Janzi

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About the Author

Shaban Kalwaza was born on Friday February 8th 1973 to a musical family of Amar Wabikhadhu and Madinah Mutesi. From Bukhaanha village, Bukooma sub-county, Luuka District in the Central Eastern region of Uganda (Busoga).

Amar Wabikhadhu was a renowned instrumentalist, dancer and a lead singer in the Awusi Mayebe troupe. Mutesi Madinah was the main Kembe "thumb-piano" player and soloist in the Nabikooli princess' palace crew that used to entertain the Inhe'bantu of Busoga.

Shaban Kalwaza is the second last born in a family of 13 children of which 8 are children and 5 boys. He grew up a midst the "poverty of a village life" which however gave him the opportunity to exploit his quality time in his early years.

Career development

By the age of 7 years, Shaban had mastered the tube-fiddle, flute, thumb-piano, and xylophones. It's during this time that Shaban established the children's instrumental troupe which entertained the community in the evening. This troupe became so active and widely used in the 1980 elections which exposed Shaban to wider public.

This exposure won him a study bursary by one school (Nawansega Primary School) and thus exhibited a unique skill of playing instruments. He became a key instrumentalist in Nawansega Primary School where, while in Primary one he led his school choir up to regional level.

In 1983, he was elected the school choir leader and conductor of instrumental composition on the school concerts. In 1985, he started training the school choir in instrumental composition and

African traditional folk singing. He was the one taking the item for one person (instrumental or vocal solo).

In this year, his choir qualified for the National schools' music, dance and drama festivals. He won his three items at the National level. He was selected to participate in a production "Mother Uganda" by the late professor Rose mbowa who was by then the patron of Ngaali troupe. Shaban was one of the key instrumentalists in the production which was performed in London. Since then, his school never missed a national trophy until he left after his primary leaving examinations.

In 1988, he joined Kiira College Butiki for his ordinary level. In his senior one, Reverend Father Vesta and the Head teacher of the school assigned him the responsibility of training and conducting instrumental composition and performing the solo item on the flute.

In 1995, he joined Makerere University where he did not regret meeting professor Justinian Tamusuuza who did a great work to mould Kalwaza Shaban a National challenging composer, best transcriber of both African instrumental and vocal music. People call him the King of instrumental, but himself said; **"Though people call me the King of instrumental, the truth is that "I and the instruments are intimate friends".**

As a freelance author and composer, he has written quite a number of music course books for Primary schools, Secondary schools and teacher training Colleges for Uganda, Rwanda and Zambia. Some published by Mk publishers Uganda limited and others by Longhorn publishers Uganda.

Janzi

Ssewakiryanga James Jr

The Janzi is a musical instrument conceived by Ssewakiryanga James Jr. He was born in 1987 to Ssewakiryanga James Senior from Bulyankuyege, Mityana District of Buganda. His mother Betty Namatta Ssewakiryanga came from Luwero District, in Uganda. He was born in a musical family that lived in Kampala, the Capital City. Ssewakiryanga began his artistic journey at a tender age, and has since attended a number of musical conferences, festivals and workshops. He has visited; **Germany, Netherlands, Austria, Norway, Denmark, Belgium, Czech Republic, Switzerland, France, Spain, Italy,** and **Sweden**. He has performed to several audiences in hundreds and thousands in Uganda and around the world.

His father was a renowned instrumentalist and a creative player of Ugandan drum ensembles. His hands were swift and flexible, with a high degree of fluency and accuracy of palms in drum playing. He was a great improviser, which earned him a countrywide fame in performing Arts.

After his fathre's death, the young musical heir; creative, innovative and a performing arts entrepreneur emulated his father. His skills in

Ugandan traditional musical instruments have made him one of the most gifted instrumentalists in the country. He has also reached high skill levels in playing other African musical instruments, especially the stringed family. His transformed his late father's musical legacy into a fusion band which he named Janzi band.

It was his involvement with different musical instruments in the *Janzi* band that led him to conceive a design of an instrument that could give him the opportunity to express himself fully. After a struggle with design matters, Junior decided to name the new instrument after the band in which it was born, the Janzi. The *Janzi* is currently the lead instrument of the Janzi band.

What is Janzi

Janzi is a plucked chordophone that with twenty two strings. It has two spikes each with eleven pegs onto which strings are attached. The right hand side has eleven strings as well as the left side.

It has a magically soothing flow of sounds with a velvet timbre that gives opportunity to its player to bring out their emotions. It has a rectangular shaped sound box or resonator with bears the sound outlets on both the right and left sides.

A double spike

Junior envisaged the *Janzi* as an enhancement of the bow harp *Adungu*. The *Adungu* is a Uganda musical instrument played by several ethnic groups, each with a different name and systems of tuning. In North western Uganda (West Nile) their variant is tuned to the western diatonic scale. In the central Uganda (Buganda) it is called *Enanga*, tuned to a pentatonic scale. In Eastern Uganda (Busoga), it is called an *Ekimasa*, also tuned to the pentatonic scale.

Among the JopAdhola from Tororo, it is called *Tongoli,* also tuned to the pentatonic scale. The *janzi* is a combination of two systems of tuning, which are represented among the above named bow harps of Uganda.

Janzi band is a name that symbolizes fusion. It's a group that fuses both Western and African instruments. The fusing of these instruments results into jazz music. Ladies and gentle men, let me just remind you of some little history of jazz music which influenced the formation of Janzi band and envisaged the designing of the janzi instrument.

The word Janzi comes from a kiganda word "Ejjanzi", which means the grasshopper. It has the following characteristics; flying from place to place, leaving a legacy at any point it lands, just like the African slave trade in America. Inspite of being slaves, they kept their identity as Africans, which resulted into the fusion "Jazz Music". That is the legacy of the African slaves in the Americas.

As cited in Benjamin Lundy's diary, **Jazz** was born in New Orleans about 100 years ago in the early 20th century, but with roots in the musical traditions of both Africa and Europe. In fact, some people say that **jazz** is a union of African and European **music**. From African **music**, **jazz** got its: rhythm and "feel" **Jazz** is a **music** genre that originated in African American communities of New Orleans, United States, in the late 19th and early 20th centuries. It developed its roots in blues and ragtime. Since the 1920s **Jazz** Age, **jazz** has become recognized as a major form of musical expression.

Some form of music shaped by the black experience in the United States had appeared in both the South and the North by the time of the Civil War. Likewise, New Orleans--being the center of the American slave trade--had already taken on special significance in the history of black music-making in the country. The most

interesting reference to antebellum black music is found in the abolitionist Benjamin Lundy's diary. Near the New Orleans slave market, the hub of the interstate slave exchange, blacks continued to meet on or around Congo square, under the supervision of their masters to sell their wares, exchange information, and dance to drums that Lundy sketched in his diary and claimed were straight from Africa. Another white observer, Louis Moreau Gottschalk--Americas foremost composer, inter-American cultural diplomat, and piano virtuoso of the 1850s-claimed that he grew up in the shadow of Congo Square.

In what is probably his most famous composition, Gottschalk sketches for us an interpretation of another African instrument retained and reinvented by blacks in America? He called this composition "The Banjo." Therefore, Junior's vision was not by any mistake or anxiety.

Janzi was designed in 2015 and certified document appended by the Uganda government in 2017. This was after the African Regional Intellectual Property Organization (ARIPO) and Uganda Registration Services Bureau (URSB) awarded Ssewakiryanga James Junior the Utility Model Protection. As such, the *Janzi* is internationally protected under the current international intellectual property regime.

Materials for Janzi

Janzi is made from few materials that are accessible in the Victoria basin of Uganda. The mechanism of shaping and or molding these materials into finished ones for use is easy, and does not require sophisticated tools. Below are the materials used to construct the *Janzi*.

Hard wood (mahogany wood)

Nylon strings

Road metals (pegs)

Tools used in making the Janzi

Nails

Axe

Saw

Construction of Janzi

Janzi making calls for basic understanding of the above as a craftsman. The wood is cut into timber, and shaped into a desired thickness, length and width. Three pairs of rectangular pieces as shown below are enough for one *janzi* sound box.

Figure 1: Back and face timber

Figure 2: Left and right side joineries

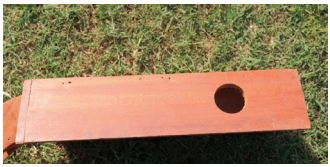



Figure 3: Front and behind joineries

Pieces of wood in figure 1:

One of the two pieces is fixed at the back for the instrument to sit on and the other is like a stomach of the instrument. It bears the strings holder. The strings are fastened onto the two bridges under the stomach of the instrument, and they stretch across from the stomach and tied to the pegs which are screwed into the spikes.

Pieces of wood in figure 2:

These are joineries on the left and right sides. The right and left side joineries bear the sound outlets. However, *Janzi* may have one, two or even three sound outlets: on the right side joinery, left side joinery and then either on the stomach or the behind joinery of the instrument.

The wood pieces in figure 3:

These are also joineries and covers to the front and rear parts of the sound box. The front joinery wood covers, and works as the spike or tuning pegs holder.

Spike or tuning holder

The tuning bearer or spike holder is wooden as in picture above. The front joinery holds and covers the tuning pegs support as shown on the opposite side.

Assembling the instrument after shaping all parts

In figure 1, two men are assembling the Janzi instrument. The behind joiney is the first step when assembling the instrument. The two men are fixing the behind joinery of the instrument first. See as illustrated on the next page.

Figure 1

The behind joinery is fixed first onto the back part of the instrument. Thereafter, the left side joinery is fixed as shown in figure 2.

In figure 2, the two men are fixing the left sidw joinery. It is the second step when assembling the instrument. We fix the left side joinery second.

Figure 2

In figure 3, the two men are fixing the right side joinery. It is the third step when assembling the instrument.

Figure 3

The right side joinery is third to be fixed to enable the instrument makr balance up the angles before fixing screws through them.

Figure 4 shows the inside part of *Janzi* instrument. You can see the small pieces of wood. They are the supporting wood bars fixed underneath to hold the sound box firm, whereas the spike holder fastens the spike to the sound box.

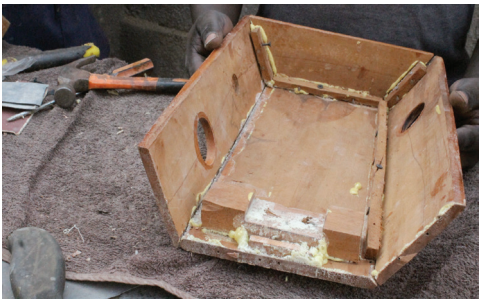


Figure 4

Figure 5: This is the spike support holder fixed at the front of the sound box using wood glue. The spike or tuning bearer is fixed.

Figure 5

Figure 6: Screws are fixed to make the tuning pegs holder firm. The screws pass through the spike to the support holder bar.	 *Figure 6*
Figure 7: The front joinery cover is attached as in the picture. That is the second last part of joinery to be attached onto the sound box of the janzi instrument.	 *Figure 7*
Figure 8 shows when the front joinery is already fixed. We are now yet to fix the stomach of the Janzi instrument.	 *Figure 8*
Figure 9 shows covering the sound box of the *Janzi* with the top joinery to make the top (stomach) of the instrument.	 *Figure 9*

Figure 10 shows a man fixing the tunning pegs. They are being fixed into the spike or tunning bearer. Then the strings will be tied onto the two bridges under the stomach of the across to the tuning bearer as below. The instrument is ready for tuning.	 *Figure 10*
Figure 11: Playing *Janzi*	 *Figure 11*

Janzi has two different tuning scales; the diatonic scale, and a pentatonic scale. Each scale has eleven strings. All together they are twenty two strings on the Janzi instrument. The diatonic scale begins on the tonic as the lowest note, and the pentatonic scale begins on the dominant below the tonic as the lowest pitch.

The right hand plays the pentatonic scale. This hand plays the melody and the left hand plays the accompanying chords.

The Scales and Tunings of Janzi

What is music scale?

A music scale is a full range of different levels of music notes. A note is a single tone of definite pitch made by a musical instrument or the human voice. In other words, the word note means sound. There are different music scales named according to the number and series of tones and semi-tones.

When we talk of a series of notes we refer to the sequential arrangement of; tones and semi-tonnes, only semi-tones, full-tones and some tones wider than a full tone.

When we talk of the number of notes on the scale, we mean “how many notes are in a particular scale”. Music scales have different numbers of notes. For example, there are scales with; four notes, five notes, six notes, seven notes and then the one of twelve notes and so on. However, Janzi is the only African instrument which is tuned in more than one scale;

(i) The diatonic scale

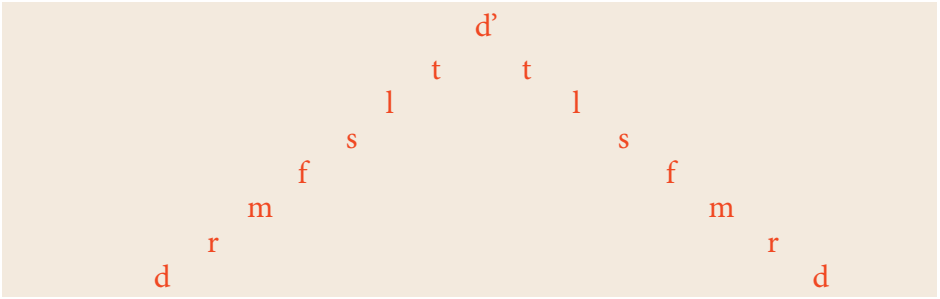
(ii) The pentatonic scale

What is diatonic?

In the music context, diatonic is a scale involving only notes proper to the prevailing key without any chromatic alterations. Diatonic scale has seven notes with a series of; Tone, Tone, Semi-tone, Tone, Tone, Tone, Semi-tone. It is abbreviated as;

T T ST T T T ST

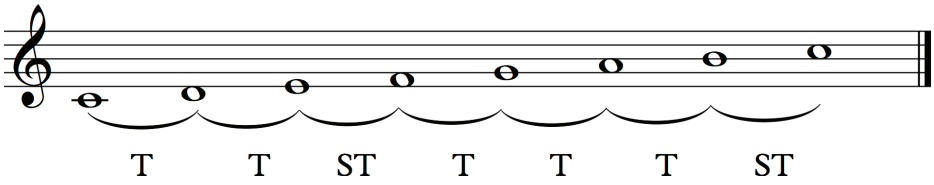
The above series of notes can be arranged and illustrated on the sol-fa ladder as shown on the next page.



The above scale is what we call the **diatonic scale**. It has two semi-tones and five full-tones. The semi-tones occur between the third and fourth, then the seventh and eighth degrees of the scale. It is illustrated hereunder;

d	r	m	f	s	l	t	d'
T	T	ST	T	T	T	ST	

The same scale can be plotted on to the staff as shown below.



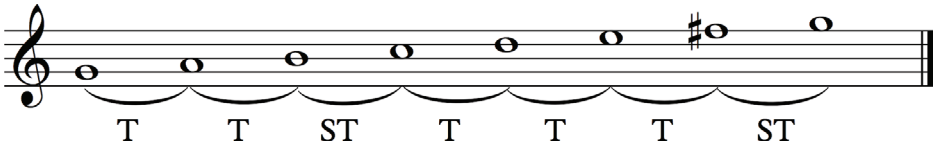
However, the above series of tones and semi-tones apply to different scale names. The scale names are;

(i) C, D, E, F#, G, A, B, and C#.

(ii) C, F, Bb, Eb, Ab, Db, Gb, and Cb.

Those scales can either be major or minor. So, the above diatonic scale is built on a scale name **C major**. That means that **C** is the tonic or the home note. The **C major** scale has no sharp or flat signs. The sharp or flat signs are used to achieve the series of tones and semi-tones as illustrated in the C scale. Naturally without a sharp or flat signs, there is a semi-tone between **B** and **C** and

then between **E** and F. So, to achieve a full-tone between them a sharp or flat sign is applied on to one of the two notes. For example,



The above scale is a diatonic scale of **G major**, whereby **G** is the tonic or home note. It has one sharp sign on the fourth line F. The sharp sign raises a note by a semi-tone. So, it is applied on F to create a full-tone between **E** and **F#**. There are so many different diatonic scales with different names like; **D major, A major, E major** and so on as long as it has the same arrangement of; T T ST T T T ST. Now, on the left hand side of the Janzi instrument, the strings are tuned in any key but the scale is diatonic.

What is pentatonic?

First of all, the word "penta" means "five". So, pentatonic means five tones.

In the music context, pentatonic is a scale of five notes, especially the one without semi-tones or half tones equivalent to an ordinary major scale. The pentatonic scale, omits the fourth and seventh degrees of the ordinary major scale. The omission of the fourth and seventh degrees of the ordinary major scale leaves it with five notes and it means that the major scale will have turned into another one of five notes (pentatonic).

This gives us a number of differences between the diatonic scale and the pentatonic scale. These differences include;

(i) A diatonic scale has seven tones whereas pentatonic has five notes

(ii) A diatonic scale has some two intervals of semi-tones whereas the pentatonic scale has two intervals of one and a half notes

(iii) A diatonic scale is in one form whereas the pentatonic scale is in two different forms.

There are two types of pentatonic scales;

(i) Equidistant:

The Equidistant pentatonic scale is a five-tone scale with each step or interval wider than a major second but smaller than a minor third.

(ii) Non equidistant:

The Non equidistant pentatonic scale is a five-tone scale which has mixed steps or intervals of tones and one and a half tones.

Non equidistant pentatonic scale exists in two major forms;

(a) Anhemitonic pentatonic form:

This is the form which has a series of tones without semi-tones but with two intervals of one and a half tones.

(b) Hemitonic pentatonic form:

This is a form which has a series of tones with one or two intervals of semi-tones but without intervals of one and a half tones or steps.

The anhemitonic pentatonic scale occurs in five types as we are going to discuss them more. The one that would be the sixth is just an octave high of the main scale. These five types of anhemitonic pentatonic scale form the basis of tuning instruments that are played in a combination or in a group. It's because of that reason that a set of instruments consists of four to six pieces of instruments apart from the xylophones.

In the Central Eastern region of Uganda (Busoga) the five anhemitonic pentatonic scales are named according to the role of the instrument tuned in that scale. Below are the five types of anhemitonic pentatonic scales;

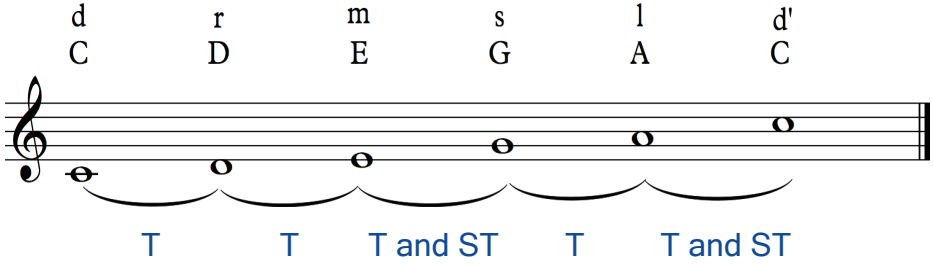
Types of Anhemitonic Pentatonic Scales

(i) Entesa:

It plays the main melody. The series of tones is; Tone, Tone, one and a half tones, Tone, one and a half notes. Arranged and tuned as;

d	r	m	s	l	d'
	T	T	T and ST	T	T and ST

The above scale is platted onto the staff as illustrated below:

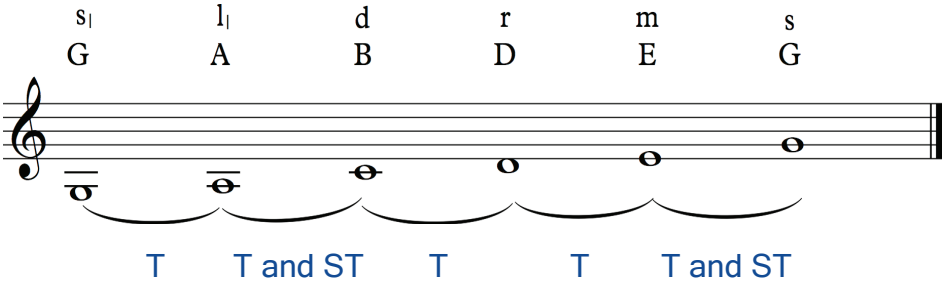


(iii) Entabuzi:

It plays the interlocking part. The series of tones is; Tone, one and a half tones, Tone, Tone, One and a half tones. It has two intervals of one and a half tones between the second and third and fifth and sixth degrees of the scale. Arranged and tuned a perfect fourth lower than the Entesa;

s,	l,	d	r	m	s
	T	T and ST	T	T	T and ST

The above scale is plotted onto the staff as illustrated on the next page:

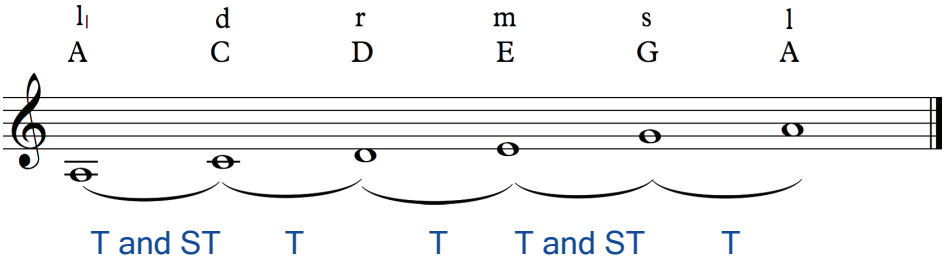


(iii) Engaitaganhya (1):

It plays the linking part between Entesa and Entabuzi. It plays by inverting up and down the lower and upper notes of the two instruments (Entesa and Entabuzi). It has two intervals of one and a half tones between the first and second and fourth and fifth degrees of the scale. Arranged and tuned a minor third below Entesa;

l, d r m s l
T and ST T T T and ST T

The above scale plotted onto the staff as illustrated below.



(iv) Engaitaganhya (2):

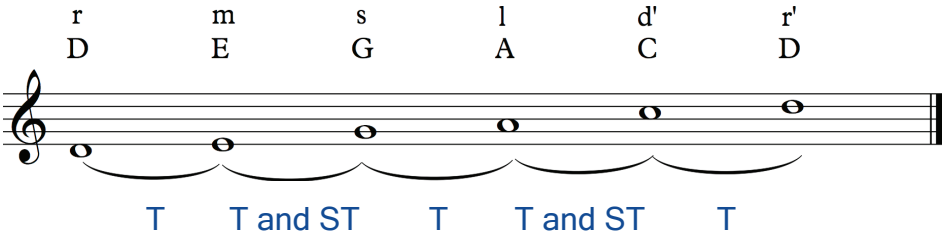
This one plays the linking part between the Entesa and the Ensansazi. It inverts up some notes on the Entesa and down some notes on the Ensansazi. It has two intervals of one and a half tones between the second and third and fourth and fifth degrees of the scale. Arranged and tuned just a major second

above the Entesa;

r m s l d' r'

T T and ST T T and ST T

The above scale is plotted onto the staff as illustrated on the next page:



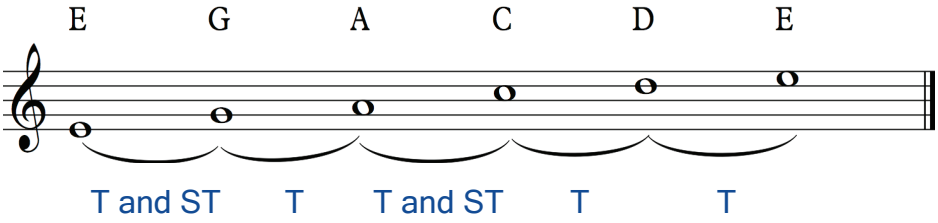
(v) Ensansazi:

It also plays the interlocking part above Entesa and improvisations depending on the skill of the player. The Ensansazi is found of brilliant tremors and it plays the linking notes between the Engaitaganhya (2) and Kibeewo. The intervals of one and a half tones lie between the first and second and third and fourth degrees of the scale. Arranged and tuned a major third above the Entesa;

m s l d' r' m'

T and ST T T and ST T T

The above scale is plotted on the staff as illustrated below:



Kibeewo:

It plays the main melody just like the Entesa because they are tuned exactly in the same scale. The difference is that Ekibeewo is tuned an octave above the Entesa. It helps to make the main melody significant in the group.

However, the pentatonic scale is also built on different scale names just like the diatonic scale. It can be built on G major scale, D major scale, A major scale, E major scale, B major scale, or F major, B flat major and so on as long as you keep the series of tones and the one and a half tones.

The Janzi instrument is designed with a double tuning bearer or spike which holds two different scales; diatonic and pentatonic scales.

On the left hand side bear the diatonic scale and the pentatonic scale on the right hand side. Each scale has eleven notes or strings. The eleven strings add up to one and a half octaves of the diatonic scale and two octaves of pentatonic scale.

The diatonic scale on the left hand side of the Janzi covers a range of eleven strings that represent the tuning style of;

(i) The Adung (bow harp) from West Nile (North Eastern region) by the Alur

(ii) The Adungu (bow harp) from Northern region of Uganda by the luo.

This Adung has a basic number of ten (10) strings. However, the number may stretch beyond ten strings depending on the skill and expertise of the player.

The pentatonic scale on the right hand side of Janzi also covers a range of strings that represent the tuning style of;

(i) Enanga from Central region of Uganda (Buganda)

(ii) Ekimasa from Central Eastern region of Uganda (Busoga)

(iii) Tongoli from the Jopadholas of Tororo, and the other far Eastern regions.

The basic number of strings on the above bow harp is seven (7). However, they extended beyond seven depending on the skill and expertise of the player. One skilled player on a stringed instrument can play both the melody and the interlocking part at the same time. That same instrumentalist can play other parts on the same instrument as variations, arpeggios, sequences and improvisations in the high and low register.

Janzi is a fusing instrument because it uses two different scales; the African five tones pentatonic scale and the Western diatonic or major scale. The five-tone pentatonic scale on the right hand side of the Janzi covers all the five types of anhemitonic pentatonic scale form including the octave (Kibeewo). It can play both African and western melodies with major and secondary chords plus some few diminished and augmented chords. It covers all the scales and styles of Ugandan plucked chordophones.

Tuning of Janzi

We already said that Janzi is tuned in two different scales. The diatonic scale is tuned on the left hand side and then the five-tone pentatonic scale (anhemitonic pentatonic) on the right.

The chart on the next page illustrates the tuning of Janzi. Four different keys are illustrated; C major, D major, G major and A major

in both diatonic scale on the left side and the five-tone pentatonic scale on the right side.

Activity

Study, analyze and interpret the chart below. It illustrates the Janzi tuning. Thereafter, tune your own Janzi instrument in any key of your choice.

C major		D major		G major		A major	
Left	Right	Left	Right	Left	Right	Left	Right
F	G	G	A	C	D	D	E
E	E	F#	F#	B	B	C#	C#
D	D	E	E	A	A	B	B
C	C	D	D	G	G	A	A
B	A	C#	B	F#	E	G#	F#
A	G	B	A	E	D	F#	E
G	E	A	F#	D	B	E	C#
F	D	G	E	C	A	D	B
E	C	F#	D	B	G	C#	A
D	A	E	B	A	E	B	F#
C	G	D	A	G	D	A	E

E major		B major		F# major		C# major	
Left	Right	Left	Right	Left	Right	Left	Right
A	B	E	F#	B	C#	F#	G#
G#	G#	D#	D#	A#	A#	E#	E#
F#	F#	C#	C#	G#	G#	D#	D#
E	E	B	B	F#	F#	C#	C#
D#	C#	A	G#	E#	B#	B#	A#

C# — B	G# — F#	D# — C#	A# — G#
B — G#	F# — D#	C# — A#	G# — E#
A — F#	E — C#	B — G#	F# — D#
G# — E	D# — B	A# — F#	E# — C#
F# — C#	C# — G#	G# — D#	D# — A#
E — B	B — F#	F# — C#	C# — G#

The bottom notes on the musical illustration are the lowest notes and the top notes are the highest notes on the instruments. The charts above have been arranged progressively like the sol-fa ladder from bottom to the top. The bottom Gs, As and Bs on the Janzi are below middle C.

d r m f s l t d' r' m' f' = diatonic

s, l, d r m s l d' r' m' s' = pentatonic

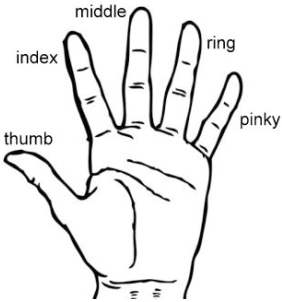
Playing of Janzi

The skill of playing Janzi is by plucking. The plucking of the strings is done by the use of fingers on both hands; the left and right. The left hand can play any type of chord. It could be a chord of two, three, or four notes sounded together using the fingers on the left hand.

For example the thumb-finger plucks the bottom note of the chord. The index finger plays the middle note on a triad. The middle finger plays the top note of the triad. If the chord has four notes, then the ring finger will play the doubled note or what we call a ninth.

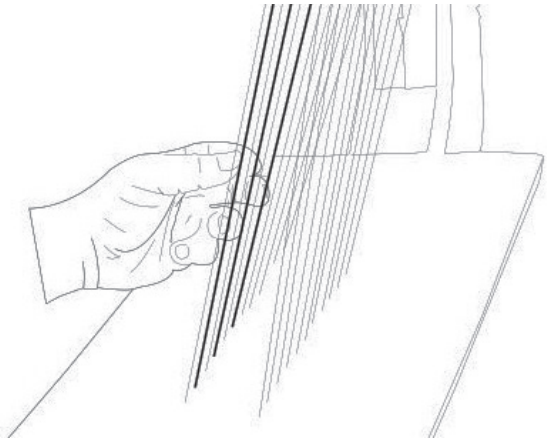
Activity One

1. Below is a named palm. Study it carefully and relate it to the way of plucking the strings on the Janzi instrument.



Named palm fingers

How to pluck chord one on the Janzi



A sketch showing the fingering of chord one.

The fingers are labeled as;

(i) thumb-finger is labeled 1

(ii) index finger is labeled 2

(iii) middle finger is labeled 3

(iv) ring finger is labeled 4

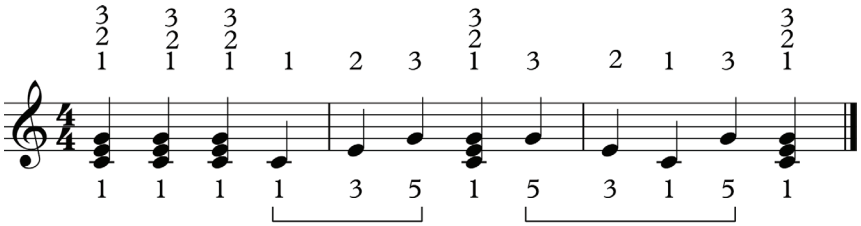
(v) the pinky finger is labeled 5.

2. Study and interpret the triadic exercises given below in tonic sol-fa notes. Thereafter, try them out on your own Janzi.

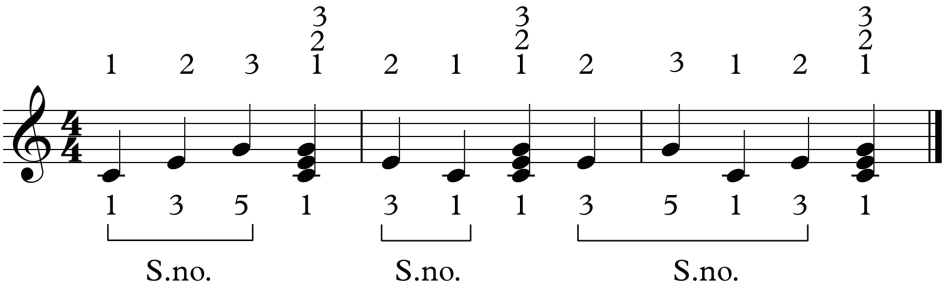
Exercises using only chord one

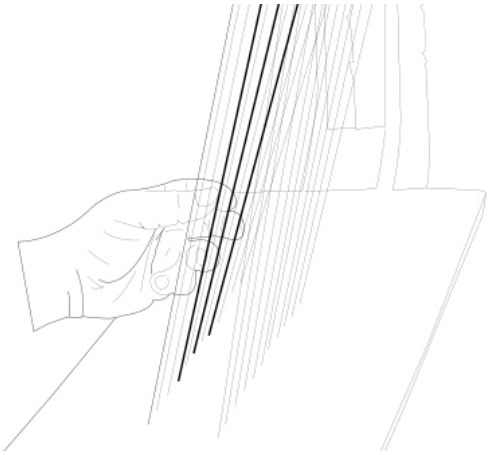
The figures above each chord or note on the staff below, indicate the finger that is used to pluck that numbered note. The figures below the same staff below indicate the chords to be played. 1 shows chord one, 2 shows chord 2, 3 shows chord 3, 4 is chord 4, 5 is chord 5, 6 is chord 6 and 7 is chord 7. The figures with a bracket below the staff show the string number to be played.

(i)



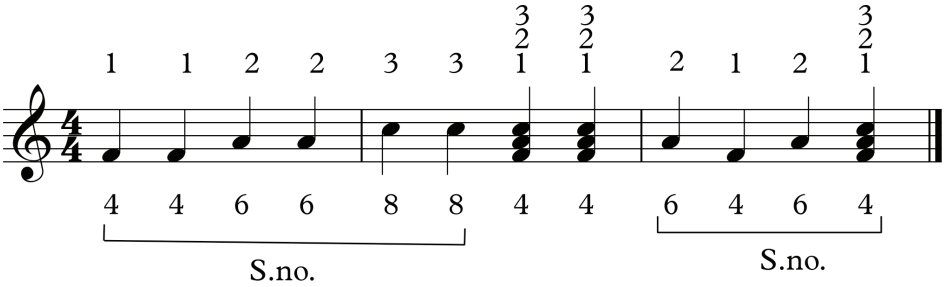
(ii)

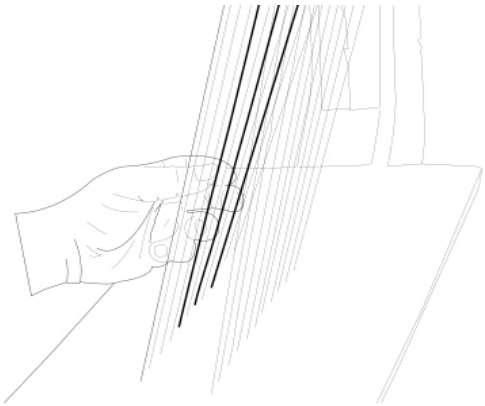




Exercise using only chord four

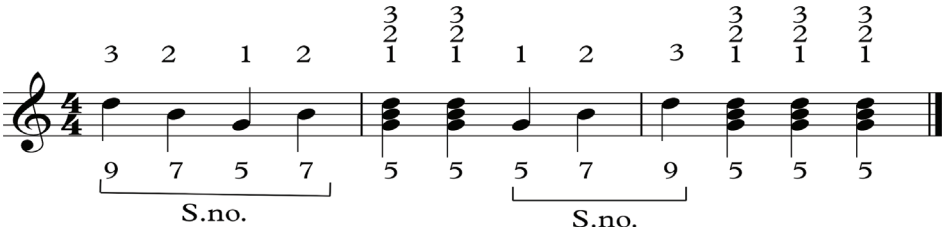
(iii)





Exercises using only chord five

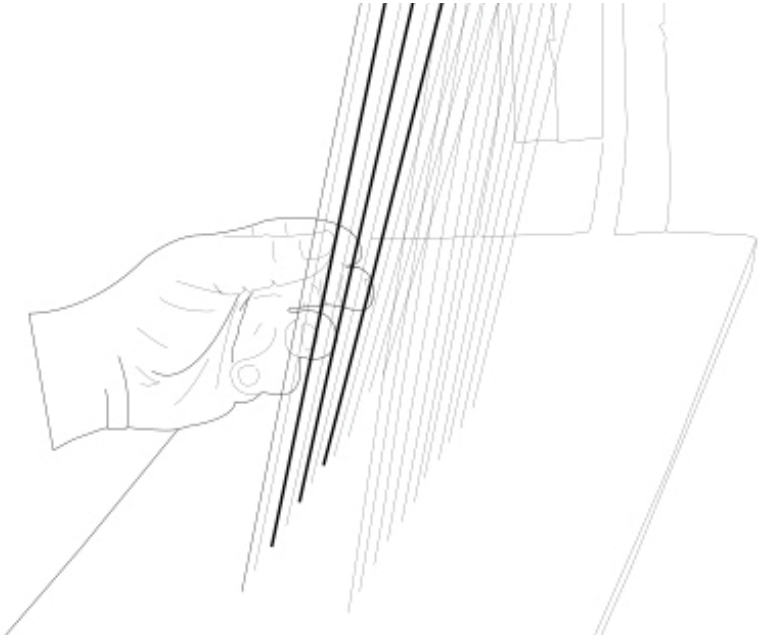
The same triadic exercise above is plotted onto the staff as shown below.



The above chords or triads are called primary triads or major triads. A major triad has th major third and a perfect fifth.

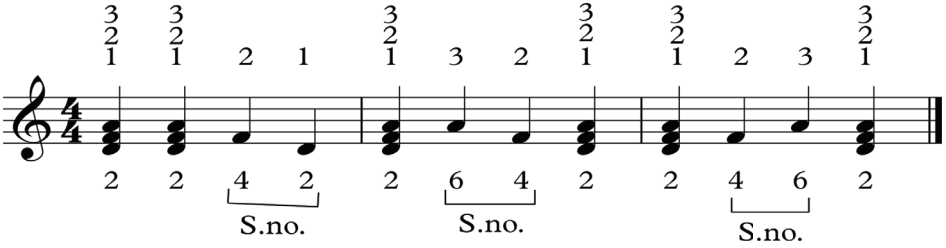
Activity Two

1. Study and interpret the triadic exercises given below in tonic sol-fa notes. Thereafter, play them out on your own Janzi.

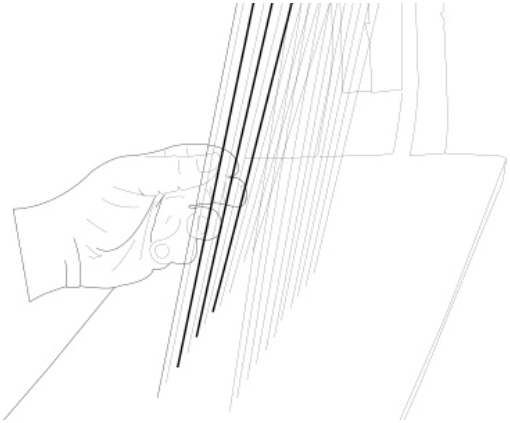


Exercise using chord two

The same triadic exercise above is plotted onto the staff as shown below.

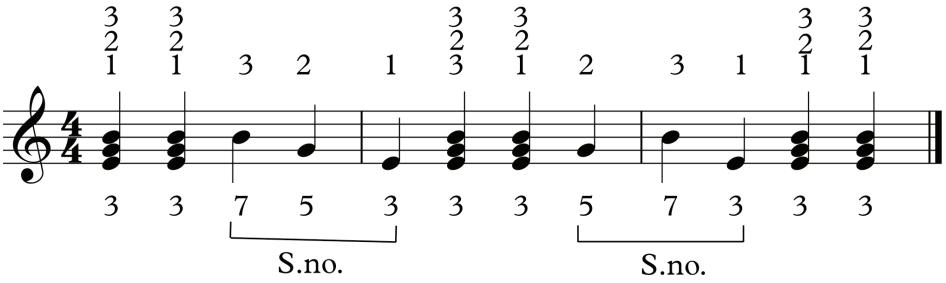


2. Study and interpret the triadic exercises given below in tonic sol-fa notes. Thereafter, play them out on your own Janzi.

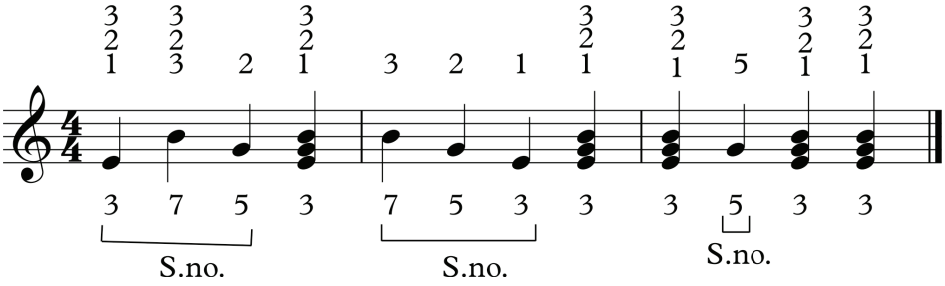


Exercise using chord three

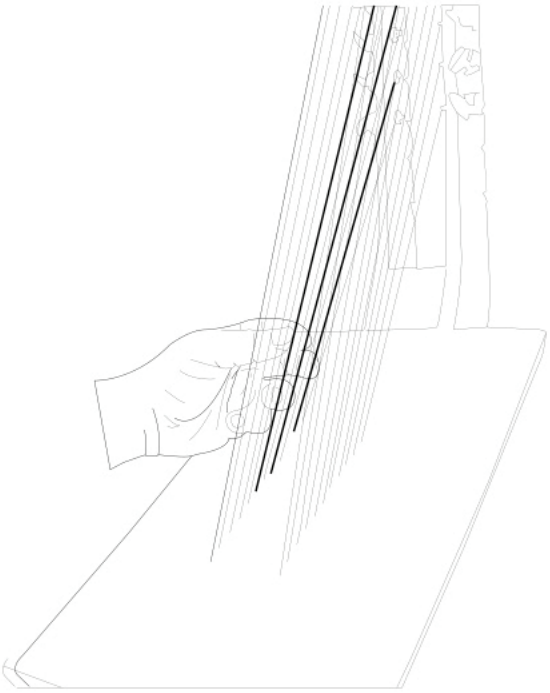
The same triadic exercise above is plotted onto the staff as shown below.



The same triadic exercise above is plotted onto the staff as shown below.

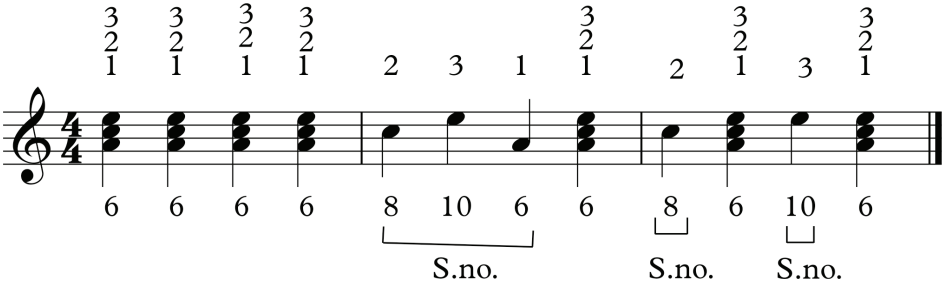


1. Study and interpret the triadic exercises given below in tonic sol-fa notes. Thereafter, play them out on your own Janzi.

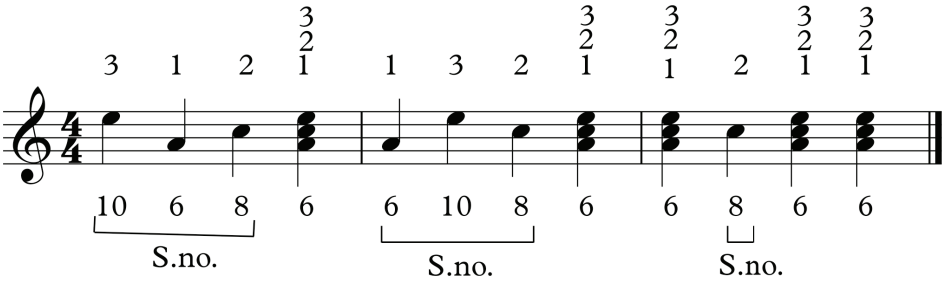


Exercise using chord six

The same triadic exercise above is plotted onto the staff as shown below.



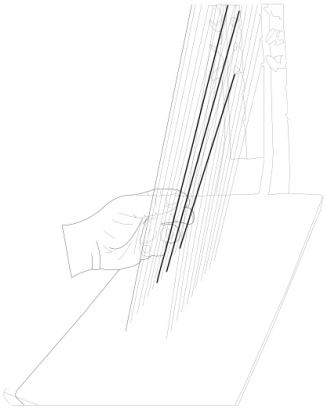
The same triadic exercise above is plotted onto the staff as shown below.



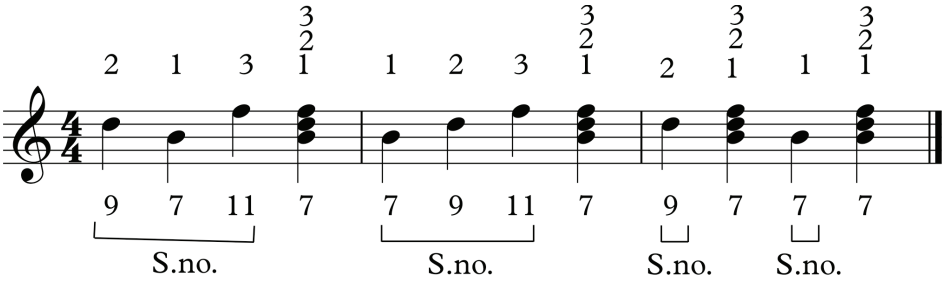
The above triads are called secondary or minor triads.

2. Study and interpret the triad given below. Thereafter, play it out on your own.

Exercise using chord seven



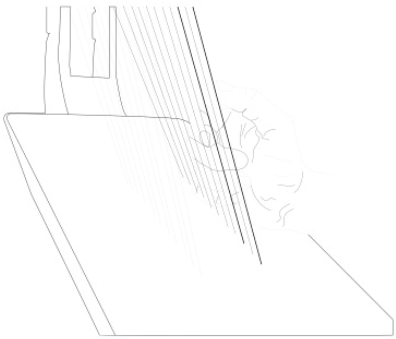
The above triad is what we call diminished chord. It has a minor third and the diminished fifth. The same chord above is plotted onto the staff as illustrated on the next page.



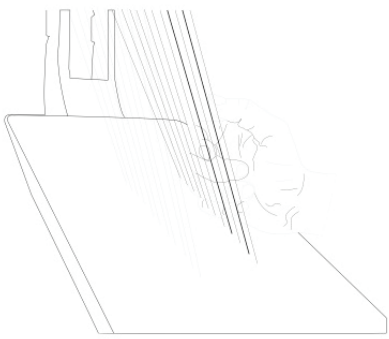
On the Janzi instrument we can also play both the first and second inversions. Inverting is the process of changing the order or state of something. In the music context, an inversion is a changed order of a chord or triad. A chord is inverted by changing the bottom note to the top. When we change the bottom note and its put at the top is called the first inversion.

The right hand can also play some chords like where need be. However, some chords like; two, three, four and five use only two notes. Chords one, and six can use three notes. Chord seven can not be played by the right hand onto the pentatonic five note scale.

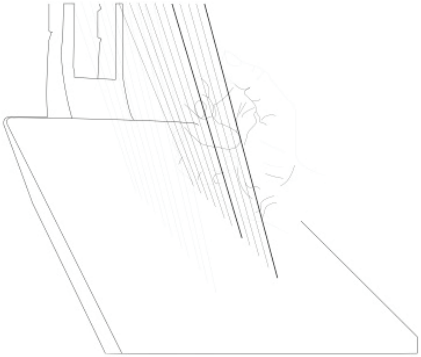
Below are the chords played by the right hand.



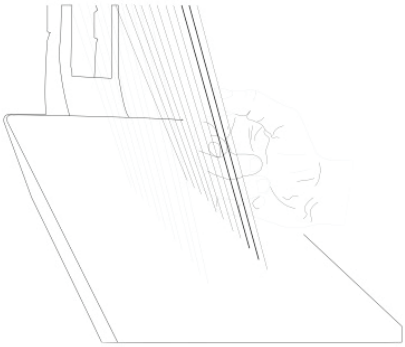
Chord one



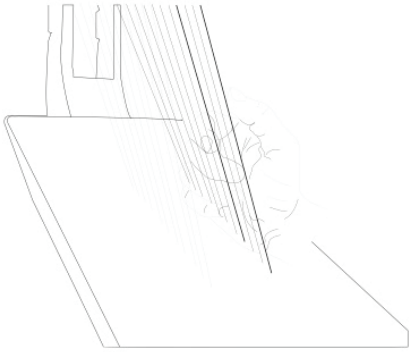
Chord two



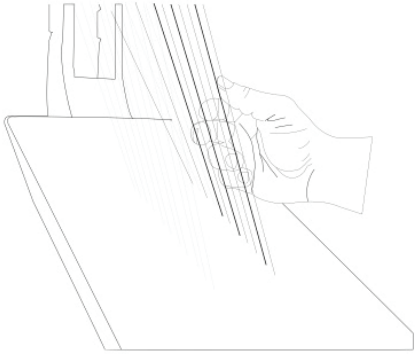
Chord three



Chord four



Chord five



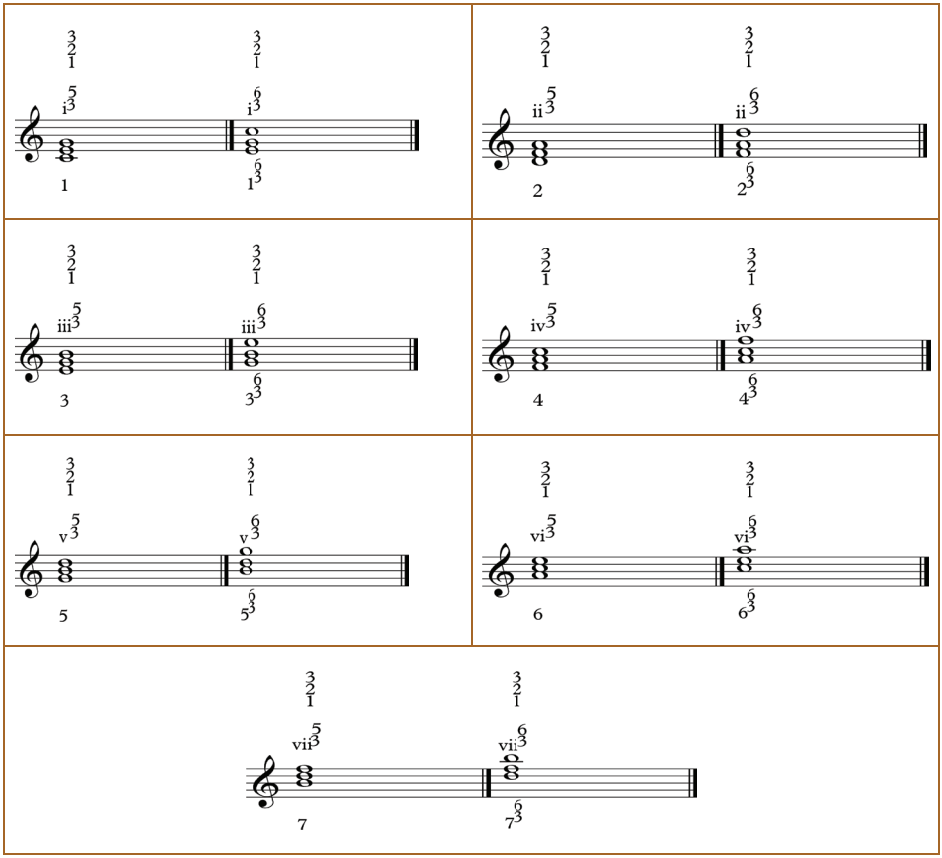
Chord six

Activity Three

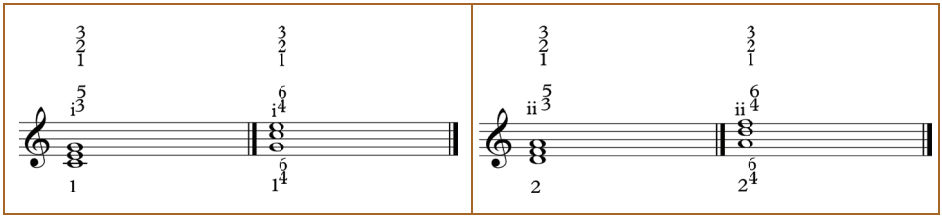
1. Study the triads given below in root position followed by their first inversions. Thereafter, play them through for your practice.

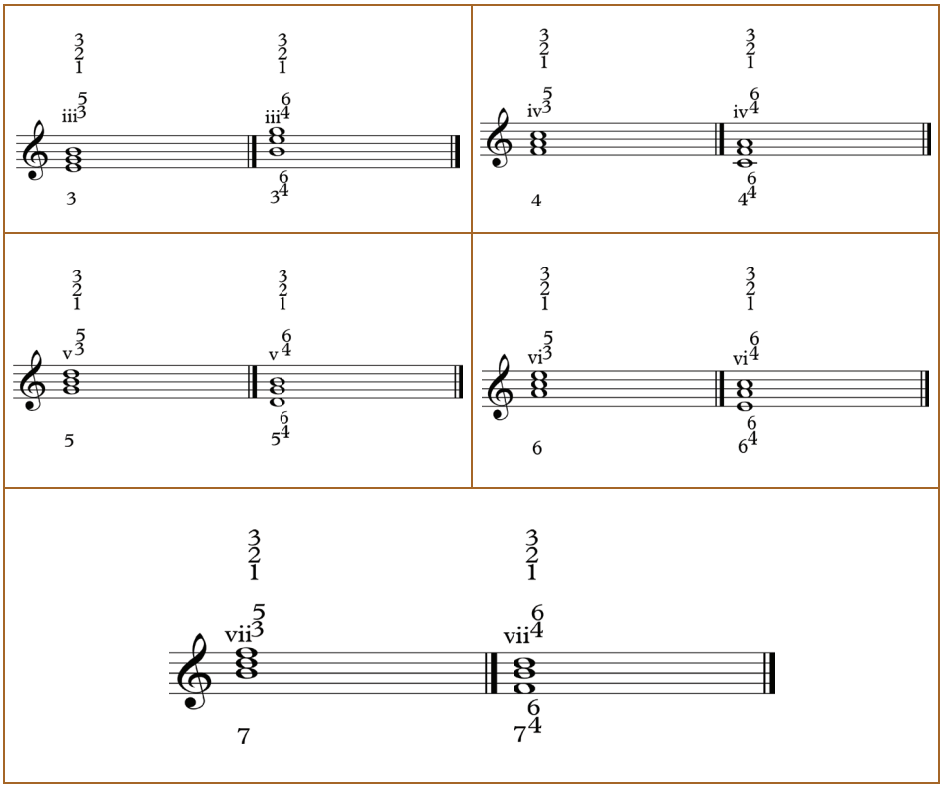
s : d’	l : r’	t : m’	d’ : f’	r’ : s’	m’ : l’	f’ : t’
m : s	f : l	s : t	l : d’	t : r’	d’ : m’	r’ : f’
d : m	r : f	m : s	f : l	s : t	l : d’	t : r’

The above is also plotted onto the staff as illustrated on the next page.



In the second inversion, the top note or the fifth of the triad is made to be in the bottom position of the triad. See as illustrated below in both tonic sol-fa notes and staff notation.





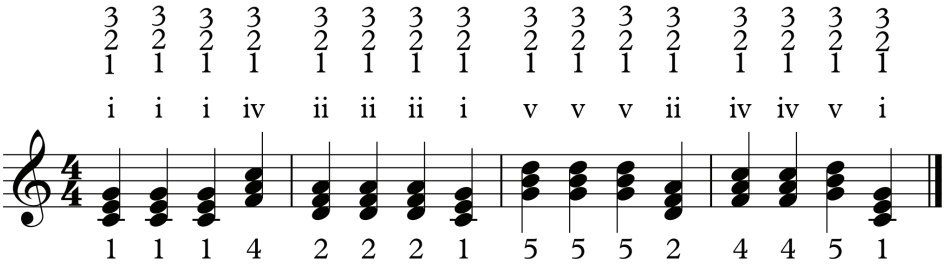
Activity Four

Study the triads given below in root position followed by their second inversions. Thereafter, play them through for your practice.

The left hand on the Janzi can also play different triads in root position, first inversions and second inversions. So, we are going to try out the exercises given below on only the left hand.

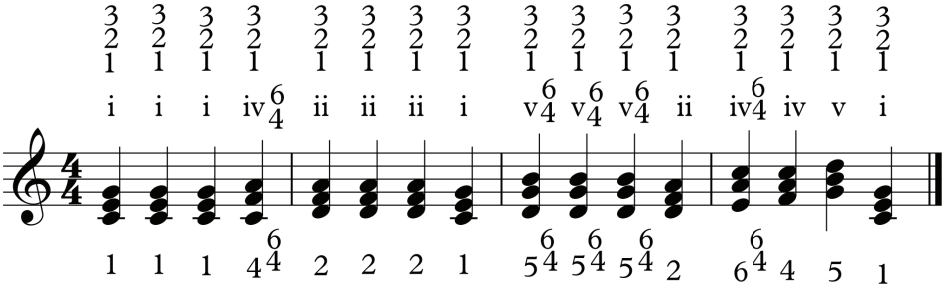
Activity Five

Study, analyze and interpret the triads given below. Thereafter, try out playing them on your Janzi instrument with only the left hand.



The above triads are also plotted onto the staff as illustrated herein the next page.

The above can be played with some first and second inversions applied in some triads. See as illustrated hereunder:



In the melody below, the right hand plays the top line on the five-tone pentatonic scale whereas the left hand plays the accompanying chords.

Activity Six

Melody one:

Study, analyze, interpret and practice the song given below with both hands. After mastering it, play it repetitively for as many cycles as you can afford.

m' . l : r' . l l d' . s : r' . d'	m' . l : r' . r' l d' . s : r' . d'
l : l l s : l	l : l l s : t
m : f l m : f	m : f l m : s
d : r l d : r	d : r l d : r

The above Janzi exercise is played by both hands. The right hand plays the top line and the left hand plays the chords shown onto the bottom staff.

You can start with the top line using the right hand. When you are faire off start adding the chord by the left hand. It may prove hectic at the beginning but so nice and interesting as you mater it. Do that slowly by slowly.

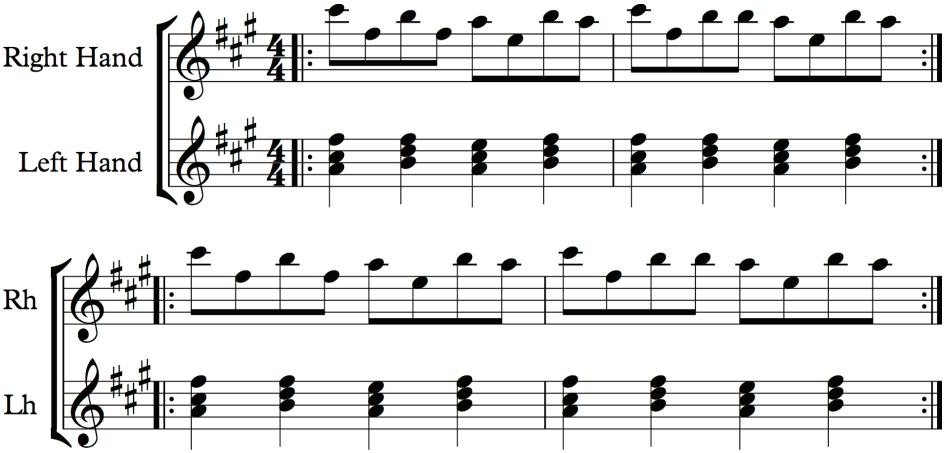
Melody two:

Study, analyze, interpret and practice the song given below with both hands. After mastering it, play it repetitively for as many cycles as you can afford.

d' . s : d' . m' l d' . s : d' . m'	l . s : l . m' l l . s : d' . m'
s : s . l l s : s . l	l : l . l l l : l . l
m : m l m : m	m : m l m : m
d . r : d l d . r : d	d . r : d l d . r : d

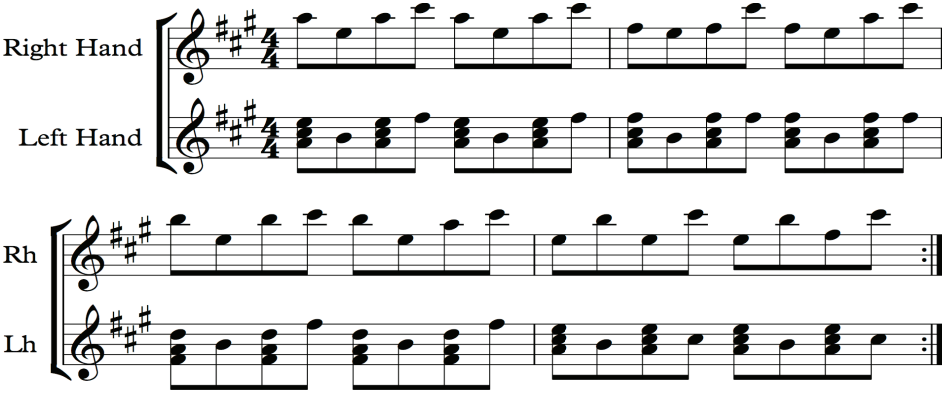
r' . l : r' . m' l r' . l : d' . m'	s . r' : s . m' l s . r' : l . m'
l : l l l : l	t : t l t : t
f : f l f : f	s : s l s : s
r : r l r : r	r : r l r : r

The above is plotted onto the staff as shown thereunder.



After mastery of the melody with both the left and right hands, you can start on improvising more motifs with your right hand while keeping the chords flowing on the left hand. The same song above can be fused with any Western instrument and more African instruments. Furthermore, voices can also be added too. The vocalists may be in choral style, solo style or both in any form, it is your choice.

Below is a song led by the Janzi instrument? It's performed by the Janzi band.



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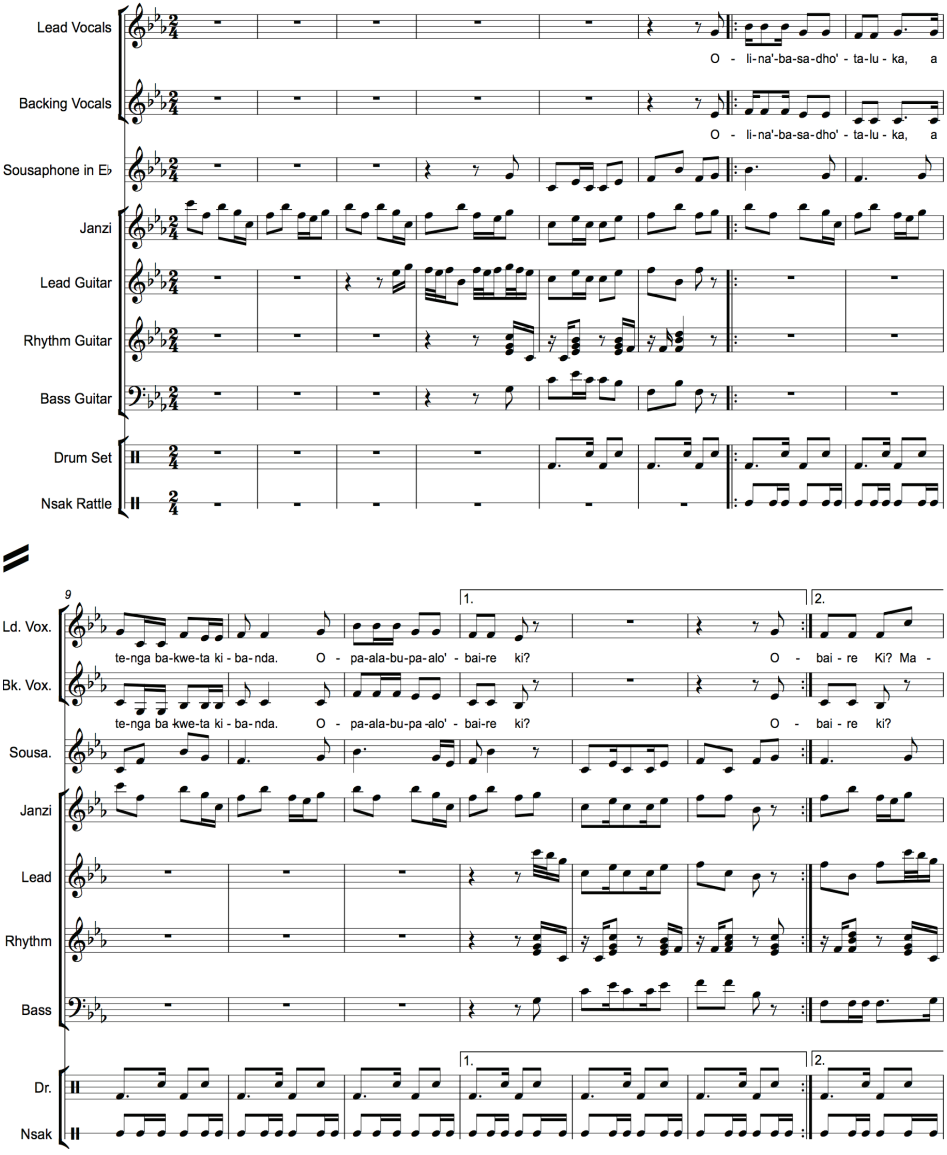
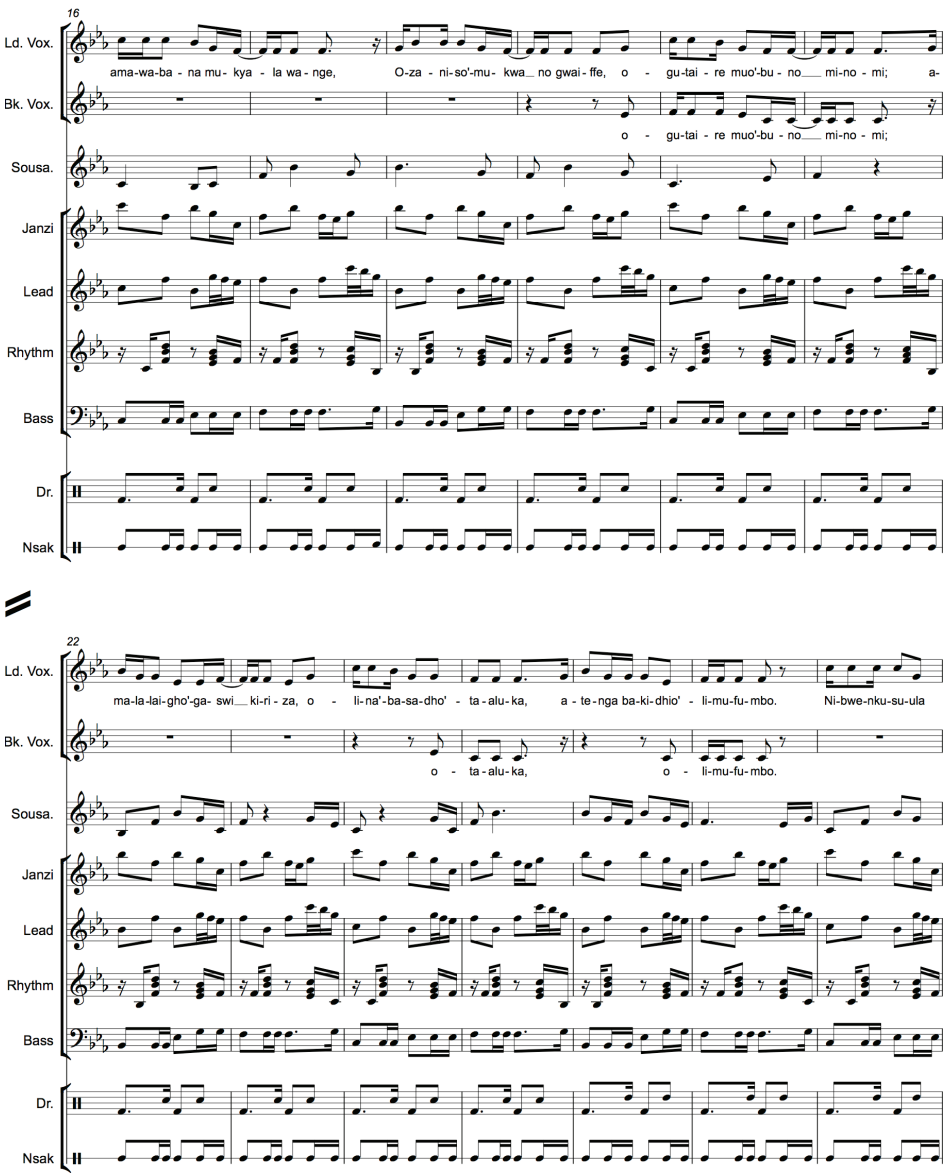
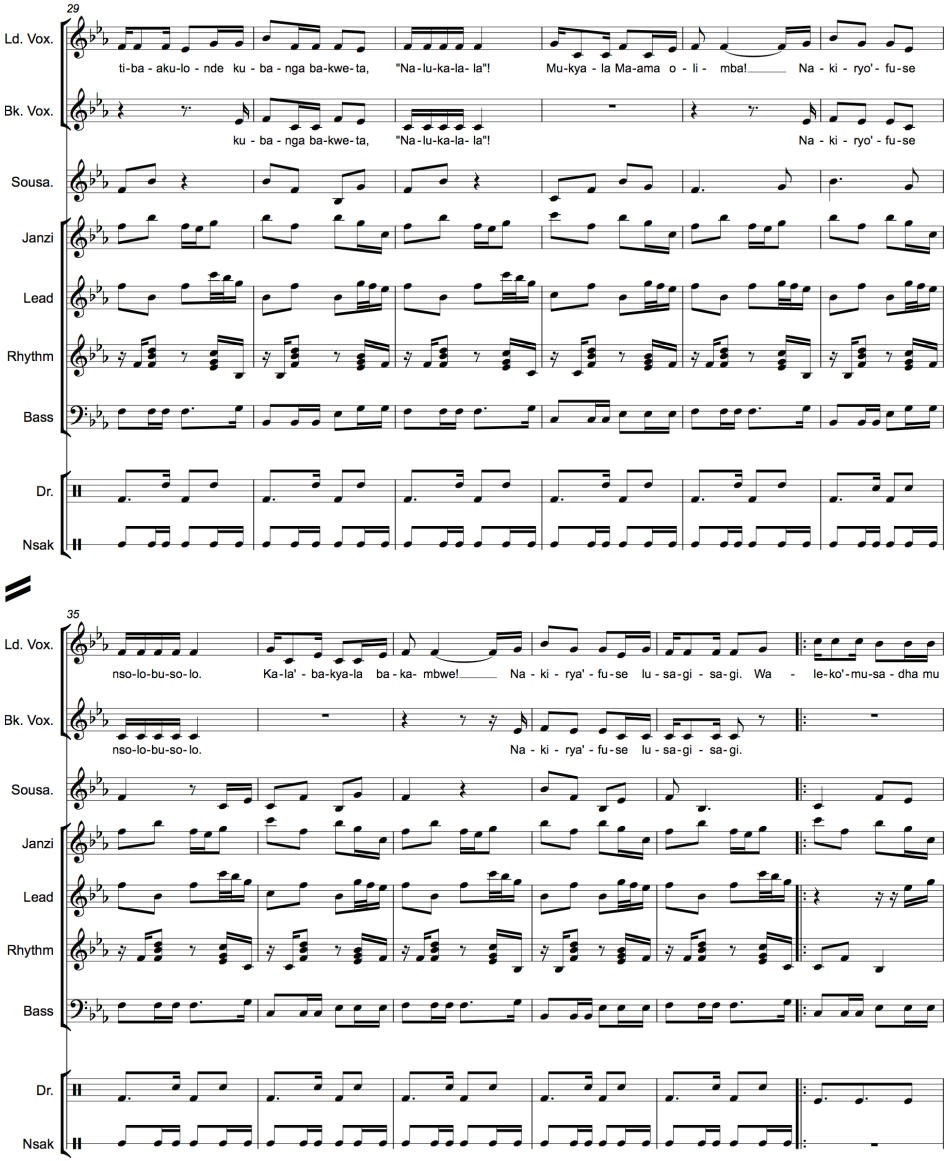
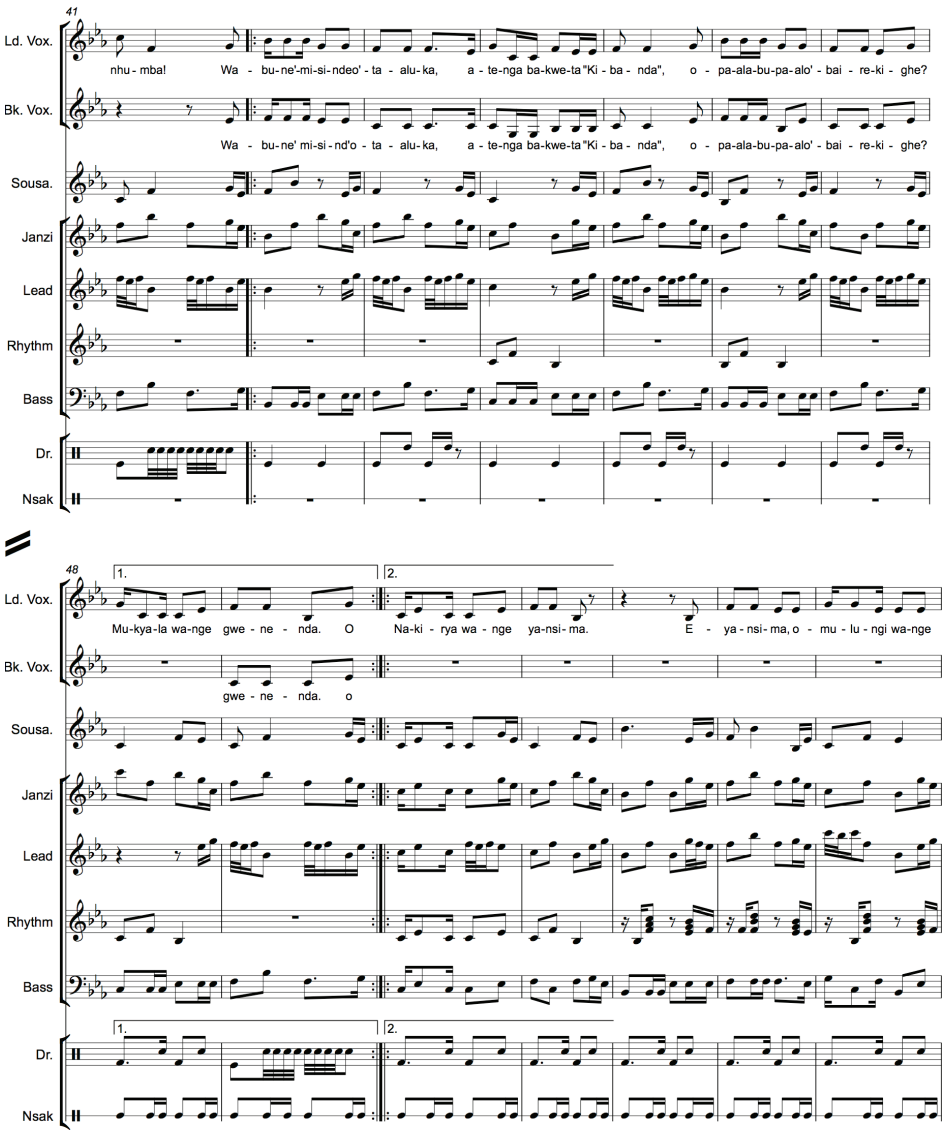
Shaban Kalwaza

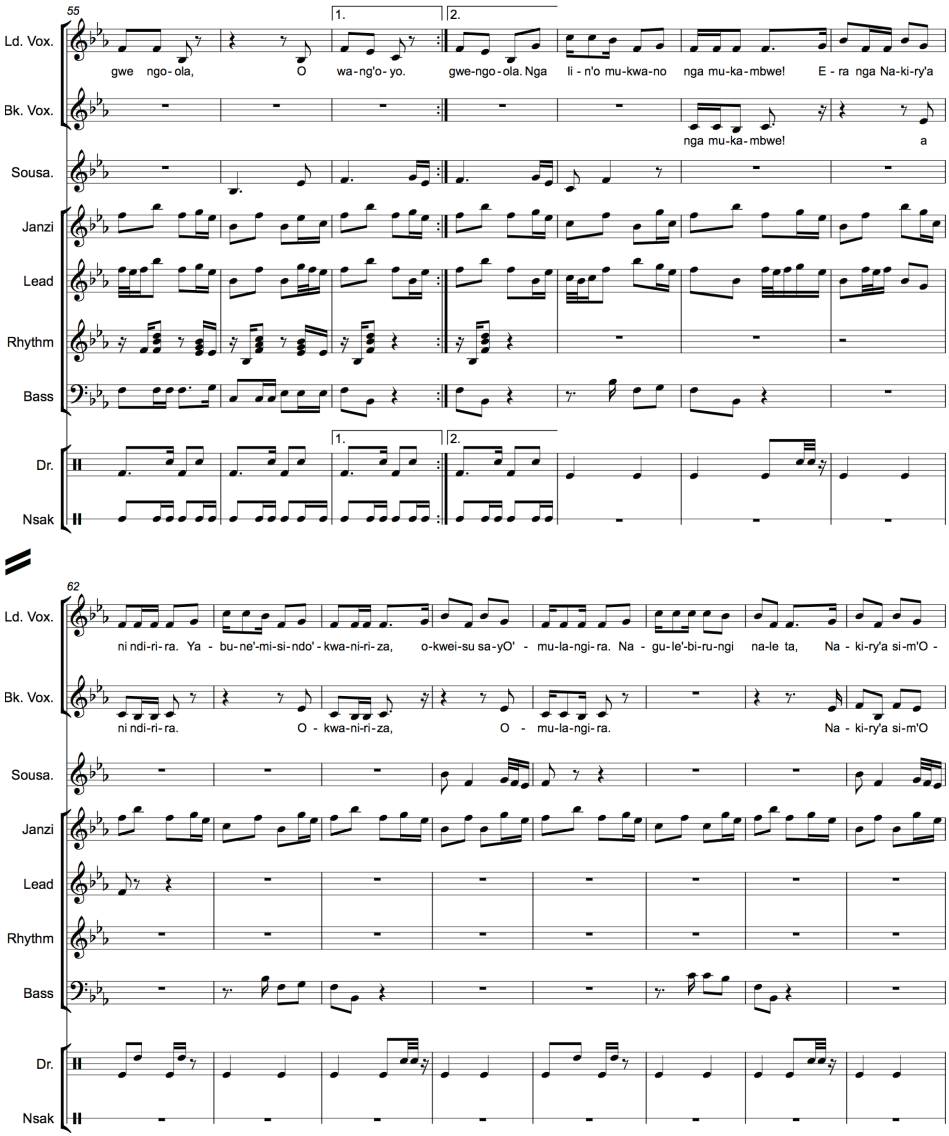


2

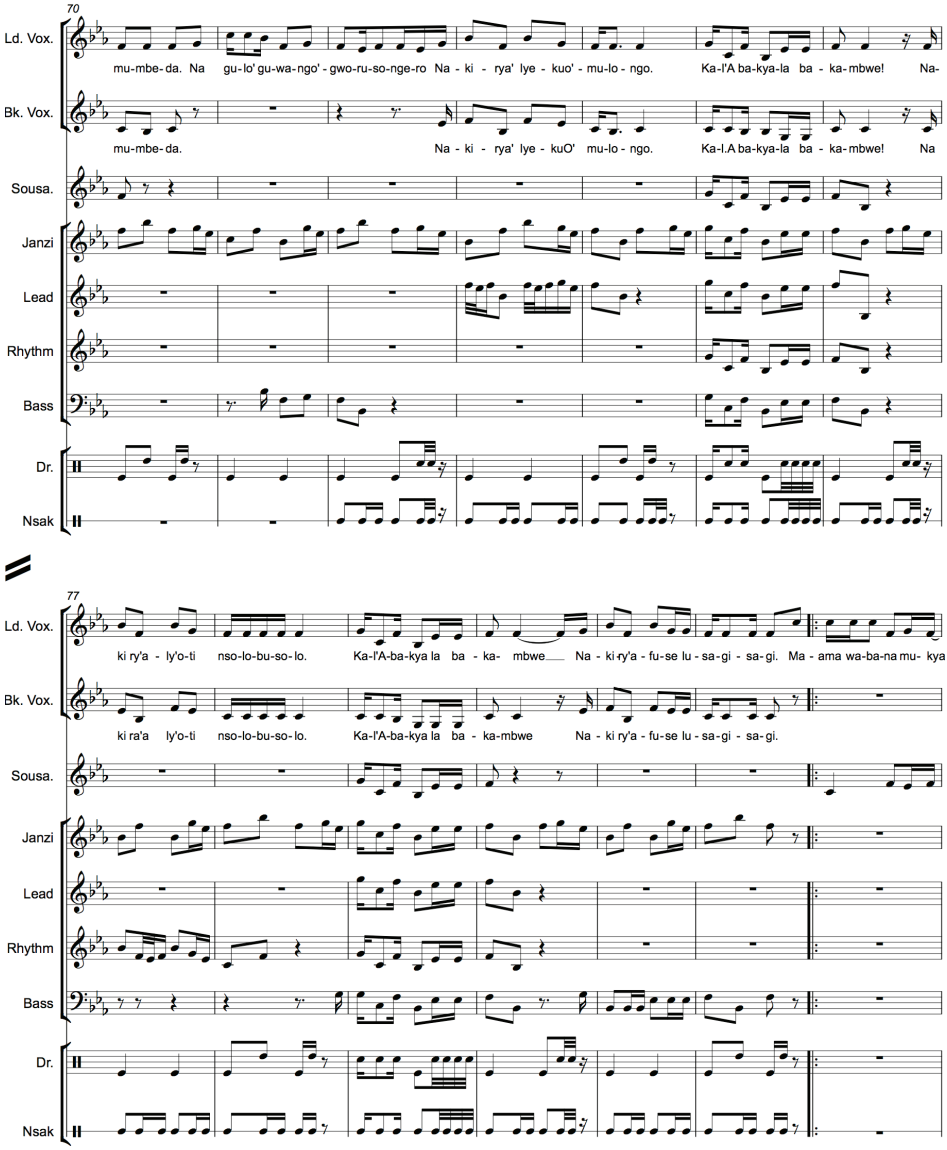

16
Ld. Vox.
ama-wa-ba - na mu- kya - la wa - nge,
O-za - ni-so'-mu- kwa no gwai - ffe, o - gu-tai - re muo'-bu - no mi-no - mi; a-
Bk. Vox.
o - gu-tai - re muo'-bu - no mi-no - mi;
Sousa.
Janzi
Lead
Rhythm
Bass
Dr.
Nsak
22
Ld. Vox.
ma-la-lai-gho'-ga- swi ki-ri - za, o - li-na'-ba-sa-dho' - ta-alu-ka, a - te-nga ba-ki-dhio' - li-mu-fu-mbo. Ni-bwe-nku-su-ula
Bk. Vox.
o - ta-alu-ka, o - li-mu-fu-mbo.
Sousa.
Janzi
Lead
Rhythm
Bass
Dr.
Nsak

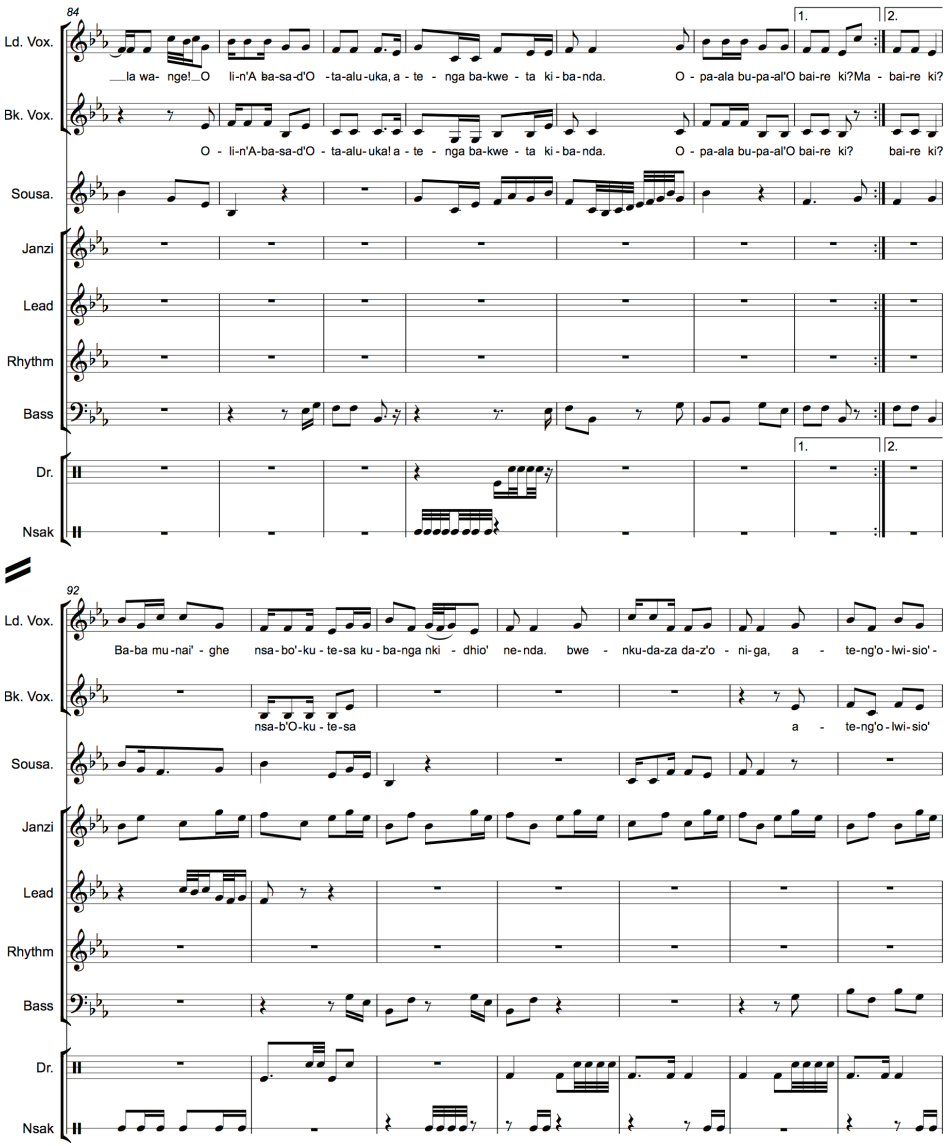

29
Ld. Vox.
ti-ba - aku-lo - nde ku - ba - nga ba-kwe-ta, "Na-lu-ka-la- la"! Mu-kya - la Ma-ama o - li - mba! Na - ki - ryo' - fu-se
Bk. Vox.
ku - ba - nga ba-kwe-ta, "Na-lu-ka-la- la"! Na - ki - ryo' - fu-se
Sousa.
Janzi
Lead
Rhythm
Bass
Dr.
Nsak
35
Ld. Vox.
nso-lo-bu-so-lo. Ka-la' - ba-kya-la ba - ka- mbwe! Na - ki - rya' - fu-se lu - sa-gi - sa-gi. Wa - le-ko'-mu-sa - dha mu
Bk. Vox.
nso-lo-bu-so-lo. Na - ki - rya' - fu-se lu - sa-gi - sa-gi.
Sousa.
Janzi
Lead
Rhythm
Bass
Dr.
Nsak


41
Ld. Vox.
nhu - mba! Wa - bu-ne'-mi-si-ndeo' - ta - alu - ka, a - te-nga ba-kwe-ta "Ki - ba - nda", o - pa-ala-bu-pa-alo' - bai - re-ki - ghe?
Bk. Vox.
Wa - bu-ne' mi-si - nd'o - ta - alu - ka, a - te-nga ba-kwe-ta "Ki - ba - nda", o - pa-ala-bu-pa-alo' - bai - re-ki - ghe?
Sousa.
Janzi
Lead
Rhythm
Bass
Dr.
Nsak
48
1.
2.
Ld. Vox.
Mu-kya-la wa-nge gwe - ne - nda. O Na-ki - rya wa - nge ya-nsi- ma. E - ya - nsi- ma, o - mu - lu - ngi wa-nge
Bk. Vox.
gwe - ne - nda. o
Sousa.
Janzi
Lead
Rhythm
Bass
1.
2.
Dr.
Nsak

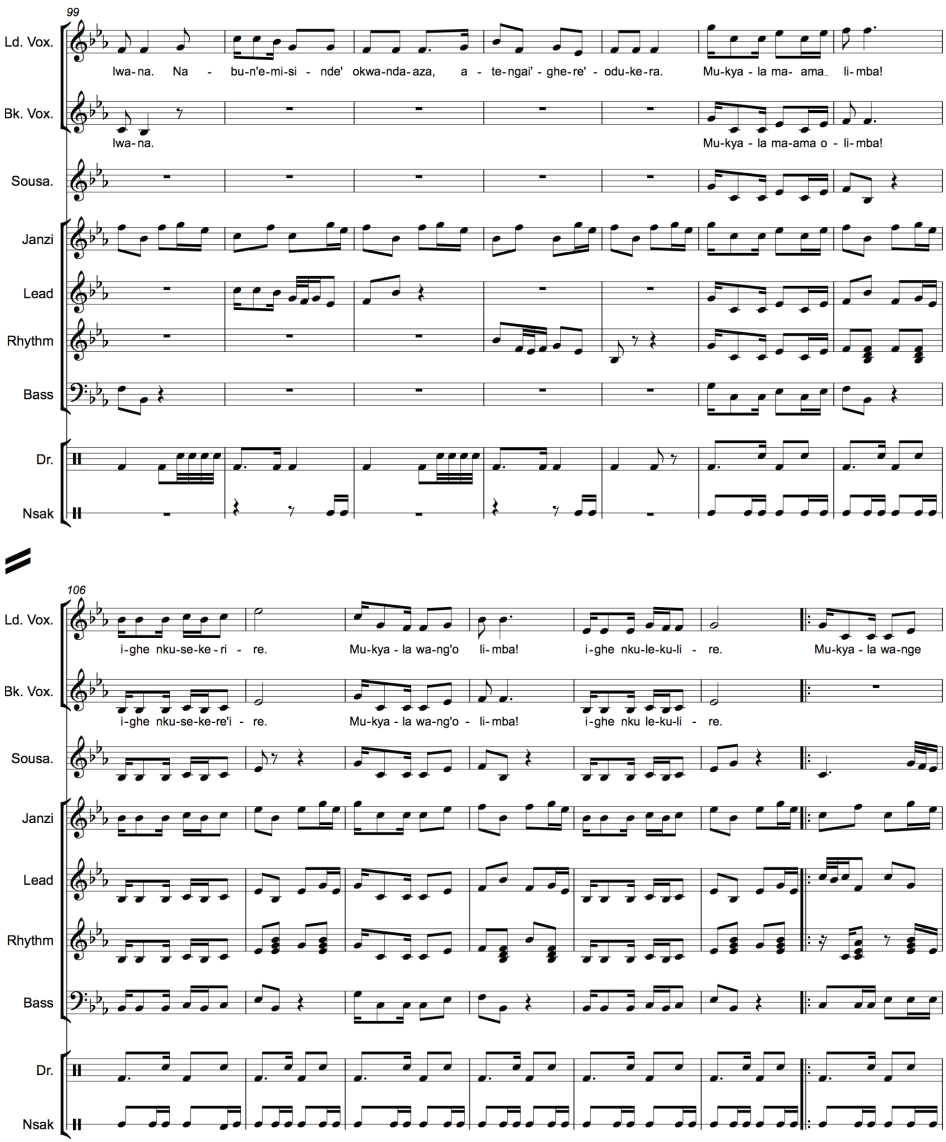

55
1.
2.
Ld. Vox.
gwe ngo- ola, O wa-ng'o- yo. gwe-ngo-ola. Nga li - n'o mu-kwa-no nga mu-ka-mbwe! E - ra nga Na-ki-ry'a
Bk. Vox.
nga mu-ka-mbwe! a
Sousa.
Janzi
Lead
Rhythm
Bass
Dr.
Nsak
62
Ld. Vox.
ni ndi-ri-ra. Ya - bu-ne'-mi-si-ndo' - kwa-ni-ri-za, o-kwei-su sa-yO' - mu-la-ngi-ra. Na - gu-le'-bi-ru-ngi na-le ta, Na - ki-ry'a si-m'O -
Bk. Vox.
ni ndi-ri-ra. O - kwa-ni-ri-za, O - mu-la-ngi-ra. Na - ki-ry'a si-m'O
Sousa.
Janzi
Lead
Rhythm
Bass
Dr.
Nsak

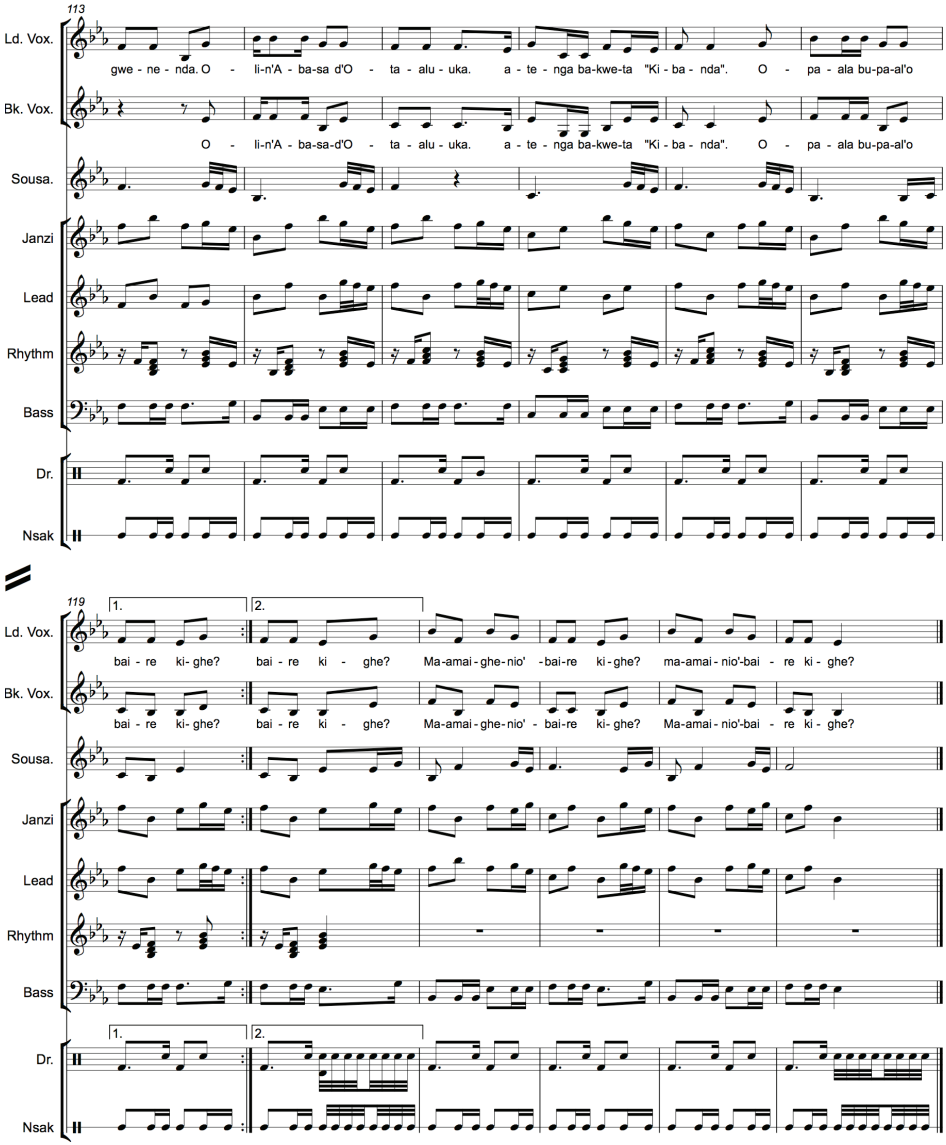
6


70
Ld. Vox.
mu-mbe-da. Na gu-lo' gu-wa-ngo' - gwo-ru-so-nge-ro Na - ki - rya' lye - kuo' - mu-lo - ngo. Ka-l'A ba-kya-la ba - ka-mbwe! Na-
Bk. Vox.
mu-mbe-da. Na - ki - rya' lye - kuO' mu-lo - ngo. Ka-l.A ba-kya-la ba - ka-mbwe! Na
Sousa.
Janzi
Lead
Rhythm
Bass
Dr.
Nsak
77
Ld. Vox.
ki ry'a - ly'o-ti nso-lo-bu-so-lo. Ka-l'A-ba-kya la ba - ka- mbwe Na - ki-ry'a - fu-se lu - sa-gi - sa-gi. Ma - ama wa-ba-na mu- kya
Bk. Vox.
ki ra'a ly'o-ti nso-lo-bu-so-lo. Ka-l'A-ba-kya la ba - ka-mbwe Na - ki ry'a - fu-se lu - sa-gi - sa-gi.
Sousa.
Janzi
Lead
Rhythm
Bass
Dr.
Nsak


84
1.
2.
Ld. Vox.
___la wa- nge!_O li-n'A ba-sa-d'O -ta-alu-uka, a - te - nga ba-kwe - ta ki - ba - nda. O - pa-ala bu-pa-al'O bai-re ki?Ma - bai-re ki?
Bk. Vox.
O - li-n'A-ba-sa-d'O - ta-alu-uka! a - te - nga ba-kwe - ta ki - ba - nda. O - pa-ala bu-pa-al'O bai-re ki? bai-re ki?
Sousa.
Janzi
Lead
Rhythm
Bass
1.
2.
Dr.
Nsak
92
Ld. Vox.
Ba-ba mu - nai' - ghe nsa - bo' - ku - te - sa ku - ba - nga nki - dhio' ne - nda. bwe - nku - da - za da - z'o - ni - ga, a - te - ng'o - lwi - sio' -
Bk. Vox.
nsa - b'O - ku - te - sa a - te - ng'o - lwi - sio'
Sousa.
Janzi
Lead
Rhythm
Bass
Dr.
Nsak

8


99
Ld. Vox.
Iwa-na. Na - bu-n'e-mi-si - nde' okwa-nda-aza, a - te-ngai' - ghe-re' - odu-ke-ra. Mu-kya - la ma- ama_ li-mba!
Bk. Vox.
Iwa-na. Mu-kya - la ma-ama o - li-mba!
Sousa.
Janzi
Lead
Rhythm
Bass
Dr.
Nsak
106
Ld. Vox.
i-ghe nku-se-ke-ri - re. Mu-kya - la wa-ng'o li-mba! i-ghe nku-le-ku-li - re. Mu-kya - la wa-nge
Bk. Vox.
i-ghe nku-se-ke-re'i - re. Mu-kya - la wa-ng'o - li-mba! i-ghe nku le-ku-li - re.
Sousa.
Janzi
Lead
Rhythm
Bass
Dr.
Nsak


113
Ld. Vox.
gwe - ne - nda. O - li-n'A - ba-sa d'O - ta - alu - uka. a - te - nga ba-kwe-ta "Ki - ba - nda". O - pa - ala bu-pa-al'o
Bk. Vox.
O - li-n'A - ba-sa-d'O - ta - alu - uka. a - te - nga ba-kwe-ta "Ki - ba - nda". O - pa - ala bu-pa-al'o
Sousa.
Janzi
Lead
Rhythm
Bass
Dr.
Nsak
119
1.
2.
Ld. Vox.
bai - re ki- ghe? bai - re ki - ghe? Ma-amai - ghe-nio' -bai-re ki- ghe? ma-amai - nio'-bai - re ki - ghe?
Bk. Vox.
bai - re ki- ghe? bai - re ki - ghe? Ma-amai - ghe-nio' - bai-re ki- ghe? Ma-amai - nio'-bai - re ki - ghe?
Sousa.
Janzi
Lead
Rhythm
Bass
1.
2.
Dr.
Nsak