



IAM
INDIGENOUS
AFRICAN
MUSIC

INHLIZIYO

For
Guitar

Transcribed from the performance of
MARKS MANKWANE (Lead Guitar) &
VIVIAN NGUBANE (Rhythm Guitar)

Transcribed by Billy Monama & Andy Innes
for the SAMRO Foundation's Indigenous African Music (IAM) Project

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Context of *INHLIZIYO*

This is a *Mbaqanga* tune that features two guitars: Lead & Rhythm played by the below innovators.

Mbaqanga is a style of South African music with rural *Zulu* roots that continues to influence musicians worldwide today. The style originated in the early 1960s. (Wikipedia, 2021)

MARKS MANKWANE



Lead Guitarist, producer, penny whistler and composer **Marks Mankwane** was born in 1939 in Warmbaths, which is now called Bela Bela, in Northern Province, South Africa, situated 100 km from Pretoria. He started playing guitar at the age of twelve and learned to play the penny whistle later. **Mankwane** moved to the Pretoria suburbs where he worked as a labourer. During his time off on weekends, Marks would busk for shillings in the streets, where he eventually met other labourers who played penny whistles: West Nkosi, Lucky Monama and Joseph Makwela, who he met at the soccer grounds next to Pretoria General Hospital in 1957. When Marks joined the trio, Joseph stopped playing the rhythm guitar and switched to the penny whistle. Together, they would gather to practise at the Hartebeesspruit Train Station in the evenings after work when the station was quiet and there was little traffic; however, they were often interrupted by the police. Mankwane, along with Makwela, Nkosi and

Monama, formed a band called *The Tower Boys*.

References:

Monama, Billy. 2020. Interview with Joseph Makwela, 18 March. *Introduction To South African Guitar Styles Vol.1*

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Monama, Billy. 2020. Interview with Rob Allingham, Wednesday 1 July. *Introduction To South African Guitar Styles Vol.1*

Mojapelo, Max. 2009. *Beyond Memory: Recording the History, Moments and Memories of South African Music*, p. 294. *South Africa: African Minds*.

198 Staff reporter. 2008. 'When boss leaves the workshop', *The Mail & Guardian*, 27 November.

VIVIAN NGUBANE



Bongani Vivian Ngubane was born in 1948. While his fellow musicians nicknamed him *uMkhize o mncane* because he was very short and skinny, he was a dangerous virtuoso rhythm guitarist. **Ngubane**, who was a migrant from KwaZulu-Natal, grew up in Meadowlands Zone 1. He took over Reggie Msomi's role as producer at Gallo's *Mavuthela Music* and was later recruited by EMI. He features on *Makgona Tsohle* and in West Nkosi recordings, including Mahlathini and the Mahotella Queens. **Ngubane** became a popular and highly sought-after rhythm guitarist during the 1960s. He was known for his excellence in chord substitutions.

References:

Monama, Billy. 2020. Interview with Lucky Monama, 19 February.

Introduction To South African Guitar Styles Vol.1

Monama, Billy. 2020. Interview with Lulu Masilela, 19 February.

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Monama, Billy. 2020. Interview with Joseph Makwela, 18 March. *Introduction To South African Guitar Styles Vol.1*

Staff reporters. 2008. 'When boss leaves the workshop', *The Mail & Guardian*, 27 November.

About Billy Monama and Andy Innes



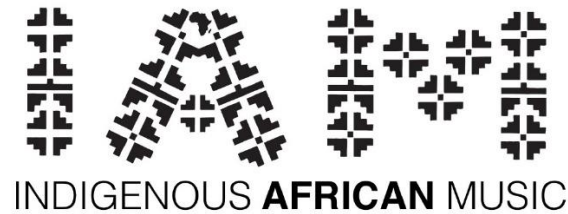
In 1997, **Billy Monama** began his journey with the guitar in his hometown of Mokopane, Mahwelereng in South Africa's Northern Province. Inspired by the music of his childhood, which combined traditional ethnic sounds, African gospel and jazz, Monama studied music theory, harmony and ensemble work at Central Johannesburg College. He also researched and transcribed guitar masters such as Wes Montgomery, Tal Farlow, Marks Mankwane, Jimmy Dlodlu and many other South African musical greats. Monama now is a recording artist, celebrated virtuoso guitarist, researcher, producer, bandleader, composer and arranger.

A sought-after guitarist, Monama has worked with artists including Themba Mkhize, Abdullah Ibrahim, Andile Yenana, Sibongile Khumalo, Victor Ntoni, Sipho 'Hotstix' Mabuse, Mbongeni Ngema, Dorothy Masuku, Abigail Kubeka, collaborative performance with

Dave Koz, Denise Jannah and many others. His skills in musical arrangement have spilled over into the dance and movement industry where he has repeatedly worked as musical director on productions by the internationally acclaimed Vuyani Dance Company. Monama sees himself as part of the new generation of South African musicians who want to take the music of the African continent to greater heights.

Billy Monama is founder and director of the Grazroots Project, a collaboration of musicians, teachers and composers to revive classic South African songs. In 2016, Billy and Andy Innes released their album *Brothers*, a collection of original pieces written and arranged for the acoustic guitar in traditional styles. In October 2017, he released his debut album *Rebounce*. In 2020, he released tutorial videos about South African guitar styles. 2021 –he became the first African to be endorsed by the prestigious guitar – The Gibson Guitars through Marshall music. For more read: www.billymonama.co.za

Andy Innes was born as a London-born South African musician who focused mainly on playing the mandolin, guitar, and viola, but lived and studied in South Africa from the age of six. During his University studies (Bachelors in Philosophy and Literature) Now he holds MBA degree. Andy he became actively both in theatre and touring bands. After working with several bands in capacity of guitarist, composer and musical director, he joined Jonny Clegg and Savuka in 1992 , and the likes of Concord Nkabinde, Philip Moolman, Pj Powers, Jeff Maluleke , U2 . He is currently a musical director of Johnny Clegg band. Read more: www.andyinnes.com



ABOUT THE IAM PROJECT

The Indigenous African Music (IAM) Project was initiated by The SAMRO Foundation to assist in the preservation of the beautiful but neglected musical riches of Africa. In 2017 the United States Ambassadors' Fund for Cultural Preservation helped the Foundation with seed funding to initiate the process of transcribing and documenting the scores for historical and cultural preservation.

As the project proceeded it became more and more apparent that, not only was the transcribing of the music helping to preserve it, but that it provided a new and intimate appreciation of the cultures, their art forms and their inherent value to humanity. The IAM team has worked with many incredible people and developed partnerships with amazing institutions like JIWE Publishers, the International Library of African Music (ILAM), the Africa Open Institute for Music, Research and Innovation, Music in Africa and many other organisations striving for the same end goal.

The project acknowledges that many transcription forms exist, but the use of Western Art music notation was justified by the fact that, around the world, practicing musicians would be able to interpret and reproduce the works (much like reading from the Western alphabet). To help the user interpret the works as accurately as possible, the IAM project has endeavoured to provide audio and video examples where possible, as well as contextual details of each work.

The vision of the IAM Project is to create a portal for all African music students, performers and consumers alike to be able to appreciate, access, perform and promote the Continent's amazing works and the cultures that generated them.

The IAM project sources its information from available archives and practitioners, but understands that a great deal of variation and possible other interpretations have existed in the IAM arena. As such, the IAM project does not claim to know everything and believes that indigenous African music should be a matter of broad consultation and dynamic growth. As such, the project is open to comments and suggestions regarding the scores. If you wish to offer your point of view, please feel free to visit www.iamtranscriptions.org to add your input.



INHLEZIYO

WEST NKOSI

TRANSCRIPTION: BILLY MONAMA / ANDY INNES

The musical score is written for guitar and piano. It consists of four systems of staves. The first system includes a Lead Guitar staff and a Rhythm Guitar staff. The second system includes a Piano staff (Lo) and a Rhythm Guitar staff (R). The third system includes a Piano staff (Lo) and a Rhythm Guitar staff (R). The fourth system includes a Piano staff (Lo) and a Rhythm Guitar staff (R). The score is written in 4/4 time and features a variety of musical notations, including chords, scales, and dynamics.

Lead Guitar: The Lead Guitar part is written in the treble clef. It begins with a single eighth note, followed by a series of chords and scales. The first system shows a series of chords (F#m, G, A, B, C, D, E, F#m) and a scale (F#m, G, A, B, C, D, E, F#m). The second system shows a series of chords (F#m, G, A, B, C, D, E, F#m) and a scale (F#m, G, A, B, C, D, E, F#m). The third system shows a series of chords (F#m, G, A, B, C, D, E, F#m) and a scale (F#m, G, A, B, C, D, E, F#m). The fourth system shows a series of chords (F#m, G, A, B, C, D, E, F#m) and a scale (F#m, G, A, B, C, D, E, F#m).

Rhythm Guitar: The Rhythm Guitar part is written in the treble clef. It begins with a single eighth note, followed by a series of chords and scales. The first system shows a series of chords (F#m, G, A, B, C, D, E, F#m) and a scale (F#m, G, A, B, C, D, E, F#m). The second system shows a series of chords (F#m, G, A, B, C, D, E, F#m) and a scale (F#m, G, A, B, C, D, E, F#m). The third system shows a series of chords (F#m, G, A, B, C, D, E, F#m) and a scale (F#m, G, A, B, C, D, E, F#m). The fourth system shows a series of chords (F#m, G, A, B, C, D, E, F#m) and a scale (F#m, G, A, B, C, D, E, F#m).

Piano: The Piano part is written in the treble clef. It begins with a single eighth note, followed by a series of chords and scales. The first system shows a series of chords (F#m, G, A, B, C, D, E, F#m) and a scale (F#m, G, A, B, C, D, E, F#m). The second system shows a series of chords (F#m, G, A, B, C, D, E, F#m) and a scale (F#m, G, A, B, C, D, E, F#m). The third system shows a series of chords (F#m, G, A, B, C, D, E, F#m) and a scale (F#m, G, A, B, C, D, E, F#m). The fourth system shows a series of chords (F#m, G, A, B, C, D, E, F#m) and a scale (F#m, G, A, B, C, D, E, F#m).



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© - do people undervalue it?

Today we take it for granted that music will be a part of our environment. Music is playing all the time in shops, taxi's, on telephone answering systems, on the radio. There is music wherever you go. It is like the air we breathe and rain from clouds. But our air and the rain don't require time, labour and years of training to create. Music does. But many people want it for free and undervalue it.

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