



## THE ART OF 1 4 5 by *Lwanda Gogwana*

### Module One: Post – Task

#### The 145 progression

145 in describing the music refers to the sound of the music primarily. The chord progression does not strictly follow 145. It varies from song to song.

The 145 progression is often composed in AABBA form and style, with the B section sometimes modulating to the subdominant while the harmonic movement cycles in a variation of the 145 sound. This harmonic chord progression of the 145, also filters through all other genres after marabi.

Marabi melodies are quite melodic and are often repeated in a call-and-response fashion.

#### Zooming into three marabi compositions

These three songs show the various progressions that stem from 1 4 5.

# Tsaba Tsaba ke No.1

Pitch Black Follies



# Qua Qua

William & Wilfred Mseleku



# uMajaji

The Merry Blackbirds ARR. Emily Motsieloa

5

9

13

17

20

22

*Now answer the following questions*

1. How are 145 melodies usually constructed? Can you identify the A and B sections of the above melodies and the call and response lines?

2. Can you identify the harmonic movement of the cycle of each song?
3. Can you find the clarinet part in the song uMajaji. The clarinet offers a contrapuntal melody from the main melody, but it does not interfere with the main melody. This is where the ubuntu philosophy shines too. Can you sing or play this contrapuntal melody?
4. Take your favourite marabi song and compose a variation to the melody. You would be most welcome to share this with us as it adds to our musical archives and South African heritage.



[afribeat.com](http://afribeat.com)



[JazzuHuru](https://www.youtube.com/channel/UCJzZuHuru)



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