguishes between the different steps in the artistic process and that one can approach the cycle at any point. This tool

allows for the abstract findings and experimentation that one may have during the creative process and is a means of documenting these findings.

Figure 11. Model of the Iterative Cyclic Web (Smith & Dean, 2009, p. 20)

SUB-QUESTIONS

To facilitate my research, I formulated three sub-questions that would provide the information needed to answer the main research question:

How can elements of South African jazz and Armenian folk music be utilised and incorporated across modern compositional forms?

Sub-question 1: What are the core elements of Armenian folk music?

Sub-question 2: What are the core elements of South African jazz?

Sub-question 3: How can the elements of these styles be implemented creatively into compositional practice?

Due to the nature of this research topic, the methods used to garner information for the first two sub-questions occurred simultaneously. Both sub-questions follow processes aligned with the

iterative cyclic web (Smith & Dean, 2009, p. 20). This information was then used to inform the process used for the final sub-question. Figure 12 expresses my creative process.

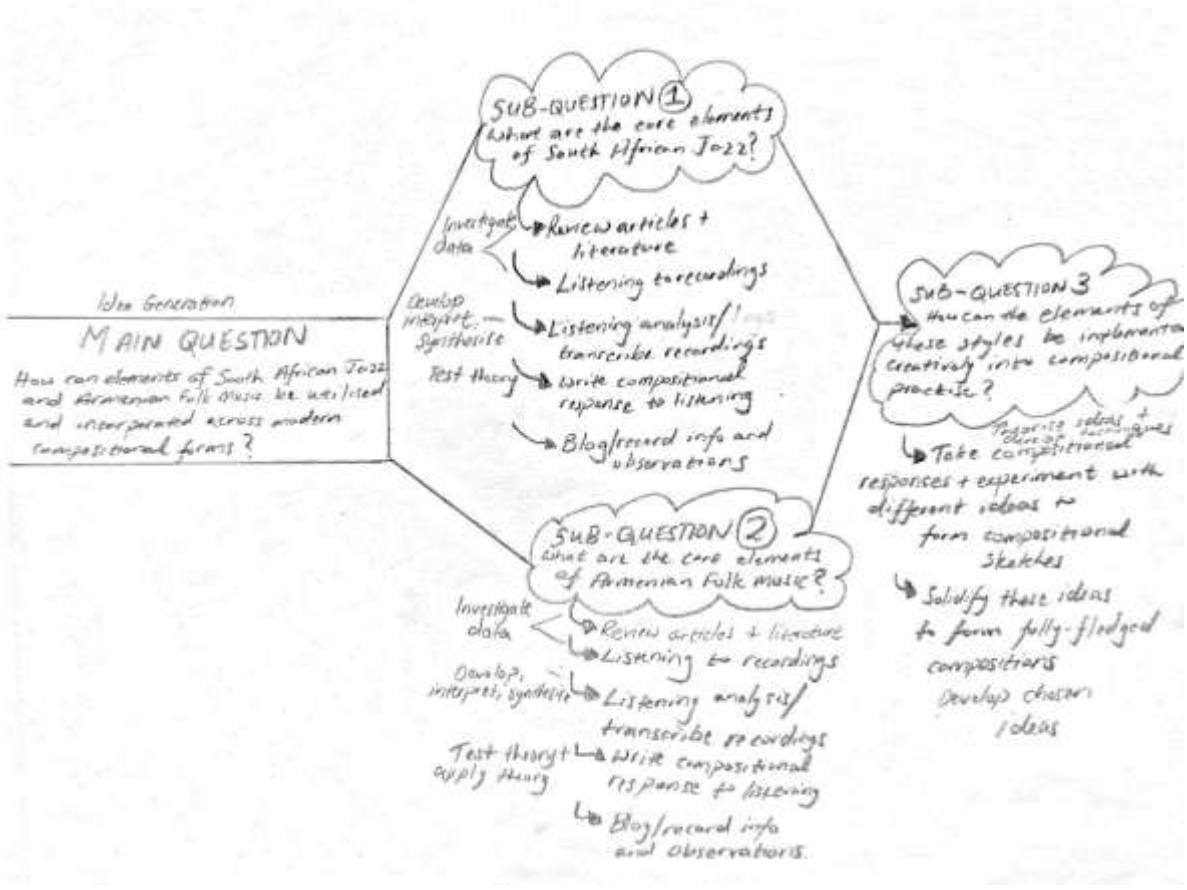

Figure 12. Creative process used in answering research sub-questions

MY METHOD AND THE ITERATIVE CYCLIC WEB

As mentioned previously, I aligned the methods used to conduct this research with the steps of the Iterative Cyclic Web (Smith & Dean, 2009, p. 20). Table 1 briefly sums up the correlation between my methods and the steps of the Cyclic Web, including the ways in which these have been applied. It also defines which sub-questions each step addresses.

As can be seen from Table 1, the methods employed in this research utilise both theoretical and practical approaches. This further validates the performative (Smith & Dean, 2009, p. 6) aspect of this research (as discussed in the literature review), particularly as it included a variety of methods (Smith & Dean, 2009, p. 6). Furthermore, the practical element, being the compositions, was used as a means of research which reinforces the notion of this project as being "practise-based" (Smith & Dean, 2009, p. 5).

Table 1. My method and the Iterative Cyclic Web

Research design	Steps in the Iterative Cyclic Web	My methods	Sub-questions
Academic Research	Idea Generation	1. Writing compositions that incorporate elements of South African jazz and Armenian folk music.	Main research question.
	Investigate data, ideas, and/or relevant theory	2. Review articles and literature that mention elements of South African jazz and Armenian folk music, their history, and their usage across compositional forms. 3. Listen to recordings of South African jazz and Armenian folk music.	1 and 2
	Develop, interpret, and synthesis new data or ideas	4. Analyse recordings according to the pre-defined template.	1 and 2
	Test the theory empirically or refine the theory/idea through comparison and argument	5. Write short musical responses to the listening recordings.	1 and 2
Research-led practice	Application of theories and techniques to new creative work	6. Write short compositional sketches that incorporate the responses from the previous step.	3
	Theorise ideas and develop techniques as method	7. Incorporate compositional sketches into compositions, making sure to experiment with mixing elements together.	3
Practice-led research	Develop chosen ideas	8. Solidify these ideas to form fully fledged compositions.	3
	Investigate and extrapolate from the ideas	9. Record observations and conclusions in the form of blog posts.	3

Below is an overview of the methods that I used to conduct my practice-based research.

THEORETICAL APPROACHES

1. REVIEW ARTICLES AND LITERATURE

An investigation into South African jazz and Armenian folk music was necessary to form an understanding of each of their distinctive musical elements and the historical development of

these styles. This study includes an analysis of existing articles, literature, and audio-visual materials created by the process of reading, listening, and note-taking.

Additionally, I created an online blog to record my findings and observations, which will be discussed further in the final subsection of the Methodology.

2. Analysis of listening material

Listening material was carefully selected for purposes of analysis. This process provided insights into how the elements of Armenian folk music and South African jazz are implemented and used in context. It also provided input into who performed these styles and their influence.

I created a template to assist in the analysis of the listening material, and you can see an example in Table 2. Appendix A (Analysed recordings) then contains a list of the recordings used for analysis during this research.

The last step of the listening process involved transcribing sections of music that I found interesting and relevant to my research. Sometimes this was in the form of a lead sheet with melody and chord symbols, but in some cases, it was simply a four-bar rhythmic pattern. One of these transcriptions is seen in Figure 13, which details the form, melody, and chords of the South African tune, “Chisa.” The basic rhythmic pattern is also notated in Figure 14.

Table 2. Example of listening template

Methodology: Listening Template	
PIECE: "Yergink Ampel A" by Komitas Vardapet	
Musical Elements	**Notes**
Instrumentation	String Quartet: Violin I, Violin II, Viola, and Cello
Form	Whole piece is based on variations of an A and B theme. A (16 bars): can also be divided into two sections of eight bars, as the second section is a variation of the first. This can also be applied to the whole piece B (16 bars): can also be divided into two sections of eight bars, as the second section is a variation of the first. This can also be applied to the whole piece. A2 B2 A4 B4 B5 (with a rit. to the end)
Harmonic Patterns	• A section is in C major, B section is in A minor • Pedal points: A section uses C pedal point (Uses V in bar 8 to return to pedal point on I). B section uses A pedal point (sometimes goes to the V/vi). • Similar melodic motive over alternating major and minor harmonies • Chromatic/stepwise line cliches in the Viola • Scales used: A melodic minor (although, not all the notes are always used, e.g., bar 1–8: C major scale with F#, but not G#) • Uses IV – iv – I in the A section • End: Strong V – I ending.
Rhythmic Patterns	• Time signature: 3/4 • Melody starts on beat 1 with a short quarter note and a long half note. • The accompaniment starts with basic quarter notes, pizzicato in cello. • It develops into a pattern (starting on 1+) of three 8th notes followed by a quarter note on the third beat (sometimes this note is left out) • Cello also plays a two-bar pattern: dotted quarter note, followed by an 8th note, followed by three quarter notes. • Another two-bar pattern is the 8th note on 2+, followed by a quarter note on beat 3 and three quarter notes in the bar after that.
Emotional Impact	It is such a beautiful piece. The simple chord progressions are used effectively, drawing the listener in. The fact that the whole piece is essentially built on a pedal point, is quite incredible. The melody is very lyrical, making it impossible for it to not get stuck in your head. The use of the melodic minor is a genius concept, given that the piece is in very simple keys, with a simple structure. Each variation of a theme is different and therefore holds your attention until the very end.
Other	I really enjoyed listening to this piece! Every time I listen to it, I hear new and interesting things.

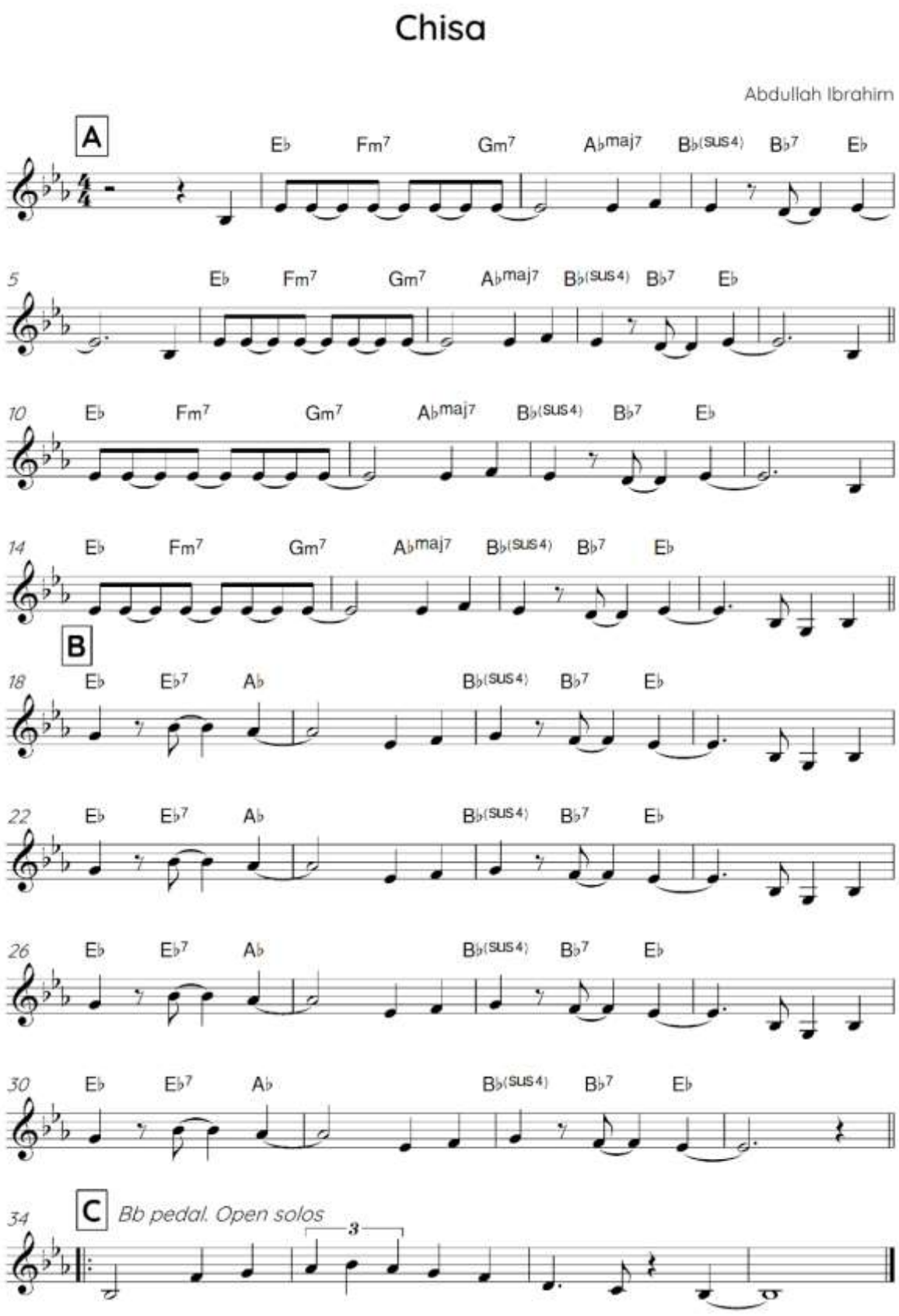

Figure 13. "Chisa" transcription

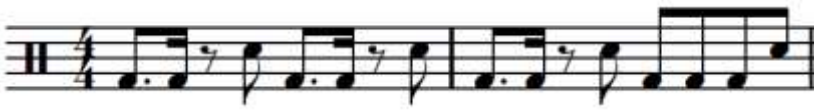

Figure 14. Stripped down Ghoema rhythm

These descriptive design processes assisted in the investigation of extant material, as well as in the interpretation and fusion of new ideas. However, it is important to note that while there is information on Armenian folk music and South African jazz, there is no research available for the combination of these two styles in a compositional context. It is for this reason that the methods laid out in this document are highly exploratory.

The aforementioned steps form a part of the "Academic Research" section in the Iterative Cyclic Web. An investigation into the data available as well as the interpretation of these ideas allowed for more practical steps to be taken which is expressed below.

PRACTICAL APPROACH

3. PROCESS OF COMPOSING

After sufficient information was gathered from the exploration of literature and the analysis of listening material, short musical phrases were composed in response to the data. The length of these responses ranged from four bars to twelve bars and incorporated some of the elements heard from the recordings.

To better organise my compositional process, I consciously limited myself to one style per week, and I alternated between South African jazz and Armenian folk music. This allowed for a more focused approach to each style, particularly in the beginning stages of the compositional process. These phrases composed during this stage were then incorporated into slightly longer compositional sketches—each of which was inspired by flowers in mythology and folklore, as will be discussed shortly.

The sketches were then merged into compositions where I experimented with the fusion of elements across both styles. These made use of complementary and contrasting elements inherent in South African jazz and Armenian folk music. The final step in the compositional process was to solidify the experimental ideas to produce complete compositions.

FLOWERS IN MYTHOLOGY AND FOLKLORE

The six compositions that make up this project have each been inspired by one of the stories described in Table 3. While this is a more personal approach to composition, this section contextualises the pieces in terms of thematic material.

Table 3. Flowers in mythology and folklore

Flower	Composition
Mythological/Folkloric Story	
King Protea	"Proteas Dancing in the Rain"
The Protea—South Africa's national flower—is named after the Greek God, Proteus. Proteus was the son of Poseidon, God of the sea and waters. Proteus was wise beyond his years but did not want to share his knowledge and wisdom with anyone. He was able to change form to suit different situations which provided a way for him not to divulge the information that he had. The Protea, like Proteus, comes in a variety of different plant forms. It can adapt to many different situations and is incredibly beautiful. Proteas are known to survive fires which is why it is no surprise that they have existed for many centuries. The Protea symbolises strength, resilience, **and power** (Encyclopaedia Britannica, 2023)**.**	
Amaryllis (Belladonna Lily)	"Belladonna"
The story of the Amaryllis flower follows the unrequited love between a maiden, called Amaryllis, and Alteo, an attractive shepherd. Amaryllis was in love with Alteo even though he did not pay her much attention. He did have a deep love for flowers which Amaryllis would later use to her advantage. She approached the Oracle of Delphi for help on this matter, and, taking the oracle's advice, Amaryllis stood outside Alteo's house for thirty nights, piercing her heart with a golden arrow. On the last night, Alteo opened his door to find a beautiful red flower in place of Amaryllis' blood. This flower symbolises pride, strength, and determination. It is native to the Western Cape, a province of South Africa (FTD, 2016).	
Strelitzia (Bird of Paradise)	"Bird of Paradise"
I was told the story of the Strelitzia when I was a child, and for some reason it has stayed with me. In fact, it was this story that sparked the idea of using flower related mythology as an aesthetic narrative for my compositions. This flower is native to South Africa. The Strelitzia was not always a flower. In fact, many years ago, it used to be a bird in a garden designed by the Creator of the Earth. This bird had long, thin legs and lovely purple and orange feathers which formed a crest on top of its head. The Strelitzia was one of the most beautiful birds and was able to fly higher than other birds. This all resulted in the Strelitzia becoming quite arrogant. It teased the other birds for not looking as beautiful, and ridiculed those who did not have the same remarkable abilities. Soon, the animals believed these horrible things and began to fight amongst each other.	

One day, the Creator visited to find the animals miserable. He was angry when he found that the Strelitzia was responsible for this, so much so that he decided to teach it a lesson. He caught the Strelitzia and placed its long legs into the ground, turning them into roots. Its once beautifully coloured wings turned into faded green leaves. The only resemblance the Strelitzia now had with its former self was the purple and orange crest on top of its head. Some stories say that if you look closely at the flowers, you can see the remnants of its dried-up tears before it was turned into a flower (Anneke, 2018).

Forget-me-not	"Forget-me-not"

This flower has been used to commemorate the lives lost during the Armenian genocide and is Armenia's national flower.

The story of the forget-me-not, an Austrian folktale, follows a young couple walking along the Danube River the night before their wedding. They spot these pretty blue flowers in the water, but they are flowing away with the current. The woman grows sad as the flower disappears along the river.

The man, not wanting to see her sad, jumps into the Danube to save the flower for his beloved. He manages to retrieve the flowers but gets caught by the current. He throws the flowers to her and calls out "forget me not, my love" before he is swept away. Hence, this is how the flower gained the name "forget-me-not."

It is said that the woman wore these flowers in her hair until she died, which gives the flower a symbol of faithfulness towards the one you love as well as representing true love (Sargsyan, 2019).

Snowdrop	"Snowdrops"

There are several different mythological stories associated with the Snowdrop—some darker than others. I have chosen the German folktale which depicts a sweeter side to the Snowdrop.

In the beginning of life, Snow did not have a colour. It desperately wanted to have a colour and therefore decided to search for one. Snow appreciated flowers for their beautiful colours and asked the flowers if it could borrow their colour. Snow was rejected by most of the flowers as they thought it was too cold and distasteful.

The Snowdrop, however, sympathised with Snow and offered for Snow to take its colour. Snow then became white and in exchange for the Snowdrops kindness, it created a home for the Snowdrops to bloom at the end of winter, and a lasting friendship developed between the two.

The Snowdrop grows in the Armenian highlands and represents innocence, purity, and hope. It is also the first flower to bloom at the end of winter (Sargsyan, 2019).

Armenian Poppy	"Poppy's Lullaby"

Poppy fields are quite common, but the Armenian Poppy is unique because it is indigenous to the Armenian highlands.

Its story resembles that of a lullaby and follows the goddess of the harvest, Demeter. Demeter once had a daughter, called Persephone, who was abducted by her uncle, Hades, and taken to the underworld. Sad and broken at her loss, Demeter struggles to sleep. To assist Demeter with this problem, the Greek Gods give her tea made from Poppies. Consequently, wherever Demeter set foot, Poppies would be left in place of her footsteps.

This flower is associated with a few other Greek Gods as well, one of which is Morpheus, God of sleep and dreams. I would like to think that Morpheus inhabited Demeter's dreams with sweet messages and peaceful thoughts to help her overcome her loss (Petro, n.d.).

DOCUMENTATION

I created an online blog[8] to document my creative process. This website includes information on the different styles, the analysis of listening material, the compositional sketches, and the recordings made during the research process.

This element assisted in recording my observations, as well as in holding me accountable for my own development. The result culminated in six compositional artefacts to be discussed in the following chapter.

What follows is an analysis of the results of the practice-based research process, as has just been described.

[8] https://blog.coxson.co.za/

RESULTS

The findings of this research are presented and analysed in response to the three sub-questions that guided the investigative process. The first sub-question sought to identify the core musical features of Armenian folk music, while the second aimed to identify the core musical features of South African jazz. Aided by the answers to the first two sub-questions, the third sub-question—including the compositional output of this research—explored how elements of both styles can be blended creatively into compositional practice.

SUB-QUESTION 1: WHAT ARE THE CORE ELEMENTS OF ARMENIAN FOLK MUSIC?

Armenia was the first country to adopt Christianity as a state religion in 301EC (Dardarian, 2018, p. 18). This sparked the creation of much of Armenia's sacred music. These sacred melodies were performed as monodic melodies, due to the influence of the church. The church believed that God is one and should therefore be represented by one voice only, hence the monodic music with no accompaniment (Tumajyan, 2016, p. 18). Secular music in the form of folk songs was also popular amongst Armenians. These folk melodies were also monophonic (Tumajyan, 2016, p. 18).

Sometime during the 5th century, the Armenian alphabet was invented, which led to a surge in the production of cultural music, literature, and national folklore (Tumajyan, 2016, p. 18). This caused an increase in the popularity of the Armenian troubadour tradition—called Gousaners and later, Ashugers (Tumajyan, 2016, p. 19). These were professional musicians, actors, poets, and storytellers who performed at various events including weddings, funerals, and other festivals (Tumajyan, 2016, p. 18). Like many folk traditions, Armenian folk music is an aural tradition that was passed through generations (Tumajyan, 2016, pp. 18–19). It was not until the late 19th century that Komitas Vardapet began transcribing these folk melodies (Tumajyan, 2016, p. 20).

Armenian folk songs share many similar characteristics with folk music from other regions. Dardarian suggests that this is possibly due to the influence of other cultures—such as that of Turkey—on Armenia (Dardarian, 2018, p. 19). Nonetheless, there are elements unique to Armenian folk music, such as the use of the Duduk. This wooden flute-like instrument is native to Armenia and is said to "express sentiments of sorrow and longing" (Dardarian, 2018, p. 19).

It is synonymous with Armenian folk music and has become a national symbol of the Armenian people (Dardarian, 2018, p. 19).

The Armenian folk music repertoire can be divided into various categories based on its purpose. A few examples of these categories include work songs for farm work, love songs, ritual songs sung at weddings or festivals, and dance songs—the most popular of folk tunes (Wolverton, 2002, p. 5). These subjects are highly personal, and many Armenians identify with the sentiments of the song. Folk song and dance is therefore an important aspect of Armenian culture as it reflects the traditions and ideologies of the people (Wolverton, 2002, p. 5).

MELODY

"… a minor key is not necessarily sad, unless heard from the standpoint of a Western musician."

– *Der Hovhannissian* (Dardarian, 2018, p. 21)

The above quote references the fact that many Armenian folk melodies hint at the minor sound. In Western practices, minor sounds are normally associated with sad themes (Dardarian, 2018, p. 21). In the context of Armenian folk music however, this is not the case. It is also important to note that unlike Western practise where the smallest interval is a semitone, Armenian folk music makes use of additional micro tones which do not exist in Western practices (Dardarian, 2018, p. 42). These micro tones contribute to the distinct sound of the minor melodies that exist in Armenian folk music.

The tones present in the Armenian folk melody are borrowed from various diatonic modes. The most popular mode that is used is the Phrygian mode (Tumajyan, 2016, p. 19), which is a major scale starting on the third of the scale. The folk tune "Echmiadzni Bar" makes use of two modes in the opening two sections: E Phrygian mode in the A section and the Harmonic minor 5 mode on the B section, as seen in my transcription in Figure 15.

Phrygian scales can be described as a natural minor scale with a minor second interval between the root and the second degree of the scale. In the A section, there is a minor second interval between the root (E) and the 2nd degree (F♮) of the melody, making it Phrygian. Figure 16 shows the E Phrygian scale.

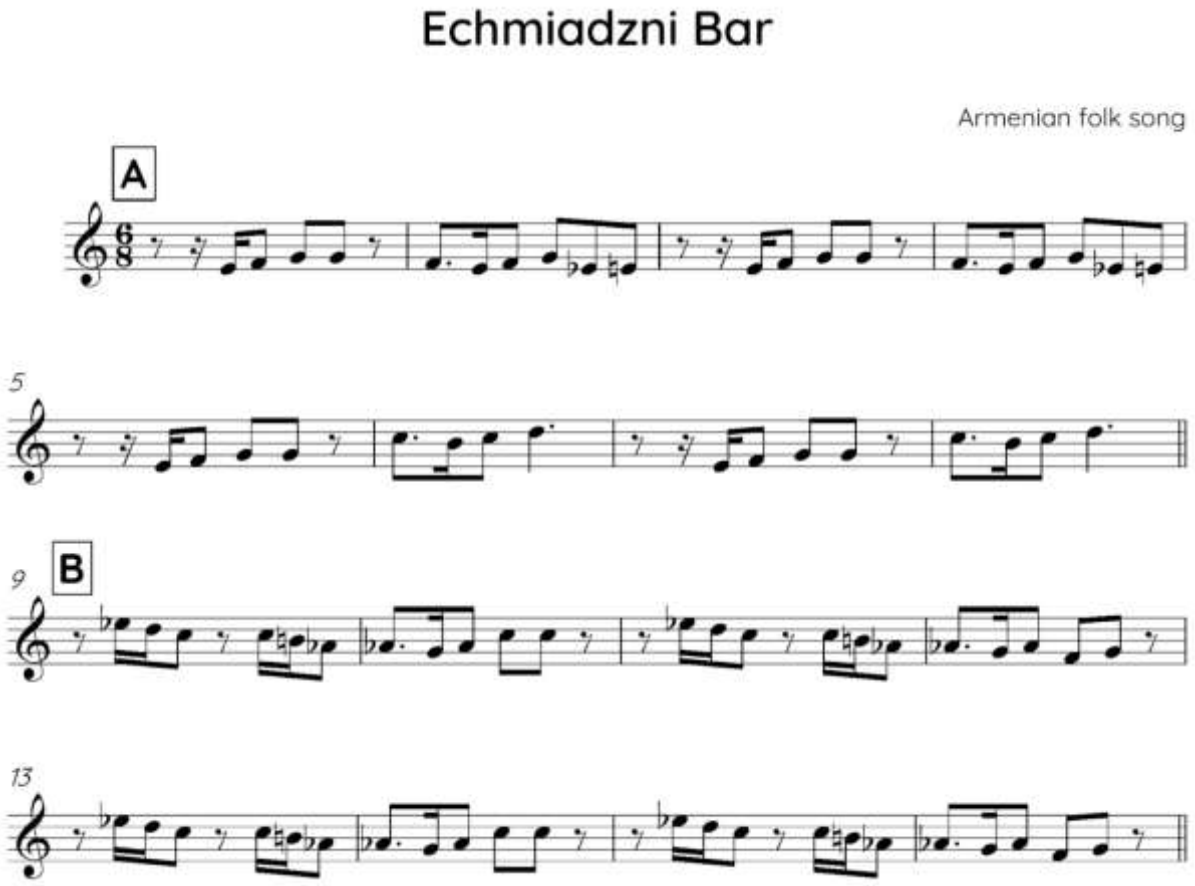

Figure 15. Echmiadzni Bar transcription

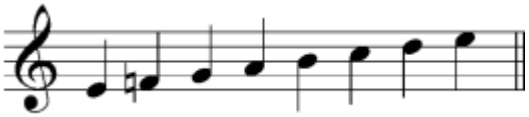

Figure 16. E Phrygian mode

In the second bar of the A section, there is an E♭ present which is possibly borrowed from the Harmonic minor scale but can also be seen as a chromatic passing tone.

Looking at the B section, the notes used are borrowed from the G harmonic minor 5 mode, shown in Figure 17. This is obvious in the augmented second interval between the B♮ and the A♭.

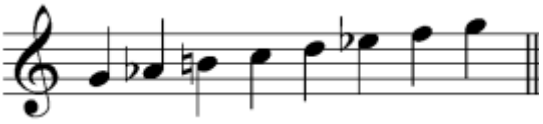

Figure 17. G harmonic minor 5 mode

In addition to this, one note is used as the tonal centre. The melody is then constructed around this tonal centre. The range of the intervals in a melody is not big, with the largest interval normally being a fifth. This is made obvious in the opening four bars of the folk tune "Shoushigi," shown in my transcription in Figure 18.

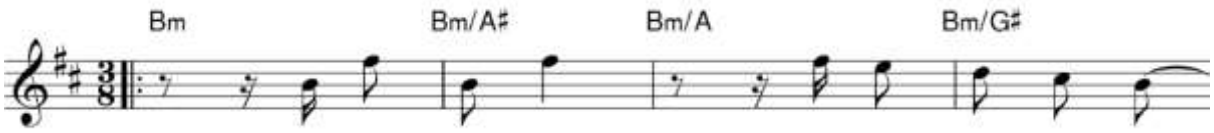

Figure 18. "Shoushigi" bars 1–4

In Figure 18, the interval between the first two notes of the opening motif is a perfect fifth with a tonal centre of B. This motif also makes use of an anticipation on the 2+ beat. This is a common embellishment used in Armenian melodies (Tumajyan, 2016, p. 19). The melody also begins on the tonic of the tune, which is a common feature of the Armenian folk melody (Wolverton, 2002, p. 6). It is important to note the augmentation of the first two notes, where the 8th note, and quarter note are stated a second time as a quarter note and half note. This is an interesting motivic borrowing technique that can be used in melody writing (Tumajyan, 2016, p. 34).

Furthermore, Armenian folk melodies make use of short repetitive motifs (Tumajyan, 2016, p. 19). This can be seen in the folk tune "Garuna."

Figure 19. "Garuna" (Tumajyan, 2016, p. 33)

As can be seen in Figure 19, the opening motif is a four-note pattern. It is made up of three notes (C, E♭ and D), with the last note of the motif the same as the starting note (C). The second motif starts on beat 3 of the first bar and although very similar to the first motif, there is a slight variation. This second motif is repeated starting on beat 3 of the second bar.

Regarding the melodic material, it seems that this melody makes use of the Dorian mode as it centres around the 2nd note of the B♭ major scale (C). The use of the Dorian mode gives the effect of a minor sound as the first five notes are also present in the C-minor scale. Figure 20 shows the C-Dorian scale.

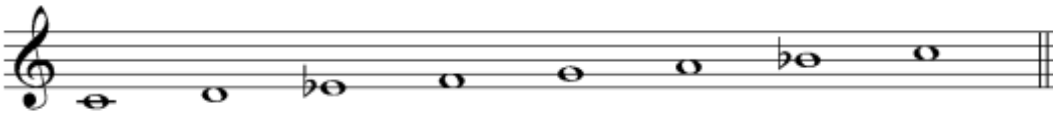

Figure 20. C Dorian mode

It is important to note that most of these folk tunes form part of the Armenian singing tradition (Tumajyan, 2016, p. 19). As a result, many traditional folk tunes employed a speech-like singing technique (Tumajyan, 2016, p. 19). Today, there are many renditions of these folk tunes that are sung without using this speech-like technique, because of more modern musical approaches.

HARMONY

The use of modes creates the space for these melodies to be harmonised. While Komitas transcribed a lot of Armenian folk melodies, he also experimented with harmonisation of these melodies for string quartet (Dardarian, 2018, p. 29). The practice of harmonisation was initially rejected by the church, but many people grew to love the harmonies incorporated into folk tunes (Tumajyan, 2016, p. 18). An example of Komitas' harmonisation can be seen in Figure 21.

Sergei Aslamazian, one of the musicians in Komitas' quartet, also arranged some of Komitas' transcriptions for strings. Examples of this can be heard in the tunes "Yergink Ampel A (It's Cloudy)" and "Haprpan (Festive Song)."

A short lead-sheet transcription of the A and B sections of the tune "Shoushigi" in Figure 22 shows the implied harmonies of the melody as arranged by Sergei Aslamazian.

In addition to the implied harmonies, there are repeat signs at the end of each section, indicating that both sections should be repeated. In Armenian folk music, it is common for the form to consist of variations of each section (Tumajyan, 2016, p. 19).

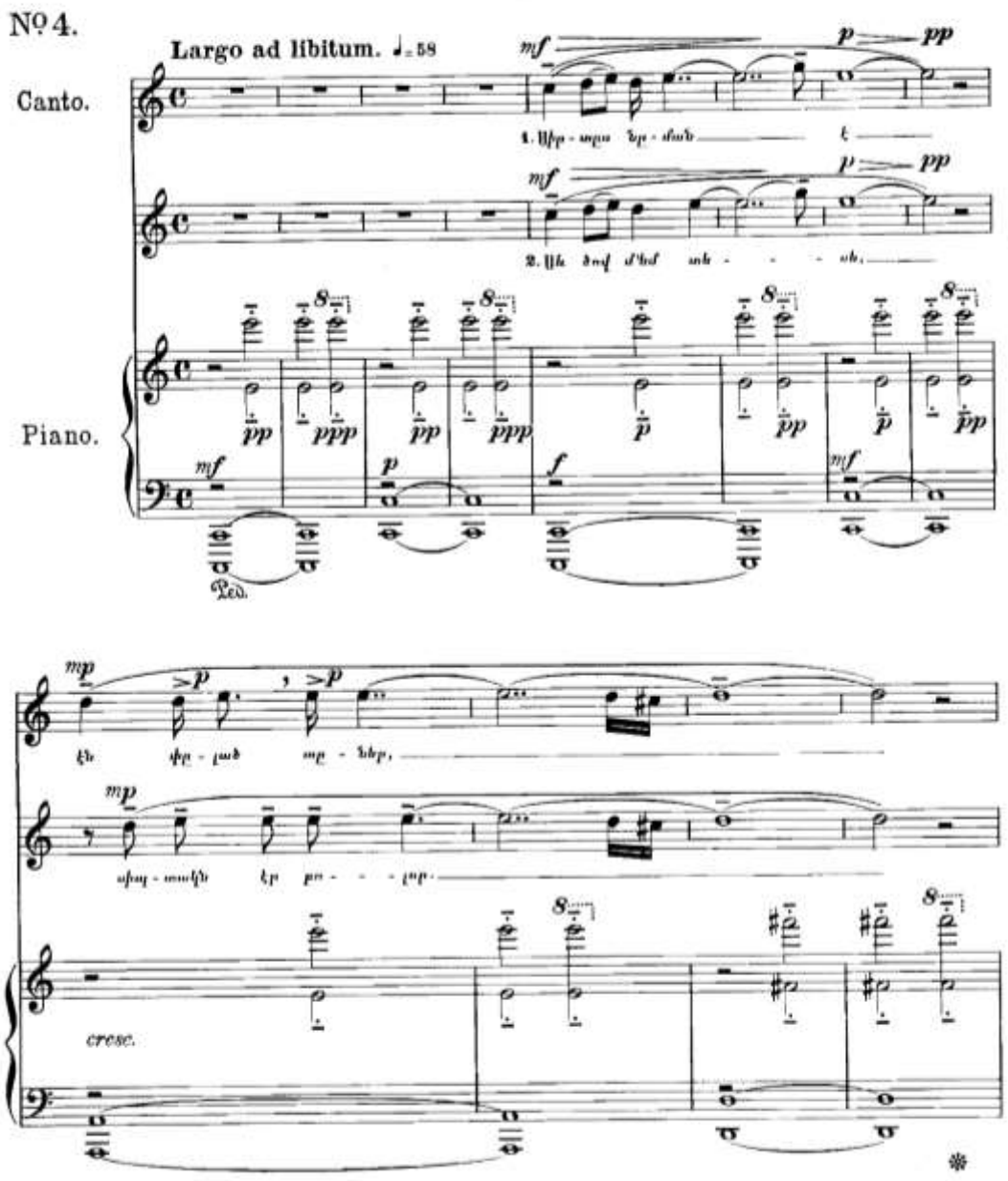

Figure 21. Komitas' Antuni harmonisation (Dardarian, 2018, p. 29)

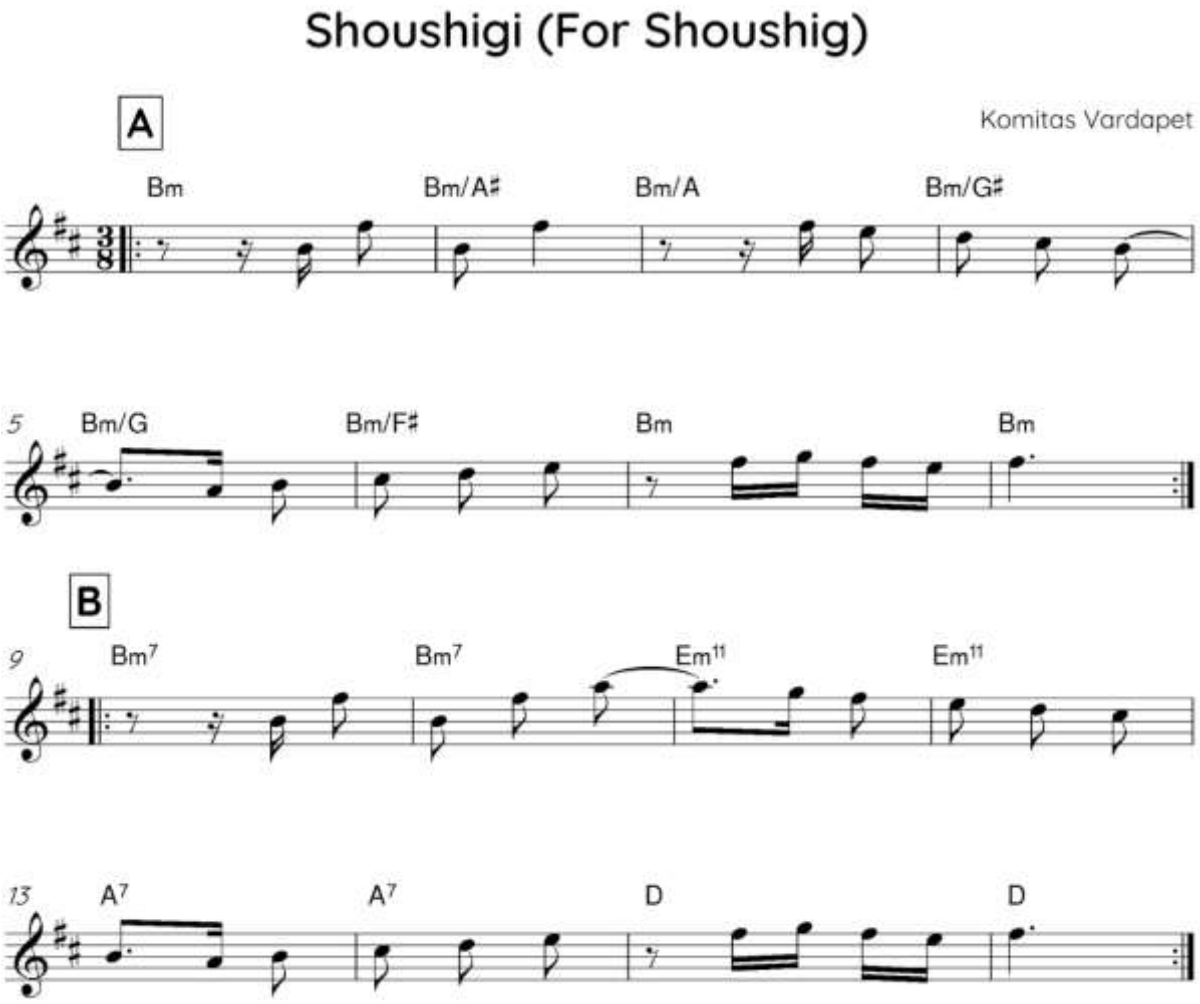

Figure 22. "Shoushigi" A and B section transcription

PEDAL POINT

Dardarian (2018, p. 58) notes that another important characteristic of Armenian folk music is the use of a pedal point. In her analysis of Aram Khachaturian's piano concerto, it is evident that this is part of his compositional style (Dardarian, 2018, p. 42). Figure 23 shows the first theme of the first movement.

There is an orchestral introduction before the start of a D♭ pedal point in bar 11. This also is where the piano enters with the first theme of the movement. This D♭ pedal lasts until bar 19. Khachaturian is known for his use of pedal points, which he likely drew influence from the monodic folk tradition—a sustained tone with a folk melody sung above it (Dardarian, 2018, pp. 60–63).

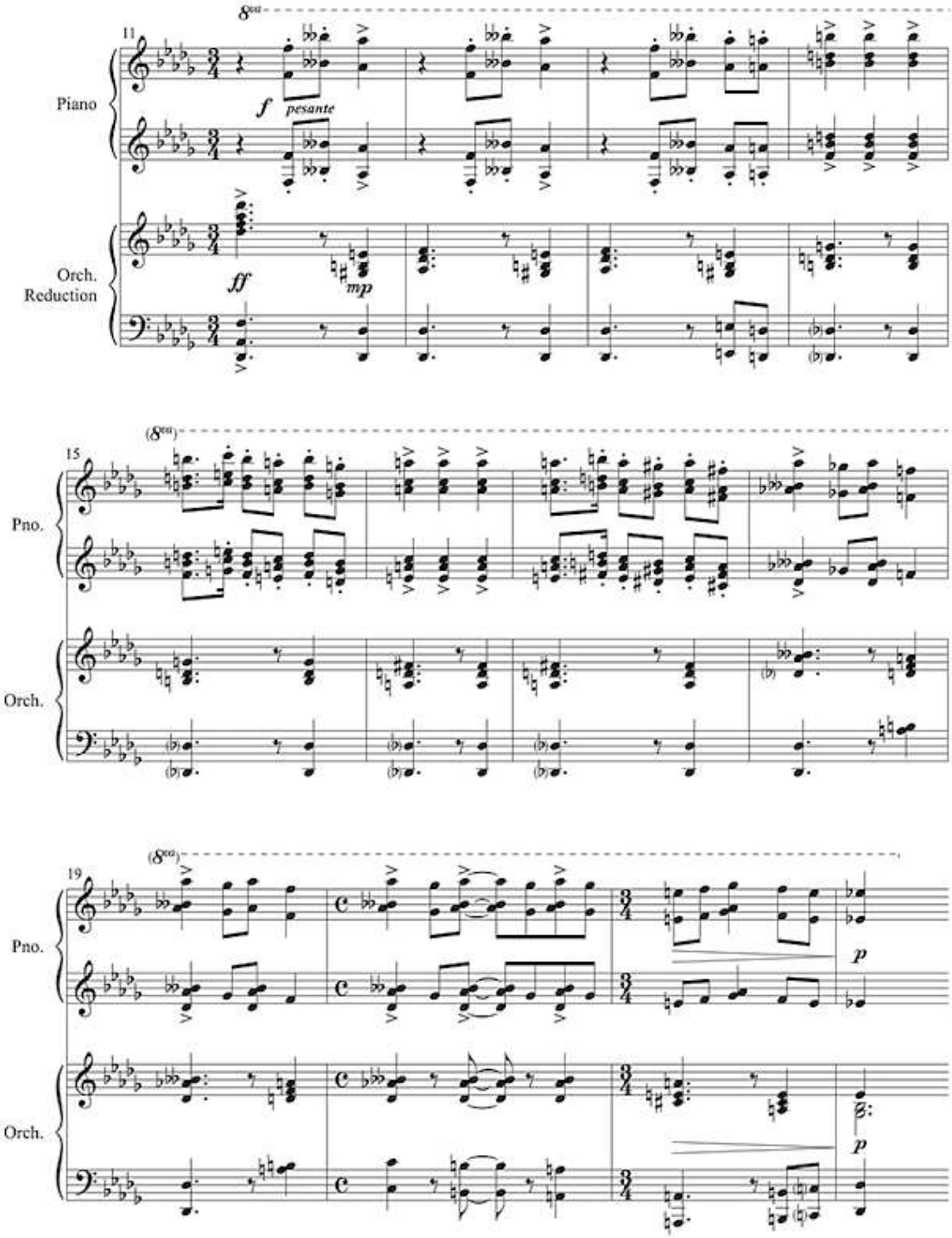

Figure 23. Khachaturian's Piano Concerto first movement bars 11–22 (Dardarian, 2018, p. 62)

It is important to note that traditional Armenian folk music made use of a different notation system, the "khaz" (Wolverton, 2002, p. 5). In Western music practice, a whole tone is divided in two to form a semitone. The semitone is the smallest interval in Western music. In Armenian folk music, however, these semitones can further be divided into quarter tones and so on. This

is due to the tuning of traditional instruments and can also be heard in Turkish music (Dardarian, 2018, p. 19).

As a result, a lot of the nuances of traditional Armenian folk music cannot fully be transferred to instruments that do not make use of these tones. Khachaturian found a way of incorporating some of these tones into his music by making use of the dissonant second interval on a chord (Dardarian, 2018, p. 62). This can be seen in bar 11 where he uses a D♮ above a D♭ bass note. Even though this doesn't fully replicate the traditional sounds, it is the closest one can get without using traditional instruments.

RHYTHM

The rhythms in traditional folk tunes often make use of mixed metres which gives the effect of sounding like it uses free rhythms. These metres include simple, compound, and mixed time (Dardarian, 2018, p. 54).

In 3/8 time, it is common to have an accented 8th note succeeded by a quarter note (Dardarian, 2018, p. 55), shown in Figure 24.

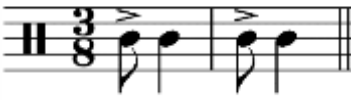

Figure 24. Common rhythmic figure in Armenian folk music (Dardarian, 2018, p. 55)

This rhythmic motif can also be stated in the reverse, where a quarter note is succeeded by an 8th note. This is illustrated in Figure 25, which shows variations of rhythms typically used in this time signature (Dardarian, 2018, p. 55). It is evident that beat one will always contain a new note, and in dance music this first beat will be accented (Dardarian, 2018, p. 55).

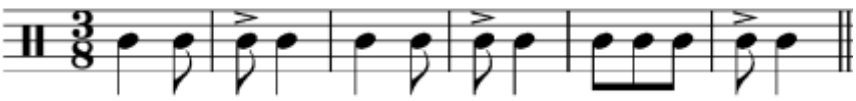

Figure 25. Variation of Armenian folk rhythm (Dardarian, 2018, p. 55)

An example of the implementation of these rhythms can be seen in one of Komitas' transcriptions of an Armenian folk tune, shown in Figure 26. Here, the rhythmic pulse is written below the melody to illustrate the rhythmic movement of the melody. The 8th note succeeded

by the quarter note, as well as the reverse, is utilised. Occasionally there is a dotted quarter note to allow the melody to breathe.

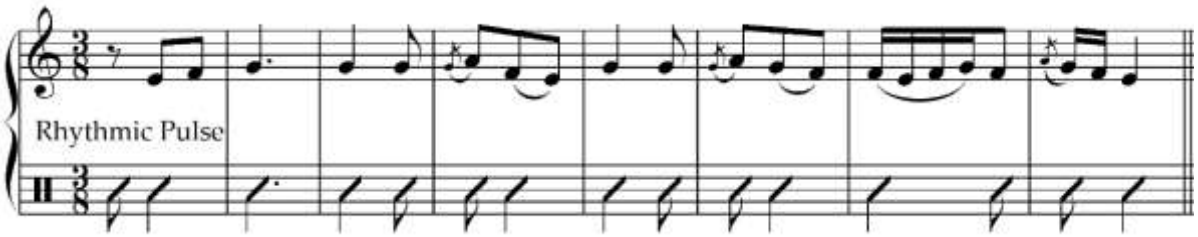

Figure 26. Rhythmic pulse in Komitas' transcription (Dardarian, 2018, p. 63)

Khachaturian also makes use of these rhythms in his Piano Concerto in Db major. The oboe plays a solo line in the second theme of the first movement utilising this rhythm, as shown in Figure 27. There are embellishments in the melody that make it look slightly different to the rhythms in Figure 24 and Figure 25, however, upon examining the phrases and when taking out these embellishments, the core rhythm is revealed (Dardarian, 2018, p. 63). This rhythm is illustrated below the melody.

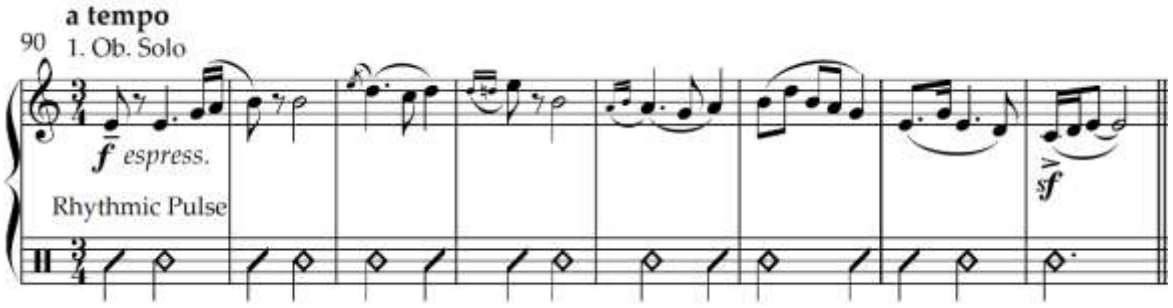

Figure 27. Rhythmic pulse in Khachaturian's Piano Concerto (Dardarian, 2018, p. 63)

Another common rhythmic figure, which is found in both Armenian church music and Armenian folk songs, is two 16th notes followed by an 8th note—or the augmented version of two 8th notes followed by a quarter note (Dardarian, 2018, p. 56). This creates the illusion of an accent on the shorter notes due to them being placed on the beat (Dardarian, 2018, p. 56). This can be seen in Figure 28.

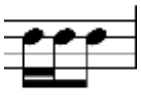

Figure 28. Common rhythmic figure in Armenian folk music using 16th notes (Dardarian, 2018, p. 56)

When looking at Figure 27 again, we can see an ascending line of two 16th notes leading to an 8th note in bar 97. In Figure 23, Khachaturian uses the augmented version of this rhythm in the first statement of the piano theme in bars 11 and 12. The rest in between these motifs further accentuates the rhythm. Dardarian notes that Khachaturian's music uses many "driving rhythms" (Dardarian, 2018, p. 58). These can be seen in the examples mentioned. The augmented rhythm is presented in Figure 29.

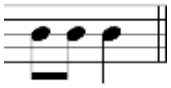

Figure 29. Augmented rhythmic figure in Armenian folk music (Dardarian, 2018, p. 56)

INSTRUMENTATION

As there was a shift from monophonic melodies to accompanied melodies, traditional instruments were used to accompany folk songs (Wolverton, 2002, p. 6). Often there would be one instrument playing a sustained pitch, and another percussive instrument playing rhythms against the melody (Wolverton, 2002, p. 6). However, as harmonisation became popular, there became a need for the instruments to play more of a harmonic role in the accompaniment (Wolverton, 2002, p. 6).

The traditional Armenian folk instruments can be divided into three categories: wind instruments, string instruments, and percussion instruments. The wind instruments include the duduk, blul, shvi, and zurna (Wolverton, 2002, p. 6). The strings are made up of the kamancha, oud, and tar (Wolverton, 2002, p. 6). The dhol and dumbek are used as percussion instruments (Wolverton, 2002, p. 6).

Figure 30. Duduk (Hratchian, 2014) CC-BY-SA-4.0

As mentioned previously, many of these traditional instruments are able to play tones outside of Western practices and as a result have a very distinct sound that cannot be entirely replicated with instruments that do not make use of the additional tones (Dardarian, 2018, p. 19). Figure 30 shows the Duduk, Armenia's national instrument.

KOMITAS VARDAPET

This section on Armenian folk music would be incomplete without addressing the life of the famous musicologist, Komitas Vardapet (1869–1935). He is responsible for much of what we know about this traditional genre. Komitas Vardapet, referred to simply as Komitas, is considered the father of Armenian folk music due to his great contribution of folk transcriptions, harmonisations, and the implementation of Western practises in traditional Armenian folk music (Tumajyan, 2016, p. 22).

SCHOOLING AND NEUMES NOTATION SYSTEM

Born in Western Anatolia[9], Komitas attended the Gevorgyan Jemaran (Lyceum) at the age of 12. He became an active member of the school choir as choral music greatly interested him (Tumajyan, 2016, p. 20). During his time at the Jemaran, Komitas gained recognition for his soprano voice, musical ability, and passion (Tumajyan, 2016, p. 20).

The first time Komitas heard an Armenian folk tune was during a visit to a friend's hometown. This would become a significant event in his life as it is what sparked his interest in Armenian folk music. Komitas became passionate about the study of traditional folk music and started to notate all the songs that he could find (Tumajyan, 2016, p. 20).

He would often travel to small villages to notate folk songs sung in real time. This caused some difficulties, as the people became withdrawn when being observed (Tumajyan, 2016, p. 23). This often resulted in Komitas having to remove himself from sight by standing in another room when notating music. The nervousness was particularly prominent amongst young girls as they were encouraged not to interact with male strangers. This was due to the conservative views of the time and the influence of the church (Tumajyan, 2016, p. 23).

In his lifetime, Komitas accumulated and transcribed more than 3,000 folk tunes, half of which have been lost and no longer exist (Dardarian, 2018, p. 28).

There were previous attempts at documenting Armenian folk music, including by Hambardzum Limonjyan (1768–1839). Limonjyan was a key figure in the protection and preservation of Armenian music from other influences, including the Turkish Oussoulis[10] and the Arabic Maqam[11] (Tumajyan, 2016, p. 21). Since there was no notation system for documenting these

[9] Present-day Turkey.
[10] Oussoulis are modes based on quarter tone intervals.
[11] Maqams are common in Persian, Kurdish, and Arabic melodies.

folk tunes—especially given the use of quarter tones—Limonjyan decided to develop one. He developed a notation system like the Western system, as he was somewhat familiar with this practice. The only difference was that this invention used Armenian neumes for notating pitches and he "added a few neumes to raise or lower the quarter tones of pitches" (Tumajyan, 2016, p. 21).

MIGRATION TOWARDS WESTERN PRACTISES

Komitas, having learnt Limonjyan's notation system at school, realised that this system would not work when trying to harmonise folk melodies (Tumajyan, 2016, p. 22). He became more interested in the Western classical practices as harmonisation was already popular in this style. This desire was amplified when the Armenian composer, Christopher Kara-Murza—who had studied Western notation in St Petersburg—took up a position at the school where he lectured in choir and Western notation (Tumajyan, 2016, p. 22).

Kara-Murza's modern outlooks on musical innovation, which included moving away from Limonjyan's notation system and implementing Western notation, was criticised by the church. Due to this, Kara-Murza was dismissed a year later, leaving the position of choral director open. The dismissal was not taken lightly, as Kara-Murza was very much loved by all his students, so when Komitas was offered the position (he was the most advanced and successful of Kara-Murza's students), he hesitated to take it. Komitas also knew that gaining favour amongst Kara-Murza's students would be difficult due to the obvious anger at this dismissal, and that the Catholicos [12] would expect him to revert to Limonjyan's notation system. Nevertheless, Komitas accepted the position and continued experimenting with harmonising folk melodies for four-voice choirs (Tumajyan, 2016, p. 22).

WESTERN EDUCATION IN BERLIN

Komitas managed to gain favour with Catholicos Khrimian, who was considered the most liberal of all the leaders. He soon accepted Komitas' Western musical approach and later allowed him to study in Berlin to continue his Western classical schooling. Komitas' students also started to enjoy his lessons and recognised his love for music (Tumajyan, 2016, p. 23). Komitas remained focused on teaching monodic folk music (Tumajyan, 2016, p. 23).

Around 1895, Komitas started implementing the Western practise of harmonisation to various folk melodies, and he published his first collection of folk songs. This collection included a mix

[12] Armenian word for the chief bishop of the Armenian Apostolic Church.

of different genres (Tumajyan, 2016, p. 24). He also studied arranging with Makar Yekmalyan, who taught him Western theory in preparation for his time in Europe. These lessons greatly influenced Komitas' later compositions (Tumajyan, 2016, p. 24).

In 1896, Komitas began his studies at the Richard Schmidt Conservatory in Berlin. He later attended the Friedrick Wilhelm University. During his studies, Komitas joined the International Music Society and gave regular lectures to promote Armenian music. After completing his studies in Berlin (1899), Komitas returned to Armenia to advance his work in the Armenian folk tradition, including transcribing and performing. In 1907, he embarked on a tour of Europe, which included the city of Paris. This further promoted Armenian music (Tumajyan, 2016, p. 24).

CONSTANTINOPLE, THE ARMENIAN GENOCIDE, AND HIS DEATH

In 1910, Komitas moved to the epicentre of Armenian culture, Constantinople. He tried to preserve Armenian music as best he could. He did this by giving regular lectures on Armenian music. He also completed his version of the Divine Liturgy in 1913 (Tumajyan, 2016, p. 25). Yekmalyan's version of the Divine Liturgy, however, is more popular in Armenian churches due to its more traditional sound (Tumajyan, 2016, p. 25). Yekmalyan arranged it for a three-part male voice choir, while Komitas' version is written for a four-voice male choir in a contrapuntal style. Komitas' Divine Liturgy is most famous in the USA and Western Europe and is recognised as the "most scholarly" (Tumajyan, 2016, p. 25).

In 1868, the Russo-Turkish war came to an end, due to a consensus by the Congress of Berlin. This consensus insisted that the Russian troops had to retreat from Turkey. The Christian people, who were in the minority (and included Armenians), were also to receive support from "Muslims by the Turkish government" (Tumajyan, 2016, p. 25). After this, a small breakaway faction was formed called the "Ittihad Society or Young Turks" (Tumajyan, 2016, p. 25). This faction was hostile towards the new protection plan and began mass murdering as well as expelling the Christian population. This is known is the Armenian Genocide which resulted in over 1.5 million deaths (Tumajyan, 2016, pp. 24–25).

Komitas was arrested in Constantinople in 1915. He was expelled to Changiri in Anatolia but was allowed to return to Constantinople in 1919. By this time, Komitas was so affected by the bloodshed that he was admitted to a mental hospital in Paris. He spent the rest of his life in this hospital before dying in 1935 (Dardarian, 2018, p. 27).

The establishment of Armenian national music is largely due to Komitas' work. His contribution towards the research, harmonisation and promotion of Armenian music forged the way for future composers like Spendiarian, Khachaturian, and Babajanian to create "unique but distinctly Armenian sounds through Armenian folk music in a Western Classical context" (Tumajyan, 2016, p. 26).

FINAL THOUGHTS

The analysis of various Armenian folk melodies, as well as the existing literature, has revealed several findings about the core elements of Armenian folk music. The elements referred to include the use of specific modes and scales in harmony, pedal points, specific rhythmic figures, various compositional devices, instrumentation, and melodic development.

Furthermore, it is shown that Komitas Vardapet was a prominent figure in the Armenian folk tradition who has played a monumental role in the development of Armenian folk music and Armenian national music.

The following sub-question addresses the elements present in the several styles of South African jazz.

SUB-QUESTION 2: WHAT ARE THE CORE ELEMENTS OF SOUTH AFRICAN JAZZ?

The American minstrel shows first came to South Africa around 1848. Since then, African American music has been of particular significance to South Africans due to the sound and symbolism that it represents (Thorpe, 2018, p. 30).

As a result of this interest, there were a few styles of popular music that emerged in South Africa around the early 20th century. These styles—which were prominent amongst black South Africans living in residential areas surrounding the gold mines—mixed elements of traditional South African music and other African music elements with the modern influences of the African American music of the time (Thorpe, 2018, p. 30).

The most distinguished styles to have developed during this period are Marabi, African jazz, and Kwela. These styles—which each have a distinct sound, instrumentation, and influences—have formed what is now referred to as South African jazz (Thorpe, 2018, p. 30). Additional styles later emerged, such as Mbaqanga and Ghoema, however, Marabi was the first distinct style to have developed (Thorpe, 2018, p. 30).

MARABI

Thorpe (2018, p. 31) explains that Marabi in the context of South African jazz is the same as Blues in the context of American jazz. Having developed between the 1910s and the 1930s, it had significant influence on the development of future styles that shape what is now referred to as South African jazz (Allen, 1993, p. 17). These "highly rhythmic repetitive single-themed dance tunes" (Thorpe, 2018, p. 31) are what some musicians refer to as "South Africa's blues" (Thorpe, 2018, p. 31).

HARMONY

Marabi was primarily performed in shebeens[13] on piano, banjo, or guitar, and it was responsible for the development of the harmonic structure used in many of the South African jazz styles that followed (Allen, 1993, p. 12). The harmony follows a repetitive cyclic chord progression made up of three chords—much like Blues. The chords are played in short phrases, often two or four bars, and are voiced as triads in a I – IV – I – V progression (Thorpe, 2018, p. 31). This contrasts the use of the I – IV – V – I progression seen in Blues, as well as longer harmonic progressions typically found in American jazz (Thorpe, 2018, p. 31). The use of longer progressions was not prominent in the indigenous music of South Africa (Thorpe, 2018, p. 32).

As Marabi was largely diatonic, and this sound was appealing, very few chord extensions were added (Thorpe, 2018, p. 31). An exception is made for the 6th which was added to IV chord, and the flat 7th, which was added to the V, making it a dominant seventh. The result of incorporating these extensions into the progression is I – IV6 – Ic – V7, shown in Figure 31.

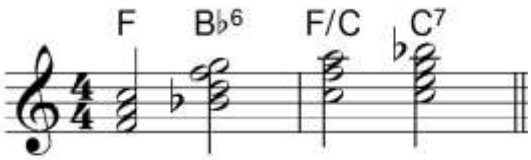

Figure 31. I (F) – IV6 (Bb6) – Ic (F/C) – V7 (C7) progression

This progression has become prevalent throughout the subsequent styles and therefore forms the harmonic core of the South African sound (Thorpe, 2018, p. 31). The use of short, repetitive harmonic cycles resulted in short melodic and rhythmic phrasing that mimicked the harmonic

[13] A shebeen is an illegal club that was commonly found in the townships during apartheid. They existed in contravention to the strict laws that the apartheid government implemented regarding the selling and consumption of alcohol. These venues were instrumental in the development of South African jazz and other live music (Thorpe, 2018, p. 31).

cycle (Thorpe, 2018, p. 31). Examples of this can be seen in tunes such as “Pata Pata” (Marabi), “Skokiaan” (Tsaba Tsaba), and “Meadowlands” (Kwela) (Thorpe, 2018, p. 32).

THE MARABI BASS LINE

While the bass is primarily responsible for grounding the harmony (Thorpe, 2018, p. 54), it has a much more important role in terms of melody and rhythm than one might initially expect. The bass can play various types of notes, including the roots of the chord, as well as more intricate lines that involve chromaticisms, chord extensions, and diverse rhythms (Thorpe, 2018, p. 51). In the Marabi style, the bass line is particularly noteworthy for its highly intervallic nature, which emulates the distinctive sound of South African jazz (Thorpe, 2018, p. 51). The simplest form of this intervallic bass line can be heard in “Tshona” by Pat Matshikiza and Kippie Moketsie (Thorpe, 2018, p. 51), and “Way Back Fifties” by the African Jazz Pioneers (Thorpe, 2018, p. 52). Transcriptions of these bass lines can be seen in Figure 32 and Figure 33.

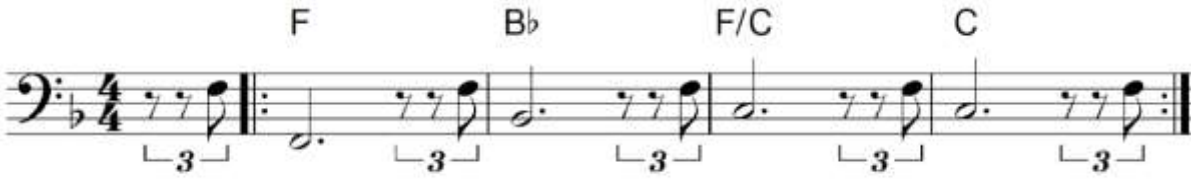

Figure 32. “Tshona” bass line (Thorpe, 2018, p. 51)

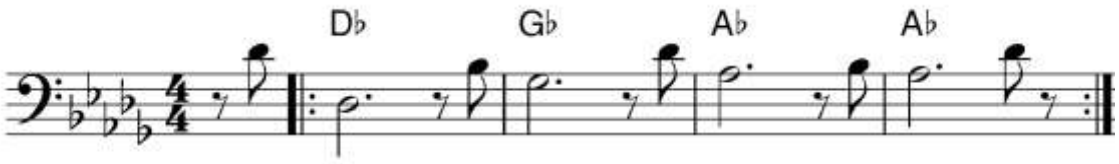

Figure 33. “Way Back Fifties” bass line (Thorpe, 2018, p. 52)

In both bass lines, the first beat of every bar is played along with its preceding 8th note. In “Tshona,” the root of each chord is played with a triplet 8th-note anticipation preceding each root. In “Way Back Fifties,” there is a similar movement, however the anticipation notes are more varied—although still diatonic—and are played with straight rhythms.

Having examined more intricate Marabi bass lines, it is evident that there are two fundamental melodic movements in the bass (Thorpe, 2018, p. 53). This melodic movement occurs on chord IV and is a slight variation on the bass lines mentioned before. An example of this movement can be seen in Figure 34.

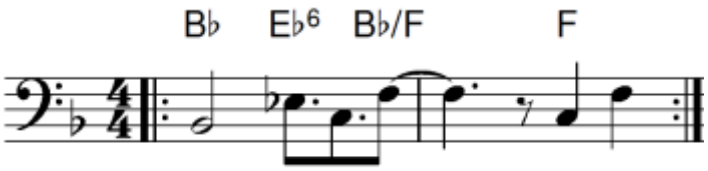

Figure 34. Common Marabi bass line (Thorpe, 2018, p. 53)

In this example, the bass plays the root note on chord IV (E♭) before jumping down a minor third to C. This note becomes the 5th of chord Ic (B♭/ F) and is an anticipation of the Ic bass note (F). These notes (C and F) are then repeated on chord V (F) which brings the cycle back to the start. The range between the C and F bass notes is a fourth. This is quite an important interval in this style (Thorpe, 2018, p. 53). Examples of this bass movement can be seen in the tunes "Ten Ten" and "Hellfire" by the African Jazz Pioneers—notated in Figure 35 and Figure 36.

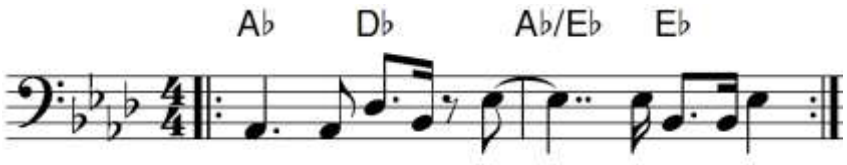

Figure 35. "Ten Ten" bass line (Thorpe, 2018, p. 53)

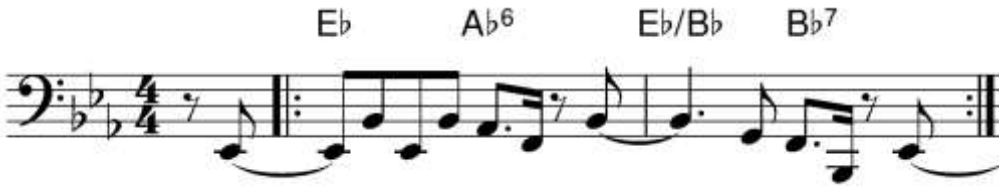

Figure 36. "Hellfire" bass line (Thorpe, 2018, p. 53)

It is important to note the anticipations before beat 1 and 3, which is slightly different to the bass lines of "Tshona" and "Way Back Fifties." These anticipations are played together with the drummer which further emphasises these rhythms (Thorpe, 2018, p. 52). The phrasing of melodies often starts on the anticipation before beat 1, which is assisted by the bass and drums. This, along with the cyclic chord progression, can be heard across many of the South African jazz styles (Thorpe, 2018, p. 52).

Further variations of the minor third movement can be heard in Abdullah Ibrahim's "Mannenberg," which is a tune in the Ghoema style. In Figure 37, there is a rest between the root of chord IV (B♭) and the root of chord Ic (C). This causes a whole-step movement in the

bass, instead of the perfect fourth (G to C) interval which would occur if there had been a descending minor third movement on chord IV (Thorpe, 2018, p. 54).

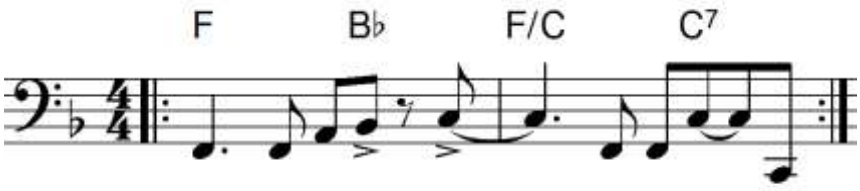

Figure 37. "Mannenberg" bass line (Thorpe, 2018, p. 54)

Ghoema music will be discussed more later in this chapter.

RHYTHM

Marabi typically features a rhythmic accompaniment consisting of a straight 8th to 16th note rhythmic figure (Thorpe, 2018, p. 32), an example of which can be seen in Figure 38. This is a basic drum pattern found in Nguni music and was played by shaking a can of stones (Thorpe, 2018, p. 32). Today, this pattern—and variations of this pattern—is played with the cross-stick rim-click in a drum kit setup (Thorpe, 2018, p. 45).

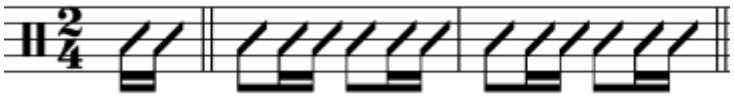

Figure 38. Nguni rhythmic pattern (Thorpe, 2018, p. 32)

The South African drumming style, in contrast to American jazz drumming, tends to follow more of a strict groove. The emphasis on beats 2 and 4—the backbeat—is quite important, and drummers will favour the repetitive nature of this groove, rather than adding any variation to the groove itself and the orchestration (Thorpe, 2018, p. 45). Examples of Marabi-influenced grooves can be seen in the drum patterns of "Tshona" and "Way Back Fifties." Like the bass patterns mentioned previously, these tunes showcase the typical drumming patterns heard in Marabi music (Thorpe, 2018, p. 45).

Referring to Figure 39, the drum groove of "Tshona" provides support to the bass by emphasising beats 2 and 4. The snare and rim-click are responsible for bringing out this "backbeat" (Thorpe, 2018, p. 52). The bass drum plays on beat 1 and its preceding 8th note anticipation. This groove is generally repeated throughout the tune with very little variation except for a six-against-four polyrhythm that is sometimes played in the B section of the tune.

This polyrhythm is common in the "Afro-Cuban style bell pattern" (Thorpe, 2018, p. 52), and is one of the examples of how Latin American rhythms have influenced South African jazz.

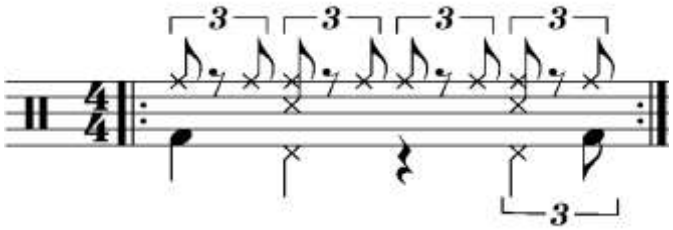

Figure 39. "Tshona" drum groove (Thorpe, 2018, p. 52)

Like the drum groove utilised in "Tshona," the drum groove of "Way back Fifties" also follows a one bar pattern, shown in Figure 40. The four main beats are emphasised by the hi-hat, while the syncopated upbeats are played by the snare. The bass drum emphasises beats 1 and 3, which creates a "two in a bar" rhythmic effect. This cut-time feel is common in the Marabi style (Thorpe, 2018, p. 52).

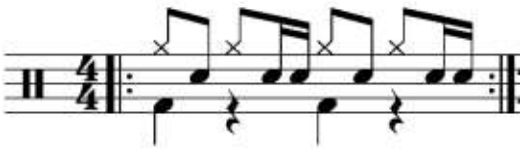

Figure 40. "Way Back Fifties" drum groove (Thorpe, 2018, p. 52)

While the grooves associated with Marabi are predominantly straight, there are instances where these rhythms are swung which at the time suggested a move towards Kwela music (Thorpe, 2018, p. 47). An example of this can be seen on the tune "Mbombela" on the African Jazz Pioneers album.

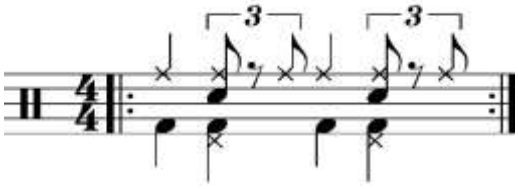

Figure 41. "Mbombela" drum groove (Thorpe, 2018, p. 47)

As can be seen in Figure 41, the drummer plays a one bar pattern. The bass drum emphasises the four beats of the bar, known as "four on the floor" (Thorpe, 2018, p. 47). The drummer then emphasises beats 2 and 4 on the snare and plays a triplet (swing) pattern on the ride cymbal. This pattern is repeated with little variation (Thorpe, 2018, p. 47).

The characteristics mentioned above permeated through the succeeding styles of South African jazz (Thorpe, 2018, p. 31). This resulted in a common sound that can be heard across all South African jazz styles: two- or four-bar cyclic harmonies, short repetitive melodies, as well as basslines and drum grooves that are highly motivic (Thorpe, 2018, p. 32). While Marabi contributed to the development of future styles with its harmonic, melodic, and rhythmic ideas, it also met the "social and cultural" (Thorpe, 2018, p. 32) desires of the people. This was achieved by incorporating elements from "traditional Sotho, Xhosa and Zulu melodies and songs" (Thorpe, 2018, p. 32) into the "new up-tempo" (Thorpe, 2018, p. 32) style of Marabi . Due to all these aspects, Marabi is considered to be the "mother" of South African jazz (Thorpe, 2018, p. 32).

KWELA

Marabi naturally developed into a new South African jazz style, called Kwela. This style made use of elements closely aligned with the Big Band swing era (Thorpe, 2018, p. 33). A distinct feature of this style is its use of the pennywhistle. While the term Kwela only came about in the late 1950s, pennywhistle music was prominent before that and fell under the guise of Marabi (Allen, 1993, p. 15).

SIMILARITIES WITH MARABI

In many ways, Kwela is heavily influenced by Marabi. Although not exactly the same as the chord progression used in Marabi, this influence can be seen in Kwela's use of the cyclic chord progression, I – I – IV – V. Further, it is noticeable in the short, repetitive motifs used in the harmonic, melodic, and rhythmic structure (Thorpe, 2018, p. 33).

While Kwela has many characteristics in common with Marabi, it is also quite different. A key difference can be seen in the rhythmic characteristics of Kwela, discussed in the subsequent sections.

TYPES OF GROOVES

Unlike Marabi, Kwela has two distinct types of grooves: a straight groove and a swing groove (Allen, 1993, p. 104). Straight quarter-note beats can be divided into two or four, whereas swing quarter-note beats are divided into three (triplet feel). Kwela tunes that employ swing rhythms show the influence of American jazz, while the tunes with straight rhythms resemble South African traditional music more closely (Allen, 1993, p. 104).

The use of straight rhythms in Kwela compositions suggests that the music of the time was moving away from the jazz-centred approach and towards a more neo-traditional South African style (Allen, 1993, p. 104). This style would later become known as Mbaqanga (Allen, 1993, p. 104).

Swing rhythms in Kwela music, however, had more of a superior standing within Kwela than traditional rhythms (Allen, 1993, p. 85). Allen suggests that Kwela existed during a time where a lot of social changes were happening—such as urbanisation and apartheid. As a result of this, American jazz—particularly the big band swing era—was very popular and left a lasting impression on young musicians in the South African townships[14].

In addition to this, records and live concerts of South African big bands playing American jazz infused compositions were far more accessible. These popularised the swing feel over the straight feel of traditional music (Allen, 1993, p. 85).

Guitar techniques

A significant feature of Kwela music lies in its instrumentation. In addition to the pennywhistle, the guitar is also of significant importance to this style (Thorpe, 2018, p. 58). Before Kwela was arranged for larger ensembles, it was primarily performed by a solo pennywhistle accompanied by a guitar (Thorpe, 2018, p. 58).

The accompaniment style of the guitar resulted in a key characteristic, specifically the shuffle rhythm played in the treble register, and eventually carried into the ensemble playing too (Thorpe, 2018, p. 58). The shuffle rhythm was later imitated by the drums "in the style of Count Basie" (Thorpe, 2018, p. 34).

Further traits include the usage of ostinato figures, voice leading centred around open 4ths and 5ths, glissandi, and the two-against-three polyrhythm (Thorpe, 2018, p. 58).

Two-against-three polyrhythm

The presence of a two-against-three polyrhythm is a common feature in Kwela music. This rhythmic technique can be heard in the African Jazz Pioneers' tune, "Nontosangoma," which includes counter-rhythms between the drums and the saxophones. The drums play a straight

[14] Townships refer to the underdeveloped urban areas that were reserved for people of colour during the apartheid era. This was one of the laws the apartheid government implemented involving racial segregation in South Africa (Allen, 1993, p. 174).

8ths rhythm while the saxophones phrase in triplets resulting in an elusive two-against-three polyrhythm.

It is important to note that this rhythm will never be played solely on the drums, which only plays straight 8ths. Rather, it is the effect of two instruments playing against each other (Thorpe, 2018, p. 44) (Allen, 1993, p. 84). Allen (1993, p. 84) notes that due to Kwela having both swing and African characteristics, the "tension between rhythmic characteristics of Kwela's roots" (Thorpe, 2018, p. 44) results in this polyrhythm (Thorpe, 2018, p. 44).

While it is evident that American jazz heavily influenced Kwela, the South African people were still able to identify with the music due its incorporation of more traditional elements. These elements include repetitive cyclic harmony, call-and-response, and short melodic structures. In addition to this, the presence of swing encouraged a more diverse identity (Allen, 1993, p. 104).

AFRICAN JAZZ

African jazz developed in the 1930s and 1940s (Allen, 1993, p. 20) and is one of the most distinctive forms of South African jazz (Thorpe, 2018, p. 34). At the time of its development, musicians were interested in exploring their roots—including renewed interest in Marabi—within modern compositional formats.

Barney Rachabane, one of South Africa's most prolific saxophonists, explained that African musicians wanted to mirror American musicians while still retaining their African sound (Allen, 1993, p. 26). Hence, African jazz can be described as "marabi that is arranged for dance band instruments" (Allen, 1993, p. 21).

The term "African jazz" is however somewhat contentious. This is due to the discrepancy in origins of specific stylistic traits and the influence of American jazz. Thorpe (2018, p. 35) notes that the term creates confusion as to whether African jazz is "Americanised African music or Africanised American music" (Thorpe, 2018, p. 35). In addition to this, there are differing opinions on the origins of swing rhythms, a main feature of African jazz. Musicians such as Ntemi Piliso—saxophonist and band leader of the African Jazz Pioneers—believe that the rhythmic shuffle present in African jazz, is influenced by the swing rhythms found in American jazz. However, another view is that the rhythmic feel comes from the Zulu indlamu rhythm (Thorpe, 2018, p. 35).

AFRICAN ELEMENTS IN AFRICAN JAZZ

Many of the stylistic traits of African jazz are borrowed from previous music traditions, including Marabi. These traits can be heard in the melodic and harmonic content of African jazz tunes. The harmony, which is borrowed from the Marabi tradition, consists of short, repetitive two- or four-bar cycles—with primary chord progressions (I – IV – I – V)—on which the melody is based (Allen, 1993, p. 24). These motivic melodies are mostly diatonic and contain very few chordal extensions. An exception is sometimes made in the dominant chord where a flattened 7th is added making it a dominant seventh chord (Allen, 1993, p. 24).

These characteristics, along with the absence of a bridge section, gives the style an unmistakable African sound. Ntemi Piliso notes that besides the swing rhythms and instrumentation (which are both American influences), all other features of African jazz are South African (Thorpe, 2018, p. 43).

AFRICAN JAZZ PIONEERS

The African Jazz Pioneers were able to explore their roots by recreating the South African jazz sound of the 1950s. This "deliberate return to their African roots" (Allen, 1993, p. 26), allowed for more traditional South African sounds to exist within the popular swing style.

Even though they are known for their influence on the African jazz style, their music borrows characteristics from the Marabi and Kwela styles. This can be heard on their album "The African Jazz Pioneers," where not all tunes make use of swing rhythms—in addition to other distinguishing characteristics (Thorpe, 2018, p. 35). In fact, most of the tunes on this album make use of straight rhythms. This confirms the interest in earlier forms of South African jazz, such as Marabi, as well as suggesting a movement towards the style of Mbaqanga.

Due to the utilisation of so many South African sounds on their album, the analysis of elements presented in this thesis draws heavily on their compositions. Examples include their use of Marabi rhythms in the tune "Way Back Fifties," Kwela- and African jazz–influenced swing rhythms in "Mbombela," and Mbaqanga influenced bass lines in "Riverside."

MBAQANGA

Mbaqanga developed around the 1960s, and, although the term is often used interchangeably with African jazz, it is slightly different to African jazz (Thorpe, 2018, p. 36). The word "mbaqanga" refers to a type of maize-meal food that musicians of the time would eat (Thorpe,

2018, p. 36). The name was initially used to rename African jazz as musicians wanted a style of music that was uniquely South African (Thorpe, 2018, p. 36).

Mbaqanga was very popular both locally and internationally, however, like Tsaba Tsaba, it is more of a sub-genre of the original styles—Marabi, Kwela, and African jazz—due to its stylistic traits. Nevertheless, Mbaqanga, which was made popular by Simon "Mahlathini" Nkabinde and Paul Simon's Graceland album, was a more appealing style than African jazz (Thorpe, 2018, p. 36).

ELECTRIC GUITAR TECHNIQUES

The increased use of electric guitar resulted in a change in the technique surrounding guitar playing in Kwela. This also sparked a shift towards styles like African Jazz and Mbaqanga (Allen, 1993, p. 98). This new style incorporated guitar introductions, contrapuntal lines, and extended solos. Along with this, guitarists needed to be more technically skilled as Mbaqanga is a more up-tempo style and was more technically demanding (Thorpe, 2018, p. 58).

A change in comping style also occurred. Instead of playing chordal accompaniments, guitarists were expected to play repetitive single-line melodic motifs, fills, and "parallel thirds" (Allen, 1993, p. 100). These guitar techniques are influenced by the Zulu guitar style called Maskanda (Maskandi) and can be heard on the African Jazz Pioneers album as well as in Brian Thusi's composition, "Nomakunjalo."

RHYTHM

The origins of rhythm in Mbaqanga come from traditional Zulu music infused with Marabi and Kwela (Thorpe, 2018, p. 36). The Mbaqanga rhythm is based on a straight 8th note feel with the bass drum playing four quarter notes on every beat. The drummer then plays a variation of a syncopated rhythm mainly on the snare drum with brushes (Thorpe, 2018, p. 36). This two-beat rhythm is played twice in a four-beat bar and is notated in Figure 42.

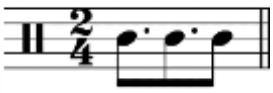

Figure 42. Mbaqanga rhythm (Thorpe, 2018, p. 36)

The rhythm consists of two dotted 8th notes followed by one 8th note. It is common in other styles too, including the Charleston (American jazz), the Habanera (Cuban Latin music), and Ghoema (South Africa) music (Thorpe, 2018, p. 36). The first note of the three-note pattern is

usually left out as it is played by the bass drum. This emphasis on the 2+ and 4+ beats forms the basis of the groove. Another snare accent is placed on the last 16th note before beat 2 and beat 4 which creates an anticipation of beat 1 and 3 (Thorpe, 2018, p. 37).

An example of this rhythm incorporated into composition can be seen in the tunes “Dembese” and “Sibusiso” by Brian Thusi.

DRUM GROOVES IN “DEMBESE” AND “SIBUSISO”

In Mbaqanga music, the drums support the bass by creating stability with some rhythmic tension. The drum groove implemented in “Dembese” is reliant on the “four on the floor” stable feel (Thorpe, 2018, p. 57). The shuffle is then created with snare accents on beats 2+ and 4+ as seen in Figure 43.

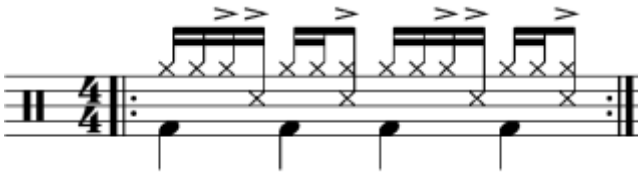

Figure 43. “Dembese” Drum groove (Thorpe, 2018, p. 57)

The main accents are distinctly not on the downbeats, as the bass drum covers all four beats of the bar. Instead, the accents are on the syncopated anticipations or upbeats. This counter-rhythm, along with the repetitive nature of this groove, allows for other musicians to create short repetitive melodic ideas in the style of a call-and-response (Thorpe, 2018, p. 56).

The rhythms used in “Dembese” borrow from both the Mbaqanga and Ghoema styles, which indicates the popularity of this groove in South African jazz. Along with this, the dance-like character created is the reason for its wide use across the South African jazz scene (Thorpe, 2018, p. 57).

In contrast, “Sibusiso” borrows more from the Marabi style. This is evident in its implementation of the characteristic cross-stick variation of the 8th and 16th note rhythms, notated in Figure 44. Here, the bass drum does not make use of the “four on the floor” shuffle, instead choosing to emphasise the anticipations to beats 2 and 4.

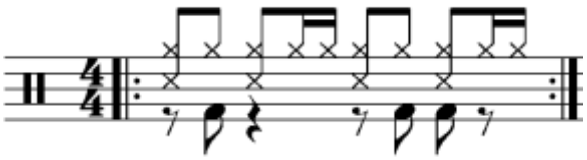

Figure 44. "Sibusiso" drum groove (Thorpe, 2018, p. 57)

BASS PLAYING

Another signature characteristic of Mbaqanga is in the bass techniques. The bass lines tend to feature descending intervallic jumps with accents on the syncopated notes. The higher note of each jump acts as the anticipation of the lower note, which is accented. The simplest form of the Mbaqanga bass groove comprises two 8th notes on beat 1 and 3, with the second 8th note in each group being accented (Thorpe, 2018, p. 54). An example of this can be heard in the tune "Riverside" by the African Jazz Pioneers which is notated in Figure 45.

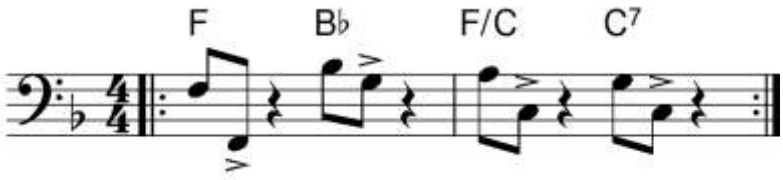

Figure 45. "Riverside" bass line (Thorpe, 2018, p. 55)

It is evident that the first two notes of the cycle contain a descending octave jump. This is quite common in this style (Thorpe, 2018, p. 55). Along with this, the minor third movement on chord IV, which is found in many styles (Thorpe, 2018, p. 56), is also heard. Additionally, the tone of the bass can be muted to some extent with vibrato (Thorpe, 2018, p. 54).

Variations of this rhythm can include slides from below the target note, or repetitive 16th notes on the same tone preceding the target note. This technique is widely utilised in Mbaqanga bass playing and has carried across into the other instruments as an improvisational or compositional device (Thorpe, 2018, p. 56). More complex examples that highlight this can be seen in the bass lines of Brian Thusi's "Dembese" and "Sibusiso."

"Dembese" incorporates passing tones, varied accents, and additional 16th notes as seen in Figure 46.

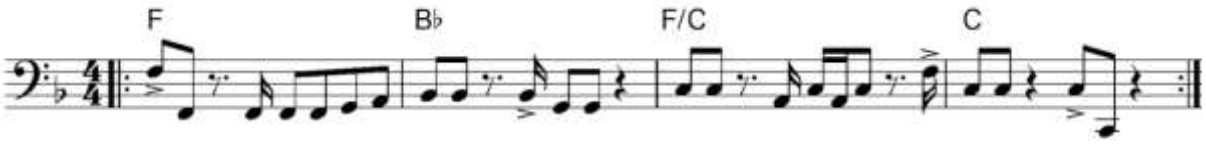

Figure 46. "Dembese" bass line (Thorpe, 2018, p. 55)

In bar 4, Thusi chooses to replace the intervallic jump of a fifth with an octave. This is an example of the type of variation one can use when playing in this style.

"Sibusiso" makes use of 16th note motifs as well as the characteristic 16th note anticipation of a target note on the same pitch in bar 3. Techniques such as motivic borrowing can be seen on beat 3 of each bar, shown in Figure 47.

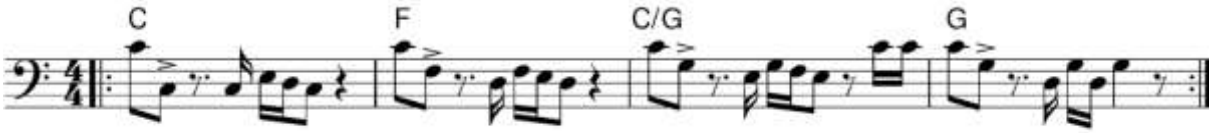

Figure 47. "Sibusiso" bass line (Thorpe, 2018, p. 56)

As can be seen in the examples in Figure 46 and Figure 47, the bass has an interesting role within the South African jazz ensemble. It not only holds a rhythmic and harmonic responsibility, but also plays a vital role in the melodic characteristics of the sound (Thorpe, 2018, p. 56). The intervallic 8th note playing of the bass together with the support of the drummer is a common technique used in both African jazz and Mbaqanga. This repetitive style of playing is evident in other South African styles too (Thorpe, 2018, p. 56), and it is therefore an important characteristic of the South African jazz sound.

GHOEMA

One of the styles that is popular for its drum groove is Ghoema. This style originated in the Western Cape and has had a significant impact on the development of South African jazz, specifically relating to the groove (Thorpe, 2018, p. 59). This rhythmic groove has spread to many different genres of South African jazz and has influenced many composers while exhibiting both local and global influences (Thorpe, 2018, p. 59).

GHOEMA DRUM

Ghoema developed from the influences of Ratiep music from the Sufi religion. This was brought over by Malaysian slaves during the slave trade (Paul Hamner, Jazz at the Lincoln

Center, 2014). The rhythm used in Ratiep music is very fast and is based on the tumbao rhythm heard in Afro Cuban music (Thorpe, 2018, p. 60), examples of which can be seen in Figure 48 and Figure 49.

Figure 48. Tumbao rhythm (Thorpe, 2018, p. 60)

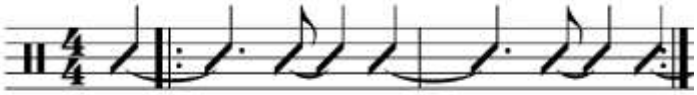

Figure 49. Variation of the tumbao rhythm (Thorpe, 2018, p. 60)

The tumbao is the basis of a lot of Latin music (Thorpe, 2018, p. 60). The name comes from the drum that the rhythms are played on (Thorpe, 2018, p. 60). The Ghoema rhythm was initially played on the Ghoema drum, which has a close resemblance to the tumbao drum (Thorpe, 2018, p. 60). Figure 50 shows the basic Ghoema drum pattern along with two common variations in Figure 51 and Figure 52.

Figure 50. Basic Ghoema drum pattern (Thorpe, 2018, p. 59)

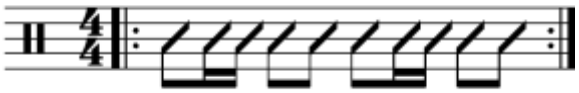

Figure 51. Variation of the Ghoema pattern (Thorpe, 2018, p. 59)

Figure 52. Second variation of Ghoema pattern (Thorpe, 2018, p. 60)

One can easily notice the striking similarities between the Ghoema variation and the tumbao rhythm in Figure 48.

The Cape Minstrel musicians commonly performed Ghoema music. These musicians mixed the rhythms from Ratiep music with the influence of American jazz along with traditional elements of South African music and Marabi (Thorpe, 2018, p. 61).

Since many smaller ensembles now play this style of music, the rhythms were arranged for various parts of the drum kit (Thorpe, 2018, p. 60). The bass follows a tumbao pattern through the cyclic chord progression. This, in combination with jazz elements such as improvisation and instrumentation, has resulted in Ghoema becoming quite popular.

ABDULLAH IBRAHIM

One of the most prolific performers and composers of Ghoema music is Abdullah Ibrahim. His tune "Chisa" emulates the use of Ghoema techniques which is most obvious in the drum part notated in Figure 53.

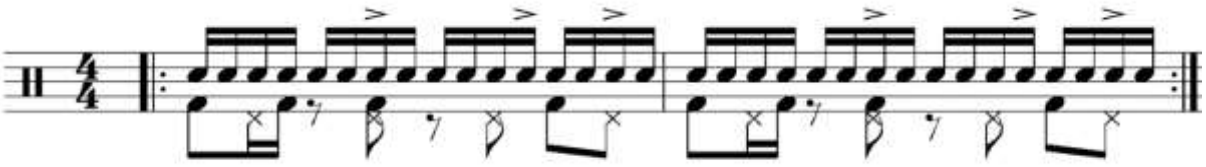

Figure 53. "Chisa" Drum groove (Thorpe, 2018, p. 61)

The Ghoema rhythm is shared between the bass drum, the hi-hat, and the snare. The snare plays 16th notes through all four beats of the bar, while the bass drum and hi-hat catch some of the downbeats and off-beats (Thorpe, 2018, p. 61). This groove is generally played with brushes and can be heard in other tunes such as "Shosholoza" and "Genadendal."

THE SOUTH AFRICAN JAZZ SOUND

The different styles of South African jazz have many features in common with one another. This is because the styles borrow fundamental elements from Marabi. This has resulted in what is referred to as the South African jazz sound. One of the main concepts used in South African jazz, and its defining feature, is repetition.

REPETITION IN "HELLFIRE"

As can be seen in many of the examples in this section, repetition forms a key part of the structural format of the music. This can be heard in the rhythmic characteristics of the drums, melodic characteristics of the bass and melody instruments, as well as the chordal structures

played by guitar and piano. The repetition of short motifs also bleeds into the improvisational material (Thorpe, 2018, p. 49).

An example of this can be seen in “Hellfire” by the African Jazz Pioneers. This tune has an A and a B motif. Both motifs are two bars long and share the same rhythm with a varying melodic sound—motif B is in the subdominant key. These motifs can be seen in Figure 54 and Figure 55.

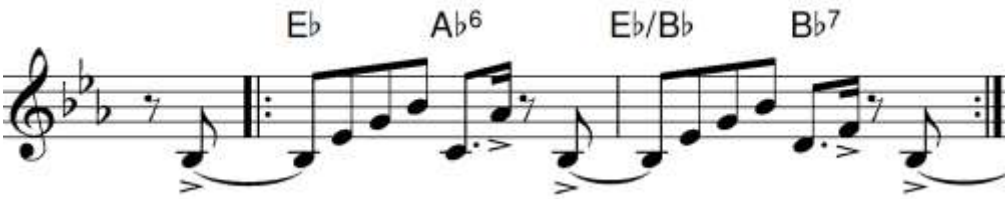

Figure 54. A motif in “Hellfire” (Thorpe, 2018, p. 49)

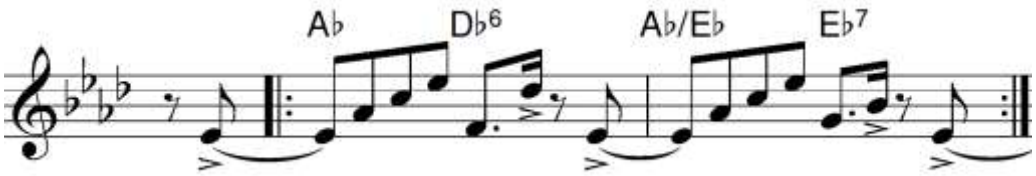

Figure 55. B motif in “Hellfire” (Thorpe, 2018, p. 49)

The A motif is first stated by a solo saxophone before it is repeated six times by the saxophone section. The melody then modulates to the subdominant key where the B motif is stated four times before returning to the tonic key, repeating the A motif four more times.

The brass backings are also repeated and take the form of an A motif and B motif, shown in Figure 56 and Figure 57.

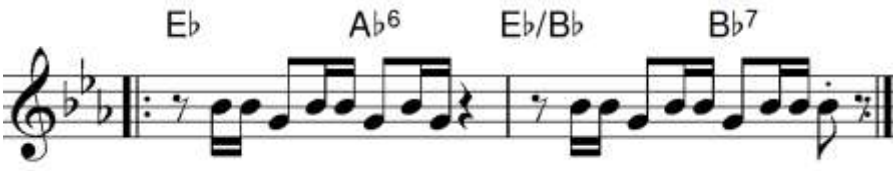

Figure 56. Brass Backing A motif in “Hellfire” (Thorpe, 2018, p. 49)

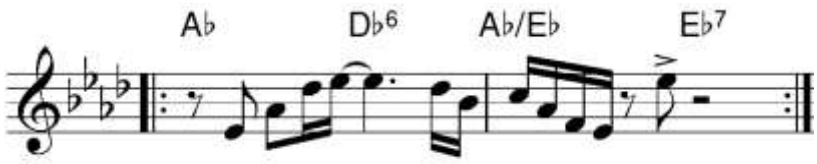

Figure 57. Brass Backing B motif in "Hellfire" (Thorpe, 2018, p. 49)

The brass section starts the first backing on the third repetition of the A motif. This backing repeats four times. When the main melody modulates, a second backing is introduced and repeats three times with a slight variation on the last repetition. When the melody returns to the tonic key, the brass returns to its original backing material. A slight variation of the A motif appears after this and is repeated four times before the solo starts in the tonic key. The practise of using two-bar motifs can be heard in all the tracks on the African Jazz Pioneers album, except for "Nontosangoma" and "Mbombela" which make use of four-bar motifs.

It is important to note that the melodic content of many South African jazz tunes resembles that of sung melodies. This is because the musicians were heavily influenced by the singing tradition related to South African traditional music. As a result, many of the melodic lines have a variety of ornaments linked to vocal embellishments to replicate a "sung, voice-like sound" (Thorpe, 2018, p. 69).

RHYTHM SECTION

The rhythm section works together in a more collective manner, valuing this "above individual displays of brilliance" (Thorpe, 2018, p. 50). This is perhaps because, in South African culture, music functions as a means of communication in addition to entertainment. Hence, it is a part of everyday life. Thorpe (2018, p. 50) describes this type of music to be "participatory," where each musicians' input contributes to a collective effect, rather than trying to stand out. In the same way, members of the rhythm section will stick to their two- or four-bar pattern to focus on supporting the ensemble.

In "Hellfire," for example, the repetitive bass patterns allow the other instruments to create short melodic phrases with unique articulation and feel. The freedom afforded to these players would not be possible if the bass were to play more complex rhythms and melodies. Thus, the bass contributes to the unique South African sound—with the support of the drum kit.

In this regard, the drums tend to have a punchy, pop-like tone. The drummer relies on more muted sounds of the drums and slightly brighter sounding symbols (Thorpe, 2018, p. 47). This

sound resembles that of the early American jazz sound, while America was already moving in the direction of more sustained sounds. Thorpe (2018, p. 47) notes a few reasons for this, including that South Africa had restricted access to international music during apartheid. This will be discussed more later.

Due to the solid foundation created by the bass and drums, the harmonic instruments are then free to create contrasting rhythms. The piano plays the cyclic chord progression while the guitar plays short two-bar riff-based motifs (Thorpe, 2018, p. 51).

Additional elements in South African jazz

Another example of where the South African sound can be heard is in Hugh Masekela's "Grazing in the Grass." Even though this tune was recorded by a predominantly American rhythm section, one is still able to hear the South African influence and sound through Masekela's playing (Thorpe, 2018, p. 67).

This can be seen in his choice of articulation. For example, Masekela makes use of an accented staccato tonguing technique that many South African brass players use (Thorpe, 2018, p. 69). In addition to this, he likes to "swoop" up to the first or last note of the phrase (Thorpe, 2018, p. 69). Masekela's tone in comparison to other trumpet players, like Dizzy Gillespie, is more earthly and rough—a trait common to South African jazz (Thorpe, 2018, p. 69).

What follows is a summary of the South African elements in Masekela's playing in "Grazing in the Grass."

Melody

Masekela's use of repetition and rhythmic variation at the start of the B section results in a polyrhythm. He repeats a three-note intervallic motif and varies it slightly. This results in a 3/8 over 4/4 feel as seen in Figure 58.

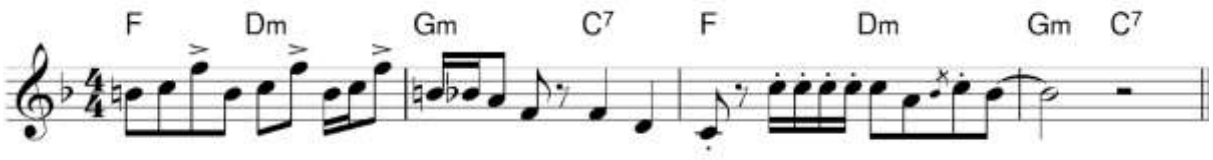

Figure 58. "Grazing in the Grass" B section (Thorpe, 2018, p. 69)

This is a common technique used in the melodic development of South African jazz (Thorpe, 2018, p. 69). Furthermore, his use of repetitive 16th notes on the same pitch as the staccato target note indicates a similar melodic approach to that of Brian Thusi and the African Jazz Pioneers (Thorpe, 2018, p. 69).

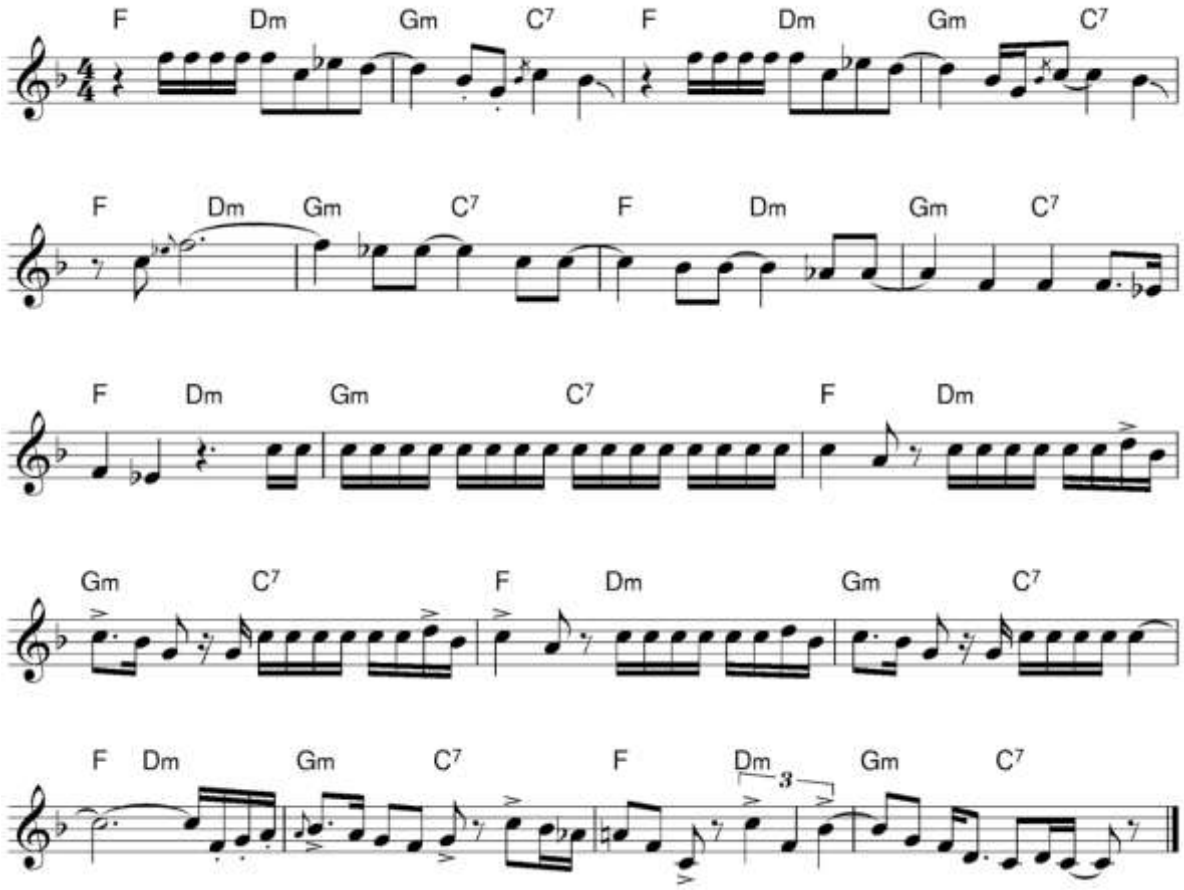

Figure 59. Hugh Masekela's solo on "Grazing the Grass" (Thorpe, 2018, p. 70)

MASEKELA'S SOLO

Regarding Masekela's solo in "Grazing in the Grass," a transcription of which can be seen in Figure 59, one can see that he utilises many characteristics resembling that of the South African jazz sound. For example, he uses short melodic ideas (bars 1–2) which he chooses to repeat (bars 3–4) and vary slightly. He also makes use of a pedal tone with shifting intonation and syncopated notes (bars 5–8).

Masekela's use of repeated 16th notes on the same tone before ending the sequence with a three-note figure (bar 10 onwards) is indicative of the Mbaqanga bass style. In the last three bars of his solo, Masekela repeats his final motif three times, each time allowing for variation in the melody and rhythm. It is important to note that this is mostly diatonic material.

SOUTH AFRICAN JAZZ IN CONTEXT

Many accomplished South African jazz musicians are influenced by American jazz artists. The South African musicians identified with American musicians due to the similarity in history of the two countries, especially with regards to racism, discrimination, and segregation (Thorpe, 2018, p. 33). As a result, American jazz influenced the development of South African jazz styles (Thorpe, 2018, p. 33).

However, when listening to players such as Barney Rachabane and Winston Mankunku, it is noticeable how "South African" their music sounds, while still maintaining American jazz influences in their playing (Davidson, 2012, p. 23). Rachabane's "startling use of attacks on his reed" and his use of inflections is described by Davidson as being "distinctly South African" (Davidson, 2012, p. 23). Davidson (2012, p. 23) notes Rachabane's American influences to include the bebop players, Sonny Stitt and Charlie Parker.

Winston Mankunku's South African influences are heard through his "grouping, phrasing, unique use of short repetitive ideas, linear virtuosity and melodic approach" (Davidson, 2012, p. 23). Furthermore, when selecting notes to play, Mankunku prefers a horizontal approach over the vertical lines often heard in American jazz (Davidson, 2012, p. 23). However, Mankunku's American influences can still be heard in his sound, as he "identified with the hard bop style of John Coltrane" (Davidson, 2012, p. 23).

ACCESSIBILITY AND APARTHEID

Davidson (2012, pp. 23–25) notes that the difference in approach is directly related to the types of schooling systems surrounding jazz education. For instance, jazz musicians in the United States have enjoyed a long history of formal jazz education with a focus on improvisation and sight-reading (Davidson, 2012, p. 23). In contrast, the opportunity of formal jazz education has only been available to South African musicians for the last 30 years or so (Davidson, 2012, p. 25).

This is not to say that jazz did not exist before this time. Rather, jazz—and music—education in South Africa was traditionally passed on orally and aurally through means of transcribing (Davidson, 2012, p. 25). Davidson notes that this "mode of transmission was no different to language acquisition" (Davidson, 2012, p. 25). There was also less of an emphasis on being proficient at sight-reading, with more of an emphasis placed on social contribution (Davidson, 2012, p. 25).

There are various reasons for the late start in jazz education, one of which is the separatist views of the apartheid government at the time. The apartheid government did their best to separate South Africa from the rest of the world. They did this by cutting off and rejecting modern world innovation and norms as well as restricting cultural growth (Davidson, 2012, p. 24).

The Nationalist apartheid government's aim was to divide the people of South Africa into different groups based on race. The Bantu Radio began a programme in 1962 which focused on this segregation. The programme aimed at encouraging tribal identity within the Bantustans[15] through the development of traditional and folk music of each tribe. The radio stations played music from many of the different styles of South African jazz, including Kwela, Mbaqanga, and African jazz. However, because the focus was on segregation, there was no understanding of South African jazz as a single genre. Instead, it was seen as a collection of different styles that separated the Bantustans (Thorpe, 2018, pp. 37–38).

Ultimately, the performance of jazz music in South Africa, and the promotion thereof, was banned by the apartheid government (Davidson, 2012, pp. 24–25). Due to this, many South African musicians were isolated and moved to other countries, such as the United States and the United Kingdom (Davidson, 2012, pp. 24–25). Those who remained in the country had to find their own means of learning and promoting jazz music. Thankfully, this did not stop South African musicians from developing their own style of jazz as a form of rebellion against the government, as well as a means of expressing the emotions of the time (Davidson, 2012, pp. 24–25).

South African jazz is a true reflection of South African culture and everyday life over the last century. The cyclic repetitions mimic the traditions associated with rural South African culture, such as storytelling which can "last for days on end" (Davidson, 2012, p. 26) and has "unhurried" (Davidson, 2012, p. 26) changes. Furthermore, the cycles are "pleasing to the ear and its ongoing cadence reduces the expectation or even need for radical changes to occur" (Davidson, 2012, p. 26). When these changes do occur, they are far more noticeable.

RACHABANE VS MINTZER

When Barney Rachabane performed in Bob Mintzer's big band at the Melodi Jazz Festival, there were several differences that Davidson (2012, p. 27) noticed between their solos. Mintzer

[15] During the apartheid government's regime, Bantustans were areas designated for particular black ethnic groups (Thorpe, 2018, p. 38).

was very focused on catching all the changes, thus moving through the chords in a vertical manner (Davidson, 2012, p. 27). His solo was so beautifully created and superseded all the requirements for a great solo. Davidson notes that Mintzer "created an extremely compelling and beautiful moment in the concert and there was no one on stage that could have done it better" (Davidson, 2012, p. 27).

When Rachabane started his solo, however, it was vastly different to Mintzer's. Firstly, he started his solo with a pedal tone, which immediately caught Mintzer's attention (Davidson, 2012, p. 27). He proceeded to play "fast, slick, manipulations of diatonic patterns that contained a few ghost chord implications" (Davidson, 2012, p. 28). This horizontal approach to improvisation "lacked the harmonic subtlety so prevalent in Bob's playing" (Davidson, 2012, p. 28).

This by no means suggests that one approach is better than the other. Rather, it highlights the subtle differences between American jazz and South African jazz. Furthermore, a contextual background to the music is important in understanding certain elements present in the styles. These differences emphasise the significance of personal expression within any form of art (Davidson, 2012, p. 29).

An argument is made for recognising different styles instead of grouping them together under one general bracket, such as using the term "African music" to refer to an entire continent that has different traditions and genres of music. This overgeneralization prevents gaining a true understanding of individuality within music and hinders one's chance at appreciating the unique cultural and personal influences that shape the artistic expression of each musician (Davidson, 2012, p. 29).

Traditional South African music and American jazz

Allen (1993, p. 85) references John Storm Roberts, a scholar, who argues that the prevalence of the rhythmic pattern of "firm beats with light lifting beats" present in traditional South African music is what led to the syncopated swing feel of the American shuffle in Kwela music. Roberts continues to suggest that if the new American sound was so appealing to South African musicians and listeners, then that would have been because of the existence of the important elements of traditional South African music in the sound of American jazz (Allen, 1993, p. 85).

Allen (1993, p. 85) continues to assert that the common swing elements—that of playing rhythmically complex riffs and solo sections over four beats—resembles traditional South

African vocal ensemble techniques. He also references Gerhard Kubik who explains that the traditional bow playing makes use of a basic swing pulse, thus showing that swing did exist in traditional South African music (Allen, 1993, p. 85).

Final Thoughts

There are many mixed definitions of the different South African jazz styles. This is largely because the musical elements of each of the styles are very much intertwined with one another and there is a lack of documentation of the development of the music (Thorpe, 2018, p. 14). It can be argued that the unique quality of South African jazz is the intertwining characteristics across different styles within the genre (Thorpe, 2018, p. 74). It is also important to note that the confusion around defining these styles within set parameters can be because of the influence that American jazz as well as South African politics have had on the development of the styles (Davidson, 2012, p. 24).

The final sub-question implements the findings of sub-question 1 and 2 into compositional practice and analyses the blending of styles.

Sub-question 3: How can the elements of these styles be implemented creatively into compositional practice?

To answer this question, I composed a collection of six compositions for a trio of piano, bass, and drums. The following section provides a detailed analysis of these compositions, each of which is examined based on the following aspects:

1. South African elements
2. Armenian elements
3. Musical influences
4. Themes and motifs

All six compositions contain elements of both South African jazz and Armenian folk music. Some of these elements are less obvious than others but are nonetheless still present. As mentioned in the methodology, a portion of these elements have been implemented into original compositions; each of which emulates a mythological story regarding different flowers native to South Africa and Armenia. These are elaborated on in greater detail under the themes and

motifs sections. In addition to this, the compositions were inspired by existing musical examples which are discussed in the musical influences sections.

1. SNOWDROPS

"Snowdrops" (Appendix B1) was the first of my compositions to fully incorporate elements of both South African jazz and Armenian folk music. This tune is characterised by its bass lines as the melody is quite reliant on it. The various influences and compositional elements are detailed below.

SOUTH AFRICAN ELEMENTS

"Snowdrops" incorporates several South African jazz elements. One of these is the pedal point bass pattern, which appears at the start of the tune and throughout the A section. This pattern provides a constant anchor on which the melody is built upon.

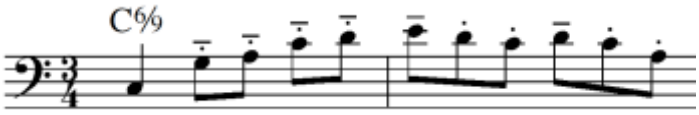

Figure 60. "Snowdrops" A section bass motif

Figure 60 shows how this two-bar bass motif uses notes of the C-triad along with the extensions of 6 (A) and 9 (D). These extensions—which are common in South African jazz[16]—can typically be heard on the tonic chord. While the first bar of the motif enforces the 3/4 time, the descending melodic pattern of the second bar gives more of a 6/8 feel. This is evident in the grouping of the notes, with two sets of three 8th note patterns. Figure 61 indicates the implied time feel below the bass line.

Eight bars into the A section, the chord shifts from C to F/C for four bars, before returning to the original C chord. The 6th and 7th extensions (D and E in the key of F) are used here, however, due to the implied C pedal point, these do not sound too distant from the overall chordal structure. Figure 62 notates the F/C bass motif.

[16] The 6 and 9 extensions are utilised in a major triad as it doesn't affect the overall sound of the tonic triad, rather enhancing it. In contrast, 7th degree extensions generally change the sound of a triad too much as the interval between the bass and the 7th is then a minor second, which clashes too much for the traditional South African sound (Thorpe, 2018, p. 31).

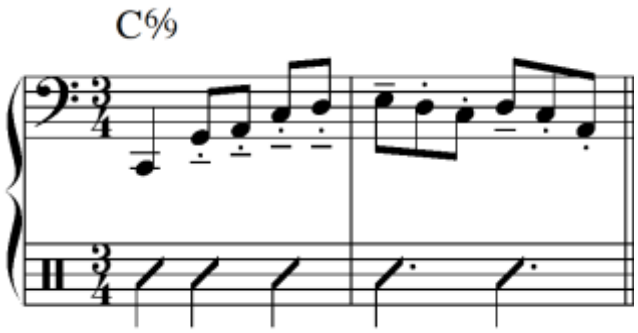

Figure 61. "Snowdrops" bass motif rhythmic pulse

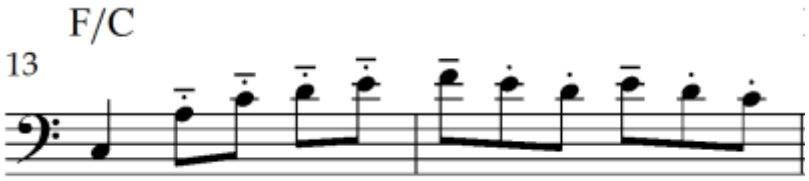

Figure 62. "Snowdrops" A section pedal point using F/C chord

Additionally, the chords utilised in the A section are relatively simple and don't use many chord extensions, barring the 6th and 9th. These chords include chord I and IVc, with the occasional ♭VI chord at the turnaround of the section. This chord is borrowed from the parallel melodic minor, hinting at modal interchange, which might be heard in more modern South African jazz compositions, such as those by Bheki Mseleku, as well as American jazz (Lilley, 2020, p. 59). This can be seen in Figure 63.

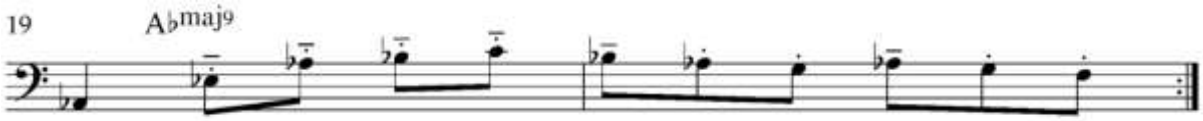

Figure 63. "Snowdrops" Ab bass motif

This bass line is further complemented by the melody of the A section. This melody makes use of the major pentatonic scale, therefore avoiding the 4th and 7th, and is quite sparse in its placement of notes. The first eight bars of the melody are notated in Figure 64. "Snowdrops" first 8 bars of the A section melody.

Figure 64. "Snowdrops" first 8 bars of the A section melody

Furthermore, the melody against the bass occasionally creates a subtle two-against-three polyrhythm, common in Kwela music (Allen, 1993, p. 84) An example of this can be seen in bar 9 of the A section, shown in Figure 65. “Snowdrops” two-against-three rhythm.

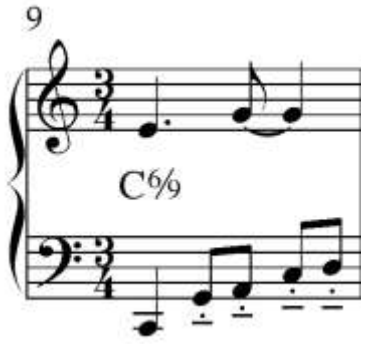

Figure 65. “Snowdrops” two-against-three rhythm

The phrasing of the melody in 6/8 over the bass melody in 3/4, creates a subtle rhythm which is indicative of more nuanced elements of South African jazz, such as behind-the-beat melodic phrasing over strict rhythmic foundations (Allen, 1993, p. 104).

To support the bass, the drum groove borrows from the Marabi style in its hi-hat and snare patterns. Figure 66 indicates the basic two-bar drum pattern used (Thorpe, 2018, p. 32)

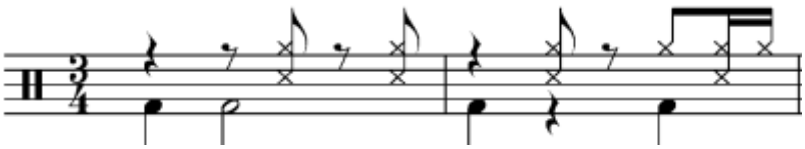

Figure 66. “Snowdrops” drum pattern

In keeping with Marabi rhythms, the drum groove in “Snowdrops” uses an 8th note followed by two 16th notes on the last beat of the second bar. This, along with the influence of the drum groove from “Way Back Fifties”, is indicative of the Marabi style. A copy of the traditional Marabi rhythm (Figure 67) as well as the drum groove of “Way Back Fifties” (Figure 68) have been included for ease of reference.

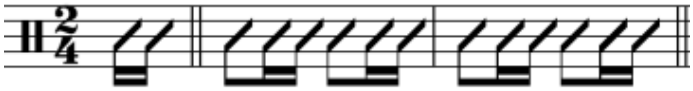

Figure 67. Marabi rhythm

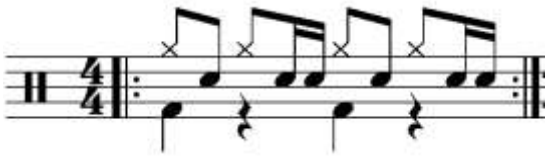

Figure 68. "Way Back Fifties" drum groove

It is important to note that the bass drum pattern in Figure 66 is different to the drum patterns found in traditional South African jazz. This is due to the Armenian folk influence, which will be discussed later in this section.

Lastly, the solo section of this tune makes use of more traditional jazz chords common in American jazz. While this is influenced by my jazz studies, the cyclic progression used is also common in tunes written by the South African pianist, Bheki Mseleku. Additionally, the concept of cycles is characteristic of the South African jazz tradition (Thorpe, 2018, p. 31).

I tried to replicate some of Mseleku's approach to jazz in the solo section by including elements of a slightly longer cyclic progression. This solo section is also influenced by the cycles heard on the tune "Motsumi" by Tutu Puoane. Figure 69 shows the chords used in the first eight bars of the solo section, which is repeated to create a cycle.

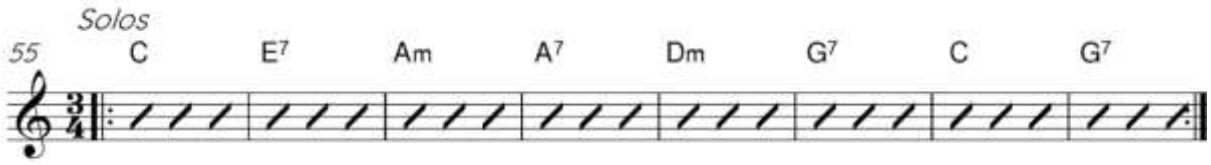

Figure 69. "Snowdrops" first eight bars of the solo section

ARMENIAN ELEMENTS

The Armenian folk influences are more evident in the B section of "Snowdrops," however there are some subtle hints in the A section as well. For example, the tune is in 3/4 time which is more characteristic of the Armenian folk tradition as many Armenian folk tunes are in 3— although typically these tunes would be in 3/8.

Furthermore, the bass drum makes use of rhythmic patterns more common to the Armenian folk style. I have notated the bass drum pattern in Figure 70.

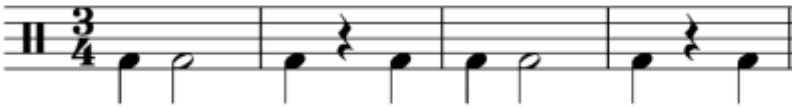

Figure 70. "Snowdrops" bass drum pattern

As can be seen, the emphasis on beat 1 and 2 indicates the Armenian folk influence (Dardarian, 2018, p. 55). Bar 2 of this rhythm adds variation to the previous bar, while still accenting beat 1. For ease of reference, Figure 71 shows a typical rhythm found in Armenian folk music.

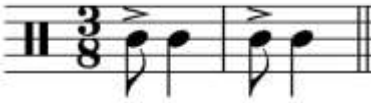

Figure 71. Armenian folk rhythm (Dardarian, 2018, p. 55)

The similarity between these two diagrams is seen in the placement of notes on beat 1 and 2.

When looking at the B section, many Armenian influences are present. The first regards the melody. The melodic content makes use of the C-Phrygian mode, which is a scale commonly used in Armenian folk melodies (Tumajyan, 2016, p. 19). The first four bars of the melody are notated in Figure 72.

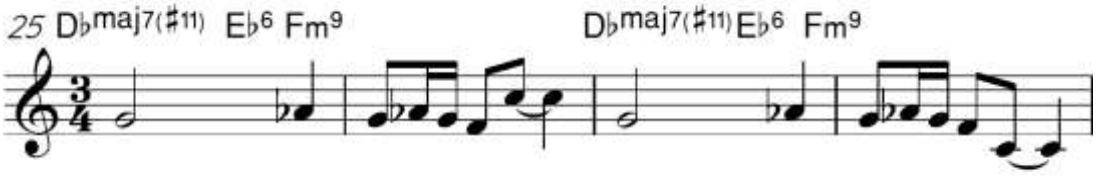

Figure 72. "Snowdrops" first four bars of the B section melody

This can also be thought of as an F-melodic minor, given the resolution to F minor in the chordal accompaniment. However, the tonal centre of the melody is G, and is more obvious as the 5th degree of C Phrygian mode than the 2nd degree of F minor. Nevertheless, both can be accepted as these scales are used in Armenian folk music (Tumajyan, 2016, p. 19). Regarding the chordal structure of the B section within the greater context of the tune, the harmonies borrow from the C-Phrygian mode as well. The chords used are II, III and iv, before resolving to chord I, in the return to the A section.

The bass accompaniment in the B section is of particular importance, as the melodic and rhythmic phrasing of the notes lends itself to the Armenian folk tradition.

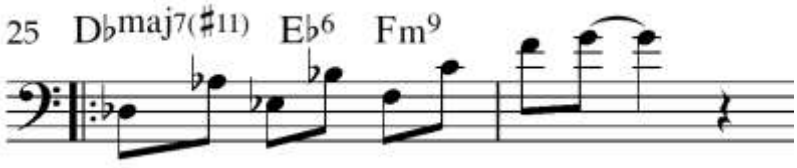

Figure 73. "Snowdrops" B section bass motif

The bass motif of the B section, shown in Figure 73, is built on a repetitive two-bar pattern. It makes use of open fifths and fourths, which is an interval common to Armenian folk music (Tumajyan, 2016, p. 19). In addition to this, the phrasing of the bass implies a subtle 7/8 feel but remains grounded in the 3/4 time as the bass phrases start on beat 1.

Returning to the melody, it is not phrased in a way that suggests a 3/4 time. In Figure 74, I have notated the main rhythmic beats below the first two bars of the melody.

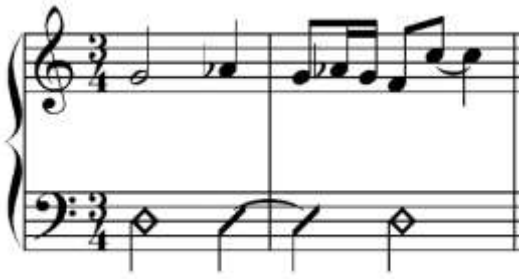

Figure 74. "Snowdrops" rhythmic pulse of the B section melody

As can be seen, the melody is phrased over two bars. The rhythm forms three half notes over two bars and can be thought of as 3/2. Given this odd phrasing, along with the subtle 7/8 phrasing of the bass, it gives the piece a characteristic odd time feel, which is common to Armenian folk music (Tumajyan, 2016, p. 19).

A more nuanced element found in this tune is its use of the clashing minor second interval. This is prominent in the B section and is most noticeable between the bass notes and the notes of the melody. Figure 75 indicates the use of the minor second interval.

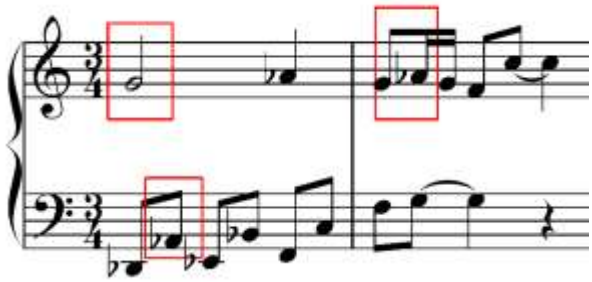

Figure 75. "Snowdrops" minor second intervals

Furthermore, the concept of repetition is also quite important in the Armenian folk tradition (Wolverton, 2002, p. 6). This tune encompasses repetitive aspects not only in its form but also in the short two-bar melodic and rhythmic motif of the B section.

The composition's Coda, which blends chords from both the A and B section, hints more at the Armenian folk influences due to its distinctive characteristics. This is due to the presence of short, repetitive melodic motifs in the minor key and the use of a rhythmic pattern commonly found in Armenian folk music—an 8th note followed by two 16th notes (indicated by red boxes).

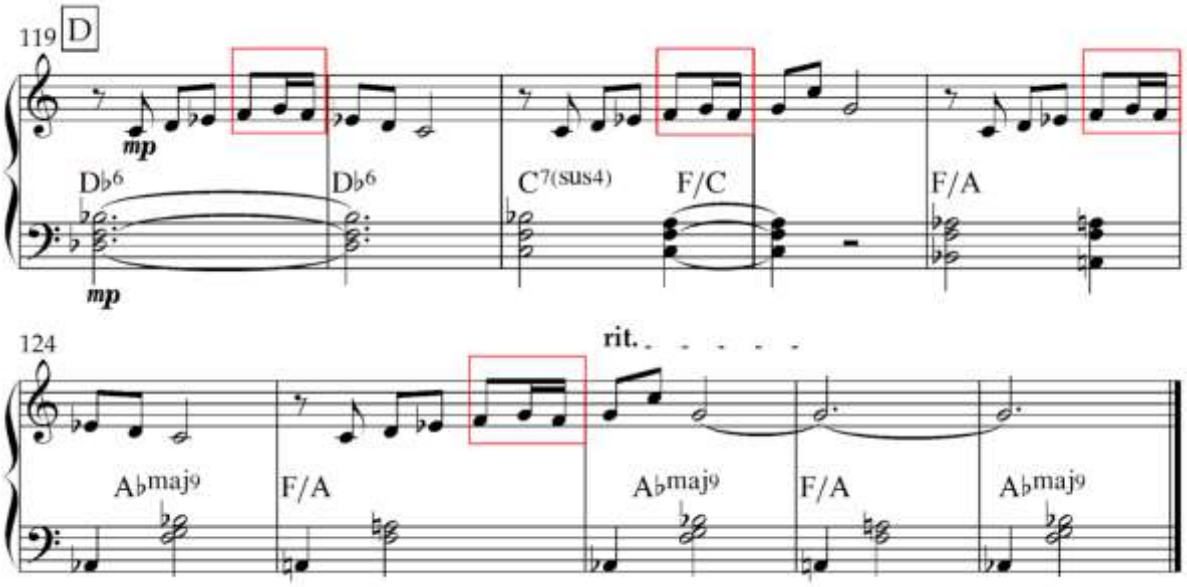

Figure 76. "Snowdrops" Coda

In Figure 76, the moving bass motif, as demonstrated earlier, gives way to extended notes that produce a decelerating effect. Additionally, the final five bars of the piece make use of rhythmic elements common to Armenian folk music. This can be seen in the emphasising of beats one and two in the bass line.

MUSICAL INFLUENCES

"Snowdrops" draws on a variety of musical influences. The solo section, for example, is modelled on the tune "Motsumi" by the South African singer, Tutu Puoane. This can be seen in the improvisational chords in the first eight bars of "Snowdrops." The three-against-two feel, and the simple chordal structure of the A section is inspired by the tune "Closer to the Source" by Bheki Mseleku.

The pedal point used in this tune draws on a similar use of pedal point from the Armenian folk tune "Yergink Ampel A." These contrasting musical traditions are blended seamlessly, producing a distinctive and original sound that reflects the diversity of the musical influences that inspired the composition.

THEMES AND MOTIFS

The motifs in this composition are closely related to the mythological story of the snowdrop. The bass motif used in the A section represents the snowdrop and is a recurring motif throughout the composition. The A section melody is a hopeful melody that conveys a sense of happiness and joy. This represents Snow. The B bass motif, on the other hand, represents the other flowers, and provides a contrast to the A motif. The flowers each refused to help Snow find its colour, hence the repetitiveness of the motif.

The melody of the B section, which features shorter phrases, conveys a sense of sadness as Snow is unable to find a colour. Overall, the interaction between the various motifs captures the essence of the story of the snowdrop—a flower that emerges from the snow and brings hope and happiness as Spring is about to arrive. Using these motifs, the composition evokes the emotions associated with the snowdrop, and creates a musical narrative that reflects the story's themes of hope and beauty.

2. PROTEAS DANCING IN THE RAIN

The second tune in the collection, "Proteas Dancing in the Rain" (Appendix B2), reflects more of an Armenian folk influence in its melodic and harmonic content, but is not short of South African influence in its groove as well as other subtle nuances.

This tune is structured differently to the previous one, as there are four motifs that are superimposed on top of each other—an experimentation with motivic borrowing. As a result,

there is never a resurfacing of the original motif and accompanying motif, as these appear as variations instead.

SOUTH AFRICAN ELEMENTS

"Proteas Dancing in the Rain" features a distinct rhythmic characteristic of the Ghoema tradition. This drum groove starts before the first motif appears and is in 4/4. Figure 77 shows the Ghoema influenced drum groove.

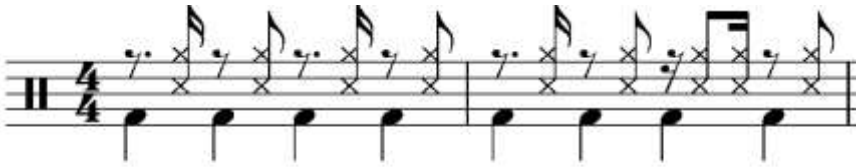

Figure 77. Ghoema influenced drum pattern

The "four on the floor" bass drum combined with the upbeat accents form the basis of the groove (Thorpe, 2018, p. 46). As will be explained shortly, the groove I wrote isn't identical to this, however, I have applied this rhythmic characteristic resulting in the strong Ghoema influence.

As mentioned, this drum groove is in 4/4, but the piece is in 7/8. Therefore, when the melodic motif enters, this 4/4 groove ends up being phrased across two bars of 7/8. Figure 78 indicates this groove applied to the 7/8 time. As can be seen, the result of this groove phrased in 7/8 is seven quarter notes over two bars. The strong beat therefore falls on beat 1 every two bars.

Figure 78. "Proteas Dancing in the Rain" drum pattern

Given the nature of this tune, there are many polyrhythms that form depending on the superimposition of motifs. Although not specifically a two-against-three polyrhythm, the concept of polyrhythms is partly influenced by the South African jazz style of Kwela (Thorpe, 2018, p. 44). However, the types of polyrhythms present are more suited to being of Armenian folk influence.

An example of a polyrhythm used in this tune can be seen in the A section, when the first melodic motif appears. This motif is phrased in 7/8 and can be counted as four 8th notes

followed by three 8th notes, based on the accented notes. Figure 79 shows the Ghoema drum groove against this melody, creating a polyrhythm of seven-against-four.

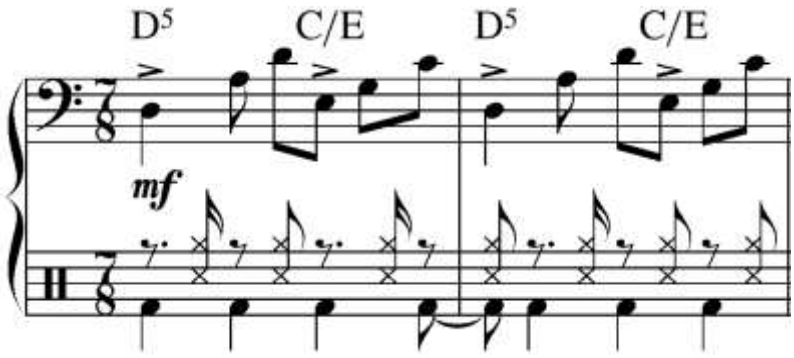

Figure 79. "Proteas Dancing in the Rain" first motif against the drum groove

Another example of the South African influence can be heard in the B section. The chordal structure makes use of chords typically found in the South African jazz tradition. It is important to note that the harmonic movement is created by two lines only, the bass and the melody, except for the solo section which includes more chordal playing.

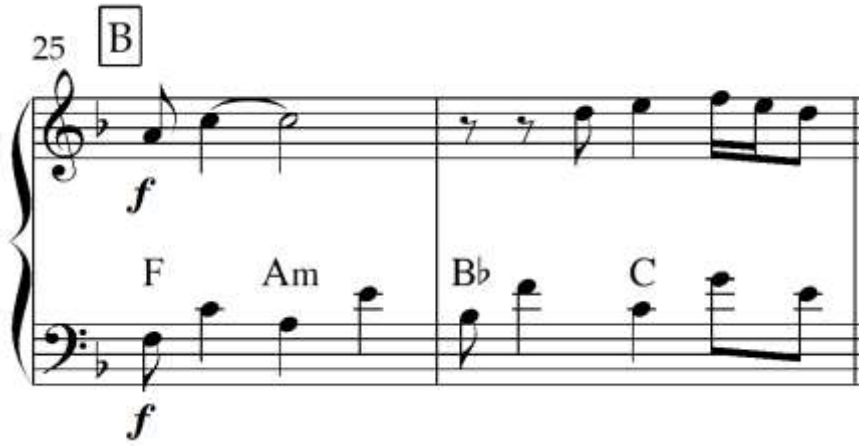

Figure 80. "Proteas Dancing in the Rain" first 2 bars of the B section

In Figure 80, the harmony is grounded by the bass motif. This two-bar motif repeats throughout the entirety of the B section. Additionally, the second chord of the cycle (Am) is not typically found in South African jazz. I wrote this variation to fit the melody.

In contrast, the melody follows a four-bar pattern, shown in Figure 81. It is important to note that the melody itself hints more at the Armenian folk tradition, while the chordal structure is South African. These short two-bar and four-bar motifs are common to the South African jazz style and were first heard in the Marabi style (Thorpe, 2018, p. 31).

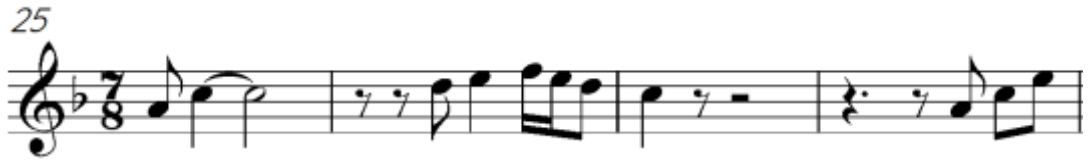

Figure 81. "Proteas Dancing in the Rain" first 4 bars of B section melody

The solo section, shown in Figure 82, makes use of simple chord progressions with few chordal extensions. This lends this tune to being influenced by the South African jazz tradition (Thorpe, 2018, p. 31). The chords used in the key of F are I (F), iii (Am), IV (B♭) and V7 (C7). While chord iii is not typically part of this progression, all the other chords are. During the solo section, one can replace chord iii (Ami) with I7 (F7) which will give a more characteristic South African sound.

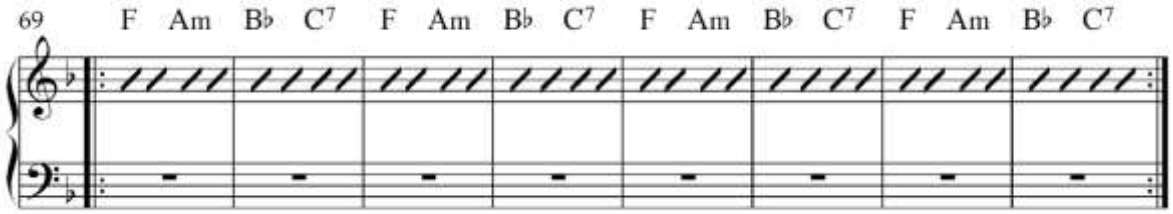

Figure 82. "Proteas Dancing in the Rain" second half of the solo section

ARMENIAN FOLK ELEMENTS

As soon as the bass motif appears at the start of the tune, it becomes apparent that this section is in the minor key. The bass motif, shown in Figure 83, uses notes from the D natural minor scale, which is used in Armenian folk music (Dardarian, 2018, p. 21).

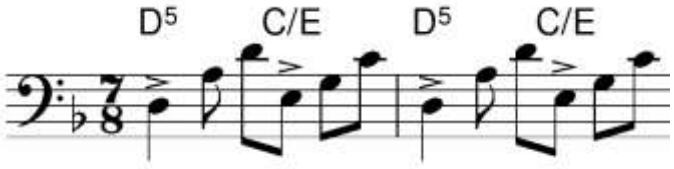

Figure 83. "Proteas Dancing in the Rain" A section bass motif

While the A section melody might sound like it is in the D natural minor key, it does in fact make use of A-Phrygian mode. This is due to the melody predominantly using the note A, resulting in this tonal centre.

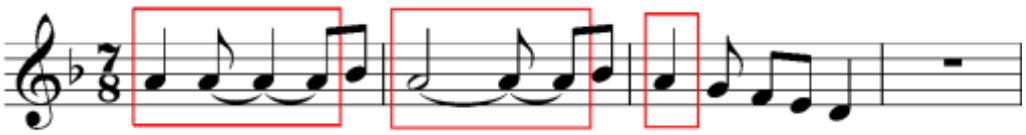

Figure 84. "Proteas Dancing in the Rain" A section melody

As can be seen in Figure 84, most of the melody sits on A. Furthermore, the minor second interval between the A and the B♭, which is characteristic of a Phrygian sound, is prominent in Armenian folk music (Tumajyan, 2016, p. 19).

The use of open fifths in this tune also lends itself to being of the Armenian folk tradition (Wolverton, 2002, p. 6). This can be seen in the bass line of the A and B sections. As seen in Figure 85, the distance between each note in the B section bass motif is a fifth, except for the last note of the second bar. The use of the fifth interval is very common in Armenian folk melodies (Wolverton, 2002, p. 6), hence this is a clear example of the tradition.

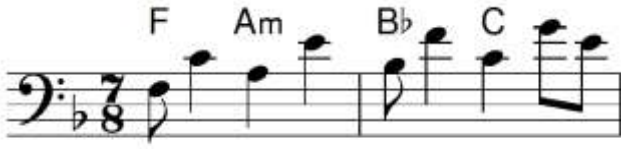

Figure 85. "Proteas Dancing in the Rain" B section bass motif

Furthermore, the first eight bars of the solo section, shown in Figure 86, use a D5 chord alternating C/E. This borrows from the D natural minor and is highly repetitive, another characteristic of Armenian folk tunes (Dardarian, 2018, p. 21).

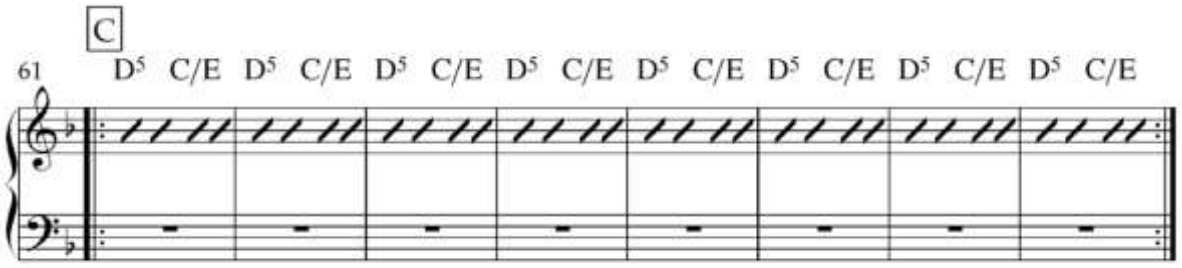

Figure 86. "Proteas Dancing in the Rain" first half of the solo section

The odd meter of this tune, 7/8, is of Armenian folk influence as it allows the melody to have odd phrasing (Tumajyan, 2016, p. 19). This odd meter, in addition to the odd phrasing. results in the subtle feeling of mixed-meter—even though the meter only changes for the solo section.

An example of the odd phrasing can be heard after the solo sections, when the motifs are mixed and superimposed on top of other motifs.

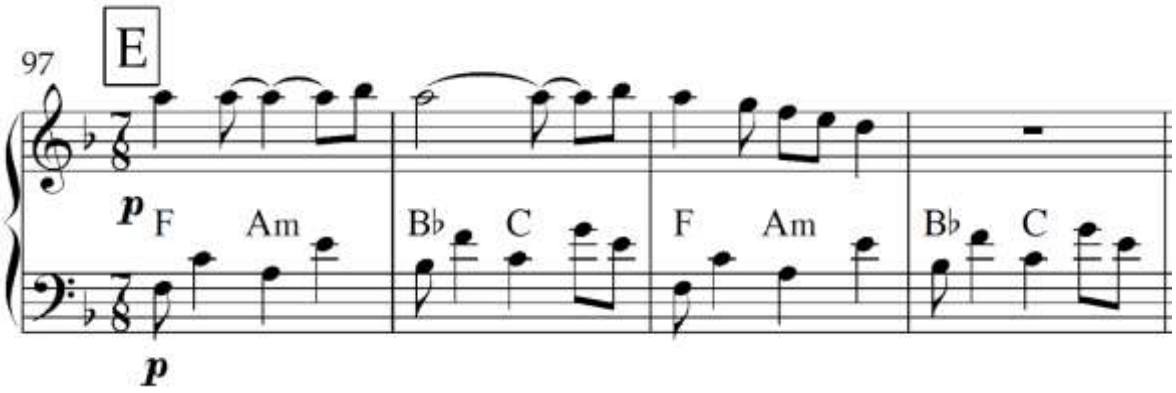

Figure 87. "Proteas Dancing in the Rain" odd phrasing in the E section

As can be seen in Figure 87, the original A section melody (minor melody) is placed on top of the B section accompaniment (major sounding). This is a great example of adapting Armenian folk music and South African jazz to complement each other within a tune.

Along with this, the rhythm of the bass line contains an 8th note followed by a quarter note. This is a common rhythmic feature of Armenian folk tunes (Dardarian, 2018, p. 55). The bass rhythm of the A section makes use of the opposite rhythm, which is a quarter note followed by an 8th note. This variation is also common in Armenian folk music (Dardarian, 2018, p. 55) and creates a subtle contrast to the B section.

MUSICAL INFLUENCES

"Proteas Dancing in the Rain" reflects a blend of musical influences. The Armenian folk tune "Bingyol" is one of the prominent musical influences on this composition with its characteristic D natural minor sound. In addition to this, the modulation to the relative minor also indicates the similarities between the two tunes.

The tune "Vay Aman" by Ladaniva also served as a significant source of inspiration for the energy that I attempted to emulate in my composition. Drawing from the repetitive nature and polyrhythmic characteristics of "Vay Aman," I incorporated similar elements in my piece. This Ladaniva tune also served as inspiration for the first half of the solo section in "Proteas Dancing in the Rain".

The feel is directly influenced by Abdullah Ibrahim's Ghoema tune, "Chisa." I sought to incorporate a driving rhythm that was rooted in simple time, to create contrast with the 7/8 time.

"Chisa" assisted particularly in my incorporation of a Ghoema drum groove into my composition. Additionally, I wanted to incorporate elements of music from my hometown, Cape Town.

THEMES AND MOTIFS

This composition is built on four distinct motifs, each of which serves to represent a different phase of the Protea, according to the mythological story of Proteus. The four motifs are notated in Figures Figure 88, Figure 89, Figure 90, and Figure 91.

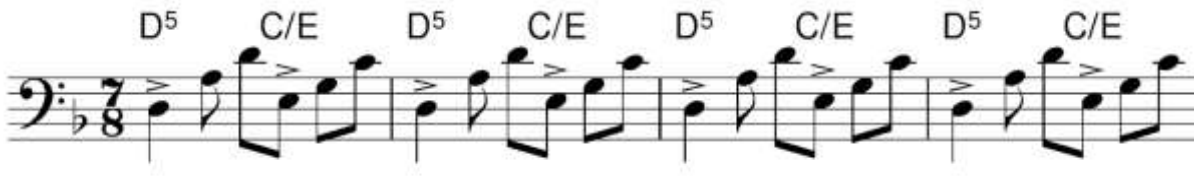

Figure 88. "Proteas Dancing in the Rain" first motif (bass, minor)

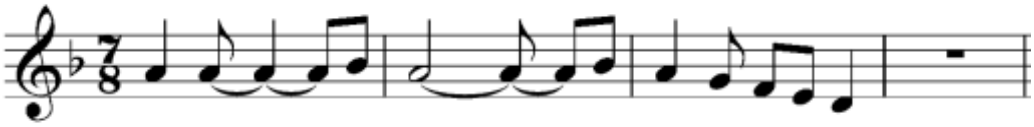

Figure 89. "Proteas Dancing in the Rain" second motif (melody, minor)

Figure 90. "Proteas Dancing in the Rain" third motif (bass, major)

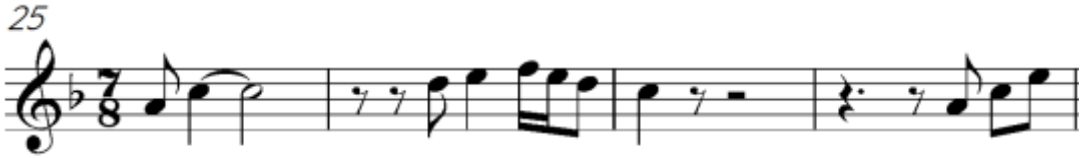

Figure 91. "Proteas Dancing in the Rain" fourth motif (melody, major)

These are interconnected and layered, with the first and third motifs serving as melodic bass lines, while the second and fourth motifs provide the main melodies. This represents the Protea's ability to endure and survive adverse conditions. Throughout the piece, only two motifs are played simultaneously, and each motif becomes both a melody and an accompaniment. These

motifs are not altered or changed, which represents the Proteas ability to endure challenging situations without losing its identity.

This idea of determination is represented in Greek mythology by Proteus, who shapeshifted to avoid sharing knowledge. The intertwining of motifs in the composition represents the different forms that Proteus takes on, while remaining himself.

Lastly, this tune emulates folk dances, thus the name "Proteas Dancing in the Rain" is appropriate.

3. FORGET-ME-NOT

"Forget-me-not" (Appendix B3) is the third composition in the collection. I decided to approach it in a more open-minded and free manner. As a result, I produced three melodic ideas along with varying accompaniments.

Like, "Proteas Dancing in the Rain," this tune makes use of motivic borrowing. In addition to this, I experimented with changing colours and textures to create different emotional aesthetics using the existing material.

This composition also makes use of a lot of changing meters, alternating between 3/4 and 4/4.

SOUTH AFRICAN ELEMENTS

"Forget-me-not" contains various South African musical elements that are significant to the composition's structure and style. The chords used in the B section strongly suggest a South African sound. I have notated the first eight bars of the B section in Figure 92.

As can be seen, the chords used in the key of D are chords I (D) – I (D) – IV (G) – V7sus4 (A). This progression is like the progressions used in Kwela music (Thorpe, 2018, p. 33). Additionally, these chords are used to create a cycle, with the chord progression repeating eight times. This is a common feature of South African jazz, where chord progressions are used to create short repetitive cycles (Thorpe, 2018, p. 9). In this example, the repetitive cycle is four bars in length.

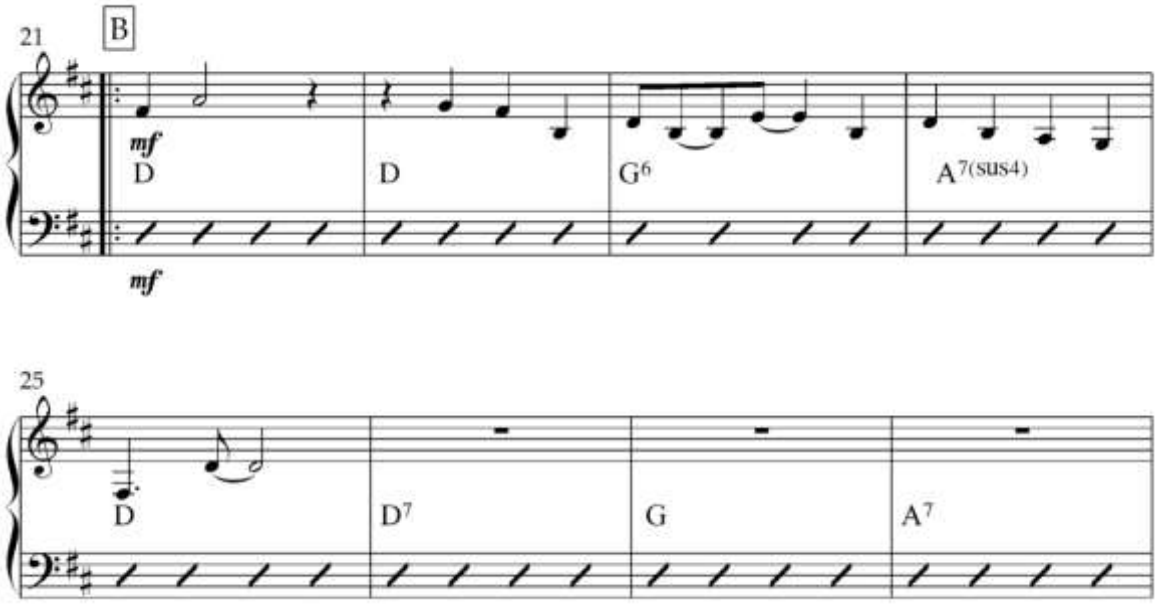

Figure 92. "Forget-me-not" first eight bars of the B section

What makes the B section unique is its melody. Normally in South African jazz, the melodies created are highly motivic and repeated in short two-bar or four-bar phrases (Thorpe, 2018, p. 31). However, the B section of "Forget-me-not" contains a melody that ends in the fifth bar of the cycle. This melody is then repeated in the ninth bar of the cycle and is again five bars in length. The repetitive aspect of this is in line with what one would hear in South African jazz tunes, however the length of the phrase is not. This length is a hint at the Armenian folk influences of odd phrasing.

While there is no specific rhythmic figure written in this composition, the implied rhythms emphasise a two-feel. This is common in the earliest South African jazz style, Marabi (Thorpe, 2018, p. 31). A stripped-down groove is used in this section to bring out the two-feel, without overpowering the melody.

Another Kwela influence on this tune is its incorporation of the two-against-three polyrhythm (Allen, 1993, p. 84). The D section, which is in 3/4, tends to wade in and out of this polyrhythm. Although it is more subtle and nuanced, it is still present and worth mentioning.

As can be seen in Figure 93, the two-against-three polyrhythm is present in bars 63, 66, and 67. This is evident in the incorporation of dotted quarter notes in the melody, against the implied 3 in the bass. Along with this, another cyclic chord progression accompanies the melody. Although not making use of traditional South African progressions, the cycle created is four bars in length and is a nod to South African jazz.

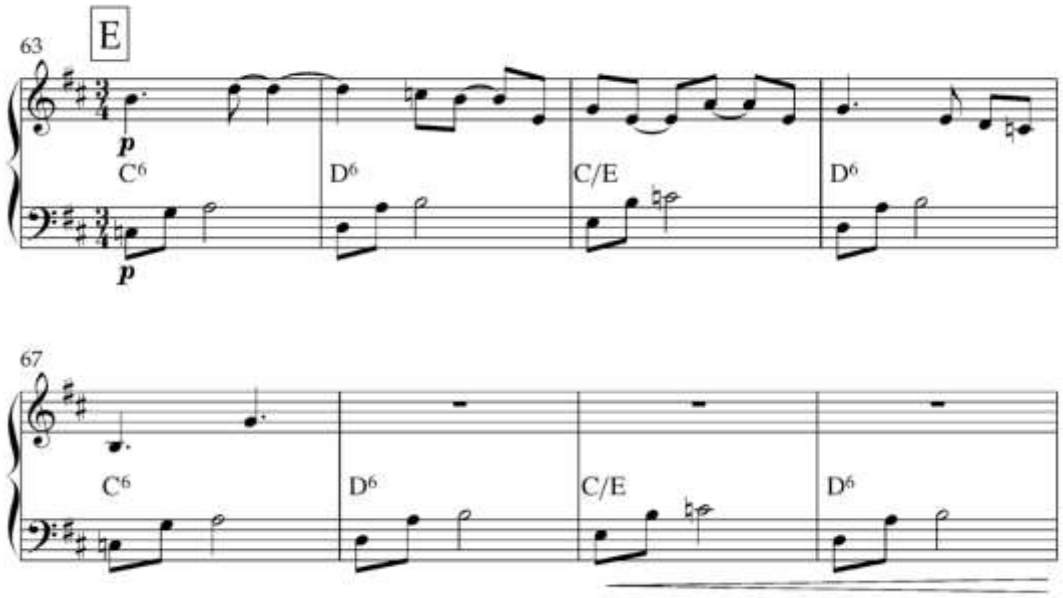

Figure 93. "Forget-me-not" first eight bars of the E section

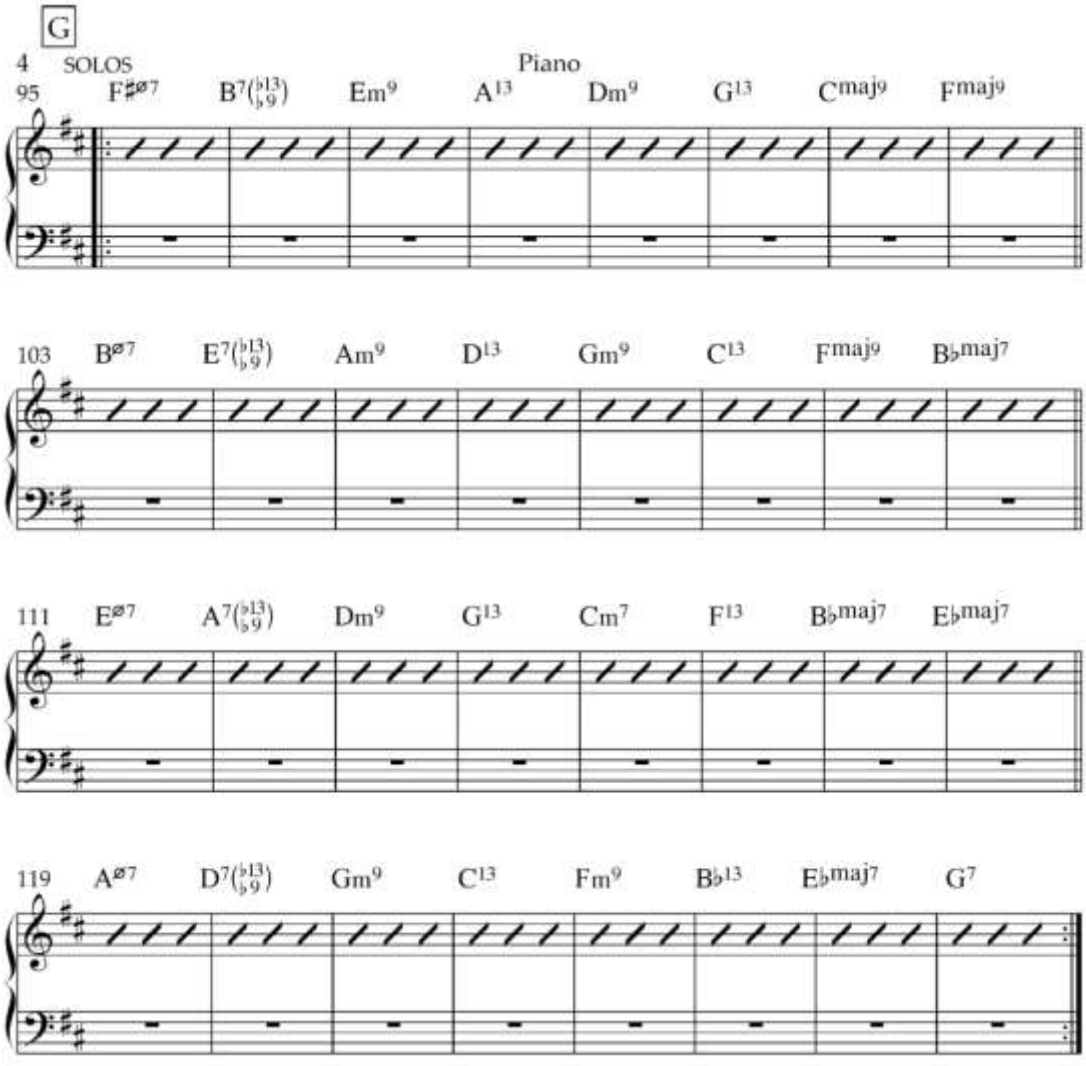

Figure 94. "Forget-me-not" solo section

In addition to this, the melody has been borrowed from the previously discussed B section, and it has been adapted to fit into the 3/4 time against different chords. This is more indicative of the Armenian folk influence, but the motivic borrowing and adaption of motifs is important to address here in relation to the B section.

The solo section is modelled on cyclic improvisation from Bheki Mseleku's compositions. This is evident in the number of keys that the solo passes through. Each cycle is eight bars long passing through the first four keys of the cycle of fourths.

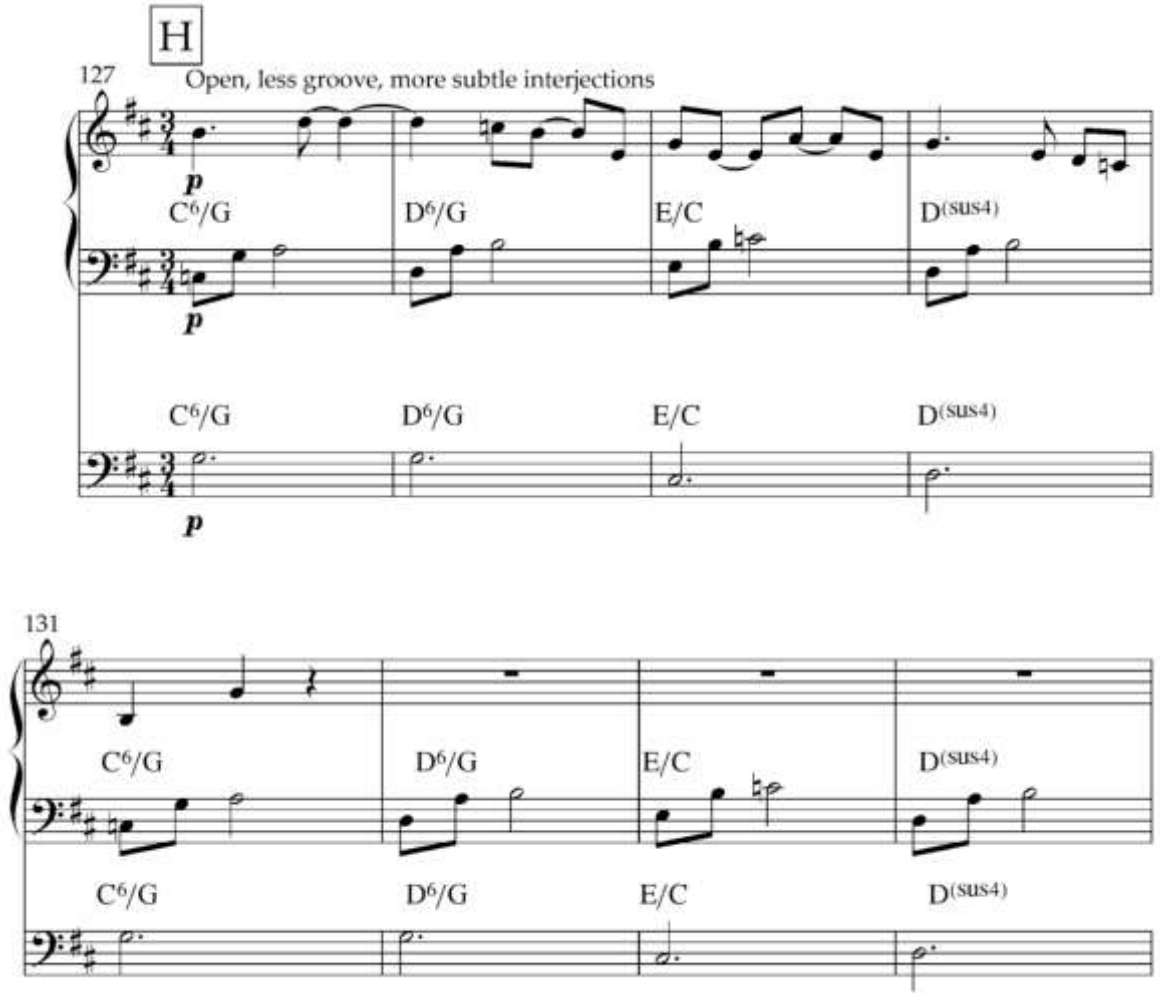

Figure 95. "Forget-me-not" First eight bars of H

Referring to Figure 94, there are four sets of eight-bar cycles that resolve into each other. The keys used in this section are C major, F major, B♭ major, and E♭ major. A turn around chord (G7) is placed at the end of the cycle to bring the form back to the start of the improvisation section.

The use of pedal points can also be seen in this tune. I took a slightly different approach to the usual practice of using pedal points. This can be seen in section H, shown in Figure 95.

This section looks the same as E. However instead of simply including a pedal point below, I took chords of E and placed the bass notes of the B section below (in the key of G), creating an open pedal effect. Hence, the resulting pedal is three bars in length before moving to the Dsus4 chord. These four bars again form a cycle which is repeated.

These elements collectively create a unique and dynamic sound for "Forget-me-not" that reflects the influence of various South African jazz styles.

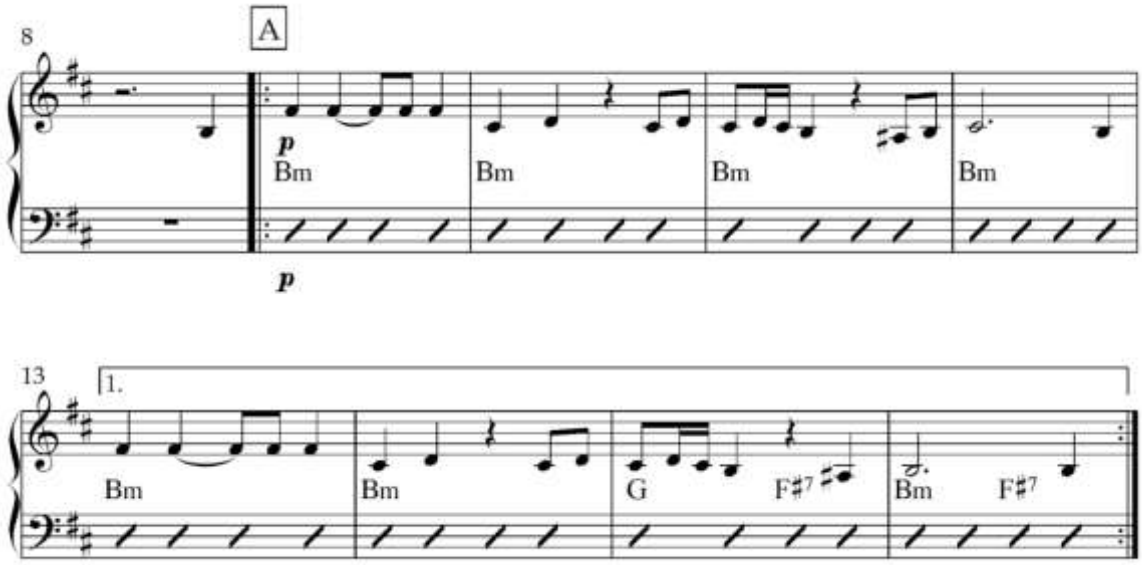

Figure 96. "Forget-me-not" First 8 bars of the A section

ARMENIAN FOLK ELEMENTS

Along with the South African influences, this tune also incorporates many Armenian folk elements. The A section of the piece employs the harmonic minor sound. The use of minor-related harmonies and melodies is common in Armenian folk music (Dardarian, 2018, p. 51). Figure 96 shows the melody of the A section.

The melody is built around one tonal centre and contains rhythmic motifs common to the Armenian folk tradition. This is made obvious in the anticipation of beat one at the beginning of the A section. The emphasis on beats 1 and 2, as well as the presence of an 8th note followed by two 16th notes in bars 3, 7, and 8, further suggests the Armenian folk influence (Dardarian, 2018, p. 55).

The first four bars of the melody are performed over a pedal point on B. This drone-like quality is commonly heard in monodic folk tunes (Dardarian, 2018, p. 26). Furthermore, the descending bassline from bars 5–8 is modelled on the A section of the Armenian folk tune, "Shoushigi". This can be seen in Figure 97.

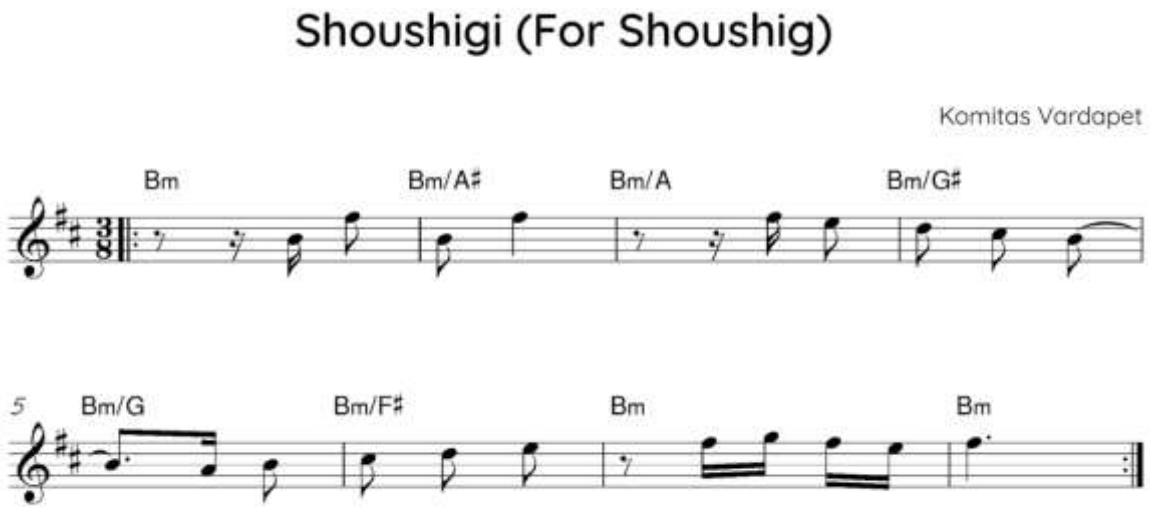

Figure 97. "Shoushigi" A section

Comparing the A section of "Shoushigi" to the A section of "Forget-me-not," it is noticeable that both tunes start with an open fifth from B to F♯. "Forget-me not" makes use of descending whole steps from bar 5, while "Shoushigi" uses descending half steps from the beginning of the tune. Both tunes repeat the A section motif. These features all suggest Armenian folk influence.

The chords used in this section are mostly minor, with the augmented second intervals (C half diminished) adding to the overall melancholic feel. In the C section, mixed meter 3/4 and 4/4 are used, another common element in Armenian music (Tumajyan, 2016, p. 19). The bass rhythm in bar 45 and the use of double 16th notes in bar 3 both draw on rhythms found in Armenian folk music. These elements contribute to the diverse cultural influences present in the composition.

In section C, a new melodic idea is presented making use of fourth and fifth intervals. This also makes use of mixed-meter and can be seen in Figure 98.

This motif is three bars long and repeats four times, before the A section melody is placed over the bass line, as shown in Figure 99. The first two bars are in 3/4, before the figure is interrupted with one bar of 4/4. This approach can also be heard in Robert Atayan's "Scherzo Pastorale"

which “opens with a dance-like theme in 6/8 which is often interrupted by an unexpected bar of 5/8 (Wolverton, 2002, p. 40). The use of mixed meter is common in Armenian folk music (Tumajyan, 2016, p. 19). The 3/4 time exists throughout most of the tune, with occasional interruptions of 4/4.

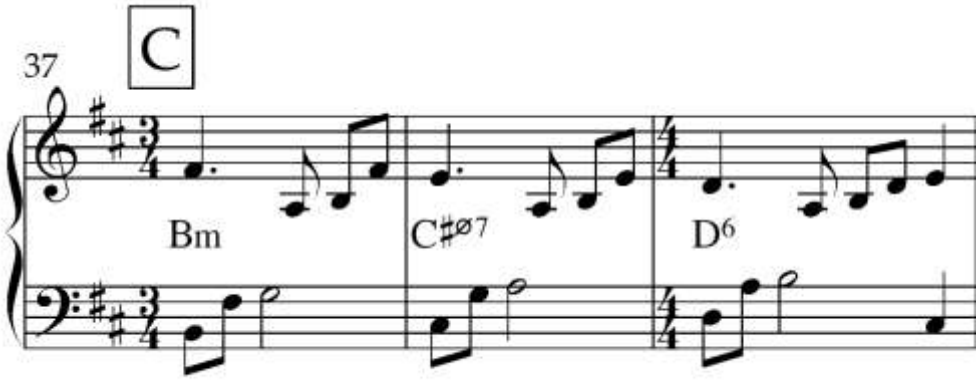

Figure 98. “Forget-me-not” First three bars of C

The bass motif is built on intervals of a perfect fifth and emphasises beats 1 and 2 in its rhythmic placement. This motif is common in Armenian folk music (Wolverton, 2002, p. 6) and can be heard throughout the entirety of the piece. The harmonic progression, specifically the use of the C half-diminished chord, further implies a harmonic minor sound along with the presence of the minor second interval between the A♯ and the tonic note, B.

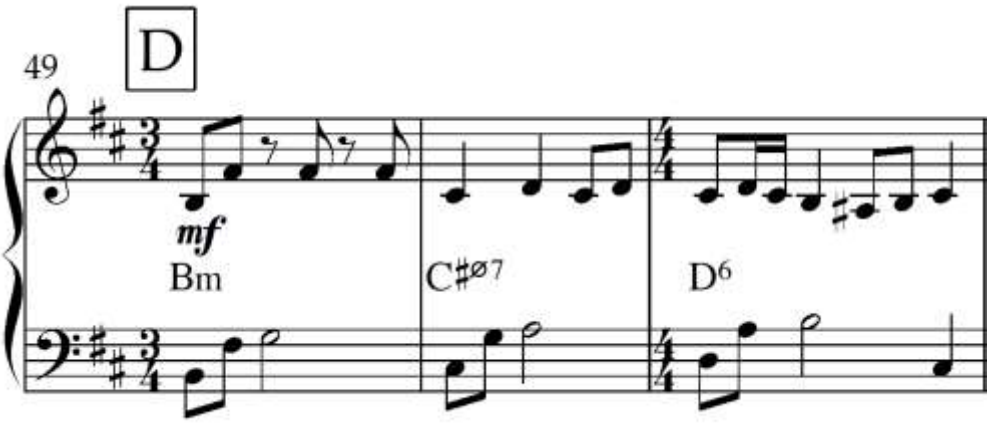

Figure 99. “Forget-me-not” A melody over alternative bass motif

In section E, the bass motif changes slightly in its melodic content, while the rhythm stays the same. This is also the entry of the B section melody adapted for 3/4 time, shown in Figure 100.

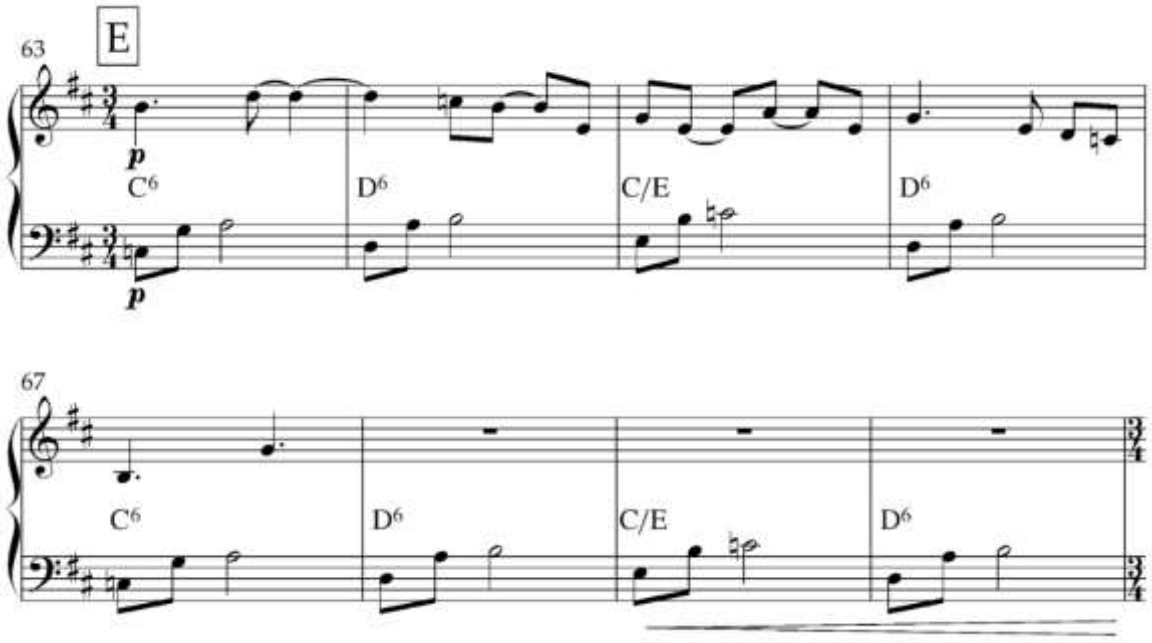

Figure 100. "Forget-me-not" first eight bars of the E section

The A section melody also gets placed over the more major-sounding bass motif, which creates a contrast in the original harmonic minor–sounding melody and chords. The melody now centres around E harmonic minor, however, due to the chords below, it creates an entirely different sound. This is shown in Figure 101.

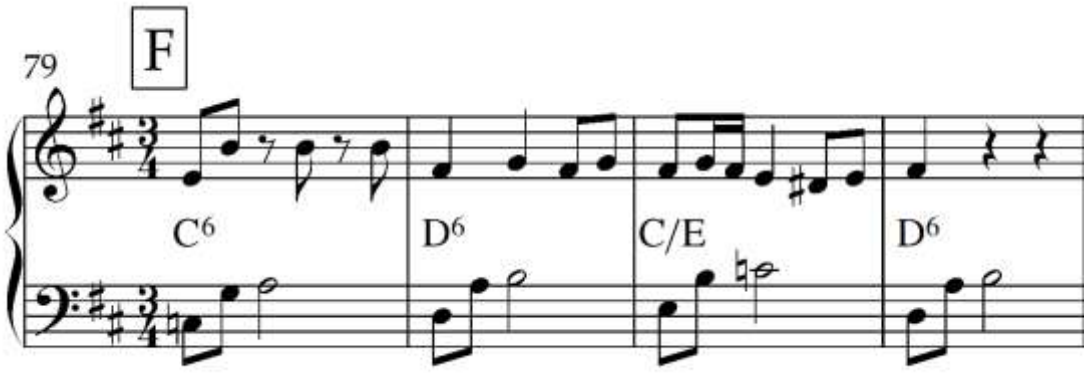

Figure 101. "Forget-me-not" first four bars of section F

After the solo section, the B section melody enters with the piano playing the bass motif mentioned before. The bass moves to playing pedal points on G resolving to D every four bars. This creates quite a difference in the texture and the sound, as notated in Figure 102.

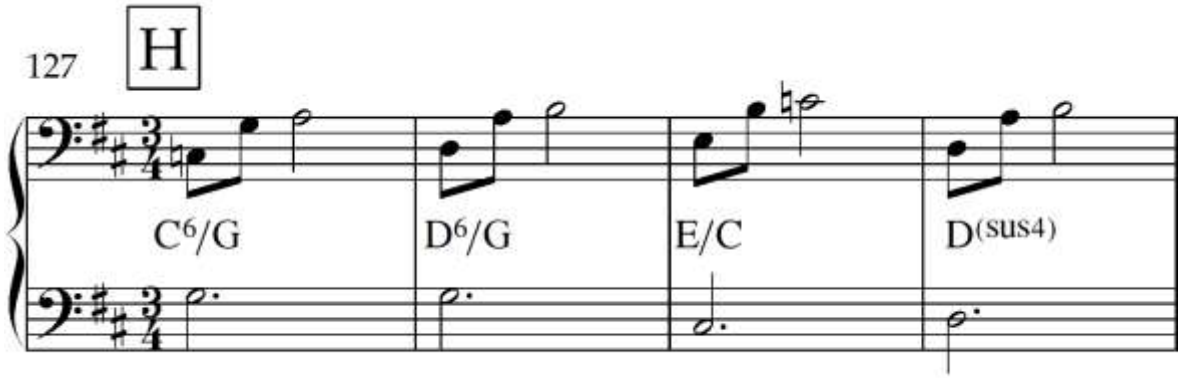

Figure 102. "Forget-me-not" first four bars of section H

In Figure 103, the A section melody also appears above these chords, further changing the sound. As can be seen from the examples shown, there is quite a lot of motivic borrowing that takes place in this composition. This approach is used by many Armenian composers who incorporate traditional folk elements into their music (Tumajyan, 2016, p. 34). Aram Khachaturian is known to make use of this in his writing (Tumajyan, 2016, p. 34).

Additionally, the interesting textures and colours yielded from placing existing melodies over different bass lines adds depth and complexity to the overall sound of the piece. The solo section leading into the pedal point (section H onwards) serves to create tension and release within the composition, as the listener hears familiar melodies in new and unexpected ways.

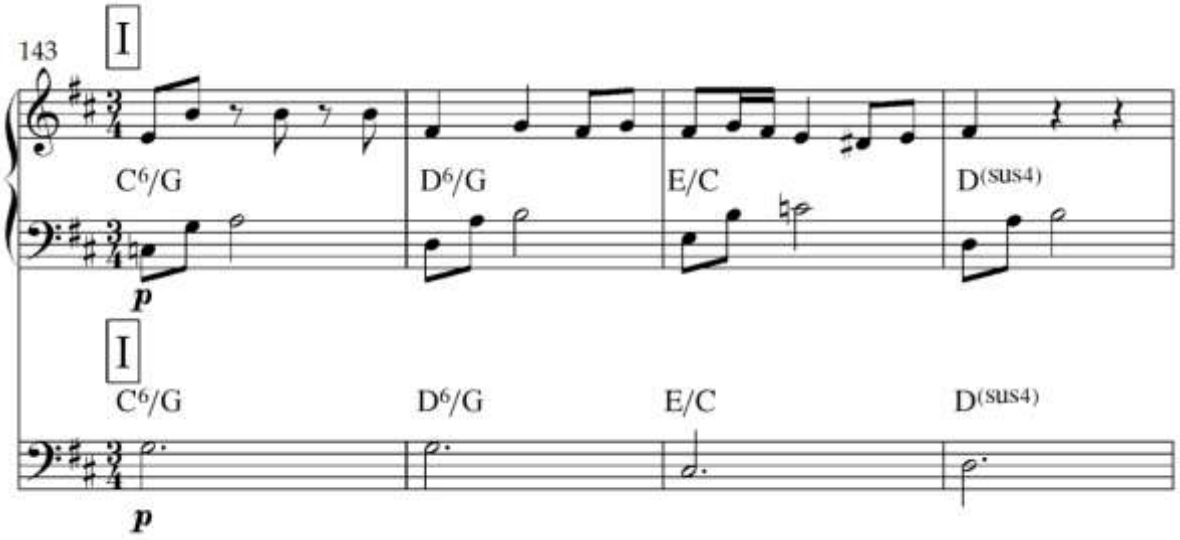

Figure 103. "Forget-me-not" first four bars of section I

MUSICAL INFLUENCES

There are many musical influences in “Forget-me-not.” The solo section in particular makes use of similar cyclic progressions as heard on Bheki Mseleku’s tune, “Aja.” Furthermore, this concept of cycles is applied to much of the tune, and can be heard, for example, in the B section.

The pedal point in section H is based on the Armenian folk tune, “Yergink Ampel A.” Tigran Hamasyan’s rendition of this tune is of particular value in the creation of this composition. Furthermore, the concept of motivic borrowing is inspired by Arno Babajanian’s piano trio (Tumajyan, 2016, p. 34).

THEMES AND MOTIFS

The A section's melancholic theme signifies the tragic fate of the male character of the story. This is further intensified with the use of a B minor pedal point. The B section portrays a peaceful walk by the riverbank, where the couple discovers the forget-me-not flower.

The minor section (C and D) returns as the man struggles to retrieve the flowers for his beloved. He calls out to her before being swept away. In the I section, the man's minor motif overlaps with parts of the lady's major motif, conveying her memories of him and how he is forever on her mind.

4. BIRD OF PARADISE

“Bird of Paradise” (Appendix B4) is a vibrant composition. It blends elements of Armenian folk music and South African jazz to create another unique sounding tune. The driving rhythm, melodic themes, and use of various modes and chord progressions all contribute to the rich and layered sound of the composition.

In this tune, I experimented with motifs based on one tonal centre which allowed for greater compositional development in my own writing.

SOUTH AFRICAN ELEMENTS

The bass line incorporates rhythms commonly found in traditional South African bass lines. In particular, it is influenced by the Marabi style.

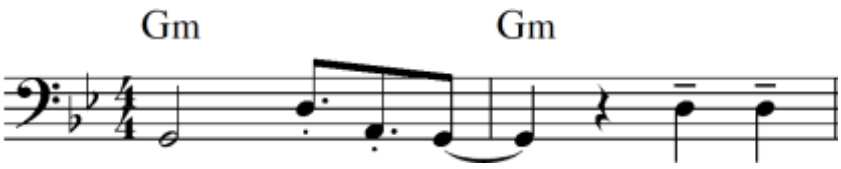

Figure 104. "Bird of Paradise" A section bass motif

In Figure 104, the bass line supports the melody by playing a repetitive two bar pattern. Although it does not follow the traditional chords associated with South African jazz, it makes use of a typical rhythmic bass motif. Furthermore, the intervallic movement of the bass line reflects bass playing style seen in Mbaqanga.

The drum groove supports the bass line by grounding the tune in the 4/4 meter. This is done by the bass drum, which is heard on all four beats. This groove first appears in bar 9 of the tune, shown in Figure 105.

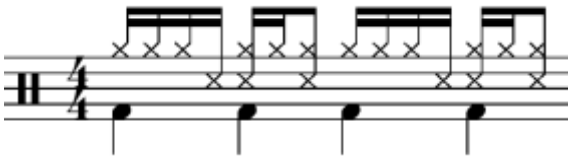

Figure 105. "Bird of Paradise" drum groove

The drum groove favours a shuffle-influenced figure, which is achieved by the placement of snare and rim-click accents. This groove uses accents on the upbeat anticipations. The shuffle-influenced groove is inspired by Mbaqanga (Thorpe, 2018, p. 55).

The chord progression used in the C section—while quite different to traditional South African chordal movements—is influenced by the South African style. This progression can be seen in Figure 106.

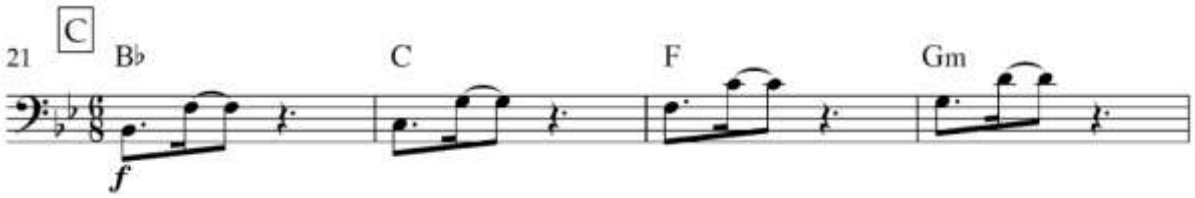

Figure 106. "Bird of Paradise" first 4 bars of section C

The chord progression starts on chord III (B♭), instead of chord I (Gm). It moves to chord IV (C) and then chord VII (F) before resolving to chord i (Gm). The difference between this harmonic movement and traditional South African harmonies is the use of chord III and chord

VII (Thorpe, 2018, p. 31). However, these two chords are related to the more typical chords, as chords i and III make use of the same notes, and chords V and VIII make use of similar notes. These four bars are then repeated creating a short but significant cycle. This four-bar cycle is of South African influence (Thorpe, 2018, p. 31).

The chord progression used in the solo section makes use of the existing chordal structure of the tune. It follows an AABA form, which is more commonly found in American jazz standards. This type of form has been seen in more modern South African jazz compositions too (Thorpe, 2018, p. 32). The chords, however, are more influenced by the Armenian folk tradition.

In addition, the B section features a polyrhythm between the melody and bass. In Figure 107, the melody sticks to the 6/8 feel, while the bass plays four dotted 8th notes in the 6/8 bar. These two rhythms against each other result in a subtle six-against-four polyrhythm. While this is not the three-against-two polyrhythm used in Kwela music (Thorpe, 2018, p. 58), it is inspired by this feature.

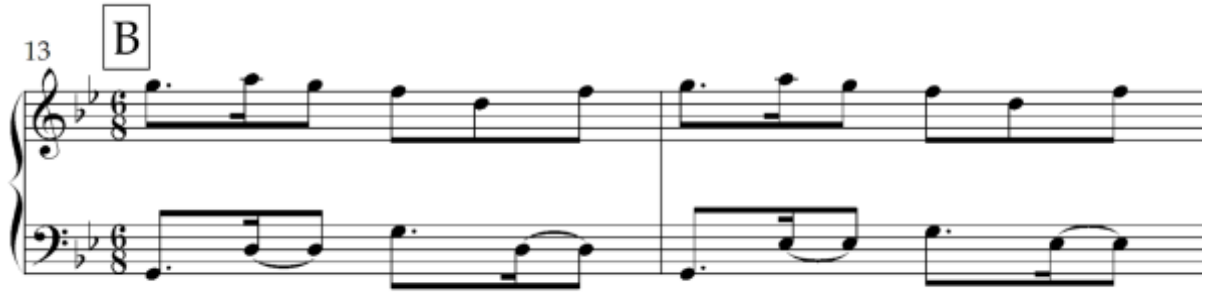

Figure 107. "Bird of Paradise" B section polyrhythm

Additionally, the melody of section C makes use of short repetitive motifs, shown in Figure 108, which is a common feature of South African jazz (Thorpe, 2018, p. 32).

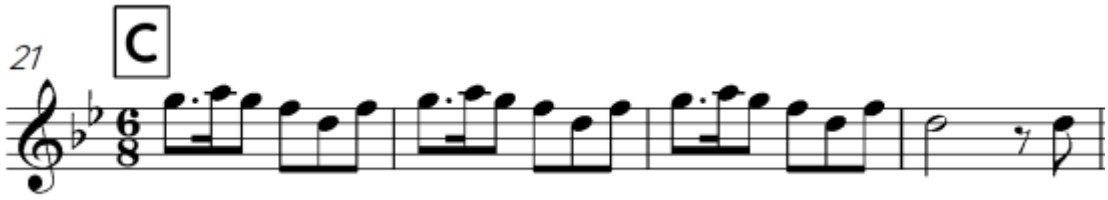

Figure 108. "Bird of Paradise" C section melody

It is important to note that this motif is one bar in length. In contrast, most melodic motifs in South African jazz make use of repetitive two- or four-bar motifs (Allen, 1993, p. 24). The

motif above repeats three times, before resolving. This is therefore likely influenced more by Armenian folk music.

ARMENIAN ELEMENTS

The composition opens with a descending left-hand motif that imitates the sound of bells, shown in Figure 109. This reflects the bells heard during church services. The pedal is used to blend all the sounds of the natural minor together. This creates a dreamy soundscape and is reflective of the echoing church bells.

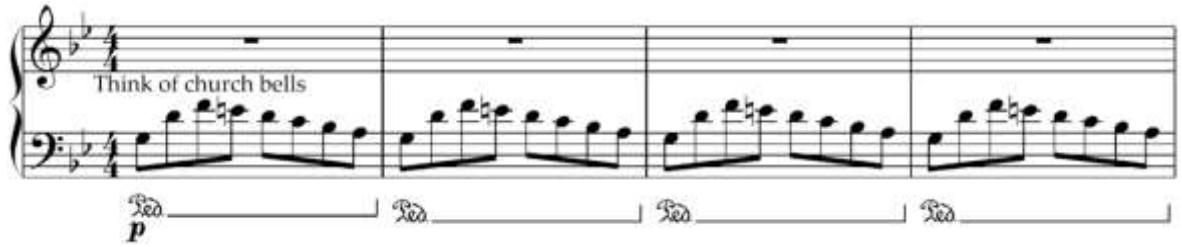

Figure 109. "Bird of Paradise" opening motif

The melody in the A section, as seen in Figure 110, borrows notes from two different scales and makes use of rhythms characteristic of the Armenian folk tradition.

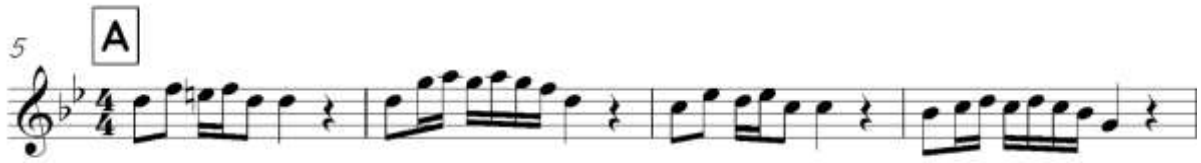

Figure 110. "Bird of Paradise" A section melody

It opens with a short, embellished motif. When removing the embellishment, it is obvious that the motif has one tonal centre, D. When taking the whole melody into account, the use of the E♮ is borrowed from the G Dorian mode. The use of the E♭ in bar 3 introduces a G natural minor sound, adding a b6 interval to the existing G Dorian mode.

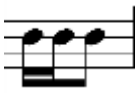

Figure 111. Common rhythmic pattern in Armenian folk music (1)

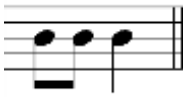

Figure 112. Common rhythmic pattern in Armenian folk music (2)

Furthermore, the rhythmic motifs used in the melody resemble a common rhythmic figure in Armenian folk music, shown in Figure 111. These 16th notes combined with 8th notes, combined with the sound of the natural minor and Dorian mode, enrich the tune with an Armenian folk influence (Dardarian, 2018, p. 21). The rhythmic figure is occasionally varied with the rhythmic pattern presented in Figure 112.

Additionally, the harmony compliments the melody in its use of the Dorian mode and natural and harmonic minor scales. The harmony is implied by the bass figure, which is played against the melody, presented in Figure 113.

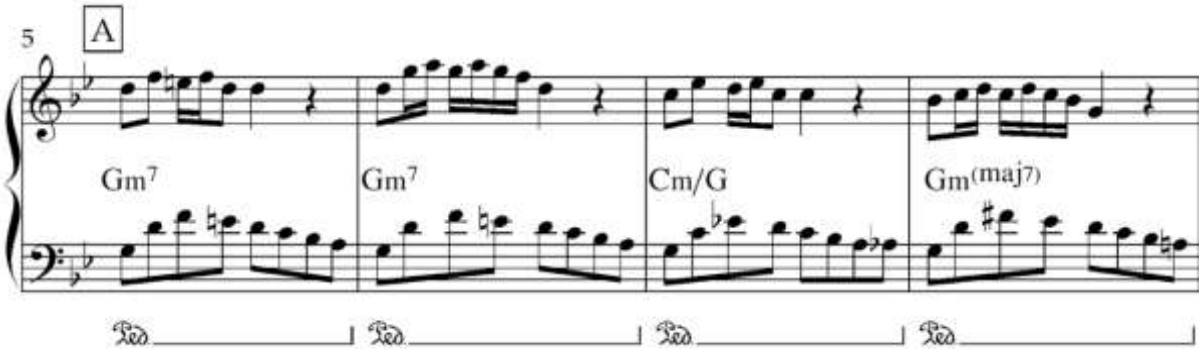

Figure 113. "Bird-of-Paradise" first 4 bars of the A section

The first two bars create a G Dorian sound with the implied chord being G minor, along with an E♮ in the bass. The use of the C minor chord over the G bass note in bar 3 uses the natural minor while the introduction of the F♯ in bar 4 results in a more harmonic minor sound. Additionally, these scales against the melody result in some minor second clashes, such as the D melody note against the E♭ bass note in bar 3. The combination of these elements truly reflects Armenian folk music tradition (Dardarian, 2018, p. 41).

As shown in Figure 114, the solo section, while taking the form of more traditional jazz song cycles, makes use of minor chordal structures.

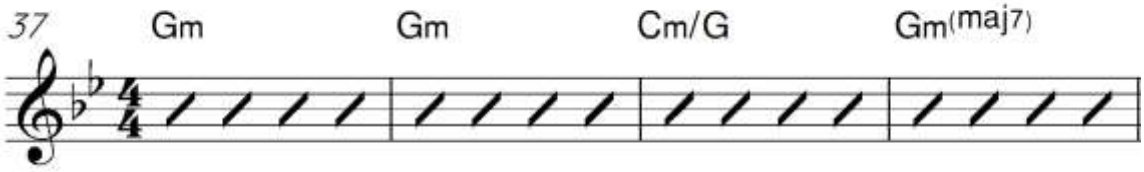

Figure 114. "Bird of Paradise" first 4 bars of the solo

The first eight bars are built on repetitions of the above cycle. This forms a pedal throughout the A section of the solo. The B section, however, has more movement in the chords, as seen in Figure 115. Here, the chord progression makes use of chords related to the G natural minor scale. This along with the pedal point above suggests Armenian folk influence (Dardarian, 2018, p. 42).

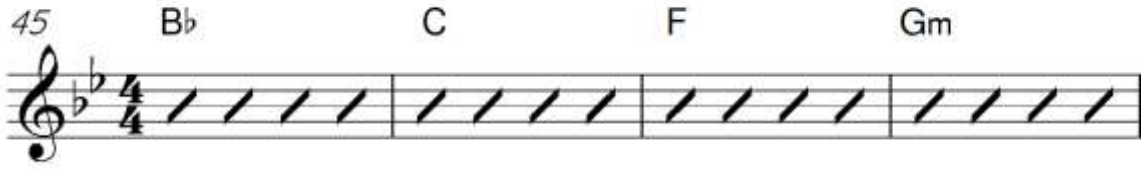

Figure 115. "Bird of paradise" B section of the solo

A meter change from 4/4 to 6/8 signals the start of the B section. Meter changes are common in Armenian folk music as it imitates the "free phrasing" of original folk melodies (Wolverton, 2002, p. 6). The 6/8 is divided into two groups of three 8th notes. 3/8 is a common time signature used in folk tunes as many folk tunes are dances (Tumajyan, 2016, p. 19). The 6/8 imitates this aspect of the folk tradition.

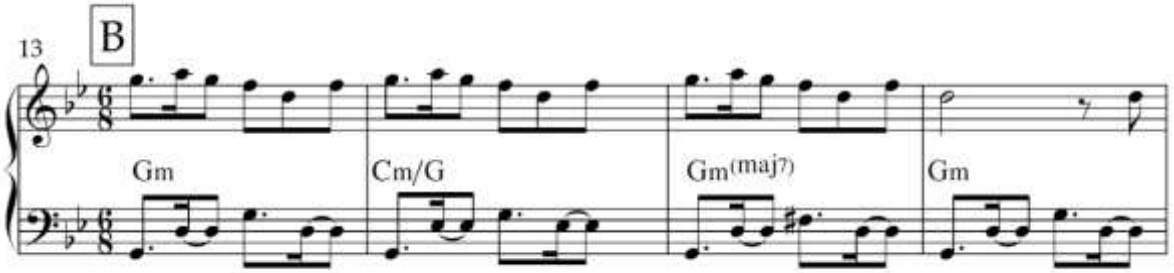

Figure 116. "Bird of Paradise" B section

In Figure 116, the B section is noticeably Armenian in its melodic motifs. The repetitive aspect of this motif, which is one bar in length, along with the tonal centre (G) created from repeating the motif, reflects Armenian folk tradition (Wolverton, 2002, p. 6). Furthermore, the melody

makes use of the D Phrygian mode, common in the Armenian folk sound (Tumajyan, 2016, p. 19).

Additionally, the bass motif uses open fifths in bar 1, which is a further nod to the Armenian folk tradition (Tumajyan, 2016, p. 31). Lastly, the melody and bass occasionally clash due to the minor second interval between the notes. This can be seen in bar 3, where the F♮ (melody) is played against the F♯ (bass). This adds to the distinct character of the style.

MUSICAL INFLUENCES

The melody in the A section of "Bird of Paradise" is inspired by the Armenian folk tune, "Garuna." The repetitive aspect of this motif is also used as inspiration for the B section melody.

The drum groove is replicated from a tune called "Dembese" by the South African composer, Brian Thusi. The solo section makes use of Bheki Mseleku's cyclic chord progressions.

The tune's overall sound, however, is dominated by an Armenian influence, evident in its minor characteristics and modes. The result is a unique and compelling fusion of different musical styles and traditions.

THEMES AND MOTIFS

In "Bird of Paradise," the musical themes are closely related to the motifs. The driving rhythm created by the drum groove represents the Strelitzia's constant badgering of the other animals. The main melody is the Strelitzia's theme, a beautiful, yet dominant motif. This recurs throughout the composition, reflecting the bird's dominant presence.

The B section introduces a new theme that portrays the other animals in the story. Toward the end of the composition, the melody transforms into a new variation as the bass-driven rhythms fall away. This resembles the Strelitzia's former self and its tears as it is now a flower. The use of these motifs highlights the emotional arc of the story and effectively captures the essence of each character.

5. POPPY'S LULLABY

The fifth composition, "Poppy's Lullaby" (Appendix B5) is built on a simple but effective one-bar motif that imitates the rocking motion of putting a baby to sleep. The overall atmosphere of the piece is soothing and peaceful, with a focus on creating a lullaby-like feel. Additionally, it is slightly different to the other compositions in its use of hand percussion.

SOUTH AFRICAN ELEMENTS

As mentioned, this composition is built on a one bar motif—in 4/4 and shown in Figure 117—that replicates the gentle back-and-forth swaying motion of lulling a baby to sleep.

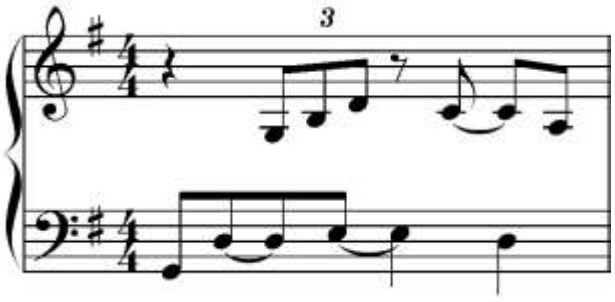

Figure 117. "Poppy's Lullaby" main motif

The subtle swing of the 8th note rhythms and utilisation of the triplet creates this rocking motion. In addition to this, there is a mild two-against-three polyrhythm occurring between the triplet and the 8th note bass line which allows for tension and release towards the end of the bar. The swing rhythm along with the two-against-three polyrhythm is characteristic of the Kwela style due to the influence of swing bands (Thorpe, 2018, p. 33). The time signature used in this tune is also quite common in traditional South African jazz, given its dance-like quality (Thorpe, 2018, p. 35).

Furthermore, the motif is built on the first five notes of the G major scale, avoiding the 7th degree (F♯). This is characteristic of traditional South African tunes as this is seen as an "avoid note" unless in the context of a dominant seventh (Thorpe, 2018, p. 31).

The chord progression is quite simple. It makes use of chords I (G) – V7sus4 (D7sus4) with an Ami in second inversion placed in between, as shown in Figure 118.

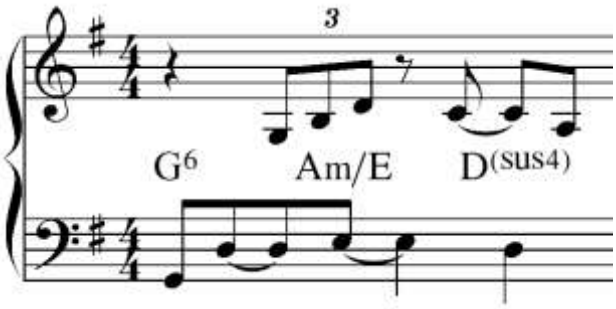

Figure 118. "Poppy's Lullaby" chord progression of the main motif

This motif is repeated throughout the tune which results in the formation of a cycle. This figure can be heard in most of the tune, with slight variations in the B section and a drastic change in the D section.

The solo section is built on the same motif and is modelled on a similar approach used by Bheki Mseleku in some of his compositions. Given the fact that most of the tune is based on this motif, it seemed fitting for the solo section to be built on this as well. As a result, the improvisation created above this motif makes use of similar material heard in the melody of this tune. The emphasis is on creating singable melodic lines, a common feature in South African jazz due to the influence of singing traditions (Thorpe, 2018, p. 69).

The melody, while more influenced by Armenian folk music in its rhythmic ideas, employs a four-bar phrase structure. This is common in the South African jazz style where melodies tend to be two or four bars in length (Thorpe, 2018, p. 31).

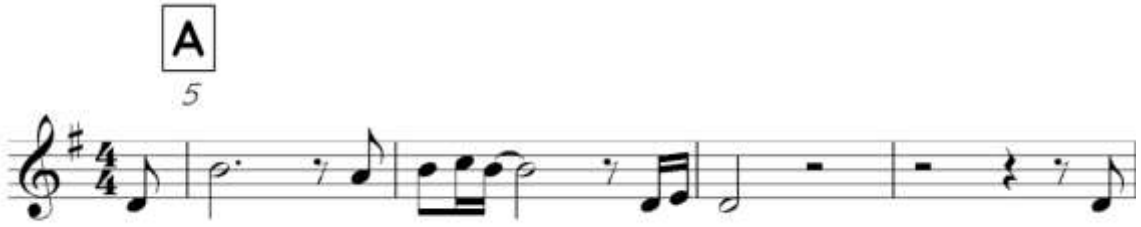

Figure 119. "Poppy's Lullaby" A section melody

The first four bars of the melody are notated in Figure 119 indicating the four-bar melody. It is also quite open and can be seen as an accompaniment to the main motif. The section emphasises the collective sound rather than a single melodic line, hence there is no focal point. This approach is quite common in South African jazz (Thorpe, 2018, p. 50), and it is perhaps one of the more nuanced and less quantifiable characteristics appearing in this composition.

The B section of this tune introduces the dominant sound by the inclusion of the F♮ in the melody, shown in Figure 120.

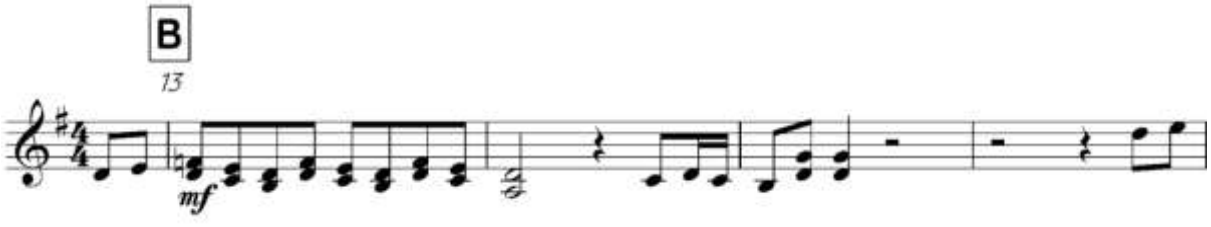

Figure 120. "Poppy's Lullaby" B section melody

This is played against a variation of the original bass line, augmenting the harmonic movement. The harmony seen in Figure 121 follows more of a traditional South African cycle. It makes use of chords I7 (G7), IV (C), and V7sus4 (D7sus4) over two bars. This is a slight variation from the traditional cycle, as normally there would be a major triad followed by a dominant triad in the first bar. This bass cycle repeats four times before returning to the original one-bar motif.

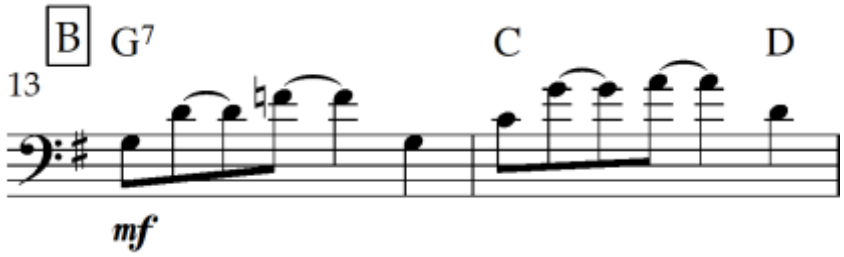

Figure 121. "Poppy's Lullaby" B section bass motif

Figure 122. "Poppy's Lullaby" B section

The melody is slightly confusing in its length as it technically only lasts three bars. However, the harmonic cycle and accompaniment is four bars long, which is repeated.

The form created by the bass and harmony, shown in Figure 122, results in the three-bar melody not sounding too different. This indicates how powerful the use of short cyclic progressions can be in determining the form of a piece. This further suggests a South African influence (Thorpe, 2018, p. 31).

Furthermore, this composition does not have any drum part written for it as it relies on the freedom of using hand percussion or playing drums without sticks and brushes. This creates more of a characteristic "African" sound (Thorpe, 2018, p. 44) and also pulls away from the typically "jazz" way of playing the drum kit (Thorpe, 2018, p. 46).

ARMENIAN ELEMENTS

The swing motif changes to more of a straight rhythmic motif in the last two bars before the D section, as presented in Figure 123. This is to allow for a seamless transition into the D section which is in 6/8 and employs a straight rhythmic feel.

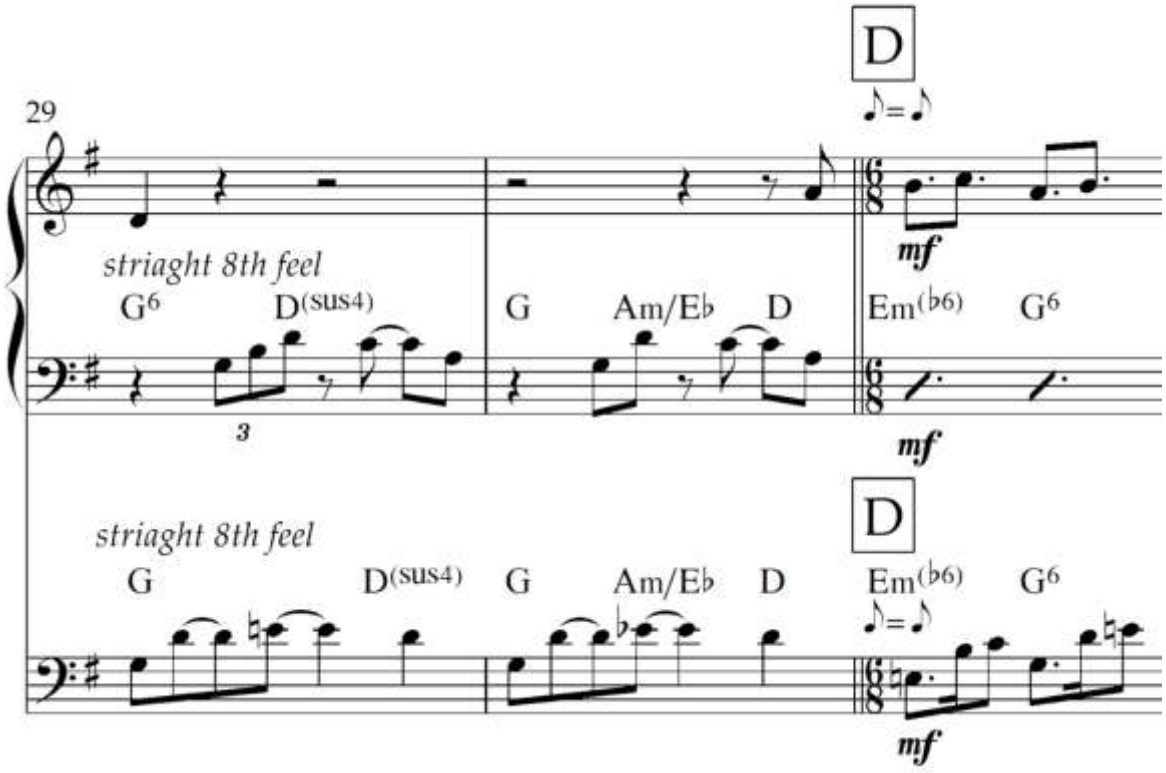

Figure 123. "Poppy's Lullaby" straight 8th fell into the D section

The triplet also falls away to aid in the transition from a subtle swing feel to a more rigid bass motif in 6/8.

The bass motif utilised in the D section makes use of intervallic jumps, seen in Figure 124.

Figure 124. "Poppy's Lullaby" D section bass motif

The motif follows a repetitive two-bar cycle. Each fragment, which appears on the main beats of the bar, makes use of open fifths and minor or major second intervals. This is common in the Armenian folk tradition (Wolverton, 2002, p. 6).

In Figure 125, the D section melody superimposed above the bass line makes use of the E natural minor scale. There is also a strong, singular tonal centre associated with this melody, which is E.

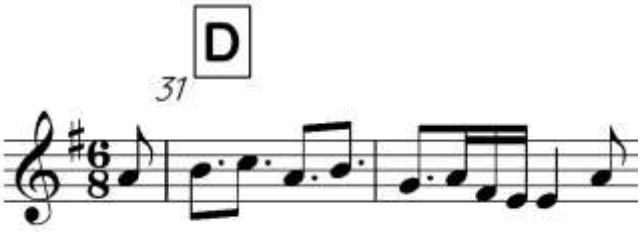

Figure 125. "Poppy's Lullaby" D section melodic motif

The minor melody follows a two-bar structure, and it makes use of rhythms typical to the Armenian folk style (Dardarian, 2018, p. 55), which is especially noticeable in the second bar. The anticipation of the 16th notes to the E on beat 4, as well as the repetition of the note, suggests the Armenian folk influence.

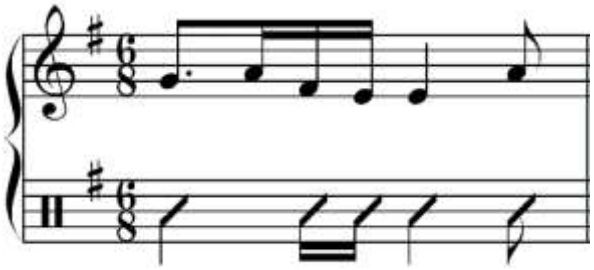

Figure 126. "Poppy's Lullaby" melody and rhythmic pulse of the D section

When removing the embellishments of the second bar, the main rhythmic motif of the melody becomes apparent. As can be seen in Figure 126, the main rhythms strongly resemble the rhythmic concepts typically used in the Armenian folk style (Dardarian, 2018, p. 55). For example, the first half of the bar makes use of a variation of the quarter note to 8th note rhythm, while the second half of the bar makes use of this same rhythm in its original form. The two 16th notes that lead to the quarter note is also a common variation in the rhythmic figures found in Armenian folk music (Dardarian, 2018, p. 55).

Another important rhythm that appears in the two-bar motif is the four-against-six polyrhythm. This is especially noticeable in the first bar, shown in Figure 127.

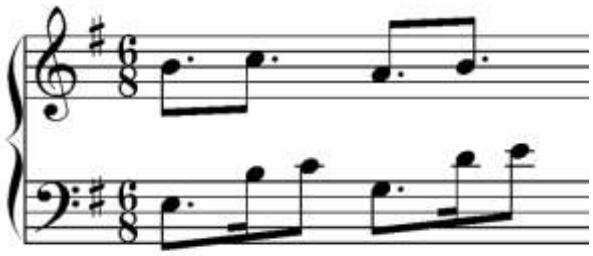

Figure 127. "Poppy's Lullaby" four-against-six polyrhythm

The melody enforces the four while the bass continues to play a motif in 6/8, resulting in a subtle four-against-six polyrhythm that hints at the odd phrasing that is about to appear. It also further hints at the odd meter that often appears in Armenian folk tunes (Wolverton, 2002, p. 6).

This two-bar melody is then repeated and varied in a few ways, the first of which is shown in Figure 128. This variation includes the melody an octave higher than the original melody. This creates more space between the melody and bass, as well as heightens the intensity.

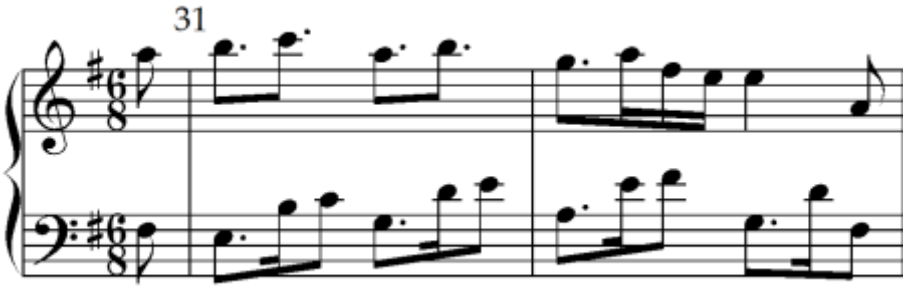

Figure 128. "Poppy's Lullaby" variation in the D section

Another variation of this melody, as shown in Figure 129 and seen in the latter half of the D section, is also an octave higher than the original melody. The motif is an augmentation of the original motif, as well as adding additional 16th note rhythms. The extra 16th notes create displacement between the melody and the bass, further suggesting odd phrasing and odd meter. There is also the occasional minor second clash between the bass and melody—characteristic of the Armenian folk style (Dardarian, 2018, p. 41).

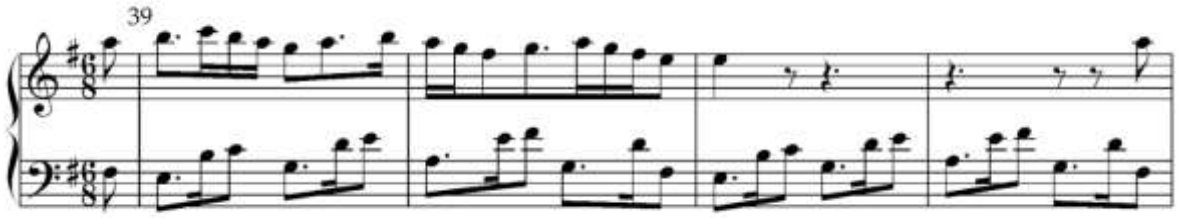

Figure 129. "Poppy's Lullaby" second variation in the D section

This can also be seen in the accompaniment of the C section where the main motif is slightly different, as presented in Figure 130.

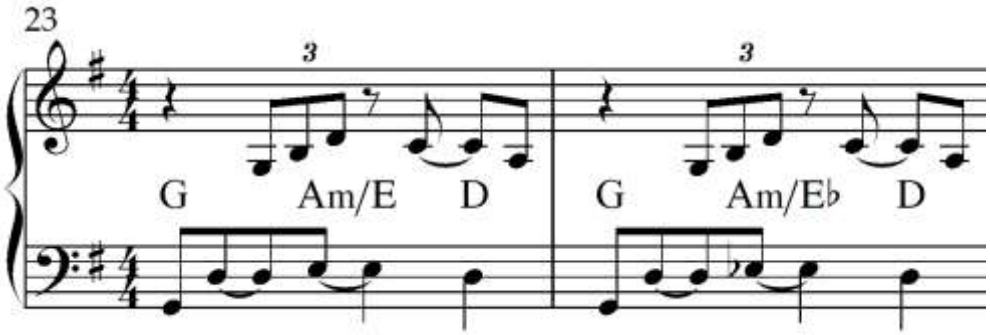

Figure 130. "Poppy's Lullaby" main motif variation in section C

The introduction of the E♭ in the bass creates dissonant intervals against the triplet. Along with this it introduces the minor sound to the composition, which is of Armenian influence (Dardarian, 2018, p. 21). This is another example of the variation used in this tune.

The Armenian influences, while mostly obvious in the minor section of this tune, are still present throughout the piece. These are however more nuanced and not as obvious than some of the South African influences.

MUSICAL INFLUENCES

The main motif of this composition draws on influences from two different composers' works. The subtle pedal point created by the repetitive I – V progression bears close resemblance to

"Yakhal' Inkomo" by Winston Mankunku, a prominent South African jazz saxophonist. The melody is also inspired by this tune. Additionally, the repetitive lilting motif as well as the form, is influenced by Bheki Mseleku's "Closer to the Source." The idea to use hand percussion also came from Mseleku's original recording of this tune.

The D section of this tune, which makes use of the natural minor, is inspired by the Armenian folk tune, "Bingyol." I employed Babajanian's approach of directly quoting a folk melody and providing variations of it (Tumajyan, 2016, p. 34).

THEMES AND MOTIFS

The lilting main motif, which is heard throughout the piece, represents the rocking motion when rocking a baby to sleep. This also relates to the main theme of the piece, which is a lullaby.

The major melody represents Demeter—the Greek goddess of agriculture, harvest, and fertility—and her love for her child. The minor alteration of the main lilting motif represents Demeter's melancholic feeling of sadness after her child was taken from her. The minor melody, presented in the D section, represents Demeter's struggle to sleep which is further emphasised using rhythmic displacement. Thus, the motifs in the composition serve as a means of expressing the different themes throughout the piece.

6. BELLADONNA

"Belladonna" (Appendix B6) was the last tune composed for this project. It is built on Marabi-style drum patterns and a Mbaqanga bass line that immediately establishes the groove from the beginning of the piece.

The groove, along with the melody and cyclic nature of the tune, results in a dance-like character that is typical of both South African jazz and Armenian folk music.

SOUTH AFRICAN ELEMENTS

"Belladonna" opens with a repetitive two bar bass pattern, presented in Figure 131.

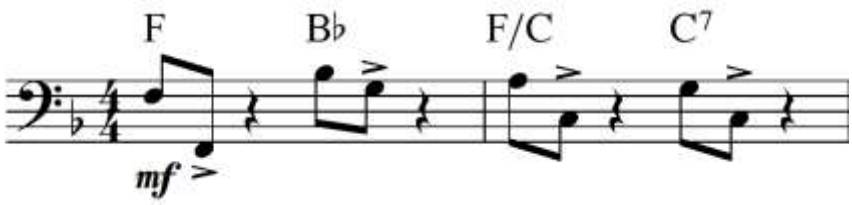

Figure 131. "Belladonna" A section bass motif

This bass pattern makes use of intervallic jumps, with accents on the off-beats. This bass movement is a core feature of the South African jazz sound and is inspired by Mbaqanga music (Thorpe, 2018, p. 55). Furthermore, the minor third movement on chord IV (B♭) from B♭ to G is an important melodic characteristic in bass lines of South African jazz (Thorpe, 2018, p. 53).

The chordal structure of this tune is strongly grounded by the bass. These chords follow a I (F) – IV (B♭) – Ic (F/C) – V7 (C7) progression. This two-bar pattern repeats in cycles which is common in South African jazz (Thorpe, 2018, p. 31).

The B section melody introduces a dominant sound on the tonic chord with the use of the E♭, shown in Figure 132. This results in a common variation to the previously mentioned chord progression, with the tonic chord (F) replaced by a dominant seventh on the same note (F7). Thus, chord IV (B♭) is preceded by its related V (F7) chord.

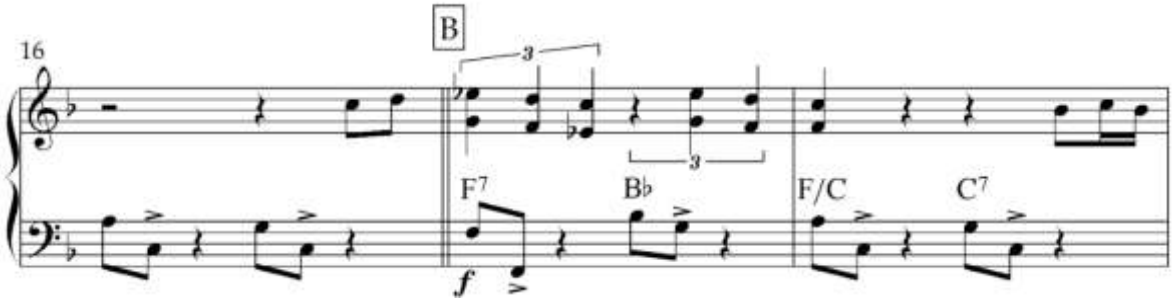

Figure 132. "Belladonna" first two bars of the B section melody

The rhythm of the bass line is prominent throughout most of this tune, including in the minor-sounding sections of C and E. An example of this application can be seen in Figure 133. The minor third bass movement is utilised on the second chord of the bar—chord iv (Gmi) of D minor. The tonic chord then follows in bar two, although not in second inversion as one would expect in a typical South African jazz chord progression. The use of accents on the upbeats preceding beats 2 and 4 also suggests the Mbaqanga influence (Thorpe, 2018, p. 55).

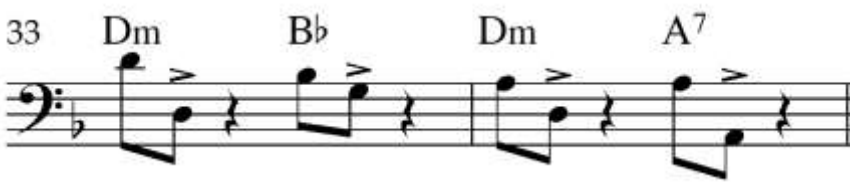

Figure 133. "Belladonna" variation of bass motif in section C

The drums further support this bass line by creating a driving groove. This groove, seen in Figure 134, maintains a similar accent placement to the bass. This is evident in the snare drum rhythms. Additionally, the bass drum plays on beats 1 and 3 which creates a two-in-a-bar feel. This is inspired by the Marabi style of drumming (Thorpe, 2018, p. 52). There is little variation in this drum groove throughout the piece, except for the C section where a bass pedal point is introduced allowing the drummer to play more freely.

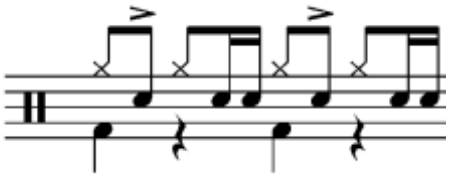

Figure 134. "Belladonna" drum pattern

Another rhythmic feature heard between the bass and the melody is the two-against-three rhythm. This is noticeable in the B section and is annotated in Figure 135. The quarter note triplet melody against the 8th note bass motif, as well as the very straight oriented drum groove, creates a subtle polyrhythm which passes very quickly. Here it is meant more as a nuanced element than an obvious characteristic.

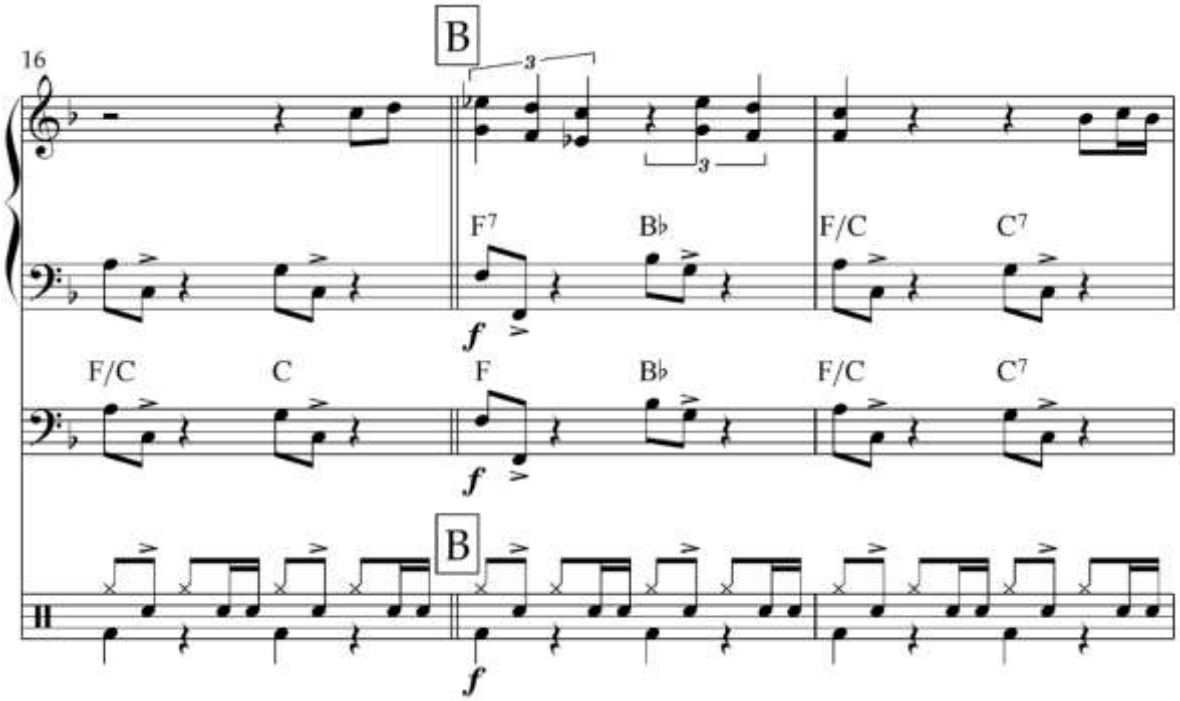

Figure 135. "Belladonna" two-against-three rhythm in section B

This is also seen in section F, where the melodic motif above is adapted to the minor bass line, shown in Figure 136. This subtle approach to the two-against-three rhythm is commonly heard in Kwela music, where a slight behind-the-beat phrasing of the melodic instruments contrasts the on-the-beat rhythms of the rhythm section (Allen, 1993, p. 84).

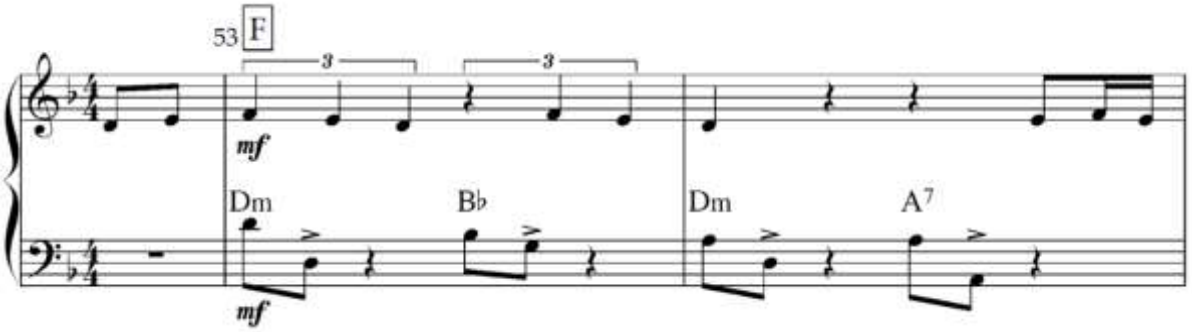

Figure 136. "Belladonna" variation of the two-against-three motif in section F

Lastly, the solo section—while not making use of traditional chords—employs a two-bar cyclic pattern built on the minor chord progression. This is yet another feature inspired by the South African jazz style and is notated in Figure 137.

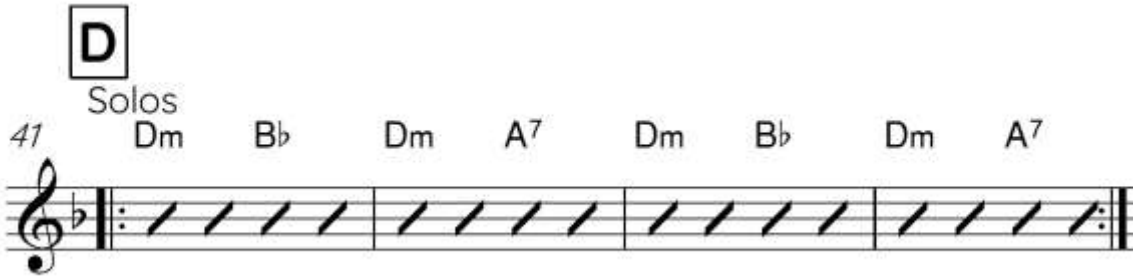

Figure 137. "Belladonna" solo cycle

ARMENIAN FOLK ELEMENTS

While the bass and drum groove is very much influenced by South African jazz, the melodies of the A and B sections in "Belladonna" make use of Armenian rhythmic elements, such as the emphasising of beat 1 (Dardarian, 2018, p. 55). The staccato 8th note on the first beat of bar 1, shown in Figure 138, results in this emphasis of beat 1. The groove is very much focused on off-beat accents, while the melody is more on the beat. Furthermore, the use of embellishments in the melody reflects more of the Armenian influence (Tumajyan, 2016, p. 19).

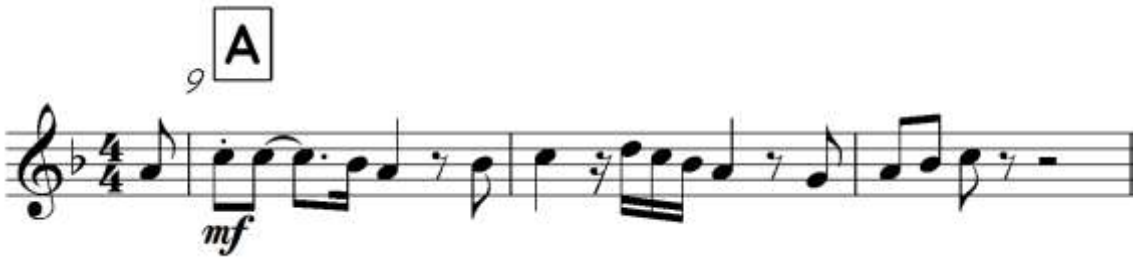

Figure 138. "Belladonna" first 4 bars of the A section melody

There are also some rhythmic motifs used in the melody that hint at the Armenian influence. This can briefly be heard in bar 18 of the B section, shown in Figure 139, but is far more prominent in the C section, shown in Figure 140.

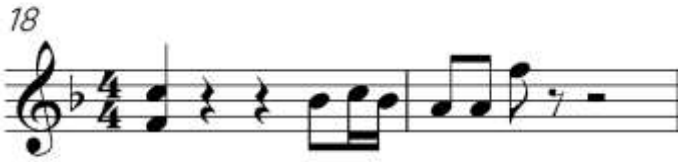

Figure 139. "Belladonna" rhythmic feature in the melody

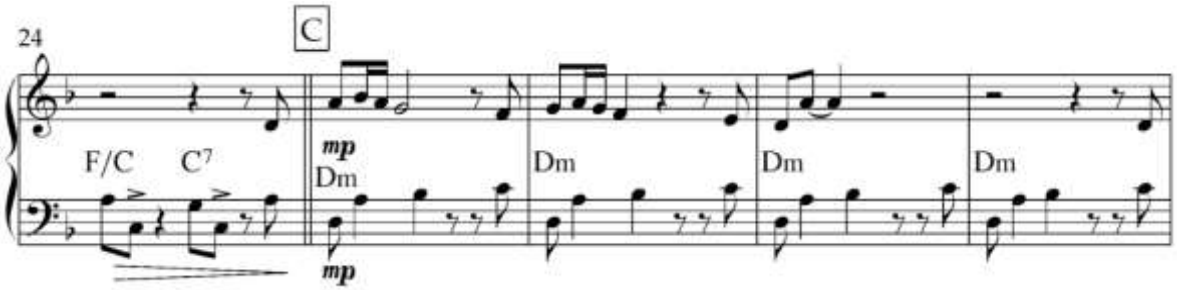

Figure 140. "Belladonna" C section melody

The 8th note succeeded by two 16th notes is used as the main repetitive motif of the C section. Additionally, the melody of the C section is built around the D natural minor scale and is supported by a repetitive left-hand pattern. This creates a hypnotic effect. The left-hand motif also makes use of open fifths which is common in the Armenian folk tradition (Wolverton, 2002, p. 6).

The bass supports the motifs above by playing a pedal point, shown in Figure 141. This allows the drums to be less groove orientated, which creates space in the composition. The groove re-enters after eight bars, although this time in the minor key.

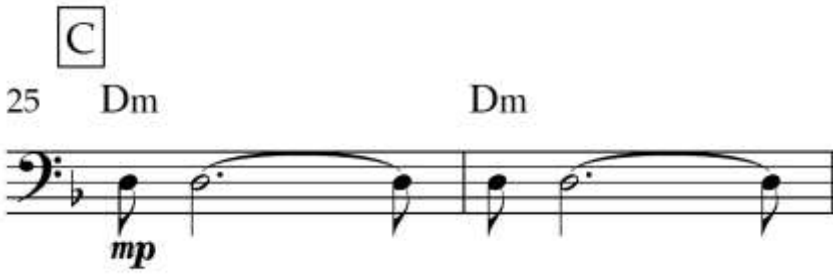

Figure 141. "Belladonna" bass pedal point

As seen in Figure 142, the C section makes use of minor-related chords. The introduction of the A7 suggests the use of D harmonic minor harmony. The solo also employs this chord structure.

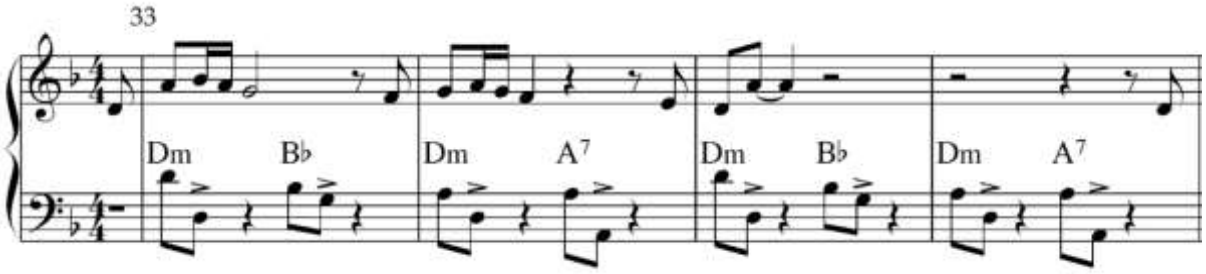

Figure 142. "Belladonna" C section chord progression

The cycle of chords also reinforces the main tonal centre of this section, which is D minor. It is common for Armenian folk tunes to have one tonal centre (Tumajyan, 2016, p. 19), and in this case it is heard in the melody and bass movement.

After the solo section, the original A section motif appears with a slight variation, presented in Figure 143. Here the variation is seen in the accompaniment. Instead of having a major-oriented groove, the minor groove is employed. This is an example of the motivic borrowing technique which is so often employed in Armenian folk inspired compositions (Tumajyan, 2016, p. 36).

This technique is also incorporated in section F, where the melody from the B section is used. However, the melody is slightly more varied to fit with the minor chords, as shown in Figure 144. The A section then reappears with more variation in the embellishments which creates contrast to the original A section, visible in Figure 145.

This tune makes use of many variations of a theme, as mentioned above. This is common in the Armenian folk style as melodies are often repeated and then varied to create contrast (Tumajyan, 2016, p. 19).

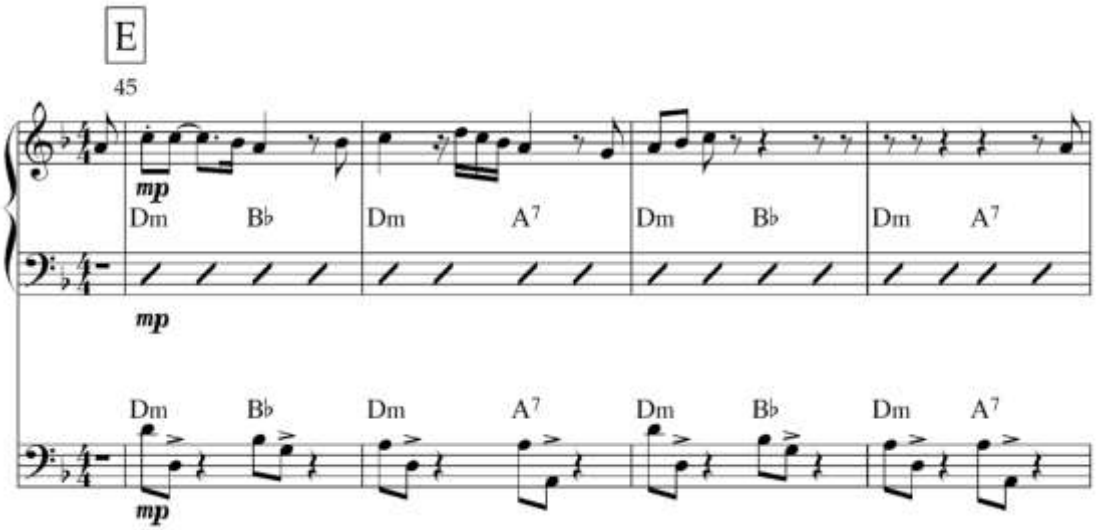

Figure 143. "Belladonna" E section

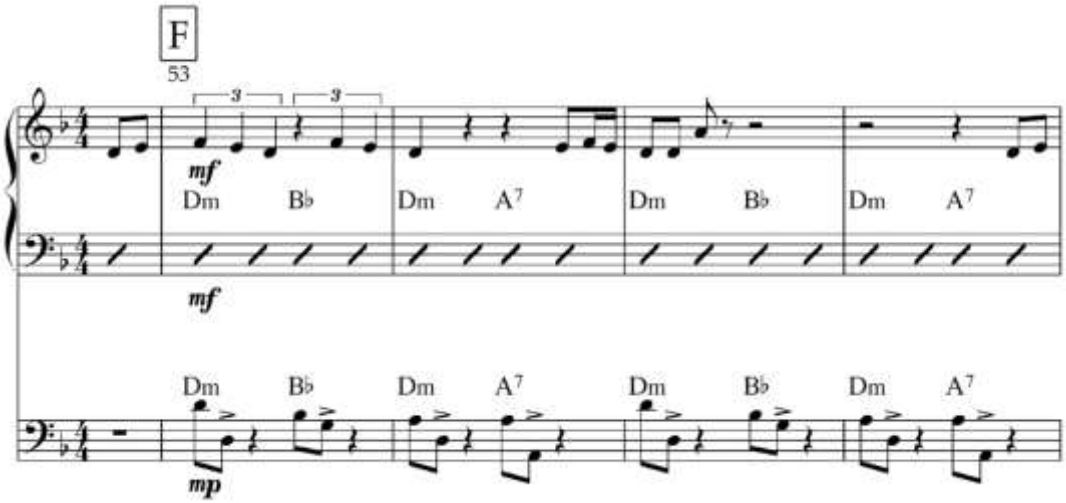

Figure 144. "Belladonna" section F

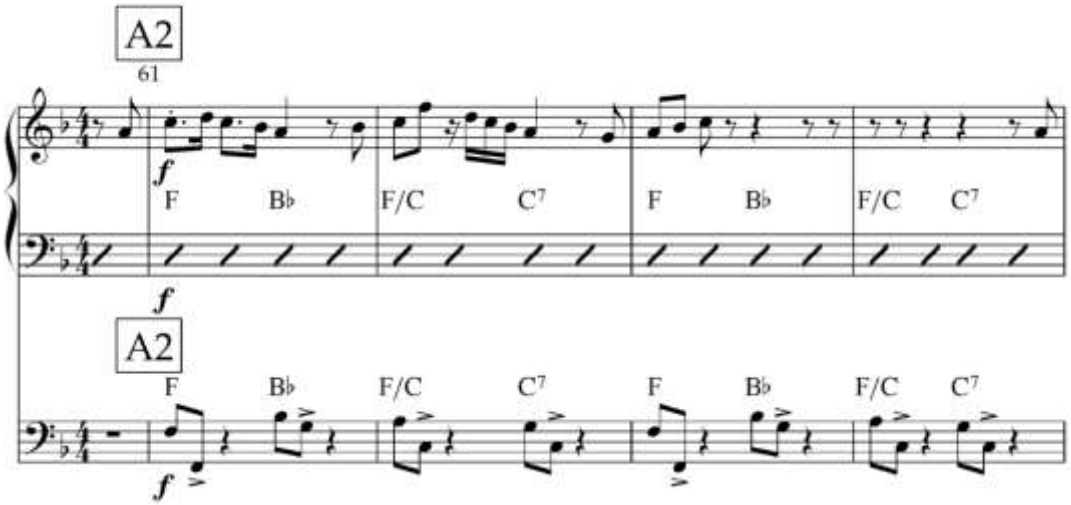

Figure 145. "Belladonna" last A section

MUSICAL INFLUENCES

This composition has many musical influences. Firstly, the bass line is taken from the tune "Riverside," and the drum groove is inspired by the tune "Way Back Fifties." Both tunes are by the "African Jazz Pioneers" and, as a result, heavily influence my composition to sound more South African.

The Armenian folk influences present in this composition are more nuanced than in previous compositions. I took inspiration from Khachaturian's approach to incorporating folk tunes into my music. Here, I did not directly quote a folk tune, but instead, I created a minor melody inspired by the Armenian folk tradition (Dardarian, 2018, p. 21).

THEMES AND MOTIFS

The major melody represents Amaryllis' love. It conveys a sense of warmth and tenderness. In contrast, the minor melody represents the pain of Amaryllis piercing her heart. The repetition of the melody symbolises Amaryllis' daily attempts to win over Alteo's love as she pierces her heart for 30 days.

In the E section, the major melody is played over minor chords, representing Alteo finding the Lily that has been created from Amaryllis' blood. The return of the major melody, along with the embellishments, brings a sense of hope to the story, as the beautiful flower reflects Amaryllis.

DISCUSSION

The aim of this investigation was to find creative ways in which I can utilise elements of South African jazz and Armenian folk music across compositional forms. The exploration of the key elements of South African jazz and Armenian folk music presented key findings that assisted in the creative implementation of these elements into compositional forms. To facilitate the research process, I made use of practise-based methods, along with exploratory design, action driven and descriptive design processes. This chapter provides insight into the key findings of this investigation, as well as the limitations and potential future research suggestions.

COMPLEMENTARY ELEMENTS

One of the most significant findings is that South African jazz and Armenian folk music share several complementary elements that can be combined in creative ways. For example, adapting traditional South African grooves into other meters, and traditional South African harmony into more minor-oriented keys, creates a unique—but still characteristic—sound.

The use of Armenian-influenced melodies often results in odd phrasing when placed over grooves that emphasise the main beats of a bar. This use of alternative polyrhythms—those other than two-against-three—not defined by the drums, develops the rhythmic motifs of the tune. Additionally, superimposing the melody of one style over the groove and harmony of another results in a new approach to these styles, further developing the contexts in which these genres can be heard.

Three compositional techniques that have become apparent through the analysis of compositions are: motivic borrowing (Tumajyan, 2016, p. 33), the use of cyclic chord progressions or patterns (Thorpe, 2018, p. 51), and pedal points (Dardarian, 2018, p. 58). The use of motivic borrowing allows for a fresh exploration of existing ideas, culminating in more thematic development. It further places different melodies into different harmonic and rhythmic contexts, allowing for additional exploration of sound. The use of cyclic chord progressions, along with pedal points, creates a unifying force within the music, tying together the different cultural influences.

When incorporating these findings into my compositional practice, it was important to consider which concepts to adapt or quote directly. Applying a concept to a different style blends the music in such a way that the influences are more cohesive, while directly quoting a concept

provided for clear tracking of individual influences. One challenge in creating a balance of influences was that some characteristic elements were more dominating than others. However, by carefully selecting and integrating different elements from both styles, it was possible to create a unique and cohesive sound that reflects my individuality and artistic identity.

INSIGHTS FROM EXISTING LITERATURE AND NEW FINDINGS

The lack of existing literature on the topic of blending South African jazz and Armenian folk music highlights the significance of this study. However, the insights provided by Thorpe (2018) and Allen (1993) have demonstrated how South African jazz has blended traditional rhythm and harmonies with American jazz styles. Lilley's (2020) insights into the implementation of cycles in Bheki Mseleku's compositions, provided a harmonic underpinning for my compositions. Dardarian (2018), Tumajyan (2016), and Wolverton (2002) also demonstrated a blending of two styles by examining how Armenian folk elements are incorporated into Western Classical formats, as well as presenting lesser known composers and their works.

Furthermore, the insights provided by Davidson (2012) assisted in the understanding of contextual differences between South African jazz and American jazz, further assisting in grasping the individuality of these two styles. The literature aided in the comprehension of various elements within the different genres and provided a template for adapting my ideas into my compositions.

The results of this study suggest that it is possible to blend two distinct styles successfully, allowing for a unique sound that combines the best elements of both. This concept is in line with the literature presented in this thesis, and it contributes to the existing literature on world music and cross-cultural musical fusion by exploring the uncharted territory of blending South African jazz and Armenian folk music.

UNEXPECTED BLENDING OF MUSICAL STYLES

There were some unexpected findings that are worth discussing. The adaption of 4/4 grooves into odd time signatures, which was influenced by Armenian folk music, resulted in a unique and interesting sound. This was unexpected, as I had previously assumed that the odd meter would disrupt the groove, Instead, it added an exciting layer to the music. In addition to this, the groove, as well as the melodic and harmonic figures, still maintained their authenticity.

Another unexpected result was how the adaptation of South African elements into minor keys still maintained their South African flavour while also incorporating an Armenian sound. This was a surprise, as I had thought that the shift in tonality would change the character of the music entirely. This finding suggests that South African music and Armenian folk music have unique harmonic and rhythmic languages that can be adapted to various musical contexts while still retaining their distinct sounds.

Furthermore, the use of motivic borrowing allowed for an incredible amount of development. This not only altered the original direction of the compositions, but also enhanced their overall character. This aspect was perhaps one of the most enjoyable parts of the composing process, as it allowed for much more creativity and artistic exploration.

As mentioned before, it was challenging to balance the various influences within the compositions as some were more dominant than others. However, I found that the combination of different elements still blended remarkably well, creating a cohesive and unified sound. This unexpected result is significant to the research question, as it highlights how the fusion of diverse musical styles can lead to the creation of something new and exciting.

The inclusion of jazz elements and cycles in the compositions, while not a surprising outcome, was unexpected in its implementation. This resulted in fresh and inventive ways of incorporating jazz language into the compositions. This highlights how the integration of diverse musical styles can lead to a broadening of one's musical vocabulary, resulting in the creation of something unique and original.

LIMITATIONS

One of the main limitations of this study is the lack of existing literature on the topic. Since there is no extant research on the blending of South African jazz and Armenian folk music, it was necessary to rely solely on my own perspective and interpretation. While there is literature on the individual genres and how these have been blended with other styles, this mostly assisted in answering the first two sub-questions.

Additionally, the compositions were written from a pianist's perspective, with a heavy focus on harmony and melody. This sometimes meant that the more rhythmic elements heard in the drums were neglected. This may have limited the exploration of rhythmic elements in the compositions and could be addressed in future research.

Another limitation is the tendency to reuse similar elements across the compositions, such as the more frequent use of South African grooves over Armenian ones. While this contributed to the cohesion of the pieces, it may have also limited the exploration of other possible combinations. This was also directly influenced by the lack of information available on the topic.

Finally, the fact that the compositions were written for a trio also poses a potential limitation in the types of elements that could be included. The tonal quality, capability, and roles of different instruments plays an important part in conveying the sound of a particular genre of music. As a result, various nuanced elements, such as a saxophonist's articulation—an important element of the South African sound—were not included in the compositions. These types of elements may have been included in compositions for larger ensembles or different contexts.

FUTURE EXPLORATION

While the present study has shed light on the blending of South African and Armenian musical elements, there is still much to be explored in this area. Further research could delve deeper into the harmonic and rhythmic structures of Armenian folk music, and how these can be combined with South African grooves and bass lines in more nuanced and complex ways. Similarly, more investigation could be done on using South African melodic elements in combination with Armenian rhythmic and accompaniment features.

Another avenue for future exploration is to narrow down the specific musical elements used in this study and further refine them. For instance, investigating whether using different modes, scales, or grooves from the two traditions could yield interesting results.

It may also be of value to investigate how the mix of these musical styles can be applied in other band contexts, such as larger ensembles or different instrumentation, which would allow for more nuanced elements to be included. By exploring these avenues, we can deepen our understanding of the potential of cross-cultural musical fusion and its implications for future musical creativity.

CONCLUSION

This research aimed to explore the potential for incorporating South African jazz and Armenian folk music into compositional forms. The key findings suggest that it is possible to create a fusion of these two genres that retains their individual characteristics while also producing a new and unique sound. In this regard, there are many creative ways to combine elements of South African jazz and Armenian folk music in compositional practice.

A significant implication of this research is the potential to create new and innovative musical styles by blending musical traditions from different cultures. Exploration like this can have a valuable impact on musicians and composers as it not only promotes individuality in one's artistic identity, but it also contributes to the broader discussion of cross-cultural collaboration and musical fusion. It highlights the importance of embracing diversity and promoting cultural understanding and inclusivity in music.

This study allowed me to gain a deeper understanding of my own artistic identity and cultural background. Through this process, I was able to develop new skills and techniques in compositional practice, which I hope to apply in future works. I also intend to record and release the portfolio of compositions as a concept album to further encourage this type of musical exploration.

Overall, this research demonstrates the possibilities of combining elements from South African jazz and Armenian folk music, and it promotes the existence of this music in other contexts.

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APPENDICES

APPENDIX A (ANALYSED RECORDINGS)

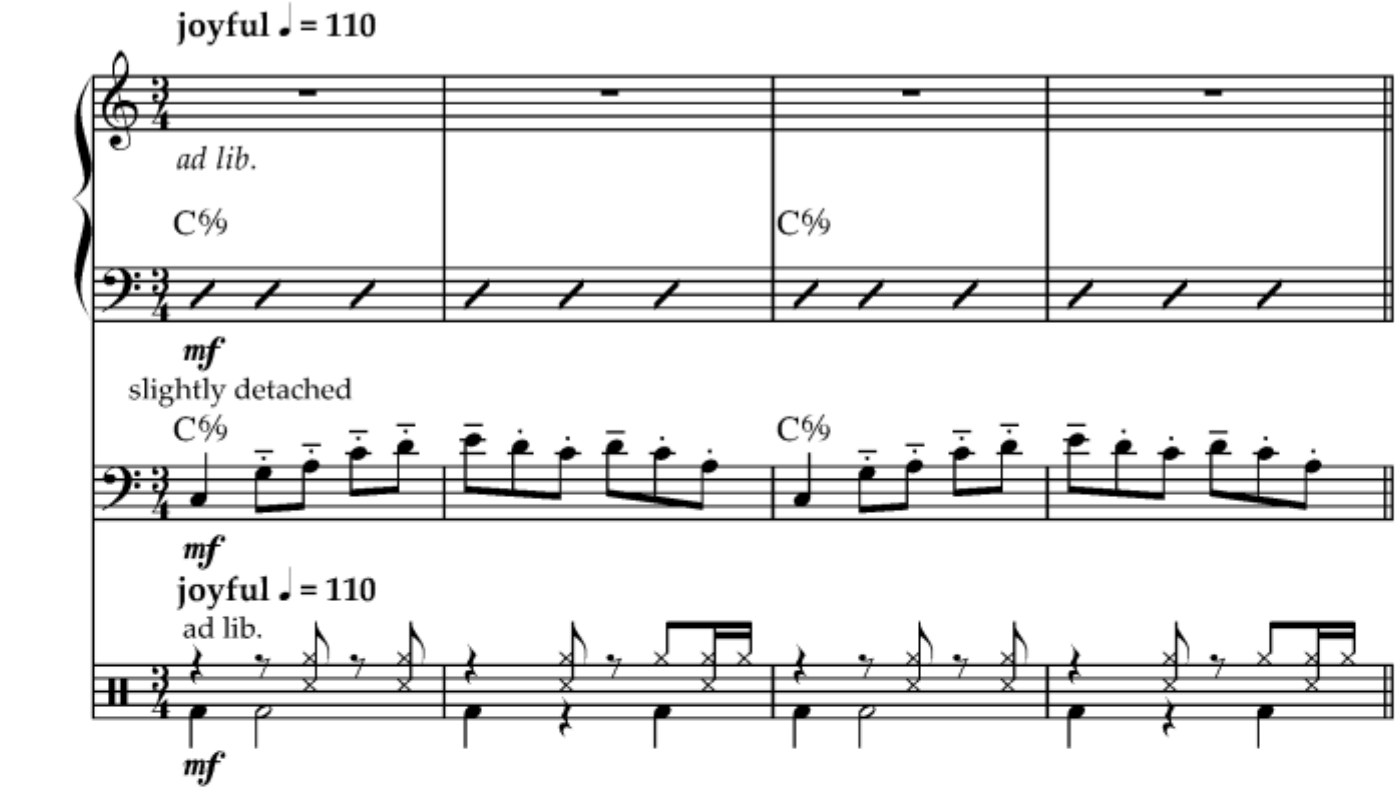
Style	Artist	Track / Album	Year	Link
South African jazz	Bheki Mseleku	Closer to the Source / Celebration	1992	https://open.spotify.com/track/1VJuEtofUWNMjdW4ZQCpeO
Modern SA jazz	Tutu Puoane	Motsumi / iLanga	2014	https://open.spotify.com/track/4Nwl5RbrBOLqQo7IEm0xtN
Ghoema	Abdullah Ibrahim	Chisa / Township One More Time	1998	https://open.spotify.com/track/32xc8yPpXxowIltrahv8Qu
Kwela	African Jazz Pioneers	Bra Ntemi's Kwela / Sip 'n Fly	1993	https://open.spotify.com/track/6NlMVENRBUhInYw9r59evY
Armenian folk/French Chanson	Ladaniva	Vay Aman / single	2020	https://open.spotify.com/track/0lCIidioXUaPNGEhw2Ewh8
Armenian folk/French Chanson	Ladaniva	Kef Chilini / single	2020	https://open.spotify.com/track/1XwibYPLOXtPVAvoNwKgQQ
South African jazz	Hilton Schilder	Grassy Park Requiem / Nomad Jez	2005	https://open.spotify.com/track/2WCjkg3sGeHargGDA3fPXv
South African jazz	Moses Khumalo	Celebrate Mzansi / Mntungwa	2002	https://open.spotify.com/track/5dhI3TF8BJ9gfT89smo0qO
Armenian folk	Arno Babajanian, performed by Heyk Melikyan	Vagharshapat Dance / Babajanian Complete Piano Works	2014	https://open.spotify.com/track/5UKDT9B19gtjrciniLNajh
Armenian folk	Ladaniva	Bingyol	2019	https://www.youtube.com/watch?v=jgwInM9Y8Tc
Armenian folk	Komitas Vardapet, performed by Aizuri Quartet	Yergink Ampel A (It's Cloudy)	2020	https://www.youtube.com/watch?v=S8xTVzxdO1U
Armenian folk	Komitas Vardapet, performed by Aizuri Quartet	Shoushigi	2020	https://www.youtube.com/watch?v=S8xTVzxdO1U
Armenian folk music	Komitas Vardapet, performed by Aizuri Quartet	Echmiadzni Bar	2020	https://www.youtube.com/watch?v=S8xTVzxdO1U
Armenian folk music	Komitas Vardapet, performed by Duduk Ensemble	Garuna	2021	https://www.youtube.com/watch?v=wkFpqFz0TRk

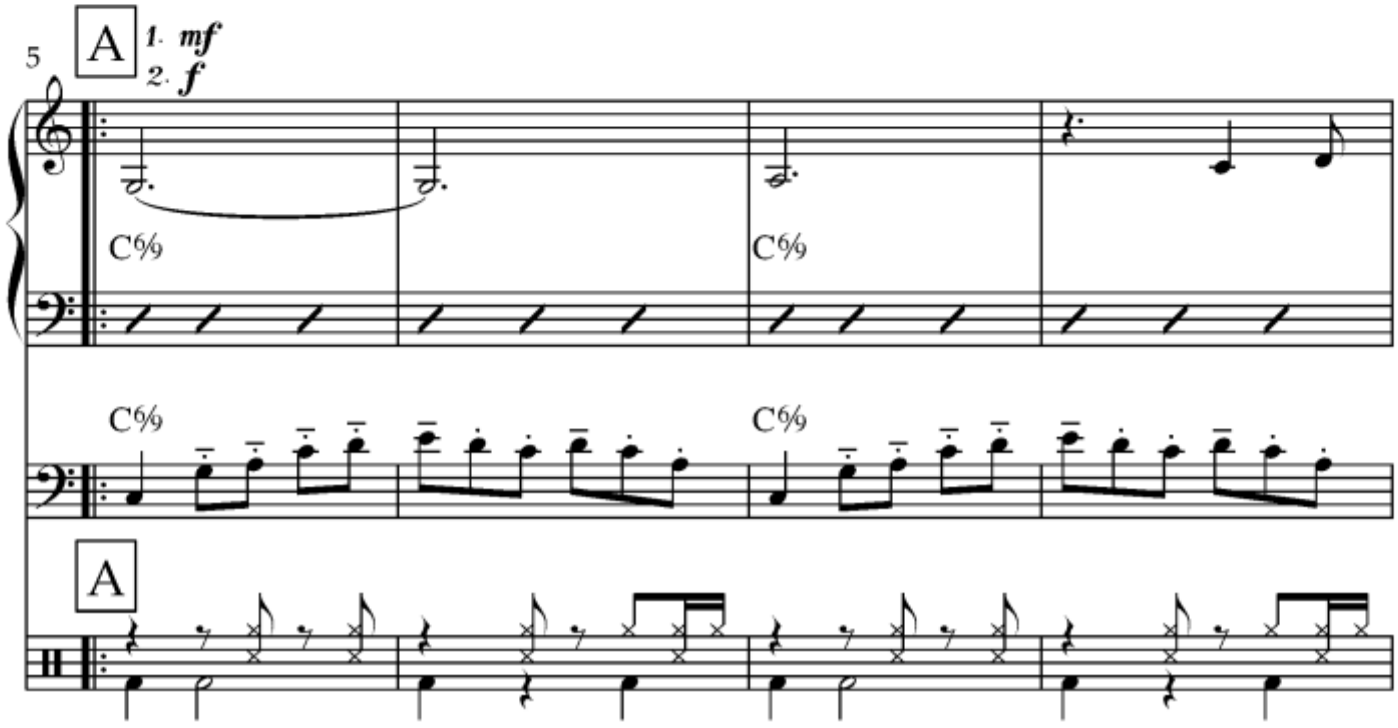
Armenian folk music	Tigran Hamasyan	A Fable (album)	2011	https://open.spotify.com/album/21tuABlTWrvuM4qLc6ntIm
African jazz	African Jazz Pioneers	African Jazz Pioneers (album)	1991	https://open.spotify.com/album/1rA95b2UdcZzlPRxdOqF1P
Armenian folk music	Authentic Light Orchestra	The Sky is Cloudy	2019	https://open.spotify.com/track/22xND0Utk0bEKuwl7anNeu
South African jazz	Hugh Masekela	Grazing in the Grass / The Promise of a Future	1968	https://open.spotify.com/track/2P6Buc8kWRgShx7aHIadqu
South African jazz	Winston Ngozi Mankunku	Yakhal' Inkomo / Mankunku Quartet	1968	https://open.spotify.com/track/4XcWqoWeQI0yABL3awqX8B
Mbaqanga	Barney Rachabane	Barney's Way	1989	https://www.youtube.com/watch?v=FFUtsSe2n6Y
Modern South African jazz	Mandisi Dyantyis	Somandla / Somandla	2018	https://open.spotify.com/track/3nwwiRzthDY0m32O3hOJTB
Armenian folk music	Nemra	Nare nare	2019	https://www.youtube.com/watch?v=JYzBCNoXqkU

Snowdrops

APPENDIX B1 ("SNOWDROPS")

Rouzanna Coxson





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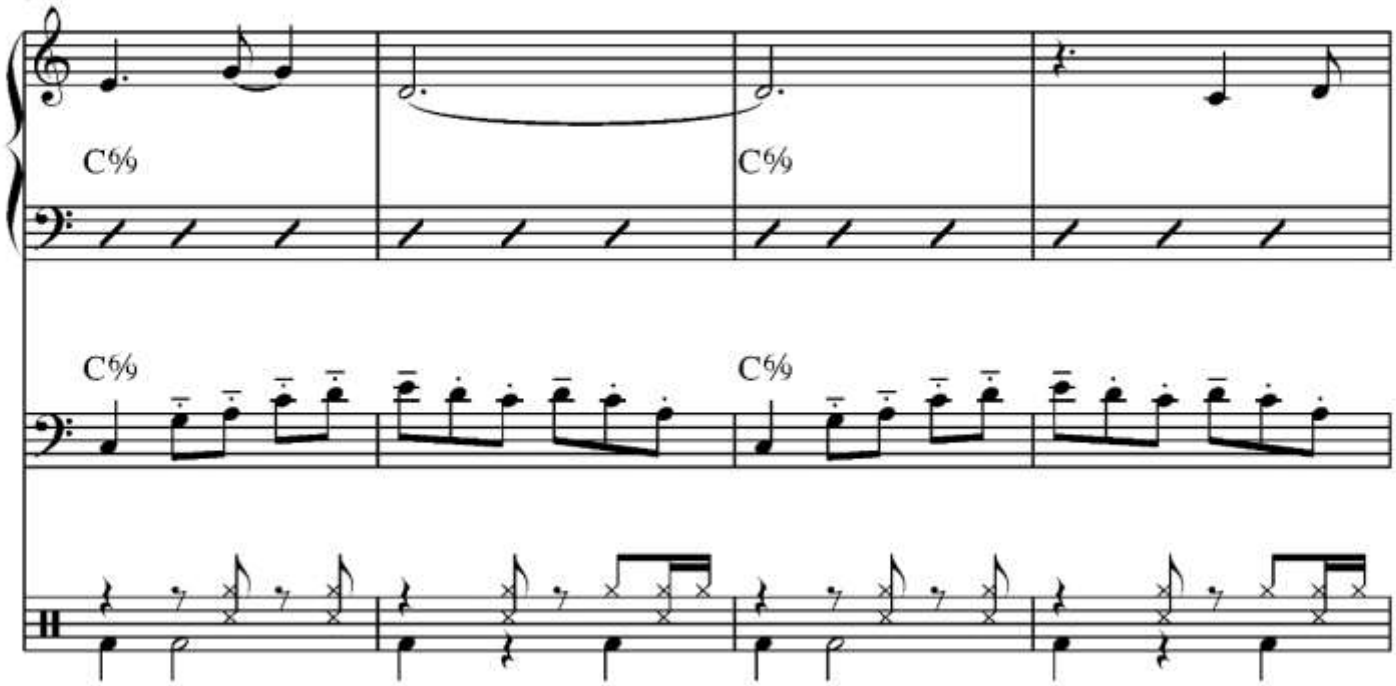

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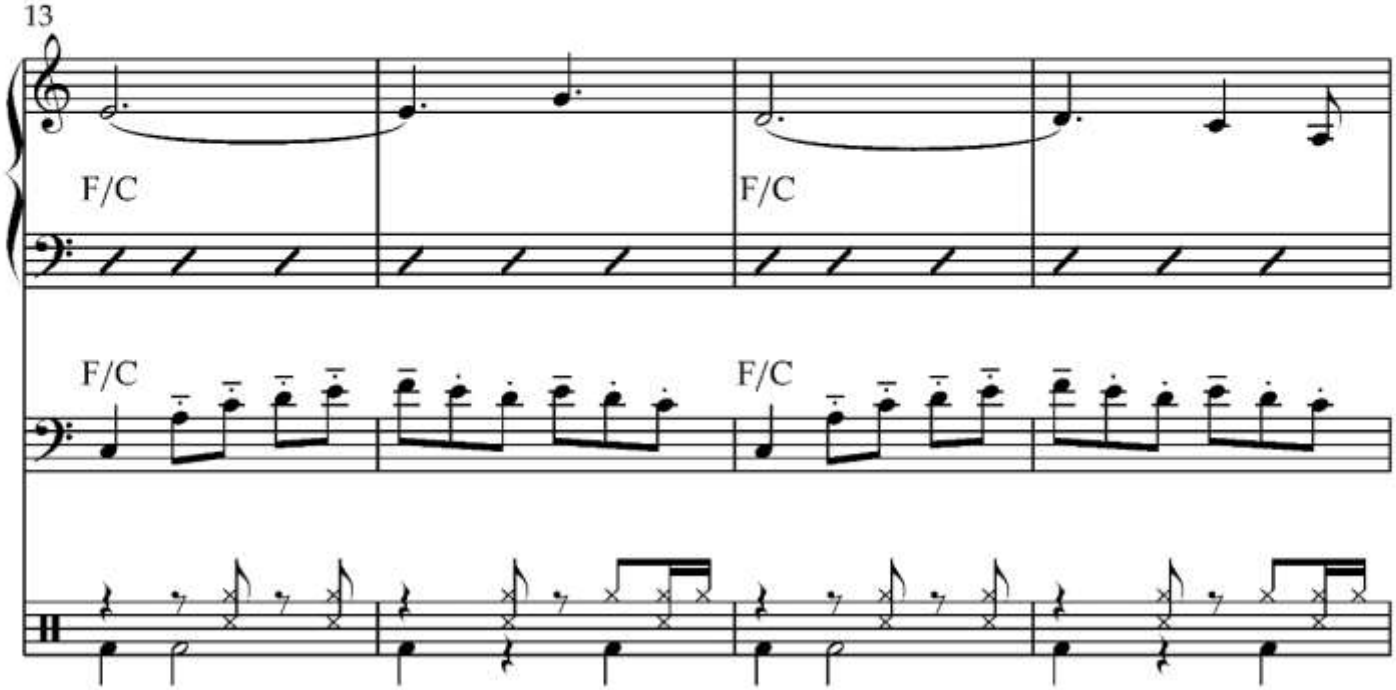

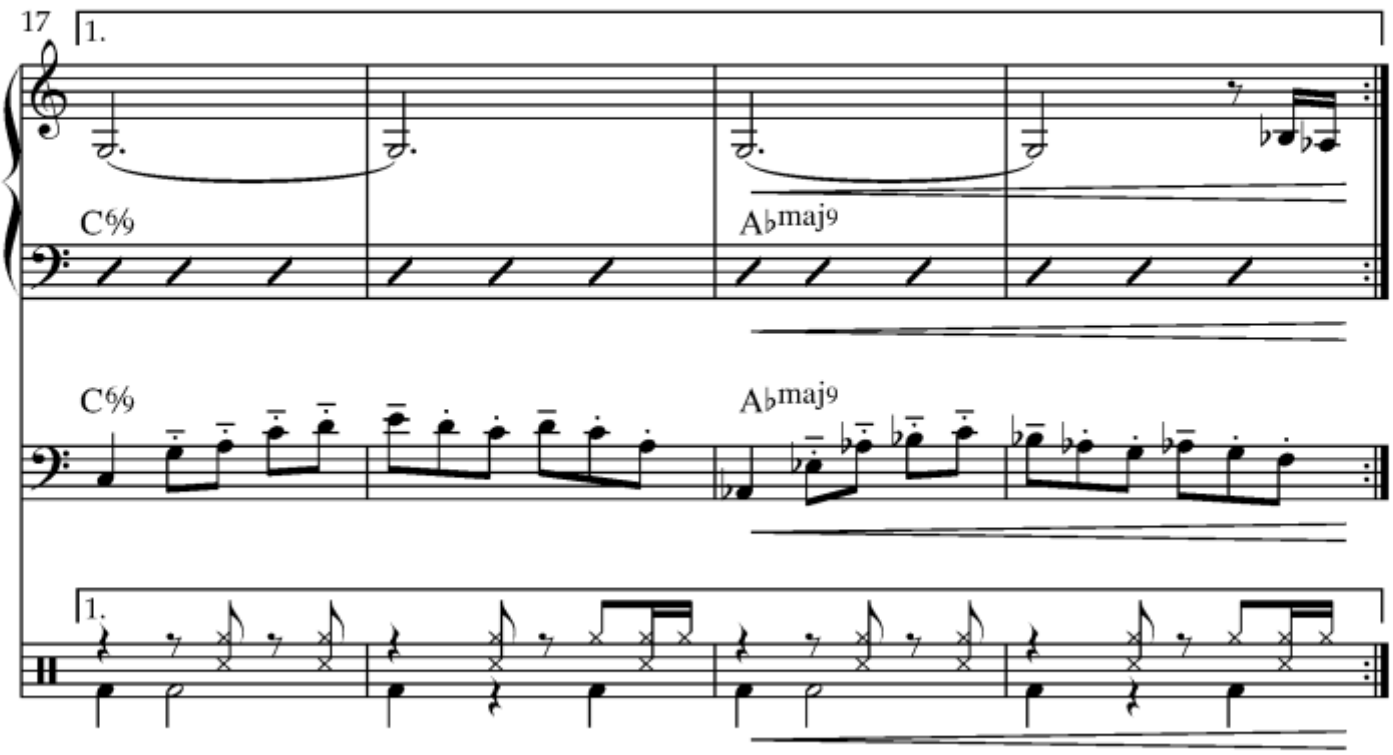
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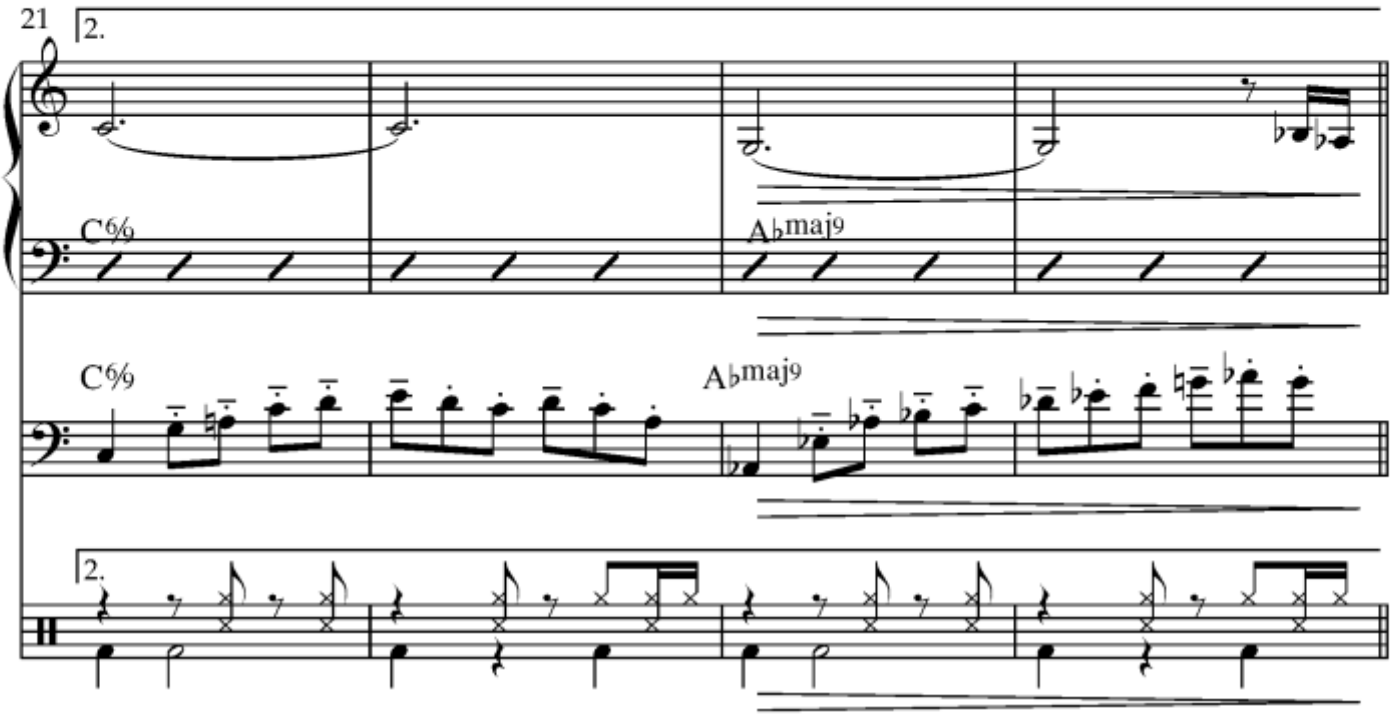
1.
C6/9
A♭maj9
C6/9
A♭maj9
1.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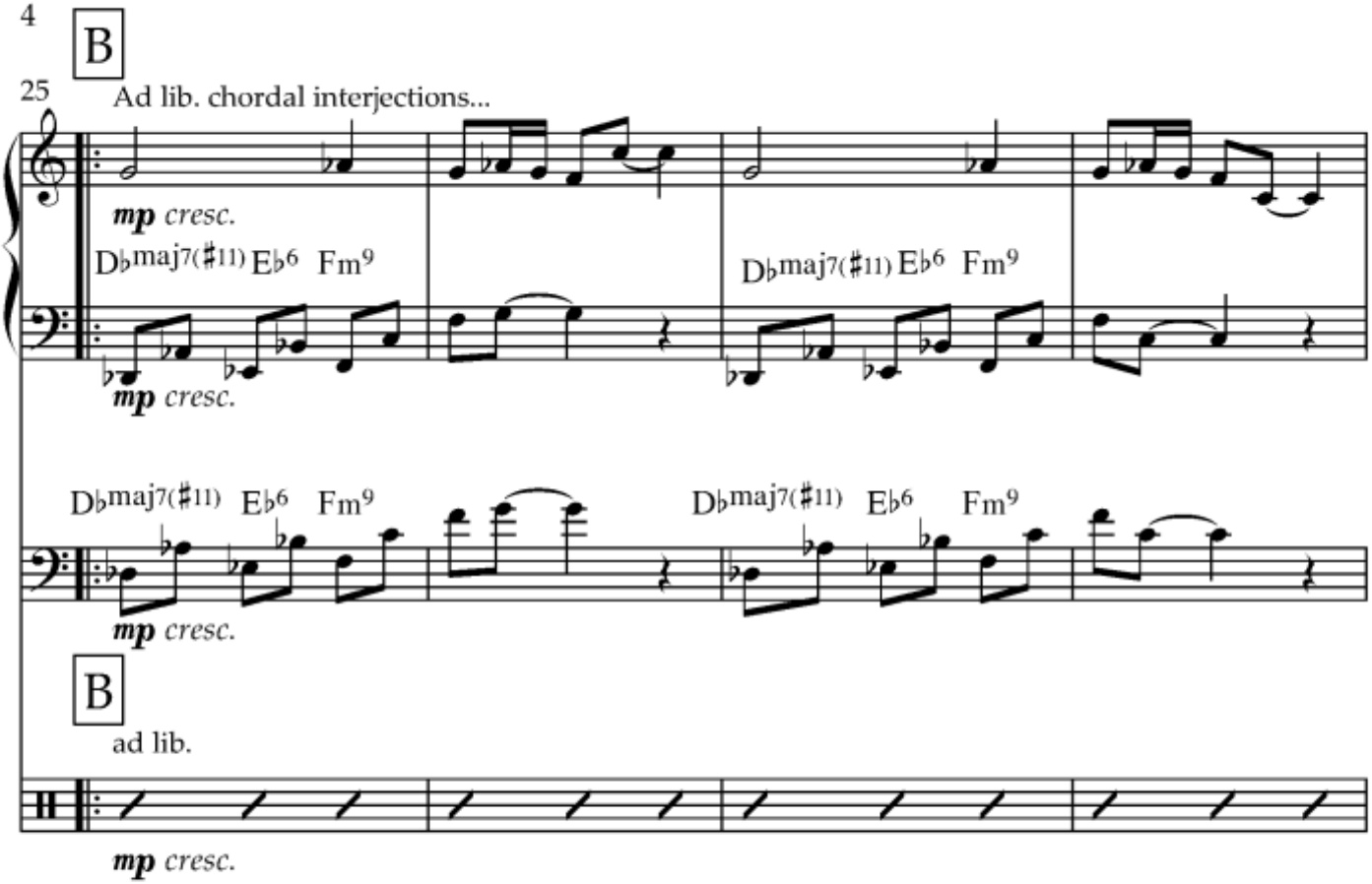
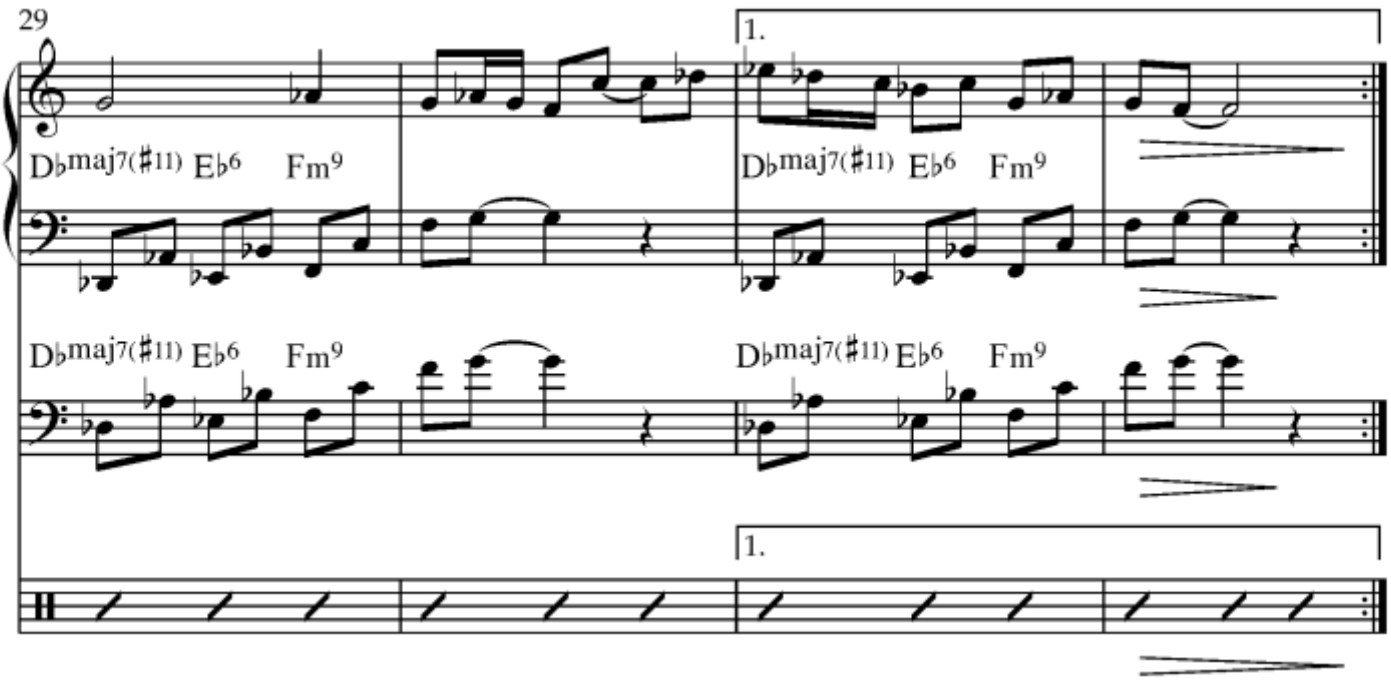
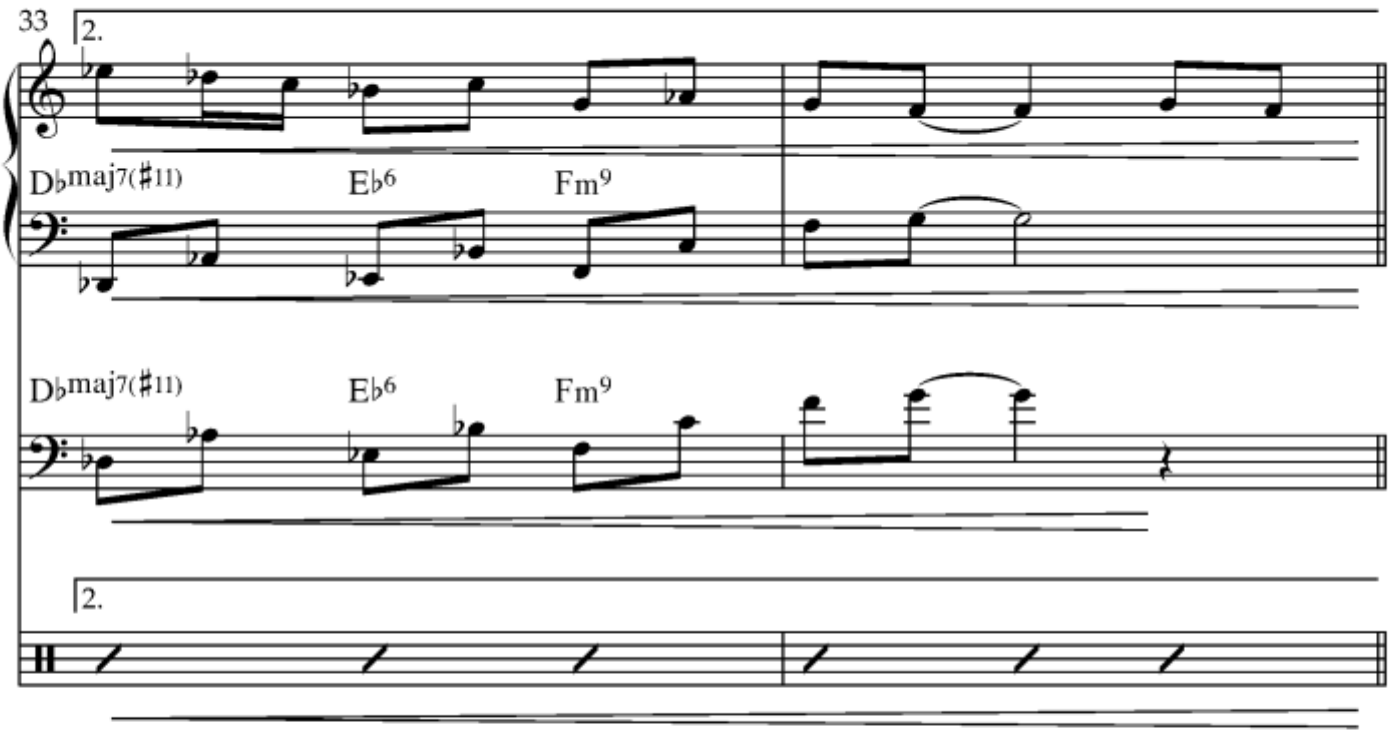
2.
C6/9
A♭maj9
C6/9
A♭maj9
2.


4
B
25
Ad lib. chordal interjections...
mp cresc.
D♭maj7(♯11) E♭6 Fm9
D♭maj7(♯11) E♭6 Fm9
mp cresc.
D♭maj7(♯11) E♭6 Fm9
D♭maj7(♯11) E♭6 Fm9
mp cresc.
B
ad lib.
mp cresc.


29
1.
D♭maj7(♯11) E♭6 Fm9
D♭maj7(♯11) E♭6 Fm9
D♭maj7(♯11) E♭6 Fm9
D♭maj7(♯11) E♭6 Fm9
1.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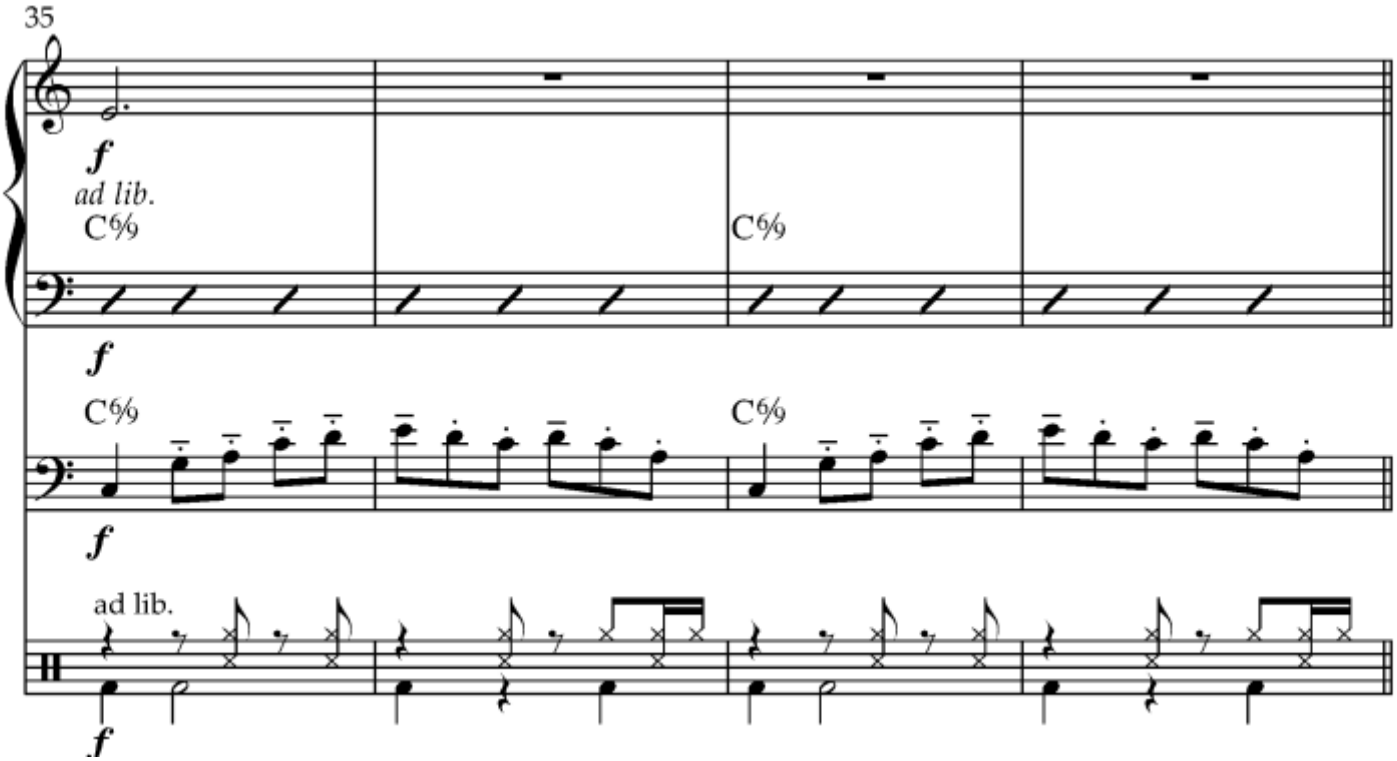
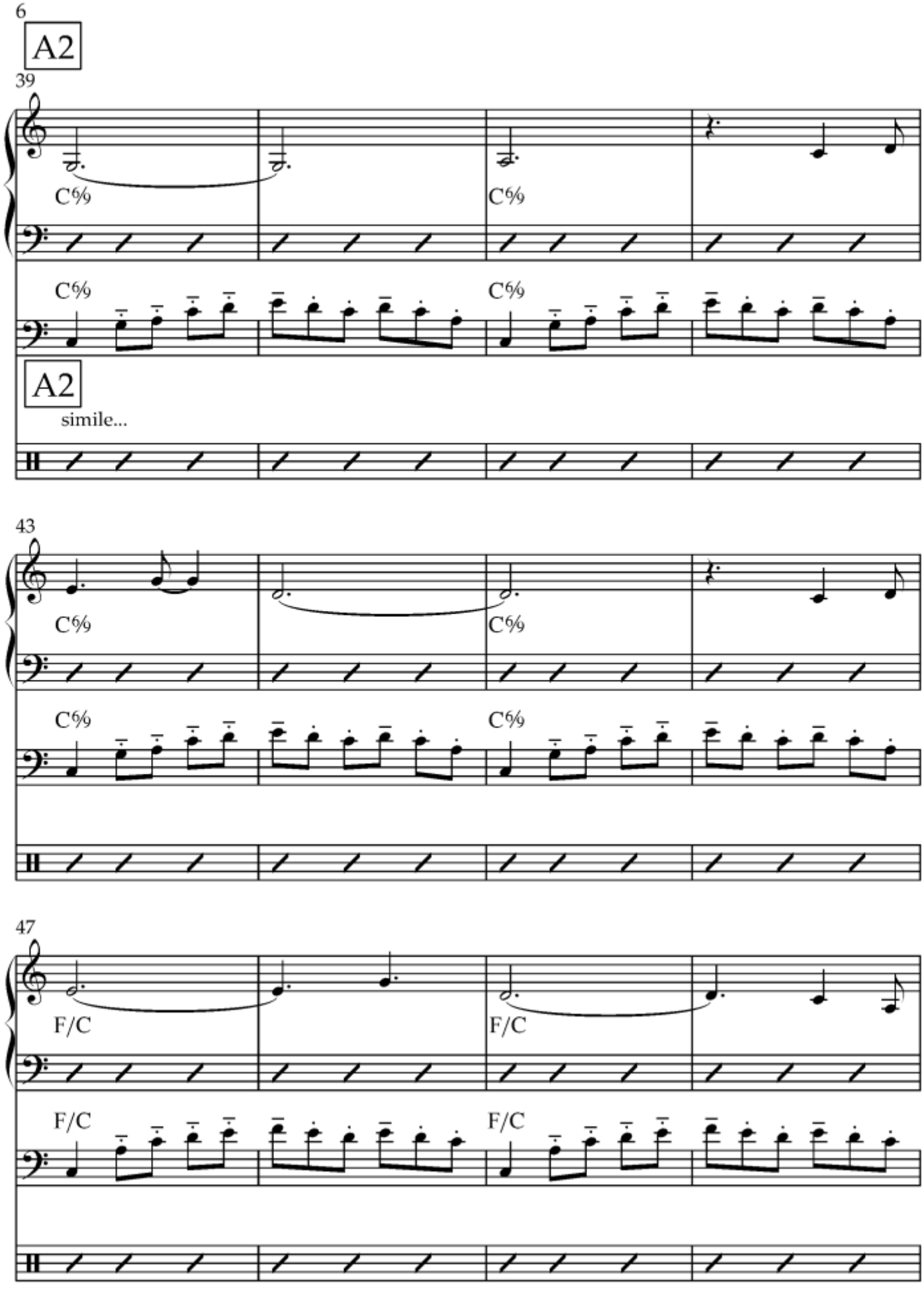
D♭maj7(♯11)
E♭6
Fm9
D♭maj7(♯11)
E♭6
Fm9
2.


35
f
ad lib.
C6/9
C6/9
f
C6/9
C6/9
f
ad lib.
f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A2
39
C6/9
C6/9
C6/9
C6/9
A2
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C6/9
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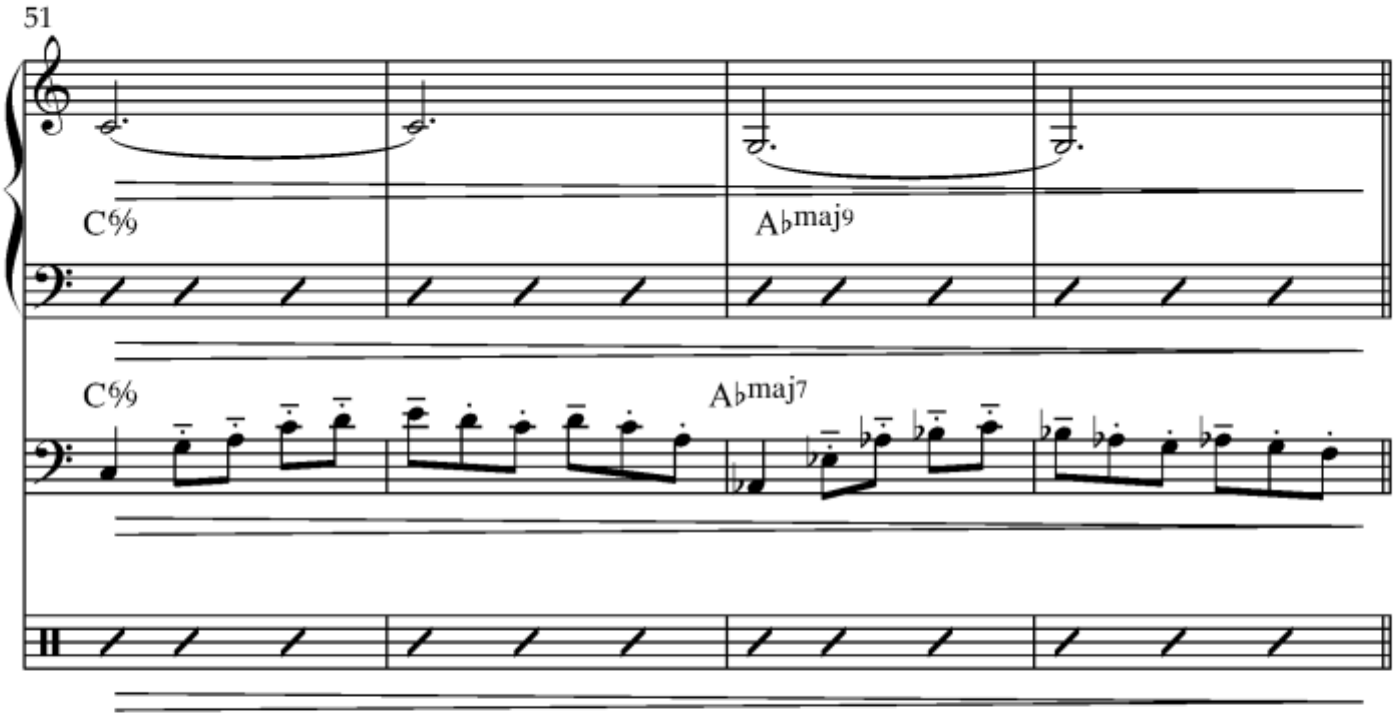
C6/9
47
F/C
F/C
F/C
F/C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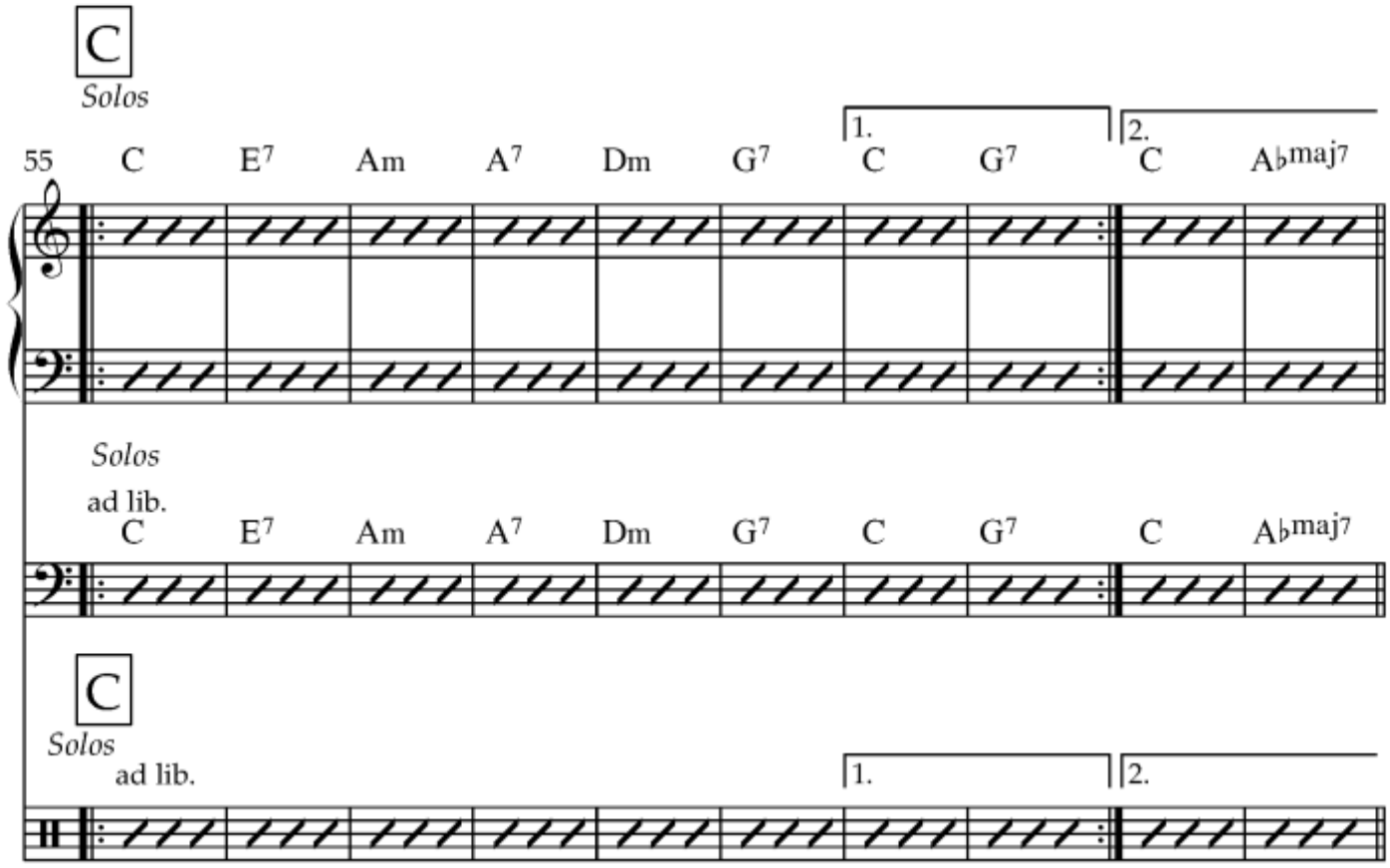
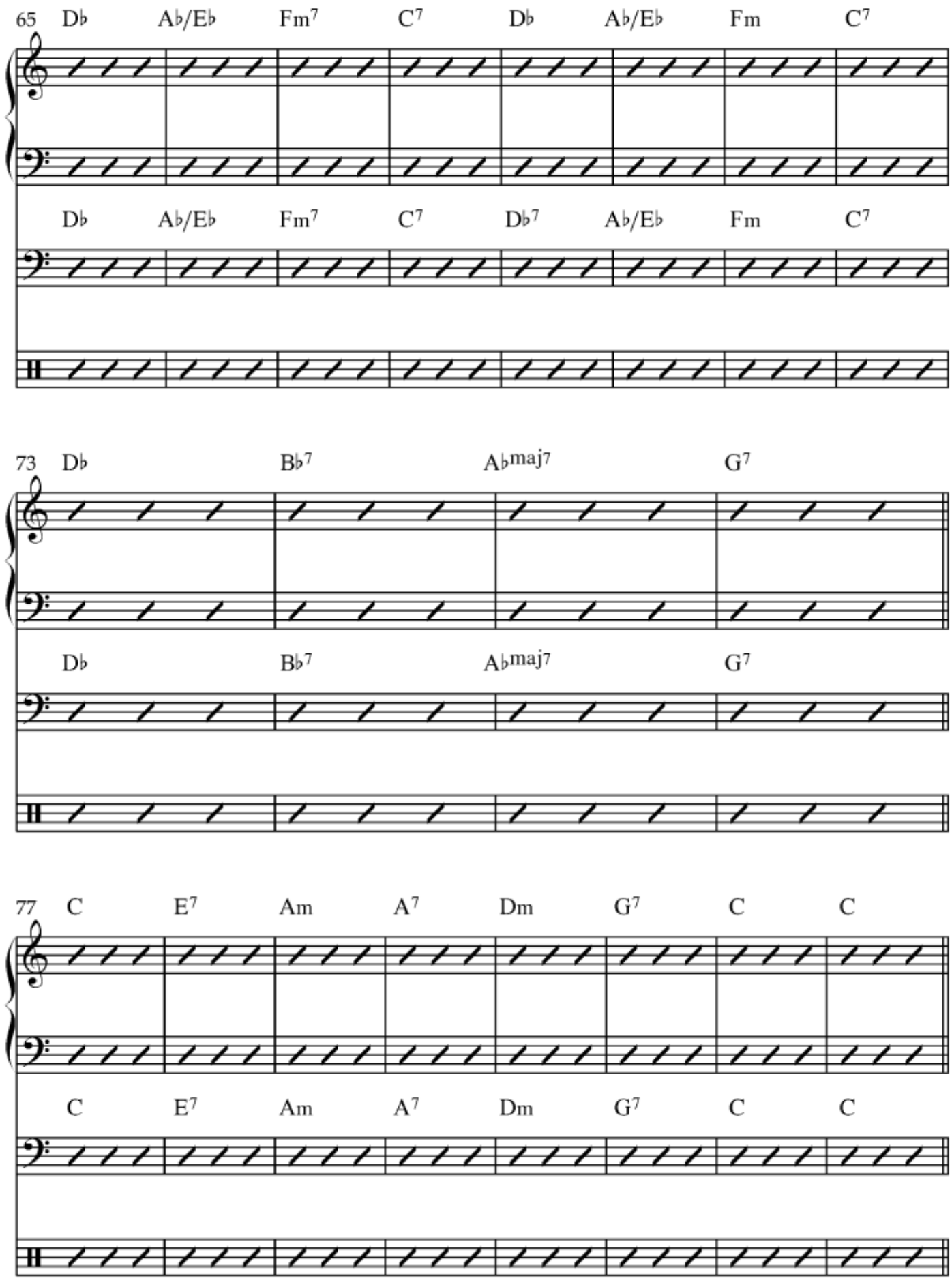
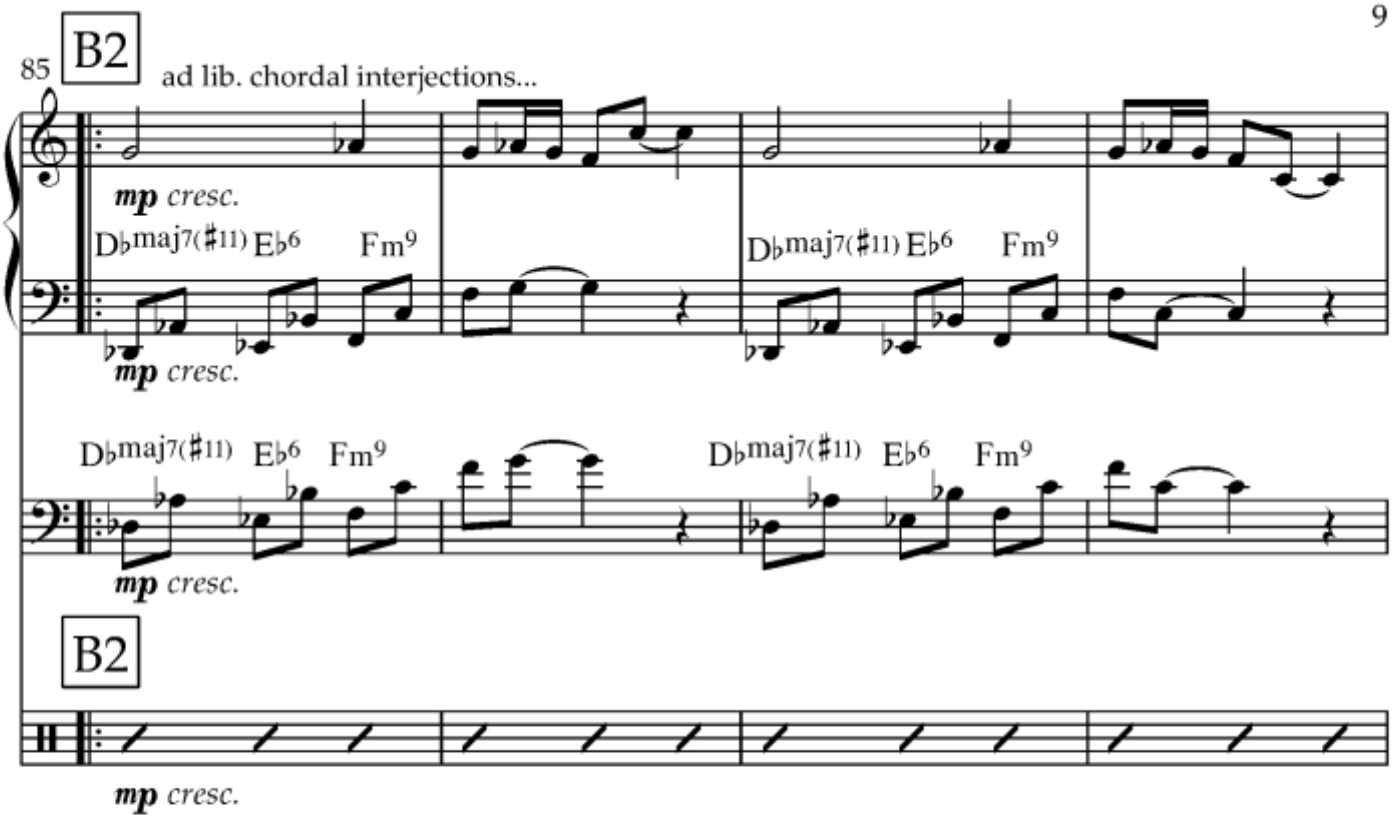
C6/9
A♭maj9
C6/9
A♭maj7


C
Solos
55
C
E7
Am
A7
Dm
G7
1.
C
G7
2.
C
A♭maj7
Solos
ad lib.
C
E7
Am
A7
Dm
G7
C
G7
C
A♭maj7
C
Solos
ad lib.
1.
2.


65 D♭ A♭/E♭ Fm7 C7 D♭ A♭/E♭ Fm C7
D♭ A♭/E♭ Fm7 C7 D♭7 A♭/E♭ Fm C7
73 D♭ B♭7 A♭maj7 G7
D♭ B♭7 A♭maj7 G7
77 C E7 Am A7 Dm G7 C C
C E7 Am A7 Dm G7 C C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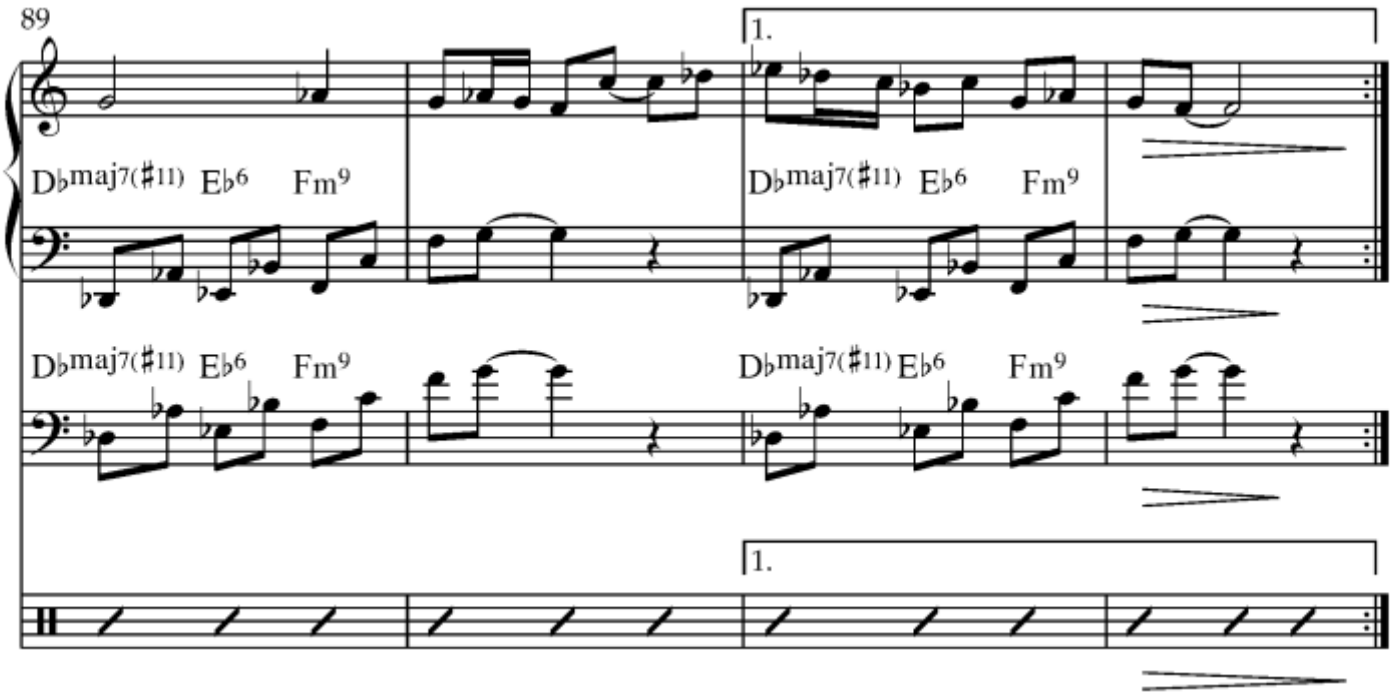
B2
ad lib. chordal interjections...
mp cresc.
D♭maj7(♯11) E♭6 Fm9
B2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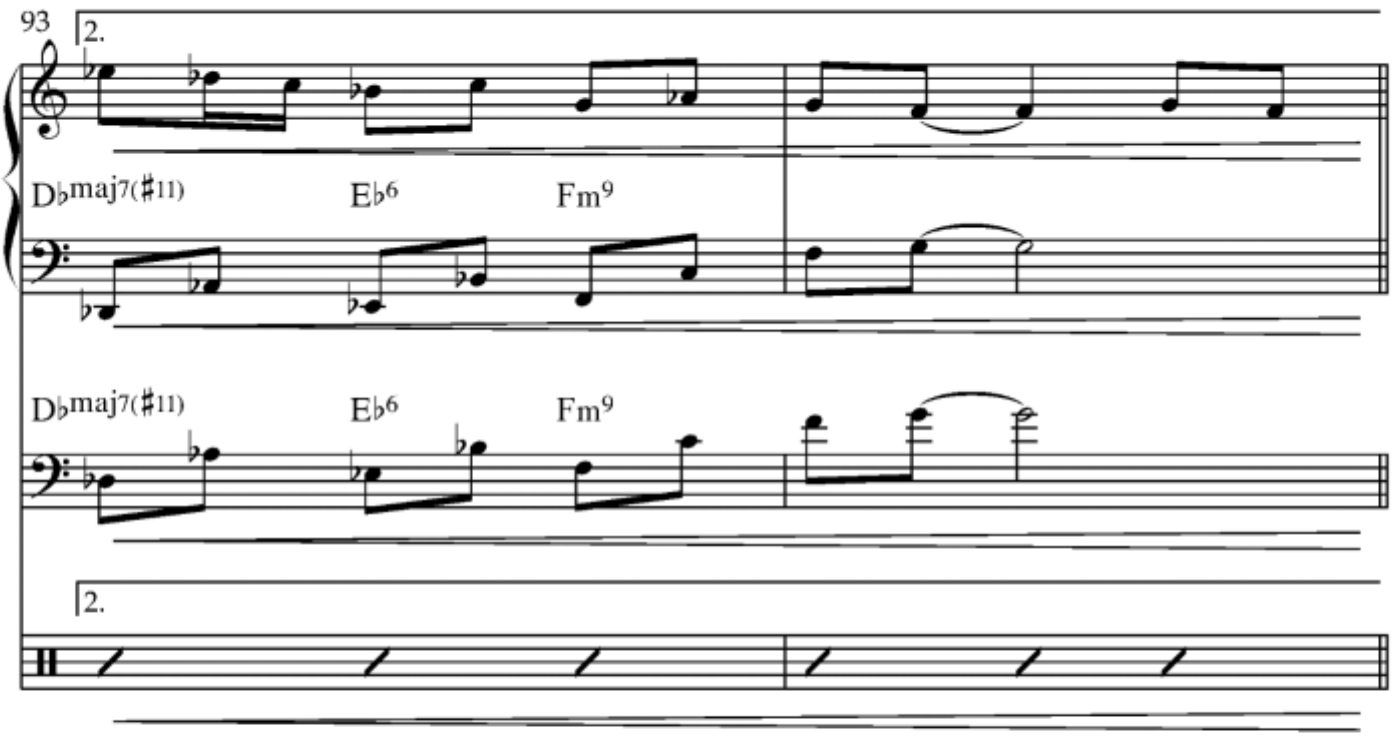
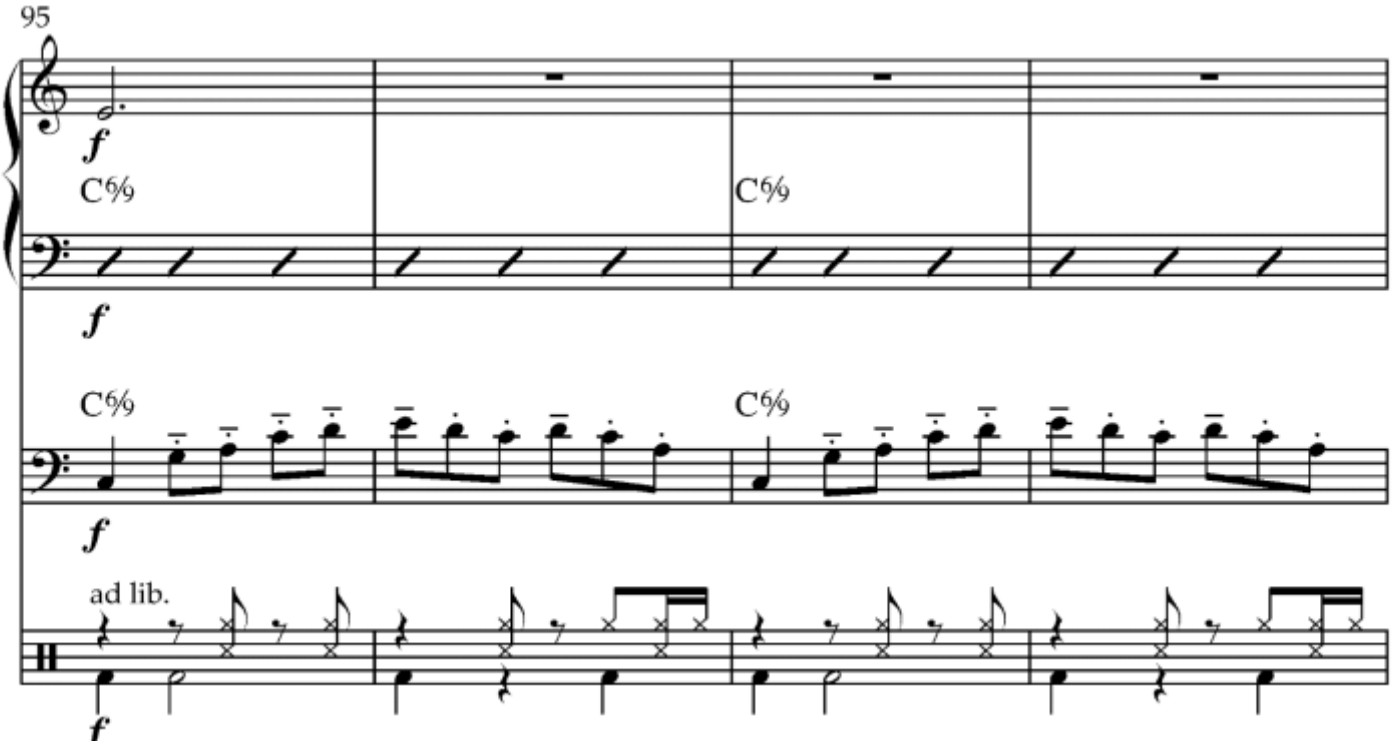
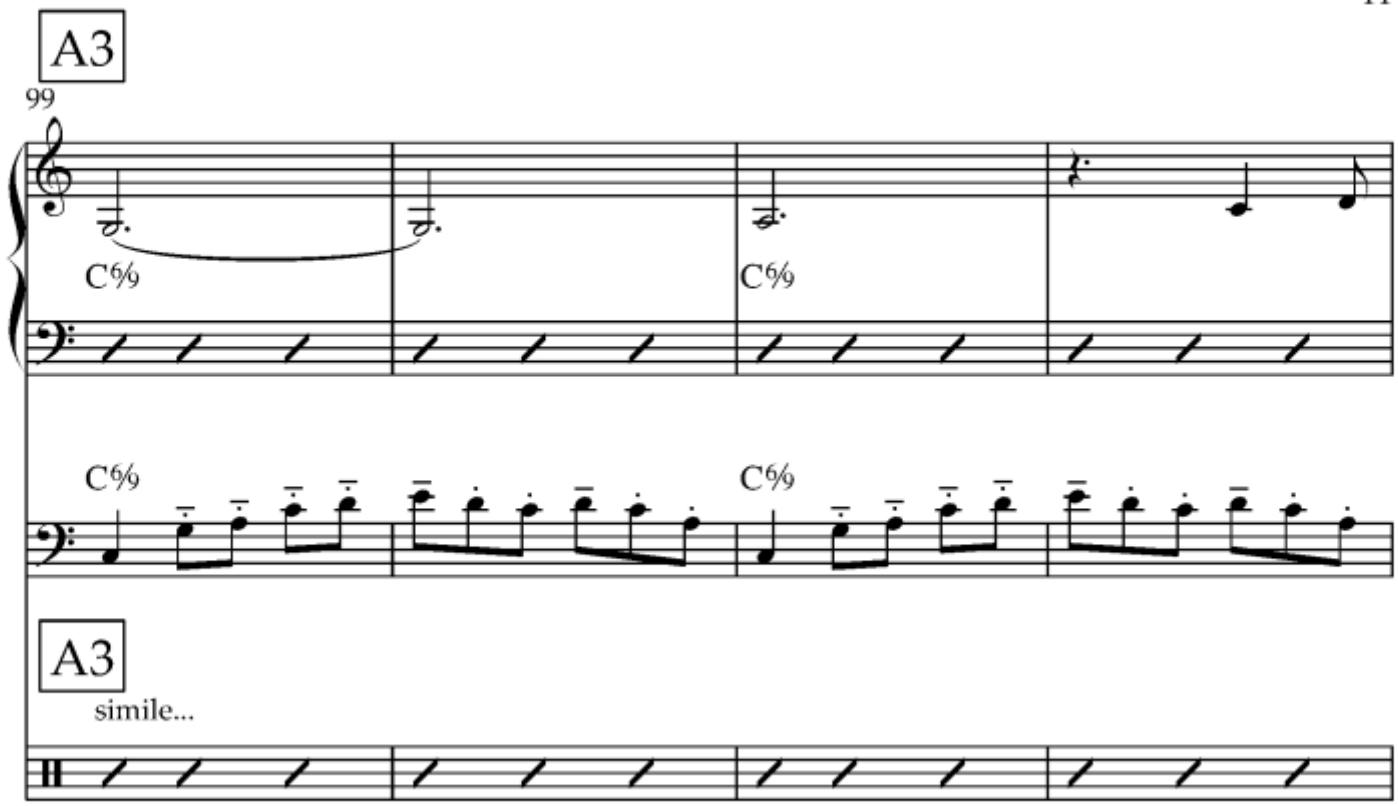
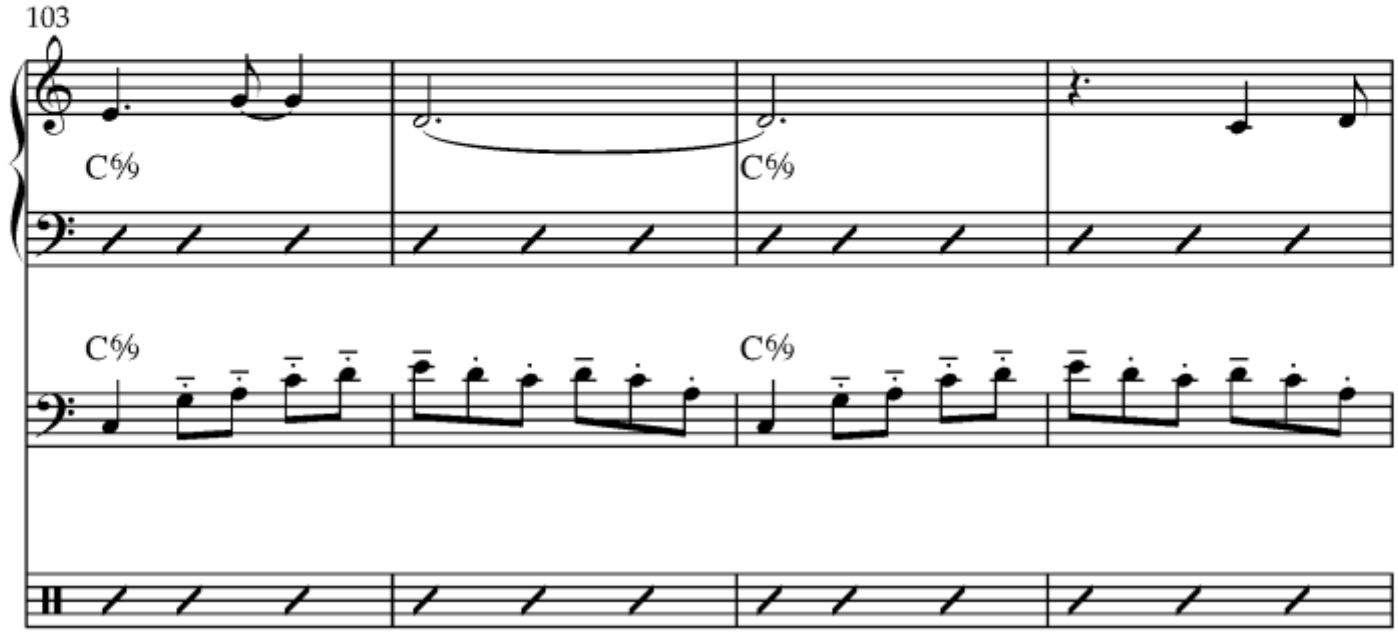
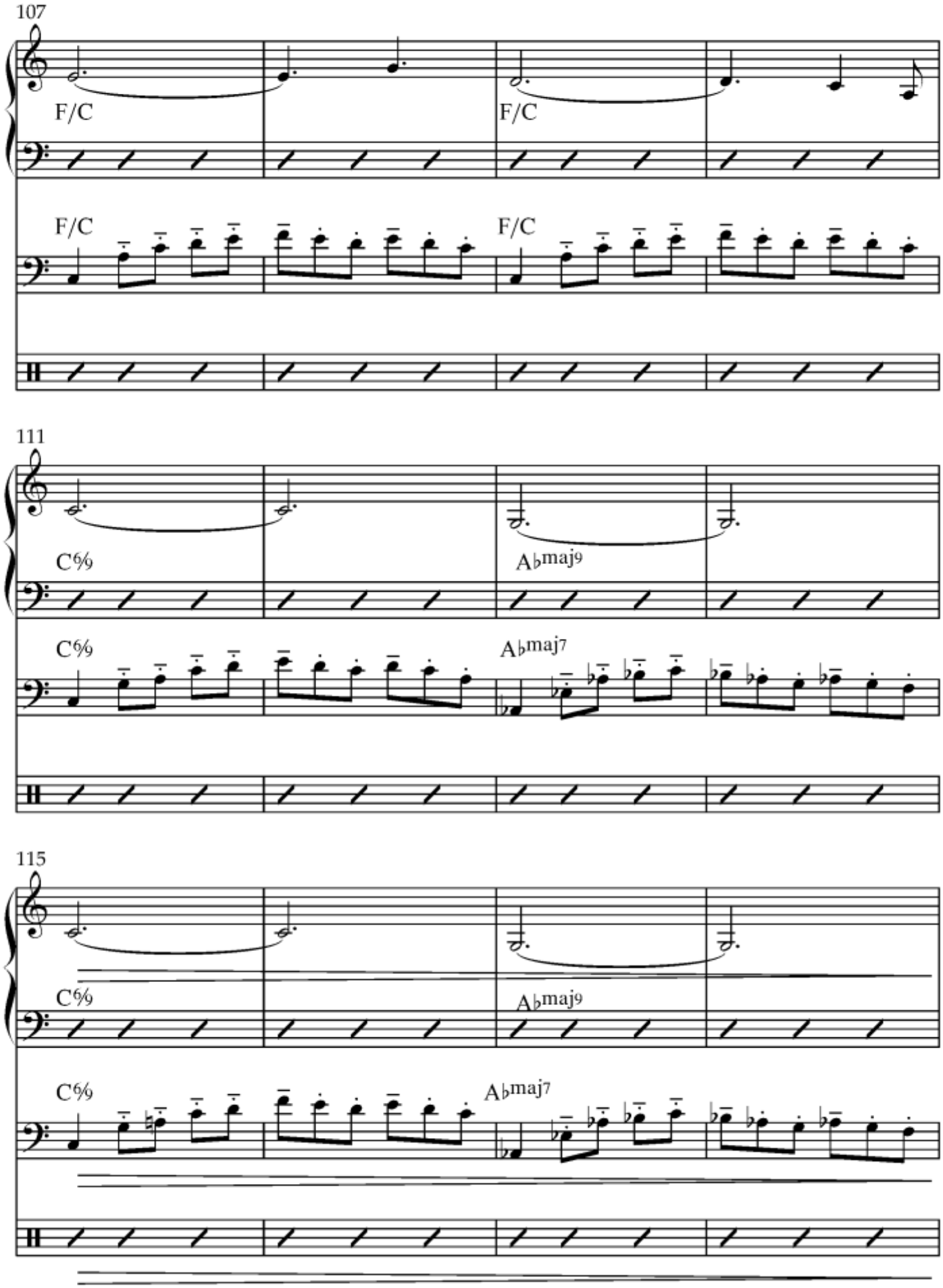
D♭maj7(♯11) E♭6 Fm9

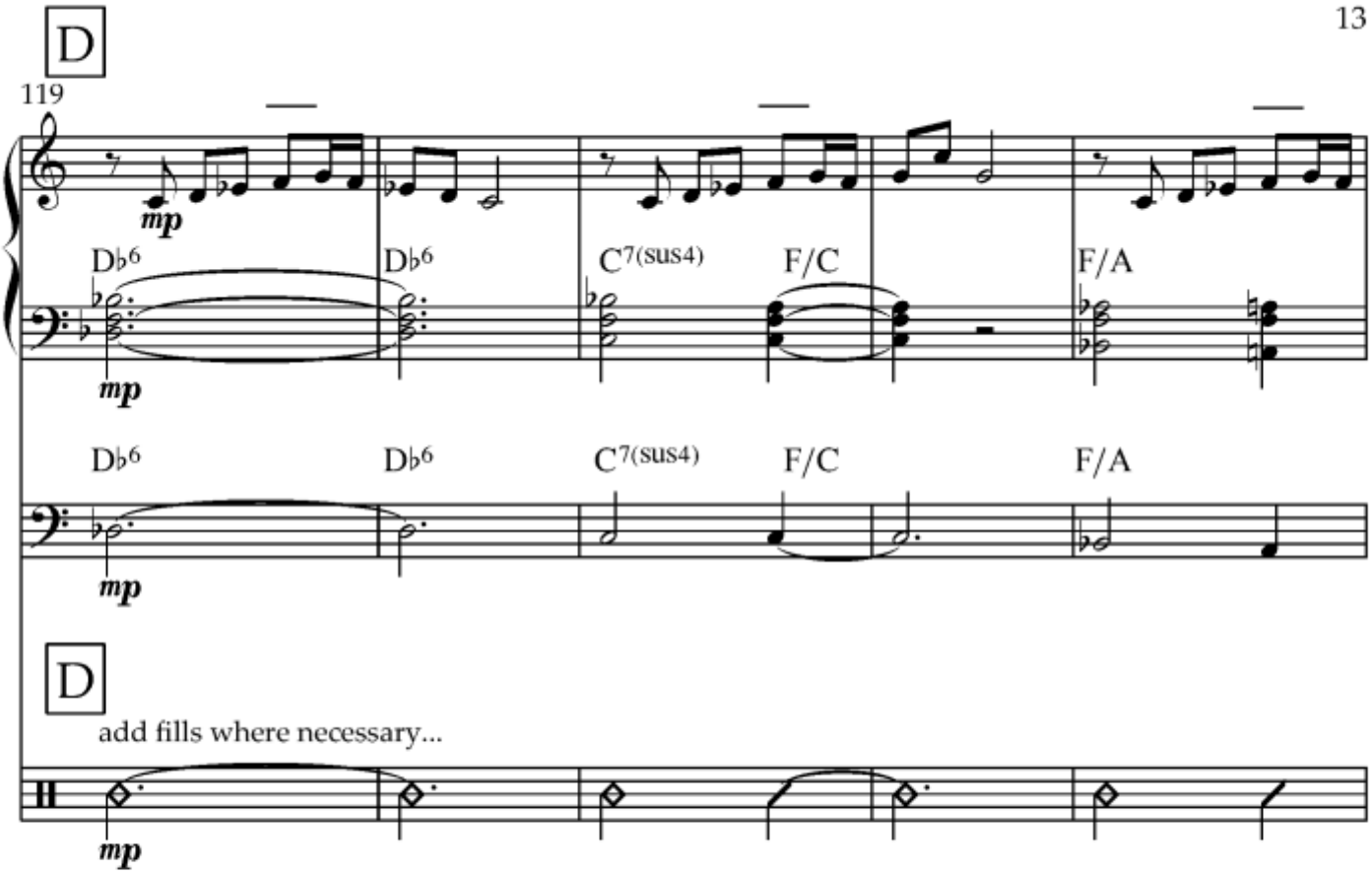

93
2.
D♭maj7(♯11)
E♭6
Fm9
D♭maj7(♯11)
E♭6
Fm9
2.

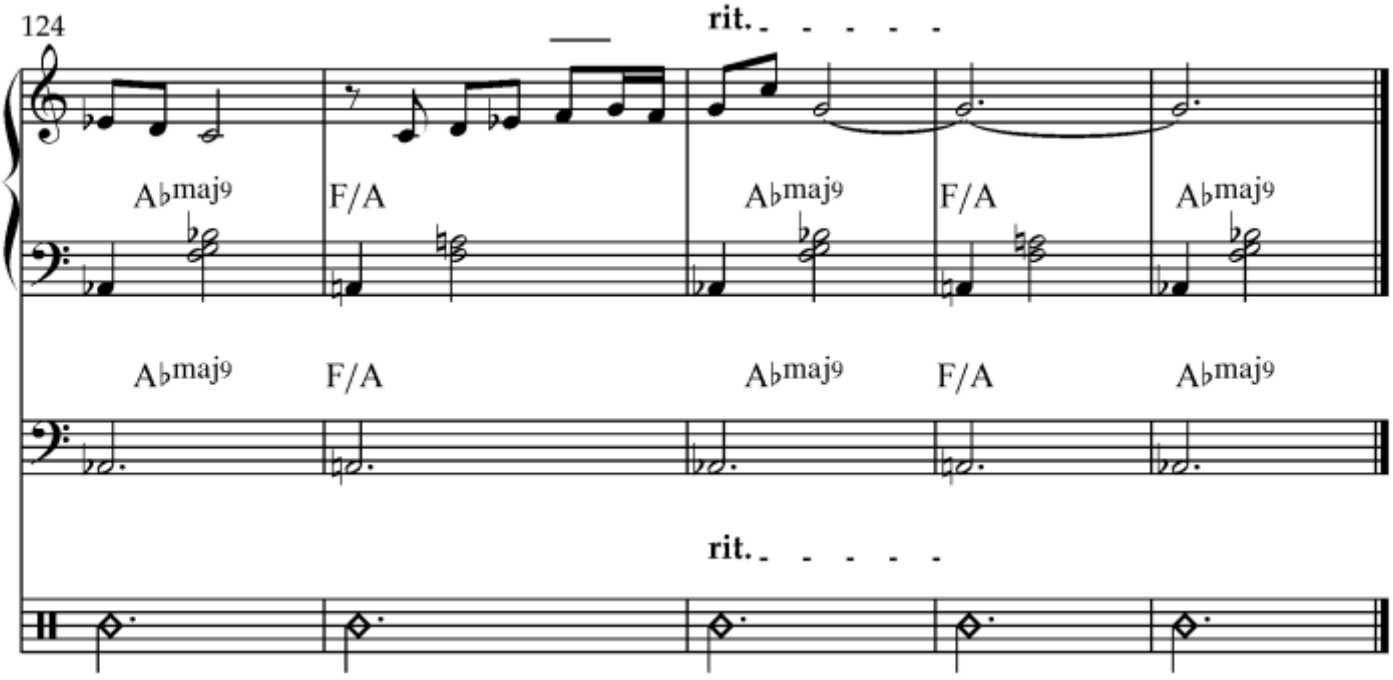

95
f
C6/9
C6/9
f
C6/9
C6/9
f
ad lib.
f


A3
99
C6/9
C6/9
C6/9
C6/9
A3
simile...


103
C6/9
C6/9
C6/9
C6/9


107
F/C
F/C
F/C
F/C
111
C6/9
A♭maj9
C6/9
A♭maj7
115
C6/9
A♭maj9
C6/9
A♭maj7

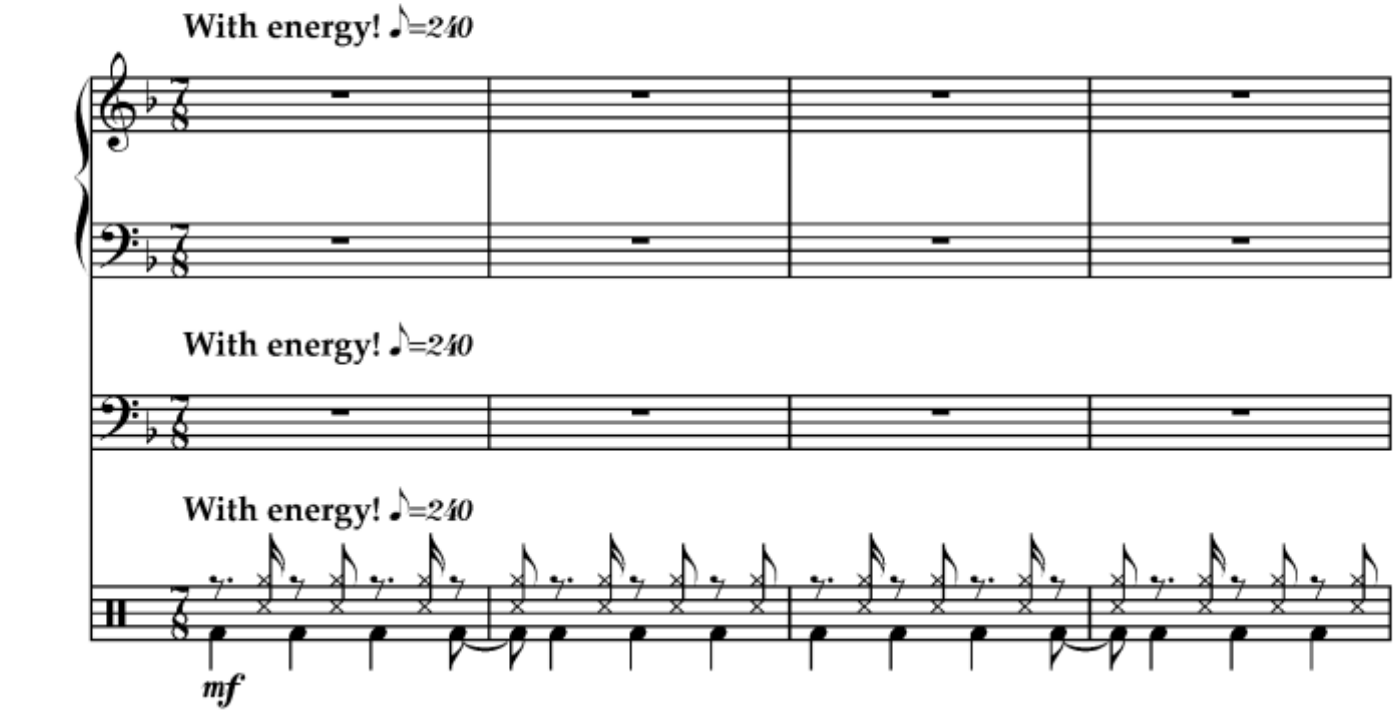

D
119
mp
D♭6
D♭6
C7(sus4)
F/C
F/A
mp
D♭6
D♭6
C7(sus4)
F/C
F/A
mp
D
add fills where necessary...
mp

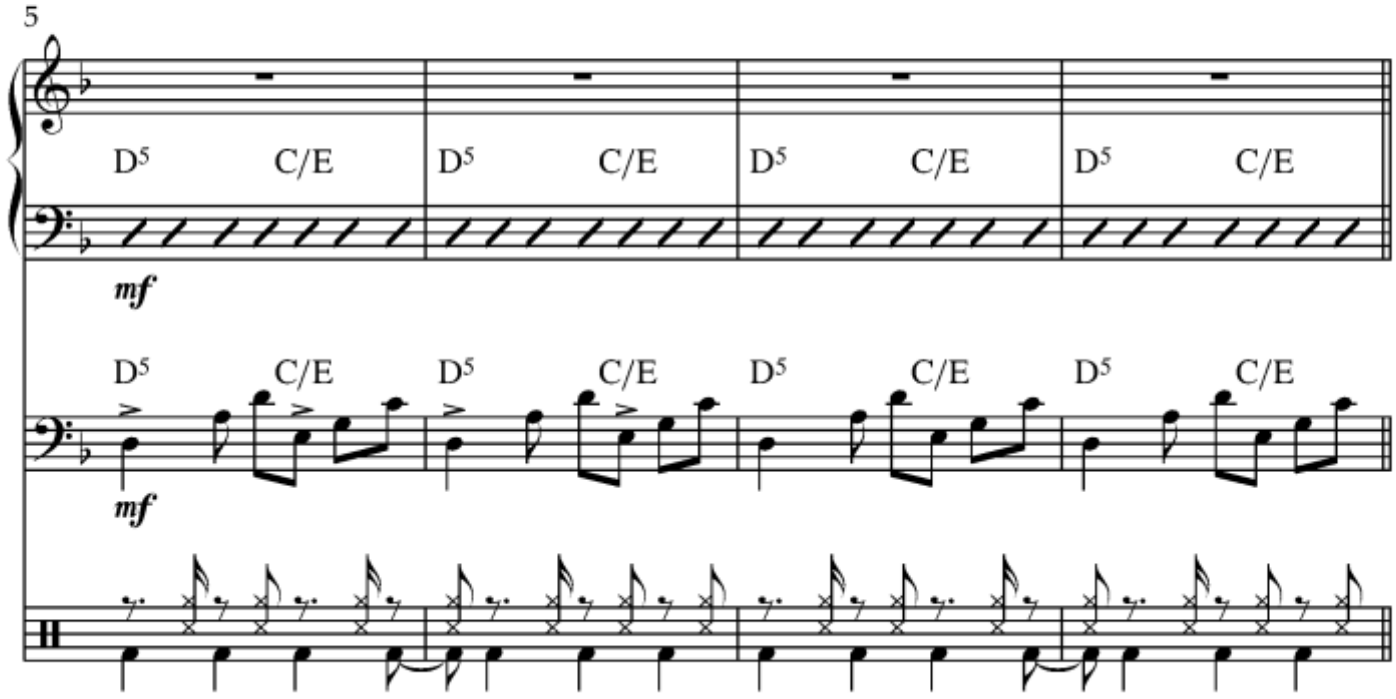

124
rit.
A♭maj9
F/A
A♭maj9
F/A
A♭maj9
A♭maj9
F/A
A♭maj9
F/A
A♭maj9
rit.

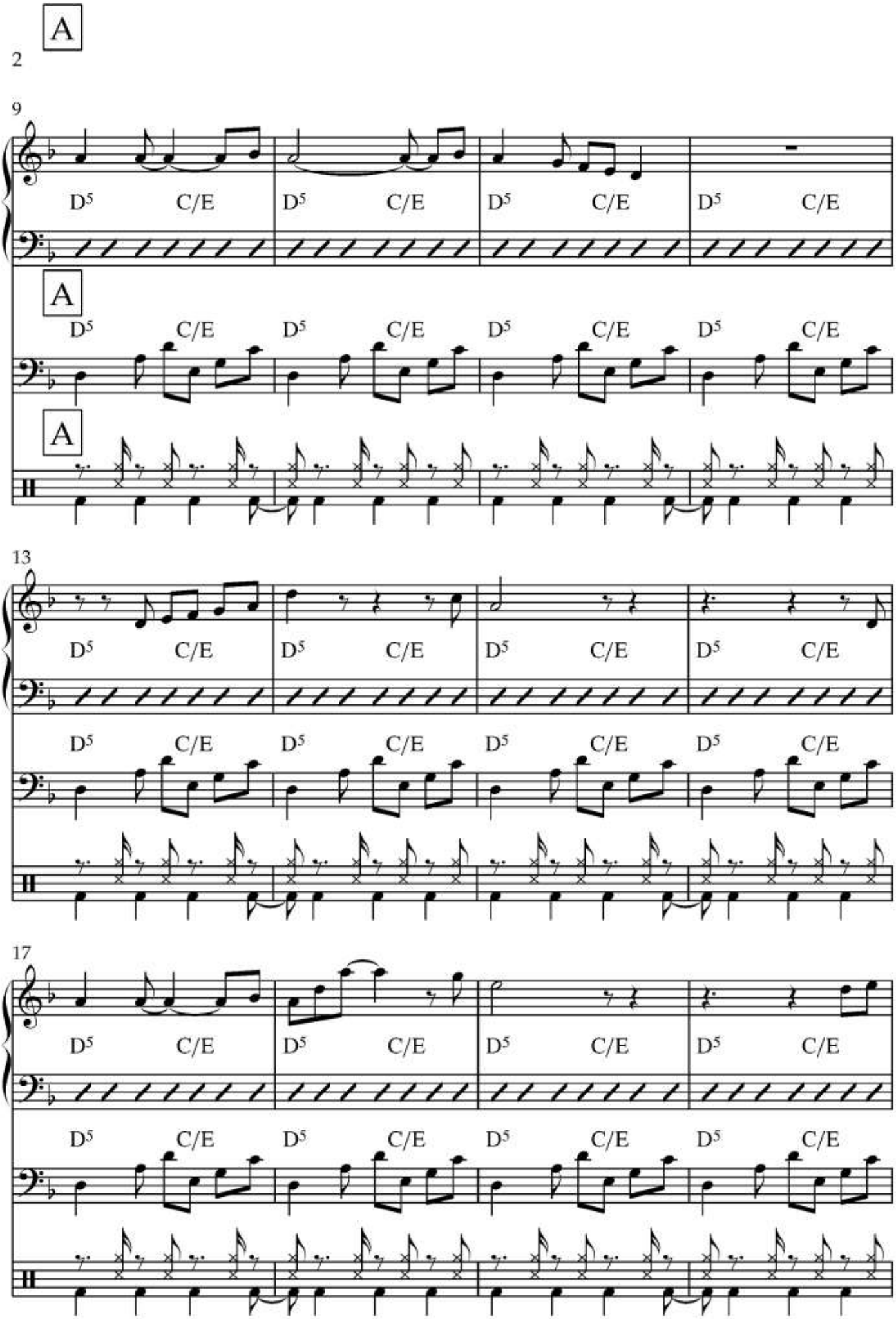
Proteas Dancing in the Rain

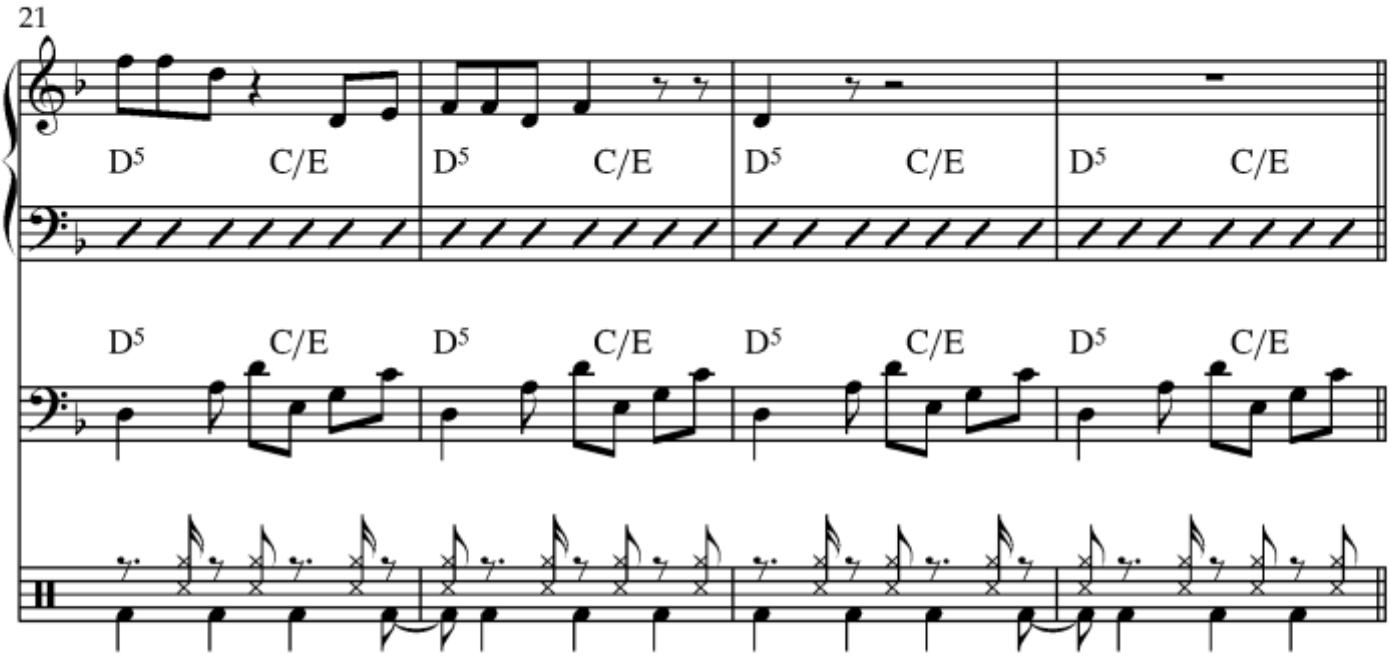
APPENDIX B2 ("PROTEAS DANCING IN THE RAIN")

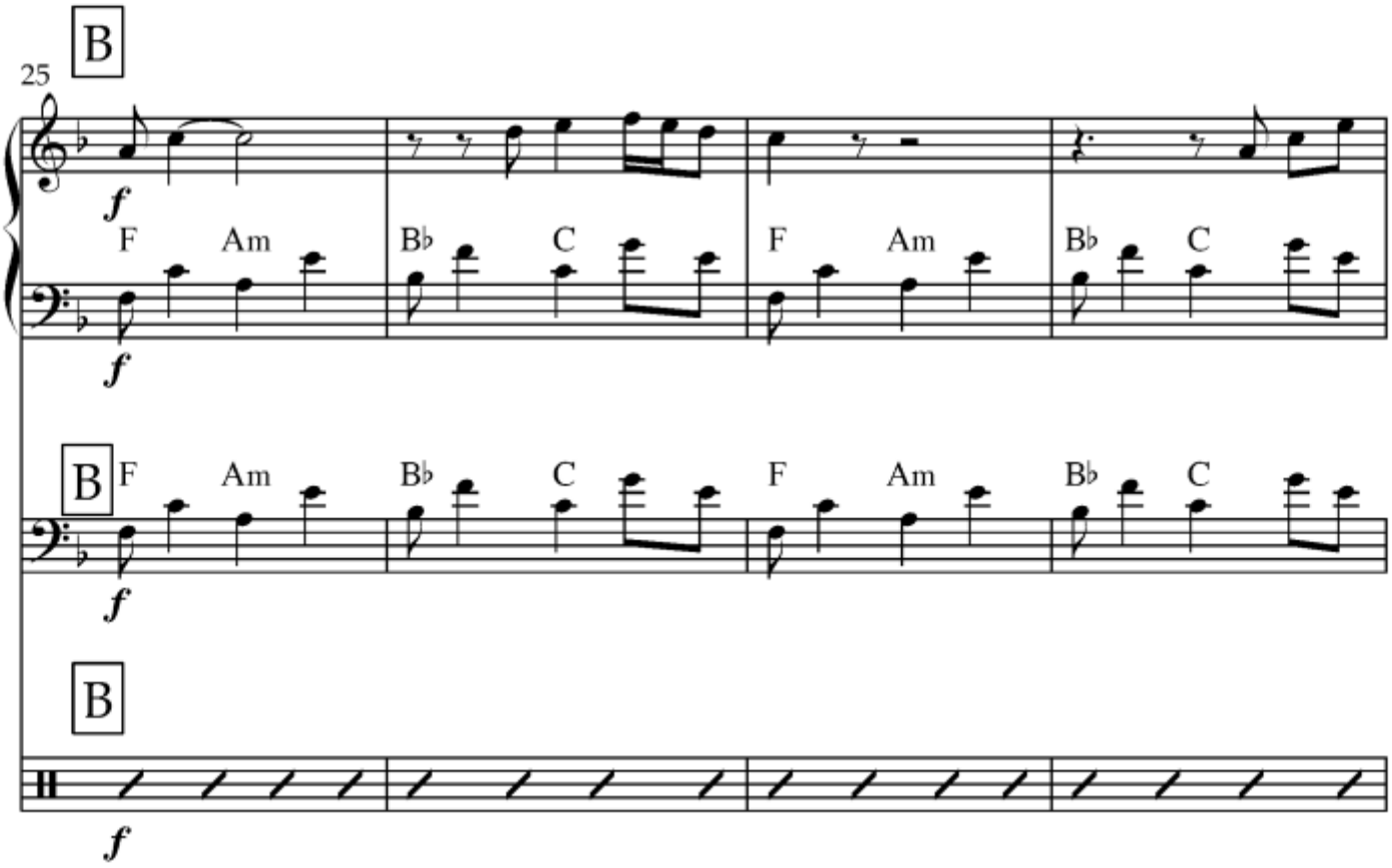
Rouzanna Coxson

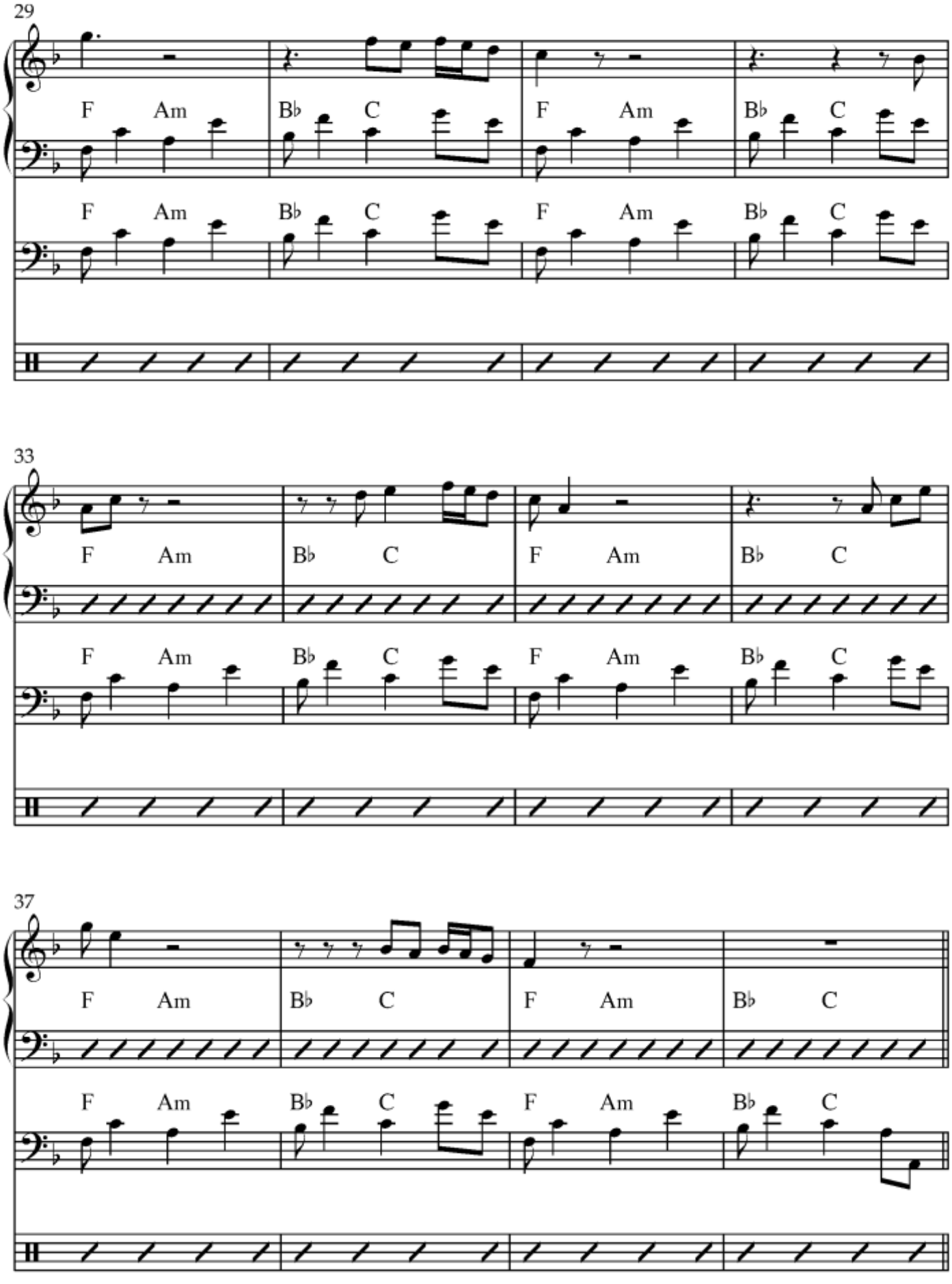


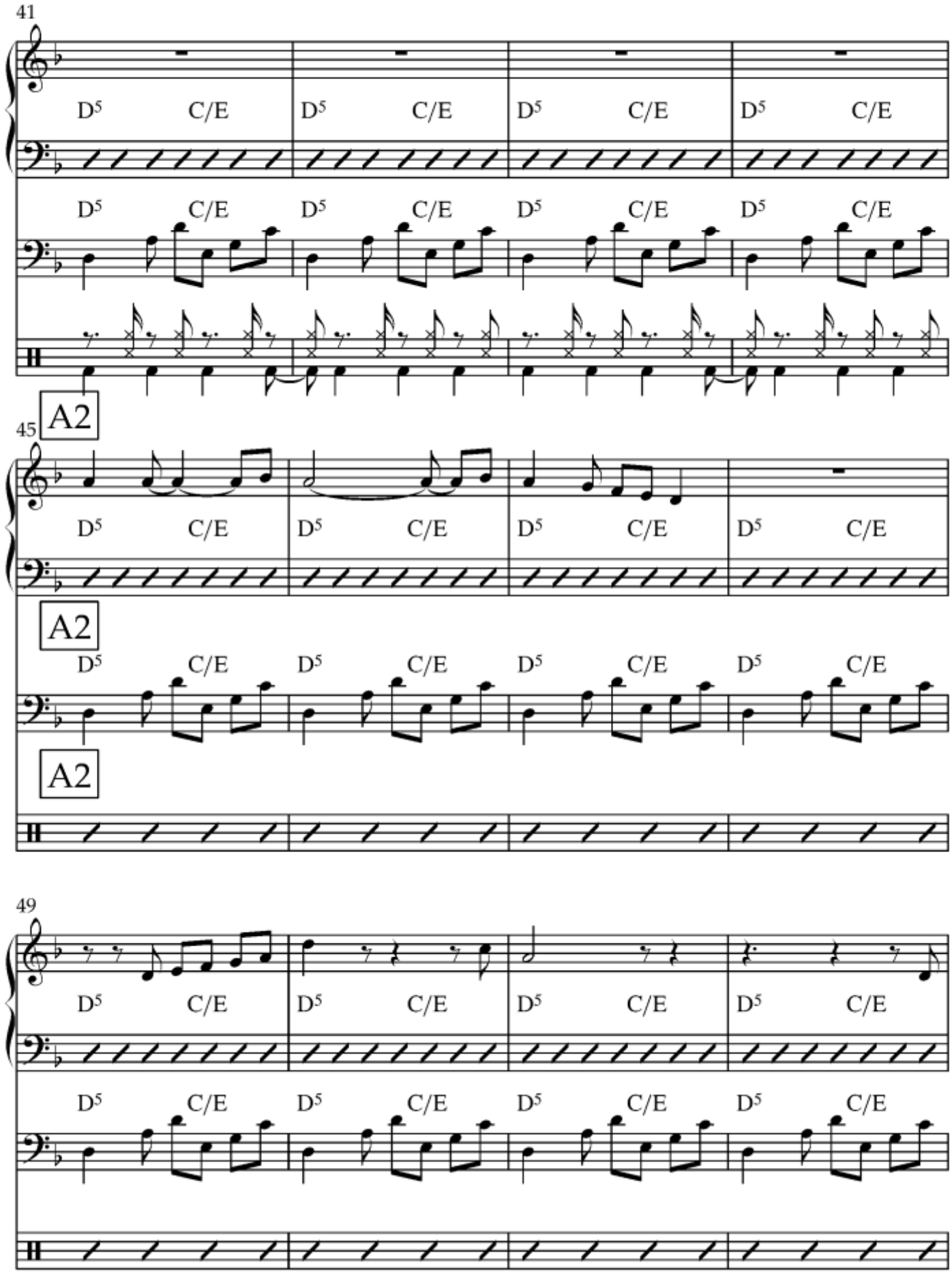



A
2
9
D5 C/E D5 C/E D5 C/E D5 C/E
A
D5 C/E D5 C/E D5 C/E D5 C/E
A
13
D5 C/E D5 C/E D5 C/E D5 C/E
D5 C/E D5 C/E D5 C/E D5 C/E
17
D5 C/E D5 C/E D5 C/E D5 C/E
D5 C/E D5 C/E D5 C/E D5 C/E

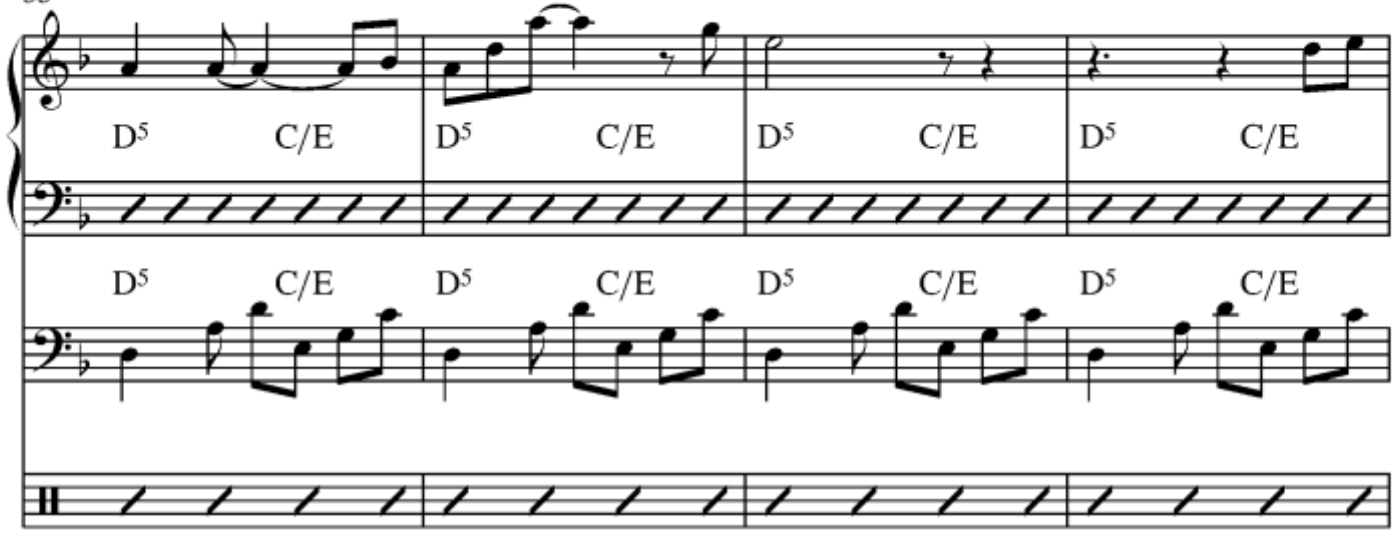

21
D5 C/E
D5 C/E
D5 C/E
D5 C/E
D5 C/E
D5 C/E
D5 C/E
D5 C/E


B
25
f
F Am
B♭ C
F Am
B♭ C
B
F Am
B♭ C
F Am
B♭ C
B
f

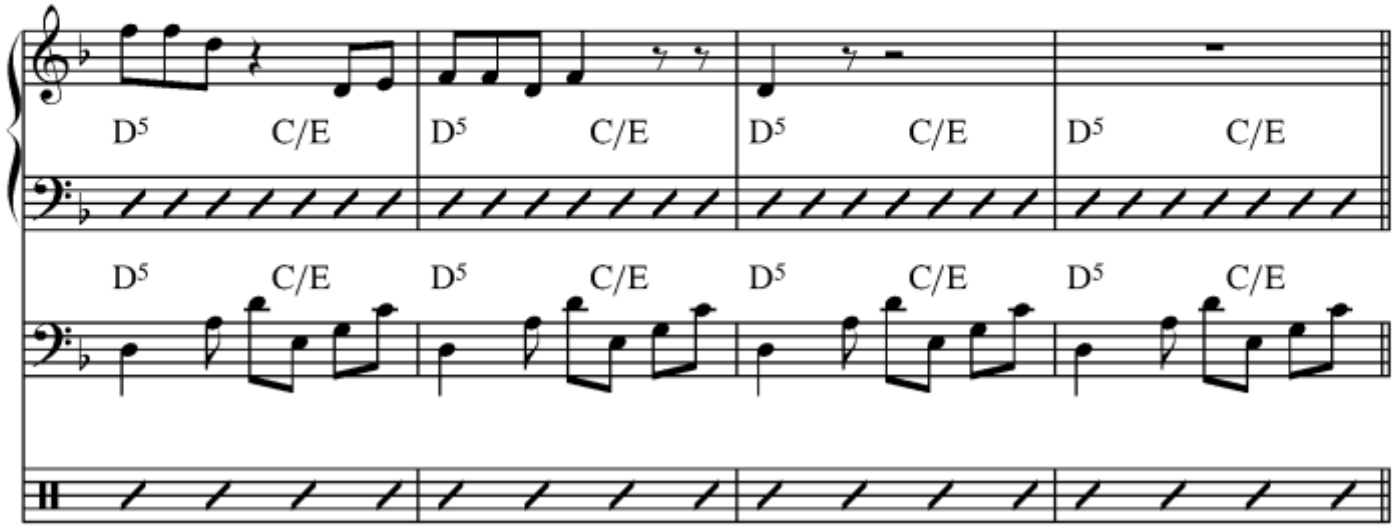

29
F Am B♭ C F Am B♭ C
F Am B♭ C F Am B♭ C
33
F Am B♭ C F Am B♭ C
F Am B♭ C F Am B♭ C
37
F Am B♭ C F Am B♭ C
F Am B♭ C F Am B♭ C

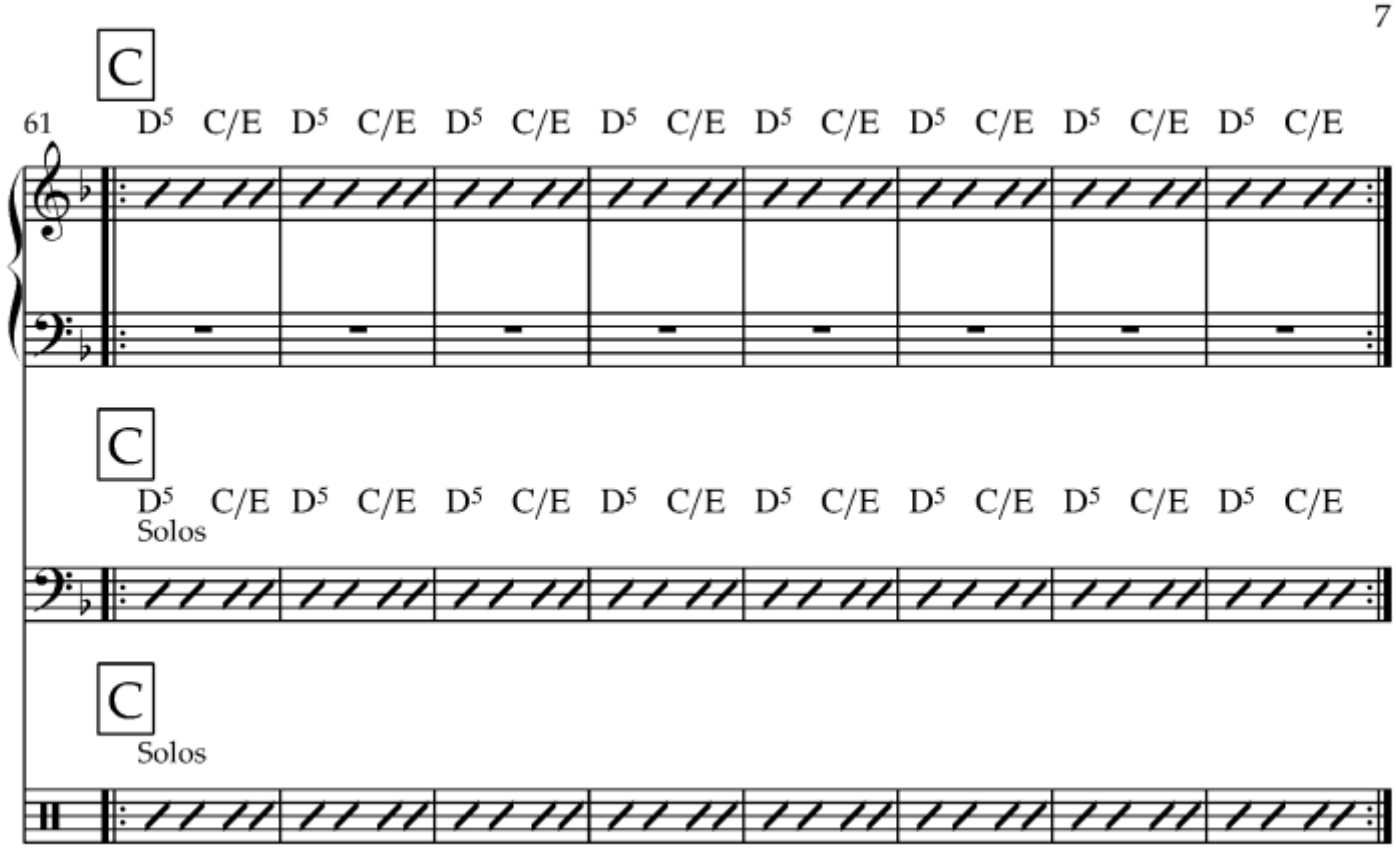

41
D5 C/E D5 C/E D5 C/E D5 C/E
D5 C/E D5 C/E D5 C/E D5 C/E
45
A2
D5 C/E D5 C/E D5 C/E D5 C/E
A2
D5 C/E D5 C/E D5 C/E D5 C/E
A2
49
D5 C/E D5 C/E D5 C/E D5 C/E
D5 C/E D5 C/E D5 C/E D5 C/E

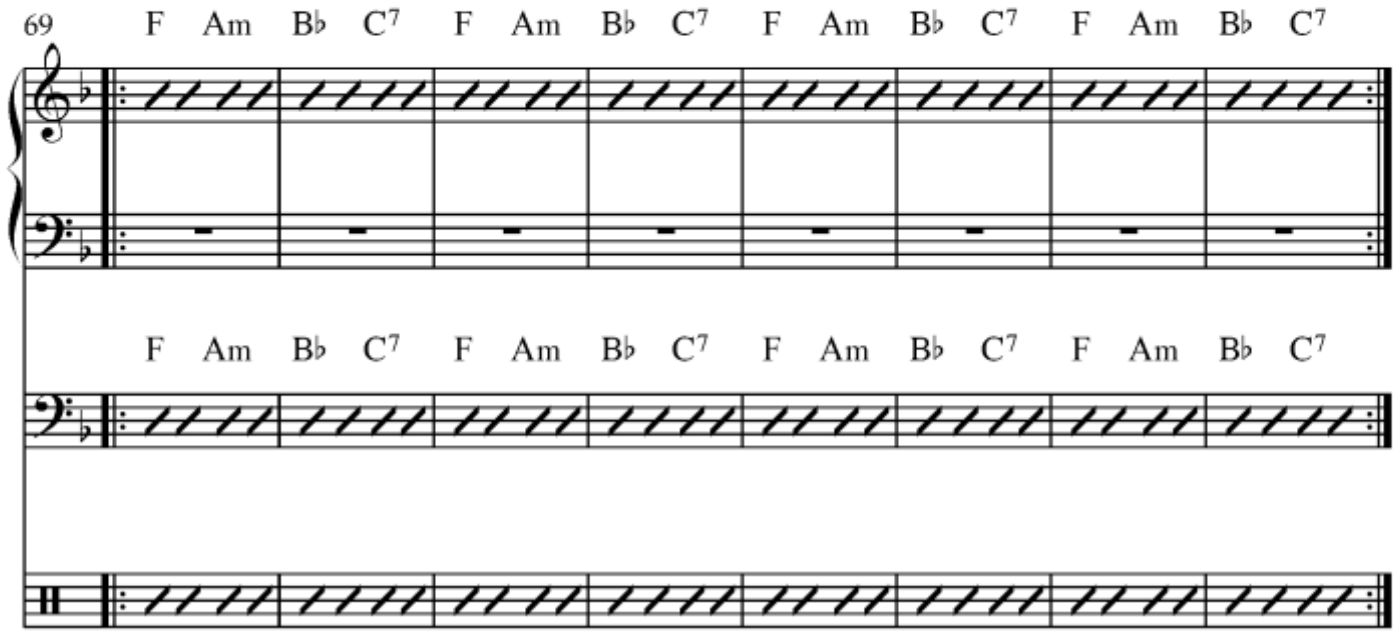
53

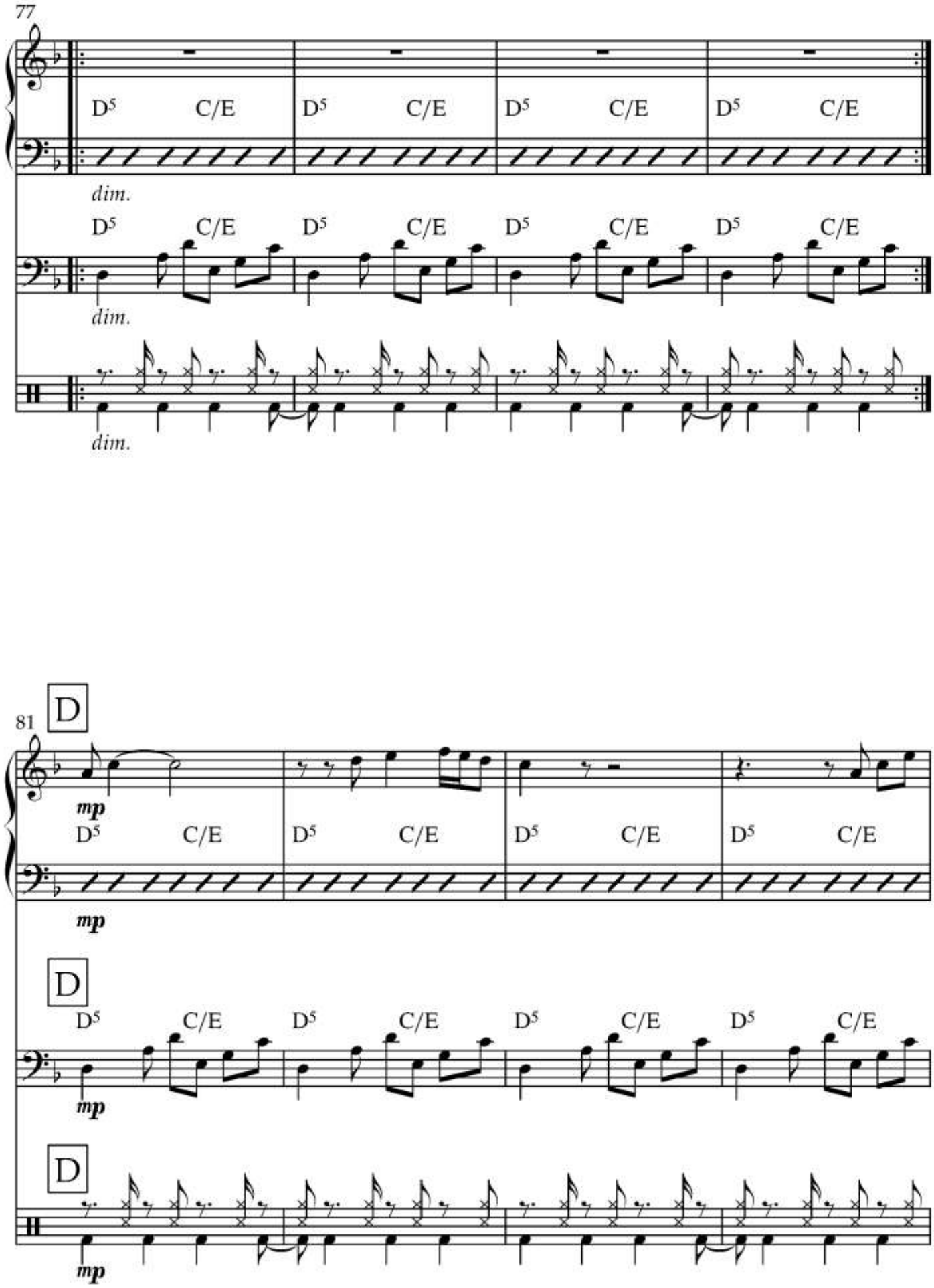

D5 C/E D5 C/E D5 C/E D5 C/E
D5 C/E D5 C/E D5 C/E D5 C/E

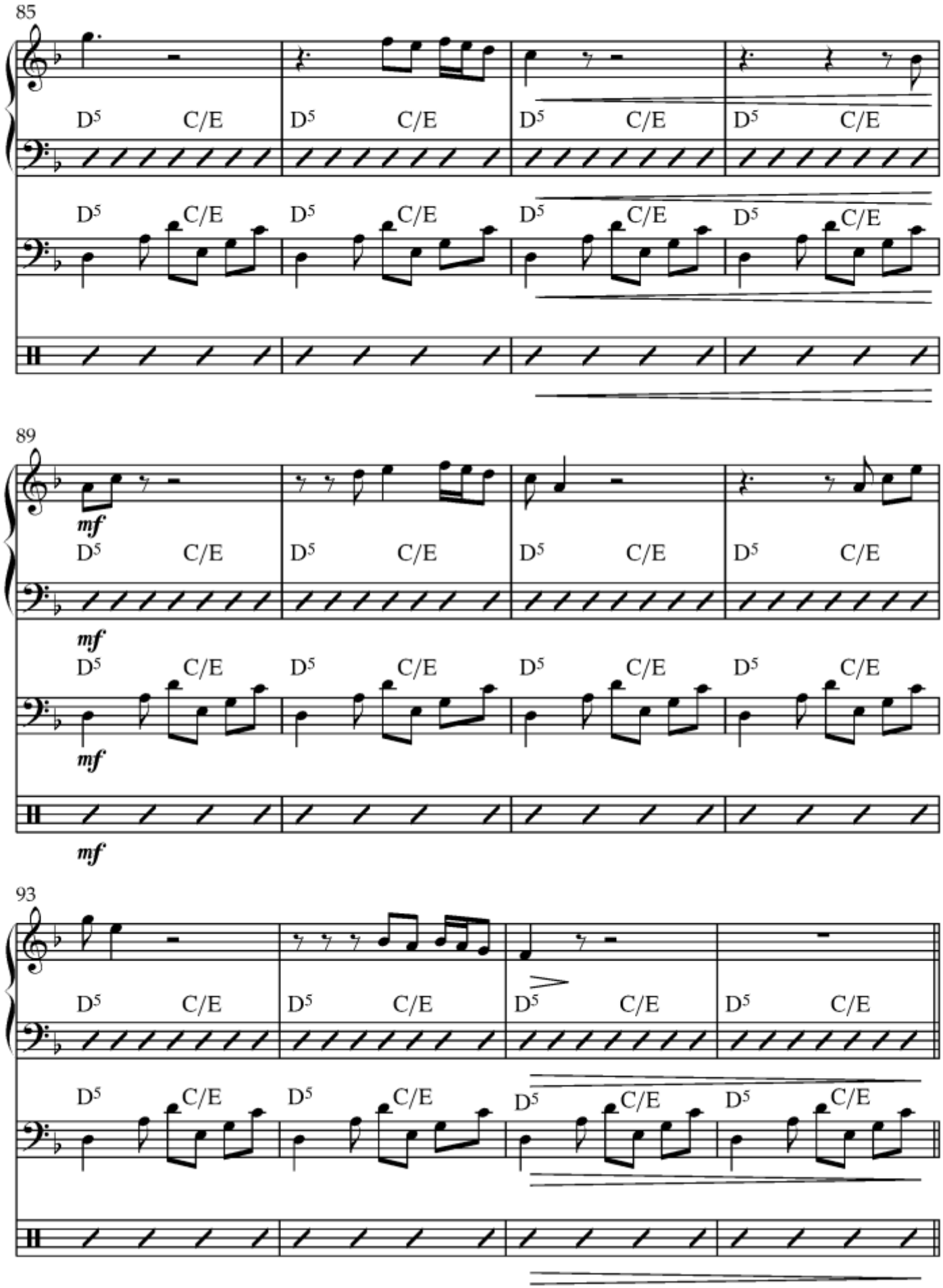
57

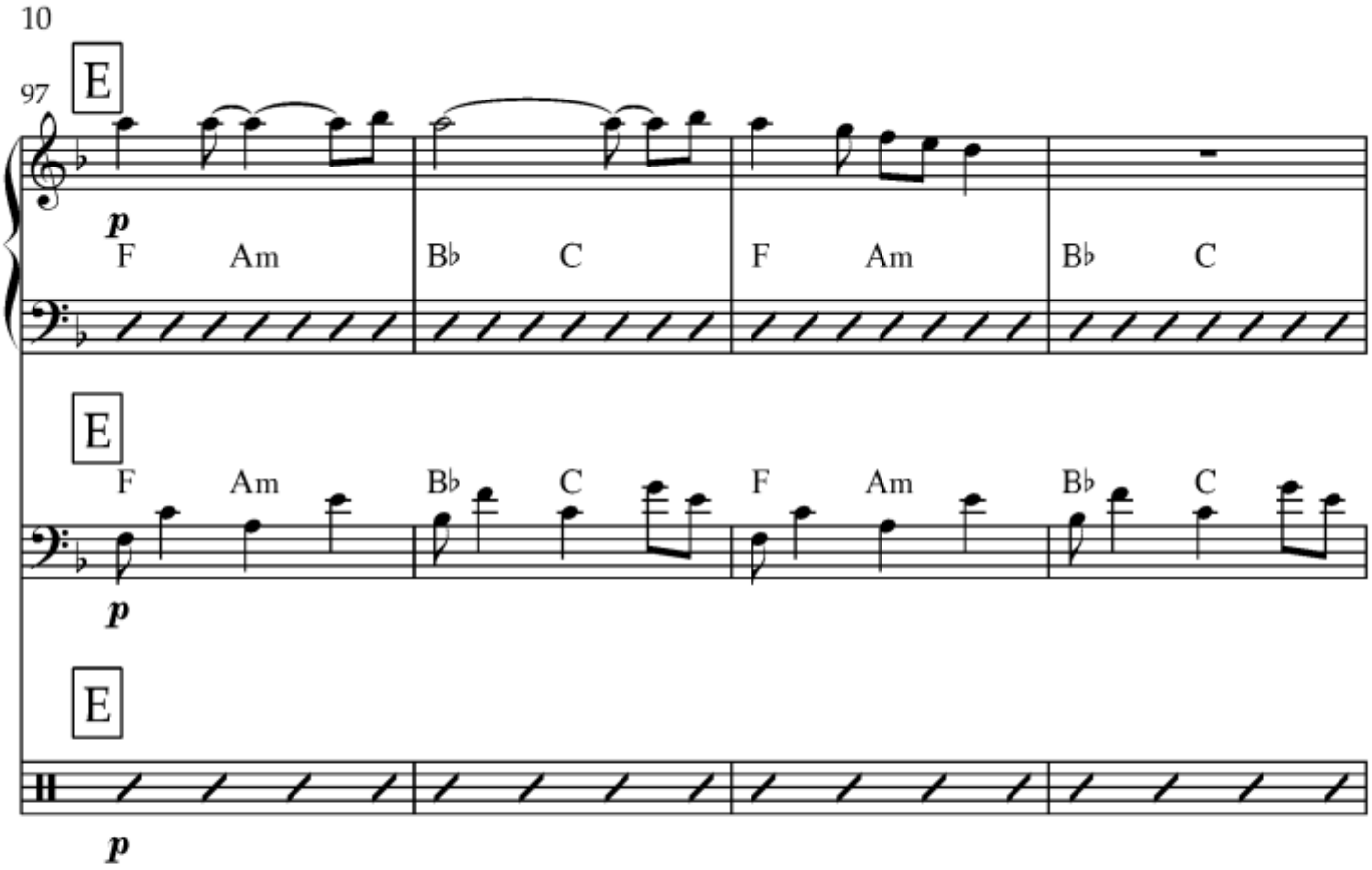

D5 C/E D5 C/E D5 C/E D5 C/E
D5 C/E D5 C/E D5 C/E D5 C/E

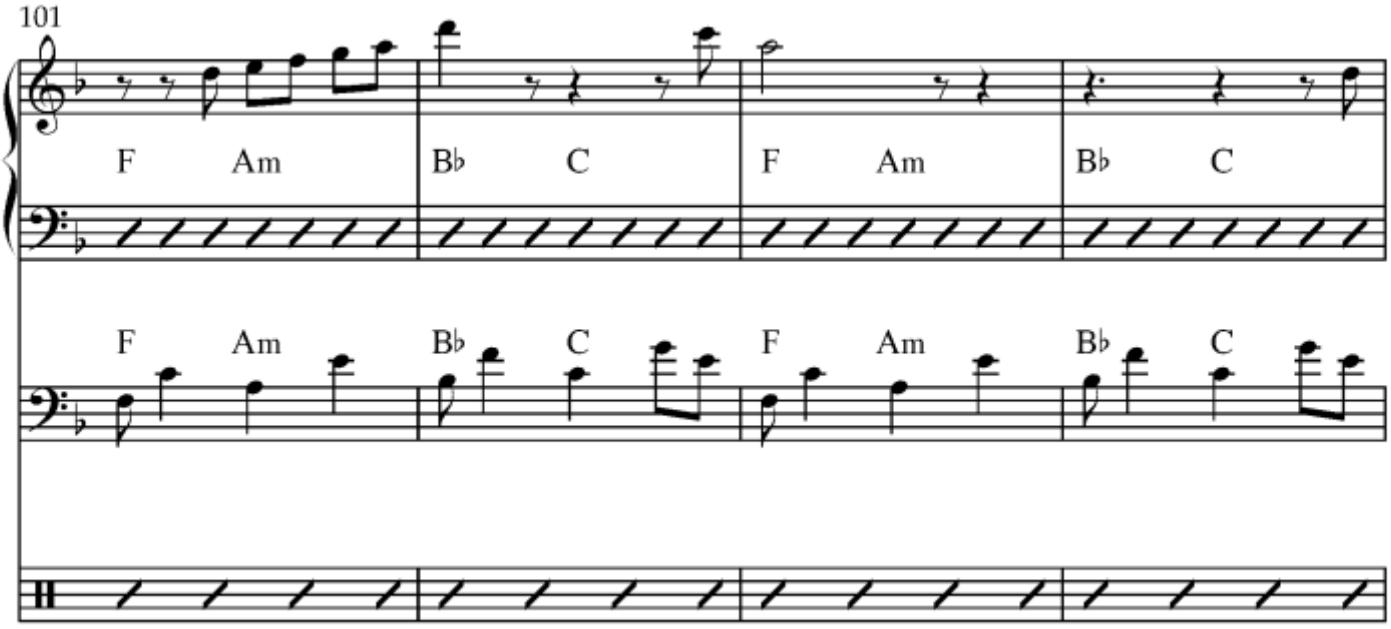

C
61
D5 C/E D5 C/E D5 C/E D5 C/E D5 C/E D5 C/E D5 C/E D5 C/E
C
D5 C/E D5 C/E D5 C/E D5 C/E D5 C/E D5 C/E D5 C/E D5 C/E
Solos
C
Solos

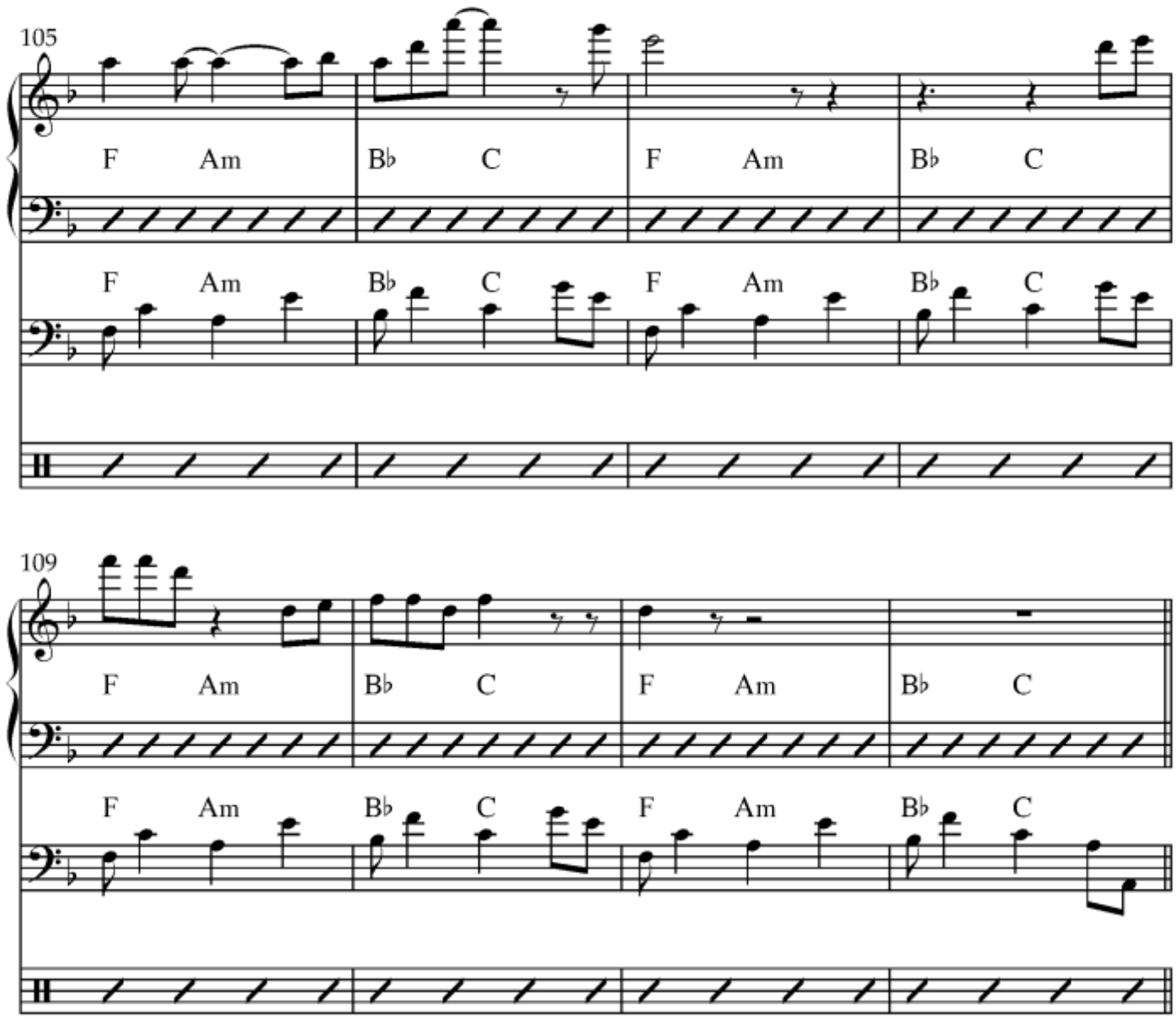

69
F Am B♭ C7 F Am B♭ C7 F Am B♭ C7 F Am B♭ C7
F Am B♭ C7 F Am B♭ C7 F Am B♭ C7 F Am B♭ C7

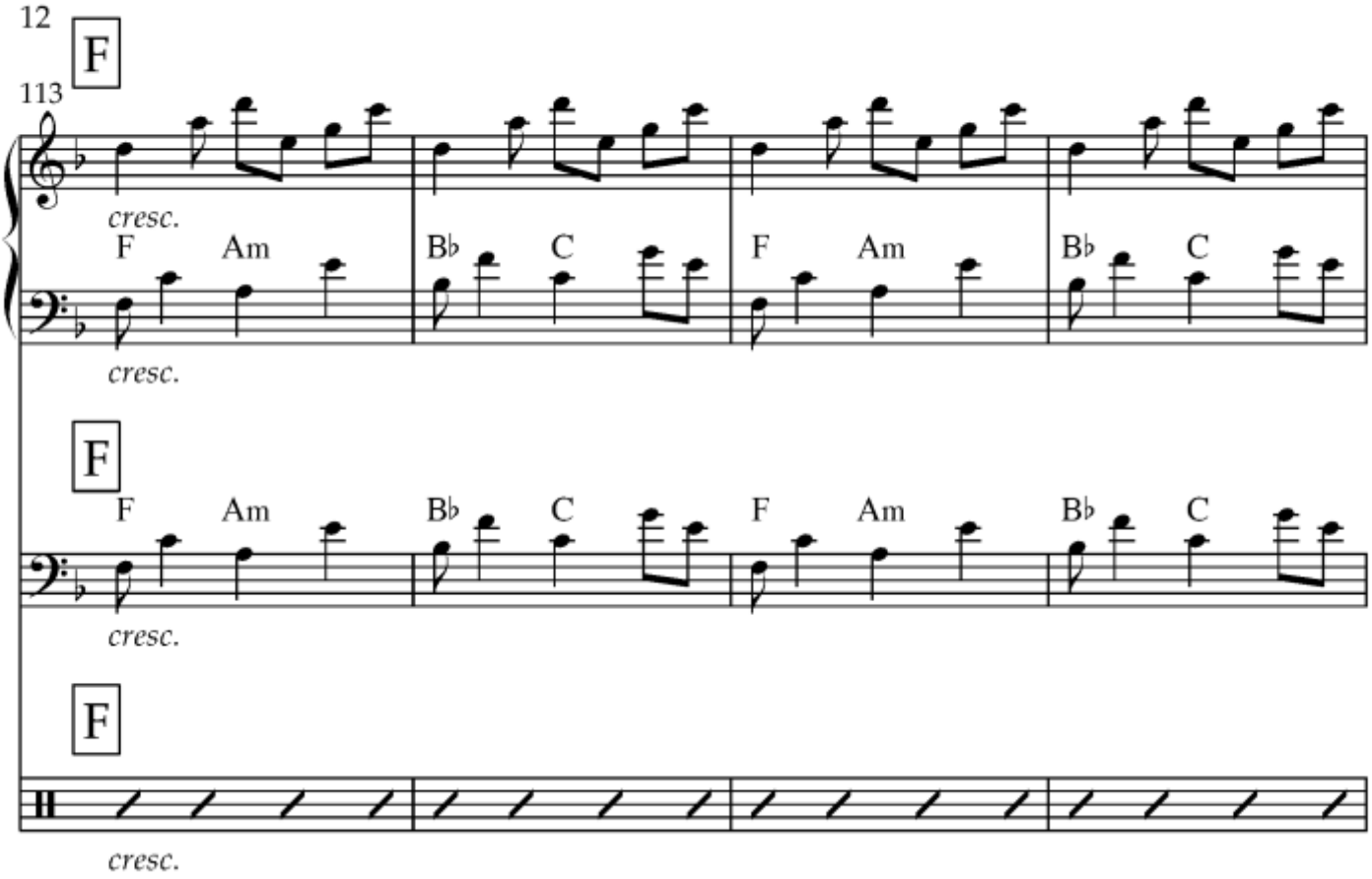

77
D5 C/E D5 C/E D5 C/E D5 C/E
dim.
D5 C/E D5 C/E D5 C/E D5 C/E
dim.
dim.
81
D
mp
D5 C/E D5 C/E D5 C/E D5 C/E
mp
D
D5 C/E D5 C/E D5 C/E D5 C/E
mp
D
mp

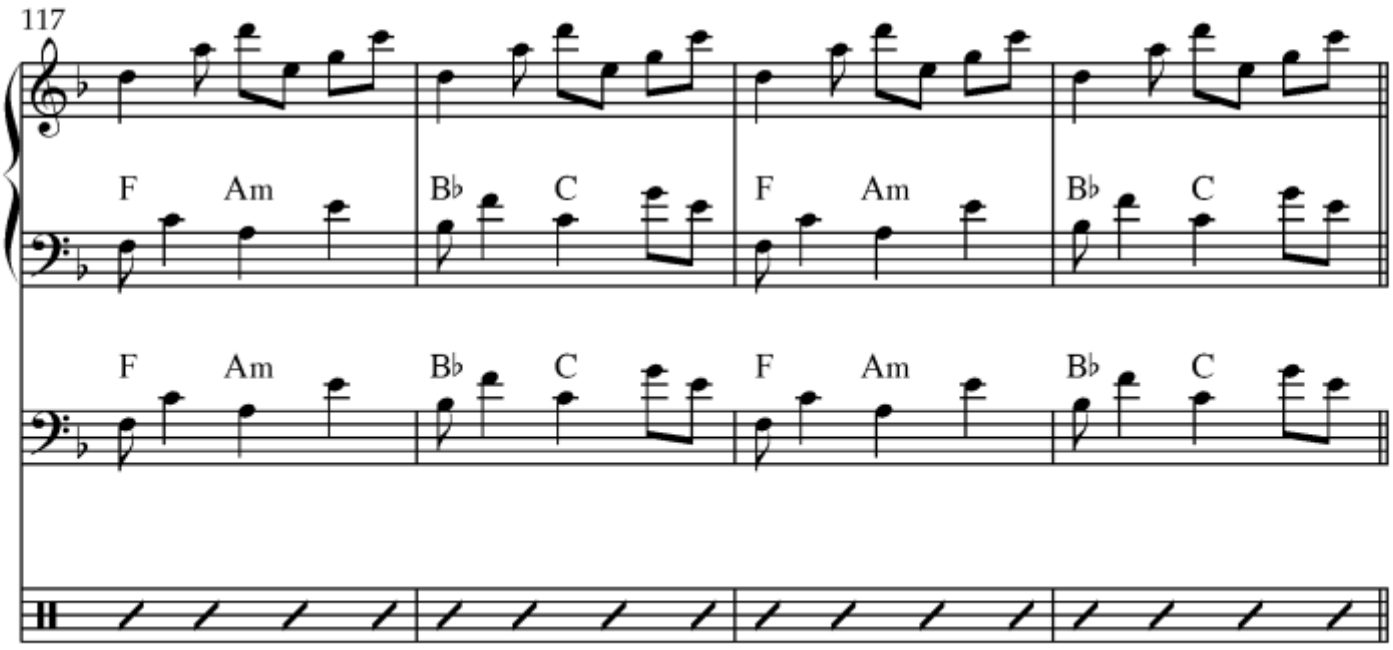

85
D5 C/E D5 C/E D5 C/E D5 C/E
D5 C/E D5 C/E D5 C/E D5 C/E
89
mf
D5 C/E D5 C/E D5 C/E D5 C/E
mf
D5 C/E D5 C/E D5 C/E D5 C/E
mf
mf
93
D5 C/E D5 C/E D5 C/E D5 C/E
D5 C/E D5 C/E D5 C/E D5 C/E

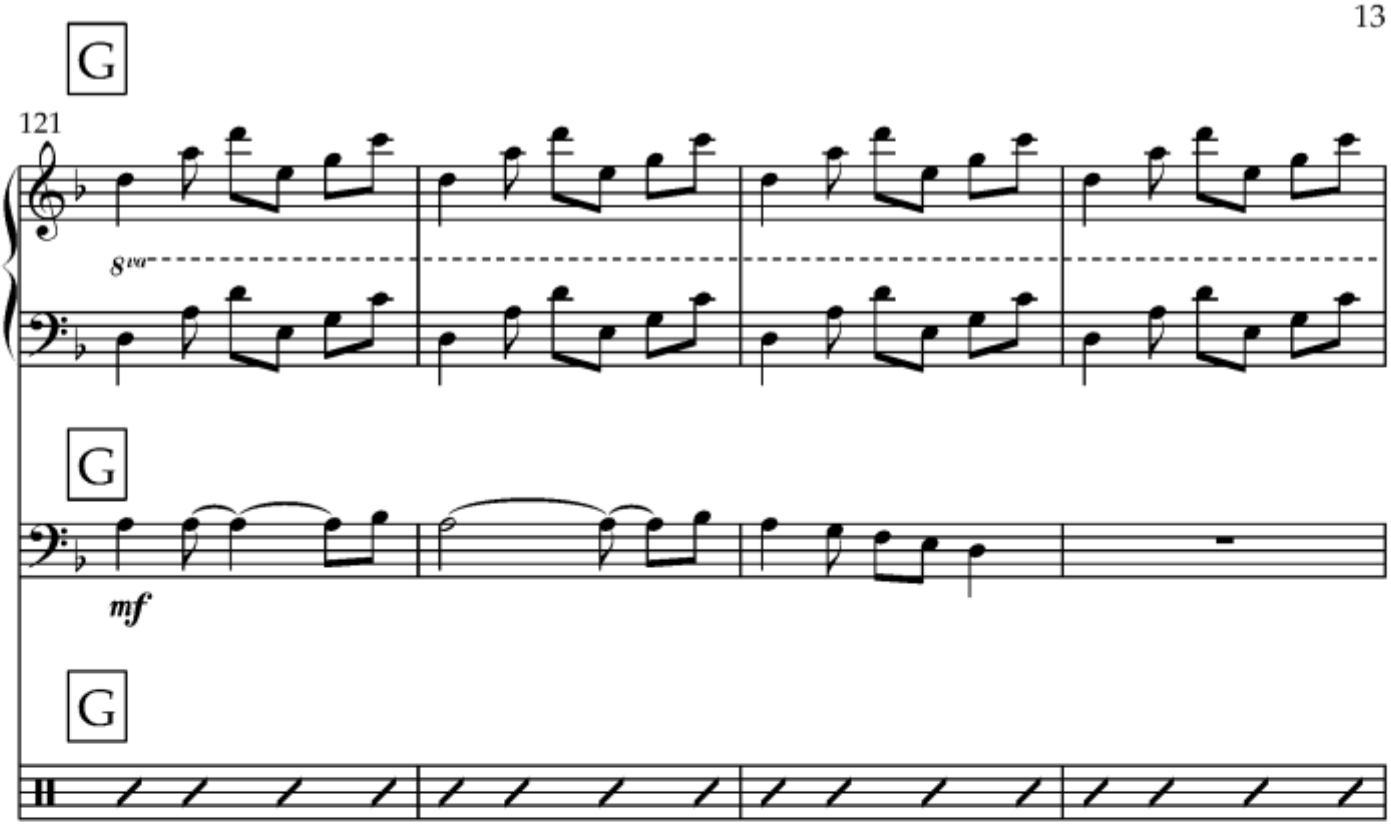

10
97
E
p
F Am Bb C F Am Bb C
E
F Am Bb C F Am Bb C
p
E
p

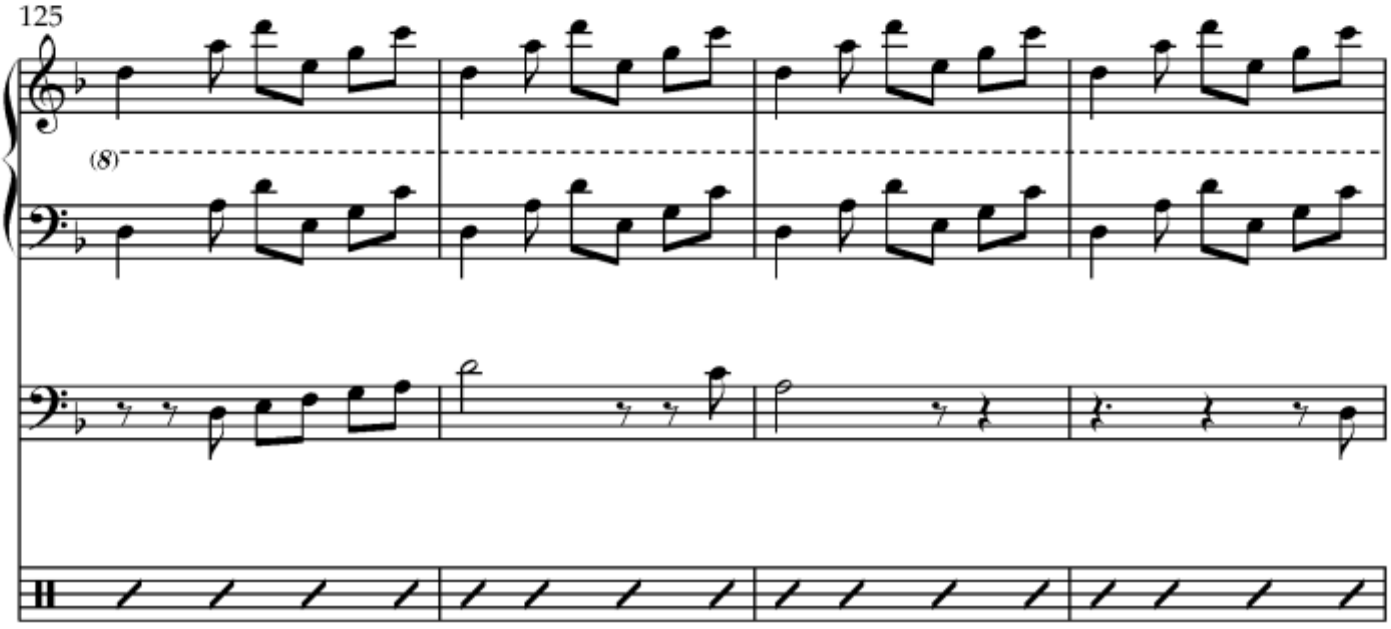

101
F Am Bb C F Am Bb C
F Am Bb C F Am Bb C

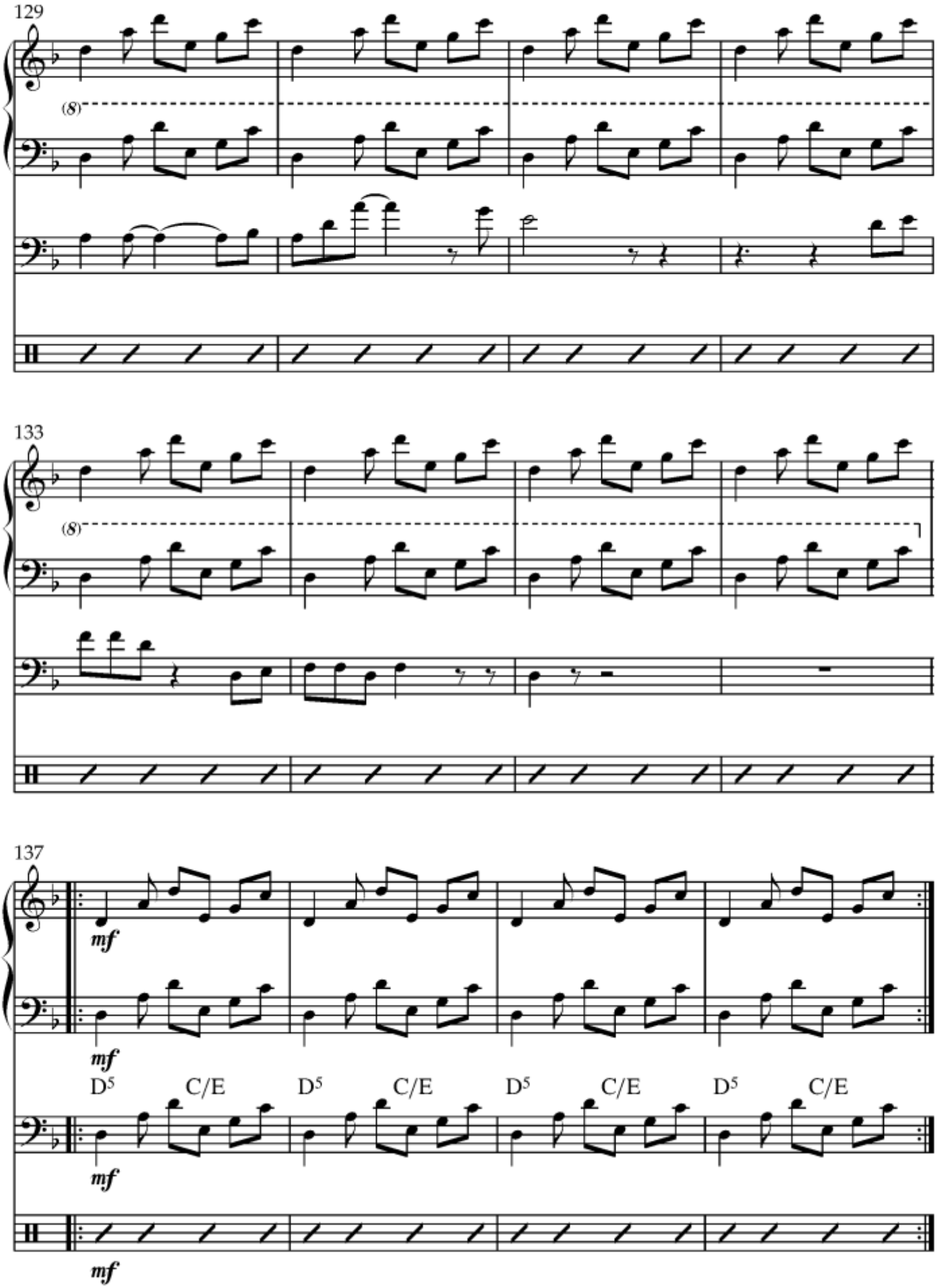

105
F Am B♭ C F Am B♭ C
F Am B♭ C F Am B♭ C
109
F Am B♭ C F Am B♭ C
F Am B♭ C F Am B♭ C


12
F
113
cresc.
F Am Bb C F Am Bb C
cresc.
F
F Am Bb C F Am Bb C
cresc.
F
cresc.

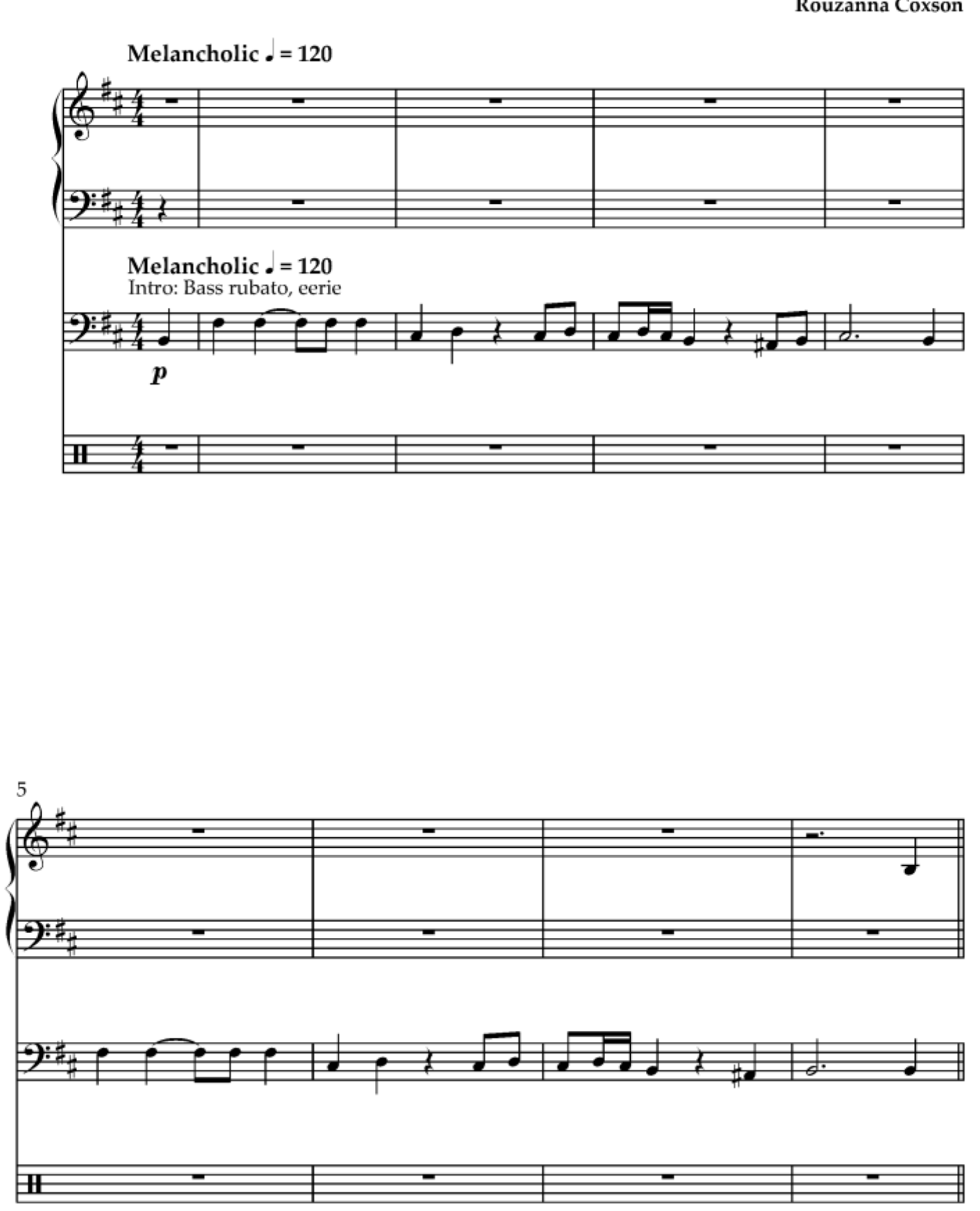

117
F Am Bb C F Am Bb C
F Am Bb C F Am Bb C

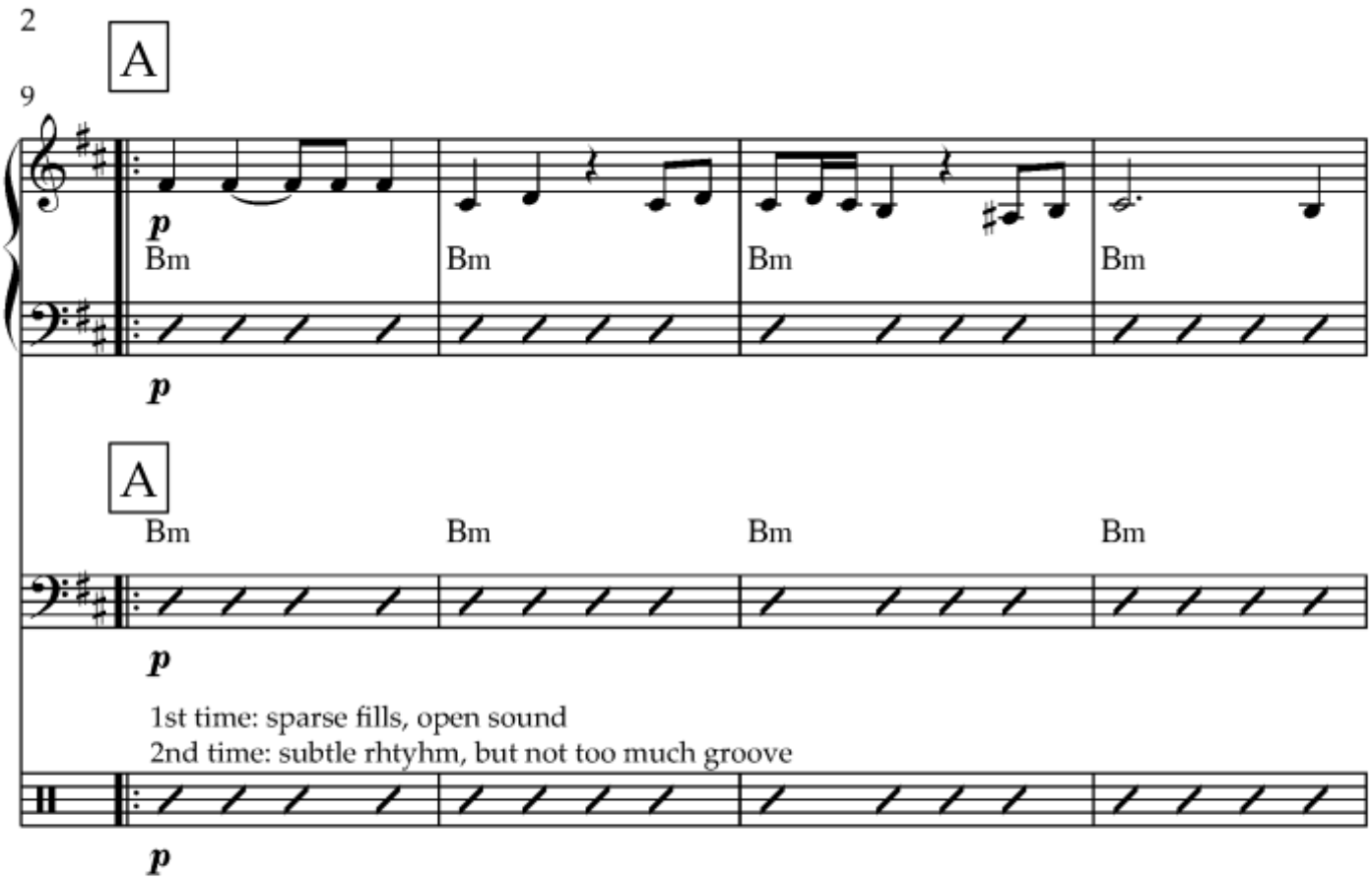

G
121
8va
G
mf
G

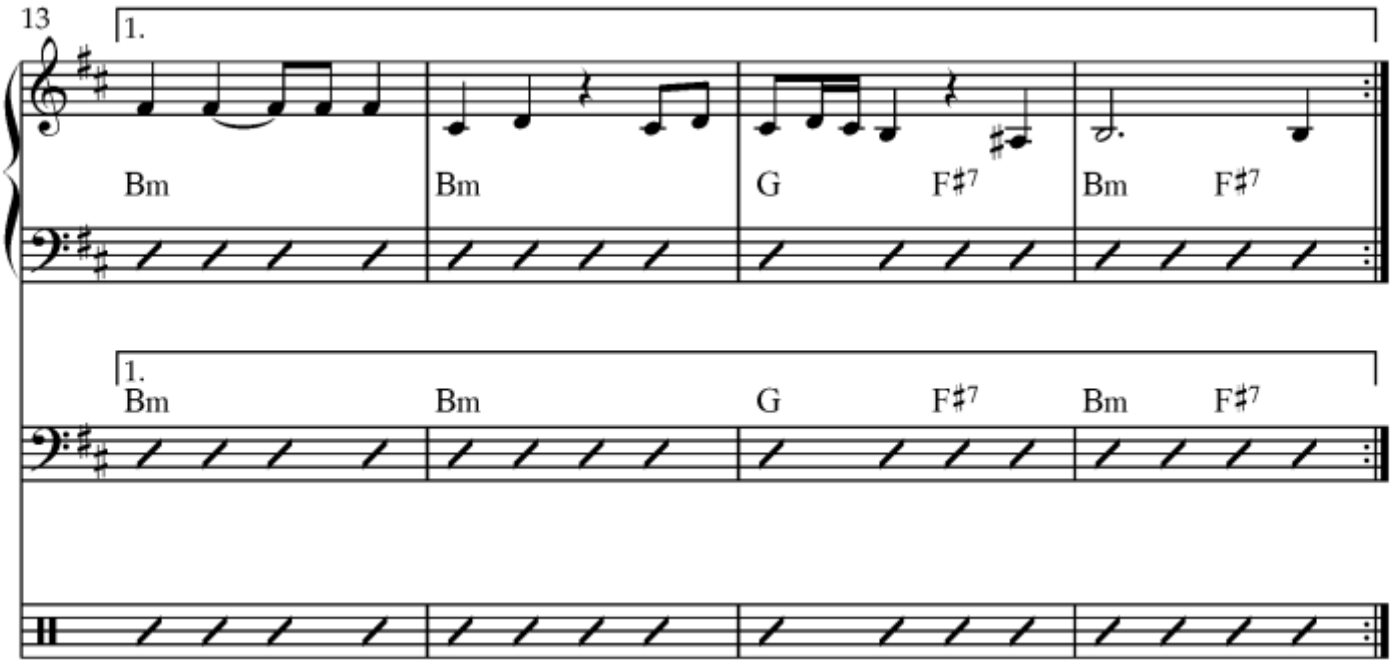

125
(8)

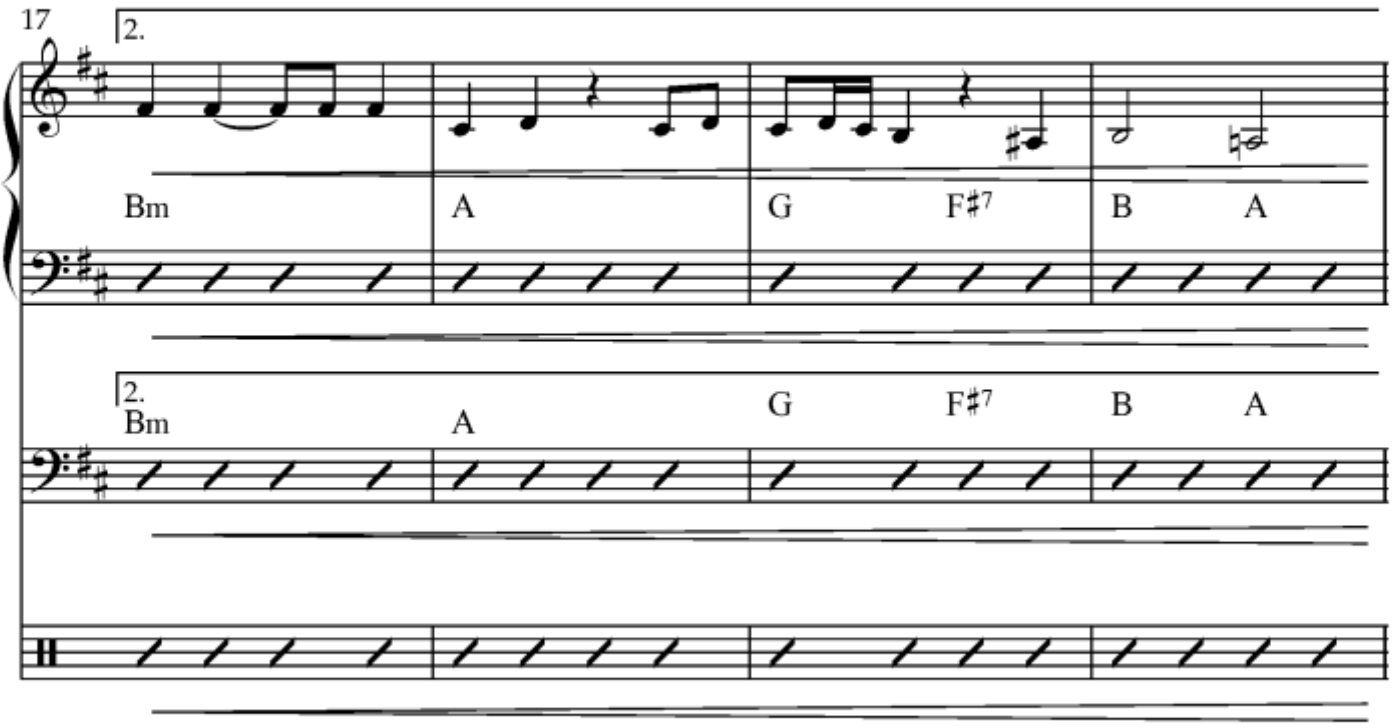

129
(8)
133
(8)
137
mf
mf
D5
C/E
D5
C/E
D5
C/E
D5
C/E
mf
mf

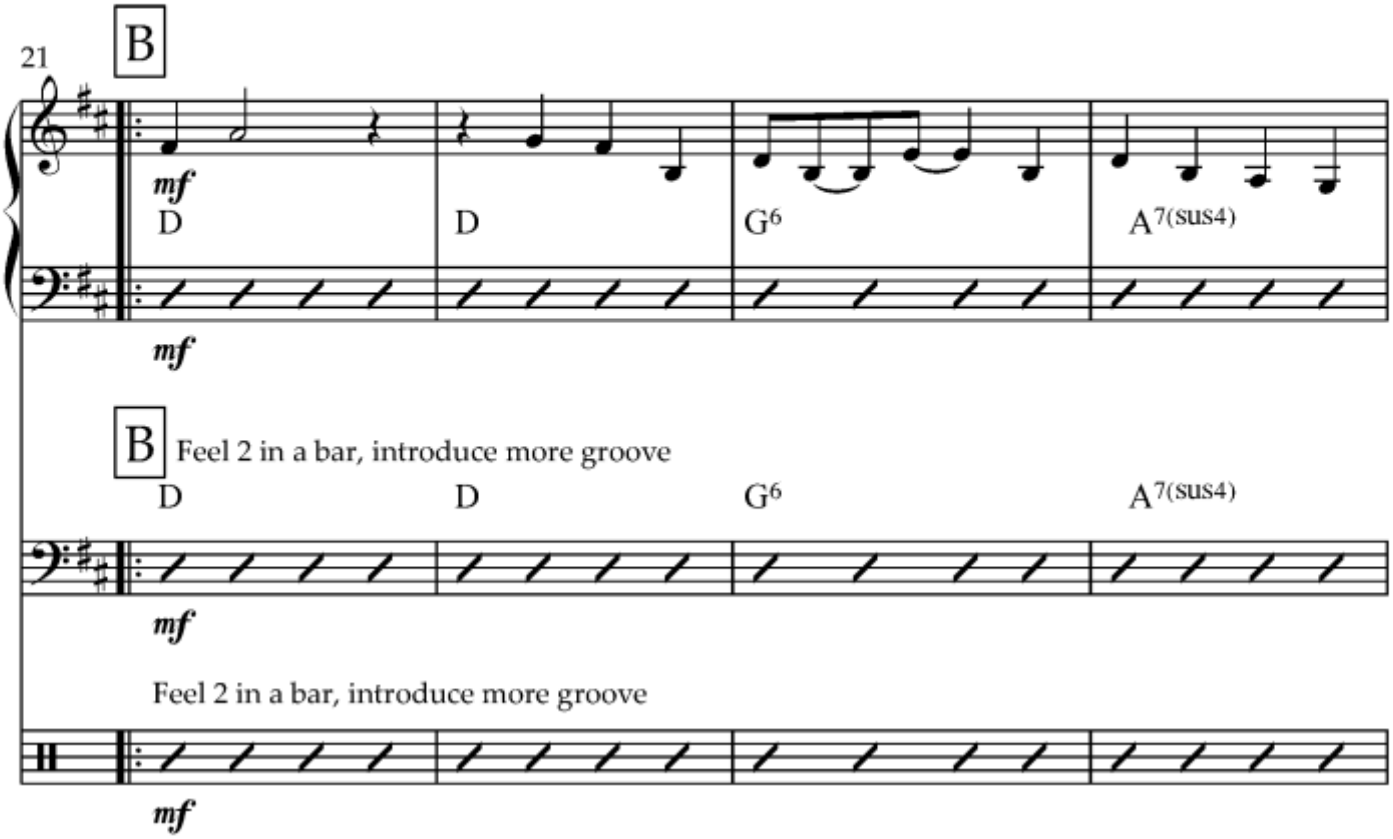
APPENDIX B3 ("FORGET-ME-NOT")



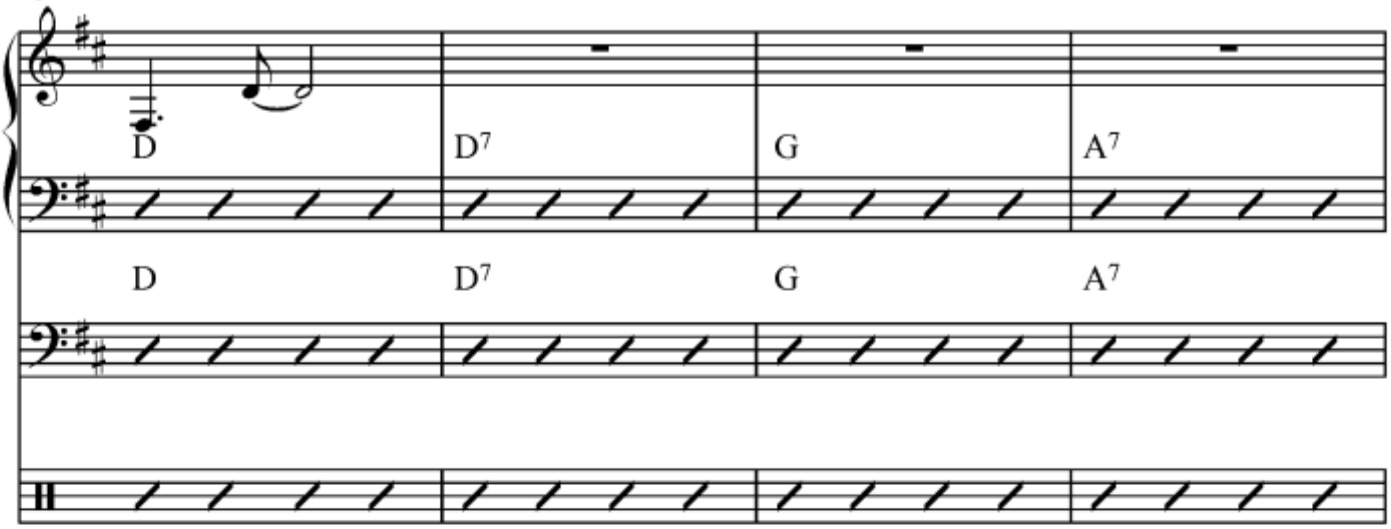

2
A
9
p
Bm
Bm
Bm
Bm
p
A
Bm
Bm
Bm
Bm
p
1st time: sparse fills, open sound
2nd time: subtle rhtyhm, but not too much groove
p


13
1.
Bm
Bm
G
F♯7
Bm
F♯7
1.
Bm
Bm
G
F♯7
Bm
F♯7

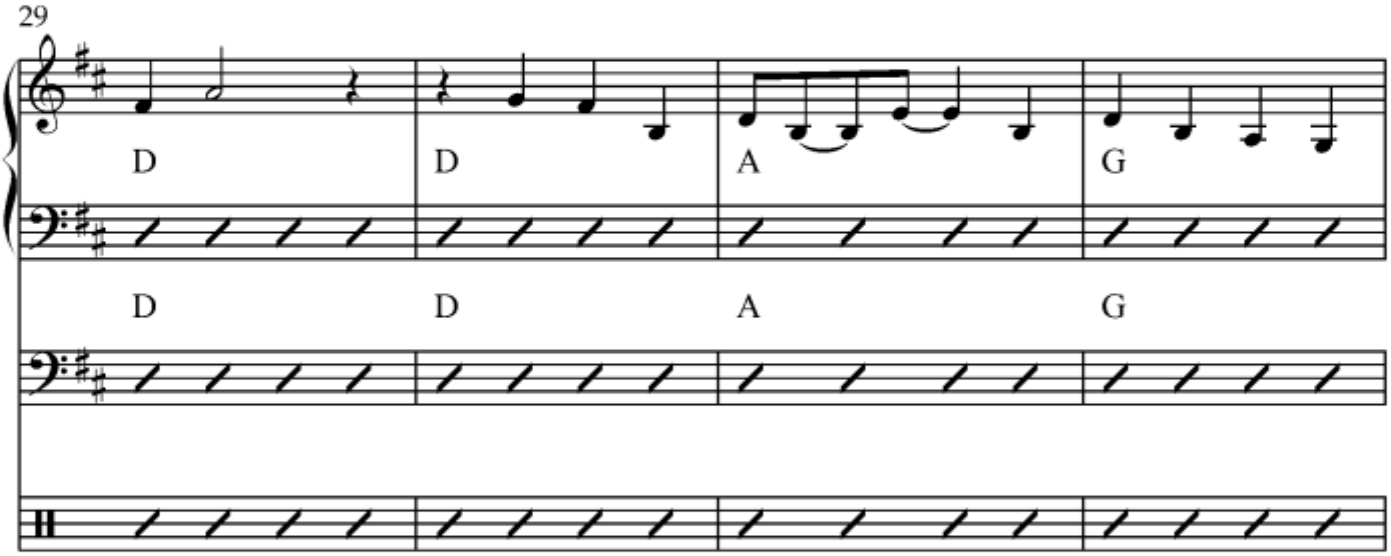

17
2.
Bm
A
G
F♯7
B
A
2.
Bm
A
G
F♯7
B
A


21
B
mf
D
D
G6
A7(sus4)
mf
B
Feel 2 in a bar, introduce more groove
D
D
G6
A7(sus4)
mf
Feel 2 in a bar, introduce more groove
mf

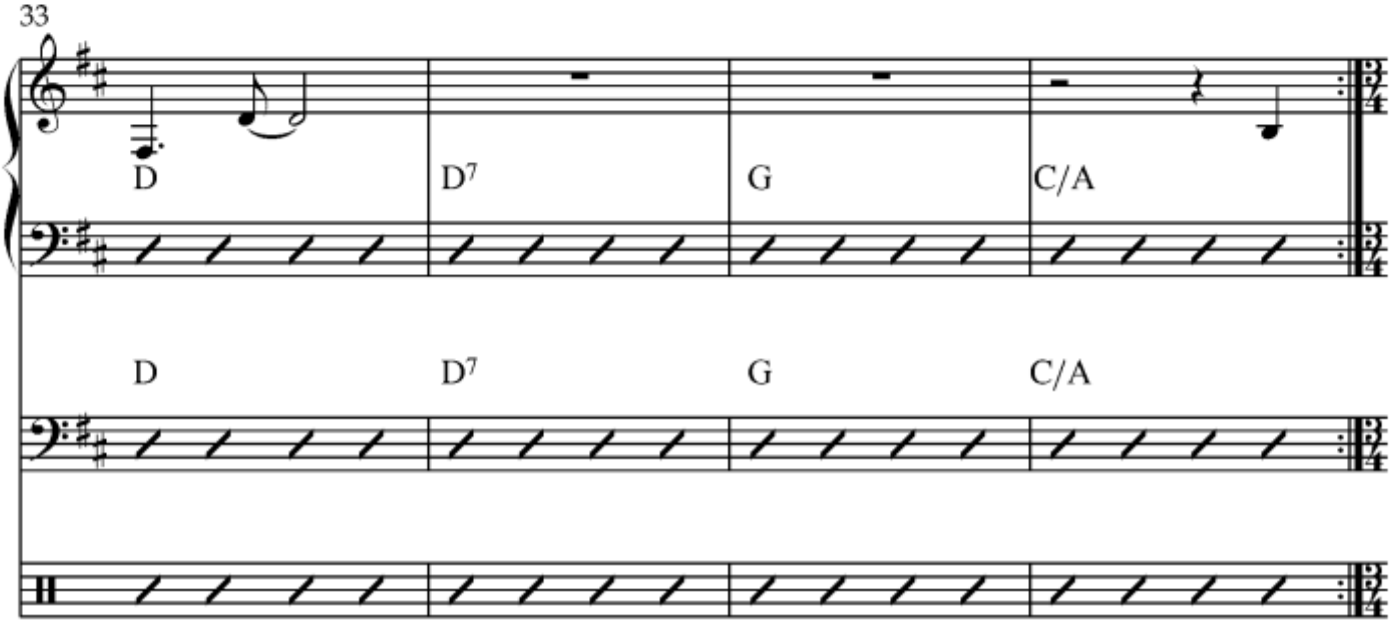
25

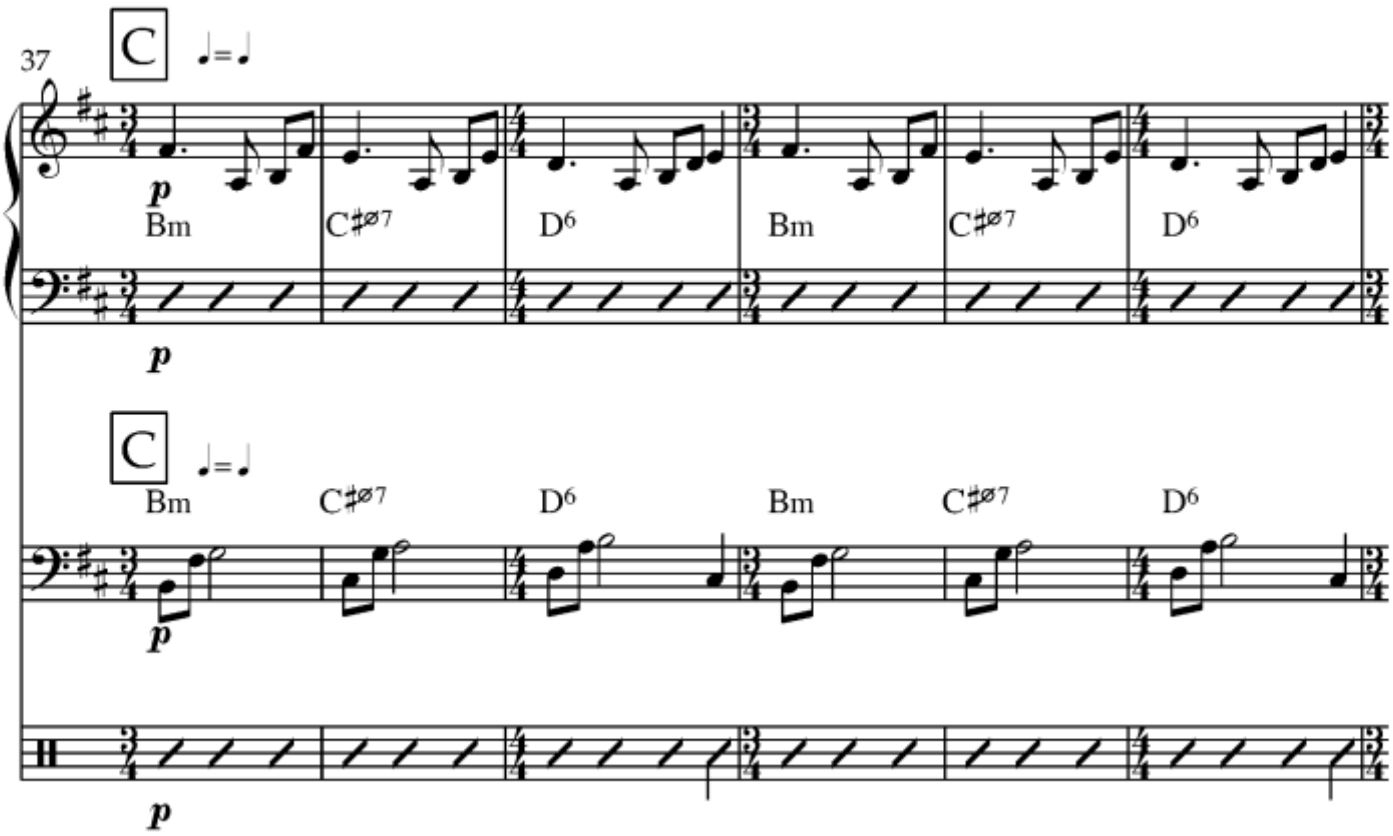


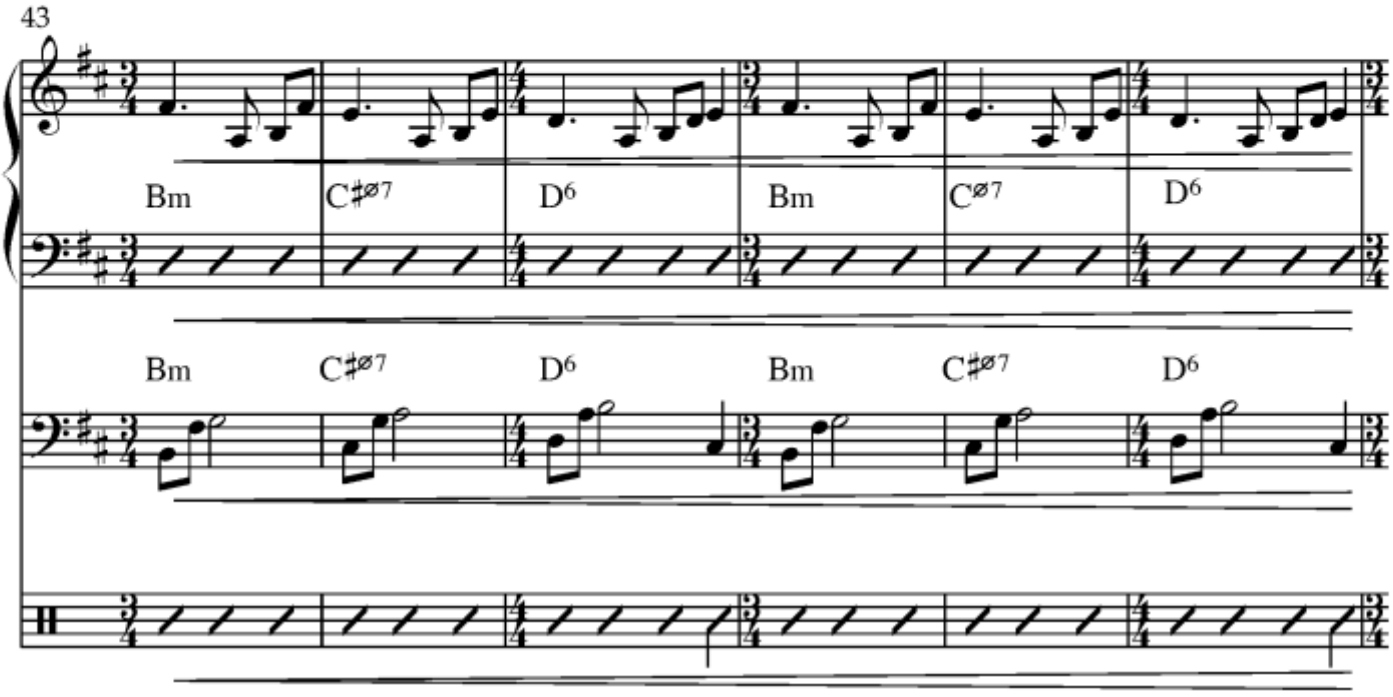
29

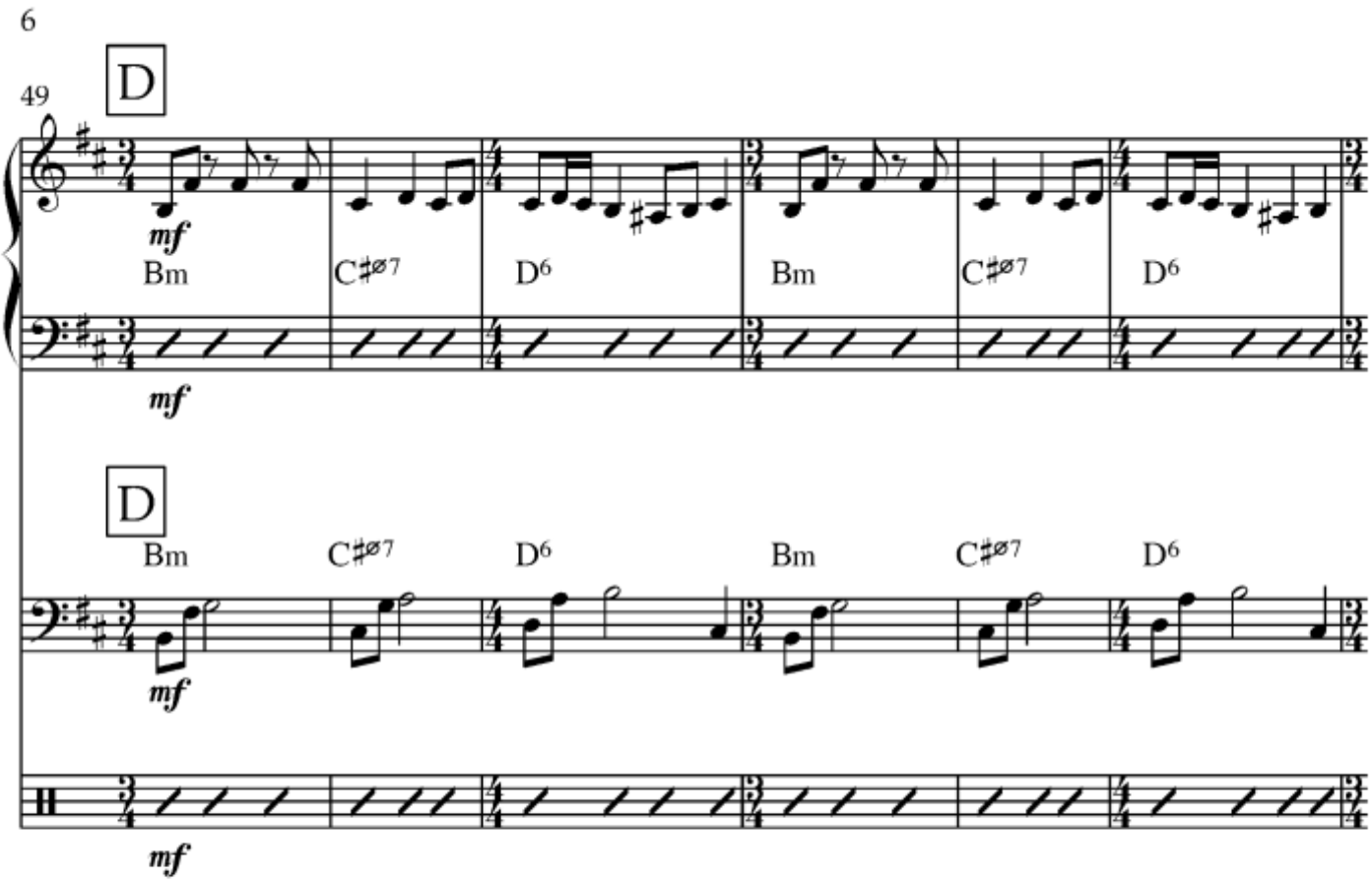


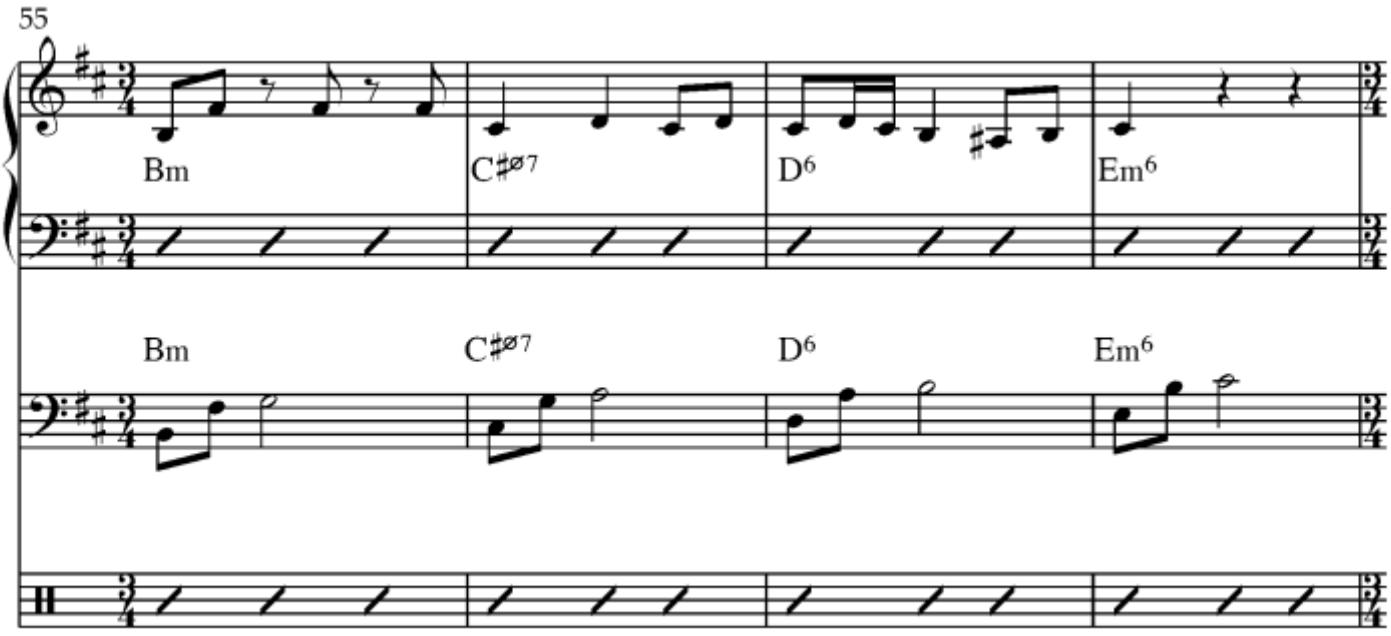
33

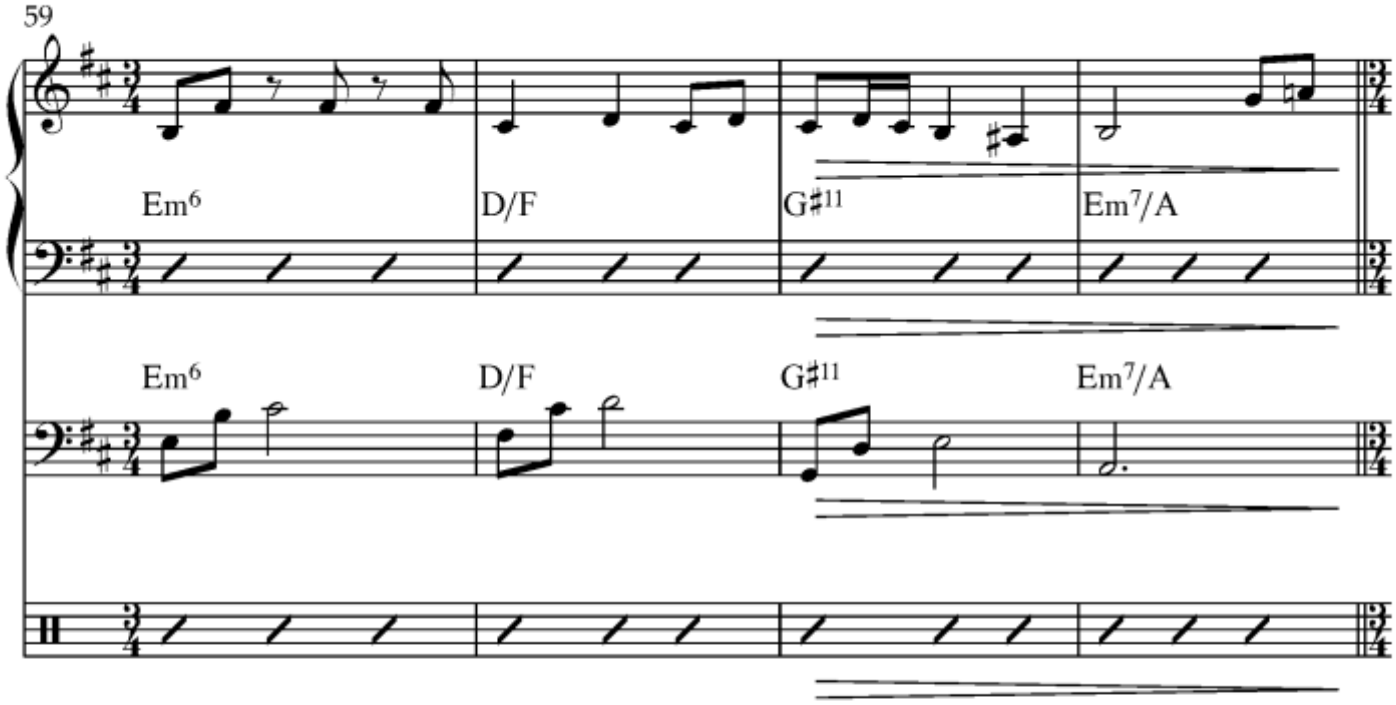


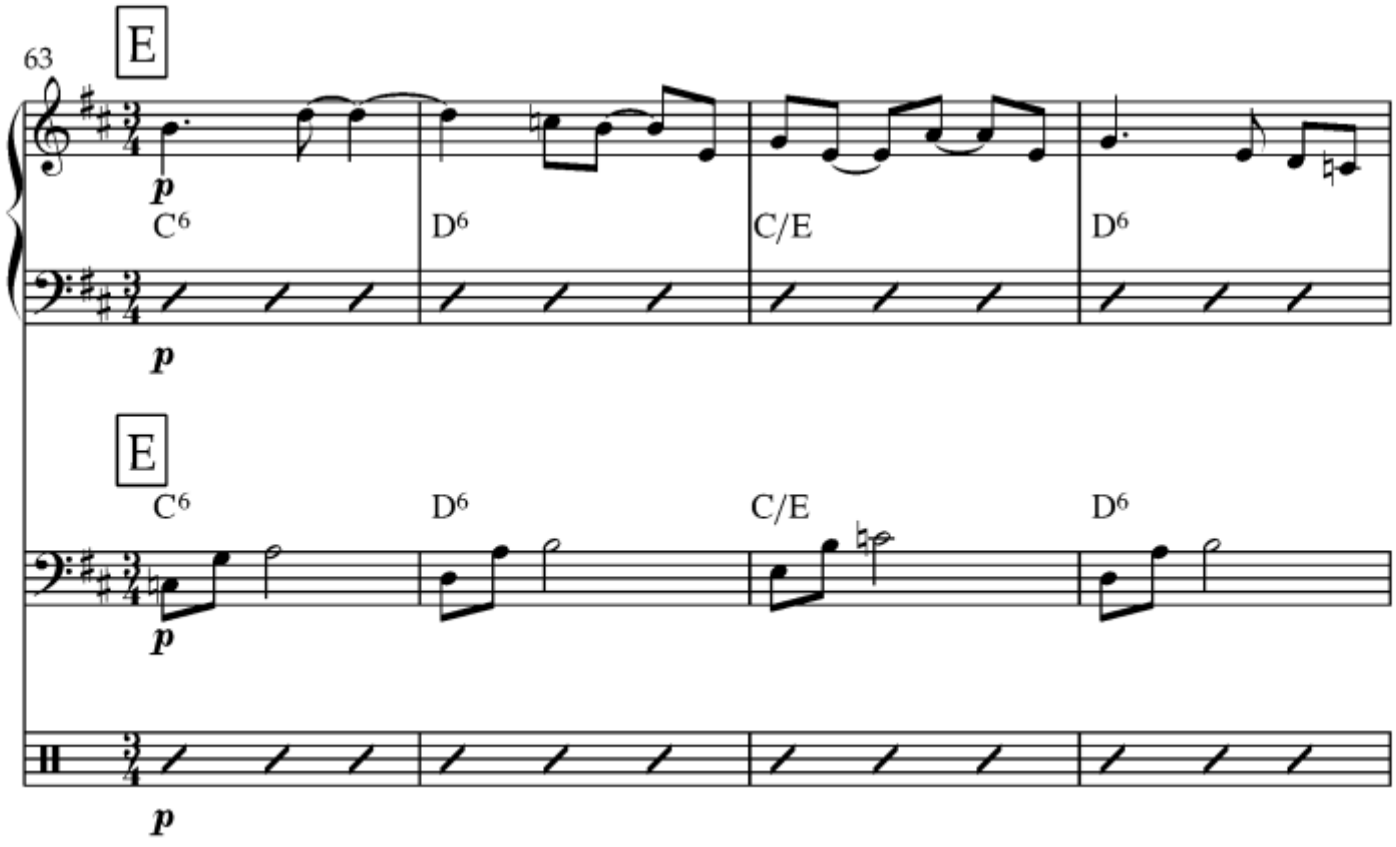

37
C
♩=♩
p
Bm
C♯ø7
D6
Bm
C♯ø7
D6
p
C
♩=♩
Bm
C♯ø7
D6
Bm
C♯ø7
D6
p
p

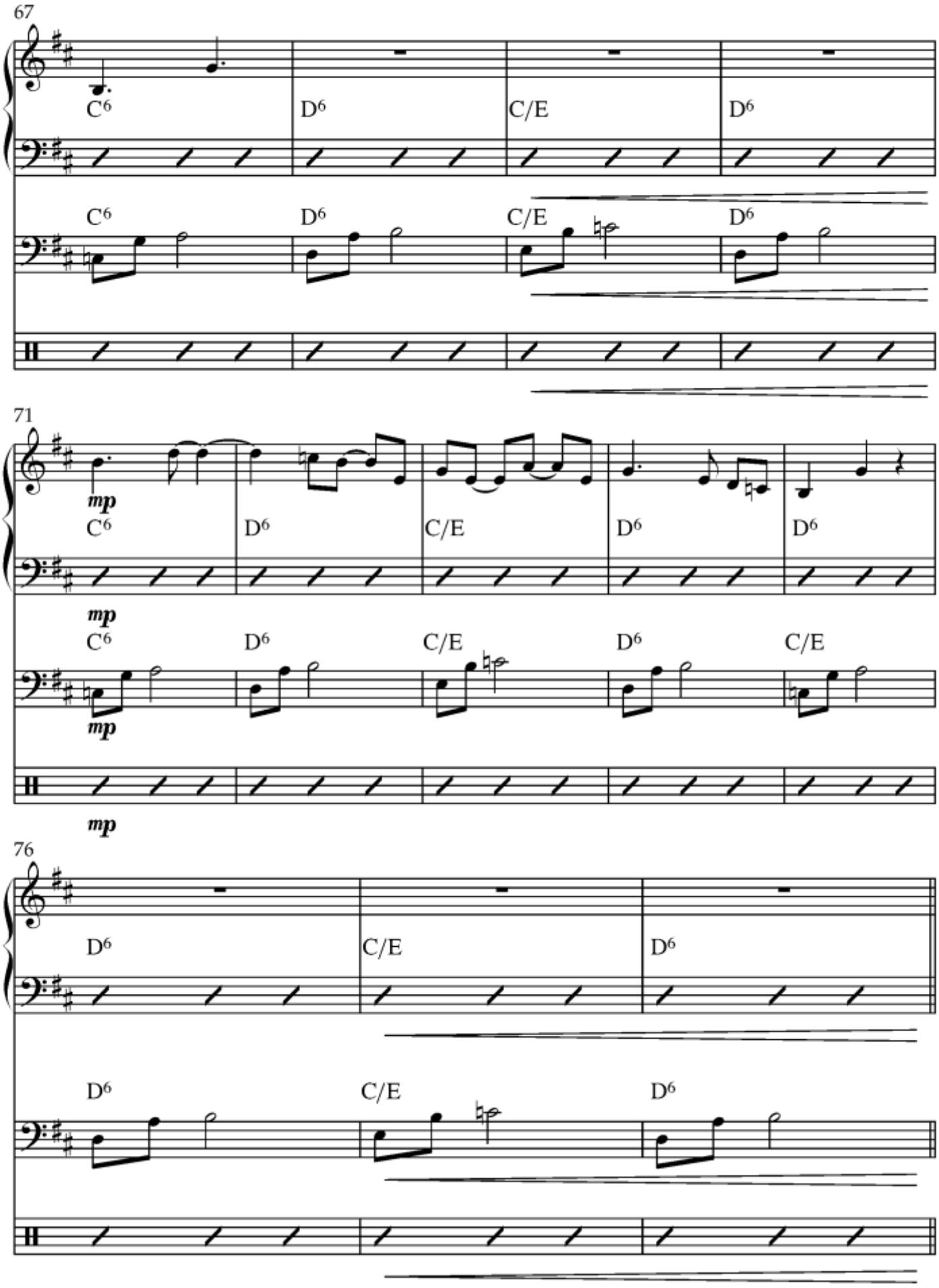

43
Bm
C♯ø7
D6
Bm
C♯ø7
D6
Bm
C♯ø7
D6
Bm
C♯ø7
D6

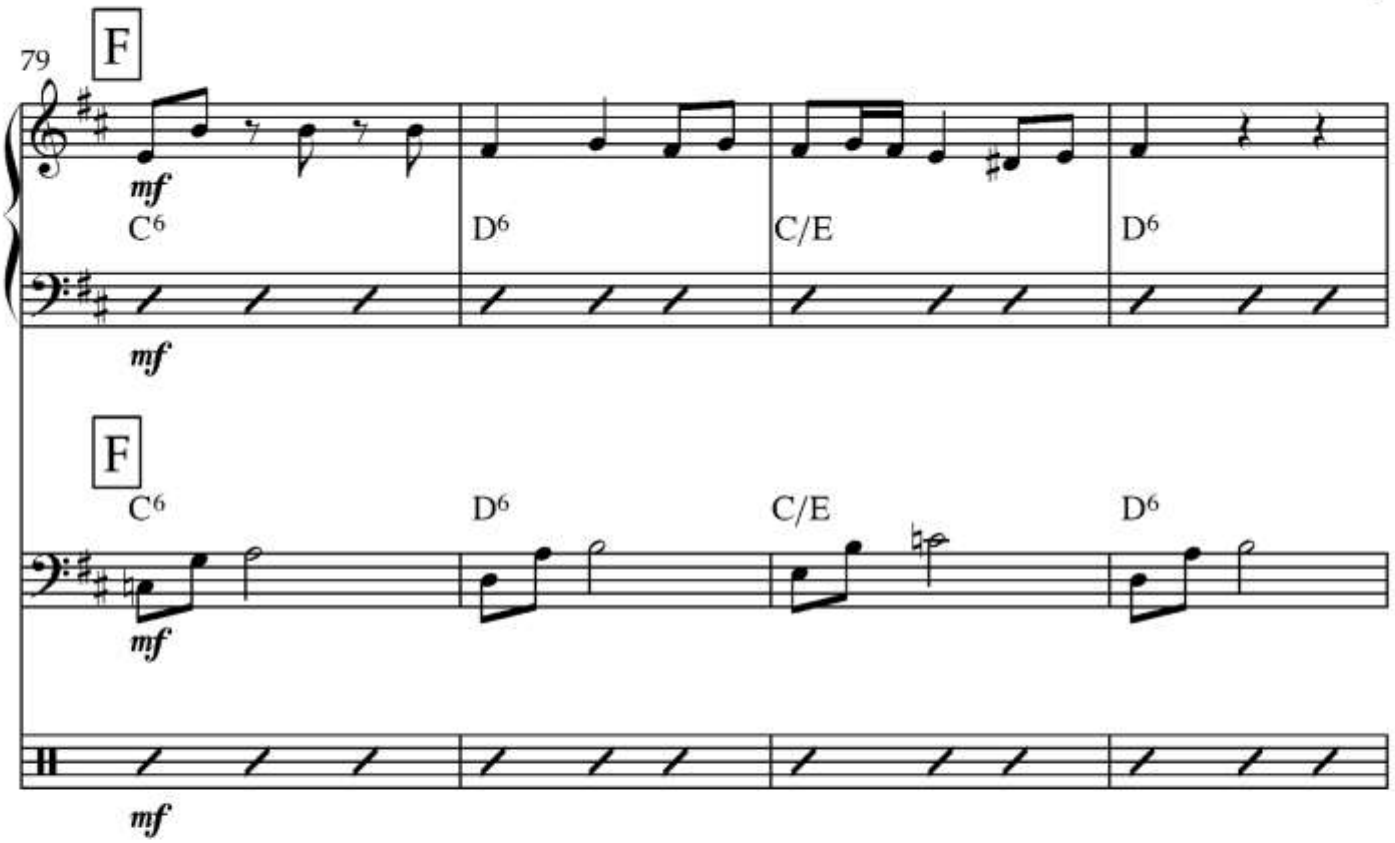

6
49
D
mf
Bm
C♯ø7
D6
Bm
C♯ø7
D6
mf
D
Bm
C♯ø7
D6
Bm
C♯ø7
D6
mf
mf

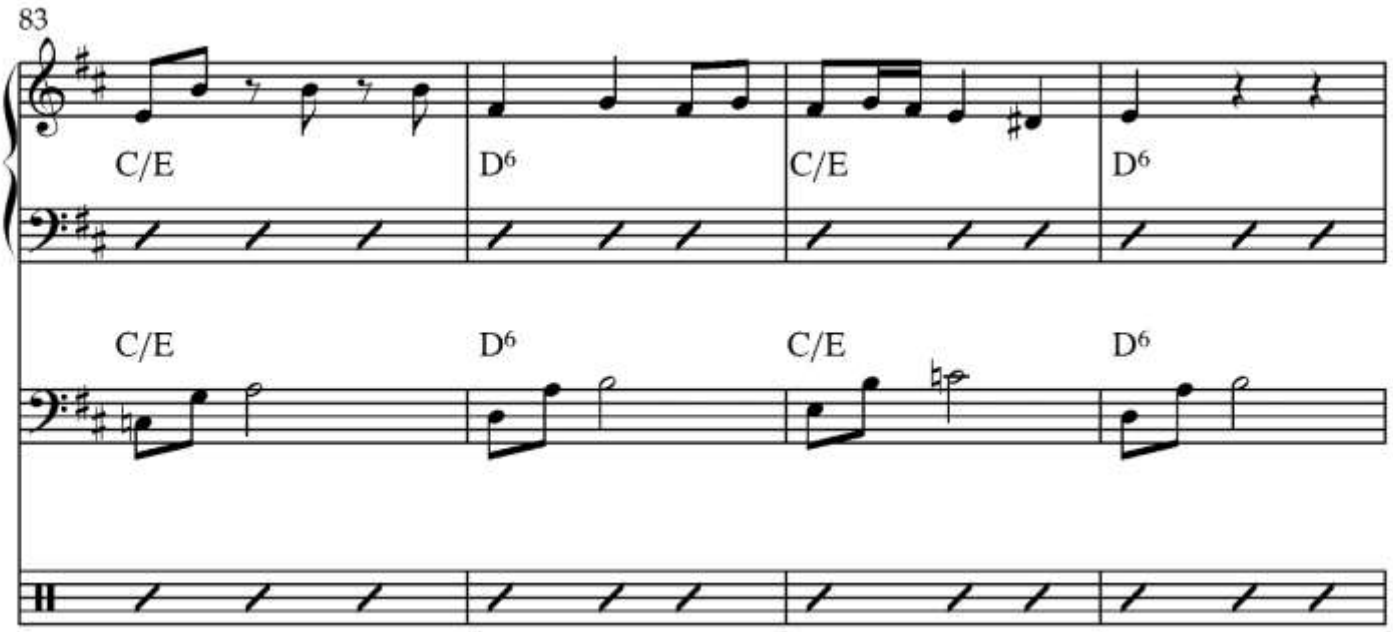

55
Bm
C♯ø7
D6
Em6
Bm
C♯ø7
D6
Em6


59
Em6
D/F
G♯11
Em7/A
Em6
D/F
G♯11
Em7/A


63
E
p
C6
D6
C/E
D6
p
E
C6
D6
C/E
D6
p
p

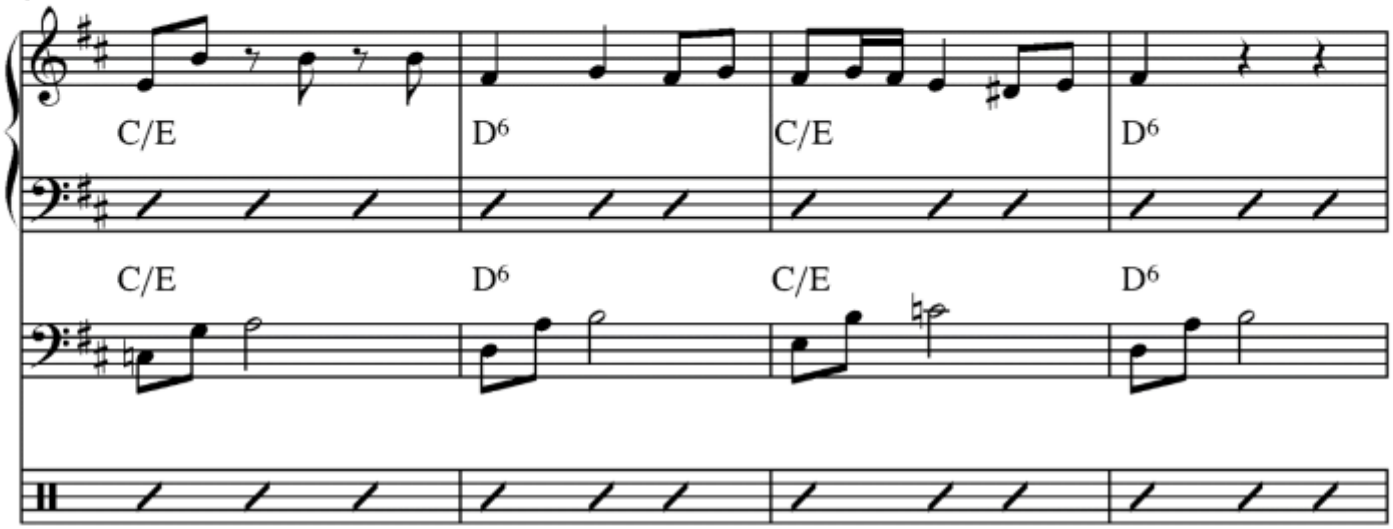

67
C6
D6
C/E
D6
C6
D6
C/E
D6
71
mp
C6
D6
C/E
D6
D6
mp
C6
D6
C/E
D6
C/E
mp
mp
76
D6
C/E
D6
D6
C/E
D6


79
F
mf
C6
D6
C/E
D6
mf
F
C6
D6
C/E
D6
mf
mf

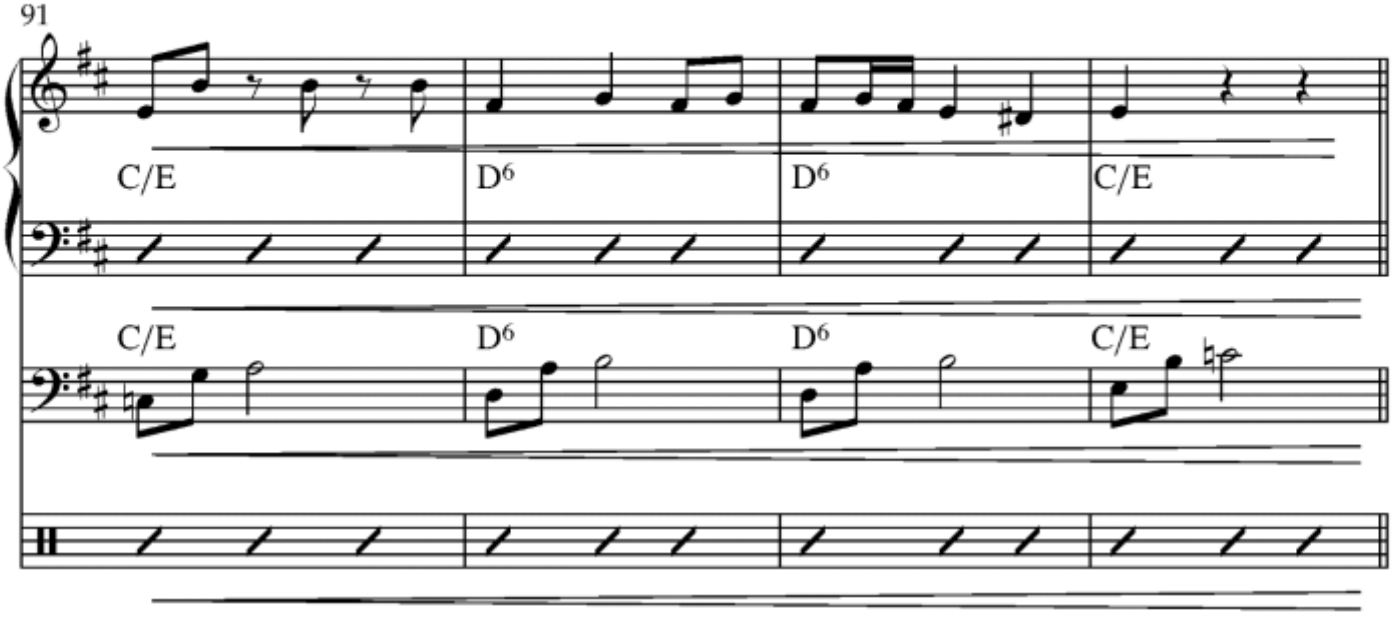

83
C/E
D6
C/E
D6
C/E
D6
C/E
D6

10

87



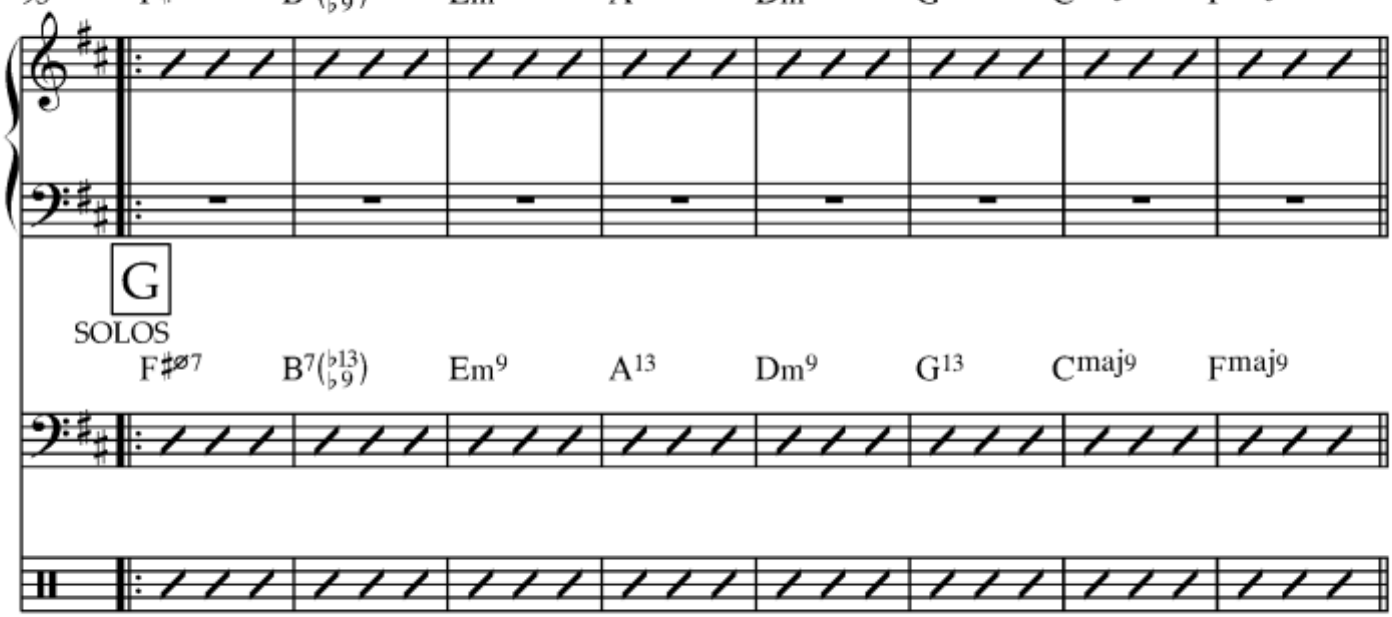
91



G

SOLOS

95 F♯ø7 B7(♭13 ♭9) Em9 A13 Dm9 G13 Cmaj9 Fmaj9

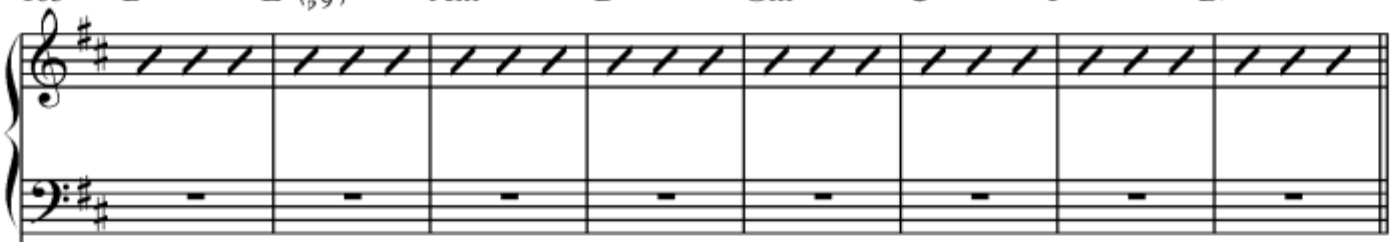


G

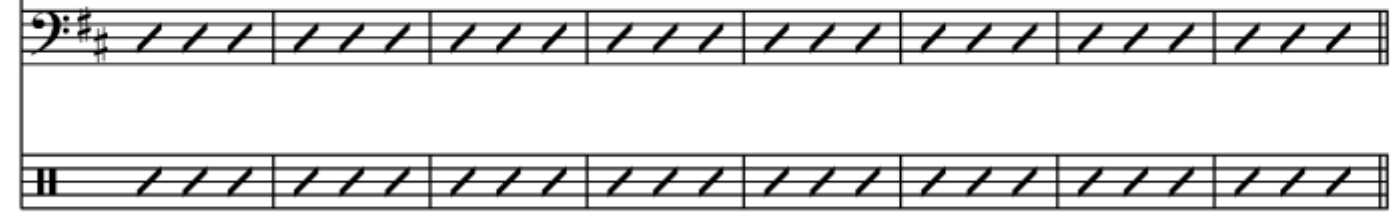
SOLOS

F♯ø7 B7(♭13 ♭9) Em9 A13 Dm9 G13 Cmaj9 Fmaj9

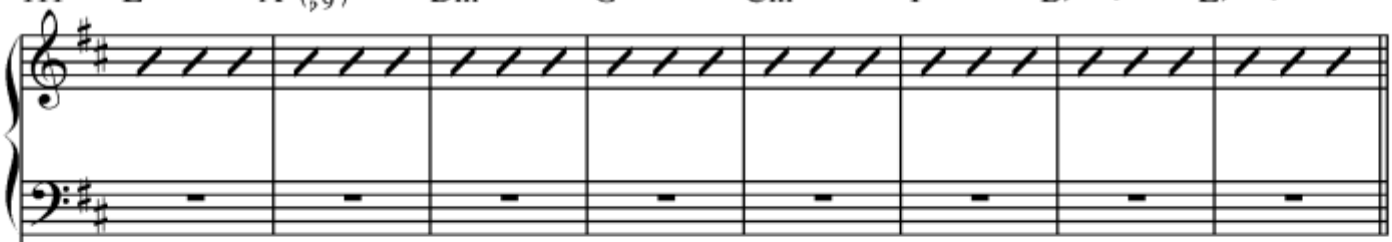
103 Bø7 E7(♭13 ♭9) Am9 D13 Gm9 C13 Fmaj9 B♭maj7



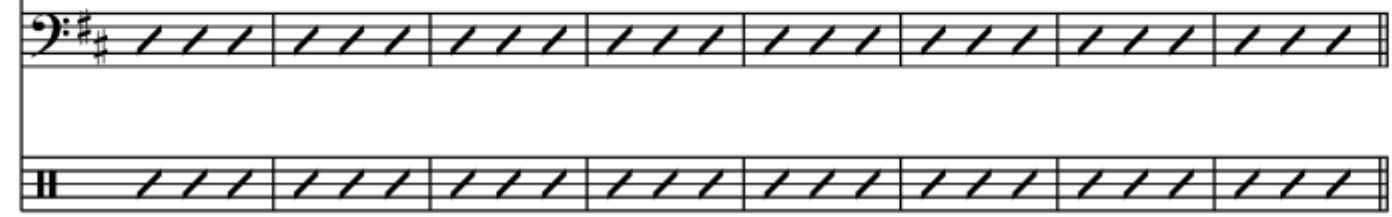
Bø7 E7(♭13 ♭9) Am9 D13 Gm9 C13 Fmaj9 B♭maj7

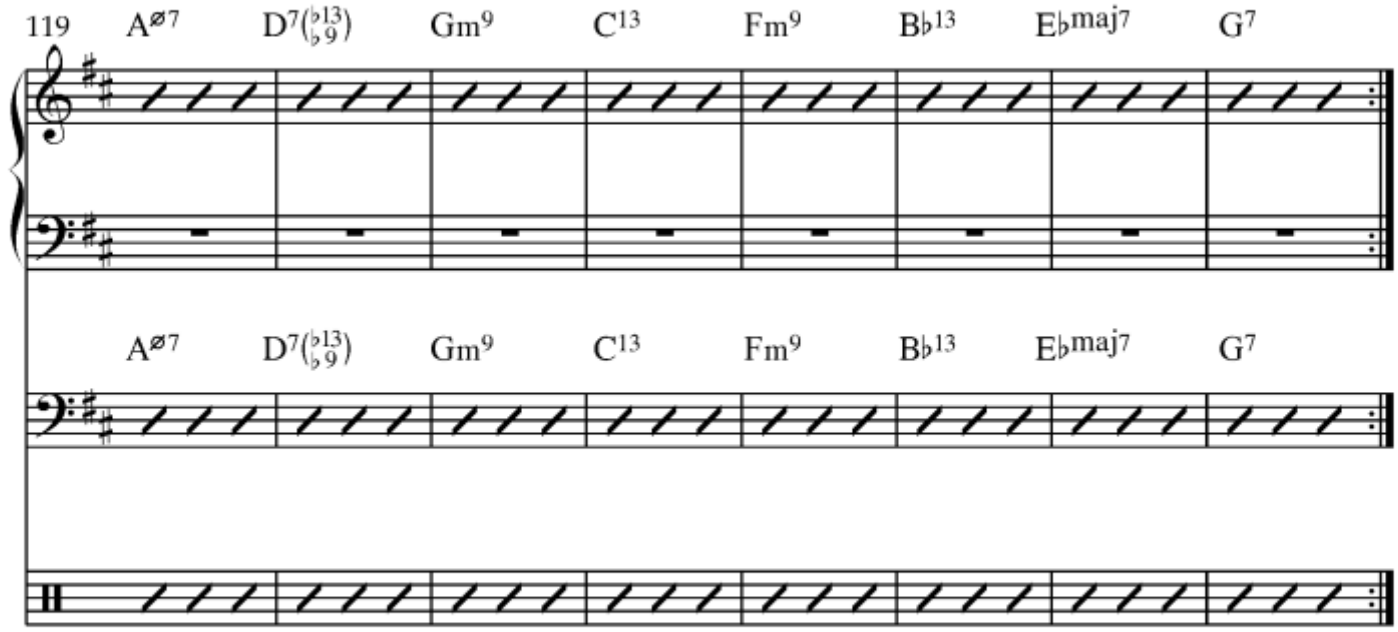


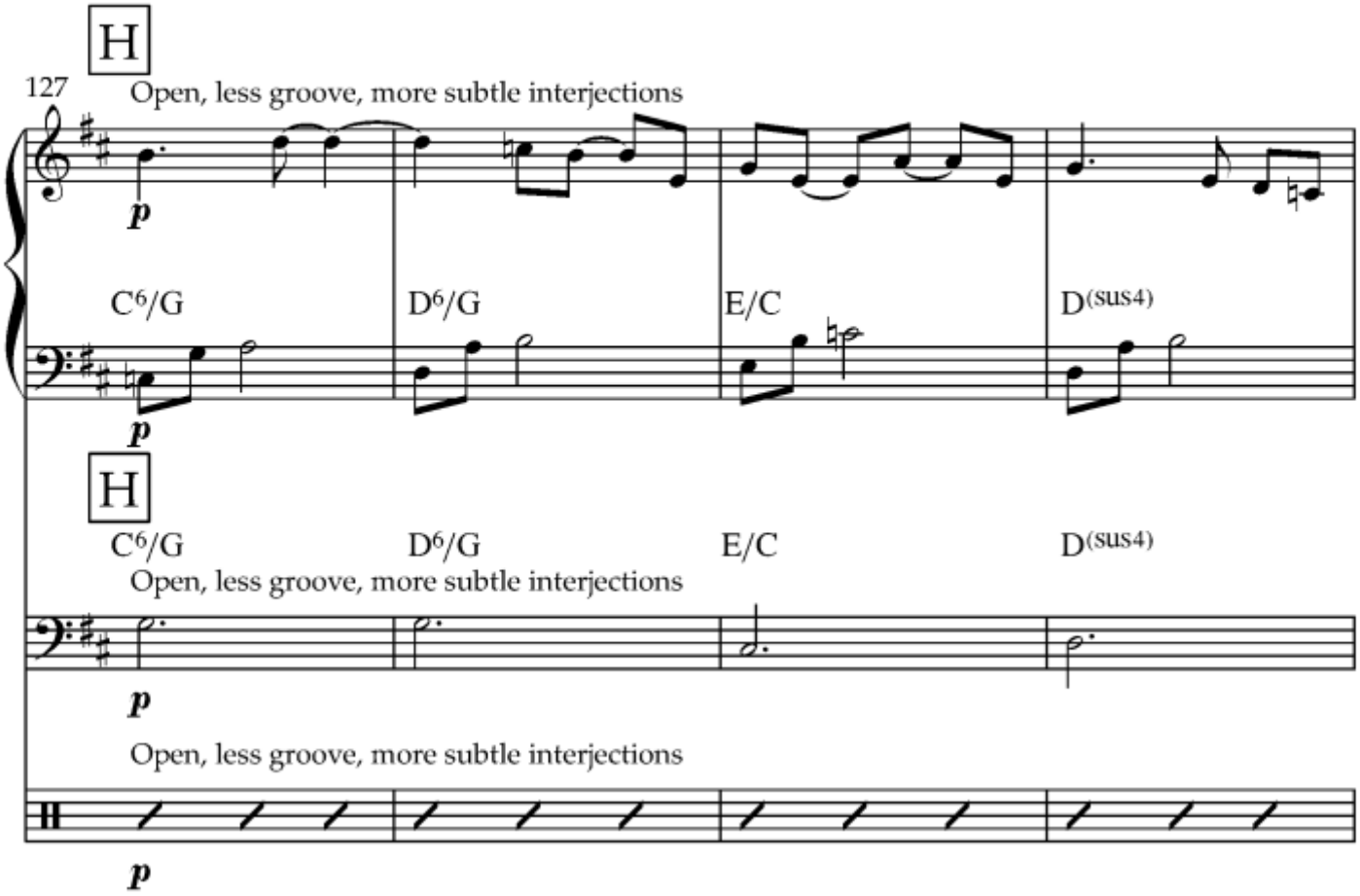
111 Eø7 A7(♭13 ♭9) Dm9 G13 Cm7 F13 B♭maj7 E♭maj7

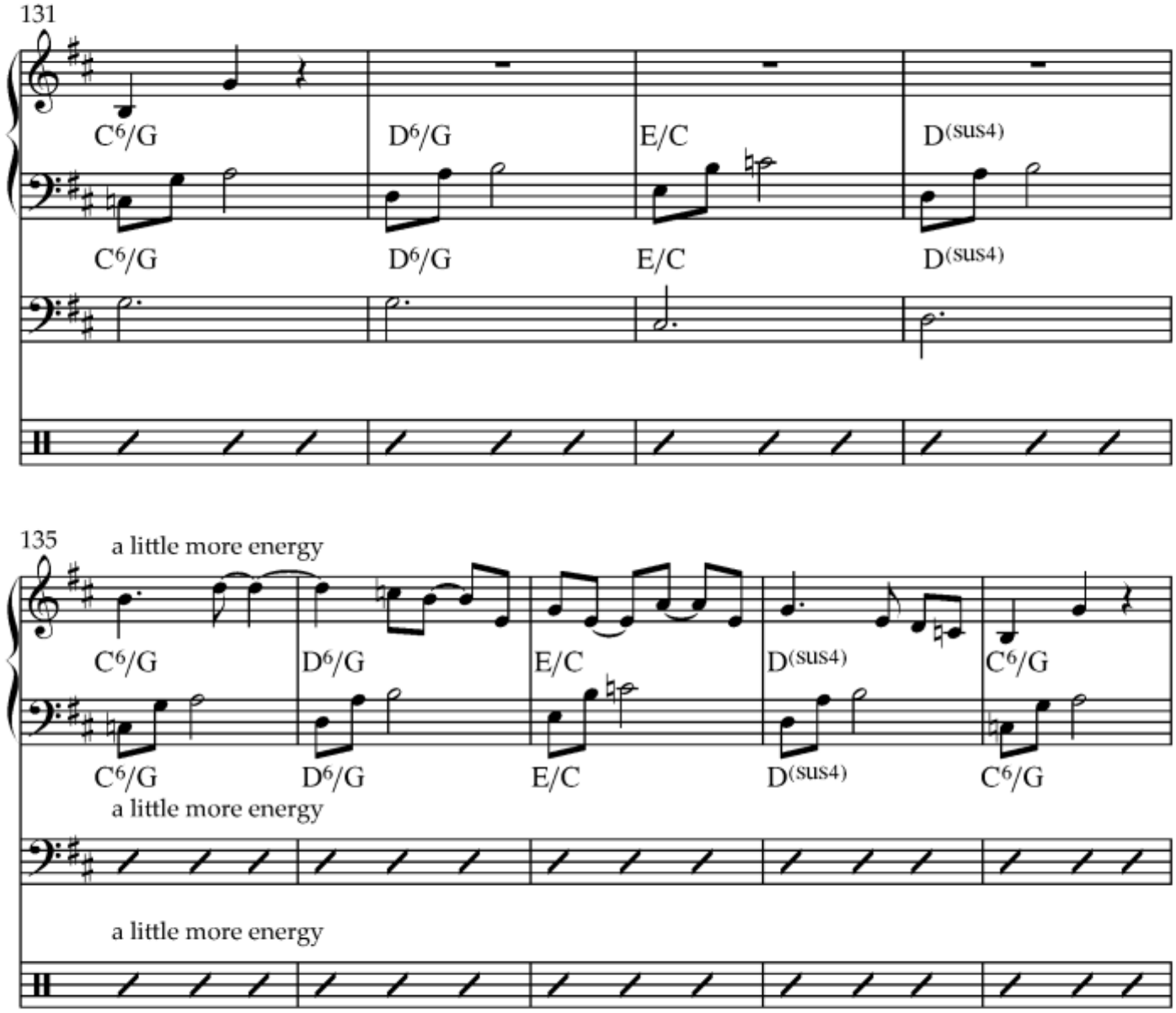


Eø7 A7(♭13 ♭9) Dm9 G13 Cm7 F13 B♭maj7 E♭maj7

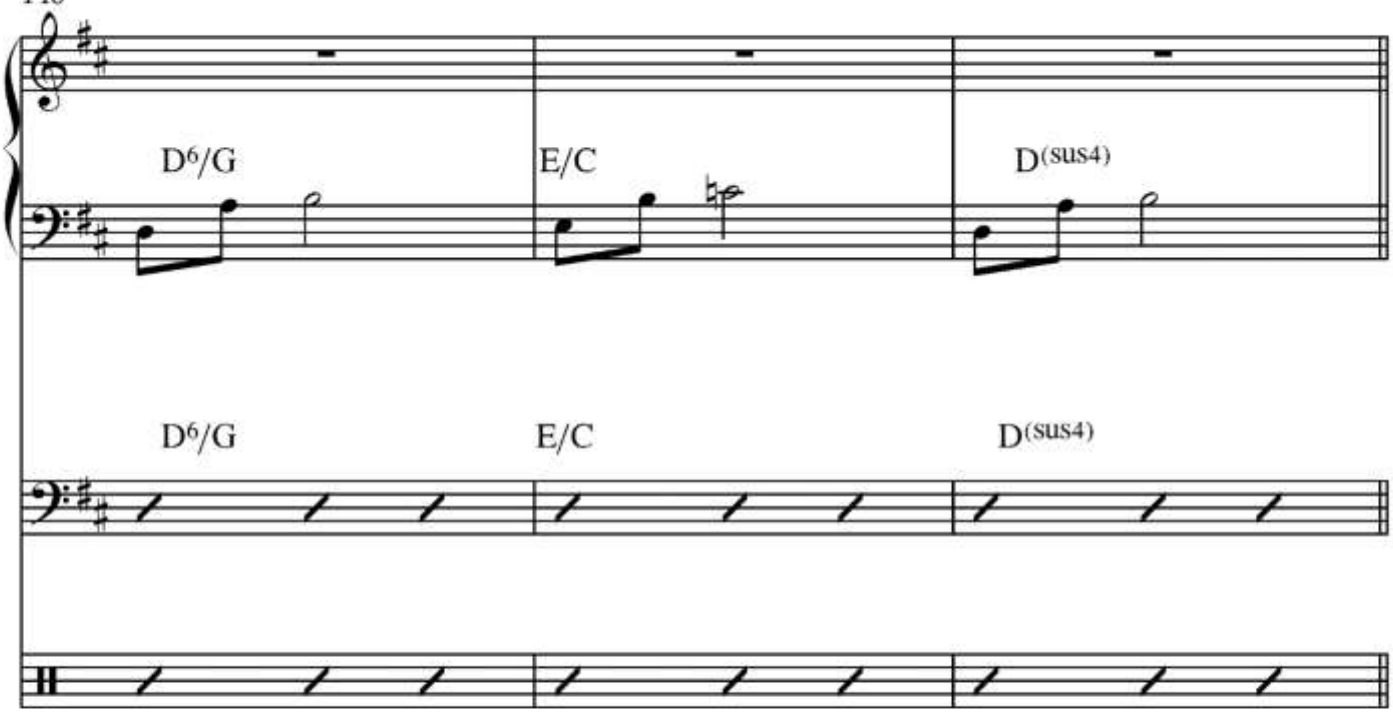



119
A⌀7
D7(♭13 ♭9)
Gm9
C13
Fm9
B♭13
E♭maj7
G7
A⌀7
D7(♭13 ♭9)
Gm9
C13
Fm9
B♭13
E♭maj7
G7

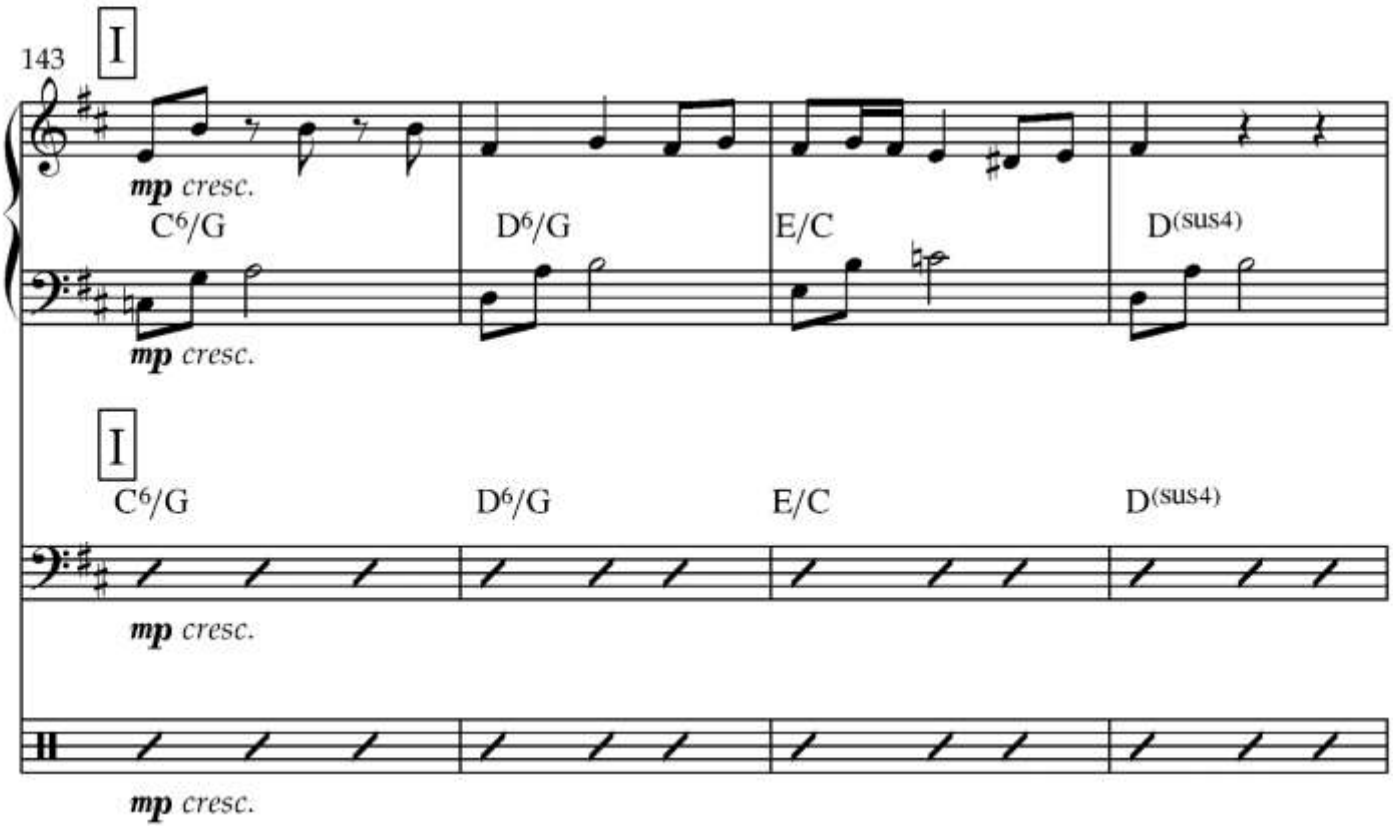

H
127
Open, less groove, more subtle interjections
p
C6/G
D6/G
E/C
D(sus4)
p
H
C6/G
D6/G
E/C
D(sus4)
Open, less groove, more subtle interjections
p
Open, less groove, more subtle interjections
p


131
C6/G
D6/G
E/C
D(sus4)
C6/G
D6/G
E/C
D(sus4)
135
a little more energy
C6/G
D6/G
E/C
D(sus4)
C6/G
C6/G
D6/G
E/C
D(sus4)
C6/G
a little more energy
a little more energy

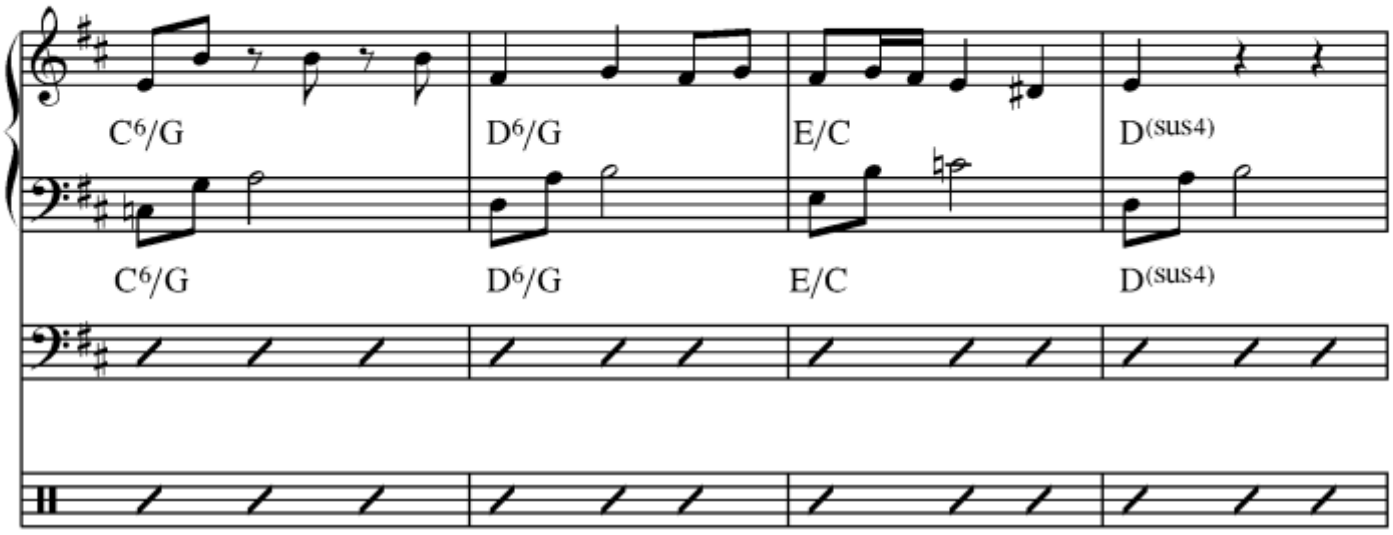
140


D6/G
E/C
D(sus4)
D6/G
E/C
D(sus4)

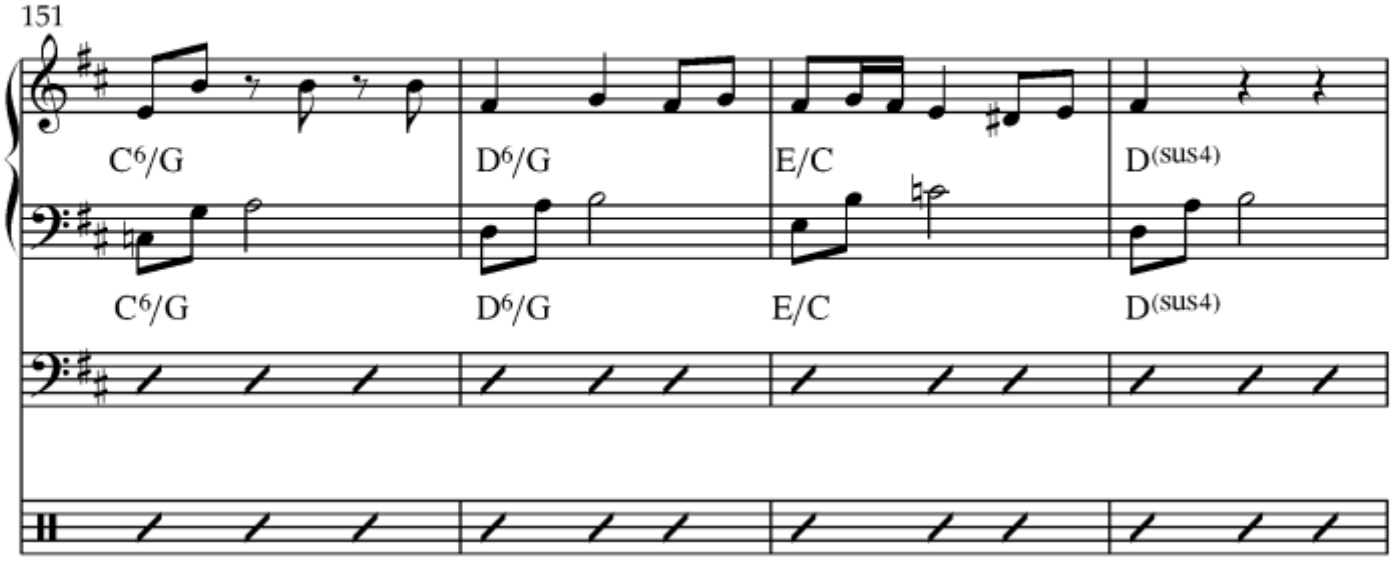
143


I
mp cresc.
C6/G
D6/G
E/C
D(sus4)
mp cresc.
I
C6/G
D6/G
E/C
D(sus4)
mp cresc.
mp cresc.

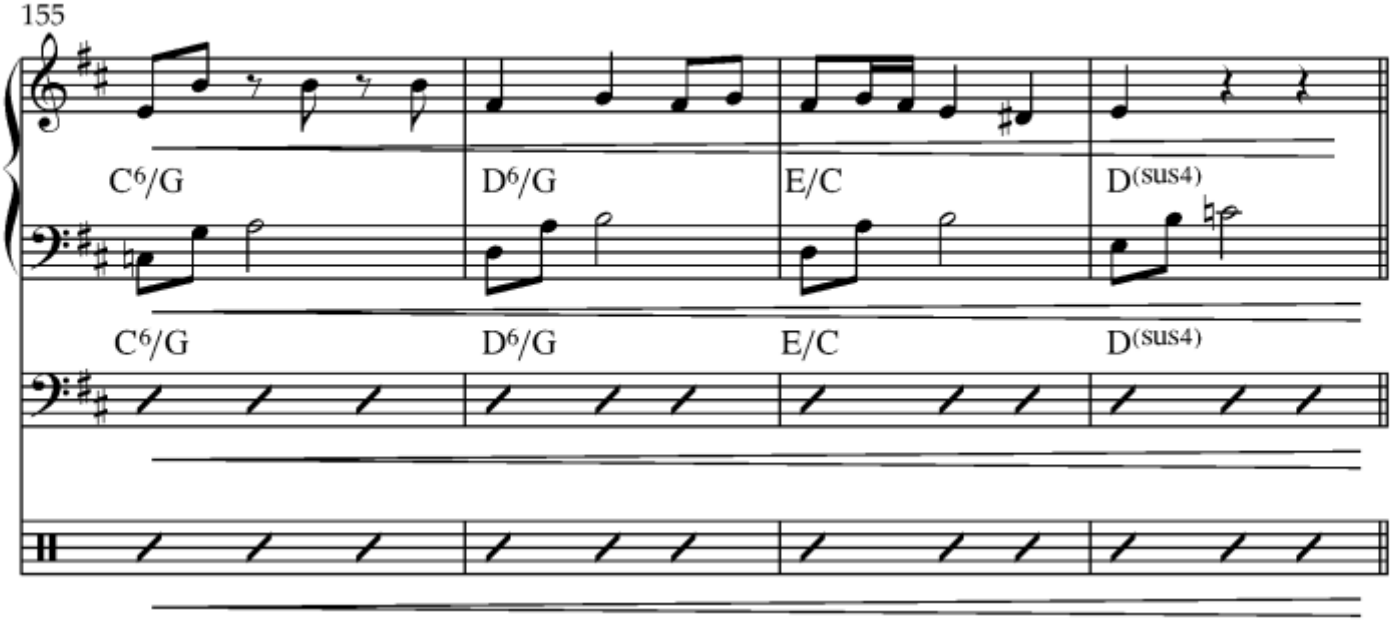
147

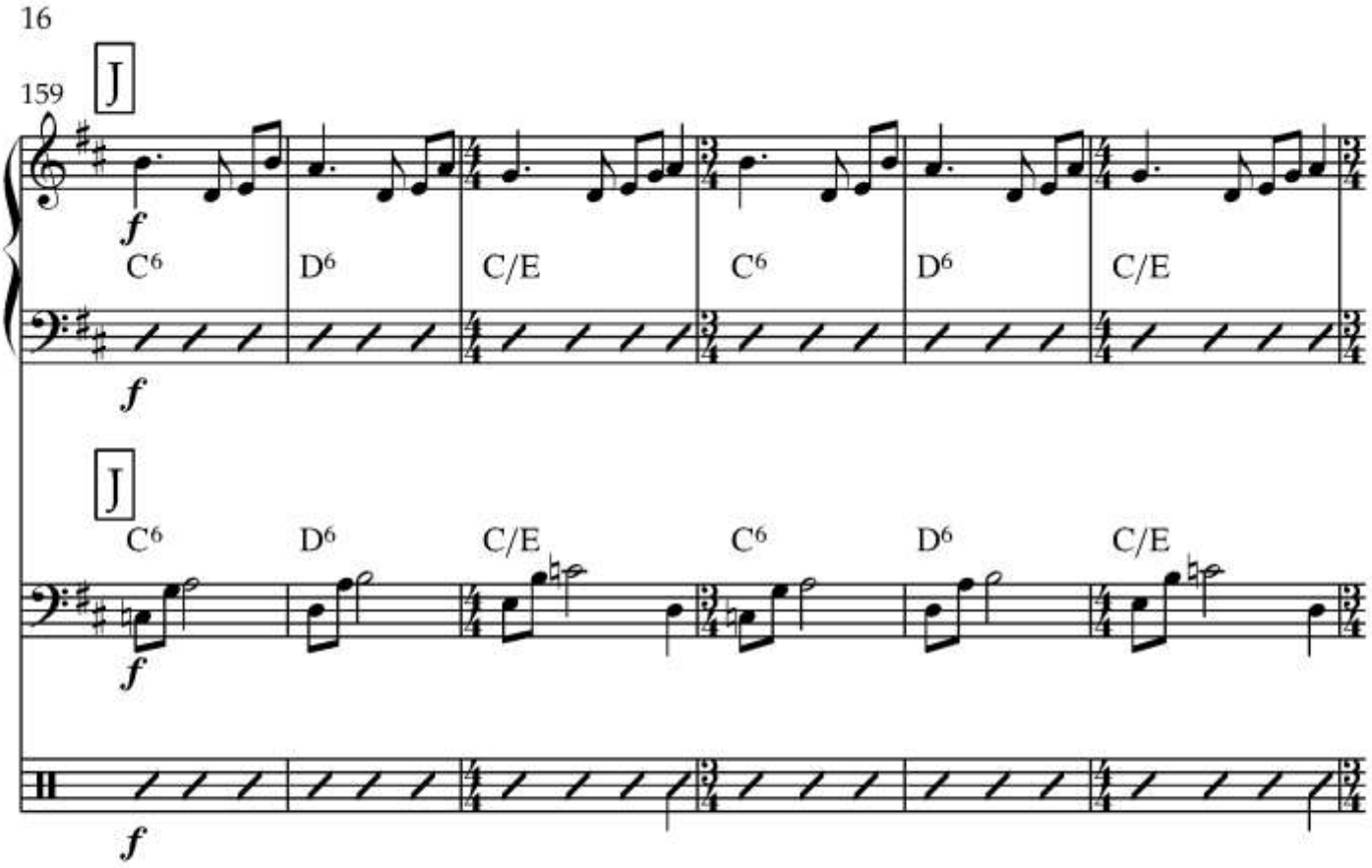

C⁶/G
D⁶/G
E/C
D(sus4)
C⁶/G
D⁶/G
E/C
D(sus4)

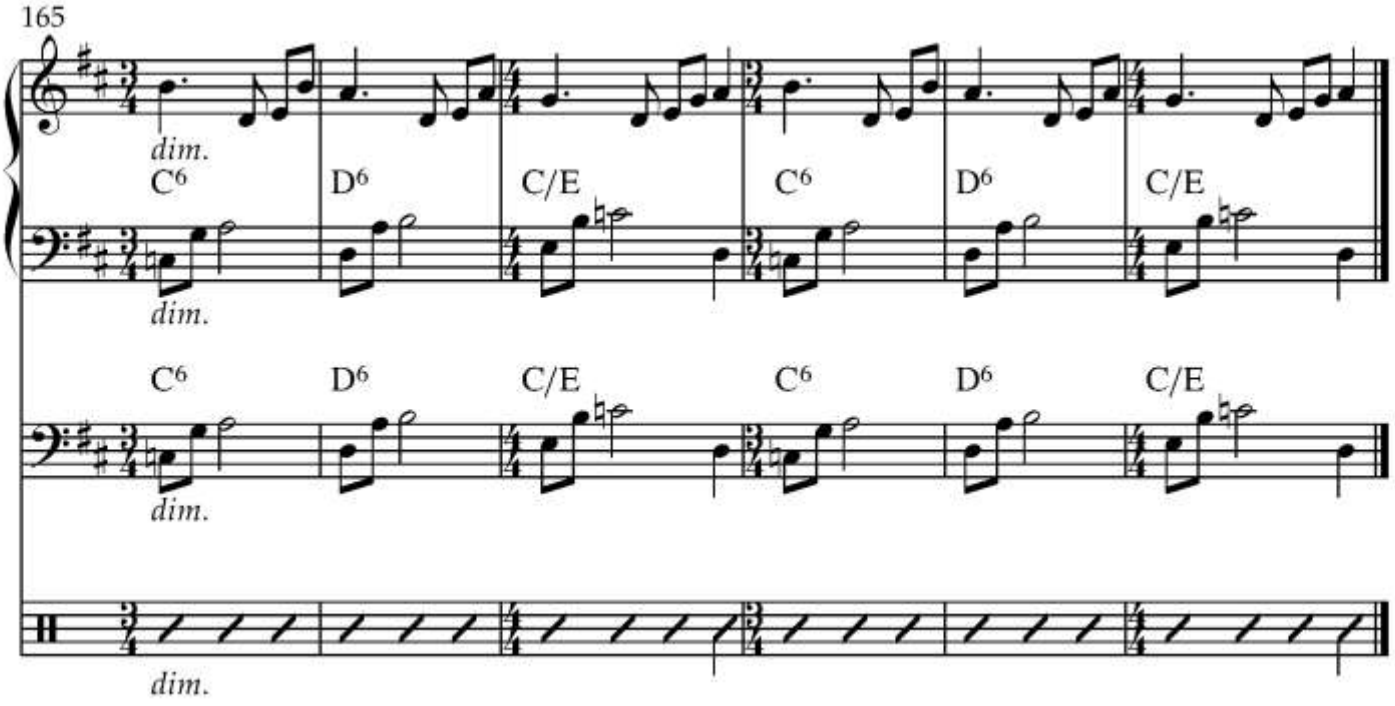
151


C⁶/G
D⁶/G
E/C
D(sus4)
C⁶/G
D⁶/G
E/C
D(sus4)

155


C⁶/G
D⁶/G
E/C
D(sus4)
C⁶/G
D⁶/G
E/C
D(sus4)

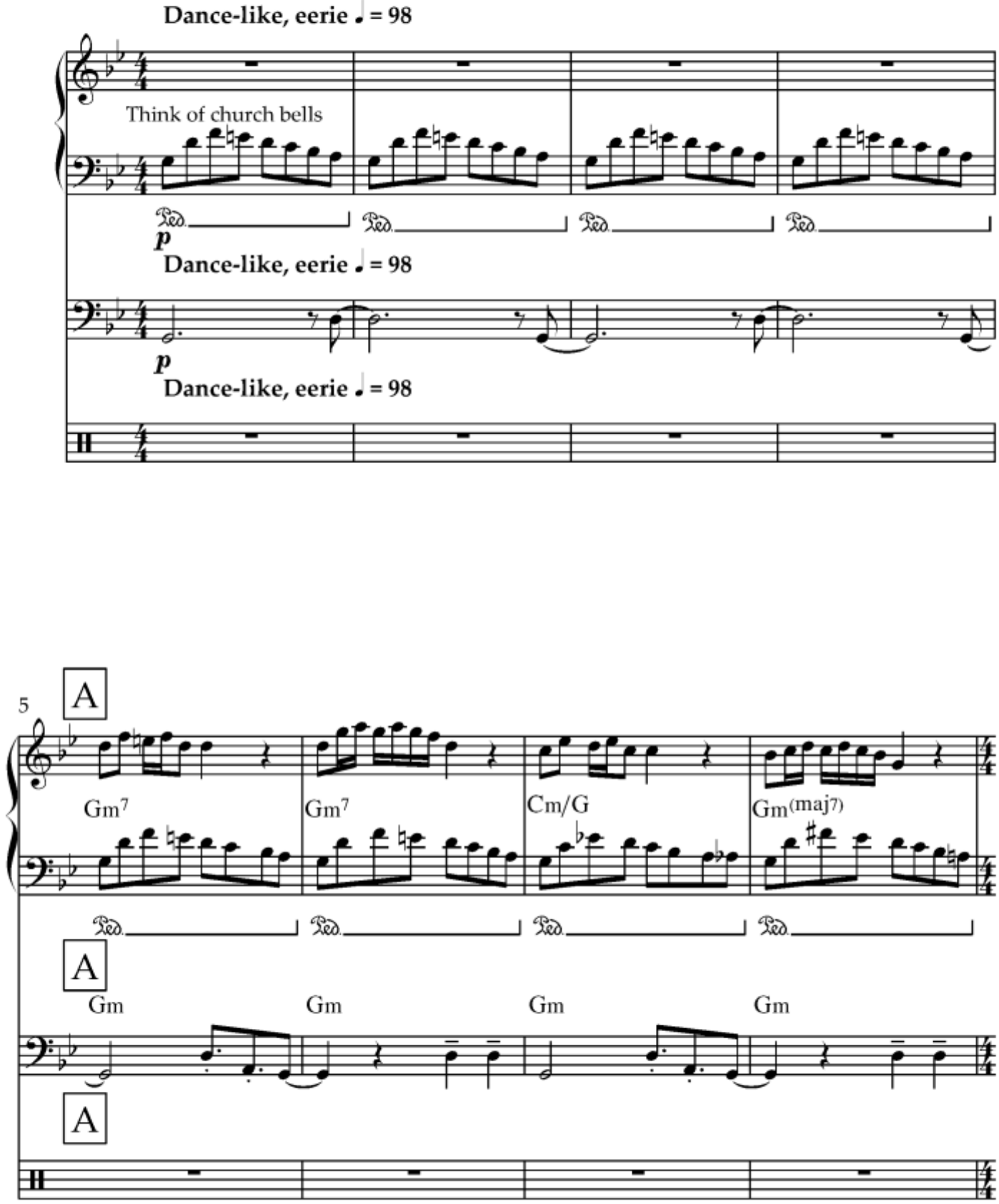

16
159
J
f
C6
D6
C/E
C6
D6
C/E
f
J
C6
D6
C/E
C6
D6
C/E
f
f

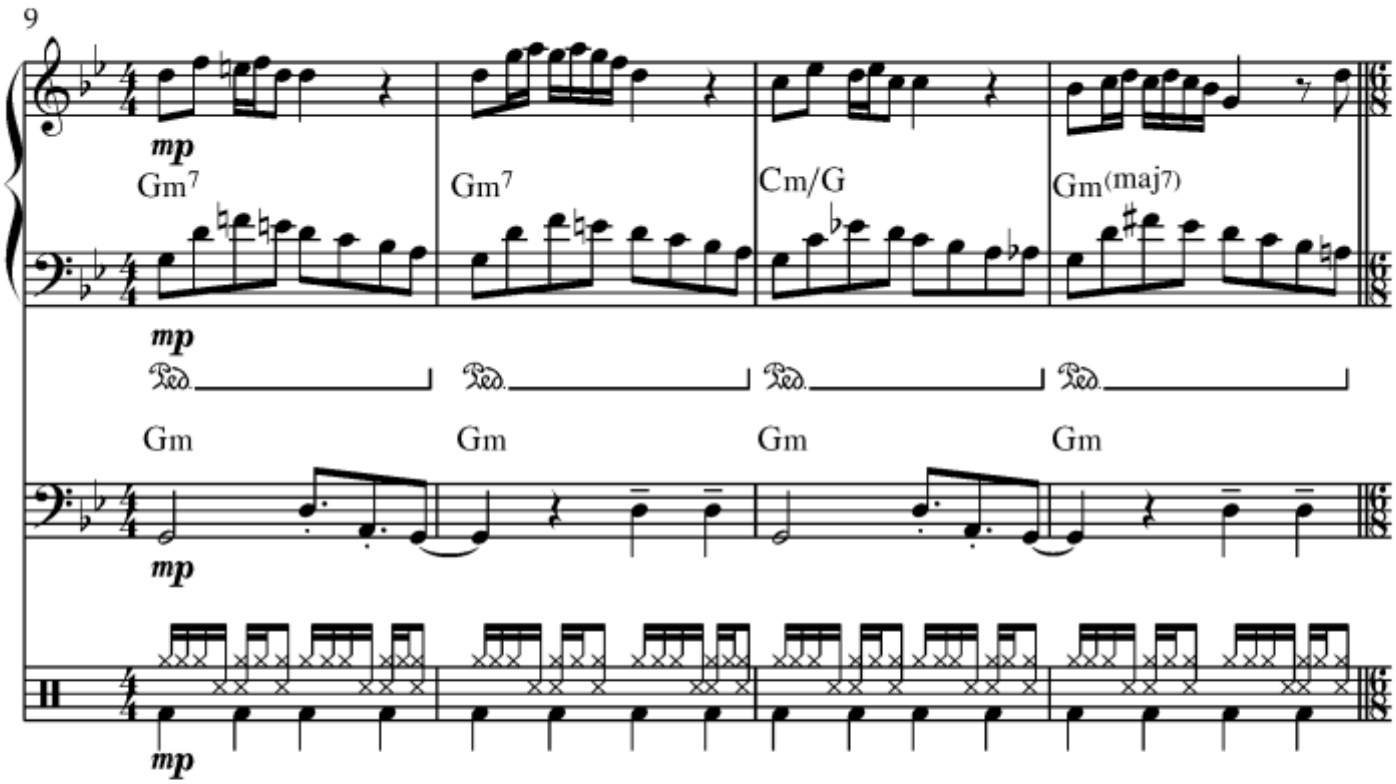

165
dim.
C6
D6
C/E
C6
D6
C/E
dim.
C6
D6
C/E
C6
D6
C/E
dim.
dim.

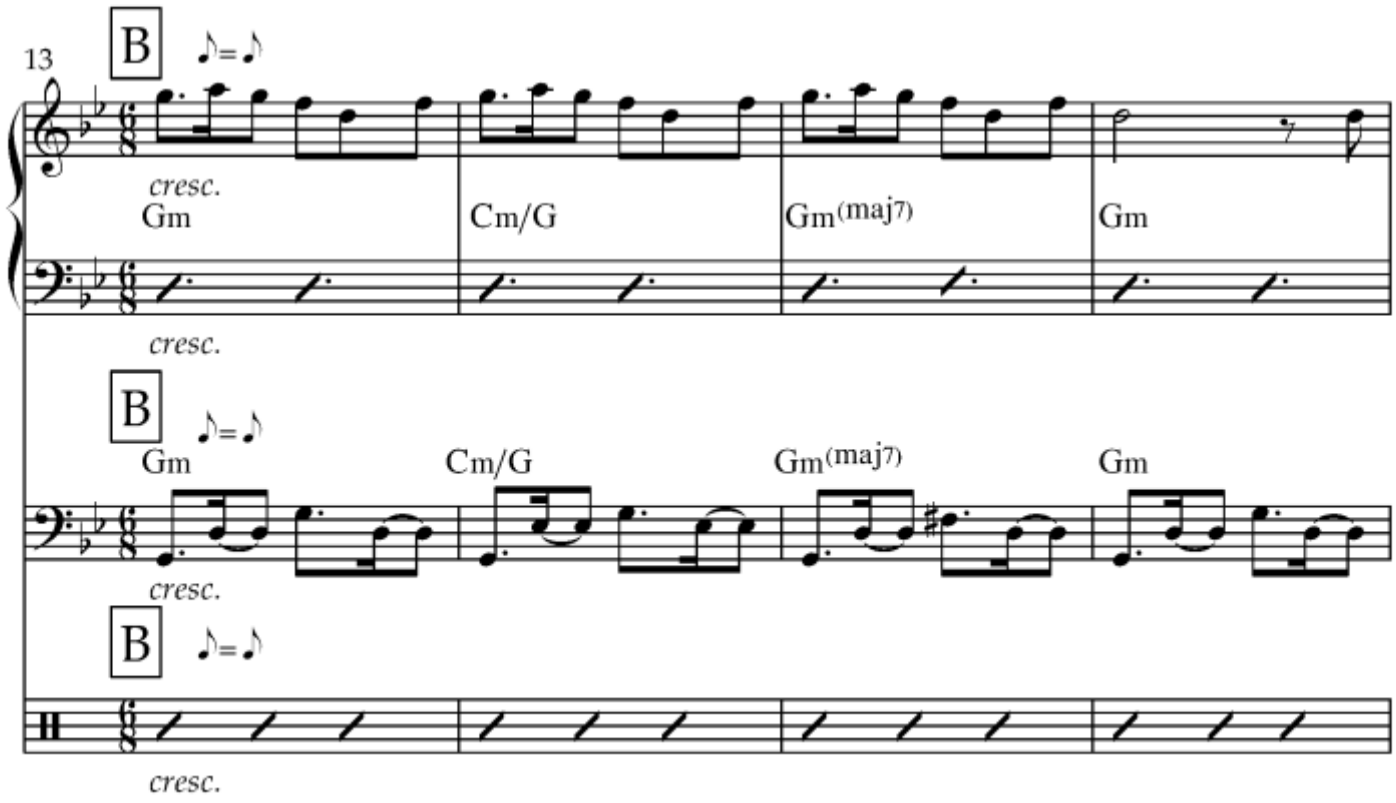
Bird of Paradise

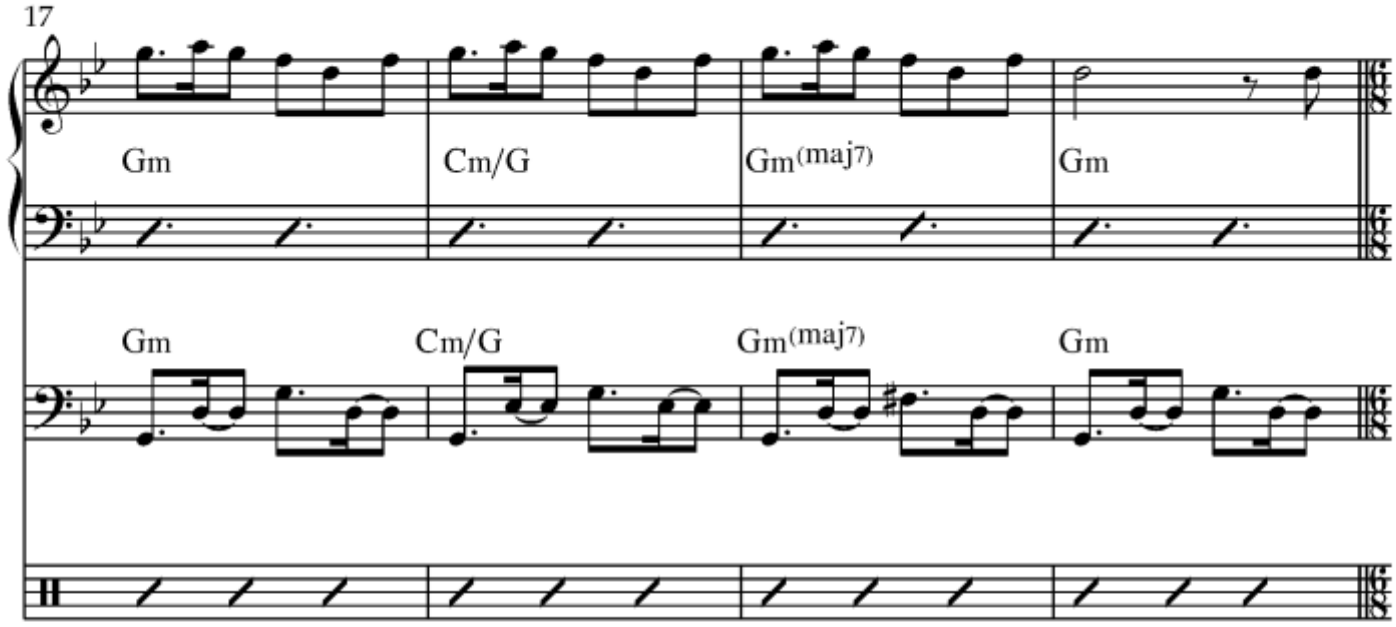
APPENDIX B4 ("BIRD OF PARADISE")

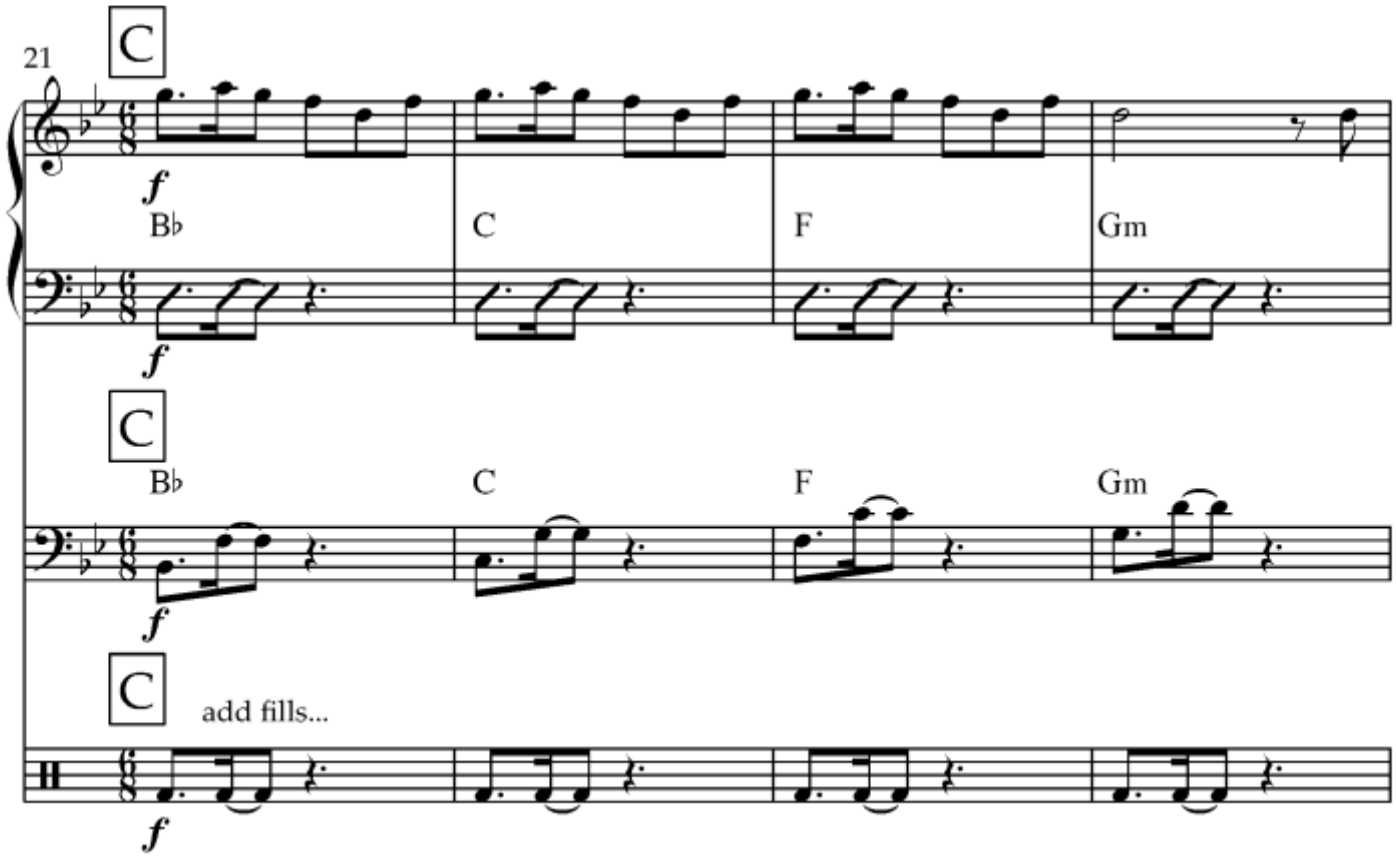
Rouzanna Coxson

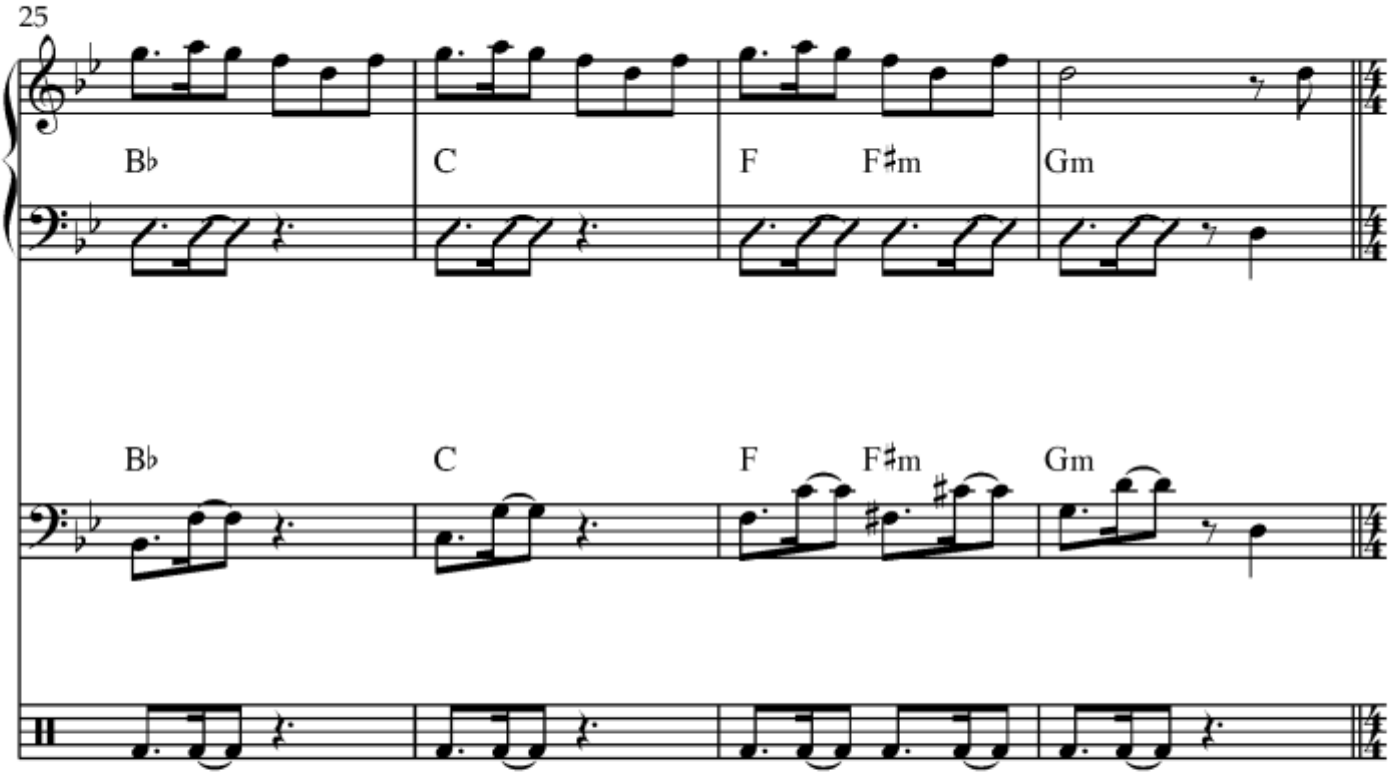


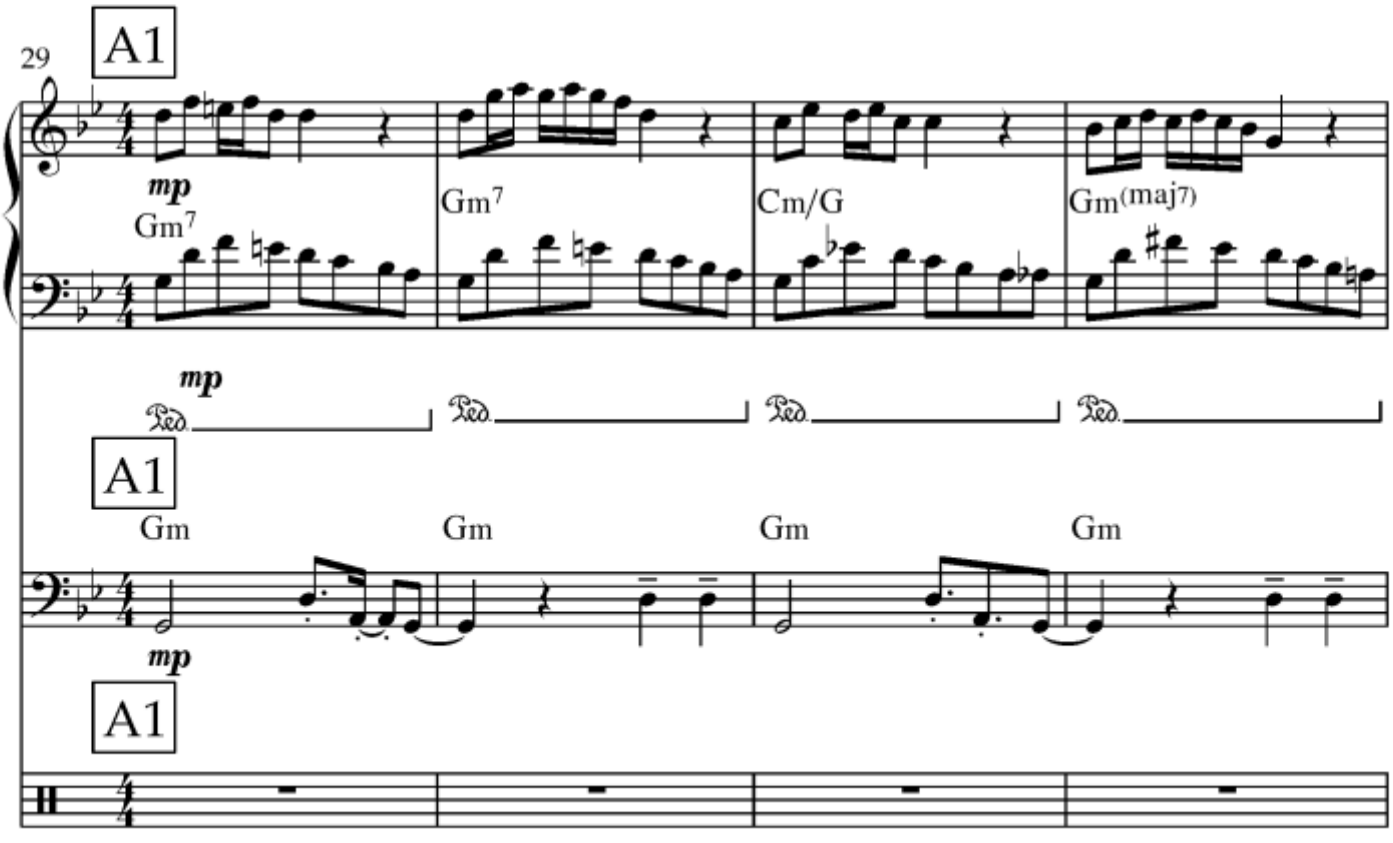

9
mp
Gm7
Gm7
Cm/G
Gm(maj7)
mp
Ped.
Ped.
Ped.
Ped.
Gm
Gm
Gm
Gm
mp
mp

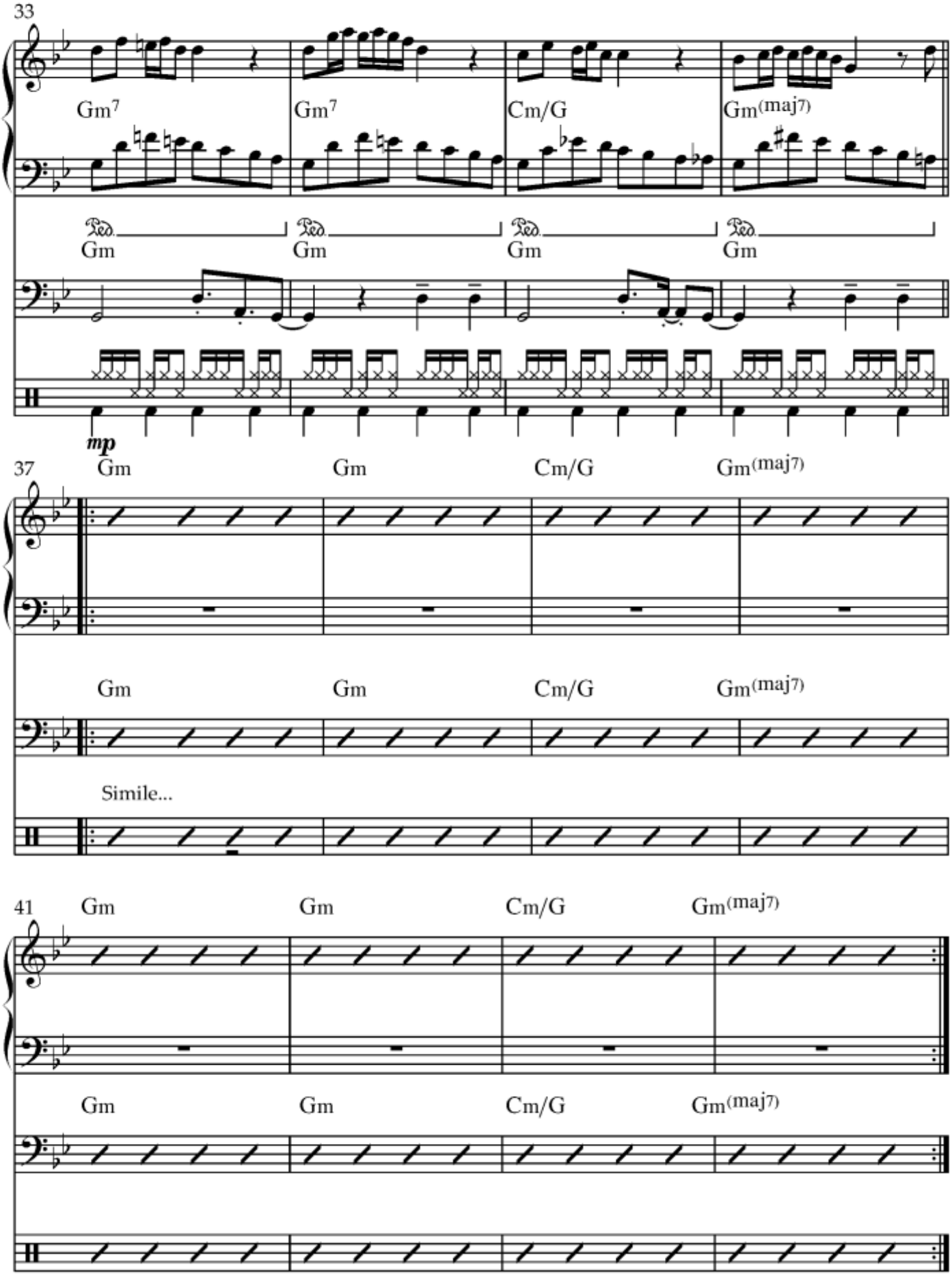

13
B
♪=♪
cresc.
Gm
Cm/G
Gm(maj7)
Gm
cresc.
B
♪=♪
Gm
Cm/G
Gm(maj7)
Gm
cresc.
B
♪=♪
cresc.

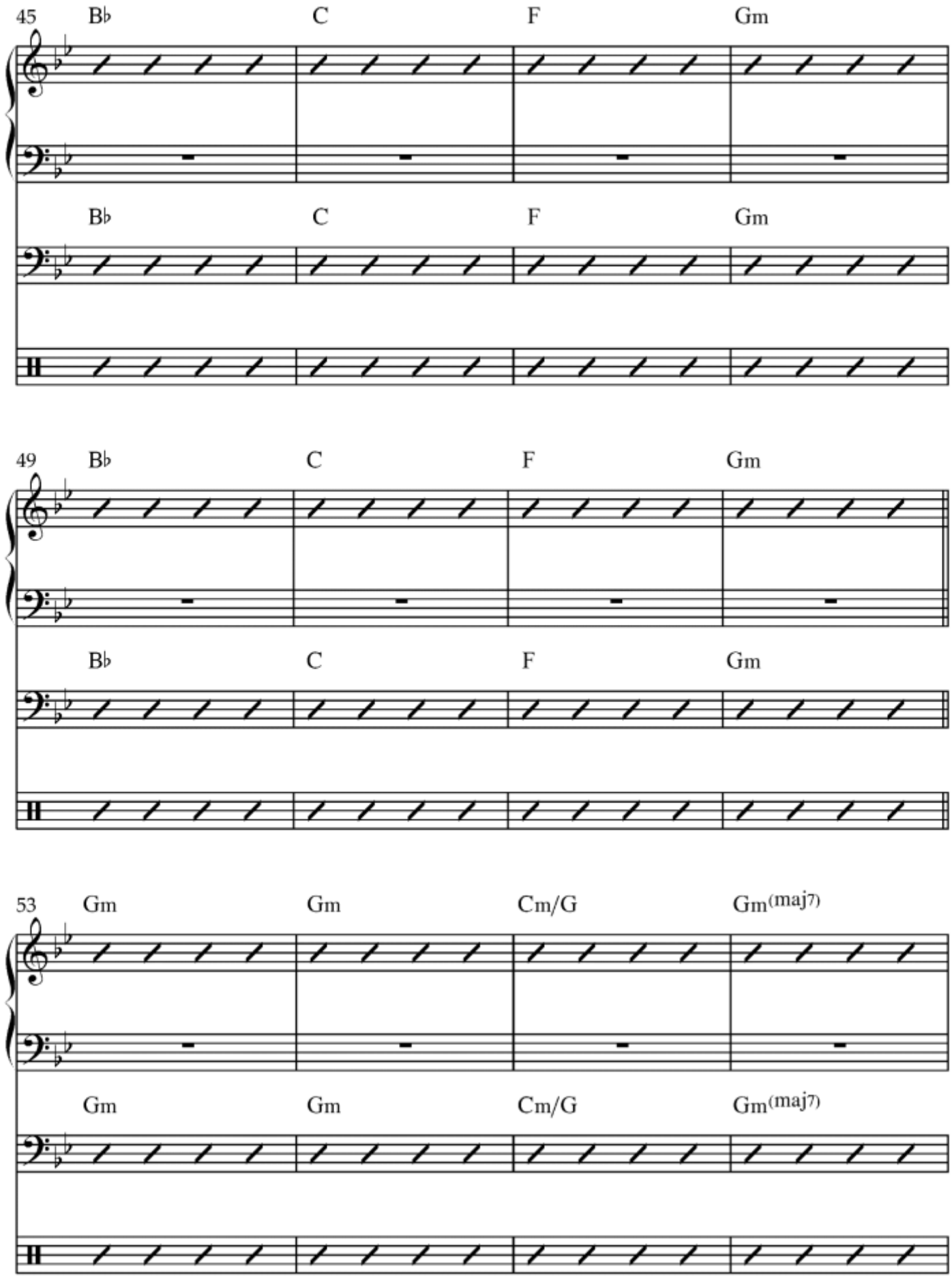

17
Gm
Cm/G
Gm(maj7)
Gm
Gm
Cm/G
Gm(maj7)
Gm

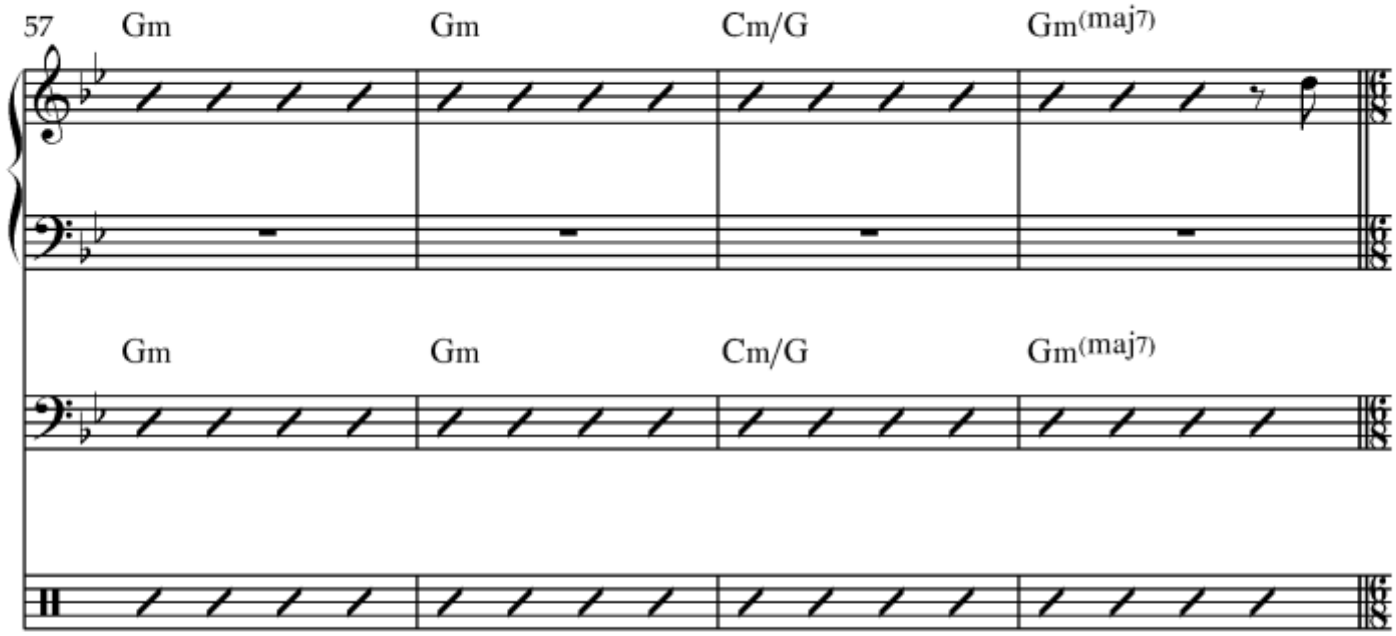

21
C
f
B♭
C
F
Gm
f
C
B♭
C
F
Gm
f
C
add fills...
f

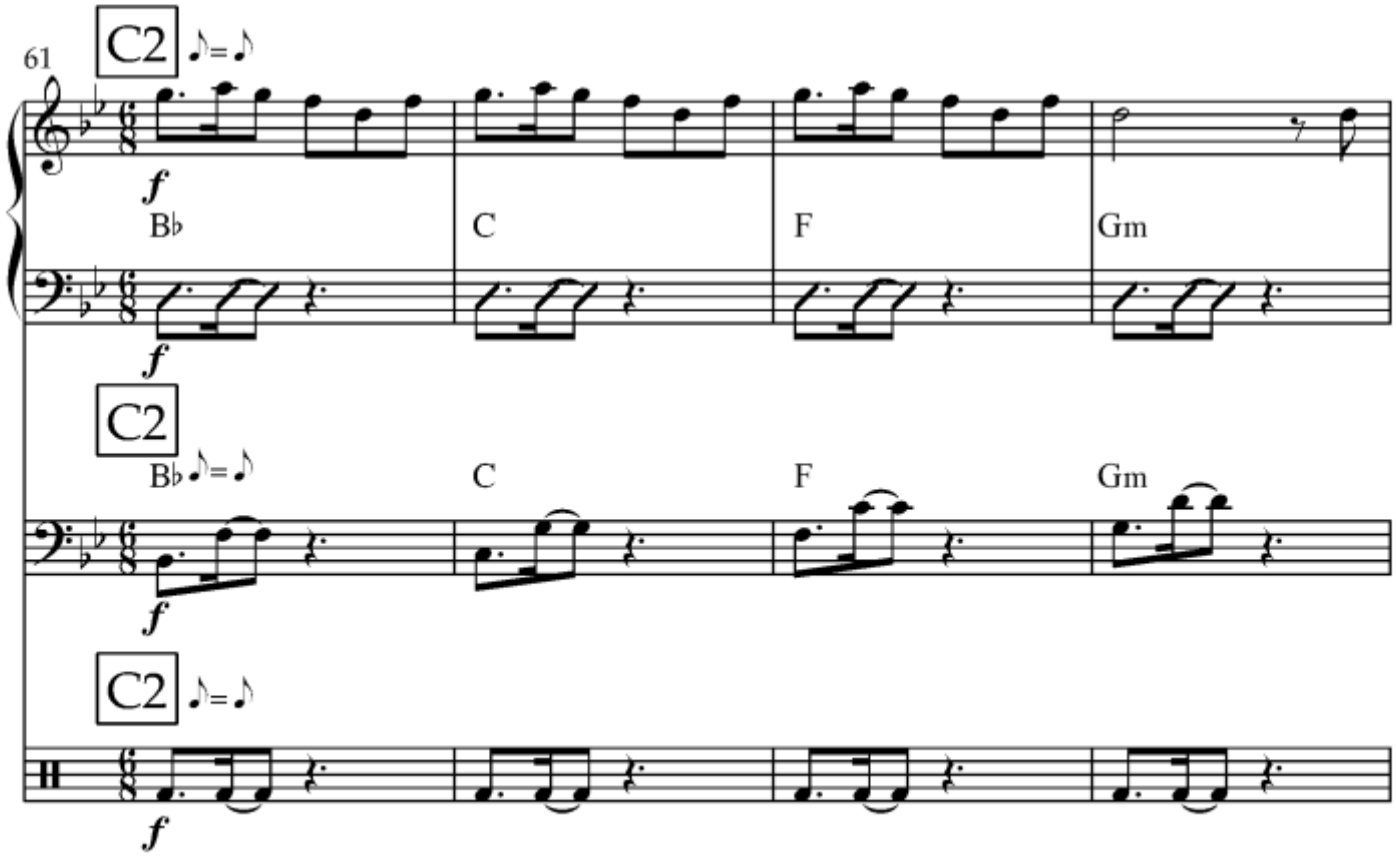

25
B♭
C
F
F♯m
Gm
B♭
C
F
F♯m
Gm

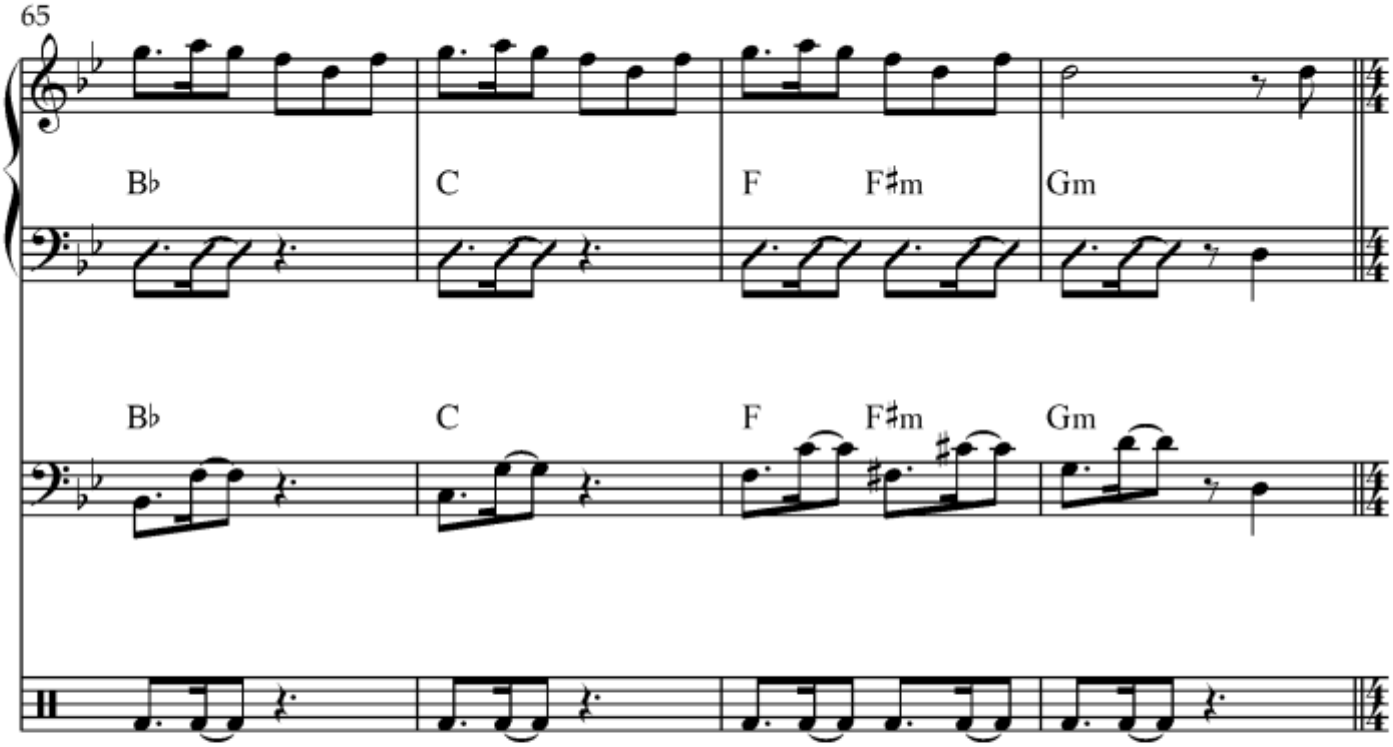

29
A1
mp
Gm7
Gm7
Cm/G
Gm(maj7)
mp
Ped.
Ped.
Ped.
Ped.
A1
Gm
Gm
Gm
Gm
mp
A1

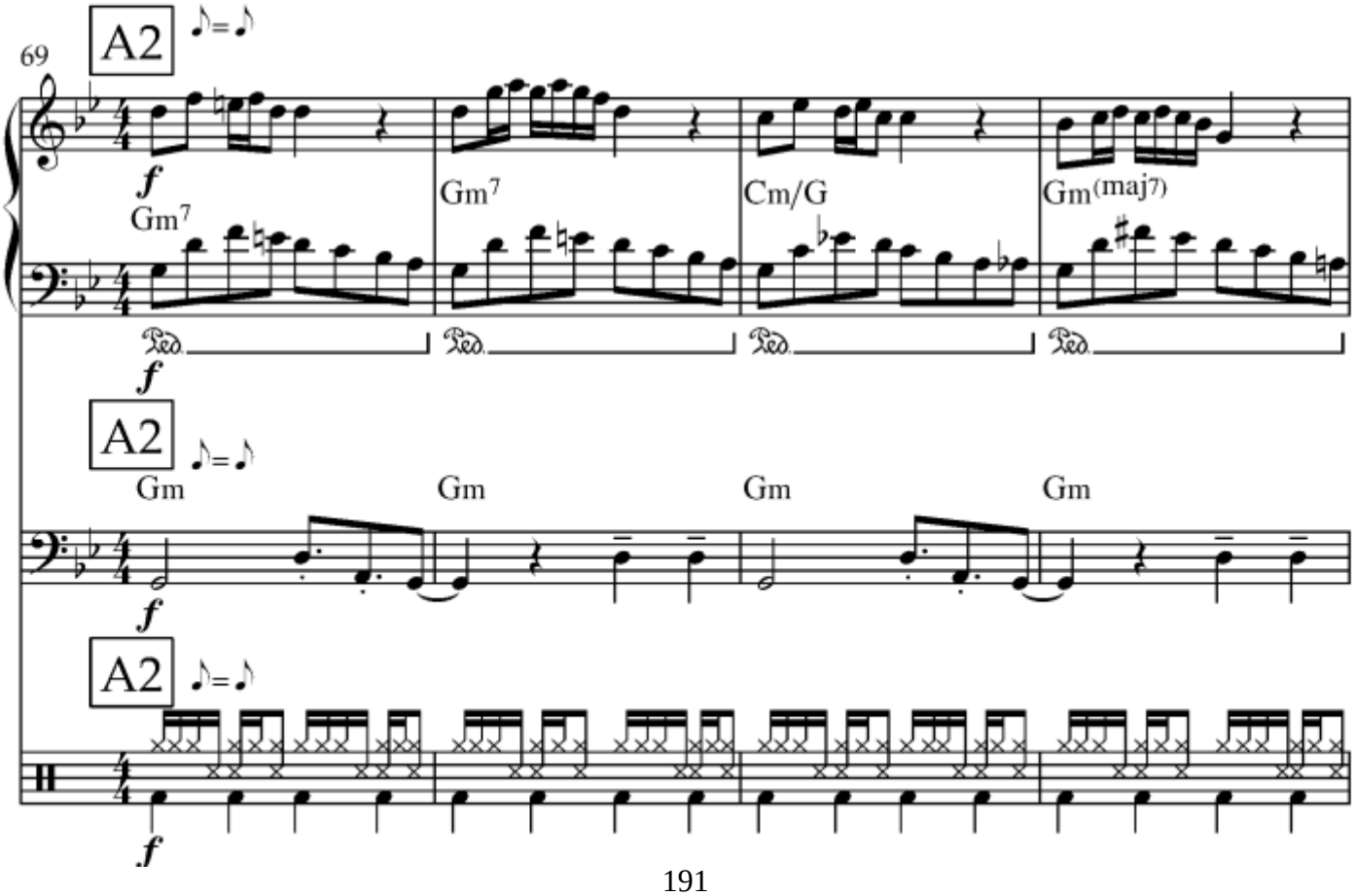

33
Gm7
Gm7
Cm/G
Gm(maj7)
Ped.
Gm
Gm
Gm
Gm
mp
37
Gm
Gm
Cm/G
Gm(maj7)
Gm
Gm
Cm/G
Gm(maj7)
Simile...
41
Gm
Gm
Cm/G
Gm(maj7)
Gm
Gm
Cm/G
Gm(maj7)

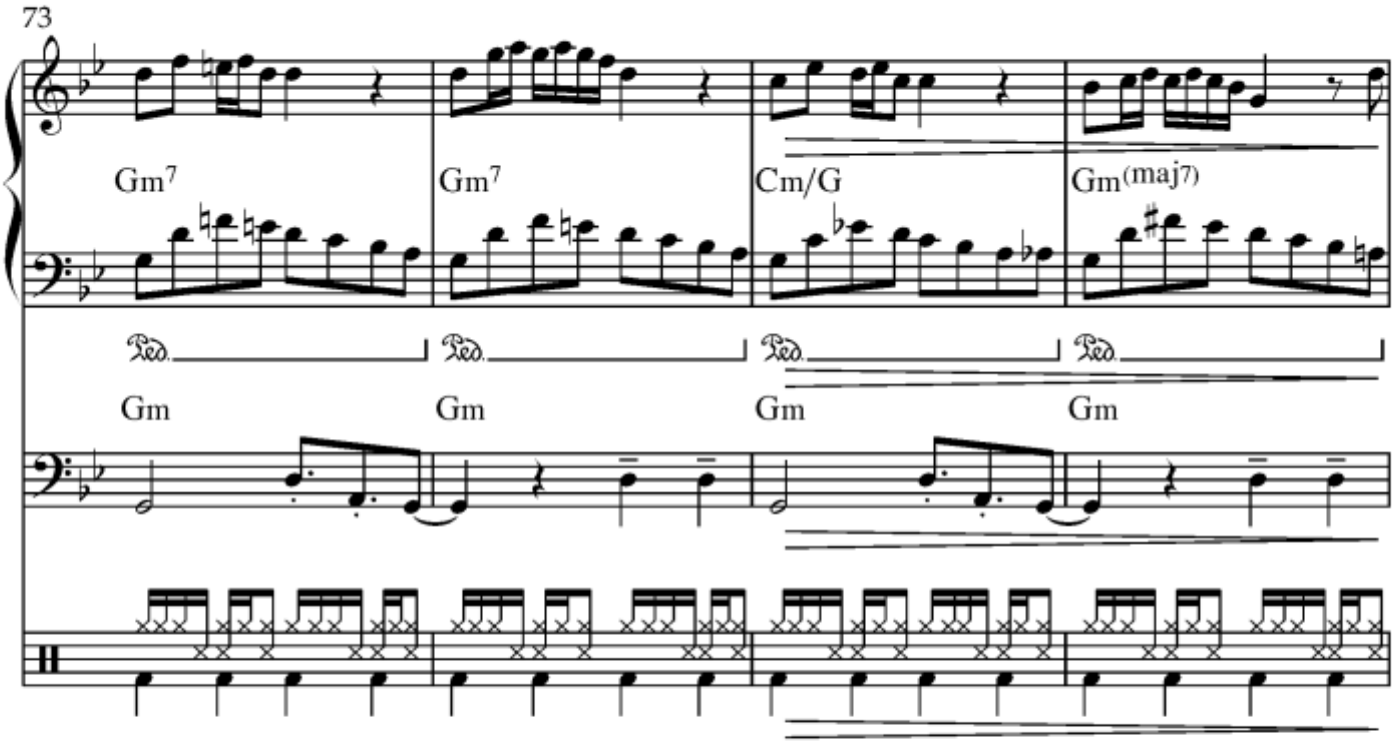

45
B♭
C
F
Gm
B♭
C
F
Gm
49
B♭
C
F
Gm
B♭
C
F
Gm
53
Gm
Gm
Cm/G
Gm(maj7)
Gm
Gm
Cm/G
Gm(maj7)

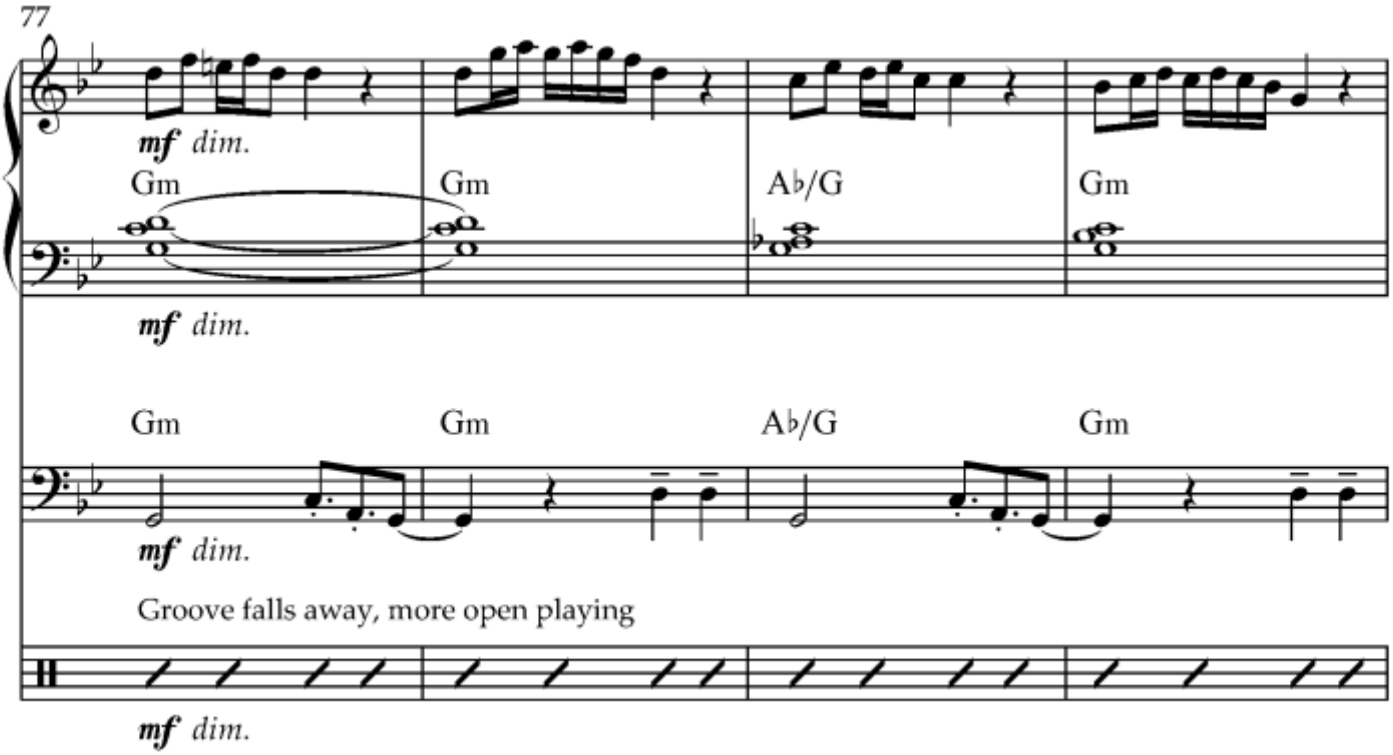

57
Gm
Gm
Cm/G
Gm(maj7)
Gm
Gm
Cm/G
Gm(maj7)


61
C2
♪=♪
f
B♭
C
F
Gm
C2
B♭
♪=♪
C
F
Gm
C2
♪=♪

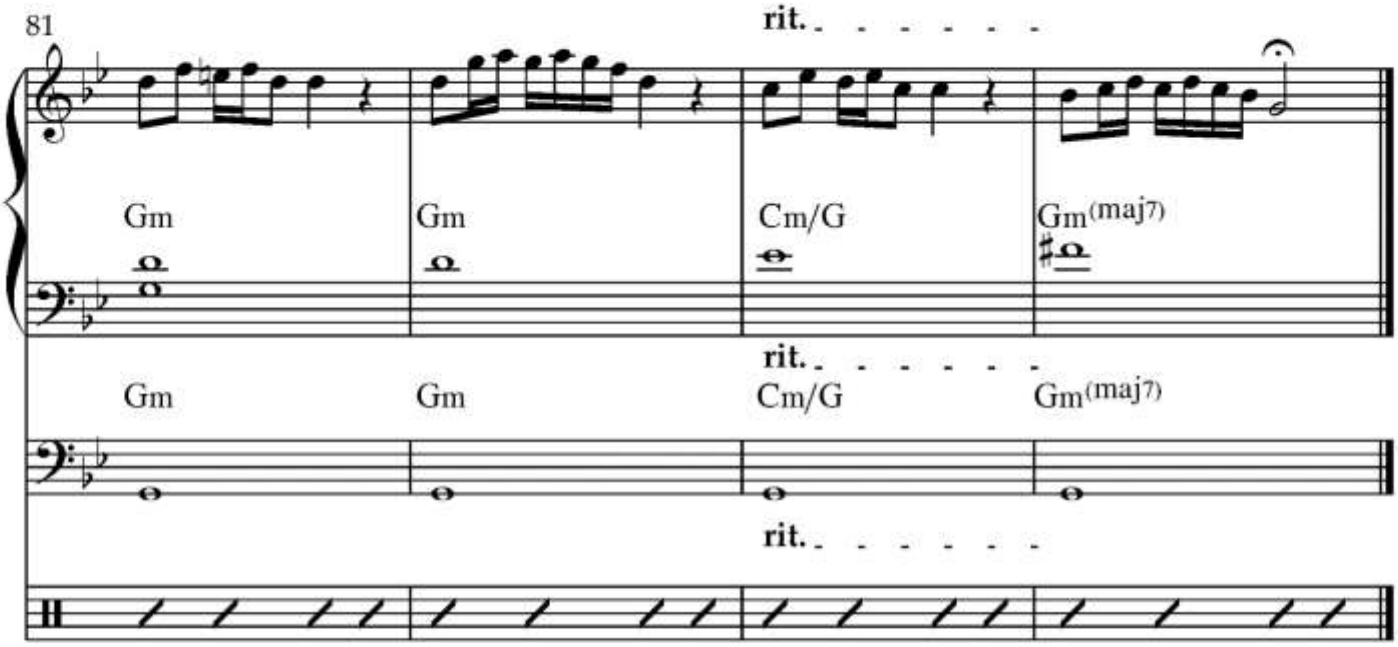

65
B♭
C
F
F♯m
Gm
B♭
C
F
F♯m
Gm


69
A2
♪=♪
f
Gm7
Gm7
Cm/G
Gm(maj7)
Ped.
A2
♪=♪
Gm
Gm
Gm
Gm
A2
♪=♪


73
Gm7
Gm7
Cm/G
Gm(maj7)
Ped.
Ped.
Ped.
Ped.
Gm
Gm
Gm
Gm


77
mf dim.
Gm
Gm
A♭/G
Gm
mf dim.
Gm
Gm
A♭/G
Gm
mf dim.
Groove falls away, more open playing
mf dim.

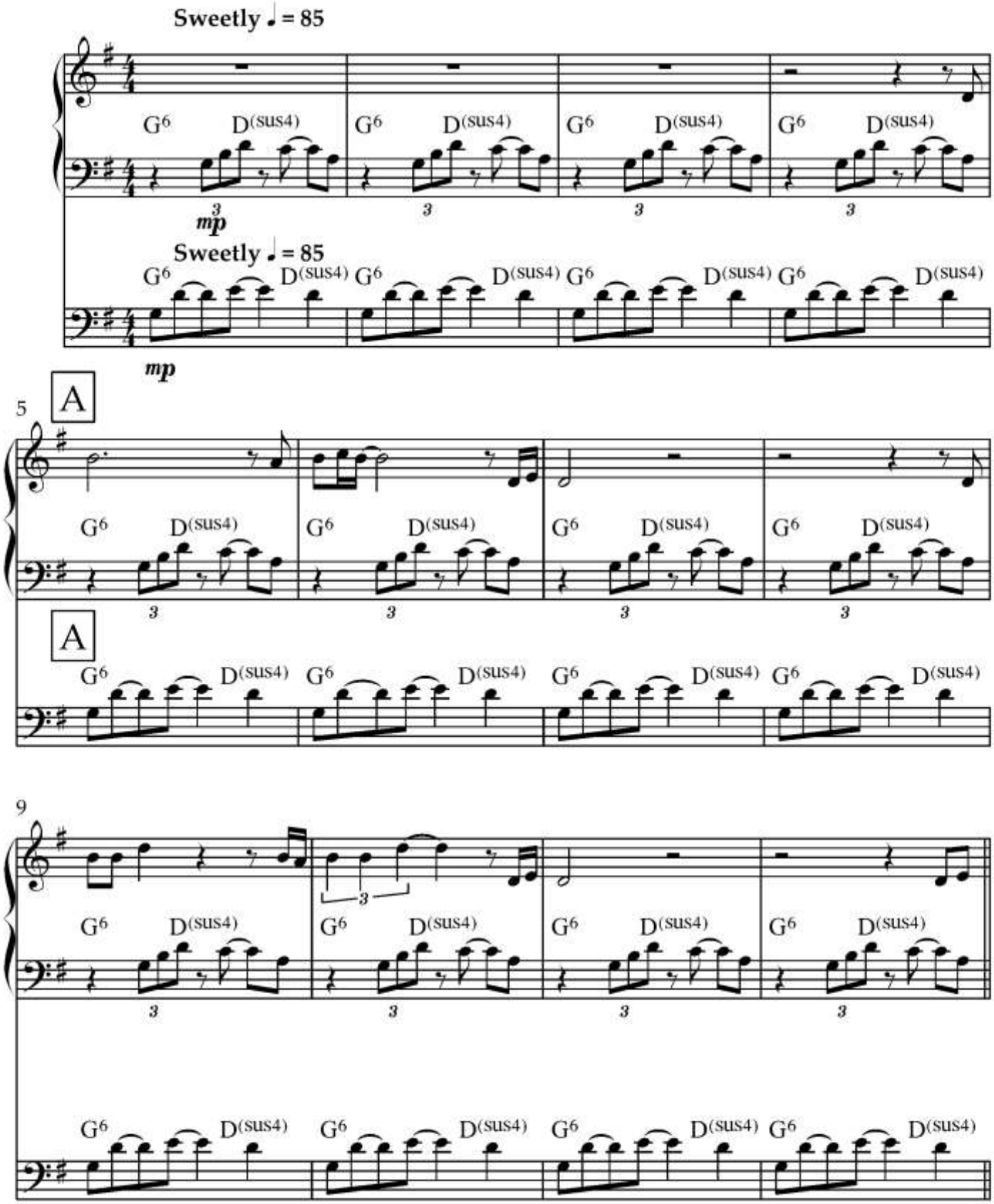
10

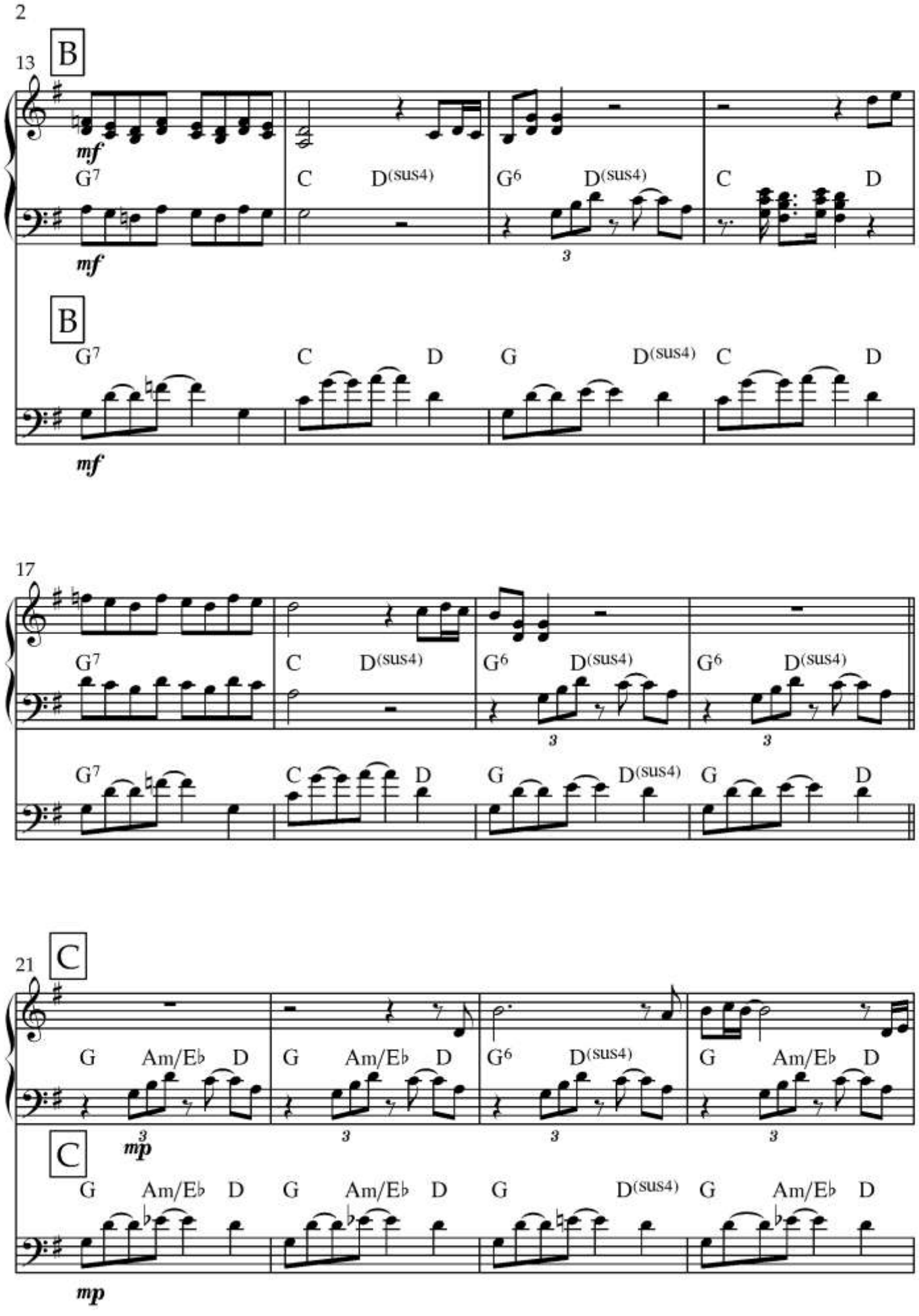


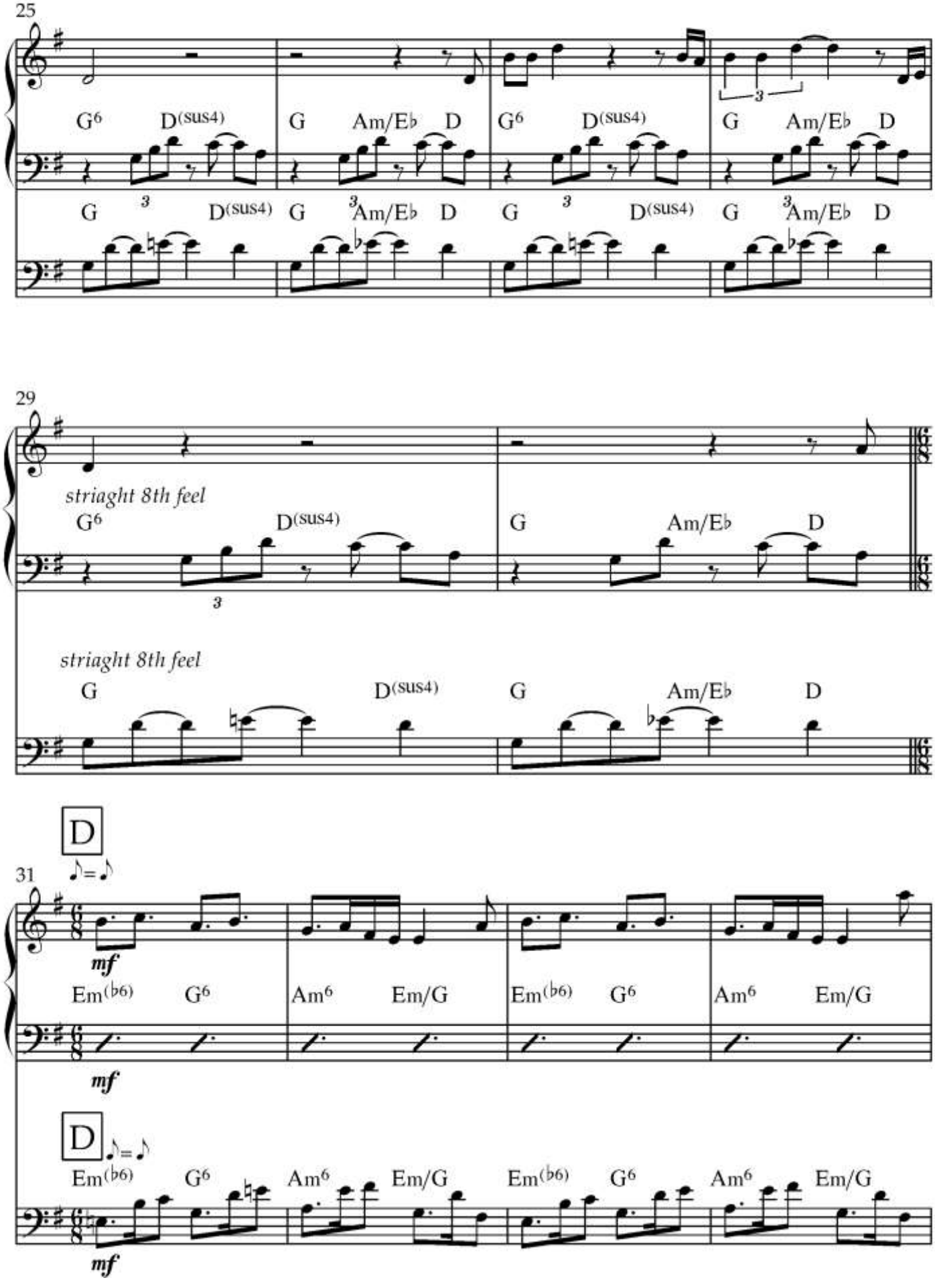
Poppy's Lullaby

APPENDIX B5 ("POPPY'S LULLABY")

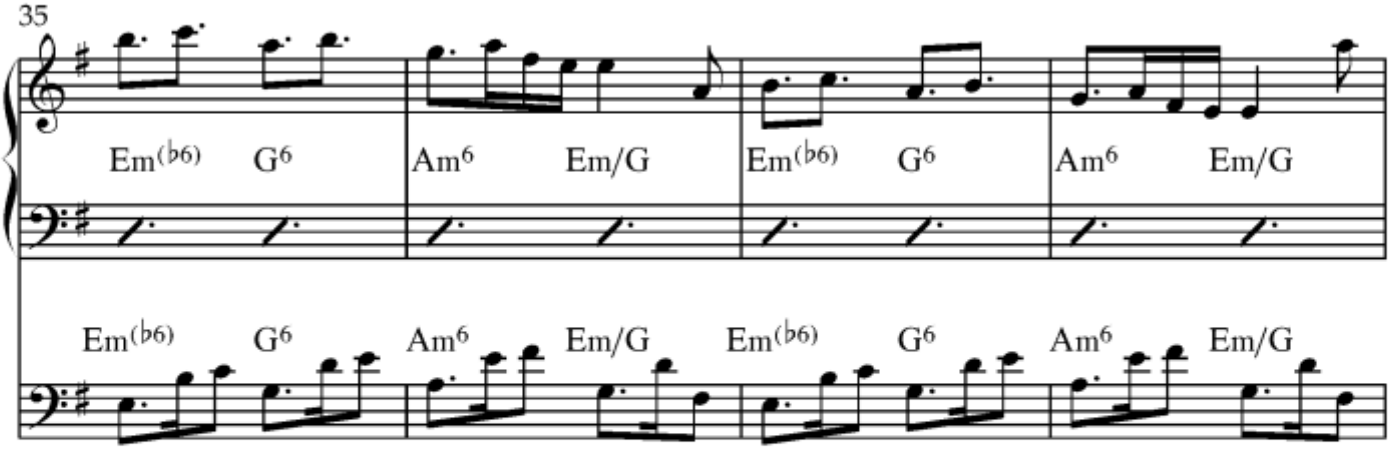
Rouzanna Coxson



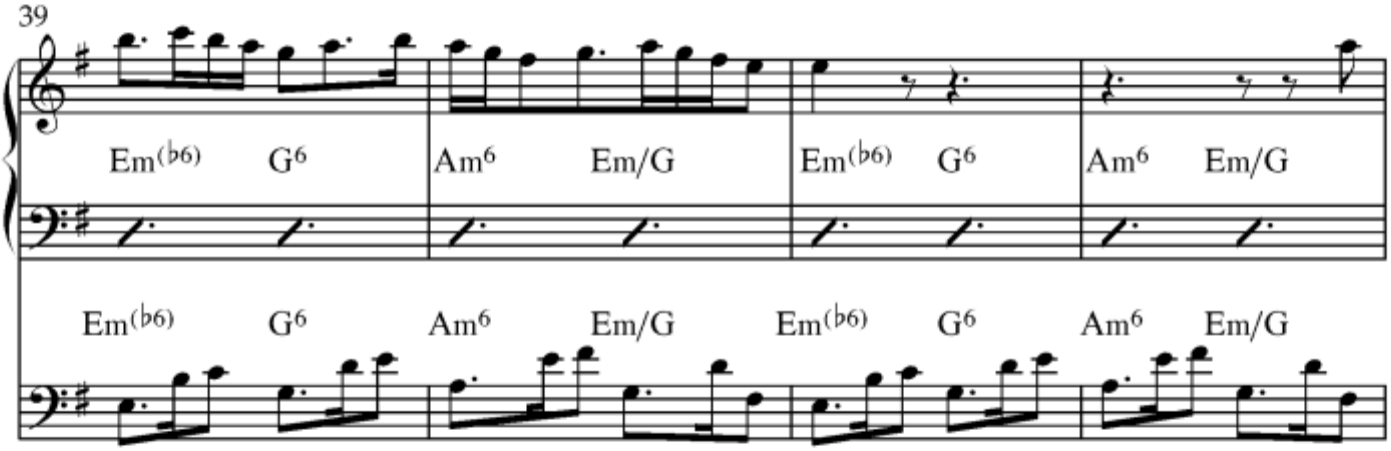

2
13
B
mf
G7
C
D(sus4)
G6
D(sus4)
C
D
3
mf
B
G7
C
D
G
D(sus4)
C
D
mf
17
G7
C
D(sus4)
G6
D(sus4)
G6
D(sus4)
3
3
G7
C
D
G
D(sus4)
G
D
21
C
G
Am/E♭
D
G
Am/E♭
D
G6
D(sus4)
G
Am/E♭
D
3
3
3
3
mp
C
G
Am/E♭
D
G
Am/E♭
D
G
D(sus4)
G
Am/E♭
D
mp


25
G6 D(sus4) G Am/E♭ D G6 D(sus4) G Am/E♭ D
G 3 D(sus4) G 3 Am/E♭ D G 3 D(sus4) G 3 Am/E♭ D
29
striaght 8th feel
G6 D(sus4) G Am/E♭ D
3
striaght 8th feel
G D(sus4) G Am/E♭ D
D
♪=♪
31
mf
Em(♭6) G6 Am6 Em/G Em(♭6) G6 Am6 Em/G
mf
D
♪=♪
Em(♭6) G6 Am6 Em/G Em(♭6) G6 Am6 Em/G
mf

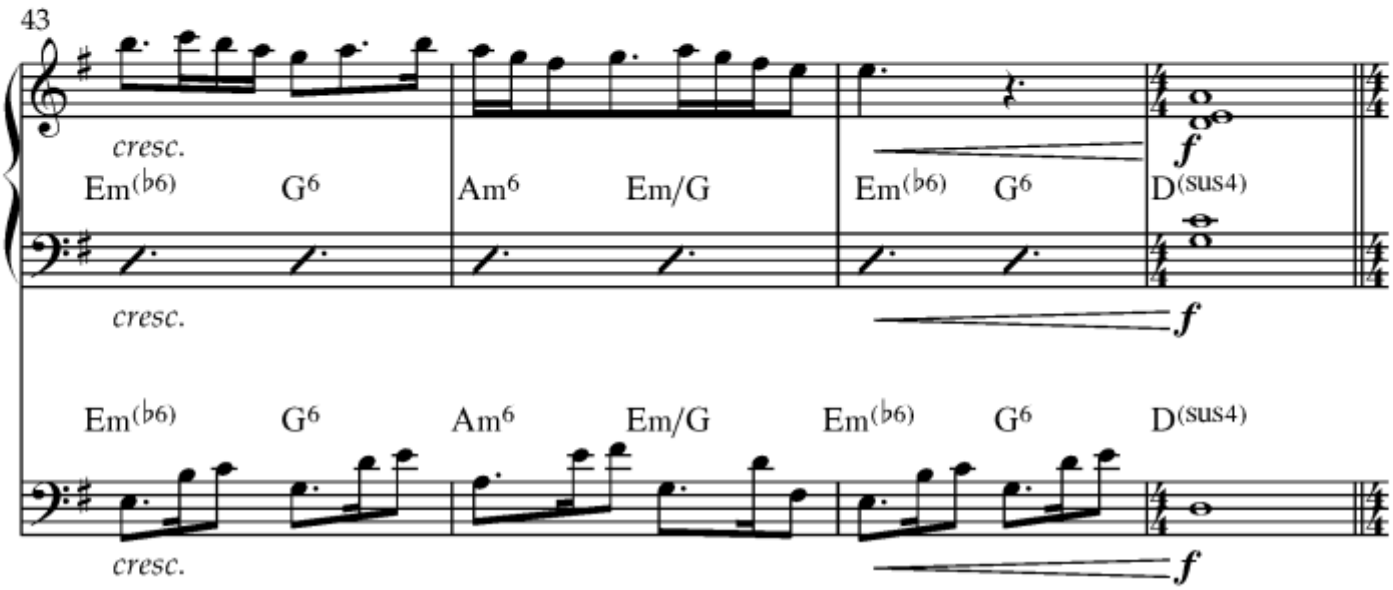
35

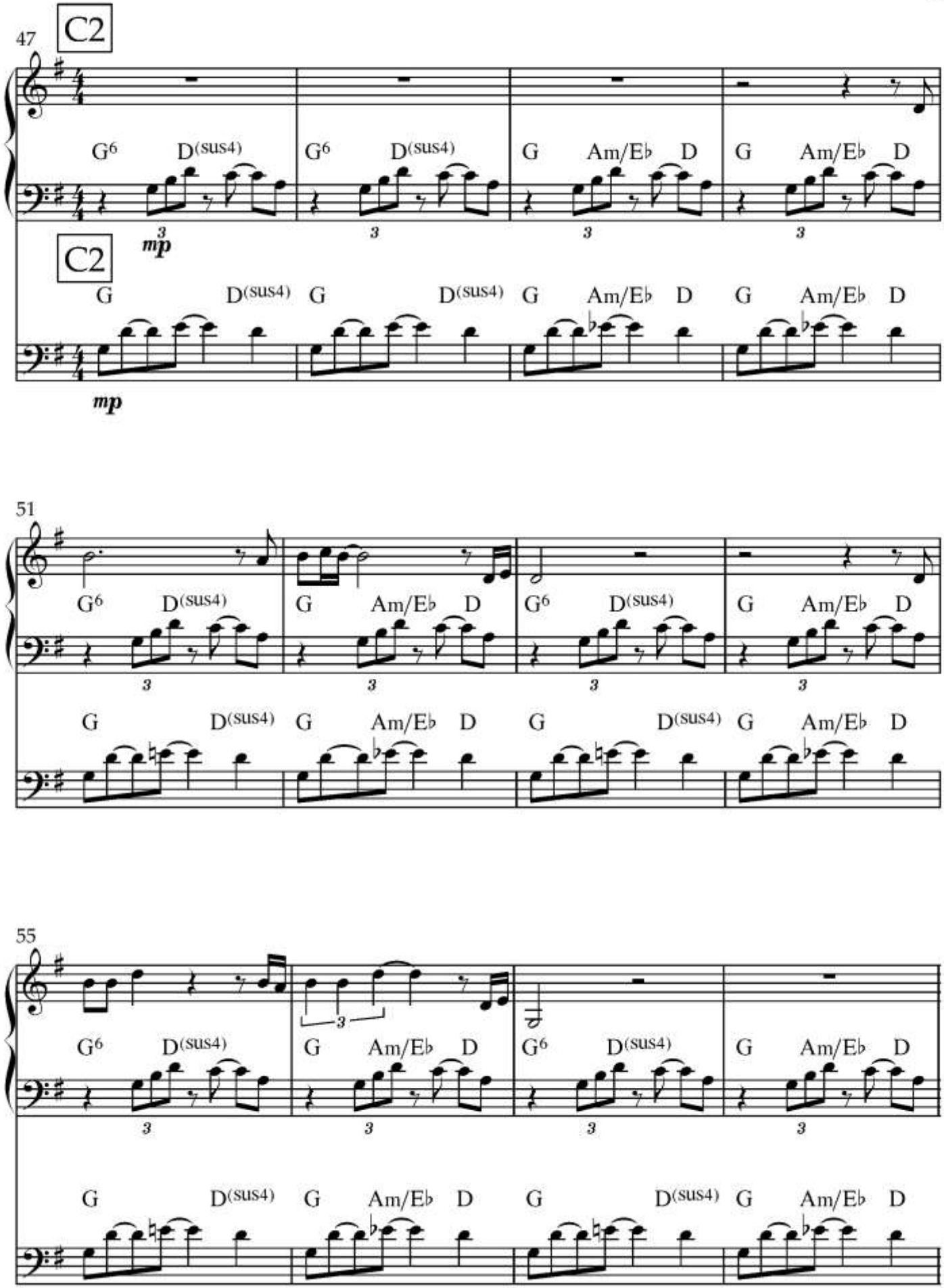

Em(♭6) G6 Am6 Em/G Em(♭6) G6 Am6 Em/G
Em(♭6) G6 Am6 Em/G Em(♭6) G6 Am6 Em/G

39


Em(♭6) G6 Am6 Em/G Em(♭6) G6 Am6 Em/G
Em(♭6) G6 Am6 Em/G Em(♭6) G6 Am6 Em/G

43


cresc.
Em(♭6) G6 Am6 Em/G Em(♭6) G6 D(sus4)
f
cresc.
f
Em(♭6) G6 Am6 Em/G Em(♭6) G6 D(sus4)
cresc.
f


47
C2
G6 D(sus4) G6 D(sus4) G Am/E♭ D G Am/E♭ D
3 3 3 3
mp
C2
G D(sus4) G D(sus4) G Am/E♭ D G Am/E♭ D
mp
51
G6 D(sus4) G Am/E♭ D G6 D(sus4) G Am/E♭ D
3 3 3 3
G D(sus4) G Am/E♭ D G D(sus4) G Am/E♭ D
55
G6 D(sus4) G Am/E♭ D G6 D(sus4) G Am/E♭ D
3 3 3 3
3
G D(sus4) G Am/E♭ D G D(sus4) G Am/E♭ D

59 **E** Solos

G6 D(sus4) G Am/E♭ D G6 D(sus4) G Am/E♭ D

3 3 3 3

E

G D(sus4) G Am/E♭ D G D(sus4) G Am/E♭ D

63 **B2**

mf

G7 C D(sus4) G6 D(sus4) C D

mf 3

G7 **B2** C D G D(sus4) C D

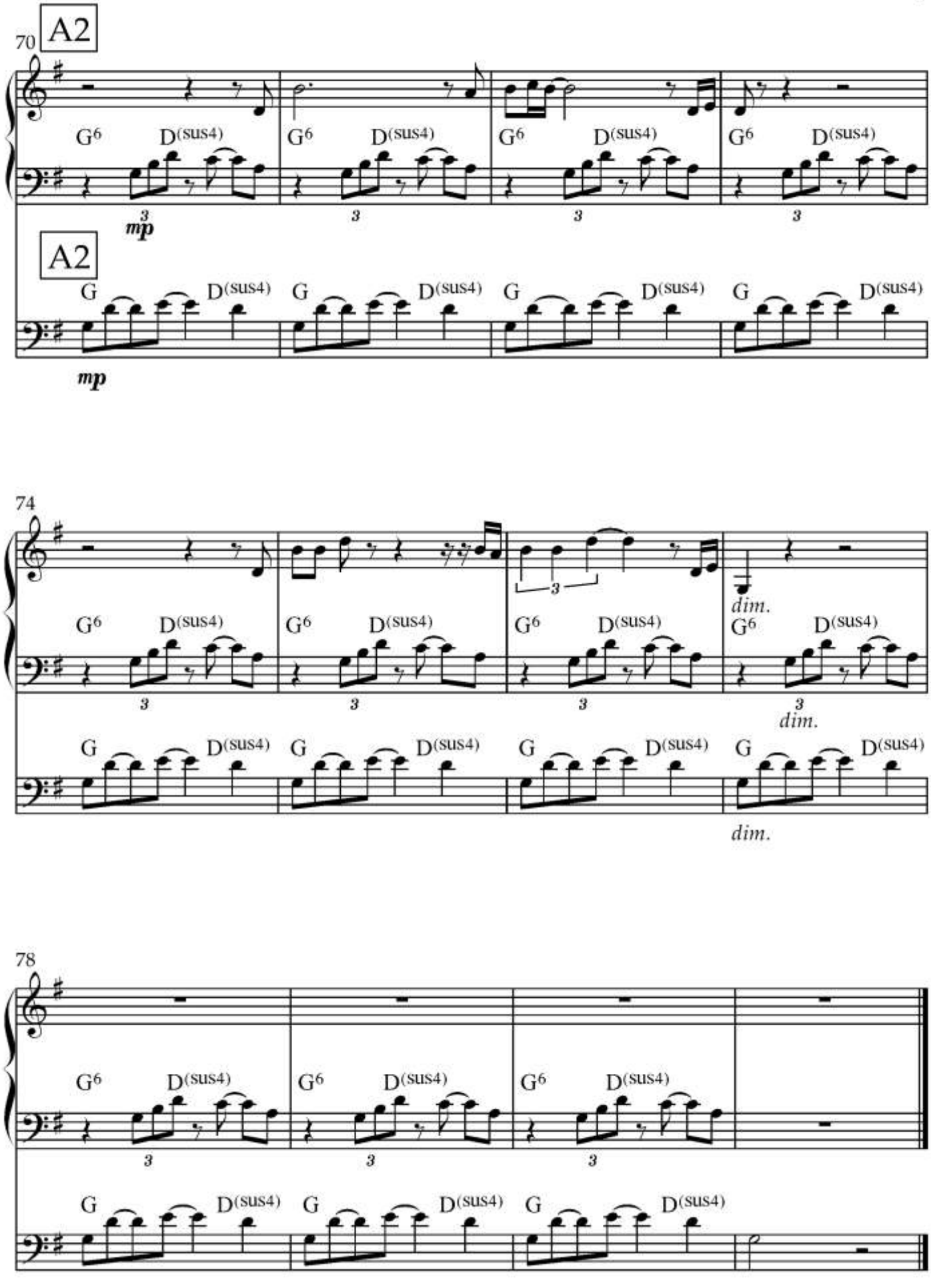
mf

67

G7 C D(sus4) G6 D(sus4)

3

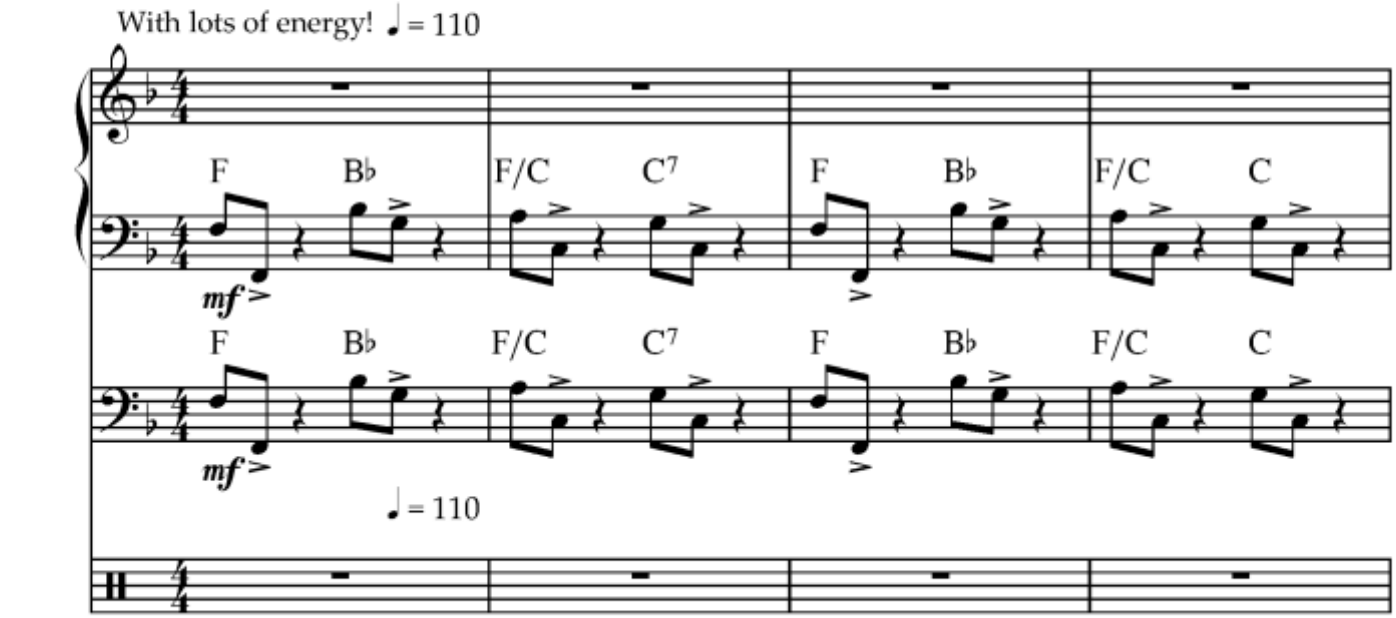
G7 C D G D(sus4)

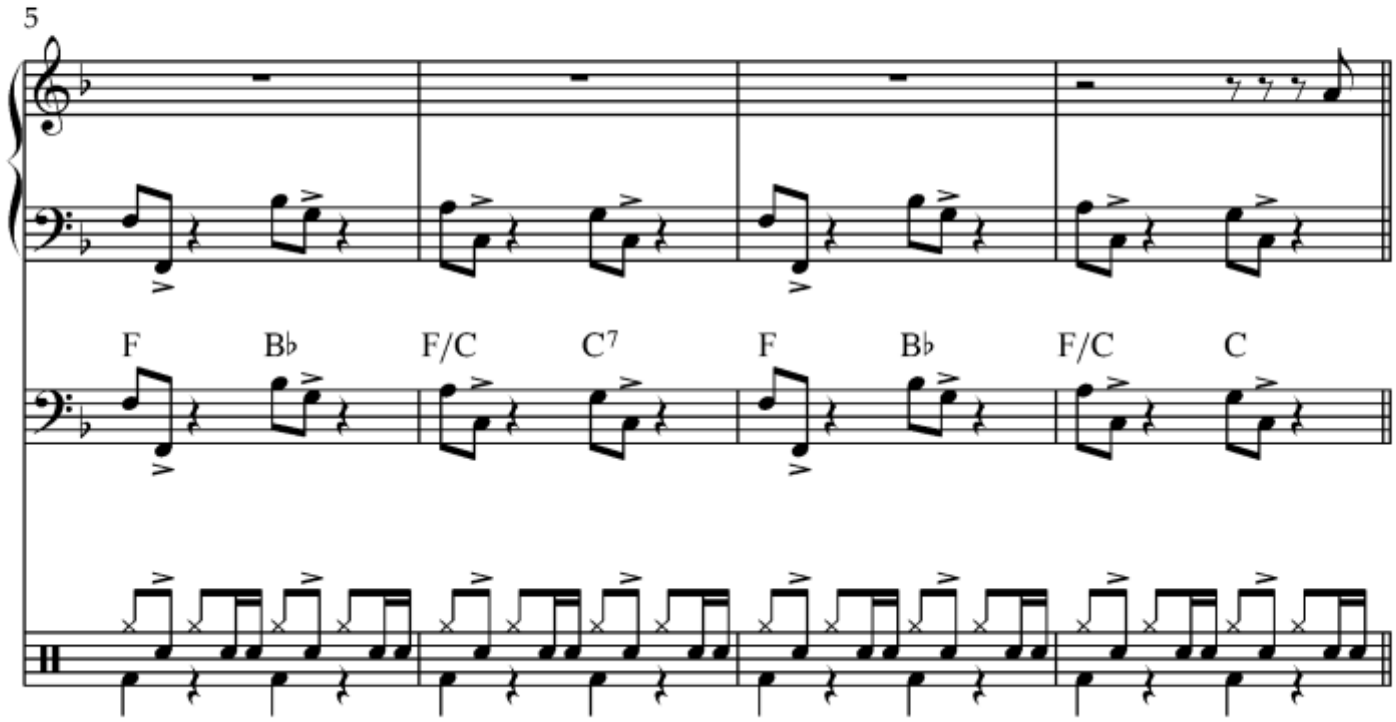

70
A2
G6
D(sus4)
3
mp
A2
G
D(sus4)
mp
74
dim.
dim.
78

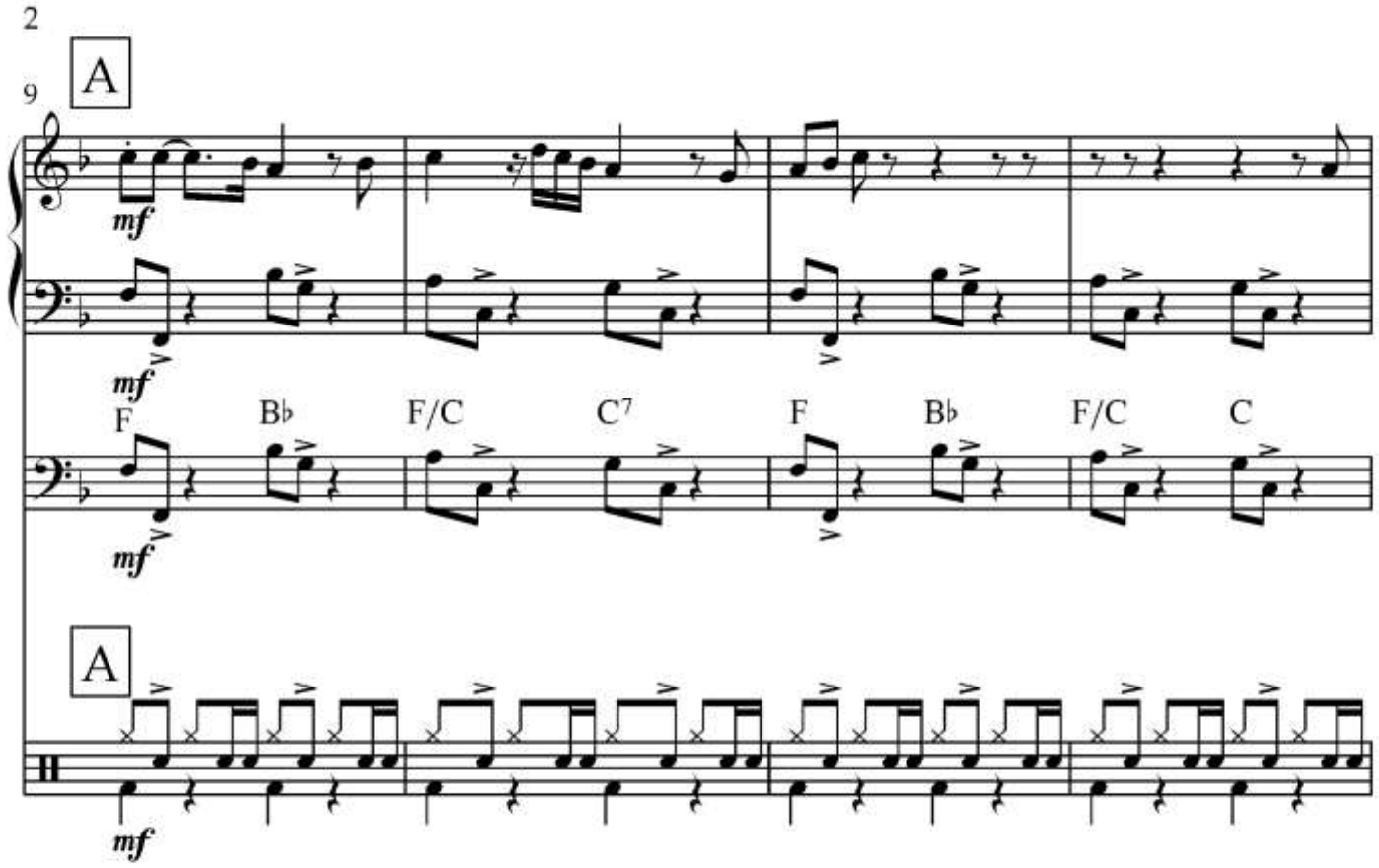
Belladonna

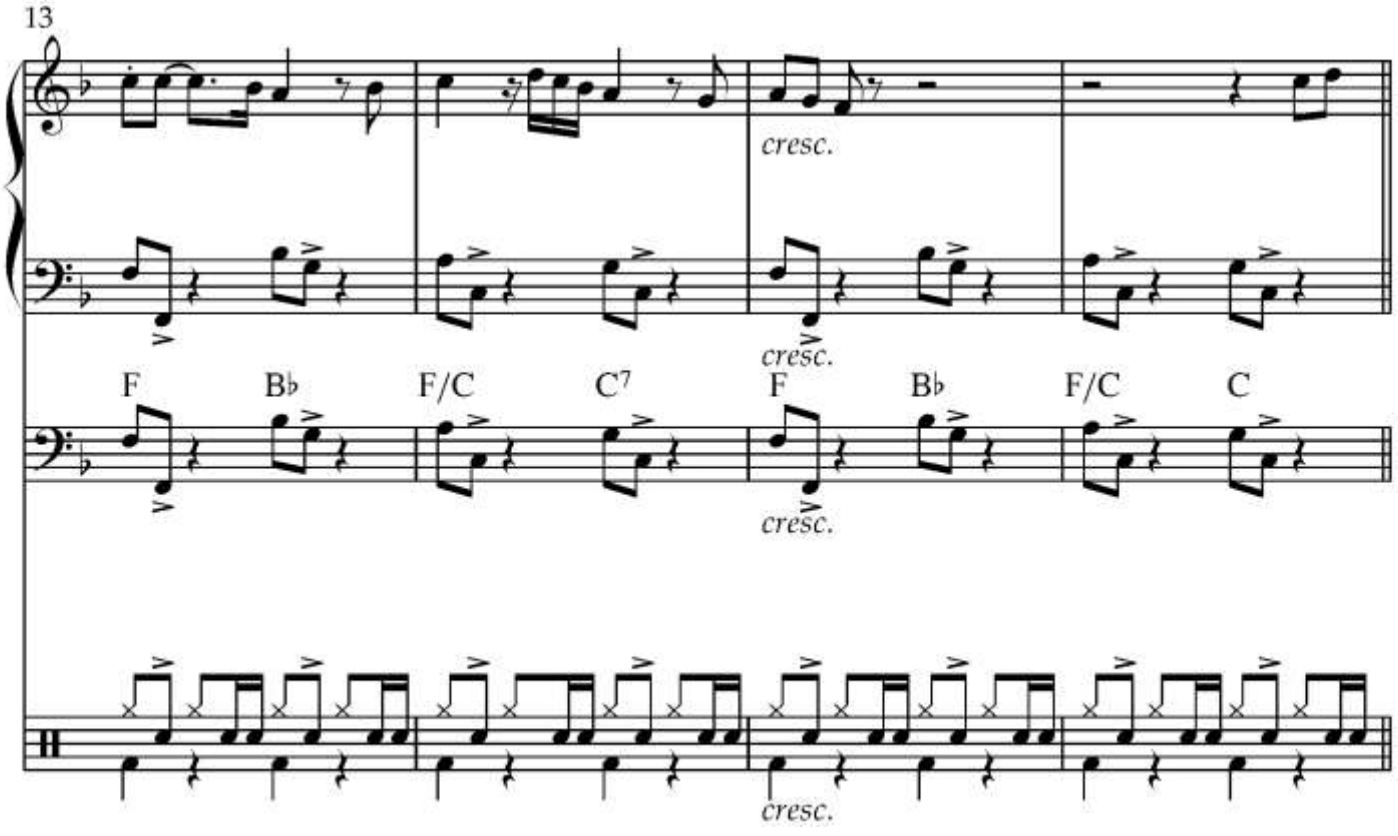
APPENDIX B6 ("BELLADONNA")

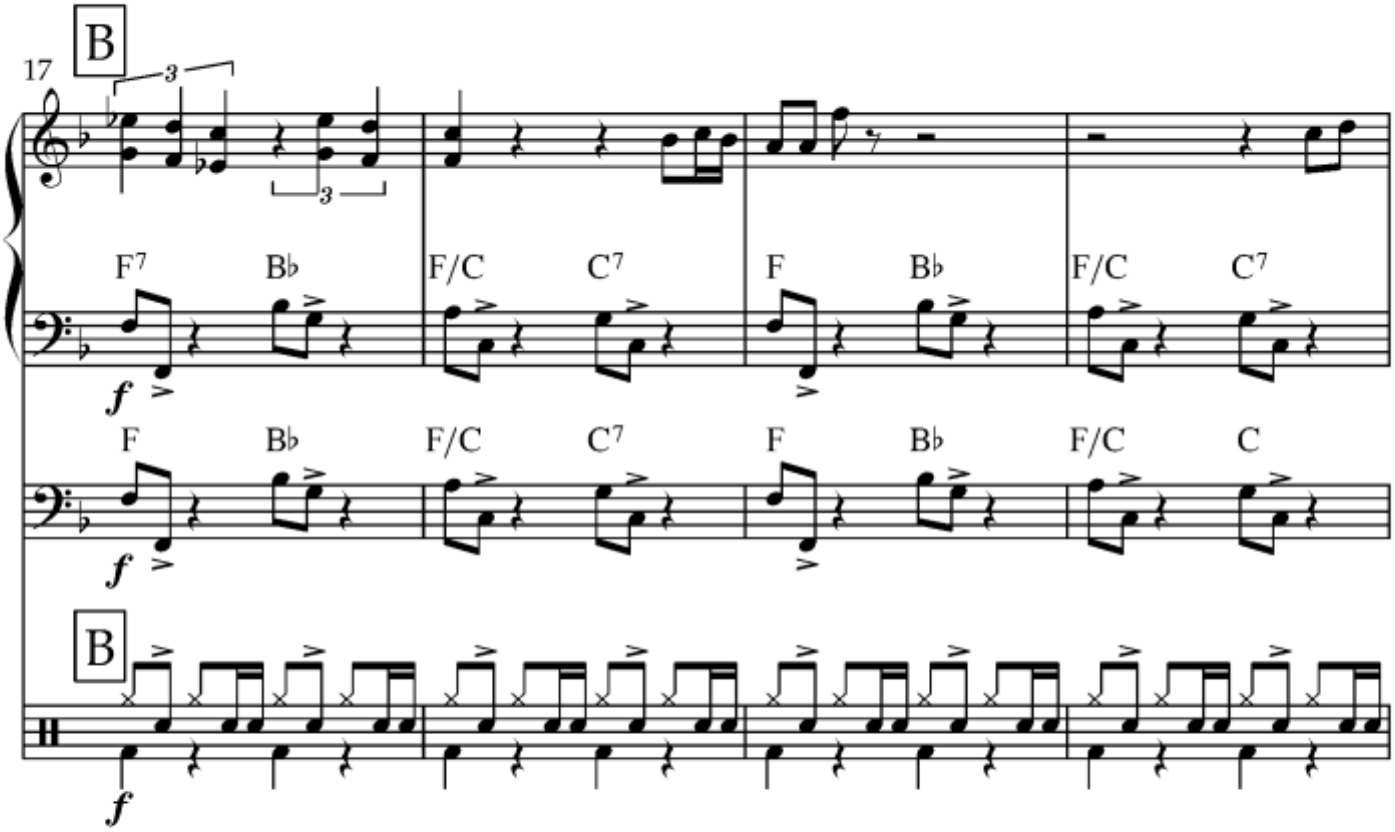
Rouzanna Coxson

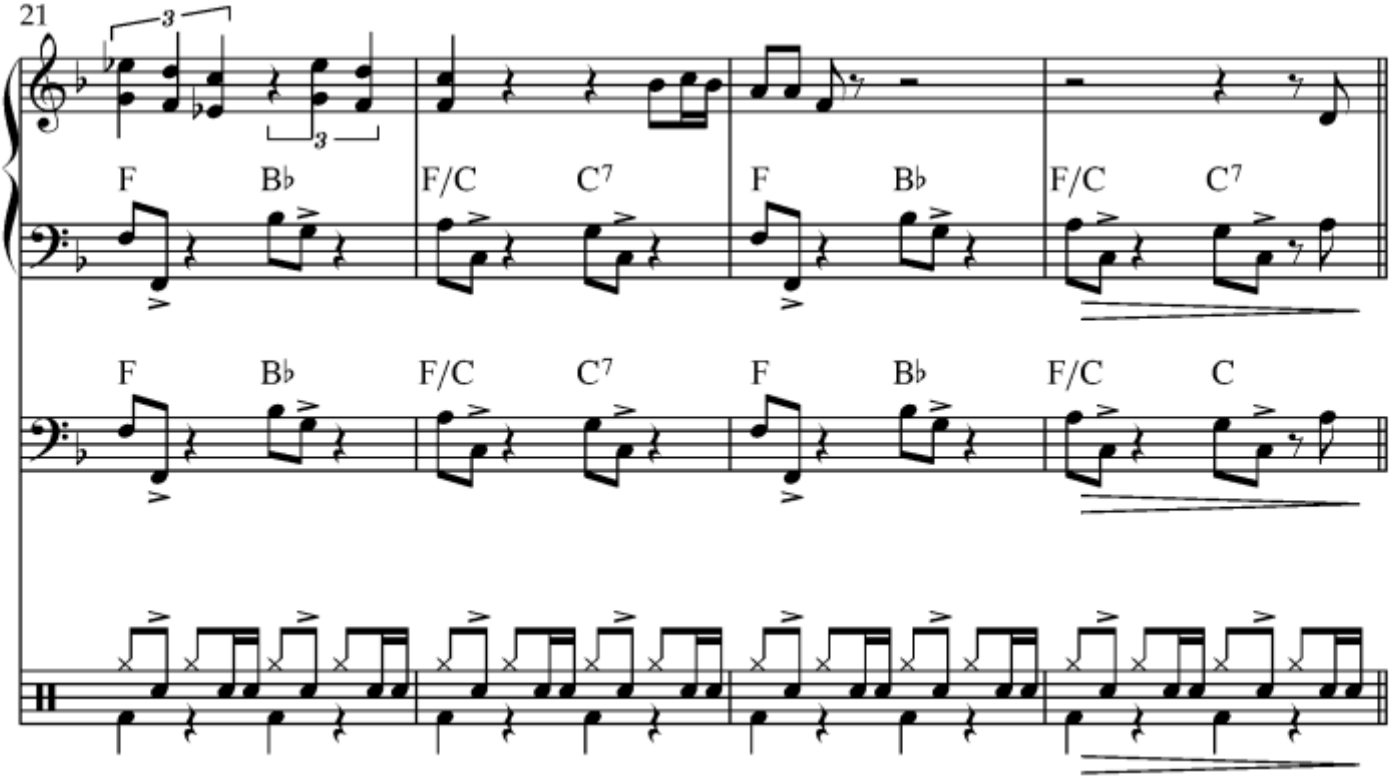


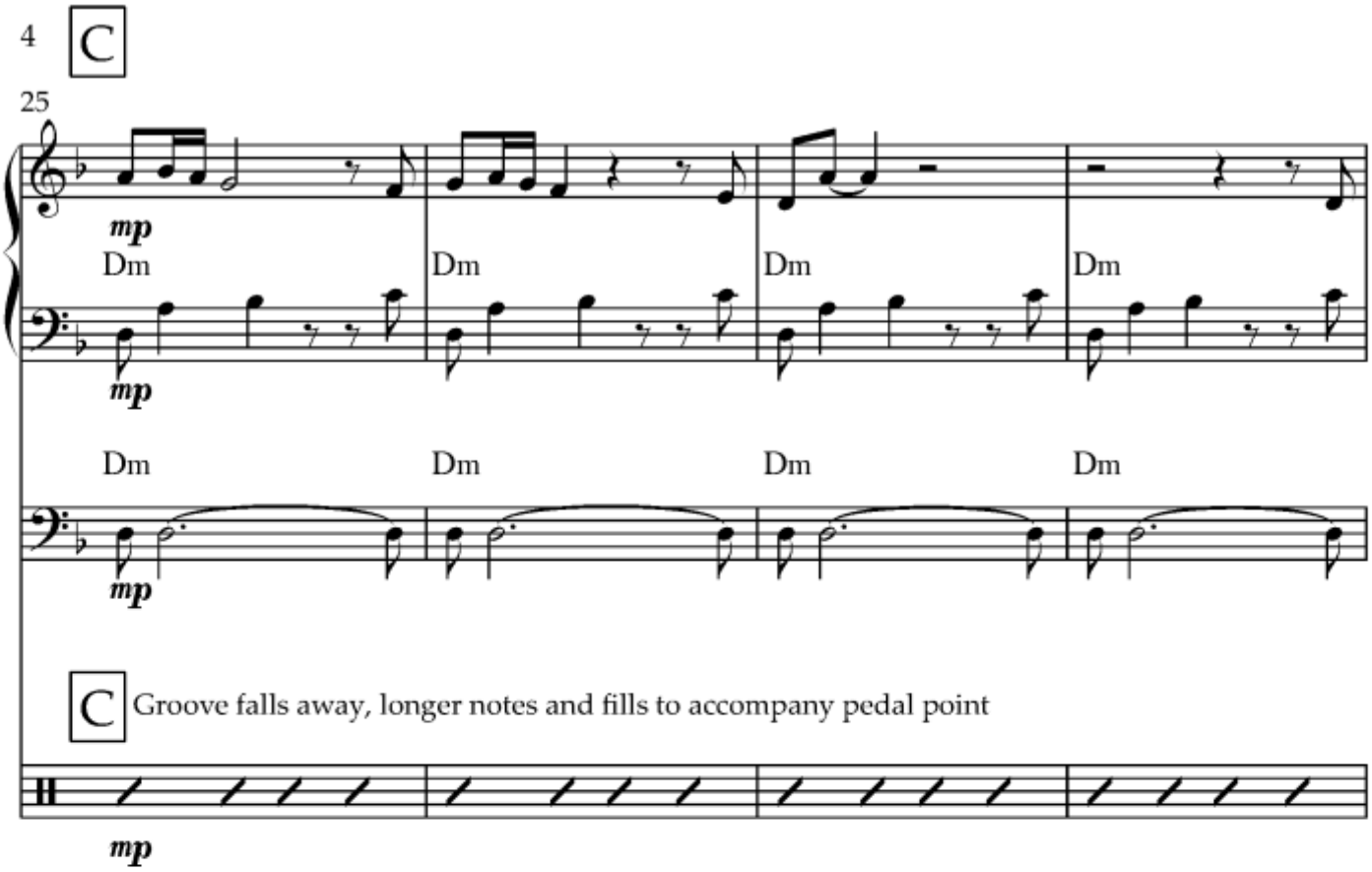


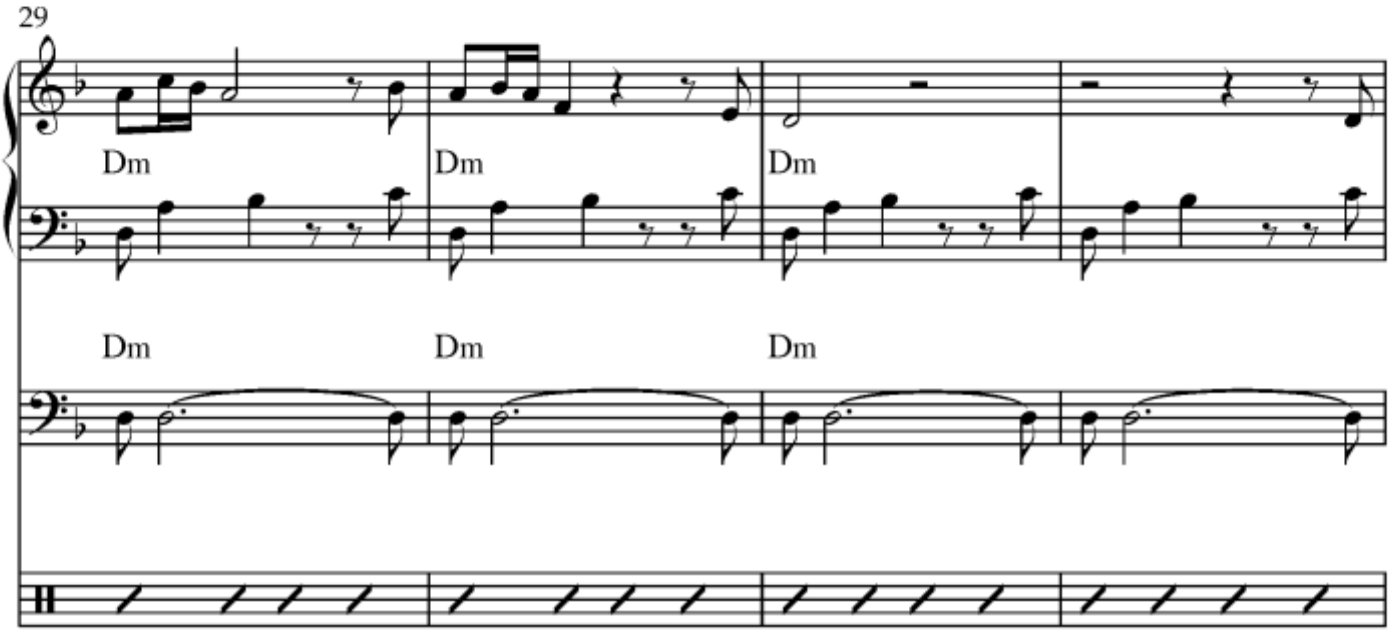

2
9
A
mf
mf
F
B♭
F/C
C7
F
B♭
F/C
C
mf
A
mf

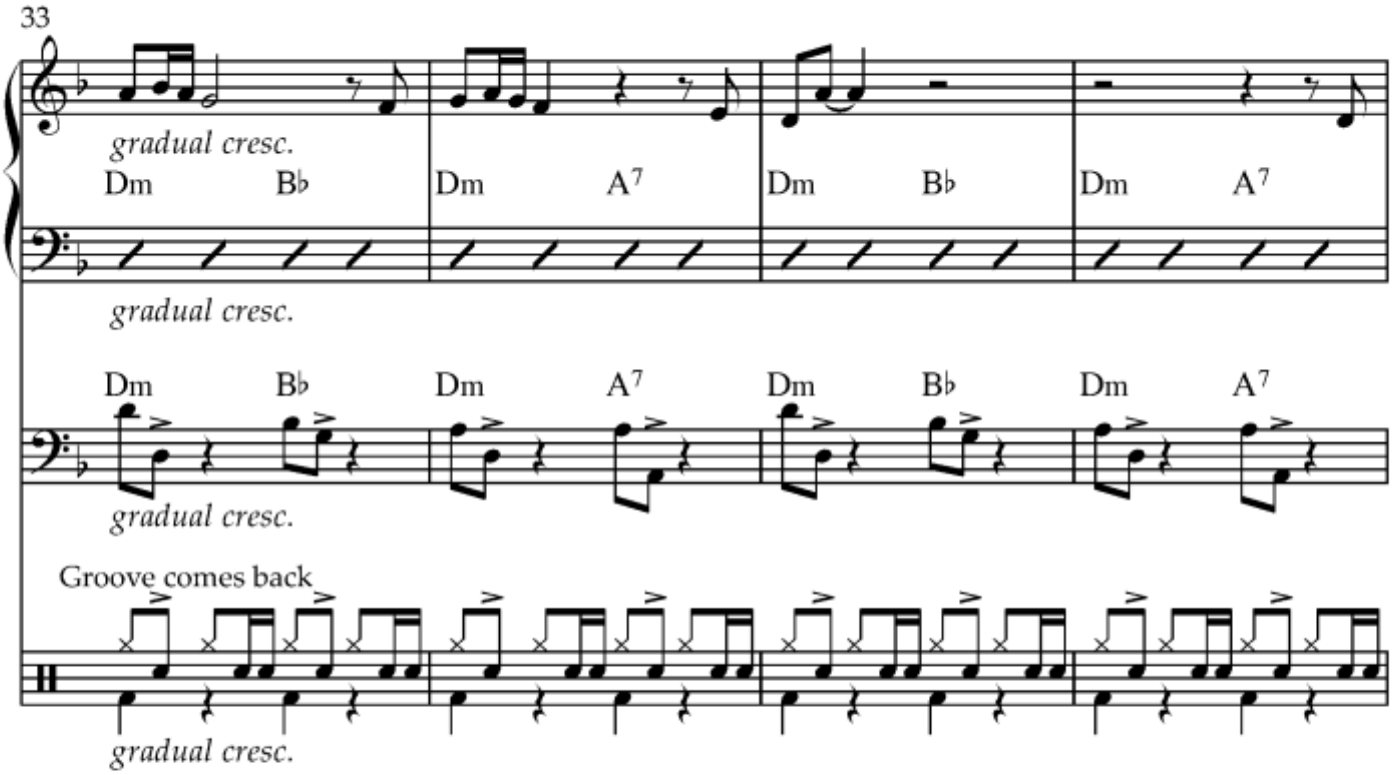

13
cresc.
cresc.
F
B♭
F/C
C7
F
B♭
F/C
C
cresc.
cresc.

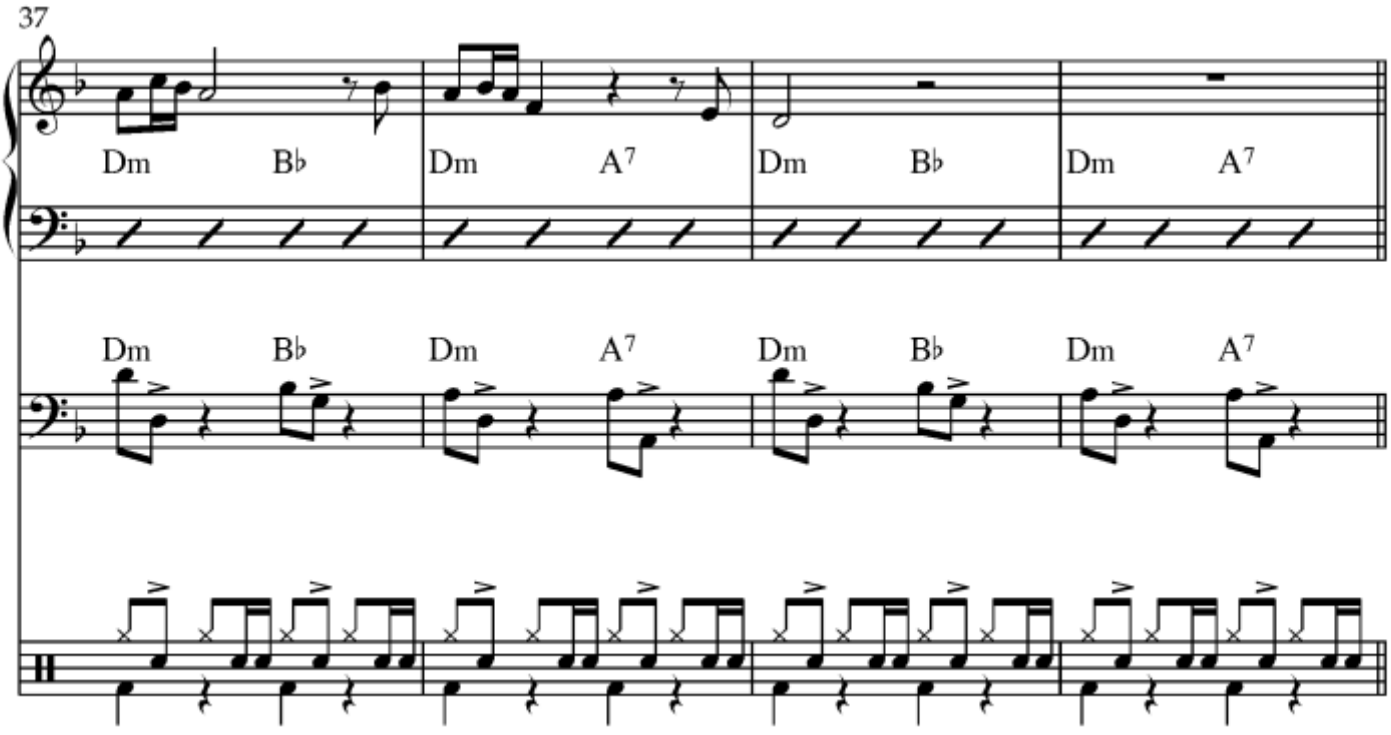

B
17
F7 B♭ F/C C7 F B♭ F/C C7
F B♭ F/C C7 F B♭ F/C C
B

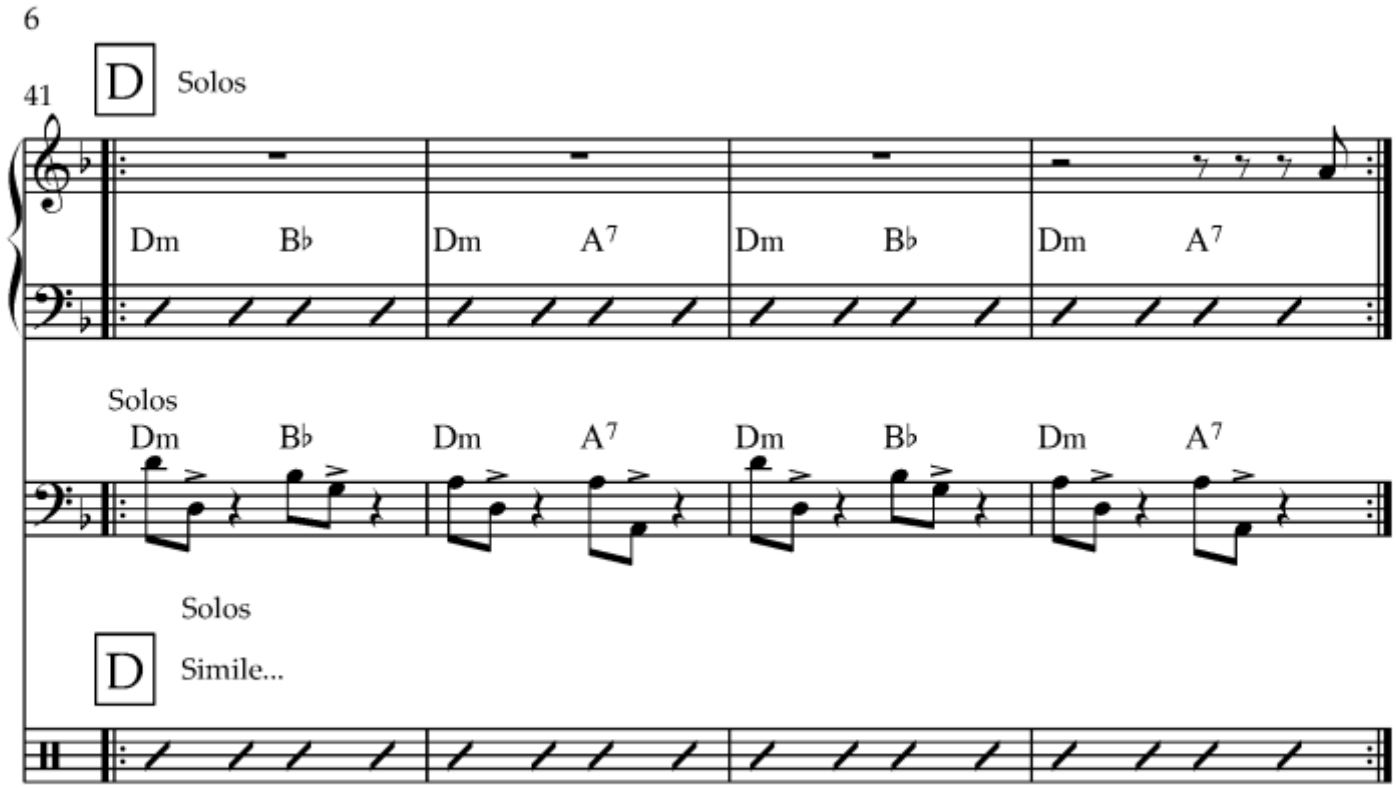

21
F B♭ F/C C7 F B♭ F/C C7
F B♭ F/C C7 F B♭ F/C C

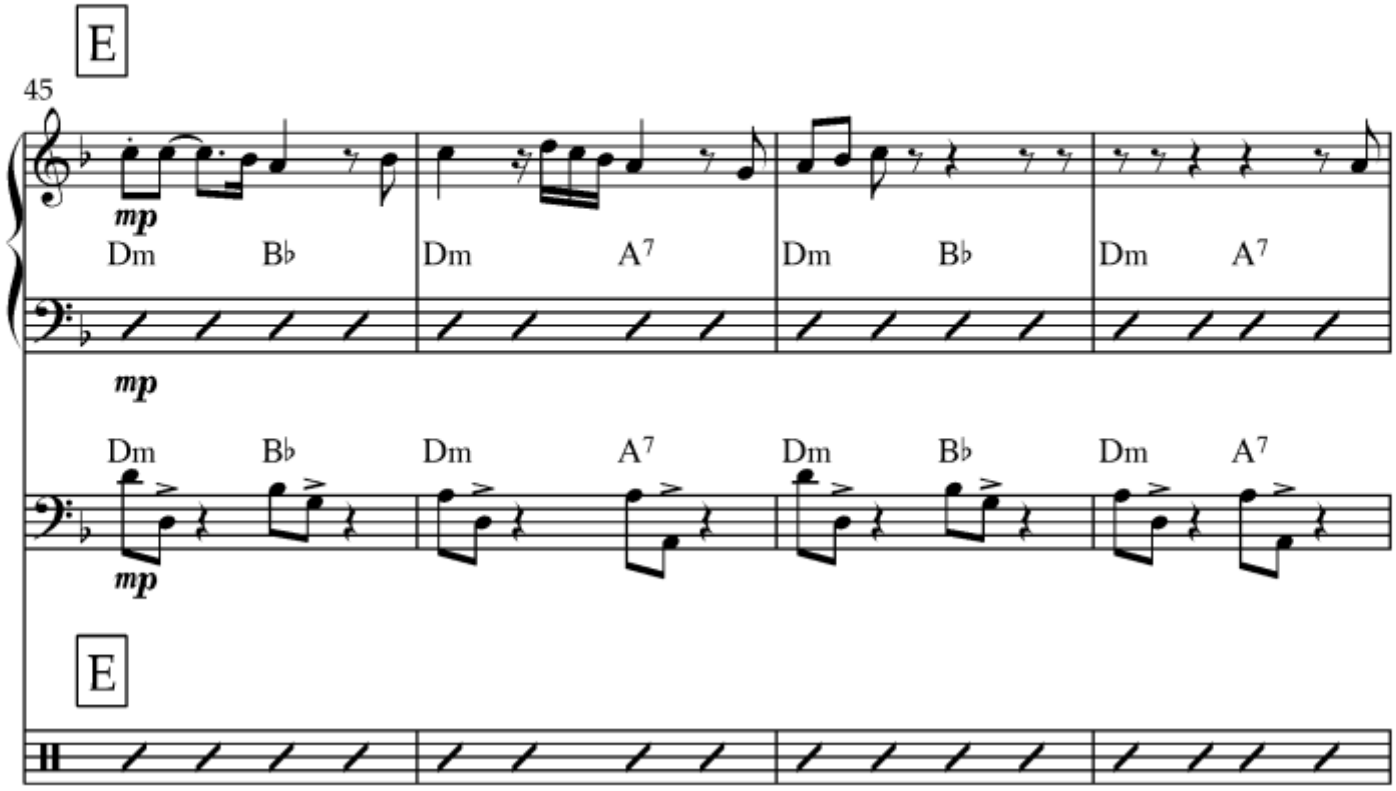

4
C
25
mp
Dm
Dm
Dm
Dm
mp
Dm
Dm
Dm
Dm
mp
C
Groove falls away, longer notes and fills to accompany pedal point
mp

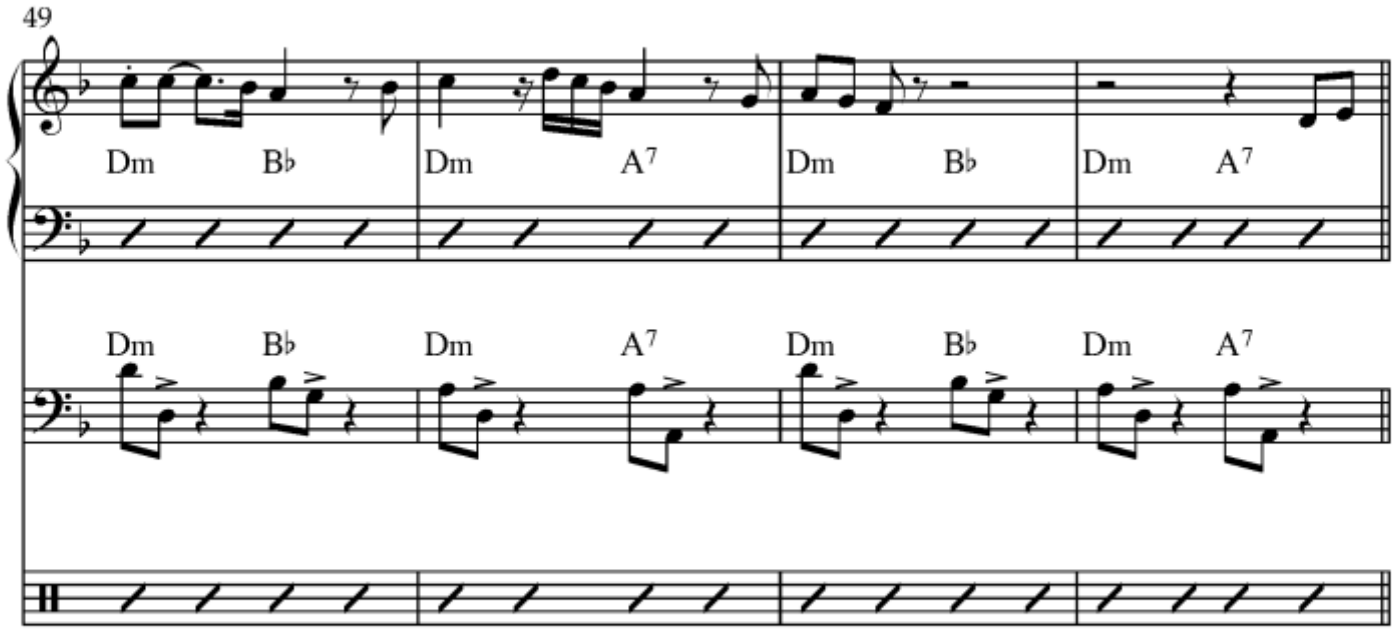

29
Dm
Dm
Dm
Dm
Dm
Dm

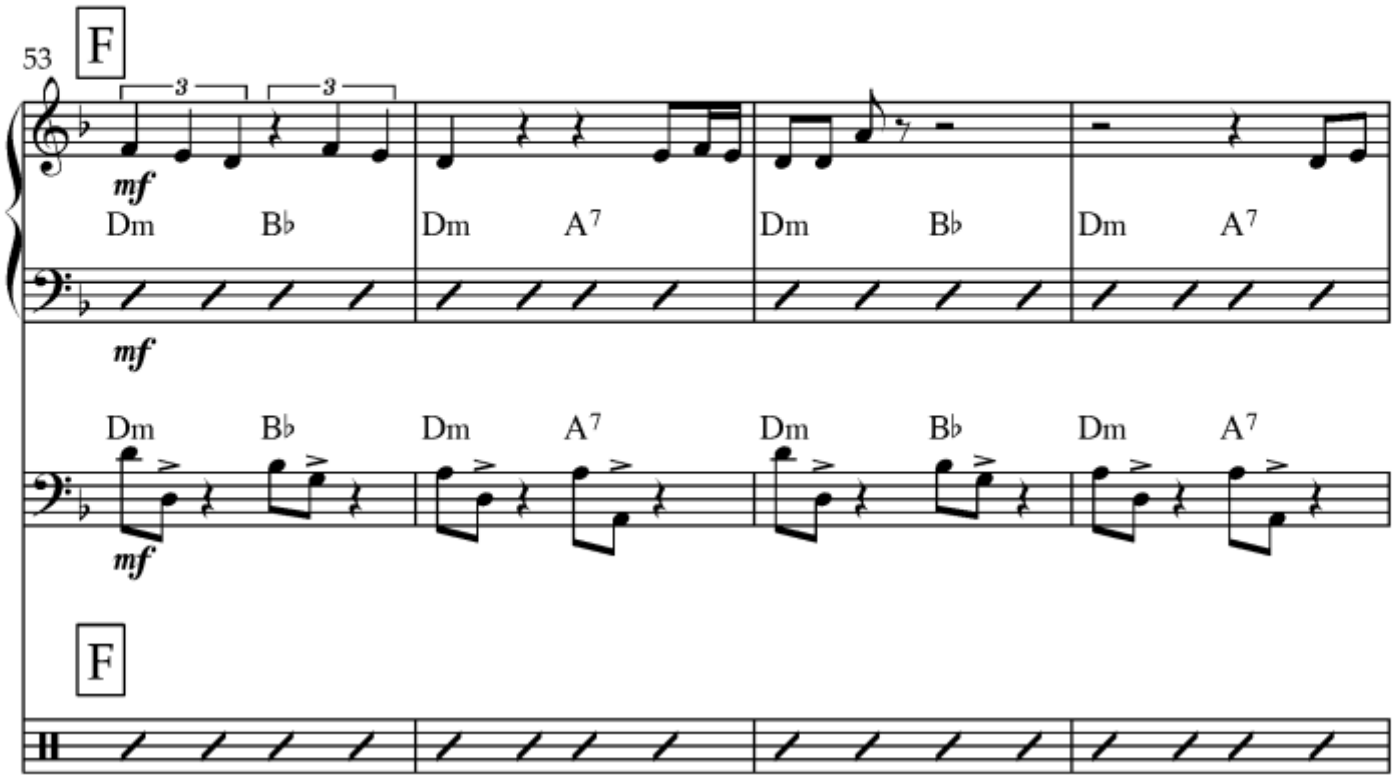

33
gradual cresc.
Dm B♭ Dm A7 Dm B♭ Dm A7
gradual cresc.
Dm B♭ Dm A7 Dm B♭ Dm A7
gradual cresc.
Groove comes back
gradual cresc.


37
Dm B♭ Dm A7 Dm B♭ Dm A7
Dm B♭ Dm A7 Dm B♭ Dm A7

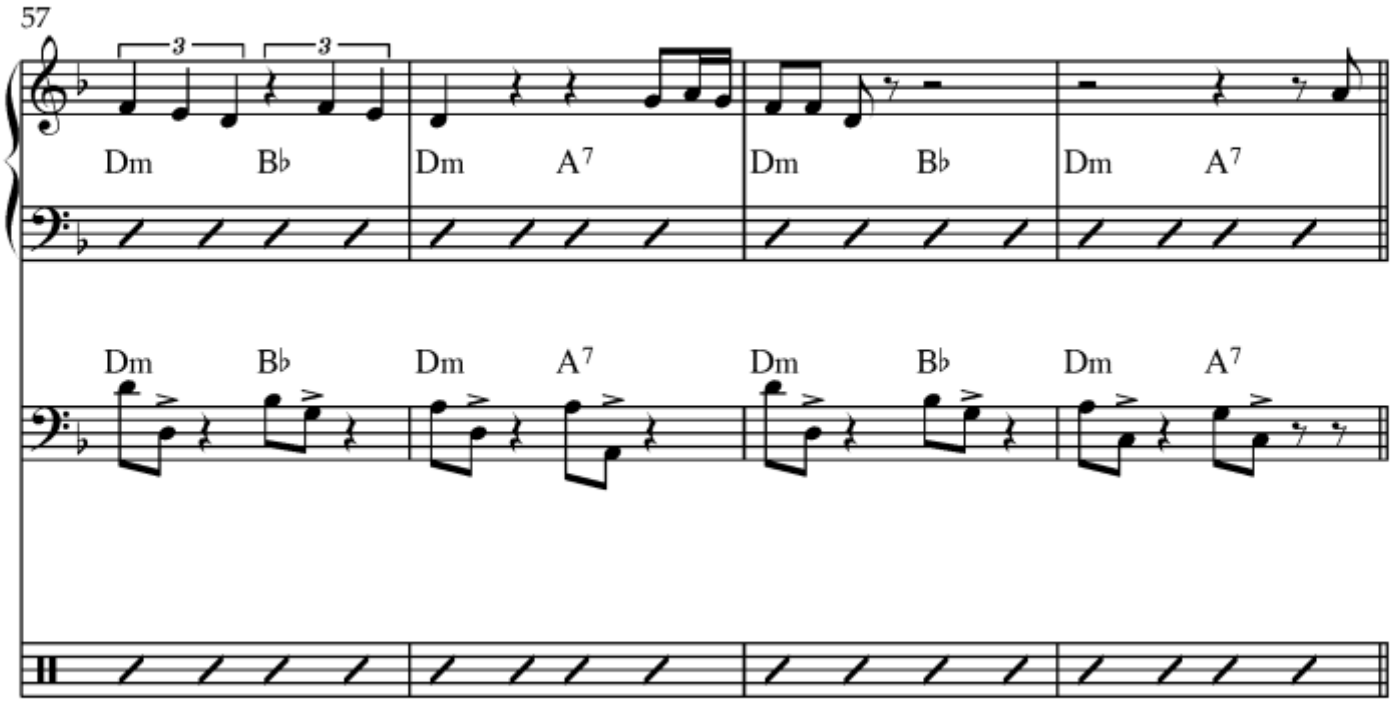

6
41
D
Solos
Dm B♭ Dm A7 Dm B♭ Dm A7
Solos
Dm B♭ Dm A7 Dm B♭ Dm A7
Solos
D
Simile...


E
45
mp
Dm B♭ Dm A7 Dm B♭ Dm A7
mp
Dm B♭ Dm A7 Dm B♭ Dm A7
mp
E

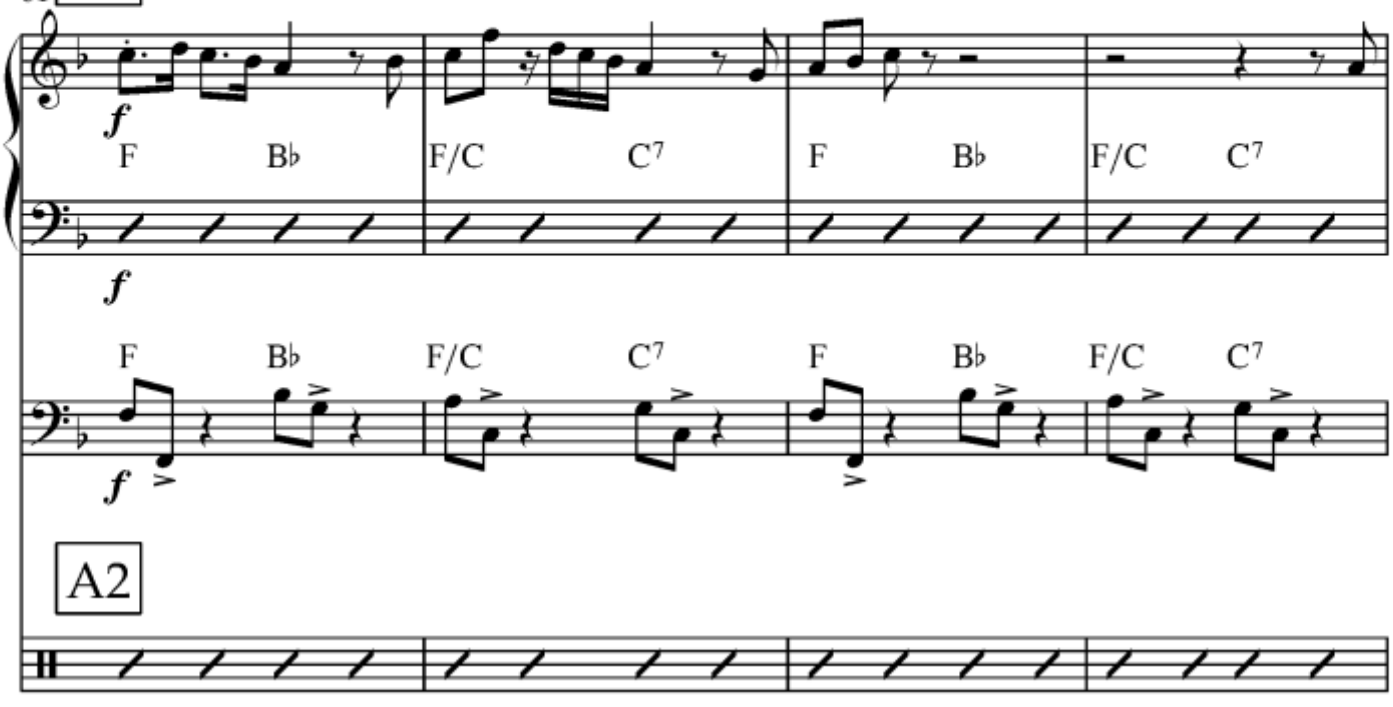

49
Dm B♭ Dm A7 Dm B♭ Dm A7
Dm B♭ Dm A7 Dm B♭ Dm A7

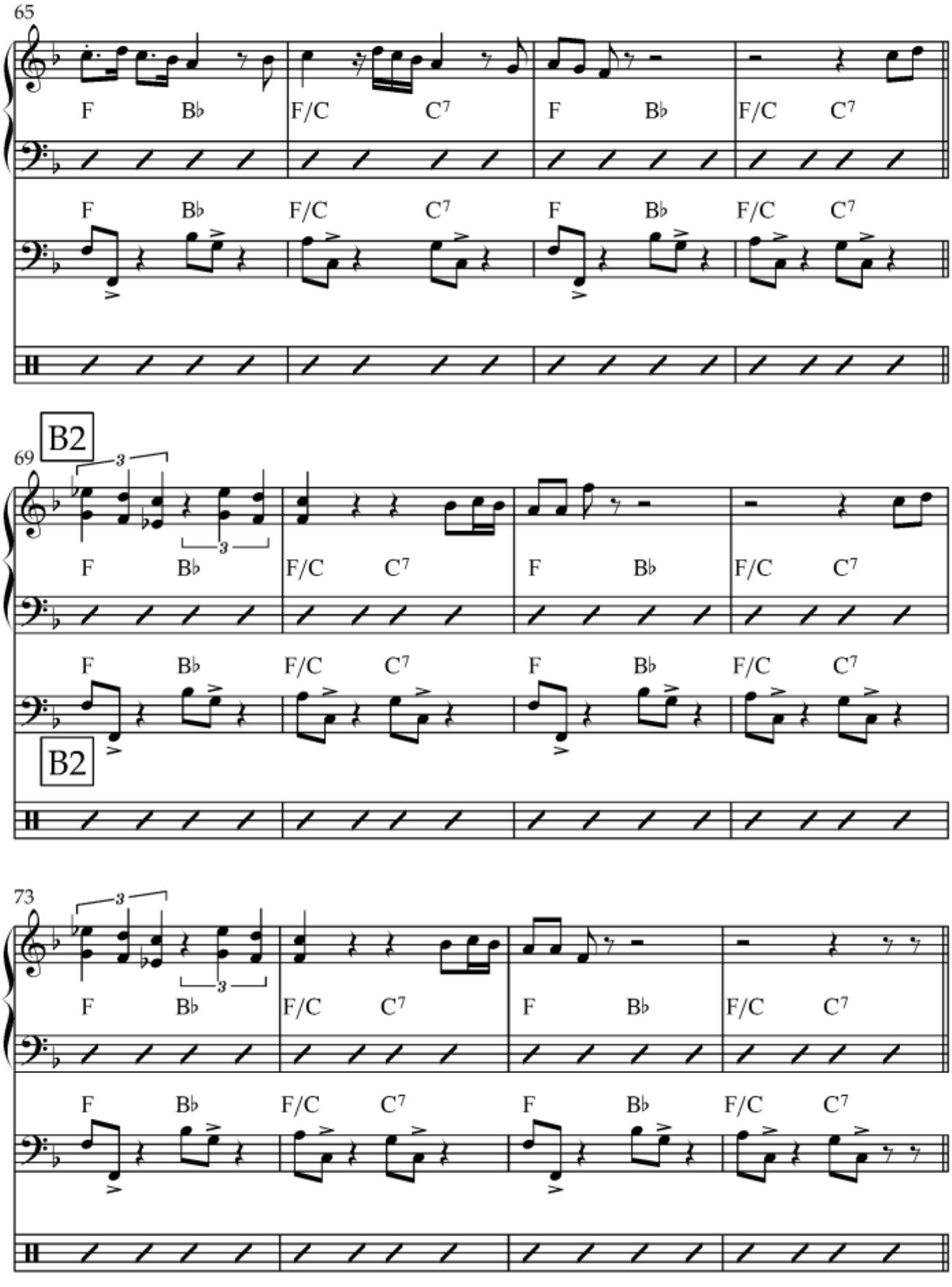

53
F
3
3
mf
Dm B♭ Dm A7 Dm B♭ Dm A7
mf
Dm B♭ Dm A7 Dm B♭ Dm A7
mf
F

57


Dm B♭ Dm A7 Dm B♭ Dm A7
Dm B♭ Dm A7 Dm B♭ Dm A7

61 A2


f
F B♭ F/C C7 F B♭ F/C C7
f
F B♭ F/C C7 F B♭ F/C C7
f
A2


65
F B♭ F/C C7 F B♭ F/C C7
F B♭ F/C C7 F B♭ F/C C7
69
B2
3
3
F B♭ F/C C7 F B♭ F/C C7
F B♭ F/C C7 F B♭ F/C C7
B2
73
3
3
F B♭ F/C C7 F B♭ F/C C7
F B♭ F/C C7 F B♭ F/C C7

10

77