

Contrasts of Cape Town

This tune's form is easily recognizable as a blues. What makes it fun and interesting to play is how the melodic ideas are contrasted over changing rhythmic feels. The piece starts off with a familiar Cape Town groove known as Cape Goema, which reflects the happy festival type atmosphere found in Cape Town when the New Year rolls around. Major dance and carnival like competitions take place on the 2nd day of the New Year and features energetic dance troupes in colourful dress, dancing and marching through the streets of Cape Town. The Mardis Gras atmosphere in New Orleans comes to mind when seeing and hearing the colourful display of local culture. As a Goema listening reference refer to *Tsakwe* by Abdullah Ibrahim on *For Lydia and the Lion* featuring Mike Rossi with the Darius Brubeck Quartet (Gathering Forces). "**Cape Town Collection: original tunes by South African composers**" compiled by Colin Miller, includes a broad range of South African compositions including Goema style pieces such as *Wesley Street* by Alvin Dyers, *Sonesta* by Errol Dyers, and *Soetwater* by Jimmy Adams. (www.jazz.co.za)

Performance Notes – drums begin the groove followed by the bass with piano or guitar comping over the repeated intro. The goema feel continues up to Letter **B** where a swing chorus takes over. At Letter **C** the feel shifts to a strong Samba/Latin feel. Take notice of the harmonic change from minor to dominant at Letter **C**.

Solo Form: D-D (goema), E (swing), F (samba/latin); thus 4 choruses total.

Solos: At Letter D the solo feel reverts back to a Goema feel for 2 choruses. Letter E is swing with the horns playing the line as a background. The soloist should play sparsely here. At Letter F the feel is a strong Samba.

Note -Solos can be easily extended with an open repeat at letter D, Swing feel on cue at E, and an open repeat at letter F.

The **Solo/Ensemble Interlude** at G is over a Swing feel. This should only be played after all solos except drums which solos over the intro vamp on the D.C. ***The interlude at Letter G was written to assist soloists with material to play or draw from when improvising.***

On the **Out Chorus** or **Head Out** there are no repeats. Watch the Ritard on the last 4 bars of the coda. The ending also works well *without* a Ritard if the ensemble chooses not to slow down.

Contrasts of Cape Town is dedicated to the late Cape Town musician Colin Campbell, and his talented and gifted children Mike and Judy Campbell.

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Cape Goema - Latin Feel (♩ = 116 - 120)

Intro: Open over goema feel \emptyset bass/rhythm figure.
Drums set goema feel followed by bass vamp.
Piano/Guitar comp over groove.

Mike Rossi

Part 1
Part 2
Part 3

Guitar Piano
Bass
Drums

Pt. 1
Pt. 2
Pt. 3

G.P.
B.
Dr.

5 [A] *mf* *tr* 1st time unisono

Pt. 1
Pt. 2
Pt. 3

G.P.
B.
Dr.

11 1st time unisono *tr* 1st time unisono *tr* to G (slowly, expressive) to C (slowly, expr.) 1st time unisono *tr* to C (slowly, expr.)

Cm *mf* Cm Fm Cm

Ab7b5#9 G7#5b9 Cm

- 8 - - 12 -