Music transcriptions and arrangements of the Cape Malay Choir Board Competition: Exploring conceptual processes

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Tafeberg School Song

"Nihil nimis difficile, nothing is too difficult

Building hands are our foundation,

building on what has been built.

When the road seems long and winding

and the hills' too steep to climb,

There's Tafelberg is there to help us

And with God's help be our guide.

There's Tafelberg our strength and shelter,

That is why we sing with pride.

Nihil nimis difficile, nothing is too difficult

Building hands are our foundation,

building on what has been built."

Dear Mr. Benecke

Thank you for allowing me to play the school song and the South African National Anthem during our weekly assemblies. Thank you for allowing me to accompany the students on the piano and allowing me to control my performance anxiety. I thank you and the staff for allowing me to be the musician and academic in my field of research. Thank you for always motivating me during my schooling career; it paid off tremendously in my tertiary studies. I want all the *Tafelbergies* to know that one never gives in to societal pressures. They are all blessed with a unique gift that God has bestowed on them.

This is not the end of my academia, Sir, not yet. I want to continue making you and the Tafelberg community proud of what I still shall achieve.

(PS. I can still play the school song from memory since I matriculated in 2008)

Dedication

This research is dedicated to the following persons:

- The late Mr. Shafiek April, who was the chairman of the Cape Malay Choir Board for 31 years until 2020. Thank you, Sir, for supporting me during my performances and research processes. This research symbolises the legacy you had left behind.

- My late brother-in-law, Denzil Kuster. Grootboet, thank you for your musicking, not only for the Cape Malay Choir Board competitions, but more so in the religious sphere. Thank you for the wonderful moments we had together as a family, and thank you for making my elder sister the happiest woman in the universe.

- My late Aunty Hazel Diedricks. Thank you for always encouraging me to pursue my career since I was a child. I still have the violin that you gave me when I was seven years old. Thank you for your musicking in the New Apostolic Church and with your loved ones. Lastly, thank you for supporting me on my music ventures and study life. It was not an easy journey, but your encouragement made me determined to persist through all these challenges… and it paid off!

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Declaration

Full name: Shadé Jansen

Student number: 19375540

Degree: Master of Music (Composition)

Title of the research project: Music transcriptions and arrangements of the Cape Malay Choir Board Competition: Exploring conceptual processes

I declare that this research project is my own original work. Where secondary material is used, it has been carefully acknowledged and referenced in accordance with the requirements of the University of Pretoria. This project has not been submitted for examination at any other university.

I understand what plagiarism is and I am aware of university policy and implications in this regard.

10 December 2021

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Shadé Jansen Date

Ethics statement

The author, whose name appears on the title page of this dissertation, has obtained, for the research described in this work, the applicable research ethics approval.

The author declares that she has observed the ethical standards required in terms of the University of Pretoria's Code of Ethics for researchers and the policy guidelines for responsible research.

Abstract

This research explores the conceptual processes that are being followed by the transcribers and arrangers that are currently active in the Cape Malay Choir Board (CMCB) competitions. There is a dearth of scholarly sources pertaining to the transcriptions and arrangement of the Cape Malay music that are used in the CMCB competitions. In order to create a conceptual framework for this research, the literature review was conducted to understand transcribed and arranged folk music in the global spectrum, as well as the history of Cape Malay and the external influences of the CMCB. The qualitative research was used to collect and analyse data. The qualitative approach was of an intrinsic case study pertaining to findings that were used to answer the research questions. Six participants were selected by the CMCB to answer the semi-structured interviews. The participants were selected by virtue of their current involvement in the CMCB competitions. The findings of this research were analysed by using reflexive thematic analysis. The analysed data revealed that the participants have varying levels of musical knowledge and employ different approaches when transcribing and arranging the Cape Malay music for their choirs and musicians. Furthermore, the participants reflected on their methodological approach as to the reasons and motives they subscribe to a particular methodology of transcribing and arranging their music for rehearsal purposes and stage performances. The results of the research indicated that the participants' conceptual processes are dependent on their music knowledge of the Cape Malay music acquired through familial generational experiences in the CMCB competitions, the oral transfer of Cape Malay musicking, the use of music technology, and lastly, for some participants – their level of formal music grades and/or degrees.

Keywords

Transcriptions

Arrangements

Cape Malay Choir Board (CMCB)

Cape Malay culture

Cape Malay music

Choral music

Westernisation

Conceptual processes

Note to the reader

- British English is used in this dissertation.
- The APA referencing style 7th edition is used in this dissertation.
- The choirs in this research are also known as a *singpak*, whereas the musicians are known as the *muskante*. There are so-called slang terms that define certain Cape Malay musical styles, such as the *voorsinger* also known as the lead singer.

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CHAPTER 1

INTRODUCTION

1.1 Background and rationale

The Cape Malay Choir Board (CMCB) is a national choral organisation that celebrates the Cape Malay musical styles through their annual competitions. The purpose of the CMCB is to govern, arrange and adjudicate the competitions that take place annually in March. The history of the Cape Malay and its culture and music will be discussed in Chapter 2. The CMCB is governed by a constitution which has to be adhered to by all its members and participants. Ironically, the CMCB Competitions were established by the Afrikaner poet, Dr Izak David du Plessis (1900–1981) in 1939, as a means of focusing on the Cape Malay culture and traditional music (Gaulier & Martin, 2017; Jeppie, 1987). Before the commencement of the competitions, the CMCB would advertise these events in and around Cape Town and surrounds by means of radio announcements, printed notices, and the social media. The most prevalent radio station, *Voice of the Cape*, would live-stream the competition to its listeners.

The registered choirs are then selected for the annual draw hosted by the CMCB. The choirs are divided into four sections, and the CMCB executive members draw five choirs per section. This selection occurs during the CMCB general meeting that is held annually in November, to compete in the particular CMCB competition in the following year. The CMCB requires each choir to perform an approved repertoire for the competition as per the prescriptions of the specific category. The executive members of the choirs would request the professional services of the music directors (or so-called coaches), and transcribers and arrangers who are approved and suggested by the CMCB. The different responsibilities of the coaches and transcribers will be discussed further in Chapter 5. I have personally been part of the CMCB Competitions in my capacity as a musician, composer, transcriber, arranger and team coach for the past five years. Before the competition takes place, I am usually asked by coaches and/or executive members of the choirs to assist their music teams during rehearsals in their approach to the transcription and arrangement process. The rationale for my involvement in the CMCB Competitions not only allows me to showcase my craft as a trained musician, but also grants me the opportunity to embrace my own cultural heritage.

Music transcriptions are written versions of music notation for performance purposes. The term "transcription" differs from "arrangement" by referring to the adaptation or simplification of an original composition (J.B. Kennedy, 2007; M. Kennedy, 2007; Ryynänen & Klapuri, 2015). Transcriptions and arrangements of Western Art choral music became apparent in the late Middle Ages and during the Renaissance period, when polyphonic vocal music was the prevalent occurrence. During this time, transcribers adapted instrumental and vocal scores, making it possible for vocalists to perform with instrumental accompaniment (Daniel, 2017).

While working with the choirs of the CMCB Competition, I noticed that the music transcriptions and arrangements, specifically those of choral works, consisted of existing pieces of music selected by the coaches and adapted for the choirs to sing and instrumentalists to perform. The coaches would often choose a central theme which would underpin the selection of a repertoire. Such a theme would often create an awareness of societal issues (e.g. gender-based violence, racism, substance abuse, etc.). In 1988, the late music director Rosa Salmon introduced sheet music and the string ensemble to perform with the choirs in the CMCB which will further be discussed in Chapters 4 and 5.

The CMCB Competition coaches, who are not necessarily qualified musicians, but usually composers contracted from different musical affiliations with varied musical backgrounds. Many of these musicians are from religious entities from whom they had obtained their musical training and experience, for example, the New Apostolic Church. Qualified music educators or performers may also be recruited to transcribe or arrange the choral works, and some often make use of software programmes such as *Cubase*[1] and *Finale*[2]. The coaches would frequently draw on existing compositions, mostly from Western Art music sources, since the choirs are being adjudicated according to this genre. The composers transcribe and/or arrange the score of a chosen work for choir, as well as for specific accompanying instruments, such as the violin, viola, violoncello, double bass, guitar and piano.

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[1] **Cubase** is a music production software (Steinberg, n.d.).
[2] **Finale** is a music notation software (Nicholl & Grudzinski, 2007).

1.2 Aim of the study

Although research has been conducted on the traditional music genres and styles of the Cape Malay, there seems to be a scarcity of studies that specifically focus on the transcriptions and arrangements for the CMCB Competition. This study aims to explore the conceptual processes that are utilised to transcribe and arrange music for the CMCB Competition.

1.3 Research questions

Primary research question:

- What are the conceptual processes in the composition approaches for transcribing and arranging music for the Cape Malay Choir Board Competition?

Secondary research questions:

- What musical styles are preferably used in the composition technique of the arrangers and transcribers?
- What are the different types of instrumental ensemble combinations used for music transcriptions and arrangements of the CMCB Competitions?
- What are the technological tools/methods used during transcriptions and arrangements?
- What are the roles of the arrangers and transcribers in arranging and transcribing music for the CMCB Competitions?

1.4 Research Methodology

Research paradigm, approach and design

The research paradigm of this study will be based on *social constructivism*. Social constructivism emphasises the importance of culture and context. This is obtained by understanding what occurs in society, and by constructing knowledge based thereon (Derry, 1999). The research will focus on the coaches and composers musical background and composition skills who are actively involved in the CMCB, as well as on the manner in which their transcriptions and arrangements contribute to the CMCB Competitions. A qualitative approach will be used in this research study. The study follows an exploratory intrinsic case study design. Leedy and Ormrod (2001, p. 149) claim that a case study "may be especially suitable for learning more about a little known or poorly understood situation and may be useful for investigating how an individual or

program changes over time." Creswell and Poth (2018), further describes the case study phenomenon as follows:

> Case study research is defined as a qualitative approach in which the investigator explores a real-life, contemporary bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews, audiovisual material, and documents and reports), and reports a case description and case themes (p. 153).

Online interviews were conducted in an attempt to understand the various musical compositions, transcriptions and arrangements used by the Cape Malay choirs. The narrative collection will take the form of semi-structured interviews which will be conducted with selected Cape Malay music directors and contracted composers. More insightful details of this intrinsic case study, data collections and its analyses processes will be further described and discussed in Chapter 3.

1.5 Validity

The research should provide valid data which reflects the trustworthiness of the data collected. This process is known as the transactional validity. Cho and Trent (2006, p. 321), claim that "transactional validity is an inactive process between the researcher, the researched and the collected data that is aimed at achieving a relatively higher level of accuracy and consensus by means of revisiting facts, feelings, experiences, and values or beliefs collected and interpreted".

1.6 Ethical considerations

Research studies involve ethical considerations which are essential to be fulfilled by the researcher for raising and ensuring the reliability and validity of the research findings. Ethical considerations may take various forms depending on different research activities. In this research study, the researcher will meet ethical considerations by taking appropriate steps, for example, the researcher will request formal permission from the University of Pretoria to commence data collection from the CMCB and District Six Museum and will also adhere to the regulations stipulated in the ethics form provided by the University. Moreover, the researcher will request formal permission to use the data collected from the individuals affiliated to the CMCB, and who participate in this study. No force or compulsion will be posted on any respondents for responding to the questionnaire. The academic nature of this study will be outlined to all participants.

Anonymity and confidentiality will also be maintained throughout.

1.7 Delimitations of the study

- The research will only focus on the following four musical genres that are used in the CMCB: combine chorus (performance of a four-part choral harmony piece), comic (a *Moppie*), solo (solo singer accompanied by instruments), and *Nederlandslied*.

- Only coaches and composers who are officially affiliated with the CMCB will be asked to participate in the research.

- The research will only focus on the musical transcription and arrangement techniques utilised in the four musical genres of the CMCB.

- The research requires extended methodological approaches and does not fall within the scope of this research.

- The research will not focus on the holistic theoretical and harmonic analysis of the composers' music transcriptions and arrangements.

- The research will not focus on the refined instrumental techniques required from the transcribed and arranged music.

- The research will not focus on the audience reception of this music.

1.8 Chapter outline

Chapter 1: Introduction

    1.1 Background to study

    1.2 Aim of study

    1.3 Research questions

    1.4 Research methodology

    1.5 Validity

    1.6 Ethical consideration

    1.7 Delimitations of the study

There are seven chapters to this research. This chapter provides an introduction to the study that consists of the potential needs for this research. The chapter further outlines the background and aims to the research, as well as the research questions, brief introduction to the methodology and the delimitations of the research.

Chapter 2: Literature Review

    2.1 Introduction

    2.2 Folk music

    2.3 Transcriptions

    2.4 History of Cape Malay music

    2.5 External influences on the Cape Malay Choir Board (CMCB)

    2.6 Conclusion

Chapter 2 consists of a literature review which will provide existing literature on analytical transcriptions, and its utilisation on transcribed folk music in formal music notation. The chapter will further elaborate on the overview of transcription, transcription of folk songs into Western music notation, modernisation influence on folk music transcription; the history of the Cape Malay music; external influences on the CMCB which comprise the creolisation of race and sociology discourse of the Cape; and lastly, the development of so-called Coloured and Cape Malay identity and how it was influenced by the Apartheid social control mechanisms and the development of the CMCB.

Chapter 3: Research Methodology

    3.1 Research paradigm, approach and design

    3.2 Data collection and analysis strategy

    3.3 Data analysis strategy

    3.4 Validity

    3.5 Ethical consideration

Chapter 3 will discuss at length the methodological aspects of the research approach, the theoretical framework research design, sampling strategy, data collection and analysis, validity, and ethical considerations.

Chapter 4: Findings

Chapter 4 reflects on the findings that had been collected through the semi-structured interviews of the participants. The data is analysed and described in detail which resulted in the establishment of the coding of themes and sub-themes for the research process.

Chapter 5: Transcriptions and arrangements used in the CMCB

Chapter 5 further elaborates the findings with illustrations of the participants' transcriptions and arrangements which they had provided for this research.

The rationale to why I split Chapter 4 and Chapter 5 as separate chapters, is to elaborate the Cape Malay musical genres in detail as provided by the participants, as well as understanding the participants composition conceptual outlook on their arrangements through their transcribed compositions provided.

Chapter 6: Discussions

Chapter 6 illustrates the discussion of the findings, and its comparison to the existing literature that was discussed in Chapter 2. The research questions are answered for this research.

Chapter 7: Recommendations and Conclusion

The final chapter makes recommendations for further research, and the research is concluded.

Following the final chapter, consulted sources are enlisted, followed by archival sources that were obtained by the District Six Museum. Finally, the appendices consisting of the permission letters to the CMCB, and District Six Museum; the consent letters from the CMCB and the District Six Museum, the letter of memorandum from the CMCB, the letter of informed consent to each of the participants, editorial certificate and the interview schedule are presented.

CHAPTER 2
LITERATURE REVIEW

2.1 Introduction

As far as could be ascertained, there is limited research pertaining to the conceptual processes of music transcriptions and arrangements that are used in the Cape Malay Choir Board Competition (CMCB). There is, however, extant literature that explores the processes of transcription and the oral transmission of folk music within other cultures, the musical genres that are used within the CMCB, and the social governance that still exists within this organisation.

This chapter will take the form of an integrative literature review. It will focus on reviews, critiques and syntheses that represent research on the conceptual processes of transcriptions and arrangements of choral music. The majority of the sources consulted were published within the last twenty-five years.

The literature review will focus on the existing analytical transcriptions which encompass transcribed folk music written in formal music notation. The process of oral transmission of repertoire that falls within the broader field of ethnomusicology is often transcribed using Western music notation, to allow for its performance by Western classical music ensembles. Furthermore, the literature review will focus on the musical genres that are used in the CMCB competition (such as the *Ghommalied*[3] and *Nederlandslied*[4]), as well as the apartheid segregated policies that still govern the CMCB.

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[3] *Ghommalied* "is a humourous piece with characteristic rhythmic *dhol* accompaniment" (Desai, 2005 p. 199).
[4] *Nederlandslied* is a patriotic Dutch song (Desai, 2005).

2.2 Folk songs

2.2.1 Definition

Folk songs are traditional oral music that originate from a particular region and/or country. These are usually of unknown authorship because they were created by people from the specific geographical region. Traditionally, folk songs are passed down from generation to generation, and often sung without accompaniment (Cambridge dictionaries online, 2021; Kennedy, 2007). Pegg (2001) claims that the term *Volkslied*[5] was created by the German cultural philosopher, Johann Gottfried Herder (1744-1803), based on its characteristic traits and manner of composition. Herder also believed that folk songs are a shared composition as opposed to being composed by one person. Szabolsci (1964), explains the differences between folk and Western art music. Folk music is defined by a community's oral tradition, whereas Western art music is created by composers. He further writes that folk and Western art music are different from each other due to "historical, national, social and cultural stratification" (p. 505). On the other hand, the author also claims that folk and Western art music are related to each other based on the cultural history of Europe.

The form structure of the folk song comprises repetitive motifs which are varied while singing different verses. The repetition of the motifs often serves as a basic cue to detect the relation between the melodies. The rudimental characteristics of folk music include aspects such as melodic contour, rhythm, lyrics and motifs (Boot, 2016; Kennedy, 2007).

2.2.2 The purpose and authenticity of folk songs

Folk songs are important in preserving a cultural identity as they convey an artistic freedom as part of the human experience through social singing and music-making (Hill, 2009; Nettl, 2014; Wade, 2014).

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[5] German translation of folk song (Pegg, 2001).

During the colonial periods, peasants of colonised countries depended on folk songs to elevate the burden of forced labour while being socially controlled. Peasant consciousness is also part of the folk heritage because peasantry was created through colonial rule (Clément, 2010).

Fossum (2015) claims that there is no authorship in folk music and that indigenous people sees the oral transmitters of folk songs as their masters. Nettl (2014) further states that the challenge with folk music is that the colonist did not understand the cultural hybridism of the indigenous people, and where the music is derived from; therefore, they can never fully understand their music and traditions.

2.3 Transcriptions

2.3.1 The definition and purpose of transcription

Ciantor (1996) defines transcription as a music notating process that anticipates the musical sounds to be performed. Numao et al. (1997) claim that the aim of transcriptions allows performers to perform for the audience from a notated music score. Klapuri (2004) also defines transcription as the processes of "analysed musical sounds" (p. 269) through the use of music notations to indicate pitch, rhythm and dynamics.

Ciantor (1996) and Wade (2014) both emphasise that transcription is used as a tool in ethnomusicology, to allow for the transcription and analyses of folk music, non-Western art music, and contemporary music. These music genres, often learned through oral tradition, are key in understanding the various cultures that are documented. Ayangil (2008) contradicts this by claiming that transcription of folk music to Western art notation is to uphold the traits of Westernisation[6]. McCollum and Hebert (2014) support the notion of westernisation through transcriptions because theorists can develop their own theoretical approaches towards their research on a cultural phenomenon. Stipčević (1998) claims that folk music transcriptions reflect on a cultural phenomenon which, therefore, impacts the music traditions in a community.

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[6] Westernisation is a process in which societies adopt European culture through colonialism (Thong, 2012).

2.3.2 Transcription in Western Art notation

The history of transcription as a form of documentation of Western Art music dates back to the 15th and 16th centuries in which the earliest notation is found in the *Frottolas* (an Italian secular songbook) (Hopkins, 1966). The Franconian notation system was adopted in order to define the pitches on the staves, and the note shapes to define the durations of the notes (Franconian notation, 2020). The transcribed melodies were often written on the stave.

The melodies were written for the tenor clef, and the chordal notes were used as an accompaniment figure for lute and keyboard instruments, which were performed in motets and other genres of sacred music (Stipčević, 1998). During the Baroque era (1600-1750), composers such as Johann Sebastian Bach (1685-1750) would often transcribe their own works or other composers' works and rearrange them for a different instrumentation. During the Classical era (1750-1820), composers standardised the practice of transcribing other composers' works based on their own creativity (Blackwell, 2018). In the course of the 19th century, symphonic works were transcribed for individual instrumentation or small ensembles, allowing the works to be performed in domestic spaces as opposed to concert halls (Christensen, 1999).

The transcription of folk music into Western music notation allows the performer to read from the score by executing the notes instructed by the composer or arranger (Després et al., 2017). Garfias (1964) claim that the purpose of transcription in Western art music is to demonstrate a performance of folk music on European instruments for musicological purposes. Marian-Bâlasa (2005), states that humans can only enact on what they hear, but also have their perception of their folk musical understanding. This author further states that transcriptions are useful when teaching folk music to children from urban communities, as well as for Western Art musicians who wish to learn folk music. Furthermore, Hopkins (1966) mentions that transcriptions are useful as "communication of a transcriber's opinion" (p. 316) towards their understanding of folk music.

Jairazbhay (1977) claims that the disadvantage of ear transcriptions is due to the fact

that stylistic features of the folk music tradition cannot be conveyed. Pintér (1999) further states that the process of transcribing folk music by ear using Western notation is influenced by the intonation and tone colour of folk music. It also impacts the displacement of rhythm, does not comprise free improvisation and the tuning systems that are used in Western Art music.

2.3.3 Transcription of folk songs into Western music notation

2.3.3.1 Challenges

Suttan (1996) claims that the problem with transcribing folk music into Western music notation is that it is deemed orientalism in a cultural social sphere. Wade (2014) further claims the Westernised indigenous music has overshadowed the authenticity of true folk and indigenous consciousness. The rationale for loss of authenticity is that Westernisation of folk music has become a "standard cultured space" (p. 21) for both performer and composer.

Hill (2009) emphasizes that encounters with folk music enable musicians to learn about their folklore traditions and consequently, they can create their own variation of the folk songs, based on their own capacity. Westernisation had transformed folk music into Western art music, by means of using staff notation. Fossum (2015) further elaborates on Hill's claim that Western art transcribed music allows Western art musicians to perform arranged and transcribed works in conservatoires and concerts. Ayangil (2008) affirms that the Europeans that had travelled to uncolonized countries, developed their own perception of folk music through transcriptions based on what they heard and observed. He further states that Western music notation does not reflect the absolute "meaning" (p. 438) or emotional context of the folk song. Fossum (2015) supports Ayangil's affirmation by claiming that transcribed folk songs erode the ethos of traditional folk music practices of oral transmission.

2.3.3.2 The outcome of transcribing folk songs using Western music notation

An outcome of the Westernisation of folk songs is that colonialism suppressed indigenous music by introducing Western music ideology and aesthetics (Ayangil,

2008). Therefore, different cultural groups perceived Western Art music as being difficult to learn and complicated to theoretically understand (Nettl, 2014; Savage, 2014). Due to industrialisation in the nineteenth century, the ethos and value of the folklore songs began to diminish.

Colonists began to collect folk songs and transform them into their own compositions. However, it is difficult to interpret folk songs in Westernized compositions because improvisations of melody and rhythm are incorporated while the music is performed outside their usual traditional environment (Ayangil, 2008; Fossum, 2015; Kennedy, 2007). As a result, specialised composers and performers who understand their culture and music are needed to compose music using Western music notation. The specialized composers have been taught by the colonists the basic Western music notation before creating their own theoretical concepts to compose the folk songs (Wade, 2014). For example, the Hungarian composer Béla Bartók's (1881-1945) compositions incorporate accents in folk music transcriptions for instrumental works, to emphasize the folk songs that are performed in Hungary. Furthermore, Bartók believes that his Westernised compositional technique preserves the cultural identity of Eastern European music (Fischer, 2000).

Folk music transcriptions continuously evolve to keep up to the standards of globalization, and as a consequence, multiple cultures have intertwined (Wade, 2014). Based on the combination of cultures, the implications of Westernisation on folk music have shifted its focus to the standardisation of classical music, in which the music is performed by soloists, choirs, other instrumentation, chamber and orchestra ensembles. These instrumentation arrangements utilise Western harmony and arrangements, focusing on intonation, usage of staff notation, decrease of oral transmission and no expression of individualism. (Hill, 2009).

2.3.3.3 Modernisation influence on transcription

 Wade (2014) and Fossum (2015) explain that folk song transcription to Western Art music is influenced by modernisation, which is deemed orientalism, due to European colonial governance and social practice. Hill (2009) claims that social class and order

play a definitive role in Westernisation of folk songs, because they are used as a tool of cultural capital and status. For example, in 1828 Sultan Mahmud II[7](1785-1839) ordered all Turkish music to be Westernised into staff notation because his aim was to uphold the standardisation of globalisation, and to create social elitism in the Turkish society. The purpose for these transcriptions was that the Sultan wanted the military band to perform Turkish music to impress the Eurocentric army personnel (Ayangil, 2008).

Another example of the Westernisation of folk songs is evident during the Stalinist[8] era (1928-1953) in the Soviet Union. As part of the national policies, all folk songs within the Soviet Union had to be standardised through staff notation, and the music written for large scale ensembles and Westernised instruments. The rationale of the Westernisation was based on Soviet modernisation by means of exposing other cultures, and also the usage of the propaganda tool by the Politburo[9] to create a national identity through Soviet policies (Fossum, 2015; Hill, 2009).

The outcome of these governmental policies on Westernisation, is that it had an impact on the country's education systems and conservatories. The formulation of music theories based on the folk songs began to be systemised in Musicology, and this created the drought of artistic freedom in the folklore hybrid (Ayangil, 2008; Hill, 2009).

2.4 History of Cape Malay music

2.4.1 The influence of Dutch folk music in Cape Malay culture

The rudimental structure of Dutch songs is that they are monophonic, in strophic form, and they are ballads of narrative songs. The rationale to why Dutch folk songs were sung during their colonial period (1652-1795) is that singing was a common accompaniment

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[7] Mahmud II was the ruler of the Ottoman Empire from 1808-1839 (Stephanov, 2014).
[8] Stalinism era is a period in which Joseph Stalin was the totalitarian communist ruler of the Soviet empire (Kuromiya, 2007).
[9] Politburo (also known as the Political Bureau of the Central Committee) was a central committee that was established by the Communist party of the Soviet Union in 1917 until it collapsed in 1991 (Brittanica, 2013).

to manual labour. It helped to synchronise movement, prevent gossiping, and relieved the pressure of the work labour (Wiering et al., 2009).

Du Plessis and Lückhoff (1953) claim that the *Nederlandslied* developed when Malay fishermen orally learnt Dutch traditional folk songs from their owners and passing sailors. Pamphlets of Dutch songs were later distributed to the Cape Malay communities. In the 1930s, Rasdien Cornelius (1867-1936) and siblings, known as the Dantu Brothers, who established the Malay choirs, became interested in these songs. They collected the pamphlets containing the lyrics of the songs, and incorporated these songs in the Malay choirs' repertoire. A Dutch song would be creolised, influenced by the Malay musical aesthetics used in religious contexts, resulting in a *Nederlandslied*. Martin (1999) further elaborates that the basic stylistic features of the *Nederlandslied* consist of a call-and-response usually started by the soloists and emphasising the pronunciation in long vowels with *karienkels* (also known as *melismas*), the accompanying choir would respond in closed position four-part harmony. The *voorsinger*[10] would sing in the tenor range and nasal trait with embellishments, and the chorus responds towards the end of a phrase when the voorsinger notifies the coming in of the response (Clément, 2010; Jorritsma, 2008; Martin, 1999).

2.4.2 The development of the Cape Malay music

Cornel (1998/1999), Davids (1987) and Mason (2002) agree and submit that the Cape Malay culture is known to incorporate a number of established rituals. However, there seems to be an inconsistent narrative among these writers about the place of Cape Malay rituals in the 20th century. During the 19th century, the most important ritual that attracted the slaves to Islam is known as the *Ratiep*. This religious ceremony is an eastern Sufi sword ritual practiced in the Indonesian Archipelago, during which male performers mutilated their bodies with sharp objects. The ritual was seen as a psychological healing practice for the Malays and was used as an escape mechanism from their oppressed lifestyles. The *Ratiep* rituals were traditionally practiced on Prophet Muhammad's birthday. Desai (2005) and Stevenson (2010) elaborate further on the *Ratiep* ritual, in which the men were seated on mats while chanting verses from the Quran. This was generally performed in *Dhikr* and *Tariqa* manners. *Dhikr* are short phrases from the Quran or tributes to Allah which were repeatedly recited either mentally or out loud. The

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[10] The *voorsinger* is a lead singer of a choir (Jorritsma, 2009).

Tariqa is a doctrine based on spiritual learning. The chanting took place while performers did acrobatics with sharp objects, while mutilating their bodies as part of their spiritual healing process. The singing style used in the *Ratiep* is based on the call-and-response technique, known as a *pudjies*. The Imam is the lead singer, while the *jamaah* (also known as the chorus) responds to his call. The instrumentation used in the *Ratiep* rituals (also used in secular Cape Malay music) consisted of the *ghomma drum*, *dhol*, *ramkie*, and *tamarien* frame drum (Desai, 2005; Kirby, 1939; Mason, 2002).

2.4.2.1 The instrumentation and influence of Arabic music

Von Oostrum (2012) further explains that Arabic music is based on musical modes consisting of heptatonic scales, which are known as *maqams*. The tuning systems and intervals differ from Western art music, due to the use of microtones and quarter tones. The rationale for Arabic usage of microtones involves creating a special effect during performances by over-embellishing the music. Performances of secular Arabic music are given by groups of men and women. They are often accompanied by musicians playing instruments such as the *gambus* (a lute), *mirwas* (a small hand drum), *kamanga* (a viol), and the *tabla* (a large drum). In the late 19th century, Western art music transcribers relied on phonograph recordings of live performances, as well as their own aural capacity when transcribing Arabic music for instruments such as the piano. While the Europeans governed colonised territories, they imposed mechanisms of social control through orientalism in Arabic music, art and literature.

2.4.2.2 The *ghoema* musical style

The *Ghommalie*d is derived from the *ghoema* rhythm. The *ghoema* rhythm stems from the Khoi dance known as the *rieldans*[11] that is accompanied by the *gom-gom*[12]. The *ghoema* rhythm (see excerpt 1 for transcription of the *ghoema* rhythm) would be hit on the barrel drums used in wine-making; later during the 1800s, it was struck on the slave-innovated *ghoema* drum and the bass drum. The *ghoema* rhythm is also strummed on banjos to showcase its musicality within the *ghoema* genre (Bruinders, 2017; Exploring

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[11] The *rieldans* is a dancing ritual that men and women dance around the fire while embarking into a trance. The dances imitate animal motions. There are different rituals for the *rieldans* to transpire. The men have their rituals to worship their ancestors for good luck and bodily healing, while women have their separate ritual when a girl enters puberty (Exploring Africa, n. d.).

[12] The *gom-gom* is a round bow instrument that strung with a bowstring and blown in the wood simultaneously (Mugglestone, 1982).

Africa, n.d.; Kirby, 1939; Layne, 2019). Kirby (1939) further elaborates that the *Moppies*[13] are marching songs that are accompanied by the *ghoema* drum using the *ghoema* rhythm, as opposed to the *Nederlandslied* that are accompanied by the guitar in block harmony.

Excerpt 1: South African ethnomusicologist Percival Kirby's (1887-1970) musical notated illustration of the *ghoema* rhythm on how it is used on the *ghoema* drum. (Kirby, 1939, p. 478)

2.4.3 The definitions and origin of the *Ghommalied*

Martin (1999) claims that the Malays also performed and danced for their own enjoyment. Using their masters' instruments, they would combine their own musical styles with the Eurocentric styles (such as polkas, waltzes, etc.) that they used to perform for their owners. Based on the development of this new musical style, the *Ghommalied* emerged.

The *Ghommalied* is a comic folk song that originated in the Cape carnival activities of the 19th century. The *Ghommalied* was influenced by the racial and social class resistance during British colonialism (Layne, 2019, Martin, 1999). The *Ghommalied* (also known as a Malay Picnic Song/*Straatslied*/*Moppie*) consisted of comic songs that were performed during Malay social gatherings such as picnics, weddings and New Year's celebrations. The slaves would express themselves satirically with words and by singing jovially. The musical style mostly consisted of borrowed songs (Martin, 1999; Van der Wal, 2009).

The speed of the music was increased between songs by the *ghoema* rhythm, to create contrasting moods in the *Ghommalied*. This allowed the soloist to enact the storyline,

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[13] *Moppies* are "humourous pieces with a topical, coherent text" (Desai, 2005, p. 199)

while the choir responded in a call-and-response manner. The choir also responded and usually danced to the *ghoema* beat (Martin, 1999; Van der Wal, 2009).

2.4.4 The *ghoema* as a cultural identity

The practice of the *ghoema* folklore is emphasized in the annual *Tweede Nuwe Jaar* carnivals and Malay choir competitions. During the post-Apartheid era, theatre shows and televised drama have been created based on *ghoema* folklore in order to embrace the Coloured identity that was overlooked and oppressed (Bruinders & Layne, 2006).

2.5 External influences on the Cape Malay Choir Board (CMCB)

2.5.1 Creolisation and its impact on the Cape

Bolland (1998) defines the term "creole", through sociological discourse, as a phenomenon that has been derived from the "Old World" (p. 1) but developed in a new hybridity through colonisation. Strauss (2013) criticises the term creolisation as an assumption based on the eugenic theory that defines people based on their bodies and race. She also further critiques that creolisation was based on political and social developments in order to create intercultural hybridity. An outcome of this hybridity is the way in which the government chose to socially control a race and classify social class trajectories. Hall (2017) further elaborates that creolisation is a racial system that is created on racism and institutionalised violence by its government.

Baderoon (2009) and Jappie (2012) claim that the origin of the creolisation hybridity in the Cape began when the exiled insubordinate Indonesians were brought as slaves to the Cape by the Dutch East India company, to be used for manual labour. While the slaves were living with their owners, they began to intertwine their hybridity by means of being submissive to their owners, as well as preserving their heritage.

Therefore, the slaves created a creolized language – Afrikaans. Afrikaans became the predominant language of the Cape, by means of the language being used during sermons and prayers in the Mosque, the language medium of the *madrasahs*[14], and it also replaced the *jawi*[15] written dialect with the Roman alphabet system.

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[14]*Madrasah* is a Muslim education institution that indoctrinates the philosophy and teachings of Islam (Tibawi, 1962).
[15]*Jawi* was an Arabic-Malay script that was brought to the Cape by Indonesian slaves (Jappie, 2012).

2.5.2 The *ghoema* culture's influence on the Apartheid regime

Layne (2019) claims that the ghoema culture has influenced the racial discourse of Apartheid governance. It was perceived as being affiliated with the so-called coloured[16] class and identity that had been classified from colonialism. Willemse (2010) further elaborates that part of the Apartheid government's social control strategy, the use of the *ghoema* folklore as a social class classification, subjectifies the superiority of White minority power that governed South Africa during that era. For example, when violinist Yehundi Menuhin (1916-1999) toured Cape Town in 1956 and observed the Klopse Carnival taking place at Greenpoint Stadium, he stated the following: "I could not in conscious perform in a country where a powerful minority treated a powerless majority so inequitably" (Visser, 1995).

2.5.3 Coloured Identity

2.5.3.1 The term "Coloured"

Wallerstein (1987) defines the term coloured as people that are often described in other societies as mixed race, "mullatoes" or in American society "Negro race" (p. 374). Adhikari (2013) further elaborates that the coloured racial identity is an ideological and political dispute, because it is a misinterpreted term that was designed during colonialism. The cause of the coloured class and race is based on racial hybridity that transpired during the pre-industrial South Africa era. Bickford-Smith (1998) and Martin (2013) further elaborates that the term coloured was used to create racial division under the Apartheid government to suit its racial policies and the Afrikaner ideology. Its racial policies were based on the racial prejudice that was endorsed by the Dutch Reformed Church and propagated by journalists who were subscribing to the ideology of Apartheid.

Based on the development of social class, Martin (2000) has found that due to the cultural hybridity that emerged after the abolition of slavery, the term "Coloured" was coined during the period of British rule, categorising the descendants of slaves as non-European. Furthermore, Lewis (2001) believes that the coding of races could be seen as a symbol of authority within racial boundaries. Goldwin (1987) explains that the British

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[16] Coloured people are defined as a mixed race Asian and/or European and African by the Apartheid government (Posel, 2001)

did not only exercised social control, but also economic control. Since the abolition of slavery, a demand for employment became apparent in the Cape.

In accordance with the ideology of social class, so-called Coloured men were employed as manual labourers, while Coloured women mostly served as domestic workers. Hendricks (2001) states that the eugenics theorem, which was practiced in Europe and the New World during the 19th century, contributed towards the racial practice endorsed by the Apartheid government. Martin (2000) rationalises that the concept of Coloured identity was utilised in the apartheid racial laws during the 20th century. He further claims that this concept was categorised as a homogeneous entity, preventing the Coloured people from voting, from accessing employment opportunities, as well as from obtaining citizenship rights similar to that of the White minority.

2.5.3.2 Coloured racial identity and Apartheid governance

Bloom (1960) states that during the Apartheid era, coloured people were subjected to sharing their culture with the Afrikaners, meanwhile they were socially rejected by them in the process. Luthuli (1962) expressed his dissatisfaction of the ill-treatment of Coloured people by the Apartheid government during his anti-segregation political campaigns:

> The Coloured people as a whole are…divided in their attitude to White supremacy. Some of them reject it because it is an immoral creed, but many of them resent it because they are not included in it. These seek identification with the Whites, and find only rejection. At the same time they avoid identification with Africans. Their dilemma is pitiable, they cannot make up their minds which world to live in (Luthuli, 1962, p. 134).

The rationale of the Afrikaner rejection is that based on the Afrikaner ideology, the Afrikaners wanted to uphold their stance of independence since the *Great Trek*[17] and also being authoritative towards the other African hybrid.

Blackford-Smith (1999) and Jappie (2012) opine that social segregation policies not only began during the Apartheid era, but already in 1890, in order to secure menial jobs for the White minority and to protect the White male employers from poverty. In essence,

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[17] The *Great Trek* "was a massive movement of people, goods, wagons, north from the eastern Cape Colony into what became the Orange Free State and the Transvaal" from 1834 to 1838 (Templin, 1999).

the Coloured people were characterized by dislocation and inferiority (Blackford-Smith, 1999).

Jethro (2009) affirms that the genealogy and social control of the Apartheid government had contributed to the cultural and racial identity that manifested within a communal sphere. For example, he makes mention of the forced removals of District Six residents in the 1960s, to dispersed regions of the Cape Flats, and how this contributed towards the development of coloured identity and culture of the Cape Flats.

Hendrik Verwoerd[18] (1901-1966) stated the following about the coloured people during his speech in the House of assembly in 1959 (Bloom, 1960):

> The Coloureds represent a minority group of the population and they do not, therefore, constitute the same danger to the numerically superior White (as the Africans).... With regard to the Coloureds we must apply the principle of apartheid.... We definitely do not accept, however, that there will be integration or intermingling of the political structure for the Coloured and the White man, neither in the municipal sphere nor in any higher sphere (Bloom, 1960, p. 142).

In the context of the CMCB Competition, Hulmes (1976) believes that Du Plessis' perception of the Cape Malays is a symbol of White supremacy. Jeppie (1987) supports Hulmes claim that I.D. du Plessis' ideologies of the Cape Malays are mythical due to the social and cultural observations that he made during the early 20th century.

Van der Wal (2009) further elaborates on Hulme's analogy, asserting that, based on Du Plessis' job description as a Commissioner of Coloured Affairs, his role was not only to observe the Cape Malay community, but also to create their own cultural heritage. Cloete (1992) analyses the idea of social control as a symbol of Afrikaner power, which reflects on the Apartheid ideology of *volk-consciousness*. By adhering to the cultural assimilation of the Afrikaner *volkhood*, the populous majority were compelled to speak in Afrikaans and to submit themselves to an Afrikaner domestic and cultural lifestyle. Said (1978) explores the influence of cultural assimilation from the West, describing it as orientalism. This description results from the Afrikaner government portraying false indoctrination of

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[18]Hendrik Verwoerd was a South African prime minister from 1958 until his assassination in 1966 (Kenney, 2016).

Eastern descendants, as well as from the affiliation of Afrikaans as a language tool used for social control.

In conclusion of the Coloured identity and its musicking influence, due to the social and cultural control by the colonists and Apartheid government, the so-called Coloured people of the Cape wanted to create their own sense of cultural identity through musicking. The *ghoema* influence was not only seen as a cultural phenomenon through musicking, but also a heritage significance due to the slaves not being allowed to freely express their religious and cultural identity. The *ghoema* influence also replicated the so-called Coloured racial identity due to the suppression of the Apartheid regime and its *volk* ideology. Not only is the *ghoema* the cultural status quo for the so-called Coloured people's heritage in the Cape, but also a tradition that will continue to be practiced through cultural events, such as the annual *Tweede Nuwe Jaar* and CMCB competitions.

2.5.4 The Cape Malay identity and the CMCB

2.5.4.1 Etymology of the term "Malay"

Baderoon (2009) affirms that the term "Malay" refers to a geographical region ("Malaysia") from where the slaves were brought to the Cape, and the language of the slaves was Malay. Gqola (2004) contradicts Baderoon by stating that the use of the term *Malay* is a self-conception term that acts as reminiscence towards the folklore of slavery within the Cape. Baderoon (2009), Jappie (2012) and Soudien (2019) further claim that the term *Malay* was used to categorise freed slave ancestors that practiced the Muslim faith, as a racial category under the apartheid governance. The term *Cape Malay* trajected a negative undertone of segregation and racial superiority of the White minority government.

2.5.4.2 Social control of the Malay people by apartheid government

Jappie (2012) claims that at beginning of the 20th century, the term *Cape Malay* was utilised for political reasons within the Muslim community. As part of the social control factor, the so-called 'Cape Malay' social organisations were established to form a socio-relationship between the Muslims and the White minority. Soudien (2019) affirms that these social organizations, such as the formation of choirs and carnivals, enrich the cultural aesthetics and social hybridity of the Coloured and Malay people.

2.5.4.3 The development of the CMCB

Jeppie (1987) claims that Dr I.D. du Plessis developed an interest in researching the Cape Malay culture. According to him, the Cape Malay were seen as a "working class" people. In 1938, Du Plessis and Benny Olser (1901–1962), a former South African rugby player, frequently visited members of the Dantu Brothers, as well as Malay musicians, Edros Isaacs and Achmat Hadji Levy. Their meetings ultimately led to the decision to officially launch the Cape Malay Choir Board (CMCB) as a male-dominated choral competition in 1939. Gaulier & Martin (2017), Jeppie (1987) and Martin (1999), further explain that Du Plessis was the first chairman of the CMCB and acted in this capacity for the rest of his life. The purpose of the CMCB Competition was to promote Malay traditional music, and to act as a supervisory entity for the choral competition.

Martin (1999) and Van der Wal (2009) opine that according to the Cape Malay Choir Board rules and regulations handbook of 1939 (which is still in use for competitions), each group were allowed to sing for ten minutes in the Combine chorus category (a four-part harmonic arrangement with poetic and/or patriotic lyrics), and three minutes for both the Solo and Comic (*Moppie*) categories.

The choirs were accompanied by stringed instruments such as guitars, mandolins, banjos, cellos, and double basses. They were also occasionally accompanied by ensembles that include the violin, viola, harp and piano. The ghoema drum was only used during the Comic category. Webb and Kriel (2000) claim that the National Party's objective was to embrace Afrikaans as means of social control and to reflect on its Afrikaner ideology. Martin (1999) further states that the language generally used in the competition is Afrikaans. Du Plessis believed that Afrikaans should be the language of the competition, because it represented the predominant language of the Malays. The competition consisted of teams that competed for points. Based on the adjudication, the team that accumulated the most points won the Silver Fez trophy.

2.6 Conclusion

Transcriptions and arrangements have evolved folk music due to modernisation and colonial social control. The specialist composed were obligated to transcribe and arrange folk music for Western instrumentation to maintain the status quo of globalisation. Not only has Westernisation dampened the ethos of the authenticity towards folk music, but

also has eliminated the cultural identity of its menfolk. In a South African context, Westernisation through oral transmission of Dutch songs to the fishermen were taught not only to showcase the Dutch culture, but the folk music was equally useful when doing manual labour for the colonisers. Also, during the Dutch colonial period, the domesticated slaves were introduced to Western art instruments in order to entertain their masters' guests when they hosted social gatherings. In essence, the slaves created their own instruments to replicate their own creolised established cultural identity by their own musicking. While there is information of transcription and arrangements in other contexts, in my research, I have not come across existing literature of the conceptual processes of music transcriptions and arrangements that are used in the CMCB. Therefore, this research will contribute to filling this gap in current knowledge.

CHAPTER 3
RESEARCH METHODOLOGY

This chapter will describe in detail the selected methodological process framing the study. The research approach and design, data collection strategy and its analysis, the role of the researcher, as well as the ethical consideration and trustworthiness will hence be defined.

3.1 Paradigm

The term *paradigm* describes a collection of beliefs that are held by a group of people. These beliefs are passed on and sustained through generations. The research paradigm is based on the ontology, epistemology[19], axiology[20] and methodology[21] belief systems that are used as part of the research strategy (Chumney, 2015; Pretorius, 2018; Proctor, 2008). *Ontology* examines the nature of reality (Pretorius, 2018). *Epistemology* describes the contribution of human knowledge towards the world, and the nature of the knowledge that is being contributed (Kivunja & Kunyini, 2017). Mouton (2001) further elaborates that the objective of epistemology is to bring about "truthful models and theories of the world" (Mouton, 2001, p. 138). *Axiology* allows the researcher to make their own biases known. However, the researcher's biased thoughts should not be expressed in their research and they should only be an objective observer. *Methodology* is the scientific approach to research that utilises deductive and empirical forms. The research further utilizes systematic procedures throughout the design, data collection and data analysis processes to further gain insight and produce research findings (Chumney, 2015; Creswell & Creswell, 2018).

3.1.1 Research Approach

The research follows a qualitative approach. Qualitative studies are used to understand and describe the world of human experience (Bashir, 2008). Lichtman (2017) defines the purpose of qualitative research as understanding the role of research through the exploration, description, and explanation of a phenomenon through human interaction.

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[19] Epistemology refers to how one examines reality (Pretorius, 2018).

[20] Axiology defines, evaluates and understands the rights and wrongs of people's behavior in relation to the research (Kivunja & Kunyini, 2017).

[21] Methodology is a procedure used to identify, select, process and analyse information about a topic (Wilkinson & Birmingham, 2003).

Smith (1987) states that data emerges from these interactions and thus, the researcher can create a theory that is based on these findings. Reeves (2008) affirms that the theories not only help satisfy a research question, but also provide a conceptual understanding on how to conduct a research. Bashir (2008) states that qualitative research uses a collection of empirical evidence (such as case study, personal experience, introspective, life story, interview, observational, historical, interactional, and visual text, to help identify the research problem. The qualitative method that will be used in this research will be based on an interpretivist case study.

3.1.2 Interpretivism

The term *interpretivism* is based on context-dependent[22] and is also socially constructed. It examines the individual interpretations (also known as micro sociology[23]) that people have about their social behaviours. Interpretivism further seeks to understand the context and experience of the research in the field-work (Norman, 2019). Interpretivism originated from anthropological research in order to gain knowledge from historical artifacts and its cultural understanding (Gemma, 2018). Interpretivism relies on the ideal interpreter[24] to discover knowledge on attributes that are contributed by human's daily life experiences. The ideal interpreter is also part of the research because they deliver the factual content, based on their findings (Byrne, 1998). The purpose of interpretivism is for the ideal interpreter to work with human subjects and their social world. Based on their findings, the ideal interpreter develops a theory, also known as *contextualisation[25]*, that contributes towards their research and allows for greater understanding of the phenomenon (Goldkuhl, 2012; Matta, 2015; Pham, 2018).

The methodologies used in the interpretivism approach are based on participant and non-participant observations, secondary source findings, and surveys (such as open questionnaires, unstructured and semi-structured interviews et cetera) to obtain information from the participants (Williams, 2000). Dewey (1938) further opines that the reason for these theoretical developments is to create knowledge in the interest of change and improvement of society. Williams (2000) claims that interpretivism is a

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[22] Context-dependent is a meaningful statement "that relies upon a situation, background, or environment for proper interpretation" (Context dependent, 2021).

[23] Micro sociology is a social theory that focuses on daily human social interactions (Smelser, 1997).

[24] The ideal interpreter is the primary researcher (Byrne, 1998).

[25] Contextualisation is a tool of interpretation (Matta, 2015).

problematic research approach because the context-dependent information harbours the potential of portraying generalised rather than specific data. It is also open to biased interpretation   by the interpretivists. Further criticism against this research method is that interpretivists could also deny their generalisation that are based on their findings.

There are three schools of thought that encompass interpretivism. They are phenomenology[26],   ethnomethodology[27] and symbolic interaction. This research's interpretivisim approach will embody the use of symbolic interaction.

Symbolic interaction focuses on human behaviour and its meanings, the social interactions based on those meanings, and how humans apply the meanings to their perceptions, based on their daily experience (Gemma, 2018). The philosophical thought was developed by American philosopher George Herbert Mead (1863-1931). He argued that sociology is based on symbolic interaction, and that human society would improve by bettering their understanding and knowledge that is based on societal experiences (Fisher & Strauss, 1979).

The reason that this school of thought will be applied to this research is that there is an absence of studies focusing specifically on the music transcriptions and arrangements for the CMCB Competition. In order to obtain the findings for this research gap, human interaction, by means of communication, needs to take place. Therefore, subjective interpretivism will be further utilised within this research.

3.2. Research design

Research design is the overall framework of a research, and it gives structure to the research process (Khan, 2021). Kumar (2011) opines that this understanding of a research design is a "plan, structure and strategy of investigation" in order to obtain information to answer the research question (Kumar, 2011, p. 112). Maree (2019) explains that research design is a plan that utilizes the philosophical assumptions (such as the ontology, epistemology, axiology and methodology) in order to select participants,

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[26] Phenomenology is a study of structures consciousness from the ideal interpreter's point of view (Smith, 2018).
[27] Ethnomethodology is a study of methods that the ideal interpreter's use for understanding and producing the social order in which they live (Davidson, 2012).

to collect data and also analyse the data that has been collected. Kumar (2011) further elaborates that the two functions of the research design identifies the plan and procedures when undertaking a research, highlighting the quality of research to confirm of the "validity, objectivity and accuracy" of the research. (Kumar, 2011, p. 123).

There are seven types of research designs that are categorized within qualitative research: case study, ethnographic research, action research, phenomenological research, grounded theory of research, narrative model of research, and historical analysis. A case study focuses on an investigation on entities or units in which the researcher investigates an issue or a phenomenon by looking into the entity within its social and cultural context (Putney, 2012). Ethnographic research focuses on human interaction observations in their cultural setting (Burke & Kirk, 2001). Action research involves the behaviour between researchers and participants. For example, in a classroom environment the teacher actively participates in the situation (by educating his/her learners) while also conducting the research for their study (Spencer, 2011). Phenomenological research focuses on the individual's story that is based on their emotions and occurrences. Based on their findings, the researcher then creates a comprehensive representation on the phenomenon (Yüksel & Yıldırım, 2015). *Grounded theory* is a method of inquiry for conducting qualitative research in order to develop a theory that is based on the researcher's findings.

This particular theory is derived from pragmaticism[28] and symbolic interaction (Corbin & Strauss, 1990). A narrative model of research focuses on exploring human existence and their life experiences and focuses on small samples of the participants to obtain information that is relevant to their research (Josselson, 2012). Historical analysis focuses on examining evidence, such as documents**,** et cetera, in order to understand the phenomena of the past (Bricknell, 2011). The research design that will be utilized in this research is of a case study approach.

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[28] Pragmatism is a research paradigm that utilizes philosophical and methodological approach. It evaluates and questions ideas and beliefs in terms that is based on the research's' practical activity (Kaushik & Walsh, 2019).

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3.2.1 Case Study

The purpose of a case study is to understand a specific topic in one's research by extracting information from a contemporary social phenomenon and its subjects (Simons, 2012). The characteristics of a case study is to investigate in order to answer the specific research question, to seek varieties of evidence, and to collect and extract appropriate data in order to answer the research question (Graham, 2000). Case studies also provides existing proof by documenting a psychological event or disorder that can occur; the evidence that is utilized in a case study may come from "fieldwork, archival records, verbal reports and observations" (Storage, 2019; Yin, 1981, p. 58). The disadvantage of a case study is that the findings are often generalised based on the theoretical findings, rather than of individuals or a particular population (Yin, 2009). Case studies can be descriptive[30], exploratory[31] and explanatory[32]. It also focuses on the process on how the research is supposed to be done, and the outcome of how it is done (Gibbs, 2012). This research will embark on the exploratory aspect of the case study.

Compton-Lilly (2012) claims that case studies are a bounded system and are classified as case boundaries. The purpose of case boundaries helps the researcher support the extent of their research and also "identify the case" (Compton-Lilly, 2012; Dyson &

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[29] Pragmatism is a research paradigm that utilizes philosophical and methodological approach. It evaluates and questions ideas and beliefs in terms that is based on the research's' practical activity (Kaushik & Walsh, 2019).

[30] Descriptive case study is to "assess a sample in detail and in depth, based on an articulation of a descriptive theory" (Mills, Durepos, & Wiebe, 2012a, p. 2).

[31] Exploratory case study focuses on a situation that lacks information towards a preliminary research (Mills, Durepos, & Wiebe, 2012b).

[32] Explanatory case study focuses on explaining the phenomena by describing "the facts of a case, considerations of alternative explanations, and a conclusion based on credible explanations" that is consistent with the facts (Mills, Durepos, & Wiebe, 2012c, p. 2).

Genishi, 2005, p. 43). There are three case boundaries that are categorised within a case study approach – intrinsic case study, instrumental case study and collective case study (Compton-Lilly, 2012). Intrinsic case study is an exploratory design that focuses on a study of a case (people, specific group, occupation, department et cetera) where the case itself is of interest to further research. Instrumental case study focuses on understanding a particular phenomenon, by providing an understanding to a particular issue or creating a theory based on their findings. Collective case study consists of more than one case and is not grouped with other cases (Mills, Durepos, & Wiebe, 2012d; Mills, Durepos, & Wiebe, 2012e; Mills, Durepos, & Wiebe, 2012f). This case study will embody the use of the intrinsic approach because the selected participants were interviewed based on their understanding Cape Malay musicking and their experiences of how they utilised the Cape Malay musicking within the CMCB competitions.

3.3 Data collection

Data collection is important in qualitative research because it confirms the accuracy, validity and reliability of the research findings. Also, data collection helps to achieve the objective of the research due to its trustworthy findings (Harrell & Brady, 2009). Durdella (2020) and Bhandari (2020) claim that data collection serves as a guide to structure the research methodological framework by means of utilizing data collection instruments (such as interview transcripts, survey responses, field notes or recordings).

Creswell & Creswell (2018) further claims by purposefully selecting[33] participants, sites or documented sources will "help the researcher understand the problem to the research question" (Creswell & Creswell, 2018, p. 185). There are four types of data collection tools that are used for qualitative research, which are interviews[34], focus groups[35], observations[36] and documents[37] (Ott, 2016).

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[33] Purposeful sampling is a technique used for identification and selection of individuals that is knowledgeable of a research phenomenon (Creswell & Plano Clark, 2011; Patton, 2015).

[34] Interviews in qualitative research allows the researcher to conduct face-to-face verbal communication, have telephone interviews or engage with small focus groups of participants (Creswell & Creswell, 2018).

[35] Focus groups focuses on collecting data and its meaning from a group of participants for the research (Gill, Chadwick & Treasure, 2008).

[36] Observations allows the researcher to take field notes on the research phenomena or people's behavior at a "research site" (Creswell & Creswell, 2018, p. 186).

[37] Qualitative documents are sources that the research collects. They are either pubic documents (such as newspapers) or private documents (Creswell & Creswell, 2018).

This research will utilise interviews as a tool to obtain findings for the research. Interviews are useful tools to obtain data for qualitative research because it helps the researcher to find better understanding of the participants' views and social phenomena through verbal communication. Interviews are also useful when little information is known about the phenomenon. As an outcome, the reporting and analysis of data is reflective of the views of the participants and also understanding the phenomena better (Gill, Chadwick & Treasure, 2008; Potter, 1996; Seidman, 2006). This research will embark on a postmodern perspective of interviews because the research focuses on the people, the music and the cultural entity that is affiliated with the CMCB.

There are three types of research interviews that are used in qualitative research: structured, semi-structured and unstructured interviews (Gill, Chadwick & Treasure, 2008). Structured interview comprises a predetermined question that is in the form of a questionnaire or survey; this tool is also used in quantitative research. Semi-structured interviews allow interviewers to ask predetermined but open-ended questions. Unstructured interview is a phenomenology approach tool that focuses on in-depth interviews by having open-ended questions to allow the interviewee to discuss their perspective and its motive. (Given, 2012; Haenssgen, 2019; Seidman, 2006; Trainor, 2012). The semi-structured interview tool was used to obtain information from the interviewees on their music achievements and contribution towards the CMCB competitions, their music knowledge of how they arrange music for the choirs; as well as their interaction with coaching.

The data collected method will be documented through the use of transcriptions. Transcription is the action of providing a written account of spoken words. The wording of the data that are generated by interviews are descriptive to the phenomenon. Transcriptions help researchers to systematically analyse and then textualise the data provided (Lacey & Luff, 2001; McLellan, MacQueen & Neidig, 2003). The approach to transcription is by recording the conversation on how words were used during the conversation, and then documenting the conversation through transcription (Davidson, 2009).

Due to the current COVID-19[38] pandemic, the CMCB had issued a memorandum on 7 December 2020 that social gatherings of choirs and bands are forbidden, in order to comply with the COVID-19 protocol. Refer to appendix D for the memorandum.

In order to follow and respect the protocols that had been laid down by the CMCB's memorandum, as well as protecting myself from any possible infections, I will conduct interviews with the identified interviewees via the online platforms, ZOOM and Google Meet.

3.3.1 Sampling

Sampling is a selection of recruits that are taken from a large population for the interest of the research (Turner, 2020). This research will focus on a non-probability sampling approach in order to get insight in a phenomenon. This research will further use the purposeful sampling technique to recruit participants that has the understanding and experiences that is knowledgeable and has the experience of the research phenomenon. (Jalongo & Saracho, 2016; Omona, 2013). Purposeful sampling also allows the participants to willingly participate and communicate their experiences to their own accord. Their communications are based on theoretical and abstract accounts to help justify the credibility to the findings (Emmel, 2014; Palinkas et al, 2015). The research will utilizes the emergent sampling approach because it involves the process of identifying and the selection of participants who are knowledgeably inclined to the research questions. Based on the participants' knowledge, emergent sampling therefore produces new knowledge to the dearth of the research (Fortugaliza, 2021; Suri, 2011).

The emergent sampling will be of the selected composers and arrangers that are currently active in the CMCB in order to extract information of their current activities and expertise within the CMCB competition.

For this research, six participants (three music directors/coaches and three composers/arrangers) are directly selected by the leadership corps of the CMCB. The rationale of the CMCB's selection are based on the participants extensive experiences within the CMCB competitions. In qualitative research sampling, the size of participants

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[38] COVID-19 or Coronavirus is a respiratory illness that is transmitted through human contact (World Health Organization, n.d.).

is not justified (depending on the nature of the study), but should not exceed thirty participants (Boddy, 2016; Marshall et al., 2013).

Patterson et al. (2001) claims that the sample size of participants should give enough data to answer the research question, and also the collected data can be comparable to other findings. Vasileiou et al. (2018) opines that the sample size in qualitative research is small in order to extract "more usable data" from the participants for their research findings (Vasileiou et al., 2018, p. 2).

3.4 Validity

Validity defines the accuracy of the concept that is based on the research findings for a specific phenomenon (Heale & Twycross, 2015). Given (2012) opines that validity determines the "goodness" and "soundness" of a study because it provides the research quality on the findings (Given, 2012, p. 2). Bond (2003) further claims that validity helps determine the trustworthiness of the findings.

There are three types of validity constructs that are used in qualitative research – content validity, construct validity and criterion validity (Heale & Twycross, 2015). Content validity determines how well an item is tested that represents the construct through the use of survey questionnaires (Ruel, 2021). Construct validity generalises the construct of interest in order to pertain to theoretical conceptualisation. It allows the development of a new test to be conducted in order for the researcher to generate evidence to support his/her arguments (Dilbeck, 2018). Criterion validity describes the results of the instrumental accuracy in order to predict an external variable. For example, it focuses on the measurements on job ratings, voting outcomes, et cetera (Borneman, 2012). Due to this research's data collection and sampling strategy, the research will embark on the construct validity approach.

The validity idea that will be used in this research is of an interpretive validity approach. Johnson (1997) and Maxwell (1992) claim that interpretive validity allows the researcher to document the viewpoints and meanings of the participants, and also to understand the participants viewpoints in order to develop a theoretical explanation for the research.

The strategy to obtain interpretive validity is through membership checking. It allows the research to discuss the findings to the participants to see if they agree on the information and narrative that they had presented (Creswell & Miller, 2000). Creswell (2018) and Lincoln & Guba (1985) further states that membership checking allows the researcher to improve the trustworthiness (such as accuracy[39], credibility[40], transferability[41], dependability[42], and conformability[43]) and authenticity of the narratives provided. Trustworthiness is how much confidence is placed in the findings; how it is interpreted and analysed to ensure the quality of the research (Polit & Beck, 2014). Authenticity determines how well the researchers convey the feelings and tones of the participants' lives as they stated their findings during the interview process (Lincoln & Guba, 1985).

Membership checking avoids research bias as an outcome to the study. Research bias is any influence that creates distortion, that is based on philosophical support in the research results (Polit & Beck, 2014; Thorne, Stephens, & Truant, 2016). Galdas (2017) claims that qualitative researchers cannot be opinionated or reflect their own values towards the research, because they are also part of the research process to produce the final outcome of the research.

3.5 Data analysis

Data analysis is a process of organising and interrogating data in order for the researcher to identify "patterns, identify themes, discover relationships, develop explanations, make interpretations, mount critiques, or generate theories" (Hatch, 2002, p. 148). Data analysis helps to identify the research problem through the participants' information, and the collection process allows in-depth information to be categorized (Akinyode & Khan, 2018). Badenhorst (2015) claims that data analysis is important because it provides credibility to the research and also provides the reader with confidence that the data has been systematically analysed.

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[39] Accuracy in the data refers to gaining information that comes as close as possible to what the participant is experiencing at any moment (Pierce, 2008).

[40] Credibility is the confidence in the truth of the research findings (Lincoln & Guba, 1985).

[41] Transferability is the extent to which findings can be transferred to other settings or groups (Lincoln & Guba, 1985).

[42] Dependability is the stability of findings over time (Lincoln & Guba, 1985).

[43] Confirmability allows two or more people to determine if the data is accurate, relevant and meaningful (Mandal, 2018).

There are five analytical procedures through the transcription process: data logging, anecdotes, vignettes, data coding and thematic network (Akinyode & Khan, 2018). Data logging is raw material that is collected and recorded on a recorded sheet (Khan, 2008; Easterby-Smith et al., 2008). Anecdotes make the data logging more comprehensible based on the data collected (Akinyode & Khan, 2018). Vignettes (i.e. short and descriptive pieces of writing that capture a brief period in time) assist to represent in-depth narratives that are interpreted by the participants, which also establishes the truthfulness of the research (Khan, 2014). Data coding is a process of transforming collected narratives and categorising them into themes. The themes are aligned into sections that are related with different problems of the research (Creswell, 2018; Sun, 2018). Thematic networking is the establishment of thematic analysis that aims to form and ease the organization and capturing of the provided themes (Attride-Stirling, 2001). Table 1 presents the description of the participants, their role in the CMCB, the duration of the interview process and the duration of the interview transcription for membership checking.

Table 1: Description of participants and their interview process

Name of Participants	Role in the CMCB competitions	Interview duration	Duration of transcription of interview
Ahmed Ismail	Music director/coach	52:05 minutes	613 minutes 10:22 hours
Zieyaad Hattas	Music director/coach	25:20 minutes	326 minutes 5:43 hours
Shameeg Kemp	Music director/coach	17:23 minutes	144 minutes 2:40 hours
Ameer Williams	Composer/arranger	32:45 minutes	444 minutes 7:40 hours
Shaun Karssen	Composer/arranger	41:53 minutes	352 minutes 6:26 hours

Cedric Viret	Composer/arranger	40:18 minutes	328 minutes
			5:47 hours

After conducting the interviews via Zoom and recording it simultaneously, I manually transcribed them *verbatim* in order to prepare for the data collection process. The manual transcriptions took between two and ten hours to transcribe while listening to the audios of the interviews. I have omitted repetitive words and long pauses but did include "uhm" pauses and slang words. The rationale of using certain slang words in this research is that some slang words are also used as musical terms in the Cape Malay music. I have analysed the data by using thematic analysis because it is a suitable method of coding themes.

Thematic analysis as a research method that extracts information to develop themes by analysing and reporting the data that is provided (Fugard & Potts, 2009; Scharp & Sanders, 2019).

Silverman (2020) states that the collected data presents the social phenomena or practices from the participants. Hawkins (2017) further states thematic analysis helps to define a phenomenon where little understanding of it exists. Braun and Clarke (2006) claims that themes "represent some level of patterned response or meaning with the data set" (p. 82). For this research I have utilized the reflexivity thematic approach.

3.6 Reflexivity

Reflexivity relies on the researcher to describe his/her self-awareness of his/her research experiences, including any biases or assumptions, any expectations, and rationales throughout their research process. Based on the researcher's views, it also adds credibility to their qualitative research (Carolan, 2003; Greenbank, 2003; Hsiung, 2008, Råheim et al., 2016). De Laine (2000) defines the researcher's role by organizing their own activity by researching on what their subjects do within the research phenomenon. The purpose of reflexivity in qualitative research is to interpret the researcher's lens[44] by asking questions to the findings of the research, "Is reflexivity really important?" and "Did I, as a researcher, really have such an impact on the research?" (Caloran, 2003, p. 8;

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[44] Carolan (2003) defines 'researcher's lens' as "one's own philosophy" (p. 13).

Patnaik, 2013). Johnson (2019) and Patnaik (2013) further define reflexivity in that the role of the researcher acts as a participant that establishes content knowledge and not as an outside-observer of a research phenomenon. Based on the researcher's research process, they are responsible for creating reports, conducting interviews of the participants' experiences, interpreting the data, and contemplating the research process.

According to Braun and Clarke (2006), there are six stages to proceed with the thematic analysis.

3.6.1 Familiarisation of data collection

This step allows the researcher to be acquainted with the provided data by reading and re-reading it. It also assists in providing the participants' point of view of the data that was given, as well as to develop oneself with the content to develop new ideas for the coding process.

3.6.2 Generating initial codes

Based on the transcriptions of the data, I have categorised the information into codes in order to extract relevant information for the research. I have followed a process of inductive coding that is illustrated in Braun and Clarke (2006). I firstly identified information that is relevant to the data. I then created a table in Microsoft Word and created columns based on the questions that were provided to the participants. Under each column with each question, I have pasted raw data from the transcriptions, the location or the name of the participants that the raw data originates from, the secondary code, the primary code and the final themes. The rationale to my process of using the table is that I was able to organise data easier according to the relevant categories. I applied two steps to coding the data, namely that I firstly applied secondary codes to the relevant data, and then I identified similar characteristics to find primary codes for utilisation in my findings.

3.6.3 Searching for themes

The collected primary codes were generated into themes based on the candidates' answers to the interview questions to which the data set is compared.

3.6.4 Reviewing themes

I have checked if the themes are related in the themes mentioned in the first step and then all of the data are set out in the second step. After organising the themes, I then developed a thematic analysis of the provided data.

3.6.5 Redefining and naming themes

I have assigned the themes according to the history of Cape Malay music, the Westernised influences on the choirs and how it contributed to sheet music performances, how music directors/coaches and composers/arrangers arrange their works and also how the repertoires are taught to choirs. I have provided short paragraphs to each theme in order to provide more information as elucidation to the answers to the research question.

3.6.6 Producing the report

Each themes was discussed according to the analysis and I have made reference to the existing literature to support my arguments of this research.

(See Figure 1 for the coding process from the data collected from the participants.)

3.7 Ethics Consideration

Ethics considerations is a righteous doctrine that helps researchers to conduct research without harming the participants involved (Aluwihare-Samaranayake, 2012). Flick (2013) and Roberts (2015) opines that the purpose of ethics consideration protects the newly established data as well as the privacy of the research participants.

Qualitative research can be conducted in public domains that assure confidentiality, and therefore requires permission from the organisers and individuals if they would like to volunteer for the research (Lichtman, 2017). The consent allows the respect and confidentiality of the participants, and also informs them about the benefits and risks of the research conducted (Holloway & Wheeler, 2002; Walker, 2007). The rationale for obtaining permission on conducting research is based on the Helsinki's 1964 Declaration. It is an institutionalised document that emphasises the human rights consciousness, due to the social experiment atrocities that were committed by the

Nazis[45] (1933-1945) during the reign of the Third Reich[46] and World War Two (Goodyear, 2007).

For this research, I obtained permission to conduct interviews and archival research from the Ethics Committee of the University of Pretoria, the CMCB and the District Six Museum. The participants were each provided with a letter containing the full details of the research and the semi-structured interview questions that they needed to answer (see the appendices section for the letters of informed consent). This letter also stated that the information from the research may be used by future researchers for further research. The participants were given the opportunity to ask any questions about the research before signing the letter of informed consent. No minors were included in this study.

The participation for this research was voluntary, and the participants were able to withdraw at any time without having to provide an explanation for withdrawal. The participants were informed that they have the right to access their data at any given moment during the research. The interview questions did not cause distress amongst the participants.

The interview recordings, transcripts, findings and dissertation will be held at the University of Pretoria in a password-protected electronic format in the School of the Arts Music cluster for a period of fifteen years, after which they will be destroyed. See Appendix J contains the interview schedule.

3.8 Summary

This chapter describes the approach, design, and procedures of the research in detail. Methods used to collect, analyse and interpret data have been presented and systems to ensure trustworthiness have been discussed. Findings of the research will be presented and discussed in the chapters that follow.

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[45] *Nationalsozialistische Deutsche Arbeiterpartei* (English translation for National Socialist German Worker's Party) (Fritzsche, 1998).
[46] The Third Reich was a totalitarian social system that was dictated by Adolf Hitler (1889-1945) (Grundenberg, 2013).

CHAPTER 4
TRANSCRIPTIONS AND ARRANGEMENTS USED IN THE CMCB

4.1 Introduction

This chapter elaborates the roles of the coaches and the transcribers and arrangers that are currently active within the CMCB competitions. The music directors or coaches train the choirs as choir conductors, and also select repertoire for the choirs to perform. The transcribers and arrangers are tasked by their coaches to arrange their selected backtracks and transcribe/arrange it for the musicians to perform from sheet music. As part of the musicianship recruitment process, music directors would contract musicians from the New Apostolic Church (NAC)[47], self-acclaimed sound engineers, music students from the Western Cape tertiary institutions and members of the Cape Philharmonic Orchestra, to facilitate and assist the choirs in their rehearsals and performances.

4.2 Western influences

4.2.1 Music notation

Prior to 1988, the Malay choirs adapted Western choral and operatic solo singing music to their unique style of music by listening to *From the Bell Tower* (1964-1985) on Springbok Radio. The coaches were generally not musically literate, and therefore aurally arranged the melodies and harmonies based on their improvisation skills. Most of the time they were not even aware of techniques such as voice-leading principles, and which more often resulted in the doubling of the voices known as the *first voice dik*[48] (A. Ismail, personal communication, September 3, 2021).

4.2.2 Choral techniques

In 1988, the music director of one of the CMCB choirs, *Shoprite Jonge Studente* (SJS), Ahmad Ismail, became acquainted with a choral director Rosa Salmon from the Cape Welsh Choir (CWC). She introduced them to notated music, Western choral singing styles, cello and piano combined with the band (also known as the *muskante*[49]), and

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[47] Few of the participants made mention that the CMCB choirs recruit members from the NAC based on the musical capabilities and qualifications that some of the church's members in Cape Town have.

[48] *Dik* is an Afrikaans word for *thick*.

[49] *Muskante* is the Cape Malay Afrikaans word for *musikante* (musicians).

pronunciation which secured SJS winning the CMCB competitions for a number of years (A. Ismail, personal communication, September 3, 2021). The adjudicators welcomed the newly established singing style that was brought forth by SJS and they consequently developed a new criterion for the adjudication process. Since SJS were winning the CMCB competitions, other choirs followed suit in respect of the musical styles that SJS has been pursuing. This allowed other teams to participate on equal footing with SJS and hence opportunities to also win the CMCB competitions (S. Kemp, personal communication, September 2, 2021).

When SJS began using the piano and cello in the CMCB competitions, the music ensemble structure eventually evolutionised in the early 2000s due to the string quartets and/or quintets also being introduced to the musicians and choirs. The string ensembles were eventually incorporated in the *Combine* chorus, *Moppies*, solo category, and sometimes in the *Nederlandsliede* categories.

4.3 Coaches' approach to the transcriptions and/or arrangements

The coaches' approach to their transcriptions and arrangements are based on Western classical and film composition techniques. Due to the competitive nature amongst the choirs, the coaches would hire transcribers and/or arrangers to arrange music for the musicians according to the coaches' preferences. The transcribers and/or arrangers that are hired have either music grades or qualifications that accredit them to transcribing and arranging music for the CMCB competitions. The coaches would approach the composers personally two months or more prior to the CMCB competitions. They would discuss the composition stylistic approach towards the CMCB music genres and also present the composers the MIDI[50] that they had created on software programmes such as Garage Band[51], Sibelius[52] and Logic Pro[53], or mp3's[54] of three or more choral works that the coaches would want the composers to transcribe for the choirs and the string ensembles. The composers would transcribe the music in stages before presenting the final product for the musicians to learn. The first stage is that the composers would create

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[50] MIDI is an acronym for Musical Instrument Digital Interface, that records and plays back music on digital synthesizers (Moog, 1986).
[51] GarageBand is a music programmed software that is preloaded on Apple Macintosh products such Macs, iPhones, and iPads (Jacobs, 2021).
[52] Sibelius is a music notation software (Avid, n.d.).
[53] Logic Pro is a Digital Audio Workstation (DAW) for Apple Macintosh (Logic Pro, n.d)
[54] Mp3 or MPEG is a compressed coding format for digital audio (Brandenburg, 1999)

the draft of the compositions and arrange the voice parts into tenor 1, tenor 2, baritone and bass (T-T-B-B); then they would discuss the process with the coach to get his final approval for the arrangement. Once the approval had been granted, the composers would transcribe the provided music onto the software programme, Sibelius, and convert the individual voice parts back to MIDI to be sent to the coaches. The second stage is that the arranged MIDI's would be used in the rehearsals of the Cape Malay teams from the coach's laptop and connected speakers; also, the music is sent to social media chat groups, e.g. WhatsApp for the men to practice individually prior to the formal rehearsals. Some coaches would preferably engage a vocal coach to teach the music from the piano as opposed to using the technological resources. As most of the coaches and choirs are not musically literate, they are dependent on the MIDIs to absorb their music through rote learning. At times the choir members would record the rehearsals on their smartphones and practice their voice parts on their own. The final stage is when once the choir had learnt their individual voice parts, the composers transcribe and arrange the music for the musicians to practice as a unit. Once the transcriptions are completed, the scores are emailed to the string and piano players to start practicing prior to rehearsals. Around two weeks before the competition, the musicians would bring the score arrangements to the rehearsals and rehearse with a choir. Normally the choirs need the experts only twice before the rehearsals due to the rate that they charge for their involvement in the rehearsals and performances.

4.4 Transcribers' and arrangers' compositional approach

4.4.1 The *Combine* chorus

The *Combine* chorus compromises of Western art chorale compositions that has been incorporated with the traditional to make up the genre. The coaches would often select the repertoire that is appropriate to the narrative of the *Combine* chorus and would recompose the voice parts (i.e. by splitting the voices for chordal decoration) according to the choir's singing style.

The coach would instruct the composers to arrange the voice parts on the written score as he did for the choirs on the MIDI, and to likewise rearrange the music for the string and piano musicians to blend in with the choir.

Williams, that only provided the string ensemble in except 2, explained that when he arranges, he does not arrange for the full choir, but only for the string instruments. It is easier for him because the coaches would often alter the vocal parts in the rehearsals while the musicians are there. His composition technique focuses on the balance of sound between the orchestra and composer. The approach that he uses is the call-and-response technique between the choir and ensemble, and also the improvisation of the arranged sheet music while the choir sings. During the singing process of the *Combine* chorus, the musicians decorate the notes by playing counter melodies or decorative notes, which are known as *trimmings* in the Malay music. In the instrumental interludes, the participant would compose arpeggios and new melodies, to indicate to the choir that the music is modulating or leading to the next verse.

In the thematic analysis of excerpt 2, according to Williams, the first eight bars are considered the introduction, as indicated in the blue boxes. As indicated with red boxes, these are *trimmings* that are used to decorate and improvise the ensemble performance while the choir sings in bars 9 to 21, 52 to 55 and 77 to 83. In some sections where the bars consist of rests in bars 24 to 30, 41 to 49, 56 to 58, 63 to 65 and 85 to 87, the choir sings in acapella because the composer felt that they should showcase their vocal skills without the ensemble support, as indicated in the green boxes. Lastly, the interludes in bars 22 to 23 and 73 to 74, are used to introduce the new verse within the *Combine* chorus, indicated by the orange boxes.

Excerpt 2: Violin I score from one of the CMCB choir Ottoman's *Combine* chorus

Williams's technological composition preference is Logic Pro. He composes music on the MIDI keyboard that is connected to the programme, which synchronises the notes while playing on the keyboard, which, in turn, simultaneously notates for the MIDI track. There are therefore no final bar markings, instrumental technique indications (such as bowing), title of the music, or metronome marking indications in excerpt 2.

4.3.2 The *Moppie*

The *Moppie* consists of pop music that has been put together by the coach in order to evoke the satire of the genre itself. Kemp would listen intently to his collated MIDI track and— relying on his composer to arrange the voice parts to what he hears—allow the composer to recompose the voice parts if he feels it necessary to enhance the *Moppie*. One of the composer participants would listen to the audio that is provided by his music director and would then transcribe it to sheet music. He would then proofread the music by checking if the harmonic structures are correctly notated, whether the harmonic progressions are suitable to the arrangement, and whether the voice leading principles of the harmonic progression are correctly notated (S. Kemp, personal communication, September 2, 2021).

The orchestration technique that Viret uses is constructed on tenor 1 lead voice, as well as the call-and-response approach that is alternated by the choir and musicians.

He relies on improvisation for the string musicians to perform while they have their instrumental interludes, or while the choir is sustaining their notes. He believes that this will ensure musicality in the performance and contribute to the team being highly accredited by the adjudicators during the competition. For the strings arrangement, Viret will utilise the full range of the strings notation to create a particular dimension to the music (see except 3). Furthermore, he does not indicate dynamics or bow markings because it is up to the string musician's discretion to add the desired markings for themselves to perform. The only directive markings that the participant adds are the rehearsal marks and the tempo change; the rehearsal marks define the form structure of the *Moppie* and is useful for the musicians in the rehearsals.

Excerpt 4, bars 1 and 2 is the introduction of the *Moppie*. In bars 3 to 7 and 17 to 20, the broken chords played by the violins are notated to decorate the leading voice and the full choir singing block chord harmony. In bars 23 and 31, the strings play a countermelody to decorate the sustaining notes that are sung by the choir. In bars 51 to 53 and 99 to 119, the participant utilises the excessive range of the string instruments to exemplify the same voice parts that are sung by the choir. The only instrument that is not added to the score, is the *ghoema* drum which is played when the music is at a fast pace, as seen at rehearsal marks D, H, J and K.

Excerpt 3: Range of the string instruments

(Blood, n.d.)

**Excerpt 4: Full score from one of the CMCB choir Boarding Boys' 2019 *Moppie*
entitled *Madiba – Die held van ons land***

Madiba - Die held van ons land

Transcribed/Arramged by Cedric V Viret

The violins plays the counter melody while the choir sustains notes

ja oor die we-reld maat - ig ge dreun. Met vreug-de sang-e en pol-send ri me Ma di-ba's kring soe ge

Metvreug-de sang-e en pol-send rit - me Ma di-ba's om-kring soe ge

Metvreug-de sang-e en pol-send rit - me Ma di-ba's om-kring soe ge

Metvreug-de sang-e en pol-send rit - me Ma di-ba's om-kring soe ge

The violins plays the counter melody while the choir sustains notes

rit. ♩=92 **E**

reed.

Jou naam word ge-skryf oor wy - e

reed.

Jou naam word ge-skryf oor wy - e

reed.

Jou naam word ge-skryf oor wy - e

reed.

Jou naam word ge-skryf oor wy - e

The strings utilises excessive range to amplify the vocal parts

The strings utilises excessive range to amplify the vocal parts

4.4.3 The *Nederlandslied*

The *Nederlandlied* is of a qu'ranic recite influence that was creolised in the Dutch songs. This genre is over 400 years old and the Cape Muslim culture sees this it as a prestige secular music mode of their heritage, and which should be preserved. The correct words of the songs must be sung in all of the *Nederlandsliede*. The diction should also be sung in pure or *suiwer* Afrikaans*,* because the genre needs to stay true to the Dutch language context. There are various subgenres of the *Nederlandslied* which is the *minnaglieder*, *seevaartlieder*, *afskeidlieder*, *oorloglieder*, *historielieder* and the *narrative-lieder*. The *minnaglieder*, also known as the *minnaatliederer*, are love songs that the sailors would sing for their lovers. This type is often sung in a slower tempo. The *seevaartlieder* are songs of the ships that are on the sea or depicts the life of the sailor at sea. The *afskeiddlieder* are songs that are normally associated with sailors departing from their lovers to board the ship for a long, lonely sea fare. *Oorloglieders* are songs about battles and warfare, and lastly the *narrative-lieder* is a narrative about folk tales or daily life occurrences. The subgenres that are prevalent in the CMCB competitions and with Malay choirs are the *minnag-* and *seevaartlieders* (S. Domingo, personal communication, September 23, 2021).

According to Ismail, all of the *Nederlandsliede* need to be sung in the proper format of its tune, known as the *wysie.* The melody is the most important factor of the genre, because it is the melodic structure of the *Nederlandslied*. One of the prescribed adjudication criteria of the CMCB in terms of the *Nederlandsliede* is that the performers are allowed to sing the one song's melody to seamlessly blend into the next song. (A. Ismail, personal communication, September 3, 2021).

It is important that the *voorsinger* should not deviate from the melody, or else he will struggle to sing the *karienkels* in the conclusion of the *Nederlandslied*, known as the *langdraai.* The main aspect of the *Nederlandslied* is how the *voorsinger* interprets the *wysie* because he leads the choir, known as the *singpak.* By leading the *singpak* he needs to signal or *aangee* the *singpak* by the *karienkel* for them to respond to the verse. The *voorsinger* can only do the *karienkels* within the framework or the bar of the *wysie* and may not over-embellish the *karienkels,* or else it will create a distortion to the harmonies of the choir and the melody*.* There are various vocal techniques used in the *karienkels* such the *snydraai, afdraai, opdraai, dubbeledraai, dipdraai* and *roemdraai*, which acts as different microtonal ornamentations to the singing technique. The *snydraai* acts as secondary dominant modulation to the subdominant key of the new verse. The *afdraai* is when the *voorsinger* has to sing a descending pattern with turns as ornaments. The *opdraai* is the opposite of the *afdraai*, which allows the singer to sing in an ascending manner. The *dubbeledraai* are repetitive *karienkels* that need to be done in a short space of time within a bar. The *dipdraai* is when the singer needs to do a *karienkel* in a descending manner to a lower note before singing back to a high range again. Lastly, the *roemdraai* prolongs a *karienkel* by singing on a lengthily note value within a bar. Refer to the illustration of the various notated *karienkels* in excerpt 5 (S. Domingo, personal communication, September 23, 2021).

Excerpt 5: Illustration of the notated *karienkels*

The most important instrument in the *muskante* with regard to the *Nederlandlied* is the banjo. It is important to hear the strumming of the banjo that coincides with the *voorsinger* because he carries the rhythm and pulse of the song, in contrast to the guitars and the double bass, also known as the *baas*, that plays the harmonies. The key signature of the *Nederlandslied* needs to be suitable for the song given that it defines the execution of the *singpak's* intonation (A. Ismail, personal communication, September 3, 2021).

The orchestration technique that Karssen utilises in his approach is that he would take a song and construct it to T-T-B-B. He keeps the song harmonically and rhythmically simple and starts off the transcription of harmonizing the melodic line. The tenor voices would be an interval of a third above the melodic line which is sung by the second tenor. In order to create a four-part harmony, he would double certain voice parts for the baritone and bass. The *Nederlandslied* is in strophic form and the *singpak* would sing homophonically, and only at the *langdraai* the choir would sing polyphonically. The next approach is that he would add rhythmic suspensions to create dimension to the melody. He also leaves instrumental interludes for the *voorsinger* to embellish his *karienkels*. The only time the *voorsinger* intertwines his *karienkels* with the choir is at the *langdraai*. At the *langdraai*, the participant would introduce counterpoint technique, such as the *sanctus*[55], or the rhythmic suspensions, because that is the defining point of the *singpak* to show off their unique singing ability. In his arrangement, Karrsen keeps the traditional instrumentation of the *Nederlandslied*, such as the mandolin, banjo, guitar, and the *baas*, and writes chord symbols on his score (S. Karssen, personal communication, August 21, 2021).

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[55] *Sanctus* is a liturgy that is sung in the Anaphora during Mass while bread and wine is consecrated (Cross, 2005).

In Excerpt 6, the musicians start the song off with an introduction that is normally four to eight bars long. On the score the participant indicated two empty bars of the introduction. In the first verse upbeat bar 3 to 17, the *voorsinger* would start off the verse singing the *dubbeledraai*, while the choir responds homophonically from bars 6 to 17. There is an instrumental interlude at bar 18 to prepare the performers for the next verse. In bar 19, the *voorsinger* sings the *roemdraai,* singing the word in a melismatic way. In bar 20 the ascending notes prepare for the *afdraai* in bar 21, which is followed by the response by the choir in bars 23 to 31. Another instrumental interlude is at bar 32 with the intention of preparing the choir for the next verse. In bars 33 to 35, the *snydraai* is used by the *voorsinger* to act as a secondary dominant to the subdominant (C Major), in which the *singpak* response in C major which then modulates back to the tonic of G major in bars 36 to 46. Another instrumental interlude is at bar 47, meant to prepare for the final verse. In bar 48, the *voorsinger* again sings the *roemdraai,* elongating the word, and in bar 49 he prepares for the *afdraai* in bar 50, which the choir concludes with the homophonic verses from bars 51 to 69. The musicians play the final interlude in bar 70 before the *langdraai* commences. In bars 71-73, the *voorsinger* sings the *snydraai* again as he modulates to the secondary dominant function of the subdominant. From 74 to 129, the *singpak* and the *voorsinger* are singing the verse in a contrapuntal manner. What is interesting about the song is that the music modulates a tone up to A major at bar 107 and concludes this *Nederlandslied* in that key.

Excerpt 6: Full score from one of the CMCB choir Shoprite Jonge Studente's 2019 *Nederlandslied* entitled *Het Afscheid*

Het Afscheid

Voorsinger starts off the first verse
dubbeledraai

Response of choir in first verse

Instrumental introduction

Chords for the muskante to strum

6

normal karienkels blending with choir

of ik

zuch - ting   of ik   Was het mij   of ik

zuch - ting   of ik   mijn

zuch - ting   of ik   mijn

zuch - ting   Was het mij

D   G   G   D   C   G   D   G

moe - der zacht   Als of ik   als of ik   Als   of   ik

moe - der zacht   Als of ik   weer   haar stem   moch

moe - - der   weer   haar stem   moch

of ik moe - - - - der   weer   haar stem   moch

D   D   G   D   D   G   D⁷   G   C   G   G⁷   C   D

4.5 The challenges of the transcription and arrangements

The one challenge that most of the participants experience with their transcriptions and arrangements is that the arrangements that are notated prior to the rehearsals, sounds different to how the men and musicians interpret their music. Some choir members struggle to sing the notes, or the composition structure is not performable for the musicians. William's claims that he sometimes has challenges teaching and interpret the arrangements to the coaches and choirs due to them not being musically literate (A. Williams, personal communication, August 24, 2021).

Karssen also affirms that the musical language barrier between himself and the Malay choirs is a challenge because they do not understand the music terminologies due to their music illiteracy (S. Karssen, personal communication, August 21, 2021).

Viret mentions that he has difficulty with the coach because he is the final deciding factor of the transcriptions and arrangements. During rehearsals, while the musicians and the choirs are rehearsing with the scores, the coach would make decisions to alternate certain sections of the music and this would more often confuse the musicians. Not only does the changes impact significantly on the key signatures and composition structures, but also perplexes the choir on having to adapt to these impromptu changes so close to the competition (C. Viret, personal communication, August 24, 2021).

Viret also claims that the recordings or MIDI tracks that he receives from his coach is often audibly-indecipherable because he cannot identify the chordal quality of the music. He then has to ask the band to record themselves performing the MIDI track sample on their guitars and send it back to him in order for him to transcribe the music correctly (C. Viret, personal communication, August 24, 2021). Lastly, Karssen states that he never finishes his arrangements on the day of the rehearsal, because there are always changes to the music by the coach. This normally leads to significant feelings of stress among the choir members when it comes to their stage performances (S. Karssen, personal communication, August 21, 2021).

4.6 Transcriptions and arrangements outcomes

The main objective of the participants concerning their transcriptions and arrangements is for their music to holistically satisfy the coach, the musicians and the choir. The one music director participant expects his choir to know their music thoroughly and to understand the choral sound that he wants his choir to exemplify through their singing. The transcribers and arrangers on the other hand, strive to have the musicians to be in possession of their music well in advance and that they are capable of performing these scores.

In the *Nederlandslied*, Karrsen's objective is to preserve the instrumentation, music structure and the emotional context of the music. He also asserts that his arrangements allow the lead singer to enshrine the emotional context of the lyrics with *karienkels,* and also allows the musicians to feed off each other aurally while they are performing (S. Karssen, personal communication, August 21, 2021).

Finally, Viret acknowledges the role of musicking and participation within the Malay choirs as a choir member or musician, which is inspiring the youth from the Cape Flats community to continue in upholding the beautiful Malay choir traditions. This notion of upliftment through music is empowering the youth not to fall prey to the social ills of gang violence and drug abuse within the Cape Flats communities. In addition, it teaches them the discipline of acquiring a cultural and recreational outlook that not only benefits themselves but also the future generation (C. Viret, personal communication, August 24, 2021).

4.7 Summary

This chapter presented the findings and the music analysis on the transcribed and arranged music that were provided by the participants. A discussion of the data collection and coding process will follow in the next chapter.

CHAPTER 5
DATA ANALYSIS AND FINDINGS

This chapter contributes towards the results of the reflexive thematic analysis which was conducted on the data collection from the transcribed interviews and music scores provided verbatim by the transcribers/arrangers. The main objective for the interviews was to explore the conceptual processes of the music transcriptions and arrangements of the Cape Malay Choir Board Competition (CMCB). This was obtained by procuring information from the participants' musical background, their experiences within the CMCB competitions, and also their compositional output towards the musical genres that are utilised within the CMCB competitions.

5.1 Data analysis

5.1.1 A set of reasons of the participants' involvement in the CMCB competitions

As the music of the CMCB competitions is the main focus of this research, I have asked the participants to describe why they are currently involved in the CMCB fraternity. The thumbnail excerpt below summarises their answer to this question

Excerpt 7: A word cloud that defines the rationale of the participants' involvement in the CMCB competitions.

The most common answer that all of the participants gave, was the preservation of the Cape Muslim heritage and the Malay choir culture that had been passed down by their forefathers. This answer was followed by the terms "musicians" and "competition". The data was made up of micronarratives from the participants, and these words created a data set for the coding process of this chapter.

5.1.2 Codes in relation to the data

This section provided of codes that were allocated to the data provided. The data that makes up the codes are the answers that the participants provided, based on their experiences with the CMCB competitions, and for three of the participants, their composition techniques that are utilised in their transcriptions and arrangements.

5.1.2.1 Musical background

The data relating to the musical background of the participants are grouped under this code. The participants' responses differ from each other, varying from some not having any formal musical training to others that did. This is evident in the contrast of quotes by three of the participants. Shameeg Kemp stated the following: "Listen, I've got no musical background as such. No qualifications or everything." Ahmad Ismail is the opposite, by having instrumental and music theory training as he claimed in the following quote, "George[56] taught me how to read the music, how to read time signatures, the key, the different symbols of keys; all these type of things. He taught me how to play piano". Opposed to the above two, Shaun Karssen is the most academically-qualified of all the participants when he claimed to have "a BMus Honours from the University of Cape Town (UCT) for conducting performance. But my undergrad was actually piano."

Some of the participants mentioned in the interviews that in order to improve their existing musical skills, they do go for private music lessons. One of the participants, Zieyaad Hattas, stated the following "I'm taking up lessons so I can start reading music as well as start playing other instruments."

The other participant disclosed that he could not further his musical studies due to financial constraints, but received recognition from his church, the New Apostolic Church, for his organ and music composition abilities.

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[56] Pseudonym of Ismail's music tutor.

5.1.2.2 Musical influence of the CMCB choral music

The data relating to the CMCB choral musical influence of the participants are grouped under this code. Four of the participants mentioned that their musical influences are based on Western Art chorale music for the *Combine Chorus* and commercial music for the *Moppie*. Participant Ameer Williams claims that his interest in Western Art Chorale music began when he became involved as an arranger and pianist for the CMCB competitions. He was intrigued by the singing style because he claims that he "understands the whole logistics around choral arrangement *(sic)…* loves the arrangements of voices like different harmony parts." Hattas, on the other hand, opines that by listening to Hans Zimmer's film music contributes to his creative processes of composing for the *Chorus Combine* because he believes that such composers give him musical melodic and harmonic ideas. Kemp was inspired by the Welsh choral music that was sung by one of the CMCB teams, *Shoprite Jonge Studente (SJS),* and is a sound idiom which he also utilises in his composition process.

5.1.2.3 Music arrangement by the music directors

The data relating to the music arrangement by the music directors are grouped under this code. The coding of the group defines the different approaches that the music directors would arrange in their compositions and which becomes evident in their quotations. However, their objective is to select music that is suitable to the narrative that they had composed for the *Combine Chorus* and the *Moppies,* as illustrated by Ismail:

> My approach is firstly I select a topic or I select a story. The stories that I normally select is got to be meaningful. Then what I do I first look at the story line, from the story line I select the music. Now as you know, you have to select the appropriate music for the appropriate story line. You cannot put any music for any story line, so what I do I look at the music first, I select the music, if it's two to three pieces I will put them together.

Kemp has a different approach to his arrangement. He selects Welsh and Russian chorale music and relies on his transcriber to arrange the music in voice parts for him. Another participant mentions that he would collaborate with his nephew at a studio and compose a track with him and use that particular track for rehearsals.

5.1.2.4 Approaching transcribers and arrangers

The data relating to the approaching of transcribers and arrangers are grouped under this code. All of the participants claim that they would arrange meetings months in advance to discuss the composition process of the CMCB music. Three of the participants mentioned that their respective coaches would set up meetings at their homes months in advance to discuss the arrangements of their music, as illustrated by Cedric Viret:

> I will then a couple of months before the competition, then the coach or the guy speaking on behalf of the team. He would approach me this piece *(sic)…* He would come to my house, and they will bring me all the information that is needed, whether it's audio file, which is normally the case, and I will take it from there. I will say to him "I will get back to him a week or two.

Karssen claims that one of the *Nederlandslied* coaches would arrange the meeting with him to discuss the structure of the *Nederlandslied* that his coach would like his team to perform. As opposed to Williams, he, while being the pianist for his team, would create backtracks and vocal arrangements for his team. After his coach had passed away, he took over not only as the arranger and transcriber of the team, but also as the head coach.

5.1.2.5 Compositional transcriptions to the musicians

The data relating to the compositional transcriptions are grouped under this code. Four of the participants do not want to disclose their identity in this coding process, due to the competitive nature that they are currently experiencing within the CMCB fraternity.

The arranging and transcribing participants rely on the backtracks that are created by coaches to arrange and transcribe the scores for the musicians. They all claimed unanimously that they can only transcribe music according to what their coaches require of them. The one participant illustrated the following:

> I would sit and listen to the audio, and then transcribe the audio file – the whole piece on transcribed music. And then look at, I would then been asked to look at the harmony structures and how the harmony moves in the piece because they often would have problems with how the piece harmonically moves, from beginning to the end. So, I would do is, after I transcribed the piece, and now I am

able to edit it, then I would look at it and suggest one or two changes that can add in.

5.1.2.6 Vocal arrangement

The data relating to the vocal arrangement are grouped under this code. All of the participants' claims that they would arrange their choir's voice parts as Tenor 1, Tenor 2, Baritone and Bass (T-T-B-B), as illustrated by Hattas:

> I would look at what the choir consists of. Where the strengths of the choirs are and where the weaknesses are? Where do I need to boost what voice? So obviously we arrange with the tenor section one, tenor two, baritone and bass. So, we go with TTBB. My arrangement would be to suit the choir that I have.

Karssen also has a similar approach to Hattas when arranging for the *Nederlandsliede*:

> Well, I… I take the song… uhm… and then I just construct in tenor-tenor- baritone-base, TTBB. I'll start with the first line and I keep it quite simple, rhythmically simple, and I will just start harmonising the melody line. The melody line will be the second tenor line. First tenors would usually be a third above, but then sometimes spit in and sometimes doing oblique movement. And then the baritone and bass, I'll just try to get the four parts with the doubling. And then I'll introduce to you a little bit of rhythmic suspensions and stuff like that, just to make it just to have a bit of colour to the lines.

5.1.2.7 Instrumentation used in the CMCB music

The data relating to the instrumentation usage are grouped under this code. Three of the participants claim that not only do they compose the vocal score for their coaches, but also add instrumentation to the compositions. The musicians or *muskante* used in the CMCB music consist of a string ensemble, a piano and the band. The string ensemble comprises of violins, violas, cellos and double bass or two. The instrumentalists accompany the choir and this enhances the character of the composition. The participants have their own approaches to what elements their coaches would like them to infuse in their music, as indicated by Viret:

> My technique for that is, you know, is more of a question and an answer of whether the singers sings very little currently, especially the piece that I sent you, where the singers would sing. And when they have to sustain notes, the orchestra plays something to answer that as you know as the question and answer.

Williams has a different instrumentation approach. He uses his instrumentation to accompany the singers, and in the sections where the singers are not singing, the musicians would play the interludes known as *trimmings* in the Cape Malay music.

5.1.2.8 Orchestration technique used in the CMCB music

The data relating to the orchestration technique is grouped under this code. Three of the participants have different orchestration techniques due to the different Cape Malay musical genres that they have illustrated in their interviews. The orchestration techniques used also showcase the pitch range of the strings to elevate the strings performance. Some participants do not add dynamics, articulations and bowing because that would allow the instrumentalists to add their own performance interpretation to what they rehearsed with the choirs. Viret's illustrates his orchestration technique in his *Moppie* arrangement *Madiba – Die held van ons land*:

> The technique that I use is to ensure that you use your strings from the lowest note that you possibly can to the highest note in-between. All of those notes to broaden the accompaniment for the male choir. You also know notice that on the transcribed music itself, there is no dynamics – absolutely no dynamics, there is no really directive for the players on how to play it. So, there is no bowing markings, there's absolutely nothing, there is just music. And the only thing add on to it is a tempo to say now we are going to go slower or faster, because all of those things are put together by the coach in rehearsals and the string players would do their own markings on there.

Karssen has a different approach seeing that he claims that he wants to "evoke the spirit of the *Nederlands*" by maintaining the original instrumentation of the band and the thematic structure of the *Nederlandsliede*, as illustrated in his statement below:

> The first one starts on the tonic, then and then the way it works, the lead singer will karienkel – is that style of microtonal embellishment – he will sing the first few words, and then the choir will come in. And, there must be space in the arrangement for the lead singer to embellish. The verses are largely homophonic, with some suspensions. And when you get to the *langdraai*, there is a defining moment. It will either be rhythmic interruption or an interesting something… uhm… from the band, a little riff from the band. You get this feeling that this piece starts

to move. Although the tempo does not change, it just gets busy. And then I will start to introduce polyphony.

5.1.2.9 Rehearsal technique prior to the CMCB competitions

The data relating to the rehearsal technique are grouped under this code. Four of the participants have different rehearsal approaches when teaching their choirs new repertoire. One of the four participants, Ismail, does not incorporate technology when rehearsing his choir and relies on his accompanist to teach the repertoire from the piano, as he mentions:

> There is different techniques to use. Firstly, you know that you do the note bashing. Most of the Malay choirs cannot read music. So what I do, I would take one line or half a bar, and teach the whole choir each voice. I would teach a half a bar or a full bar together constructively, getting the correct notes getting everything correct. You will take the vowel and with each voice line. And you would teach them different voice parts. Once they do understand, I will put it together and listen to how it sounds together.

The other participants use their laptops and sound equipment to teach the choirs, as illustrated by Kemp:

> We set up the little sound system that you would acquire. So he puts everything in the voice parts for me and I just send it to my laptop and then I go to the choir and tell them 'First thing is that this is your voice part', and from the laptop I would just teach it to them.

Another participant is a businessman by profession and travels overseas sometimes. Although he is overseas, he rehearses with his choir via the ZOOM platform. Also, he claims that he sends the choir members their individual voice parts via the WhatsApp platform in order for them to practice on their own prior to the rehearsals.

5.1.2.10 Challenges of the transcriptions and arrangements and rehearsals processes

The data relating to the challenges of the transcriptions and arrangements and rehearsals processes are grouped under this code. The challenges that the music directors of the participants are faced in choir rehearsals is that the choir members are

musically illiterate and therefore rely on rote training to teach the music, as Williams describes:

> Most of them are not really musically literate. So, it means you need to teach them like babies. So that is a bit challenging for them to understand what you really want, how you want the piece to sound.

It is not unexpected that the transcribers and arrangers experience their own challenges with their music transcription, for example, the audio backtrack is not always sufficiently audible to transcribe, or their music director's on-the-spur-of-moment decision to implement drastic music changes during their rehearsals, as defined by Viret:

> And then the other last challenge will generally be when you've done it, now you have your rehearsals with the band, with the strings and with the choir, and on the moment the coach decides that, no, he's not going to do that section there, he's going to move it to the back or to the middle, and the back piece comes to the front. You know, they often change keys like it doesn't exist. There is no leading into the key. Then it will go straight from C Major to A-flat major, without thinking. I tell you it makes sense here and there. Sometimes it doesn't make sense that you look at it on the sheet.

Karssen mentions that if the choir is overworked during the rehearsals and the time is moving closer to the competition, then they show stress and anxiety which, which in turn, affects their confidence in their performance and reliance on each other.

5.1.2.11 Objectives of the transcriptions and arrangements

The data relating to the objectives of the transcriptions and arrangements are grouped under this code. The transcriber and arrangers often have different objectives towards their music compositions. Williams desires a cathedral sound in his choral arrangements. Viret opposes Williams with his objective being on the musicking, and to satisfy the music director and musicians with his works, as he asserts:

> Well, my objectives is that music that I present to the strings are exactly what the band is also playing, but with arranged first, second instruments. So that it doesn't double up the singing or the band all the time, but to the experience of when you listen to it, and you can that. OK, this is not just straight-forward, but it's moving somewhere. My objectives is that when I'm finish with the piece that, they must

be happy with it, but I must be happy with it that I would be happy to listen to it and to give it to the string players.

Karssen's objective in the *Nederlandsliede* is to allow the lead singer to "shine because he is a big component and needs a platform to play with" when singing his *karienkels* in his solo parts. Karssen also believes that the *Nederlandslied* is a sentimental, emotional yet sacred folk genre that needs to be preserved. In order to retain the genre, the harmonic structure of the *Nederlandsliede* are not altered, and he does not add the string ensemble because *Nederlandsliede* are accompanied by the banjos, mandolins, guitars and the double bass.

5.2 Themes
The themes that appear from the grouping are of the similar data that relates to a systematic concept. This section provides the explanation of the ten themes that will be further discussed in Chapters 5 and 6.

5.2.1 Transcription of folk music to Western Art notation
This theme defines how the participants transcribe and arrange music by means of the usage of Western Art notation. As Ismail illustrated in his interview, Rosa Salmon introduced sheet music and choral transcriptions to SJS in 1988; later the CMCB began following the same approach.

5.2.2 Cape Malay folk music
This theme defines the prime objective for the CMCB competitions and the research participants to uphold the heritage of the Cape Malay music that has been passed down from their forefathers, and their willingness to continue bequeathing the music to the future generations.

5.2.3 Instrumentation
This theme describes how the instrumentation is implemented in the CMCB competitions. Rosa Salmon also introduced the string ensemble and piano to SJS in conjunction to the original band instrumentation that had been used in the CMCB prior to 1988.

5.2.4 Oral transmission

The participants mentioned during the interview process that their choirs are not musically literate, and therefore they rely on rote training to teach music to their choirs. For the *Nederlandsliede*, the songs are not written on Western notation; therefore, the choir relies on their Muslim elders**,** who are inclined to the genre, to transfer the musical style to them and the bands.

5.2.5 Oriental influence of the *Combine Chorus* and Solo categories

Since Rosa Salmon introduced sheet music to the CMCB, the adjudication criteria had also changed due to the adjudicators being familiar with sheet music themselves, as well as some of them being acclaimed music academics. The *Combine Chorus* and solo categories resort under Western Classical music influence which requires sheet music to be used in rehearsal and also in the adjudication process.

5.2.6 *Moppie*

This theme describes the *Moppie* or the *Ghommalied* as a genre with satirical context. The participants rely on commercial music, such as pop music, to define the context of the storyline and to simultaneously evoke the humour and choreography of the *voorsinger* and the choir.

5.2.7 *Nederlandslied*

The *Nederlandslied* theme is sentimental for the participants, but has also not been scholarly documented as a musical analysis. According to the participants, the *Nederlandlieds* consists of its own structure of how to utilise the voice parts, as well as the *karienkels* for the *voorsinger* to express himself.

5.2.8 Role of the transcribers and arrangers

This theme describes the roles of the transcribers and arrangers. The participants claim that they are approached months in advance to create the sheet music arrangements for the musicians to practice in advance before the competition.

5.2.9 Transcription and arrangement process

This theme describes transcription and arrangement process. The participants state that their process of doing the music arrangements, is in accordance with what their coach

requires in the final composition output. The participants claim that when they receive the tracks from their respective coaches, they would listen to these tracks intensively. While listening to the track, they would identify harmonic progressions and motivic themes and consequently transcribe it for execution by the string instruments and piano.

5.2.10 Vocal arrangements

The participants claim that the vocal arrangements consist of T-T-B-B in all of the Cape Malay musical genres. Some participants mention that by not only singing homophonic, they sometimes split the voices in polyphony by singing contrapuntally or with oblique movements, depending on the arranger's preference.

Table 2: Description of the coded themes and sub-themes

Themes	*Sub-themes*
Transcription of folk music to Western Art notation	• Loss of ethos of folk music practice • Globalisation • Recreation of musical terminologies and Western Art music notation • Improvisational ornamentation
Cape Malay folk music	• Upholding generational heritage • Social control • Race-based ideology • Oral transmission as cultural practice
Instrumentation	• Cultural practice of instrumentation as used in the *Ratiep* rituals. • Introduction of string instruments by Rosa Salmon • Music technology approaches • Composition and orchestration techniques
Oral transmission	• Maintaining the Malay musicking music practice tradition • Social media • Backtracks and voice parts • Sound system • Rote training
Oriental influence of the *Combine Chorus* and Solo categories	• Introduction of sheet music • Westernisation • Social control • Western Art music adoption by I.D. du Plessis
Moppie	• Created by coaches • *Ghoema* drum • Satirical narrative • Pop music
Nederlandslied	• Sentimental • Oral transmission • Role of *voorsinger*

	• *Muskante* • Specialised coach
Role of the transcribers and arrangers	• Appointed by their respective coaches • Personal meetings • Provision of backtracks
Transcription and arrangement process	• Rosa Salmon • Globalisation and modern technology • Acknowledgement of folk music • Duration of transcription from backtrack • Music technology programmes • Instrumentation technique
Vocal arrangements	• T-T-B-B arrangement • Western Art choral composition structure • Homophony and/or polyphony arrangement

5.3 Summary

This chapter presented the findings that derived from the analysis of the transcribed data collected by means of semi-structured interviews. A discussion of the findings will follow in the next chapter.

CHAPTER 6
DISCUSSION

In this chapter, the data findings of Chapter 4 and 5 will be discussed. This intrinsic case study explored the conceptual processes of the music transcriptions and arrangements used in the CMCB competitions. An interpretivist framework was utilised in this research and the findings were procured from the micronarratives conveyed by the participants. The findings will be elucidated further with the existing literature.

6.1 Rationale of the participants' involvement in the CMCB competitions

In order to gain an understanding to the rationale of the participants' involvement in the CMCB competitions, most of them claimed that they wished to uphold, maintain, celebrate, and promote the Cape Malay musical heritage. Brandellero and Janssen (2014) opines that heritage is a "source of identity and a receptor of value attributed to it by communities, institution and people" (p. 2). The participants' forebears and family had over the years been intimately involved in the CMCB fraternity since its establishment, and they are convinced that it is necessary to continue this unique musical tradition. It is also meant as a cultural investment in the future generation. This tradition not only contributes to uplifting and releasing the young people from the social maladies that are currently ravaging the communities of the Cape Flats, but that it continues to manifest towards the Cape Malay cultural hybridity and the Brown People's identity. One of the participants, Ismail, claims that he has been participating in the CMCB since he was 14 years old and that he would continue to uphold the tradition of teaching Cape Malay music to his community. SJS. Blake (2000) and Johnson (1999) claims that heritage practices not only mediates the social and political injustices of the past, but that it also acts an inclusion of culture in the current globalisation phenomena.

6.2 Transcription of folk music to Western Art notation

This theme is prevalent in this research because the coaches rely on the arrangers to transcribe folk music (such as the *Moppies* and *Nederlandliede*) for the string musicians to perform on stage.

According to the literature review sources of Ayangil (2008) Fossum (2015) and Hill (2009), the problem of folk music transcription to Western Art notation loses the ethos practice of folk music performances by not transferring music orally, and musicians had to adhere to globalisation and government policies when transcribing folk music. Thus, the composers were forced to recreate their own Western Art notation system to suit the folk musical style, as illustrated in Excerpts 8, 9 and 10:

Excerpt 8: Staffs from Mercmûa-i Saz ü Söz. a. Four-line staff, b. Staff without key signature.
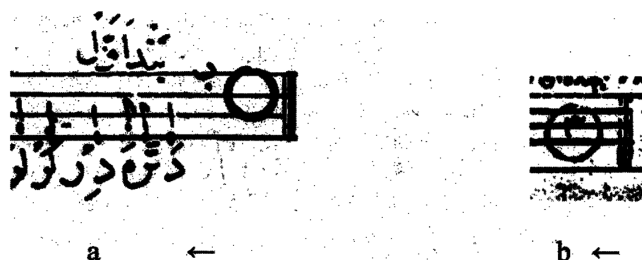
(Ayangil, 2008, p. 404)

Excerpt 9: ALU[57] Notes on Staff from Mercmûa-i Saz ü Söz.

(Ayangil, 2008, p. 405)

Excerpt 10: Yazmyrat Rejepow's transcription on Pürli Saryÿew's recording of *Garry Saltyk*, which is the seventh section of the *Saltyklar* suite.

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[57] ALU is a Turkish notation system that was written from right to left on a five-line staff (Ayangil, 2008)

Saltyk-VII Garry Saltyk

Pürli Saryÿewiñ çalan
ÿazgysy boÿunça

(Fossum, 2015, p. 210)

In my findings, the Cape Malay musicians recreated their own musical terminologies (such as *trimmings*, *muskante* and *wysies*) to suit their own musical approach, but the standard Western Art notation still remains standard practice. As Ismail claimed in my coding process, the influence of Rosa Salmon's Welsh Choral technique has led to many teams pursuing her sheet music approach when competing in the CMCB competitions.

It has also come to my attention that in the *Nederlandslied* and *Moppie* genres, the arrangers do not add the *ghoema* rhythm and the *karienkel* ornamentations to their arrangements because the participants felt that those musical elements are purely improvisational.

Karssen claimed in his interview that he sees the *karienkel* as an enshrining ornament to showcase the *voorsinger's* singing technique but which is difficult to notate due to the

microtonal elements that are implemented in the singing style. In the case of Viret, he leaves the *ghoema* rhythm out of the arrangement because it is only needed when the tempo of the music is fast. This omission also allows the *ghoema* drummer the freedom to vary the rhythm to his own discretion.

6.3 Cape Malay folk music

As mentioned in Chapter 4, the participants' rationale to continue participating in, and creating Cape Malay music within the CMCB competitions, is to uphold their generational heritage and to continue to pursue the tradition of choral competitiveness. Most of the participants are not aware of the fact that the Afrikaans poet, I.D du Plessis, had created the competition as a means of social control that was grounded in his race-based ideology towards the Cape Muslim people, but also as part of his job description as the then Minister of Coloured Affairs during the Apartheid era.

The term "tradition" is a folklore custom that is passed down from predecessors to the current generation. It consists of symbolic meaning to the past or heritage (Green, 2011). Bohlman (1988) defines traditional music and cultural identity as "historical impetus to ethnomusicology because of the ways they combine and interact theoretically with each other" (p. 28).

As part of the Cape Malay musical tradition, the participants claim that due to the lack of musical knowledge by the choir members, the coaches have to orally transmit music by means of sending voice parts to the men via WhatsApp social platforms or allowing the men to record their voice parts during the rehearsals. The participants acknowledge that by exercising oral transmission and rote learning during rehearsals, it does contribute to the continuance of the cultural practice of the Cape Malay music, as well as creating practical musical recreation in the process.

6.4 Instrumentation

The participants mentioned that the original instruments used in the CMCB competitions are the guitar, banjo, *ghoema* drum and the mandolin. The rationale for these instruments, as mentioned in Chapter 1, is that the Malay slaves used the *ghoema* drum, *dhol*, *ramkie*, and *tamarien* frame drum during the *Ratiep* rituals and Cape Malay secular music (Desai, 2005; Kirby, 1939; Mason, 2002). As part of upholding the heritage instrumentation, the participants did include in their transcriptions and arrangements the

guitar by means of writing chords for the musicians to identify their harmonic structure, as illustrated in Karssen's arrangement:

Excerpt 11: Sample Shaun Karssen's *Nederlandlieds* transcription *Het Afscheid*.

Since the string family had been introduced in the CMCB by Rosa Salmon and SJS, the participants claimed that they had to include transcriptions and arrangements for the string family in all the genres used in the CMCB competition. It stands to reason that the participants have different approaches to arranging and transcribing for the string arrangements. Williams relies on notating his music by using the external MIDI on his keyboard, which is synchronised to Logic Pro. The programme not only creates backtracks, but also synchronises the external output to sheet music. However, Viret's and Karssen's composition techniques differs from Williams in the sense that they manually notate their sheet music onto Sibelius. Karssen believes that the *Nederlandslied* needs to be as authentic as possible when it is being performed, and therefore he does not notate any string arrangements for the *Nederlandsliede*. Refer to the illustrations of excerpt 12 and 13 for the instrumentation comparisons.

Excerpt 12: Sample of Ameer Williams' *Combine Chorus* in his violin I score. Notice that there are no dynamics, tempo indications and bowing technique used in his scoring due to the MIDI notation synchronization in Logic Pro.

Excerpt 13: Sample of Cedric Viret's *Comic* arrangement *Madiba – die held van ons land* for the string section. In comparison to Williams transcription, Viret added dynamics, rehearsal indications, tempo changes, terminologies and signs, and dynamics to evoke the musical structure of the arrangement.

6.5 Oral transmission

Most of the participants prefer learning a new repertoire or folk music through oral transmission because not only are the choir members not musically literate, but also because the participants wish to uphold the Malay musicking tradition of oral transmission. Suttan (1996) and Fossum (2015) both claim that oral transmission of folk music does not dampen the traditional musical practice of oral transmission, but it also implies that the improvisational aspect of the folk music is difficult to notate in Western Art notation.

The participants rely on social media, such as WhatsApp, to send backtracks and voice parts to the choir members to practice on their own. During rehearsals, most of the participants, besides Ismail, relies on a sound system and music programme software on their computers to teach their choirs music through oral transmission. Ismail, on the other hand, prefers teaching the choir on the piano by means of the rote learning method.

In excerpt 14, Karssen's transcription of the *karienkels* was very challenging to notate, due to the microtones that are utilised in the various *karienkels*. Instead, he notated the basic notation for the singer to pitch certain notes of the verse while embellishing its *karienkels*.

Excerpt 14: Sample Shaun Karssen's *Nederlandlieds karienkel* transcription *Het Afscheid*.

6.6 Oriental influence of the *Combine Chorus* and Solo categories

Most of the participants claimed that since Rosa Salmon had introduced sheet music to the CMCB competitions through SJS, all the teams and the adjudication process started following the mode of Western Art sheet music. *Orientalism* was also seen as the means of a social control mechanism by the use of Westernisation of folk songs for stage music performances (Hill, 2009).

Before 1988, Ismail claims that the choirs were singing Western Art chorale music and were taught aurally by listening to the music programme, *From the Bell Tower*, hosted by Simon Swindell on Sundays on the then Springbok Radio. These kinds of musical genres were adopted since the establishment of the CMCB in 1939. Jeppie (1987) states that I.D du Plessis falsely perceived that the Muslim people of the Cape had similar traditions to the Afrikaner and he consequently created the CMCB competition and its adjudication process of the musical genres as means of subtle social control.

6.7 *Moppie*

For the coding process in Chapter 5, the *Moppie* genre was not discussed by five of the six participants. One of the participants, Viret, made mention that the *Moppie* genre is created by the coaches of the choirs. They also create the satirical narrative of the *Moppie* and select pop music tunes to suit the musical theme. The transcribers' and arrangers' role in terms of the *Moppie* is to transcribe the backtracks onto sheet music for the musicians to play. As mentioned in 6.3, the *ghoema* drum plays a vital role in the *Moppie* because not only does it evoke the faster tempo change for the choirs to execute

dance moves, but it also allows the *ghoema* rhythm to come into play within the musical aesthetic of Cape Malay music since the days of Dutch colonisation.

6.8 *Nederlandslied*

Most of the participants claimed that the *Nederlandsliede* is the sentimental musical genre in Cape Malay music. As mentioned in Chapter 1 by Du Plessis and Lückdoff (1953), the *Nederlandslied* came into being when Malay fishermen orally learnt Dutch traditional folk songs from their owners and passing sailors. According to the participants, they will continue to do oral transmission of musicking while trying to adjust to sheet music transcriptions.

The *Nederlandsliede* allows the Muslims to create their own interpretation of musicking through the *karienkels* and its terminologies. The participants want to continue with the manifestation on the originality of instrumentation and musical structure, even though other genres in the CMCB genres are being Westernised.

The melodic form of the *Nederlandsliede* has its own set of rules that govern the music performance. As claimed by Domingo (personal communication, September 23, 2021) and Ismail, the most important component of the *Nederlandsliede* is the melody that is sung by the *voorsinger* and tenor 2. Another important element in the genre is how the *voorsinger* showcases his *karienkel* techniques, because he is the one that modulates the music, indicates when the choirs should fall in and also embellishes the homophonic or polyphonic structure of the voice parts in the choir.

During the rehearsals, the *Nederlandsliede* are taught by a coach that specialises in the *Nederlandslied* genre instead of a regular coach. The *Nederlandslied* coach would teach the choir with the use of guitar. When the choirs do sing the *Nederlandsliede*, they would be accompanied by the band, also known as the *muskante*, as opposed to being taught with a backtrack and a sound system.

6.9 Role of the transcribers and arrangers

The participants have not provided much information when they are introduced to their roles as transcribers and arrangers. However, the participants noted that since Rosa Salmon had introduced sheet music and string instrumentation to the CMCB competition

in 1988, the coaches needed to appoint composers to transcribe and arrange music for the musicians to perform. Before the CMCB competitions, the coaches normally organised personal meetings with their respective composers at their homes to discuss the composition process of the repertoire that will be performed. The coaches provide the arrangers with MP3's or self-made backtracks for them to transcribe from.

6.10 Transcription and arrangement process

The participants noted that they arrange the music in stages. Their coaches would formulate a narrative for each genre, then add a selected repertoire to suit the narrative. The composers would then listen to the MP3s or backtracks and transcribe the music to what they hear. Viret states that he listens to the voice parts of the music, then directs his focus on the harmonic progression. Lastly he creates his own interpretation for the instrumentation. Fossum (2015) claims that in order to keep up with globalisation and modern technology during the Stalinism era, the Turkmen composers also had to transcribe folk music from a recording device that recorded villagers performing folk songs. In excerpt 15 and 16, it is evident that Bartók transcribed Hungarian folk music with the same approach by listening to recorded folk music with the Edison phonograph, because not only did he want to embrace Hungarian folk music through Western Art culture, but he also wanted to acknowledge the "peasant music" (Nelson, 2012, p. 77) for being relevant in Hungarian culture and being accepted in Hungarian society (Huizenga, 2009; Nelson, 2012).

Excerpt 15: Béla Bartók, centre, stands at a window still recording folk songs from Eastern European peasants in 1907

(Alsop & Simon, 2007)

Excerpt 16: Hungarian folk-song transcriptions: autograph manuscript in the hand of Béla Bartók
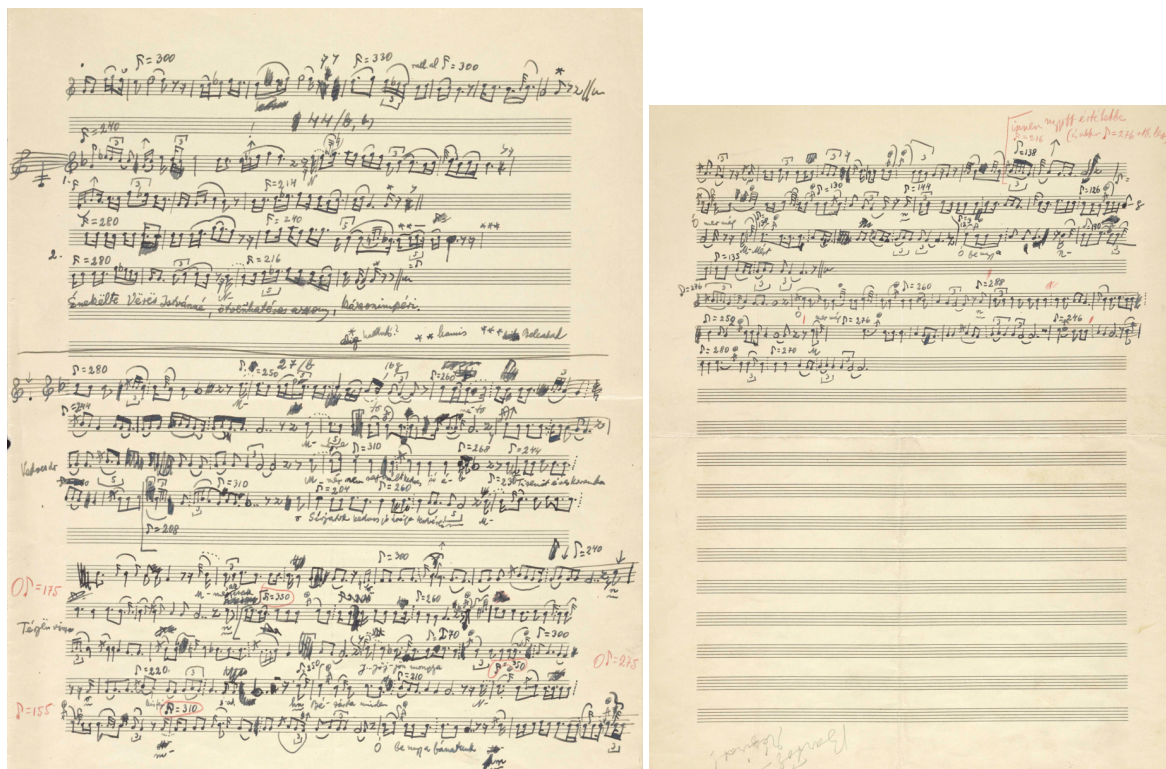
(The Morgan Library & Museum, n.d.)

Some participants mentioned that it would take approximately a week to arrange the music, depending on the MP3s that has been provided to them. The challenges that the participants have with their transcriptions are that their coaches would rearrange their music during the rehearsals, which confuses the musicians and choir members. The changes not only impact on the key of the music, but also on the form structure. Therefore, the composers have to be ready and willing to rearrange their compositions according to the alterations made by their coaches.

As discussed in Chapter 4, Williams, Viret and Karssen each have different approaches to their transcription and arrangements. Williams composes his music with Logic Pro, whereas Viret and Karssen use Sibelius. In excerpt 17, Williams only added music notes to the scoring by the use of the external MIDI keyboard. However, there is a scarcity in instrumentation technique, dynamics, articulation and the lyrics of his music arrangements. In excerpt 18, Viret manually arranged the music for the full choir, string ensemble and band. He utilised the lyrics of the music, the rehearsal markings, the tempo changes, dynamics and articulation. Viret also mentions that he allows the musicians to

exercise improvisation during the performance, basically rendering the sheet music a performance guide. In excerpt 19, Karssen has a similar compositional approach to Viret when notating the arrangements. He added the full choir, the chords for the band and double bass. The double bass plays the bass notes in a *pizzicato*[58] manner, while the guitars, banjos and mandolins strums the chords and counter melodies.

Excerpt 17: Ameer William's sample of his violoncello arrangement for Ottoman's *Combine Chorus*

Excerpt 18: Cedric Viret's choral and instrumentation layout of *Madiba – die held van ons land*

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[58] *Pizzicato* is an Italian terminology to indicate that the string player should pluck on the strings, as oppose to bow them (Kennedy & Kennedy, 2007).

Excerpt 19: Shaun Karssen's choral and instrumentation layout of *Het Afscheid*

Het Afscheid

6.11 Vocal arrangements

The CMCB competition still utilises the male choral approach since 1938 and the participants noted that they arrange their music by using T-T-B-B voice parts.

As mentioned in Chapter 4 and 5, the participants noted that their musical influence is derived from Western Art composers and film music. Refer to excerpt 20 as an example to Western Art choral composition structure. Each participant has their own approaches to composing their music, however most of the participants claim that they would select a theme for the narrative to align their composition with, select repertoire that is suited for the choir; and then arrange the music for either singing in a homophonic or a polyphony style, as illustrated by Hattas:

> I would look at what the choir consists of. Where the strengths of the choirs are and where the weaknesses are? Where do I need to boost what voice? So obviously we arrange with the tenor section one, tenor two, baritone and bass. So we go with TTBB.

Excerpt 20: *Die Nachtigall* D. 724 (Op. 11 no. 2) by Franz Schubert (1797-1828)

(Mandtczewski, 1891, p. 2)

6.13 Summary

This chapter presented the discussion that was derived from the findings and from the literature review. The answering of the research questions, the recommendations and a conclusion will follow in the next chapter.

CHAPTER 7
RECOMMENDATIONS AND CONCLUSION

7.1 Introduction

The research explored the conceptual processes that are used by the participants in their transcriptions and arrangements. The research further aimed to understand the various conceptual processes that are procured by the participants and how Westernisation impacted on the Cape Malay musicking.

This chapter consists of a summary of the results and a final conclusion to the study, providing an answer to both the main and secondary research questions. Furthermore, the limitations to this study are detailed and recommendations for future research outlined.

7.2 Answering the research questions

7.2.1 Primary research question

7.2.1.1 What are the conceptual processes in transcribing and arranging music for the Cape Malay Choir Board Competition?

The participants have various musical backgrounds and musical training. Two of the participants do not have formal musical training, three of them did their musical grades through a music institution, and one completed two music degrees through a university. Two of the participants made mention that their musical skills have been passed down by their ancestors because they have been exposed from an early age to the Cape Malay music and the CMCB competitions. One of the participants claimed that he had acquired recognition from the New Apostolic Church for his musical ability and was consequently recommended by the Music Department of the Church to compose and arrange music for the Church's choral repertoire. Another participant states that he was only obtained his recognition as a sound engineer but he later became interested in choral music while being an accompanist for a team. He therefore became interested in choral arrangement for the CMCB.

Each participant has different approaches based on their musical knowledge and choral experiences as to how they would arrange their compositions. However, some of the participants claim that this remains a challenge when dealing with musically illiterate coaches who do not know how to make alterations according to accepted musical theoretical approaches. They simply act out of aural awareness and instinct. This approach affects the music holistically in terms of key and structure changes, and also confuses musicians when they are preparing to perform the repertoire.

The participants conceptual processes in transcribing and arranging music relies on their personal preference of musical styles that are passed down by aural traditions of Cape Malay musicking, selected repertoire choices or their own compositional output. Two of the participants claims that their conceptual approach is of a Western Art choral technique – such as incorporating *sanctus* singing, whilst other participants are inspired by film, Welsh chorale, and contemporary music. One of the participants relies on his own compositional technique by creating music through a MIDI interface, whilst other participants relies on music notational programming to manually notating sheet music. Although the participants are bounded to the western art musical approach in their sheet music transcriptions and arrangements, they do affirm that the generational practice of Cape Malay folk music oral tradition should continue in order to uphold the Cape Malay heritage and Cape Malay music tradition.

7.2.2 Secondary research questions

7.2.2.1 What musical styles are preferably used in the composition technique of the arrangers and transcribers?

Whilst being an active participant with the CMCB competitions, I have noticed that the musical styles being used are based on Western Art music. According to the CMCB constitution that was founded in 1939 by I.D. du Plessis, the musical genres that are used in the CMCB competition is of a Western Art musical influence.

The participants noted that since 1988, the choirs have adopted a sheet music approach when learning new repertoires, as opposed to aurally improvising chorale music harmonies. Also, in 1988, Rosa Salmon introduced the violoncello and the piano to the

band instrumental ensemble that accompanies the choir. In the early 2000s the string ensemble expanded to the standardised instrumental ensemble in the CMCB. Therefore, the participants claim that the reason why transcriptions and arrangements are preferred to traditional Malay music, is that the adjudication criteria score more points to the choirs that adopt Western Art approach during their performances, than when performing in a traditional Malay cultural approach. Another rationale to the preference of the transcriptions and arrangements is that since the standardisation of Western instruments had become prominent in the CMCB, the participants noted that the composer's role is to transcribe and arrange music for the string ensemble and pianist to perform with the choirs on stage.

7.2.2.2 What are the different types of instrumental ensemble combinations that are used for the music transcriptions and arrangements of the CMCB Competitions?

The participants stated that for the *Combine Chorus*, *Moppie* and Solo categories, the instrumentation utilised in those genres are of the Western Art influence, such as the string ensemble and the piano. In the Combine Chorus and Solo categories, the repertoire choices that the choirs sing, is under Western Art influence, and therefore intends to evoke the stylistic approach through the string ensemble and the piano. The *Moppie* utilises the band (comprising of guitars, banjos; double bass) and the *ghoema* drum to continue with the Malay tradition. However, some participants stated that some choirs orchestrate the *Moppie* for the string ensemble because it is the instrumentation that is preferred by their coaches. The *Nederlandslied* genre continues with the traditional Malay instrumentation with the band (comprising of mandolin, guitars, banjos and double bass). The *muskante* do not have sheet music while performing the *Nederlandsliede* because they aurally feed off each other while performing. The participants noted that the rationale to the transcriptions of the *Nederlandsliede* to voice parts is that it is useful for rehearsal purposes when learning the repertoire.

7.2.2.3 What are the technological tools/methods used during transcriptions and arrangements?

Although the use of sheet is prevalent during the CMCB competitions and sound technology is incorporated during the choir rehearsals, the participants noted that they

use music software programmes such Sibelius and Logic Pro to notate scores and create backtracks of the Cape Malay musical genres. One of the participants uses Garage Band to create backtracks for his team's rehearsal process.

7.2.2.4 What are the roles of the arrangers and transcribers in arranging and transcribing music for the CMCB Competitions?

The participants claim that their respective music directors/coaches would set up meetings with the arrangers and transcribers, to discuss the prospects of how they should arrange their music that was either created on a MIDI backtrack or from collated MP3s. The participants affirm that they would listen to the backtracks that their music directors/coaches provided for them, and transcribe and arrange the written music according to their aural and music theoretical understanding of the repertoire.

7.3 Recommendations for future research

7.3.1 Recommendation 1

The participants mentioned that their repertoire choices in respect of the *Combine Chorus*, *Moppie* and *Solo* categories, based on a Western Art classical and commercial music approach. I suggest that a research be conducted to explore on how Western Art classical and commercial music influenced, and still influences, the repertoire choices and composition techniques used by the coaches and their arrangers.

7.3.2 Recommendation 2

The participants claimed during the interview process that they make use of music technology during the rehearsal process as well as composing music for backtrack. I suggest that further research should explore why music technology is apparent during the training and rehearsal processes, as well as the compositions of backtracks, as opposed to training choirs by means of instrumental rote learning. Also, why backtracks or music technological approaches are not optimally utilised in the CMCB competitions

7.3.3 Recommendation 3

The participants and sources claim that the instrumentation of the Malay Choir music for the string ensemble, piano, and the bands have been of standard practice since 1988. I suggest that research should be conducted as to why there have been such little

development in the instrumentation usage since 1988, and why the woodwinds, brass or other percussion instruments (such as the drum kit) are not allowed to be utilised during the performances.

7.3.4 Recommendation 4

Three of the participants noted that the CMCB competition not only encourages choirs to compete in the competitions, but also uplifts the youth out of the social ailments that are currently being experiencing in the Cape Flats communities. A sociological and/or music therapy research could be conducted on how the Cape Malay choir rehearsals and the CMCB competitions contribute to youth upliftment and empowerment though musicking.

7.3.5 Recommendation 5

Two of the participants claimed that they are not musically literate but that they have the capacity to coach choirs based on their empirically-obtained experiences and generational involvement in the CMCB competitions. I recommend that research should be carried out to identify how a musical outreach programme for the musically-illiterate coaches and musicians could be devised and launched to equip such people with music theoretical capacity. The purpose would obviously be to improve their composing skills and to enhance their ability to transfer musical knowledge to their choirs.

7.3.6 Recommendation 6

I have noticed that the CMCB competitions are not sufficiently acknowledged and recognised across the broader South Africa and the global spectrum. I suggest that a study should be initiated as to why this competition is not of an international standard and what could and should be done to bring the CMCB competition onto the international stage of acceptance and recognition.

7.3.7 Recommendation 7

Most of the participants are not academically qualified to transcribe and arrange music and are only instinctively musically inclined due to their close and practical association with the CMCB competitions. I recommend that research should be conducted to what the minimum set requirements could be of being an official transcriber and arranger for the CMCB competitions.

7.3.8 Recommendation 8

The participants claim that due to the adjudication process, the adjudicators prefer judging as per the Western Art music approach, in contradiction to the traditional standard adjudicating practices of the Cape Malay music. This Western notion of adjudication is proving a deviation from the traditional methodology of judging the Cape Malay musical aesthetics and its cultural identity. I suggest that a sociological and ethnomusicological research be conducted to investigate how Western Art musical approaches has affected the ethos of Cape Malay cultural identity.

7.3.9 Recommendation 9

As mentioned in the previous recommendation, the participants and I have experienced the adjudication process to being a Western Art musical approach. A research should be conducted to how adjudication processes work in the folk music choral sector, and how such criteria could be mitigated and adapted during the CMCB competitions.

7.3.10 Recommendation 10

Through my years as a contributing participant in the CMCB competitions, I have noticed that most of the adjudicators are either Western Art choral conductors or some being music academics, in contrast to the potential utilisation of specialists in Cape Malay music. A research should be conducted to determine what criteria is needed to become an adjudicator for the CMCB, and why there is a lack of Cape Malay music specialists as adjudicators for the CMCB competitions.

7.3.11 Recommendation 11

Regrettably, the CMCB constitution and its musicking guidelines have not been updated since 1939. For the CMCB to be relevant in the modern context of the 21st century, it would need to review and update its policies. I recommend that a research should be conducted on reviewing policies relevant to the choral competitions of the 21st century, and how the CMCB could implement policy changes while still preserving the heritage and traditional practices of Cape Malay musicking.

7.4 Conclusion

The findings of this research are that the coaches and their music arrangers use various conceptual processes when arranging and transcribing music for the CMCB competitions. The intrinsic case study was effective in obtaining the findings to answer the research question.

Four of the six participants are musically literate and they have an understanding of how they arrange their compositions. The other two participants rely on their generational and empirically-obtained experiences and aural awareness to create their compositions. The participants rely on Western Art classical music as a sort of compositional influence, and the use of music technology as part of their creative output.

The coaches rely on a Digital Audio Workstation (DAW) to create backtracks for the rehearsals, as well as notational software to create sheet music for the musicians to perform on stage with the choirs during the competition. The participants that are not musically literate, did profess that they are willing to undertake music tuition to improve their theoretical knowledge and their instrumental-playing abilities.

One of the participants did not agree to the use of music technology as a means of rehearsal approach of Cape Malay music; he prefers the choirs to be taught from an instrument as part of the rote training methodology. The participants did, however, agree that they have been influenced to arranging and transcribing music by the Western Art classical approach because that is how the choirs comply with what the adjudicators require. The concerning factor of the findings is that five of the six participants did not acknowledge the very important musical aesthetics and originality of the Cape Malay music such as the *Moppie* and the *Nederlandlied* as part of their conceptual processes and creative output. One of the participants opined that singing in the Western Art chorale is the correct formality for articulating chorale singing, as opposed to singing in the Cape Malay musical approach. Based on these conclusions, the participants do believe that the incorporation of music literacy, experience in the CMCB competitions, western art musical influence, the use of western art instrumentation and music technology is relevant to their outlook with respect to their conceptual process of the transcriptions and arrangements that they are employing in the CMCB competitions.

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FIGURES

Figure 1: An extraction from the coding table

1

CODING OF MUSIC DIRECTORS/COACHES
Step 1 – Collection of data from participants

Questions / Candidates	1) How long have you been actively involved as a coach in the CMCB Competition?	2) What inspired you to become a coach for the CMCB Competition?	3) What is your musical training and experience/background?	4) How do you arrange your choral works for the choirs in the CMCB?	5) What are your rehearsal techniques used during rehearsals when teaching the choirs your music arrangement?	6) When do you approach the transcribers/arrangers to transcribe your work for the musicians?	7) Are there any questions from your side?
Ahmad Ismail	For the past twenty years.	I was in high spot since I was at the age of fourteen, all my predecessors that they were layman coaches in those years. Was people that were not academically qualified. I became very interested when I was to Rosa Salmon in 1988. Rosa Salmon was then the music director of the Cape Town Welsh Choir. And obviously procuring Rosa with regards to the Jonge Studente. She exposed us to a lot of things. she actually taught me how to compile combines together. How to select the songs, how to write the songs. And that's how I became interested.	Gregory Lewis was an Apostolic guy that was a Vice-Principal the music teacher at Downeville Primary in Manenberg. he actually put me through the paces of teaching me how to read music, teach me how to understand the music, teach me to understand the different symbols of music. Gregory taught me how to read the music, how to read time signatures, the key, the different symbols of keys; all these type of things. He taught me how to play piano.	What I do, I get the actual score of the music, and then obviously there are lyrics attached to it. Then what we do, we bash the notes via the keyboard, and that is how train the choir. My approach is firstly I select a topic or I select a story. The stories that I normally select is got to be meaningful. Then what I do I first look at the story line, from the story line I select the music. Now as you know, you have to select the appropriate music for the appropriate story line. You cannot put any music for any story line, so what I do I look at the music first, I select the music, if it's two to three pieces I will put them together.	There is different techniques to use. Firstly, you know that you do the note bashing. most of the Malay choirs cannot read music. So what I do, I would take one line or half a bar, and teach the whole choir each voice. I would teach a half a bar or a full bar together constructively, getting the correct notes getting everything correct. You will take the vowel and with each voice line. and you would teach them different voice parts. Once they do understand, I will put it together and listen to how it sounds together.	When we approach Shawn, that is most probably a month or two before we go to competition, to put the item together. You know that musicians are very expensive, they charge you for per rehearsal. Because they charge you for the rehearsal, one hour two hours is a set fee.	So what can you contribute towards my choir for this very much privilege information that I've given you? The only thing why I like females to bring in my choir is to give them that female touch. A male cannot give a tenor that beautiful pitch, and therefore I like females to do that. Because females has a much nicer voice to give a male.
Zieyaad Hattas	As a coach, I started out in 2004. So since 2004 I was coaching the comic up until 2012. In Ottomans, I was involved with marching items on the stadium, so that I've been doing since maybe 2002/2003. Then I started with combine, coaching and composing in Caballeros in 2015. In the choral side for Primroses, I've only been a coach since 2018 only for two seasons. But due to the Covid, it would have been the fourth season.	I think working with people. Having that freedom of starting that process of writing something and getting assistance to compose it. Then carrying it over and just see the final product being performed at the City Hall or Good Hope Centre or whichever theatre and getting the prize for it.	None whatsoever. I'm taking up lessons so I can start reading music as well as start playing other instruments. So, I was inspired by people like Felicia Lesch, people like Bongani Magatanana he is a well-known icon. People like professor uhm professor Corvin, the professor from Stellenbosch. And it pushes me on what I constantly to do a crash course in music so I can could enhance my writing and composing skills.	I would look at what the choir consists of. Where the strengths of the choirs are and where the weaknesses are? Where do I need to boost what voice? So obviously we arrange with the tenor section one, tenor two, baritone and bass. So we go with TTBB. My arrangement would be to suit the choir that I have. I'm inspired by Hans Zimmer. Mozart. Inspired by a lot of classical uhm writers and with the music and listening to their music I get some ideas. And I would go to someone that's professional that read music, and I would tell him, "This is the music piece that I want to use, and will convert it to a choral piece". I would then make some changes, I would spend some time in studio. I would go to my nephew and we would come up with a track together, and I would then take the track to the arranger so he can write and score for my orchestra and for the choir.	I would get voice recordings from my person that assists me to compose. I would use a programme on Apple called Garage Band. I would then take the voice send it as snippets. like I would send it, as one minute clips for every voice. And, I would download it into Garage Band and I would coach them playing with my laptop and having sound equipment with speakers, and go through the piece that I need to do through for that evening. Even if it is a 30 second piece or one minute piece, you will have a target to reach. I don't do it when people would be standing for three hours, you only work for 40-minutes and then you take a 20 minute break, and then come back for another 40-minute session on a different item. So we sit down whilst we are learning the item, we would be seated in various voice sections, I would work per voice. I would spend between 10 to 15 minutes per voice on that night, and at the end of the sectionals. In session two we will bring it all together with everyone, and just running down for two to three times for the evening. When I also saying, In every group I use WhatsApp I would use social media. I open a group for every voice and I would send them the sheet music, even though most of us can't read sheet music. But, I would use that to listen to the piece that we did for the evening, and try to follow the notes. And at the same time, we are all reading sheet music at the same time by listening and using our listening skills as the most important tool. I travel a lot so funny enough I was coaching the choir via Zoom and uhm Google Meet and all these platforms and social media where I find myself working in Dubai, I was teaching the choir in the evening.	I divide my composing period into three sections. The first section is for myself that's when I having a rough idea on how I want to put together, that's where I go a good friend of mine who is a transcriber and will assist me because I can't play an instrument. So he would do the piano chords and check what notes are going to be working to get a certain harmony, so that is where I approach him for my rough work. The second time is when I need him to put the voices together for me in sections. And the last time I would go to him is to coming up two weeks prior to the competition where I need to bring the band in, and knowing that the band is going to come in, my string section comes in and when my quartet comes in as well as my traditional musicians, which is your guitar players and bass and all of those things. When they come in, they would have the sheet music sent to them prior to them coming in.	How did you feel the vibe of the choir at that time?
Shameeg Kemp	I've been a member of Boarding Boys since in the 1998. I've been an active member participating in competitions. But as a coach, I've been coaching the last probably about ten years.	People disappointing me and disappointing our choir.	Listen, I've got no musical background as such. No qualifications or everything. I would say, it's probably just a message from above that I've been given a bit of a gift to be able to carry this over to the choir. The experiences over the year's musical backgrounds and obviously showing my interest	I'm using a guy Cedric Viret. He's a pianist and a choir master within the uhm New Apostolic (church) fraternity. So I use him. He composes and he does pieces from Welsh pieces and other Russian pieces that I go through. I take it to him and he arranges everything for me and puts it in like in voice parts.	We set up the little sound system that you would acquire. So he puts everything in the voice parts for me and I just send it to my laptop and then I go to the choir and tell them "first thing is that this is your voice part", and from the laptop I would just teach it to them. Basically teach them whatever I've been taught and teach it to them.	If I see a video of a piece that I like or an audio of the piece that I like, that I give to him in that way. He will give it to me obviously in each voice part. And thereafter I write the words for it. I write the story to go with it and then once everything is in place, he sets out the music for violinists, the pianists, for all the musicians basically.	A choir master that is not academically qualified. What's your take on that? And how do you look at us? And how do you work with us before with people like myself before?

Step 2 – Coding into themes (secondary coding)

Questions	1) How long have you been actively involved as a coach in the CMCB Competition?	2) What inspired you to become a coach for the CMCB Competition?	3) What is your musical training and experience/backgr ound?	4) How do you arrange your choral works for the choirs in the CMCB?	5) What are your rehearsal techniques used during rehearsals when teaching the choirs your music arrangement?	6) When do you approach the transcribers/arr angers to transcribe your work for the musicians?	Other
Participants	1) Twenty years 2) Since 2004 3) Since 1998 as a team member, and over ten years as a coach	1) Involvement since fourteen years of age. Predecessors that they were layman coaches many years year that were not musically academically qualified 2) Rosa Salmon taught how to compile combines together. How to select the songs, how to write the songs. 3) Working with people. 4) The liberty and process of writing music based on one's imagination. 5) Disappointments towards the coach and his choir.	1) Being taught the basic music literacy and its rudimental to compose music and to play on an instrument. 2) No background or music qualification. 3) Relied on the teaching of their forefathers and the experiences of being in the CMCB competitions	Select a topic which needs to be meaningful 2) Select appropriate music for the topic or story line. 3) Consistency of choir rehearsals 4) Balancing of voices. 5) Voice arrangement Tenor 1, Tenor 2, Baritone; Bass. 6) Influence of classical and film composers musical styles and adapting it to their arrangement. 7) Create tracks in studio before rehearsing with it as well as giving it to the arrangers to transcribe. 8) The arranger arranges the voice parts for the coach to use in rehearsals based on the music provided,	1) Note bashing to teach the choir their voice parts. 2) Teach correct diction 3) Putting the voice parts together after the note bashing. 4) Introduces the voice parts that has been arranged. 5) Rehearsing with laptops and speakers. 6) Snippets of recordings or backtracks are used to teach the men their voice parts. 7) Send recordings and sheet music to WhatsApp group for the choir to practice on their own. 8) Rehearse for 40-minuts per song. 9) Rehearsals via Zoom became apparent.	1) A Month or two before competition. 2) To proof read the rough draft of the composition written. 3) To arrange the music into voices for rehearsals. 4) Send it to the musicians to practice two weeks before the competition. 5) When the coach likes a choral work that he hears, and expects his arranger to arrange it for him.	1) Rosa Salmon introduced sheet music and Westernised choral singing to Studente in 1988. Other teams followed pursuit because Studente was always winning the CMCB competitions.S he also string instruments to the band arrangements. 2) Many coaches rely on New Apostolic musicians to educate them music; arrange and perform with the teams. 3) Coaches get their inspiration from their forefathers and music academics to better their music skill. 4) Musicians overcharge the choirs for rehearsals, therefore they are only used when needed. 5) Some teams would like my input of music knowledge to better equip their team's performance. 6) Some coaches are intimidated by my music experience and qualifications based on this research.

Step 3 – Overall themes (primary coding)

Questions	1) How long have you been actively involved as a coach in the CMCB Competition?	2) What inspired you to become a coach for the CMCB Competition?	3) What is your musical training and experience/backg round?	4) How do you arrange your choral works for the choirs in the CMCB?	5) What are your rehearsal techniques used during rehearsals when teaching the choirs your music arrangement?	6) When do you approach the transcribers/arr angers to transcribe your work for the musicians?	Other
Participants	• Coaching between 10-20 years • Been involved in the CMCB for their whole life.	• Rosa Salmon • Sheet music influence • Being with people • Appreciation for creativity • Disappointments and human nature	• Music training passed down from forefathers. • Some being taught by music educators the basic music literacy and instrumental playing. • No qualifications. • Experience in the CMCB fraternity.	• Theme for the narrative, and the selection of choral music to suit the narrative. • Voice part – Tenor 1, 2, Baritone and Bass. • Westernisation influence and Orientalism approach. • Backtracks of voice parts and instrumentatio ns are created for rehearsal purposes.	• Note bashing and rote training. • Rehearse with laptop and speakers. • Online platform rehearsal technique.	• A month or two before competition • Music is sent to musicians prior to rehearsals • Expects the transcriber to arrange the music according to the music the coach selects.	• Westermis ation influence. • New Apostolic Church influence. • The usage of technology. • Expense of musicians. • Social class inferiority. • Competitio n of using me to assist the coaches in their teams. • Competitio ns amongst themselves

CODING OF TRANSCRIBERS/ARRANGERS
Step 1 – Collection of data from participants

Questions / Candidates	1) How long have you been arranging and transcribing for the CMCB competitions?	2) What are your music qualifications, if any?	3) What influenced you to transcribe/arrange choral works for the CMCB competitions?	4) How do you get approached to transcribe/arrange choral works for the CMCB competitions?	5) What orchestration techniques, if any, do you utilize in your transcription/arrangements?	6) What are the challenges when transcribing/arranging the choral works?	7) What are your objectives when completing a transcription/arrangement?	8) Do you have any questions for me?
Ameer Williams	1. Musical arrangements I started from 2008	1. I've done my theory and practical exams through Trinity College London. 2. I've done sound engineering course through *The Studio*.	1. Since doing Cape Malay Choir works, I got interested in doing choral work in a sense of listening to choirs to understand the whole logistics around choral arrangements. 2. Love the arrangements of voices like different harmony parts. It's when you get to form maybe a two-part harmony, three-part harmony, and then the four-part harmony which is the standard typically. Instead of singing a four-part right through, sometimes you breakdown to two-part, three-part, and then four-part.	1. I was first started doing backtracks. So then I've built a name for myself doing backtracks. So from making backtracks, I became a pianist for Ottomans playing live. 2. I would normally come as a pianist and play, but no one really knew that we were sitting at home doing all the voice arrangements.	1. The orchestration is then built not by necessary following what the lead voice is singing. So we would play arrangements around the lead voice what we also call improvisation. So which means the voice is not singing, the strings would do something to fill the gap, they would normally maybe an arpeggios to indicate cueing and modulation. 2. It is used between different melody lines. The voices singing, you just play like a backing for them, and when they're not singing, then you can do what we call in the Malay choir *trimmings*. Like then you put in the trimmings in terms of like playing melody lines around the voice.	1. I would sit behind the piano, and I would compose the arrangements. Then going to the choir and then teach them the harmony parts and the melody lines. That is the challenge here at home might sound different at the practice venue. 2. Most of them are not really musically literate. So it means you need to teach them like babies. So that is a bit challenging for them to understand what you really want, how you want the piece to sound.	1. What do I desire? A choral sound. So which means that gets continuously uhm preached to them. which means they then they need to understand that before competition day, they need to know everything.	1. What is besides becoming a doctorate in music. What is the next step after that? 2. Why have you decided to do this? Have you always have a love for Malay music? Or is it just about going into traditional music? 3. Ok. Listen here, if anyone approaches you next time, tell them I'll speak to Ameer first and then can I put the lid on it there.
Cedric Viret	1. Well I started as an accompanist. They were in need for one for many years. And then, I think it was in, what was it, 2014 or 15 season. 2. And then in transcribing the music for them of arranging because there was a certain time that strings players, strings were then allowed to be used in the in the Malay choir competitions. And obviously they needed transcribed music for the strings. And that's how I came on board arranging and transcribing the music for them.	1. When I started on the piano, and I did that for, well, I'm still doing it but I'm not doing it officially. I did my grade 2 as my first exam and then three years later, after grade 2, I did my grade 6 on the piano. I still keep going, landed up having lessons from Peter van Dijk from UCT. 2. Firstly I'm New Apostolic, as a church we focus a lot on the pastoral side and also the music. That's how the exposure became. From a congregation, we were always on the lookout for new talent, for those extra-ordinary performers. So it came down that my leaders, my conductors recognized that and I played for many local concerts.	1. I was asked to do it. Arranging from nothing to something hasn't really happened in the Malay choir because they would have selected a piece already. 2. Remember that in the past, they used to only use the band, or as theywould say the *muskante*. And, they would have not any music because they would play from ear; they would play from each other feeding off each other. 3. When the piano and strings were allowed, obviously they needed somebody that they could follow that music out there. So from that approach where you say influenced, very influence on arrangements because its not a new piece that I'm arranging. I'm not selecting the piece. It is selected for me by the team, and by the coach of the team who is the choir conductor.	1. I will then a couple of months before the competition, then the coach or the guy speaking on behalf of the team. He would approach me this piece, the one I'm referring to, *Madiba – die held van ons land*, uhm and he wants strings in it. "Would like you to also play with us? So can you please transcribe and arrange for us?" And that's how I am approached by him on a personal bases. 2. He would come to my house, and they will bring me all the information that is needed, whether it's audio file normally the case, and I will take it from there. I will say to him "I will get back to him a week or two". 3. I would sit and listen to the audio, and then transcribe the audio file the whole piece on transcribed music. And then look at, I would then been asked to look at the harmony structures and how the harmony moves in the piece because they often would have problems with how the piece harmonically moves, from beginning to the end. So I would do is after I transcribed the piece, and now I am able to edit it, then I would look at it and suggest one or two changes that can add in.	1. Now that they have strings, all of the sudden it adds a new dimension to the pieces that they wanna do. So that is when I call them for the second time, asking them what do they want from the piece. And often the coach uhm asks if this part and that part can be highlighted. You know, lets say the baritones are singing something; he would like that to be highlighted. 2. What the audience want us to hear, in fact, what the judges want to hear. They want to hear musicality. They want to hear that the singers can sing their melody on their own, the accompaniment accompanies not on their part, but doubles up and play what they are singing because then you are leading the singers. 3. My technique for that is, you know, is more of a question and an answer of whether the singers sings very little currently, especially the piece that I sent you, when the singers would sing. And when they have to sustain notes, the orchestra plays something to answer that as you know as the question and answer. 4. The technique that I use is to ensure that you use your strings from the lowest note that you possibly can to the highest note in-between. All of those notes to broaden the accompaniment for the male choir. 5. You also know notice that on the transcribed music itself, there is no dynamics – absolutely no dynamics, there is no really directive for the players on how to play it. So there is no bowing markings, there's absolutely nothing. And there is just music. And the only thing add on to it is a tempo to say now we are going to go slower or faster, because all of those things are put together by the coach in rehearsals and the string players would do their own markings on there.	1. The coach can be a challenge because he's decided that this is what he wants. You as the arranger/transcriber often go what the coach says. 2. One of the other challenges is that the recording is so bad. The recording files often so bad that I cannot use it because you can't make out whether is major/minor chord, and you are not sure. And often I would ask the team to go back to the *muskante*, for them to play the whole piece for me to record it, and send back the recording so I can have that harmony flows properly. 3. And then the other last challenge will generally be when you've done it, how you have your rehearsals with the band, with the strings and with the choir, and on the moment the coach decides that no he's not going to do that section there, he's going to move it to the back or to the middle, and the back piece comes to the front. 3. You know, they often change keys like it doesn't exist. There is no leading into the key. Then it will go straight from C Major to A-flat major, without thinking. I tell you it make sense here and there. Sometimes it doesn't make sense that you look at it on the sheet.	1. Well, my objectives is that music that I present to the strings are exactly what the band is also playing, but with arranged first, second instruments. So that it doesn't double up the singing or the band all the time, but to the experience of when you listen to it, and you can that. Ok this is not just straight forward, but it's moving somewhere. 2. My objectives is that when I'm finish with the piece that, they must be happy with it, but I must be happy with it that I would be happy to listen to it and to give it to the string players. The strings that we use are not just those that you pick off the road. These people have studied their instruments. They are students, they are playing in the orchestras and Cape Philharmonic Orchestra, youth band, or whatever they are playing; they are very good players.	1. Many of these coaches, they have come through as a singer, as a young boy in a Malay choir through singing. And eventually they ended up as a coach. But he's got no music knowledge. Absolutely zero music knowledge, and to be able to musically add this dynamics having a choir sing in a certain way. Having them use their voice in a certain way, because obviously they don't have any singing training. All of them, none of them, has gotten any singing or music training, all they know is by ear. For me what's amazing is that they don't learn the piece with score like we would in the male choir. No! They do it by ear. 2. How about you came about to get my name and my number? 3. It's nice man because you see how the young lads is off the streets for that couple of months when we practice, and how they get influenced by their elder. How they stay in the teams, and those type of things which is for me it adds value to our society although there is no financial rewards literally. There is a lasting reward in the future, you see these young lads from terrible places that we have in our country that they come out of it. And that's what music does to people – it change their lives.
Shaun Karssen	1. I think since 2014.	1. I have a BMus Honours from UCT – conducting	1. Well it was kind of came with a territory because I was	1. Shamiel (Domingo) called me, set up an interview and we just hit	1. Well, I, I take the song uhm and then I just construct in tenor-tenor-	1. Initially I was like this is cool that we can make an interesting	1. My objective is to try to evoke the	1. How far are you going to take this

		performance. But my undergrad was actually piano. So I did piano, I did horn, I did conducting and I also did music education.	coaching them. I was coaching them in Mitchell's Plain for about probably two to three years. 2. In the beginning, all the arrangements I had to do and there are very few choirs that actually work from a score. Obviously, some of the guys can read from the score, so there needs to be a coach to translate that to them. And I remember the first time I did an arrangement I had to learn the Nederlands and had already started to fall in love with it. But I never really gone into the specifics of arranging. And I did not know the rules of arrangements, the Nederlands arrangement. 4. They actually said they're going to give me a coach certificate for my arrangements in some stage. The thing is I need to be in public to do that. 5. The other choirs are not too friendly towards me because student done quite well.	off. I did some arrangements three weeks, went to Mitchell's Plain to coach them in a garage in Mitchell's Plain. It was awesome.	baritone-base, TTBB. I'll start with the first line and I keep it quite simple, rhythmically simple, and I will just start harmonizing the melody line. The melody line will be the second tenor line. First tenors would usually be a third above, but then sometimes spit in and sometimes doing oblique movement. And then the baritone and bass, I'll just try to get the four parts with the doubling. And then I'll introduce to you a little bit of rhythmic suspensions and stuff like that, just to make it just to have a bit of colour to the lines. 2. The first one starts on the tonic, then and then the way it works, the lead singer will karienkel – is that style of microtonal embellishment – he will sing the first few words, and then the choir will come in. And, there must be space in the arrangement for the lead singer to embellish. 3. The verses are largely homophonic, with some suspensions. And when you get to the langdraai, there is a defining moment. It will either be rhythmic interruption or an interesting something uhm from the band, a little riff from the band. You get this feeling that this piece starts to move. Although the tempo does not change, it just gets busy. And then I will start to introduce polyphony.	harmonic arrangement here, but they gave it to me piece by piece. So they were like, ok, this the first line that you have to arrange. And so I was like, "ok, cool I will do a really nice job of this". Then I arranged it how I would had like to hear it, uhm and then I did the second and third line. And then they were like "oh no!" there is the end part called the langdraai. The langdraai is where the choir just of cuts lose and then they can go into their harmonic complexities and they can sing in "syncopation" and stuff. It took us a while because of the communication, it's like communication barriers I think between myself and the choirs. Took a while for me to understand exactly what they were looking for because the music is not like quite when they talk about "syncopation" singing, they don't mean syncopation is the way that we think of syncopation. That is when you can have the text syncopated. So the one line starts, then the same line can start again while they are singing different words. That's what they call syncopation. 2. The range needs to be carefully thought out. You have to understand the more you need to push the choir, they need to be able to show off a little bit. But at the same time, if you push them too far then you going to have stress in rehearsals. 3. On the day we rehearse, we make sure.. well, my thing is you will never finish the piece on the day of rehearsal. You sing you sing, and then it cuts and they not allowed to just sing the finale. That only happens on stage. So there is this anticipation and frustration that they only get released uhm sort of when they on stage.	spirit of the Nederlands because some of the Nederlands are 400 years old. So that the arrangements are going to be relatively modern in a style, but I also try to keep myself uhm informed by listening to old recordings. Listening to recordings of the Nederlands and how it has changed over the years, and how best to represent them in a modern context. So, and obviously then to make it viable for the lead singer to shine because the lead singer is a big component, so uhm he needs a platform for him to play with. 2. And also the words of the Nederlands are usually very emotional or spiritual or sentimental, and to kind of enshrine that and keep that feeling throughout the piece that is a big objective using the harmonies, using the rhythm to enhance the text. 3. My objective is to keep the Nederlands approach in terms of instrumentation such as the guitar, mandolin, banjo and bass, and Studente is adding string ensemble with the violins and stuff.	research?

Step 2 – Coding into themes (secondary coding)

Questions	1) How long have you been arranging and transcribing for the CMCB competitions?	2) What are your music qualifications, if any?	3) What influenced you to transcribe/arrange choral works for the CMCB competitions?	4) How do you get approached to transcribe/arrange choral works for the CMCB competitions?	5) What orchestration techniques, if any, do you utilize in your transcription/arrangements?	6) What are the challenges when transcribing/arranging the choral works?	7) What are your objectives when completing a transcription/arrangement?	Other
Participants	• I started from 2006 • I started out as an accompanist in 2014 or 2015 season. • Strings were then allowed to be used in the in the Malay choir Competitions. They needed transcribed music for the strings. • Since 2014.	• I've done my theory and practical exams through Trinity College London. • I've done sound engineering course through The Studio • I started on the piano, and I did that for, well, I'm still doing it but I'm not doing it officially. I did my grade 2 as my first exam and then three years later, after grade 2, I did my grade 6 on the piano • I have a BMus Honours from UCT – conducting performance. But my undergrad was actually piano	• Since doing Cape Malay Choir works, I got interested in doing choral work in a sense of listening to choirs to understand the whole logistics around choral arrangements. I love the arrangements of voices like different harmony parts. • I was asked to do it. Arranging from nothing to something hasn't really happened in the Malay choir because they would have selected a piece already. • When the piano and strings were allowed, obviously they needed somebody that they could follow that music out there. • Well it was kind of came with a territory because I was coaching them • Obviously, some of the guys can read from the score, so there needs to be a coach to translate that to them.	• I first started doing backtracks. Then I've built a name for myself doing backtracks. • I would normally come as a pianist and play, but no one really knew that we were sitting at home doing all the voice Arrangements. • A couple of months before the competition, the coach or the guy speaking on behalf of the team. He would approach me on a piece. • He would come to my house, and they will bring me all the information that is needed, whether it's audio file normally the case, and I will take it from there. I will say to him "I will get back to him a week or two". • Shamiel (Domingo) called me, set up an interview and we just hit off.	• I would sit and listen to the audio, and then transcribe the audio file the whole piece on transcribed music. And then look at, I would then been asked to look at the harmony structures and how the harmony moves in the piece because they often would have problems with how the piece harmonically moves, from beginning to the end. • The orchestration is then built not by necessary following what the lead voice is singing. We would play arrangements around the lead voice based on improvisation. When the voice is not singing, the strings would do something to fill the gap. • The coach would ask if certain voice parts can be highlighted. For example, the baritones are singing something; he would like that to be highlighted. • The judges want to hear musicality. They want to hear that the singers can sing their melody on their own, the accompaniment accompanies not on their voice parts. • My technique for that is more of a question and an answer. When the choir have to sustain notes, the orchestra plays something to answer that as you know as the question and answer. • You use your strings from the lowest note that you possibly can to the highest note in-between. • there is no dynamics, there is no really directive for the players on how to play it. There is no bowing markings, there's absolutely nothing, • the only thing add on is the tempo. All of those things are put together by the coach in rehearsals and the string players would	• Going to the choir and then teach them the harmony parts and the melody lines. That is the challenge here at home might sound different at the practice venue. • Most of the choir members are not really musically literate. • The coach can be a challenge because he decided that this is what he wants. You as the arranger/transcriber often go what the coach says. • The recording files so bad that I cannot use it because you can't make out whether is major/minor chord. • You have your rehearsals with the band, with the strings and with the choir, and on the moment the coach decides that no he's not going to do that section there. he's going to move it to the back or to the middle, and the back piece comes to the front. • They often change keys like it doesn't exist. There is no leading into the key. • There is communication barriers between myself and the choirs. • If you push the choir too far then you going to have stress in rehearsals. You will never finish the piece on the day of rehearsal. This anticipation and frustration that they only get released when they on stage	• A choral sound, they need to understand that before competition day, they need to know everything with sound structure. • Music that I present to the strings are exactly what the band is also playing, • The voicing and instrumentation don't double up the singing or the band all the time. • When I'm finish with the piece that, the musicians must be happy with it. I must also be happy with it that I would be happy to listen to it and to give it to the string players. • to evoke the spirit of the Nederlands because some of the Nederlands are 400 years old • To make it viable for the lead singer to shine because the lead singer is a big component • To enshrine the emotional context of the Nederlands and keep that feeling throughout the piece that is a big objective using the harmonies, using the rhythm to enhance the text. • Keep the Nederlands approach in terms of instrumentation such as the guitar, mandolin, banjo and bass. Also adding string ensemble.	• Firstly I'm New Apostolic, as a church we focus a lot on the pastoral side and also the music. That's how the exposure became. From a congregation, we always on the lookout for new talent, for those extra-ordinary performers. • Remember that in the past, they used to only use the band, or as they would say the muskante. And, they would have not any music because they would play from ear, they would play from each other feeding off each other. They actually said they're going to give me a coach certificate for my arrangements in some stage. • The other choirs are not too friendly towards me because student done quite well. • The langdaai is where the choir just of cuts lose and then they can go into their harmonic complexities and they can sing in "syncopation" and stuff. • they don't mean syncopation is the way that we think of syncopation. That is when you can have the text syncopated. So the one line starts, then the same line can start again while they are singing different words. • These people have studied their instruments. They are students, they are playing in the

					• do their own markings on there. • The range needs to be carefully thought out. I just construct in tenor-tenor-baritone-base, TTBB. I'll start with the first line and I keep it quite simple, rhythmically simple, and I will just start harmonizing the melody line. • First tenors would usually be a third above, but then sometimes spin in and sometimes doing oblique movement. I'll just try to get the four parts with the doubling. And then I'll introduce to you a little bit of rhythmic suspensions, just to have a bit of colour to the lines. • Lead singer will *karienkel* – is that style of microtonal embellishment – he will sing the first few words, and then the choir will come in. And, there must be space in the arrangement for the lead singer to embellish. • The verses are largely homophonic, with some suspensions. And when you get to the *langdraai*, there is a defining moment. It will either be rhythmic interruption or an interesting something from the band, then I will introduce polyphony.			orchestras and Cape Philharmonic Orchestra, youth band, or whatever. • The words of the *Nederlands* are usually very emotional or spiritual or sentimental. • Ok. Listen here, if anyone approaches you next time, tell them I'll speak to Ameer first and then can I put the lid on it there. • It came with a territory. • Many of these coaches, they have come through as a singer, as a young boy in a Malay choir through singing. And eventually they ended up as a coach. But he's got no music knowledge. All of them, has gotten any singing or music training; all they know is by ear. • Young lads is off the streets for that couple of months when we practice and get influenced by their elders. It adds value to our society.

Step 3 – Overall themes (primary coding)

Questions	1) How long have you been arranging and transcribing for the CMCB competitions?	2) What are your music qualifications, if any?	3) What influenced you to transcribe/arrange choral works for the CMCB competitions?	4) How do you get approached to transcribe/arrange choral works for the CMCB competitions?	5) What orchestration techniques, if any, do you utilize in your transcription/arrangements?	6) What are the challenges when transcribing/arranging the choral works?	7) What are your objectives when completing a transcription/arrangement?	Other
Participants	• Most of the arrangers are involved since 2008	• Music theory and practical grades • BMus Honours	• Interested in choral works. • Arrangement needed for different harmonic parts. • When the strings started performing in the CMCB, the teams needed an arranger to transcribe for them. • Needed someone to translate the music to the choirs.	• Established a name through musicking of backtracks, referred by lecturers, church environment, and/or fellow musicians. • Coaches would set up personal meeting months prior to the competition and give them the tracks or discuss the *Nederlands* approach.	• The arranger would listen to the audio, and then transcribe the audio file. • Improvisation and orchestration over leading voice. • Coach requires certain voice parts to be highlighted. • Understanding and usage of range for strings. • No dynamic or instrumental technique indication on score, Only tempo. • Musicians and coaches have the liberation to add their own interpretation of the score. • Understanding of vocal range. • Voices uses specific intervals, rhythmic suspension and oblique movements in the *Nederlands*. • Lead singer does the *karienkel*, and space is needed in the *Nederlands* for the singer to sing in microtonal fashion. • The *Nederlands* verses are homophonic, but at the *langdraai* the choirs have the liberation to sing in polyphony.	• The creation of the composition prior to the rehearsal sounds different when the men sings it at rehearsal. • Choir members are not music literate. Teach the choir music through rote training. • The coach decides what he wants in the composition process. He changes keys and music structures which confuses everyone, including the musicians. • Communication barrier between the coach, composer and choir. • The choir gets stressed if you push them too far in rehearsals. • The repertoire is never completed for rehearsals.	• A Western chorale sound and style. • The scores need to be ready and legible for the musicians. • The musicians and coaches must be happy with the outcome of the arrangement. • To pay homage and respect to the *Nederlandsliede*, by retaining the diction, rhythms, harmonies and instrumentation. • The lead singer to show off his vocal ability.	• New Apostolic church influence – recruiting musicians to the musical platform. • *Muskante*, no formal music literacy. Relied on aural awareness during their performances. • *Nederlandsliede* is over 400 years old. • Team appreciation • Animosity of other teams. • Territorial of obtaining and protecting musicians within teams. • "Syncopation" – repetitive melody with different words. • *Langraai* – last component of *Nederlandlied* structure where the choir has liberation of evoke polyphonic and harmonic complexities. • *Trimmings* - playing melody lines around the voice • Many coaches performed as children in the CMCB with no formal musical background. • Rehearsals keeps the youth active and away from the social ills of the Cape Flats, and is musically and culturally influenced by their forefathers to continue the music tradition. • Westernisation music and social influence

Figure 2: Pamphlet of the 2020 CMCB competition

Figure 3: Adjudication criteria of the *Nederlandslied*

CMCB Nederlands Criteria

1	Lead singer	20%	(a) Does the Lead Singer (LS) sing in tune (on the note)? *Does the LS's karinkel and sekondeer blend with the tune of the lied?* (b) How is the LS's karinkel singing? *Is the LS very skillful and does he beautify the lied with regards to: Sny draai, onder draai, op draai, roem draai and sekondeer throughout a line? Where it's relevant & applicable (Not all liedere allow all these draaie).* (c) Does the LS's *aangee* connect with the choir? There should be no pause or breath before the choir starts to sing the *sekondeer,* except in the case of a wip draai or chorus line. *Does the LS "over karinkel"? E.g. Does the LS still karinkel without no indication of an aangee and the choir starts the sekondeer?* (d) Can the LS handle the key and carry the melody throughout the lied? *Is the LS straining, smothering as a result of the key choice?* (e) Is the LS's breathing at the right place? (normal rules of phrasing) *Are the LS's karinkels timeously within the bar?* (f) Is the LS's voice placing of his melodic line in the right place? Does he decorate the melodic line, and not simply duplicate the first tenor? *The LS should not sound like a choir boy e.g. no karinkels while the choir sekondeer.* (g) Is the LS's balance with the choir correct? Not too overpowering? *How is the LS's mic control to not hear more of the LS than the choir?* (h) The introduction line of the LS is allowed by means of the *riffling* of the music
2			**Choral Ensemble 50%** **The following four categories form part of this section:**
2.1	Harmony	15%	Voice parts must harmonised
2.2	Overall Intonation	15%	(a) Does the choir sing in tune and have tone colour? (b) Does the key of the song suit the choir?
2.3	Variation	10%	a) Is there a degree of variation evident in the song? b) Note: Echo, minor chords, repeat singing or inter-singing is not allowed in the body of the lied c) Note: Echo, repeat singing, inter-singing and any other enhancement is allowed in the lang draai with the exception of minor chords singing which is NOT allowed.

Figure 4: Invitations to the CMCB competitions

Figure 5: Archival newspaper articles

CITY COON CARNIVAL IS IN

jeopardy

23 DEC 1976 Coons

CAPE TOWN'S Coon Carnival is in jeopardy because of the Riotious Assemblies Act. This law will prevent troupes from marching through the streets to Coon Carnival venues in the Peninsula.

Organisers must give an undertaking to the authorities that no troupes will parade through any streets in the Cape Peninsula. Unless they can give this undertaking permission for the carnivals which are now all commercial will not be granted.

Uncertainty now faces the fate of the carnivals as permission for the carnivals has been witheld by the authorities until organisers agree to conditions imposed after recent unrest in the city.

Mr Cassiem Banoo, director of the Athlone and District Coon Carnival Board, said the question of his carnival — to be staged at the Athlone Stadium — hung in the balance while the issue of permission was negotiated.

'The authorities have told organisers that because of the unrest in the Peninsula the Riotous Assemblies Act had put the staging of the carnivals in jeopardy,' Mr Banoo said.

'We have been told that if we want permission for the carnivals to be held then we must give an undertaking to make provision for the transportation of all troupes to and from the Athlone Stadium.

'We must also ensure that there will be no march to the stadium or in the streets of the various magisterial districts in the Peninsula. Coon troupes who live only five-minutes walk away from the stadium cannot march to the stadium and must be transported to and from the carnival

'It seems as if the authorities have completely forgotten the tremendous asset the coons have been as a tourist attraction in Cape Town at the New Year period.

'Nine coon troupes are taking part in the carnival at the Athlone Stadium on January 1, 3, 8 and 15. But this is all subject to us getting permission from the authorities for it to be held.'

The Western Province Coloured Jubilee Coon Carnival Board is facing the same problem in gaining permission for the march to the Cape Showground, Goodwood, where it is staging a carnival for 15 troupes on January 1, 3 and 15.

Mrs R. Allen of the board said it would entail heavy additional expenditure.

'I sympathise with the authorities but let us hope we reach a compromise soon otherwise it will put a damper on the carnival spirit of the coons,' she said.

'This may jeopardise future carnivals,' she added.

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30 DEC 1969

CHOIRS TO MARCH AND SING AGAIN

AT exactly one minute past midnight at the start of New Year's Day the Cape Malay choirs will walk the streets of the city, District Six, Schotsche Kloof, the Malay Quarter and the Cape Flats for the first time in six years.

Their entry into the New Year festivities with the ending of the Fast of Ramadan will, to some extent, revive the carnival spirit of the holiday season, Mr. Ebrahim Schroeder, chairman of the Cape Malay Choir Board, said.

The month of Ramadan, which is determined by the lunar calendar, fell over the New Year period in the past six or seven years. This resulted in the withdrawal of the Cape Malay community and of the traditional Malay choirs from the festivities.

This year, however, the dates do not clash.

THREE CONCERTS

Mr. Schroeder said his board had organised three concerts in the City Hall, in addition to the finals of the singing competition.

The concerts will be on February 7, February 28 and March 7, with the finals on March 14 and 28.

Mr. M. Z. Morris, joint secretary of Die Suid-Afrikaanse Koor Raad, said 12 Malay choirs would be competing on January 12 and January 26 in the City Hall under the aegis of his organisation.

MALAY 24 DEC 1969

CHOIRS CAPE TIMES

WILL Coo

PARADE

WITH the ending of the Fast of Ramadan earlier this year than the past three or four years, the Cape Malay Choir Board's troupes will once again be in full form at the New Year festivities in the City.

Both the choirs and the coons have been absent from the streets at New Year during the past few years and the city was deprived of its traditional carnival gaiety.

Mr. Ebrahim Schroeder, chairman of the board, said that the choirs would revive the carnival spirit to some extent during the holiday season.

"The Ramadan Fast is over and the troupes now have extra time to practise for our annual competitions. Part of their rehearsals will be at the New Year, when they will march and sing in the streets.

THREE CONCERTS

"We will have three concerts in the City Hall when the troupes will compete in the singing sections. The concerts will be on February 7 and 28 and on March 7. The dates and venues for the finals will be announced later," he said.

There are two main reasons why the coons will not march through the streets at New Year. One is because the Track at Green Point is no longer used for coon carnivals and so the usual marches to and from the Track through the Malay Quarter and District Six are no longer made.

The other reason is the shift-out of thousands of people to the Cape Flats from District Six. There are virtually no coon troupes in District Six to-day.

THE TROUPES

The following troupes will take part in the Cape Malay Choir Board competitions on the dates indicated:

February 7: Young Swans, Primroses, Yorkshire Boys, Ottomans, Aces, Fairplayers, Orientals and Boarding Boys.

February 28: Sentrale, Olympics, Proteas, Rosebuds, Caledonian Roses, Rangers and Morning Stars.

March 7: Young Ideas, Sparkly Stars, Young Mens, Royal Coronations, Angeliere and Yongspans.

APPENDICES

Appendix A: Letter of informed consent to CMCB

School of the Arts
Faculty of Humanities
University of Pretoria
8 July 2021

Letter of informed consent for
CMCB executive members

Researcher: Shadé Jansen
Student number: 19375540
Student address: ERF 176, Schaap Road, Schaapkraal, Cape Town, 7941
Tel: 069 581 6155

Dear executive members of the CMCB

My name is Shadé Jansen. I am a student at the University of Pretoria and I am currently enrolled for a master's degree in music composition.

Research topic: The study is entitled *Music transcriptions and arrangements of the Cape Malay Choir Board Competition: Exploring conceptual processes.*

As part of the research process, I hereby request for informed consent to conduct semi-structured interviews to the selected music directors/coaches and composers/arrangers that are currently active in the CMCB competitions.

Rationale/Aims of the study: The study aims to explore the conceptual processes that were utilised to transcribe and arrange music for the CMCB Competition.

1) EXPLANATION OF PROCEDURES

This study involves answering certain questions regarding the history and development of the CMCB, the manner in which the musical styles changed over time, the various composition techniques and their use when the music is arranged; the manner in which music is orally transferred when the choir learns new music.

2) WHAT WILL BE EXPECTED FROM THE PARTICIPANTS?

The selected participation will involve a semi-structured interview which will take approximately 45 (30 minutes interview and 15 minutes questions from participants) minutes of the participants time. The interview will take place via Zoom and it will be audio-recorded. The selected participants will have the opportunity to review their transcript after the transcription has taken place. The information will be treated with strict anonymity/confidentiality as a means to protect the privacy of the participants, to build trust and rapport with the participants, and to maintain ethical standards and integrity of the research process.

3) APPROVAL

The study will only begin after ethical approval by the Research Ethics Committee of the Faculty of Humanities, University of Pretoria, has been obtained.

4) RISKS AND BENEFITS:

Participation in the study is completely voluntary and the participants are free to withdraw at any time. There are no risks or direct benefits in participating in this project. If the participants decide to withdraw there will be no negative consequences on them, nor will they need to explain their reason. They are encouraged to ask any questions they might have about the study.

5) WHO WILL HAVE ACCESS TO THE RESULTS OF THE STUDY?

The data will only be accessible to the researcher and the supervisor. It will be used for academic purposes only. The data will be archived in electronic format on a password protect device at the department of music for a minimum of 15 years. During this time the raw data might be used for further research.

3

Kind regards,

Signature of researcher

Shadé Jansen

email: jansenshade@gmail.com

Tel: ▮▮▮▮▮▮

Appendix B: Application form for District Six Museum

P.O. Box 10178
Caledon Square, 7905
South Africa
Tel/ Fax: [+27(0)21 466 7200/210
E-mail: collections@districtsix.co.za
Non-profit registration number: 005-018NPO
VAT registration number: 4850197072

District
Six
MUSEUM

APPLICATION TO ACCESS MATERIAL

Please note that there is a R100 administration fee for processing requests. Also note that, depending on use, there is usage fee per photograph.

Name of Applicant: Shadé Jansen

Organisation: University of Pretoria

Address: ▓▓▓▓▓▓▓▓▓   **Code** ▓▓

Telephone: ▓▓▓▓▓   **Facsimile:**

Email: jansenshade@gmail.com

Date of Request: 8 July 2021   **Date Required:** As soon as possible

Required Medium: ☐ Video ☐ Audio ☑ Images ☑ Documents

Material Purpose: ☐ Educational ☐ Commercial/Profit) ☑ Scholarly/Research ☐ Publication
☐ Exhibition ☐ Other (specify)

Please provide details   I am a Masters Degree composition student at the University of Pretoria. Part of my dissertation research and data collection process, I need to have access to archival sources to justify my findings for the research.

#	Description	Accession #	Cost	Approval
1.				
2.				
3.				
4.				
5.				

I/ we agree to abide by the terms and conditions for reproduction of archival material in the District Six Museum collection, which has been made available to me/ us.

Signed: _____   Date: 8 July 2021
_____

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1. The District Six Museum retains full copyright of all image(s) and video footage (s) supplied by the Museum. The user is only allowed to use the image(s) / video footage for the purpose/s stated on the Request Form. The user is required to reapply for permission for any subsequent use of the image(s)/video footage(s).

2. Where the image(s) is (are) used in a publication, the user agrees to credit the District Six Museum as the source of the material, and also credit the artist, photographer, or writer (where applicable).

3. The user agrees to provide to District Six Museum with at least one copy of the publication at no cost to the Museum within one month of the publication being printed.

4. The user is not allowed to transfer any rights pertaining to the image(s) to a third party without the written consent of the District Six Museum.

5. Collection of the image(s) in the requested format implies an acceptance of the terms and conditions of use.

6. Failure to comply with the above may result in legal action against the user by the District Six Museum.

Appendix C: Consent forms for the participants

School of the Arts
Faculty of Humanities
University of Pretoria
July 2021

Letter of informed consent for
Cape Malay Music Directors/Coaches

Researcher: Shadé Jansen
Student number: 19375540
Student address: ▆▆▆▆▆▆▆▆▆▆▆▆▆▆▆▆▆▆▆▆▆▆▆▆▆▆
Tel: ▆▆▆▆▆▆

Dear Mr. Ahmad Ismail

My name is Shadé Jansen. I am a student at the University of Pretoria and I am currently enrolled for a master's degree in music composition.

Research topic: The study is entitled *Music transcriptions and arrangements of the Cape Malay Choir Board Competition: Exploring conceptual processes.*

Rationale/Aims of the study: The study aims to explore the conceptual processes that were utilised to transcribe and arrange music for the CMCB Competition.

1)   INTRODUCTION
You are invited to volunteer for a research study. This document serves to provide you with more information regarding the study. Before you agree to take part in this study, please take the time to read the information outlined below. If you have any questions,

please do not hesitate to ask the researcher. You should not agree to take part unless you are satisfied with the procedures involved.

2)   THE NATURE AND PURPOSE OF THIS STUDY

The aim of this study is to explore the conceptual processes of the music transcriptions and arrangements of the Cape Malay Choir Board Competition.

3)   EXPLANATION OF PROCEDURES

This study involves answering certain questions regarding the history and development of the CMCB, the manner in which the musical styles changed over time, the various composition techniques and their use when the music is arranged; the manner in which music is orally transferred when the choir learns new music.

4)   WHAT WILL BE EXPECTED FROM YOU?

Your participation will involve a semi-structured interview which will take approximately 45 (30 minutes interview and 15 minutes questions from participants) minutes of your time. The interview will take place via Zoom and it will be audio-recorded. You will have the opportunity to review your transcript after the transcription has taken place. The information will be treated with strict anonymity/confidentiality as a means to protect the privacy of the participant, to build trust and rapport with the participant, and to maintain ethical standards and integrity of the research process.

5)   APPROVAL

The study will only begin after ethical approval by the Research Ethics Committee of the Faculty of Humanities, University of Pretoria, has been obtained.

6)   RISKS AND BENEFITS:

Participation in the study is completely voluntary and you are free to withdraw at any time. There are no risks or direct benefits in participating in this project. If you decide to withdraw there will be no negative consequences to you, nor will you need to explain your reason. You are encouraged to ask any questions you might have about the study.

7) WHO WILL HAVE ACCESS TO THE RESULTS OF THE STUDY?

The data will only be accessible to the researcher and the supervisor. It will be used for academic purposes only. The data will be archived in electronic format on a password protect device at the department of music for a minimum of 15 years. During this time the raw data might be used for further research. Please feel free to contact me or my supervisor if you require more information about the study.

Kind regards,

_____   _____
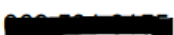Signature of researcher   Signature of supervisor
Shadé Jansen   Prof. Theo van Wyk
email: jansenshade@gmail.com   email: theodore.vanwyk@up.ac.za
Tel: ████████████   Tel: 012 420 4111

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

SCHOOL OF THE ARTS
UNIVERSITY OF PRETORIA
FACULTY OF HUMANITIES

School of the Arts

Faculty of Humanities

University of Pretoria

LETTER OF INFORMED CONSENT: REPLY SLIP

FULL NAME: _____

RESEARCH TOPIC: *Music transcriptions and arrangements of the Cape Malay Choir Board Competition: Exploring conceptual processes*

I hereby give my consent to participate in the aforementioned research project and acknowledge that the data may be used in current and future research. I confirm that I understand what is required of me in the research project. I am aware that I may withdraw from the study at any time, should I wish to do so.

_____   _____

Signature of participant   Date

_____   _____

Signature of principal researcher   Date

School of the Arts
Faculty of Humanities
University of Pretoria
July 2021

Letter of informed consent for
Cape Malay Composers/Arrangers

Researcher: Shadé Jansen
Student number: 19375540
Student address: ██
Tel: ████████████

Dear Mr. Ameer Williams

My name is Shadé Jansen. I am a student at the University of Pretoria and I am currently enrolled for a master's degree in music composition.

Research topic: The study is entitled *Music transcriptions and arrangements of the Cape Malay Choir Board Competition: Exploring conceptual processes.*

Rationale/Aims of the study: The study aims to explore the conceptual processes that were utilised to transcribe and arrange music for the CMCB Competition.

1)   INTRODUCTION

You are invited to volunteer for a research study. This document serves to provide you with more information regarding the study. Before you agree to take part in this study, please take the time to read the information outlined below. If you have any questions,

please do not hesitate to ask the researcher. You should not agree to take part unless you are satisfied with the procedures involved.

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This study involves answering certain questions regarding the history and development of the CMCB, the manner in which the musical styles changed over time, the various composition techniques and their use when the music is arranged; the manner in which music is orally transferred when the choir learns new music.

4)   WHAT WILL BE EXPECTED FROM YOU?

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Kind regards,

_____   _____
Signature of researcher   Signature of supervisor
Shadé Jansen   Prof. Theo van Wyk
email: jansenshade@gmail.com   email: theodore.vanwyk@up.ac.za
Tel: ▆▆▆▆▆▆▆   Tel: 012 420 4111

Appendix D: Letter of memorandum from the CMCB

CAPE MALAY CHOIR BOARD
KAAPSE MALEIER KOORRAAD
ESTABLISHED/GESTIG 1939
NPO/NWO REGISTRATION NUMBER/REGISTRASIE NOMMER: 031-873
P.O.BOX/POSBUS: 520, GATESVILLE, 7766 • TEL: +27724339421/+27826426367
E-MAIL/E-POS: elycapemalaychoirboard@yahoo.com / thaabied13@gmail.com
Website/Webwerf: www.capemalaychoirboard.co.za

Memorandum

To: All Choirs
Date: 07 December 2020
Subject: Urgent COVID-19 Announcement

To All Choirs,

There are growing concerns around the current spike in COVID-19 infections across South Africa and in particular, the Western Cape, Cape Flats and surrounding areas in which we boast the majority of our membership.
The basic disciplines in most communities are reported to have little or no compliance to the current protocols aimed at slowing the rate of COVID-19 infections.
It is important to admit that our events and gatherings attract large masses of people wherein social distancing is highly unlikely. The nature of our sport does not encourage the use of masks as our main instruments are our voices which require clear articulation making it difficult to execute proper breathing while wearing a mask. Likewise, when parading with bands who use brass instruments such as trumpets or trombones, the risk of infection is even higher as these instruments release particles which are likely to be a vehicle transporting the virus from one person to the other.

We have therefore been faced with the decision whether to continue our organisation's activity or value life and respecting our nation's call to play our part in preventing the spread of COVID-19.

Should choirs continue to host gatherings, we stand to play a huge role in rapidly increasing this pandemic in our communities and could result in the loss of life.

It is therefore that the following will be implemented with immediate effect as of Monday 7th December 2020:

- All club/board activities are to cease with immediate effect
- As announced at our recent awards event, no choirs are allowed to perform road marches or parades in any form whatsoever
- No choirs are to parade in any area during the holiday/new year's period until such information has been communicated via the CMCB
- Clubs are discouraged to host "sing tafels", practice sessions and social gatherings as this magnifies the risk of infection
- These conditions apply to all affiliated choirs and its entire membership currently registered with the CMCB.
- Any choir wishing to participate or host any form of related event should seek approval from the CMCB in writing, in order to track possible contraction of the virus and to isolate possible further spread.
- Choirs are encouraged to host virtual meetings from their homes

CAPE MALAY CHOIR BOARD
KAAPSE MALEIER KOORRAAD
ESTABLISHED/GESTIG 1939
NPO/NWO REGISTRATION NUMBER/REGISTRASIE NOMMER: 031-873
P.O.BOX/POSBUS: 520, GATESVILLE, 7766 · TEL: +27724339421/+27826426367
E-MAIL/E-POS: elycapemalaychoirboard@yahoo.com / thaabied13@gmail.com
Website/Webwerf: www.capemalaychoirboard.co.za

Team/Club leaders are hereby requested to ensure that this message reaches it's entire membership in making them aware of the CMCB's contribution towards slowing the spread of COVID-19.
Any further information can be obtained by writing to the CMCB Secretaries on the details provided at the foot of this page.

I trust that you have been informed accordingly.

Kind regards,

T. Dante
(Secretary)

I. Ely
(Chairman)

Appendix E: Approval letter from the CMCB

CAPE MALAY CHOIR BOARD
KAAPSE MALEIER KOORRAAD
ESTABLISHED/GESTIG 1939
NPO/NWO REGISTRATION NUMBER/REGISTRASIE NOMMER: 031-873
P.O.BOX/POSBUS: 520, GATESVILLE, 7766 • TEL: +27724339421/+27826426367
E-MAIL/E-POS: elycapemalaychoirboard@yahoo.com / thaabied13@gmail.com
Website/Webwerf: www.capemalaychoirboard.co.za

To: Ms. Shade Jansen   08 July 2021
CC: alexander.johnson@up.ac.za
    theodore.vanwyk@up.ac.za
    Shoprite Jonge Studente
    Primrose Male Voice Choir
    Boarding Boys Sporting Club

RE: PERMISSION TO CONSULT WITH AFFILIATED CHOIRS

To whom it may concern,

The above-named organization herewith grants permission to Ms Shade Jansen to obtain the following information from the respective affiliated choirs namely Shoprite Jonge Studente, Primrose Male Voice Choir and Boarding Boys Sporting Club for her thesis on the music styles that the music directors/coaches use in their musical compositions as well as their methods used to teach their respective choirs.

Hope you find this in order.

Kind regards

T. Dante.
(Secretary)

I. Ely
(Chairman)

Appendix F: Approval letter from District Six Museum

The District Six Museum
P O Box 10178
Caledon Square, 7905, Cape Town
25A Buitenkant Street, Cape Town, 8000

Tel: +27(0)21 466-7200
Fax: +27(0)21 466-7210
Email: collections@districtsix.co.za

1

NPO registration: 005-018NPO
PBO registration : 930004816

19 July 2021

Re: Letter of affiliation for Shadé Jansen, University of Pretoria
MMus (composition) in Faculty of Humanities

To whom it may concern

The District Six Museum confirms that Shadé Jansen will be affiliated to the Museum in the course of her MMus research on 'Music transcriptions and arrangements of the Cape Malay Choir Board Competition: Exploring conceptual processes".

Ms Jansen is granted access to the archive and resource centre.

She will liaise with myself, Heather Jackson, as collections assistant, as well as relevant staff members to develop her research topic and has signed an agreement to conduct research in accordance with the ethical framework of the institution.

The Museum will provide necessary research support and access to Ms Jansen.

CONTACT PERSON: Heather Jackson
EMAIL: collections@districtsix.co.za
CONTACT DETAILS: 021 466 720

Kind Regards

Heather Jackson

Appendix G: Supervisor letter for District Six Museum

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

SCHOOL OF THE ARTS
UNIVERSITY OF PRETORIA
FACULTY OF HUMANITIES

16 August 2021

School of the Arts: Music
Faculty of Humanities
University of Pretoria

TO WHOM IT MAY CONCERN

I hereby officially confirm that **Ms. Shadé Jansen** (Student number: 19375590) is a registered postgraduate student enrolled for the degree Master of Music (MMus) specializing in Composition and that I currently serve as supervisor for her dissertation.

Sincerely,

Prof Theo van Wyk
Associate Professor of Music
theodore.vanwyk@up.ac.za
Cell: 072 088 2964
Office: 012 420 2602

Appendix H: Approval letter from the Ethics Committee

Faculty of Humanities
Fakulteit Geesteswetenskappe
Lefapha la Bomotho

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Humanities 100.
— Since 1919 —

10 August 2021

Dear Miss S Jansen

Project Title:	Music transcriptions and arrangements of the Cape Malay Choir Board Competition: Exploring conceptual processes
Researcher:	Miss S Jansen
Supervisor(s):	Prof TJ van Wyk
Department:	School of the Arts
Reference number:	19375540 (HUM004/0521)
Degree:	Masters

I have pleasure in informing you that the above application was **approved** by the Research Ethics Committee on 10 August 2021. Data collection may therefore commence.

Please note that this approval is based on the assumption that the research will be carried out along the lines laid out in the proposal. Should the actual research depart significantly from the proposed research, it will be necessary to apply for a new research approval and ethical clearance.

We wish you success with the project.

Sincerely,

Prof Karen Harris
Chair: Research Ethics Committee
Faculty of Humanities
UNIVERSITY OF PRETORIA
e-mail: tracey.andrew@up.ac.za

Fakulteit Geesteswetenskappe
Lefapha la Bomotho

Research Ethics Committee Members: Prof I Pikirayi (Deputy Dean); Prof KL Harris; Mr A Bizos; Dr A-M de Beer; Dr A dos Santos; Ms KT Govinder Andrew; Dr P Gutura; Dr E Johnson; Prof D Maree; Mr A Mohamed; Dr I Noomè; Dr C Puttergill; Prof D Reyburn; Prof M Soer; Prof E Taljard; Prof V Thebe; Ms B Tsebe; Ms D Mokalapa

Appendix I: Editorial certificate

Superior
Proofreading & Editing
Preparing your text for perfect reading

Joe van Wyk
Freelance Proofreader, Copy-editor & Translator
Mobile: 082 782 4624
E-mail: joevanwyk49@gmail.com

Editorial Certificate

This document certifies that the manuscript listed below was edited for English language, grammar, punctuation, spelling and overall style by
***Joe van Wyk** of **Superior Proofreading and Editing**.*

MANUSCRIPT TITLE:

Music transcriptions and arrangements of the Cape Malay Choir Board

Competition: A conceptual process

AUTHOR:

Ms Shadé Jansen

SECTIONS EDITED:

Whole manuscript (except for the embedded objects)

DATE ISSUED:

02 December 2021

CERTIFICATE VERIFICATION NUMBER:

S. Jansen/004/2021

Neither the research content nor the author's intentions were altered in any way during the editing process. The author retains the ability to accept or reject this editor's changes and suggestions. For any queries, please quote the certificate verification number.

Appendix J: Interview schedule

Semi-structured interview questions for the CMCB coaches

1. How long have you been actively involved as a coach in the CMCB Competition?

2. What inspired you to become a coach for the CMCB Competition?

3. What is your musical training and experience/background?

4. How do you arrange your choral works for the choirs in the CMCB?

5. What are your rehearsal techniques used during rehearsals when teaching the choirs your music arrangement?

6. When do you approach the transcribers/arrangers to transcribe your work for the musicians?

7. Are there any questions from your side?

Semi-structured interview questions for the CMCB arrangers/transcribers

1. How long have you been an arranger/transcriber for the CMCB Competition?

2. What are your music qualifications, if any?

3. What influenced you to transcribe/arrange choral works for the CMCB Competition?

4. How do you get approached to transcribe/arrange choral works for the CMCB Competition?

5. What orchestration techniques, if any, do you utilize in your transcription/arrangements?

6. What are the challenges when transcribing/arranging the choral works?

7. What are your objectives when completing a transcription/arrangement?

8. Are there any questions from your side?