



# Born Coloured : not 'Born-free'

Culminating Experience project

By

Benjamin Jephtha

*My experience as a so-called 'Coloured' in post-Apartheid, democratic South Africa. My attempt to unite South Africa and inspire greater self-worth within Coloured communities*

# Born Coloured : not 'Born-free'

- Dissecting my so- called 'Coloured' experience in post-Apartheid, democratic South Africa
- Create music centred around themes important to the Coloured Experience.
  - Transformation
  - The Coloured Identity
  - The Black and Coloured Relationship
  - The Coloured Mentality
- I aim to bring awareness, inspire and create a sense of hope and unity within the South African experience

# Compositional approach

**Terence Blanchard** “on the Verge’

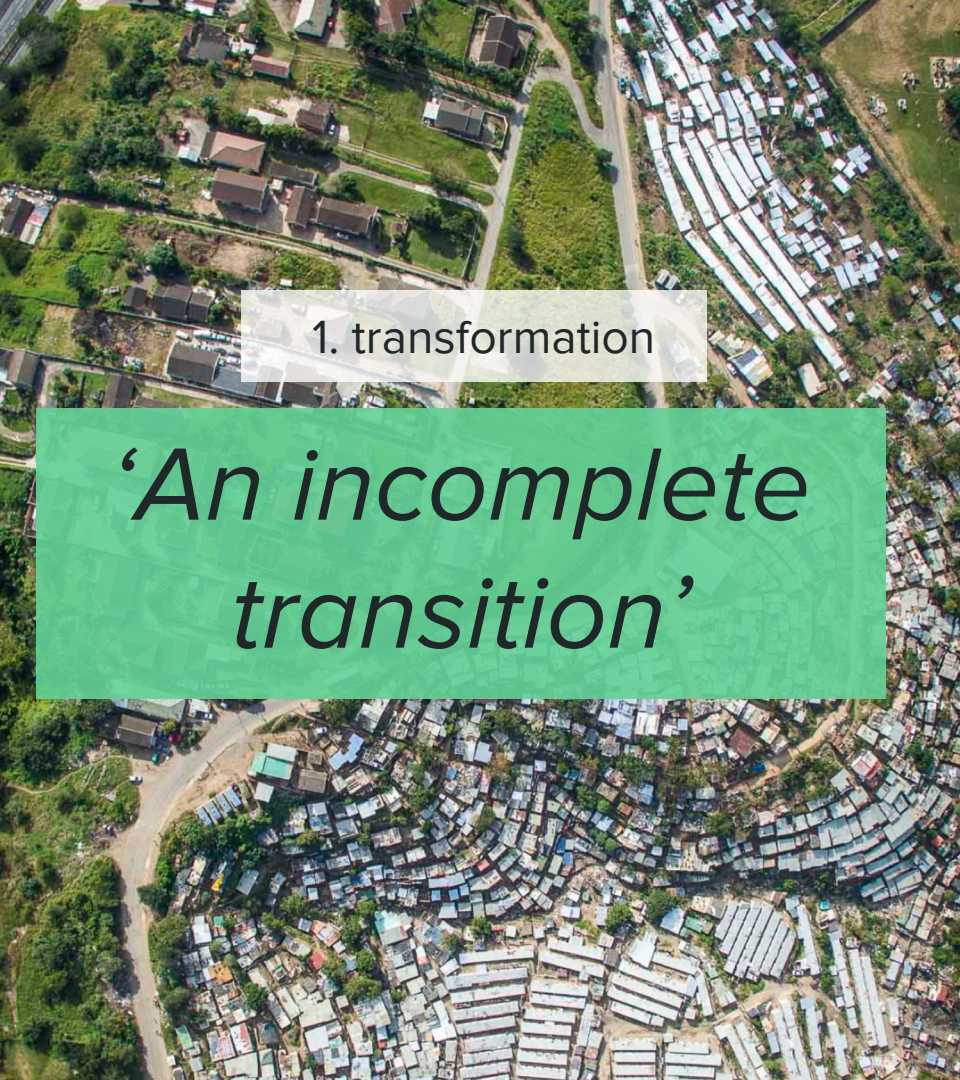
**Christian Scott** “emancipation procrastination”

**Zim Ngqawana** “Qula Kwedini”

**Abdullah Ibrahim** “the wedding”

**Derrick Hodge, Moses Molelekwa, Afrika Mkhize,  
Keith Jarrett, Tribe, Mark Fransman, TkZee  
Kaytranada and many more...**

- **Jazz**
- **Ghoema/Cape Jazz**
- **Marabi music**
- **Kwaito, Gqom**
- **Hip Hop, Electronic music**
- **Afro Brazilian music**



1. transformation

# *‘An incomplete transition’*

*"South Africa was rated the most economically unequal country in world. Researchers found that racial inequality is one of the most prominent factors behind this."*

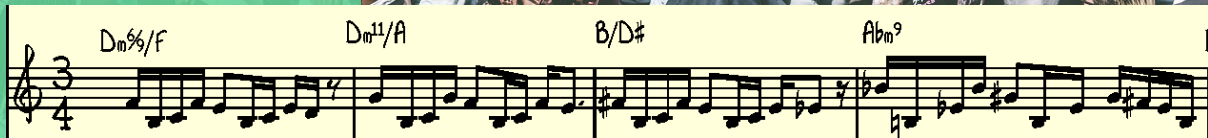
*(World Bank Group, 2018)*

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# 1. 'An Incomplete Transition'

*“Racialism is a deep decease in our social political fabric; and for the next generations, the responsibility of our leaders in this generation is to clear the ground in order for a healthy humanity to take place. To redesign, reconfigure our social space in order for that equality and also human self-respect to begin to grow again”*

- Dr Leonard Martin,  
SABC Newsroom (2016, September 13) “*Coloured debate*” [video file]  
retrieved from <https://www.youtube.com/watch?v=SSEc2-fEFKE&t=820s>





## APARTHEID & The Population Registration Act (1950)

Apartheid was a system of institutionalised racial segregation that existed in South Africa from 1948 – early 1990s

**Population Registration Act (1950):** Classified and divided South African citizen and resident to be classified according to their race and ethnic group, namely, **White, Indian/Asian (1961), Coloured and Black**

# Black

79% of population

Descendants of **Nguni people**.

They are: **Xhosa, Zulu, Shangaan, Ndebele** and **Swati** people.

# Coloured

9% of population

**Coloureds** are a multiethnic group native to Southern Africa

Their ancestry include **Khoisan, Bantu, European** and **East Asian** or **South Asian**.

## Population registration act

(x) "native" means a person who in fact is or is generally accepted as a member of any aboriginal race or tribe of Africa; (vii)

section eleven, (x)

(iii) "coloured person" means a person who is not a white person or a native; (iv)

(v) "Director" means the Director of Census appointed



## 2. Coloured Identity

# *'The Ben-Dhlamini Stomp'*



Reclaiming my **African** Identity.

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# #GautengShutdown protest by **First Nation Movement**

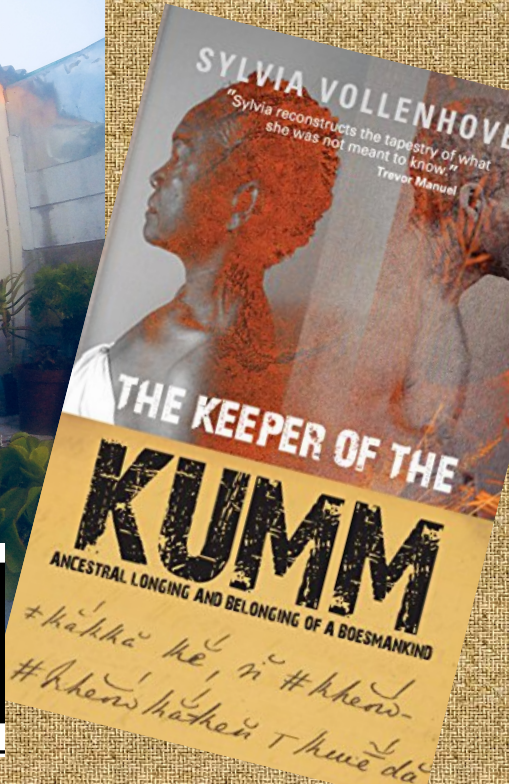
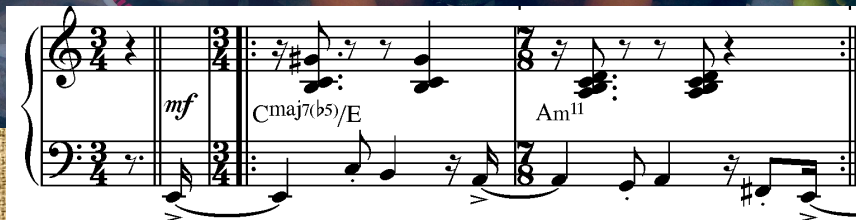


# 'the Ben-Dhlamini stomp'



Firstly  
Politically  
Culturally

I am African;  
I am Black;  
I am Coloured





3. Black and Coloured  
relations in South Africa



*‘Kwaito Klopse’*

“... relations between the two groups are frequently based on a perceived lack of similarity and a heightened awareness of difference.”

(Brown, 2000)

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**Klopse** is a minstrel tradition born out of the Abolishment of the Cape Slave trade in 1834.



5 Variations of Klopse Grooves

Musical notation for five variations of Klopse grooves. The notation is written on a single staff with a treble clef and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and accents. The first four variations are relatively simple, while the fifth variation is more complex, featuring a dense sequence of sixteenth notes. The notation is presented in a clean, black-and-white format.

**Kwaito music** is a variant of house music featuring the use of African styles like **marabi**, **kwela**, **mbaqanga/maskandi** with electronic samples.



Variations of Kwaito beats

Two staves of musical notation. The top staff shows a sequence of rhythmic patterns with eighth and sixteenth notes. The bottom staff shows a more complex rhythmic pattern with eighth and sixteenth notes, including some beamed notes. A small number '5' is visible on the left side of the second staff.

**Pantsula** dancing culture is a derivative of this music style

# Kwaito Klopse groove

$\text{♩} = 100$   
19

Intro - 4X repeat

Piano & bass implies 4 over 5 separated by 8<sup>th</sup> note

$\text{♩} = 100$

Danilo Perez 5/4 clave

from 2X

Merging of Klopse and kwaito kick pattern, played with more variations

# “Kwaito Klopse” feat. Sakhile Moleshe [video]

Flute

Trumpet in Bb

Alto Saxophone

Piano

Acoustic Bass

Percussion

Maracas

Drum Set

Chord progressions for Piano:

- C<sup>6</sup> C D/E E/D
- C<sup>6</sup> C D/E E/D
- C<sup>6</sup> C D/E E/D
- C<sup>6</sup> C D/E E/D
- C<sup>6</sup> C D/E E/D
- C<sup>6</sup> C D/E E/D

# What is the Coloured mentality?

Investigating:

The South African Reconciliation Barometer (SARB) (2015 – 2017)

And race based statistics around **Poverty**, **unemployment**, **Education**, **housing** and **Crime**





A sense of socio-economic **marginalization** specifically when it comes to employment policies/opportunities as well as public perception.

minimal **Class Mobility**  
*movement of individuals from one social class to another*

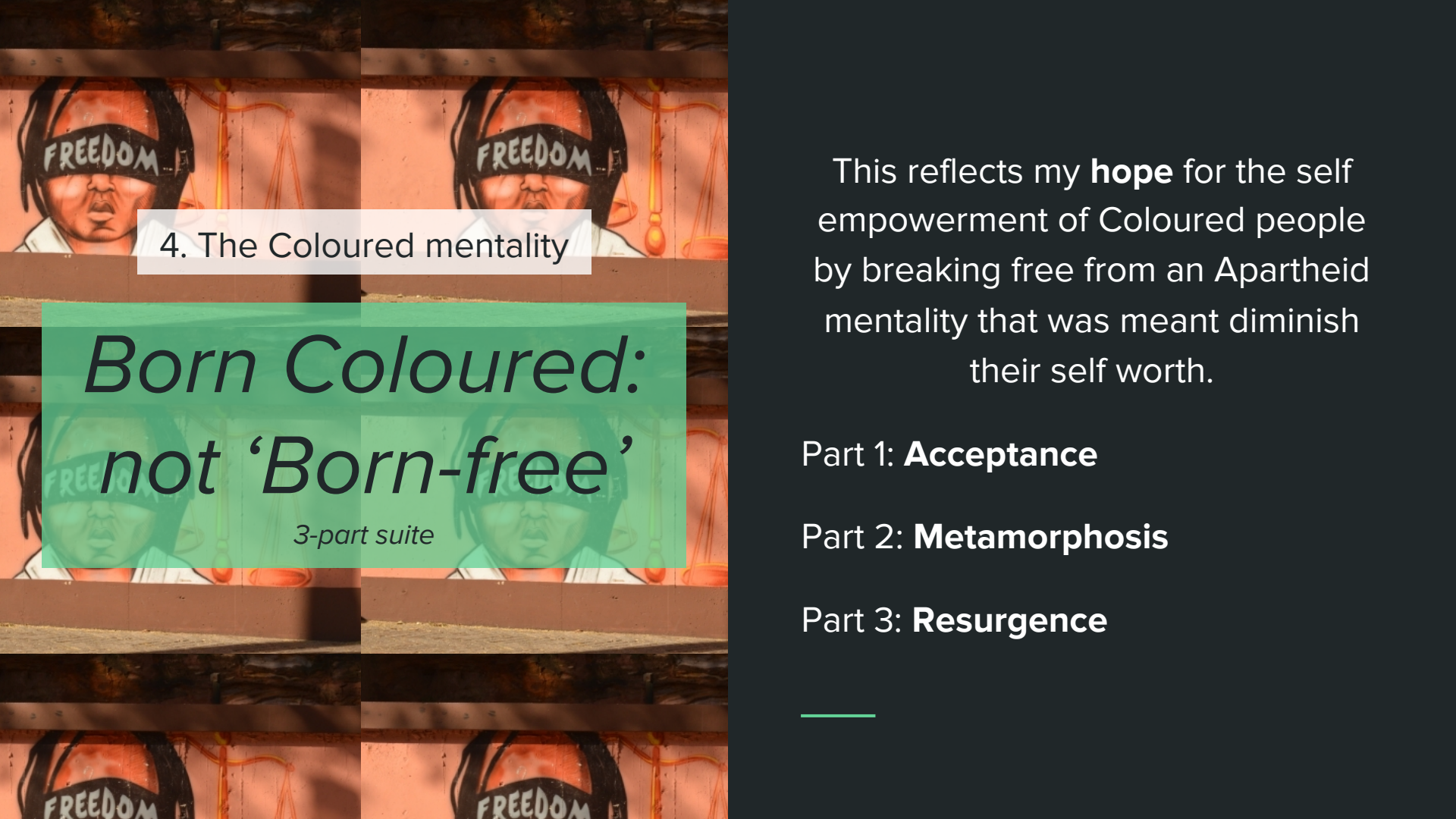
The perpetual cycle feeding the  
**Coloured Mentality**

**Disillusionment** in current administration  
*“White people own the country and black people run the country and we have no place here”*

obscured **social identity**  
*“Not Black enough, not white enough”*

Development of a **low self concept** and **self-destructive thinking**

- 50% matric dropout rate in Western Cape
- Less first year tertiary registration
- gangsterism and drug abuse
- High incarceration rate
- Highest homicide rate
- Unemployment rate
- 41% Poverty Rate



4. The Coloured mentality

*Born Coloured:  
not 'Born-free'*

*3-part suite*

This reflects my **hope** for the self empowerment of Coloured people by breaking free from an Apartheid mentality that was meant diminish their self worth.

Part 1: **Acceptance**

Part 2: **Metamorphosis**

Part 3: **Resurgence**

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# 1. Acceptance

Acceptance of who we are and what we came from. This starts with a dialogue

I portray this by creating a unified statement upfront to set the tone for what is still to come



Benjamin Jephtha

♩ = 50

**A** Intro

Trumpet: B<sup>(add2)/D<sup>#</sup></sup> E/D A/C<sup>#</sup> E<sup>7(sus4)/C</sup> B<sub>m</sub><sup>11</sup> G<sup>(add9)</sup> F<sup>#</sup>m<sup>11</sup> E/G<sup>#</sup> A<sup>7</sup>/G F<sup>6</sup> E<sub>b</sub>ma<sup>7(b5)</sup>

Alto Saxophone: F<sup>#</sup>(add2)/A<sup>#</sup> B/A E/G<sup>#</sup> B<sup>7(sus4)/G</sup> F<sup>#</sup>m<sup>11</sup> D<sup>(add9)</sup> C<sup>#</sup>m<sup>11</sup> B/D<sup>#</sup> E<sup>7</sup>/D C<sup>6</sup> B<sub>b</sub>ma<sup>7(b5)</sup>

Tenor Saxophone: B<sup>(add2)/D<sup>#</sup></sup> E/D A/C<sup>#</sup> E<sup>7(sus4)/C</sup> B<sub>m</sub><sup>11</sup> G<sup>(add9)</sup> F<sup>#</sup>m<sup>11</sup> E/G<sup>#</sup> A<sup>7</sup>/G F<sup>6</sup> E<sub>b</sub>ma<sup>7(b5)</sup>

Piano: A<sup>(add2)/C<sup>#</sup></sup> D/C G/B D<sup>7(sus4)/B<sub>b</sub></sup> A<sub>m</sub><sup>11</sup> F<sup>(add9)</sup> E<sub>m</sub><sup>11</sup> D/F<sup>#</sup> G<sup>7</sup>/F E<sub>b</sub><sup>6</sup> D<sub>b</sub>ma<sup>7(b5)</sup>

## 2. Metamorphosis

The process of ridding the apartheid mentality to give rise to a better sense of self.

The lament features a cyclic melody that grows with intensity as an underscore to a bass solo.

I drew from the South African choral tradition: 3 voices enter independently to create one unified sound

2  
7  
♩ = 65  
Lament  
B  
mp

Alto Sax.  
mp

Tpt.  
mp

Ten. Sax.  
mp

Pno.  
mp

Am<sup>9</sup>(b13) C/E Fmaj7(#11) C/E Bb<sup>6</sup>(sus2) Am<sup>11</sup> Cmaj7(#5)/Cb G7(sus4) G7

The musical score is for a piece titled "Lament" in 4/4 time, marked with a tempo of 65 beats per minute. It features four staves: Alto Saxophone, Trumpet, Tenor Saxophone, and Piano. The Alto Sax, Tpt., and Ten. Sax parts all begin with a dynamic marking of *mp*. The piano part includes a series of chords: Am<sup>9</sup>(b13), C/E, Fmaj7(#11), C/E, Bb<sup>6</sup>(sus2), Am<sup>11</sup>, Cmaj7(#5)/Cb, G7(sus4), and G7. A section marked with a box containing the letter 'B' is indicated at the beginning of the score.

### 3. Resurgence

Reconfiguring the way people see themselves to negate the terms we were defined by.

piano ostinato with a hopeful undertone that expands harmonically, but the melody remains constant



### 3. Resurgence

Reconfiguring the way people see themselves to negate the terms we were defined by.

The melody is simple and moves parallel between the three horns with the lead in the alto.

The horns play rhythmically loose and make use of vibrato and glissandos to give it a vocal-like quality.

#### A Section

The musical score for the A Section, measures 23-26, is presented in a three-staff format. The top staff is for the Trumpet (Tpt.), the middle for the Alto Saxophone (Alto Sax.), and the bottom for the Tenor Saxophone (Ten. Sax.). The key signature is D major (two sharps) and the time signature is 4/4. Measure 23 is marked with a box containing the letter 'D'. The Tpt. part begins with a whole note D4, followed by a quarter note E4, and then a quarter note F4. The Alto Sax. part begins with a whole note D4, followed by a quarter note E4, and then a quarter note F4. The Ten. Sax. part begins with a whole note D4, followed by a quarter note E4, and then a quarter note F4. The first ending bracket spans measures 25 and 26, with a first ending mark '1.' above the staff. The Tpt. part in the first ending has a quarter rest in measure 25 and a quarter note G4 in measure 26. The Alto Sax. part has a quarter rest in measure 25 and a quarter note G4 in measure 26. The Ten. Sax. part has a quarter rest in measure 25 and a quarter note G4 in measure 26.



## Final thoughts

I do believe that the racial inequality in South Africa is **not** specifically a coloured issue, but we cannot deny peoples lived experience. What makes this issue important to me, is that here we have people that has been denied their **history** and their **place** in South Africa. They are **trapped** in terms of class and social mobility and as a minority community, they are often **overlooked**.



## Final thoughts

Going forward, Coloured people will have to **reimagine** an identity that is not just stereotypical, but allows for different **possibilities**. What's important for us as Black and Coloured South Africans is to understand these multiplicity of identities through **dialogue**, so that we become aware of all the different parts that make up our **being** and **culture**.



# 3. Resurgence

## B Section

The image displays a musical score for the B Section of the piece "Resurgence". It consists of two systems of music, each with three staves: Tpt. (Trumpet), Alto Sax., and Ten. Sax. (Tenor Saxophone). The key signature is two sharps (F# and C#), and the time signature is 6/4. The first system starts at measure 31 and ends at measure 35. The second system starts at measure 36 and ends at measure 40. Chord charts are provided above the staves, and melodic lines are written on the staves themselves. The score includes various musical notations such as rests, notes, and dynamic markings.

**System 1 (Measures 31-35):**

- Measures 31-32:** Tpt. rests; Alto Sax. and Ten. Sax. play a rhythmic pattern.
- Measure 33:** Chords: A/C#, F#m7, B/D#, G6/D, A/C#, F#m7. Melody: Tpt. plays a half note A4, then a half note G#4.
- Measure 34:** Chords: B7, Bm/D, A/E. Melody: Tpt. plays a half note F#4, then a half note E4.
- Measure 35:** Chords: E/G#, C#m7, F#/A#, D6/A, E/G#, C#m7, F#7, F#m/A, E/B. Melody: Tpt. plays a half note D4, then a half note C#4.

**System 2 (Measures 36-40):**

- Measures 36-37:** Chords: A7/C#, D, B/D#, D(sus2), A/C#, F#m7. Melody: Tpt. plays a half note A4, then a half note G#4.
- Measure 38:** Chords: B7, A/E, E9(omit3), A/C#. Melody: Tpt. plays a half note F#4, then a half note E4.
- Measures 39-40:** Chords: E7/G#, A, F#/A#, A(sus2), E/G#, C#m7, F#7, E/B, B9(omit3), E/G#. Melody: Tpt. plays a half note D4, then a half note C#4.



# Personnel

Double/electric bass.....**Benjamin Jephta**

Drums/drumpad.....**Tyson Jackson**

Percussion.....**Tareq Rantisi**

piano/keys.....**Noe Zagroun**

trumpet/flugel.....**Alonzo Demetrius**

Alto sax.....**Nerya Zidon**

Flute/Tenor sax.....**Stephen Byth**

Engineer.....**Liz Teutsch**

# Future plans

Continuing to develop my musical identity through this research

Album release Spring 2020

Present a longer/detailed version in schools and conferences

Move to NYC for my OPT year

## Long term

Develop a music program in Cape Town with a that is based on the 'Global Jazz Institute' model: Instilling a sense of **Social justice** within musicians.

# Thanks

My Parents, Danielle, Amy, Sanjin and  
Family

## Recording personnel

Tyson Jackson..... drums  
Noe Zagroun.....piano  
Tareq Rantisi.....percussion  
Nerya Zidon.....alto sax/consulting engineer  
Alonzo Demetrius.....trumpet/flugel horn  
Stephen Byth.....Tenor sax/ flute  
Liz Teutsh.....Engineer  
Assistant engineers.....Alonzo, Alexis & Yifei

## The BGJI Family

All the students

Fellows and Faculty

Artistic Director: Danilo Perez

Managing Director: Marco Pignataro

Advisor: Bruno Raberg

Committee Member: Terri-lyne Carrington

Visiting Artists: Terri, John Patitucci, Ben Street,  
Joe Lovano, George Garzone, Adam Cruz

Private instruction: John Lockwood, Susan Hagen

## Funders

The Oppenhiemer Foundation, SAMRO Overseas  
Scholarship, Richard Cock Foundation

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## Video

Multimedia Live (2018, October 12) "*The blood of our people are calling: 'Blood Friday' #shutdown*" [video file] retrieved from [https://www.youtube.com/watch?v=B\\_MqKQctcm4](https://www.youtube.com/watch?v=B_MqKQctcm4)

SABC Newsroom (2016, September 13) "*Coloured debate*" [video file] retrieved from <https://www.youtube.com/watch?v=SSEc2-fEFKE&t=820s>

*Pansula dancers* <https://www.youtube.com/watch?v=6vWdZl6-2-w>

*Capetown celebrates Minstrels Carnival*: <https://www.youtube.com/watch?v=VmVdndziiKk>