

Overall Timeline of "Mbube":

0" - Linda enters with a high solo note, followed by a fast downward run - words in South African language

4-5" - All singers enter with (wordless) group chord progression - very western-sounding

21" - Linda enters again, beginning melody of song on a high sustained note. Linda continues singing short, wordless phrases, repeat each one time, until 2:22"

2:22" - Start of now-famous "Lion Sleeps Tonight" melody the only melodic phrase not repeated

2:30-2:37" - Linda sing-yells high "Oh-oh-oh..." leading into final, slow "wim, ow, eh" chord

11" - Start of bassline (repeats throughout song, except the two marked variations)

25" - Tenor part enters (also repeats except where marked)

1:13-1:29" Bassline changes (tenor part still same) slight variation - long notes instead of "wimoweh"

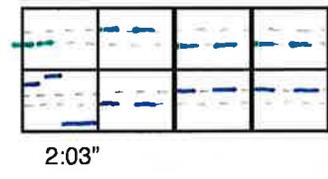
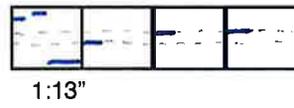
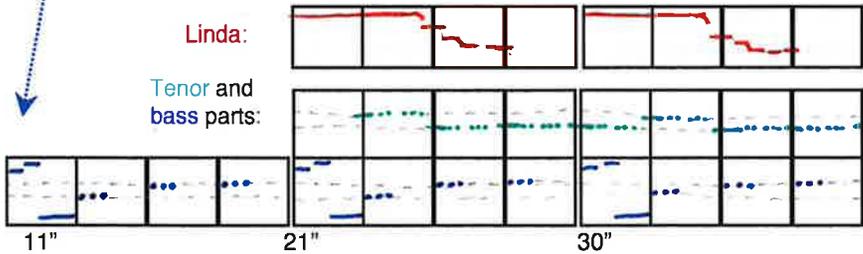
2:04-2:30" - Bass and tenor parts change to short, evenly spaced notes ("bum - bum - bum - bum")

2:39" - Final Chord western major chord

First 3 phrases of the main section:

Linda:

Tenor and bass parts:



Music Map: "Mbube" by Solomon Linda and the Evening Birds

"Mbube," written by a South African man, Solomon Linda, displays a western influence in several parts, including the opening and closing chords, but it also follows African traditions of repetition and density. The beginning of the song, after Linda's opening solo, includes a wordless, western-sounding chord progression, although some of the notes sound out of tune or following a non-western scale, and the singers bend pitches to end up in between western notes. In the main part of the song, the bassline and tenor part both repeat, sharing some rhythms in common but also starting one part (the fast "wimoweh") at different times, creating a density of sound that is common in traditional African music. However, all of the parts start and end phrases in the same place, which is more western-sounding than the interlocking parts of different lengths that are often found in African music. Linda's part, which is the highest and clearest, seems less western, with large intervals, starting on very high notes that in western music would usually be reserved for female singers, and then making fast downward runs. He sings one phrase, which is the same length as the repeated bass part, and then repeats that phrase exactly one time. This pattern continues through the entire song, until the last phrase (which is now famous as the melody to "The Lion Sleeps Tonight"), which is only sung once. Though he repeats each phrase once, there is no consistent melody throughout the song, as is usually present in western music. The lead-up to the ending is not western-sounding, with only Linda's voice making high, slightly descending (but not along the western scale) "oh" sounds, but last note is a very western-sounding major chord. The combination of rhythmic repetition that sounds African to a westerner, with the western-influenced chords and common first beat of phrases, is probably what made this song so popular internationally, as it is easy for a western listener to follow, but still doesn't sound quite like purely western music.

Citation of song:

Linda, Solomon. "Mbube." Solomon Linda and the Evening Birds. Gallo Records. Recorded 1939.

"The Lion Sleeps Tonight," Ladysmith Black Mambazo with The Mint Juleps

Female Solo											"In the jungle..."	Melody continues on "ooo"			"Near the village..."				Melody continues on "ooo"		
Female Chorus											Sighing "Aah"s	"Ba, dah-dup!"							"Ba, dah-dup!"		
Male Solo	Percussive "rip"							High, rattling wail							Guttural sound						
Male Chorus	Rhythmic/ harmonic mix of words and nonsense syllables continues throughout, subtly shifting as voices enter and drop out										More prominent			Adds percussive sound		Continues as originally					
Time	0.00	0.05	0.10	0.15	0.20	0.25	0.30	0.35	0.40	0.45	0.50	0.55	0.60	1.00	1.05	1.10	1.15	1.20	1.25	1.30	

Female Solo	"	"Hush now, hush now, woah..."										"Ooo"-ing and "yeah"-ing						"Hush my darling..."		"Oooh..."	
Female Chorus		"Ba, dah-dup!"																		"Oooh..."	
Male Solo											Shout	High, rattling wail								Growl	
Male Chorus	"																				
Time	1.35	1.40	1.45	1.50	1.55	1.60	2.00	2.05	2.10	2.15	2.20	2.25	2.30	2.35	2.40	2.45	2.50	2.55	3.00	3.05	

Female Solo	"	"Woah..."														Occasional "Mbube"				"Mbube"	
Female Chorus															Occasional "Mbube"				"Mbube"		
Male Solo		Squawk					Rolled R's			High, rattling wail and sporadic interjections by several voices							"Mbube"				
Male Chorus	"																				
Time	3.10	3.15	3.20	3.25	3.30	3.35	3.30	3.35	3.40	3.45	3.50	3.55	4.00	4.05	4.10	4.15	4.20	4.25	4.30		

Notes: All times are approximate, as I wanted to keep a constant scale (five seconds per column). Some parts attributed to female chorus may have been sung by men, but their style and tambour is similar enough to the women that I do not believe a distinction needs to be made. The male solo is not only one singer, but whichever male voice rises above the general texture at a given time. *I don't know where to find a color printer.*

Musical Map Assignment: "Wimoweh"

The piece is a sixteen-beat system repeated for a total of twelve cycles over the course of about one minute and forty-two seconds. Cycle 1 introduces the banjo and low vocal parts playing their respective ostinati. The mid-ranged vocal part joins them on its ostinato at the start of the Cycle 2. With the exception of the vocal parts in Cycles 9 and 10 (which are essentially harmonic reductions of their previous material and are marked as A'/B' accordingly), these three parts are relatively constant between systems. The variation within this song is provided by the highest vocal part, sung by Pete Seeger, which enters on Cycle 3. For the purposes of this assignment, the ideas presented by this part are labeled as motives rather than ostinati for A) distinction from the other subsidiary parts and B) the improvisatory nature of the line. Such lines have been notated with "~" versus "' ' " because the formal motivic structure has not been varied, only embellished. The pattern Seeger follows is to state a motif in one cycle, restate and alter it in the following cycle, and repeat the process on a different motif. The one notable exception to this is the Lion Melody, which is sung straight both times it appears. Any vocal interaction created by polyrhythm up to this point is eliminated by the mid- and low-voices substitution of syncopated rhythms for whole-note harmonic dyads. This perhaps speaks to the regard with which Western musicians and audiences give to the identification of a recognizable, monophonic, melodic line.

The Weavers, "Wimoweh," *The Weavers at Carnegie Hall*. Recorded in Carnegie Hall, Dec. 24, 1955, Vanguard VMD-73101, 1998. Originally released Apr. 1957.

"Wimoweh" Map (Weavers [Vanguard])

Cycle	1 (16 beats)	2	3	4
<u>Vocals</u> High			Owee...(Motif I)	~I
<u>Vocals</u> Mid		Wimoweh (Ost. B)	B	B
<u>Vocals</u> Low	Wimoweh (Ostinato A)	A	A	A
<u>Banjo</u>	Vamp	Vamp	Vamp	Vamp
Cycle	5	6	7	8
<u>Vocals</u> High	Oh—Oh—Oh...(Motif II)	~II	I	~I
<u>Vocals</u> Mid	B	B	B	B
<u>Vocals</u> Low	A	A	A	A
<u>Banjo</u>	Vamp	Vamp	Vamp	Vamp
Cycle	9	10	11	12 (Final)
<u>Vocals</u> High	Ooo...(Motif III/Lion Motif)	III/Lion Motif	II	~II
<u>Vocals</u> Mid	Ooh (B')	B'	B	B
<u>Vocals</u> Low	Ooh (A')	A'	A	A
<u>Banjo</u>	Vamp	Vamp	Vamp	Vamp

The Lion Sleeps Tonight (Wimoweh)- The Tokens

Time	Vocals	Percussion	Wimoweh Chorus	Lion sleeps tonight melody	Backup Humming	High pitch back up
0:00-0:06	chorus 1 single vocalist					
0:07-0:15		Overlapping chorus				
0:16-0:32		stays background	Begins for the first time (swing)			
0:32-0:39		"		First introduction /verse 1		
0:39-0:40		"			underlying chords/ overlap verse 1	
0:40-0:46		"				overlap verse 1
0:46-1:03	"hup hup"/ chorus 1 single vocalist	"	Wimoweh begins again			
1:03-1:11		"		Verse 2/ second time		
1:11-1:12		"			underlying chords/ overlap verse 2	

Time	Vocals	Percussion	Wimoweh Chorus	Lion sleeps tonight melody	Backup Humming	High pitch back up
1:12-1:17		“				overlap verse 2
1:17-1:33	“hup hup”/ chorus 1 single voaclist	“	Wimoweh Chorus w/ add lib			
1:33-1:50		“				Enters call and response with soprano sax
1:50-1:58		“		Verse 3/ third entrance		
1:58-1:59		“			underlying chords/ overlap verse 3	
1:59-2:05		“				overlap verse 3
2:05-2:14	“hup hup”/ chorus 1	“	Wimoweh Chorus/ vocalist solo “whoah heh”			Overlap as background
2:14-2:21	chorus 1 repeat single vocalist	“	Wimoweh Chorus			overlap Wimoweh chorus

Time	Vocals	Percussion	Wimoweh Chorus	Lion sleeps tonight melody	Backup Humming	High pitch back up
2:21-2:25	Chorus 1 single vocalist to a fade out	percussion entrance from the beginning at 0:07 seconds				

Title: Eh Ya Ye

Artist: Kasse Mady Diabete

Album: Mali Lolo! Stars of Mali

Xylophone	Melody opening	RIFF	RIFF	RIFF	RIFF	RIFF	RIFF	!			
Acoustic Guitar	Melody opening	RIFF	RIFF	RIFF	RIFF	Solo Solo	Trans. back to riff	RIFF	!		
Flute	Melody opening	Fill	RIFF	RIFF	Solo				!		
Male Vocal		Melody	Melody	Recitative sect. Free/Soloistic		Recitative		Melody	Melody	Tag 3x	unison
Female Vocal		unison	unison					unison	unison	Tag 3x	unison
Djembe		RIFF	RIFF	RIFF	Intercept!	RIFF	RIFF	!			

00:15 00:30 00:45 01:00 01:15 01:30 01:45 02:00 02:15 02:30 02:45 03:00 03:15 03:30 03:45 04:00 04:15 04:30

! = first three notes of melody & end of piece

Professor Melinda Russell

Music of Africa

30 September 2011

MUSIC MAP

The Lion Sleeps Tonight (Wimoweh) - The Tokens

- :01 - Beginning of "Weeheeheehee dee heeheeheehee weeoh aweem away" chorus with single, male singer; steady tone and pitch; no musical instruments
- :09 - Slight drum roll; hitting of what appears to be sticks, possibility hitting on the side of an African drum, similar to the ones used in drumming lessons, steady beat ; Repeating "Wimoweh" chanting (same tone as :01)
- :16 - Additional singers (repeating 'Wimoweh') , possibility a choir; stick noise continues in the background
- :31 - Single singer (same guy as :01); background stick hitting continues
- :40 - High pitch, opera-like singing, appears to be a female voice; background stick hitting continues
- :46 - Very rapid words, appears to be a male voice, words are unintelligible
- :47 - Singing of 'aweem away' by background singers/choir; overlapping tunes with main singer singing the chorus (continues for about 15 seconds)
- :49 - End of high pitch singing
- 1:03 - Back to a single singer; introduction for a new lyric ("Near the village..."); stick hitting the background
- 1:11 - Background singers join the main singer
- 1:12 - High pitch singers returns
- 1:17 - Same unintelligible, rapid words as :46; slight increase in the tone of the high pitch singer
- 1:19 - repeat of :47
- 1:26 - Tongue rolling by the main singer
- 1:34 - High pitch singers returns; different sound and an increase in tone compared to other appearances
- 1:35 - Introduction of what appears to be a saxophone
- 1:36 - High pitch singer and saxophonist go back and forth with each playing for about 2 seconds per turn ; No other sounds or background instruments (ends at 1:50)
- 1:50 - Main singer returns with new lyric ("Hush, my darling..."); stick hitting in the background
- 1:58 - High pitch singer returns
- 2:04 - Repeat of :46
- 2:06 - Multiple male voices ("wo,ooo, wo, oooo"); background singers singing the chorus
- 2:09 - Multiple overlapping voices, hard to differentiate , but it sounds like the high pitch singer with the male singers at 2:06 and the background chorus ("aweem away") singers (end at 2:21)



2:22 - Only main singer singing the chorus (“weeoh aweem away”); stick hitting in the background (softer than previous times)

2:34 Main singers starts to lower tone and transition to the end of the song (end at 2:38)

Visual Graph (next page):

Bars = main singer

Arrows = high pitch signing

Triangle = saxophone

Circles = multiple singers

Dashed lines = stick hitting sound

Reference:

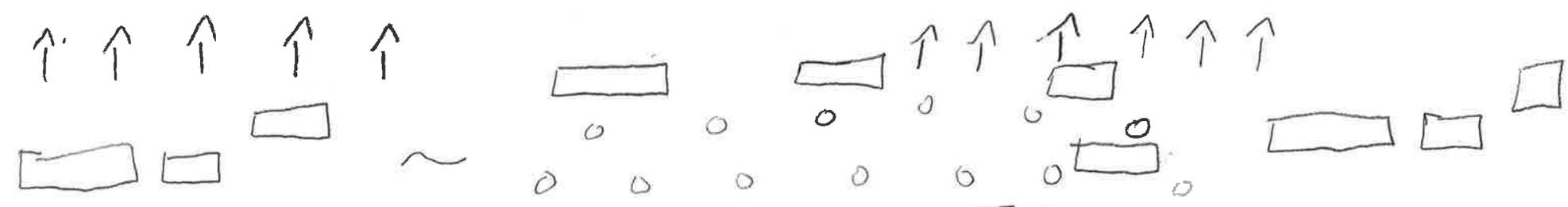
The Tokens. *The Lion Sleeps Tonight*. RCA Records, 1961

1:34 - 1:59



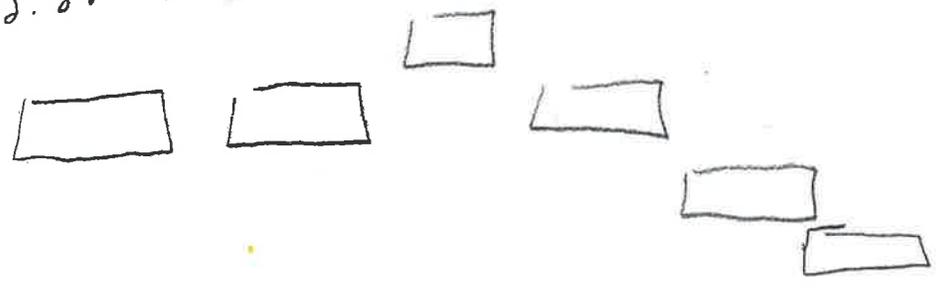
1:34 1:50 1:56 1:59

2:00 - 2:29



2:00 2:04 2:05 2:12 2:21 2:26

2:27 - 2:38



2:38

MUSICAL MAP

- :02 Solomon Linda talking
- :03-:06 harmonizing b/w Linda and evening birds
- :06-:09 raise in harmonizing tempo
- : 11 deeper voices begin with Mbube (Evening Birds)
- : 12-: 19 chanting of Uyimbube 3 times (Evening Birds)
- : 21 Mbube (Evening Birds)
- : 22-: 28 chanting of Uyimbube 3 times (Evening Birds)
- : 21-: 25 Solomon Linda shrieking He! He! He! He!
- : 26-: 28 Solomon Linda saying Uyimbube Mama
- : 30 Mbube (Evening Birds)
- : 32-: 37 chanting of Uyimbube 3 times (Evening Birds)
- : 30-: 34 Solomon Linda shrieking He! He! He! He!
- : 35-: 37 Solomon Linda saying Uyimbube Mama
- : 39-: 45 Solomon Linda saying Uyimbube, Uyimbube Mama We
- : 38 Mbube (Evening Birds)
- : 40-: 45 chanting of Uyimbube 3 times (Evening Birds)
- : 47-: 52 Solomon Linda saying Uyimbube, Uyimbube Mama We
- : 47 Mbube (Evening Birds)
- : 49-: 54 chanting of Uyimbube 3 times (Evening Birds)
- : 56-1:00 Solomon Linda shrieking He! He! He! He!
- 1:01-1:03 Solomon Linda saying Uyimbube Mama
- :56 Mbube (Evening Birds)
- :58-1:03 chanting of Uyimbube 3 times (Evening Birds)
- 1:04-1:08 Solomon Linda shrieking He! He! He! He!
- 1.04-1:05 Mbube (Evening Birds)
- 1.09-1:11 Solomon Linda saying Uyimbube Mama
- 1:06-1:12 chanting of Uyimbube 3 times (Evening Birds)
- 1:13-1:19 Solomon Linda saying Uyimbube, Uyimbube Mama We
- 1:13 Mbube (Evening Birds)
- 1:15-1:20 We We We (Evening Birds)
- 1:21-1:27 Solomon Linda saying Uyimbube, Uyimbube Mama We
- 1:22-1:28 We We We (Evening Birds)
- 1:30-1:34 Solomon Linda shrieking He! He! He! He!
- 1:30 Mbube (Evening Birds)
- 1:32-1:38 chanting of Uyimbube 3 times (Evening Birds)
- 1:35-1:37 Solomon Linda saying Uyimbube Mama
- 1:38-1:43 Solomon Linda shrieking He! He! He! He!
- 1:39 Mbube (Evening Birds)

- 1:40-1:46 chanting of Uyimbube 3 times (Evening Birds)
- 1:43-1:45 Solomon Linda saying Uyimbube Mama
- 1:47-1:51 Solomon Linda saying He! He!
- 1:47 Mbube (Evening Birds)
- 1:49-1:54 chanting of Uyimbube 3 times (Evening Birds)
- 1:52-1:54 Solomon Linda saying Uyimbube Mama
- 1:56-2:02 Solomon Linda saying Uyimbube, Uyimbube bube bube Mama We
- 1:56 Mbube (Evening Birds)
- 1:58-2:03 chanting of Uyimbube 3 times (Evening Birds)
- 2:04-2:09 Solomon Linda shrieking He! He! He! He! He!
- 2:04 Mbube (Evening Birds)
- 2:06-2:11 We We We We (Evening Birds)
- 2:06-2:28 1 individual in the Evening Birds saying ba, ba, ba
- 2:10 Solomon Linda shrieking Ma!
- 2:13-2:18 Solomon Linda shrieking He! He! He! He!
- 2:13 Mbube (Evening Birds)
- 2:15-2:20 We We We We (Evening Birds)
- 2:21-2:29 Solomon Linda improvising
- 2:22 Mbube (Evening Birds)
- 2:24-2:29 We We We (Evening Birds)
- 2:30-2:36 Solomon Linda saying Uyimbube Uyimbube Uyimbube
- 2:30 Mbube (Evening Birds)
- 2:32-2:35 chanting of Uyimbube 2 times (Evening Birds)
- 2:37-2:38 humming instead of third Uyimbube (Evening Birds)
- 2:37-2:38 Solomon Linda saying Uyim-
- 2:39-2:40 synchronized hum (Evening Birds)
- 2:39-2:40 Solomon Linda saying bube (synchronizes with the Evening Birds to end the song)

Musical Map Assignment

MUSC: 245

Sept. 30, 2011

Handwritten musical map with time stamps and notes:

Timeline entries (times in minutes:seconds):

- 0:02 (S)
- 0:03-0:09 (S+E)
- 0:21-0:25 (S)
- 0:26-0:28 (S)
- 0:32-0:34 (S)
- 0:35-0:37 (S)
- 0:39-0:45 (S)
- 1:11 (E)
- 1:12-1:19 (E)
- 1:22-1:28 (E)
- 1:30 (E)
- 1:32-1:37 (E)
- 1:38-1:40-1:45 (E)
- 1:47-1:52 (S)
- 1:56-1:00 (S)
- 1:04-1:08 (S)
- 1:15-1:19 (S)
- 1:21-1:27 (S)
- 1:30-1:34 (S)
- 1:39-1:43 (S)
- 1:01-1:03 (S)
- 1:09-1:11 (S)
- 1:35-1:37 (S)
- 1:43-1:45 (S)
- 1:47 (E)
- 1:49-1:54 (E)
- 1:56 (E)
- 1:59-1:03 (E)
- 1:04-1:05 (E)
- 1:06-1:12 (E)
- 1:13 (E)
- 1:15-1:20 (E)
- 1:22-1:28 (E)
- 1:30 (E)
- 1:32-1:38 (E)
- 1:40-1:46 (E)
- 1:39 (E)
- 1:47-1:51 (S)
- 1:52-1:54 (S)
- 1:56-2:02 (S)
- 2:04-2:09 (S)
- 2:13-2:18 (S)
- 2:21-2:29 (S)
- 2:30-2:36 (S)
- 2:37-2:38 (E)
- 2:39-2:40 (S+E)
- 2:06-2:28 (E)
- 2:16 (S)
- 2:37-2:38 (E)
- 1:49 (E)
- 1:49-1:54 (E)
- 1:56 (E)
- 1:58-2:03 (E)
- 2:04 (E)
- 2:06-2:11 (E)
- 2:13 (E)
- 2:15-2:20 (E)
- 2:22 (E)
- 2:24-2:29 (E)
- 2:30 (E)
- 2:32-2:35 (E)

Citations

Linda Solomon. Mbupe. Gallo Record Company, 1934.
Originally released in 1952.

September 30, 2011

Music of Africa

Musical Map of "The Lion Sleeps Tonight (Wimoweh)" by the Tokens

The first page of this map is a chart showing the over-all layout of the song. Each vertical division is four measures. The chart is mostly self-explanatory but I will explain a few details of it here. Some of the sections are filled with a different shade or pattern of the same color. These denote variation in the part. There are numbers in each of these parts that refer to an explanation of the variation. These explanations are at the bottom of this page. The second page of the map shows the most prominent sections in more detail. The relative pitch and words of the phrases are shown. The section for the group chorus shows the movement of the chords the group sings instead of one single line. A few notes on some of the sections:

Humming: In this section the group hums with chords that follow the contour of the group chorus part. This section always ends with an "Oh! Oh!" right before the next section.

Drums: This section includes a basic drum set playing a simple beat with a double hit that starts at the 2nd beat each measure and a single hit at the 4th. There is also a low hand-drum that is rolled at the 4th beat in each measure.

Saxophone: This section includes a saxophone playing a melody with generally descending phases.

Group Chorus (A Wimoweh): During the beginning of each repetition of this section, a bass voice is singing "we-uh-ah" that start at an intermediate pitch, goes higher, and then ends quite low.

Variations

1. The hand-drum is not played here.
2. The soloist starts this phrase by singing a rolled "r" and varying the beginning of the phrase before ending as usual.
3. Here the usual part is started in the last measure of the section before it and has additional measure at the end in which three ascending note are sung and then one that drops back down.
4. Here the lead singer sings a part that is quite different that the usual "We-we-ee..." part. He sings on the words "Oh-oh-oh, oh-oh oh, oh-oh A Wimoweh", varies the rhythm and pitches, and is much lower in his voice than in the rest of the song, which he sings in his upper register.
5. Here the falsetto singer sings a different part than usual. The last phrase is maintained longer into the section and then a different phrase is sung.
6. Here the soloist varies the rhythm and notes of the beginning of the phrase.
7. These two parts begin to fade out in the third measure of the first part. The Drums are inaudible by the end of the last measure of the first part and the "We-ee-ee..." is completely inaudible by the end of the first measure in the second part.

Bibliography:

The Tokens.. "The Lion Sleeps Tonight (Wimoweh)." *Tina*. RCA Victor Company. 1961. Web, <https://moodle.carleton.edu/mod/resource/view.php?id=179109>.

Section	Start Time	Soloist	Main Group	Falsetto Voice	Percussion	Saxophone
Intro	0:00	We-ee-ee...				
	0:07	We-ee-ee...			Drums	
Chorus	0:15		A Wimoweh...		Drums ¹	
	0:23		A Wimoweh...		Drums ¹	
Verse	0:31	In the jungle...			Drums	
	0:39	In the jungle...	Humming	Ah...	Drums	
Chorus	0:47	We-ee-ee...	A Wimoweh...		Drums	
	0:55	We-ee-ee...	A Wimoweh...		Drums	
Verse	1:03	Near the village...			Drums	
	1:11	Near the village...	Humming	Ah...	Drums	
Chorus	1:18	We-ee-ee...	A Wimoweh...		Drums	
	1:26	Rrrrrr... ²	A Wimoweh...		Drums	
Bridge	1:34			Ah...	Drums	Saxophone
	1:42			Ah... ³	Drums	Saxophone
Verse	1:50	Hush my darling...			Drums	
	1:58	Hush my darling...	Humming	Ah...	Drums	
Chorus	2:06	Woah-oh-oh... ⁴	A Wimoweh...	Ah... ⁵	Drums	
	2:13	We-ee-ee... ⁶	A Wimoweh...	Ah... ³	Drums	
End	2:22	We-ee-ee...			Drums	
	2:29	We-ee-ee... ⁷			Drums ⁷	
	2:37	We-ee-ee... ⁷			Drums ⁷	

Chorus- Soloist

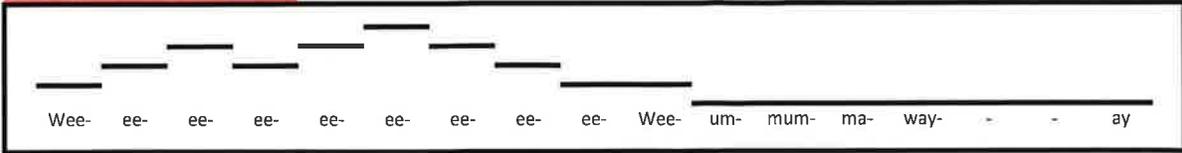


Diagram showing a melodic line with notes and rests. The notes are: Wee- ee- ee- ee- ee- ee- ee- ee- ee- Wee- um- mum- ma- way- - - ay

Verse, line 1- Soloist

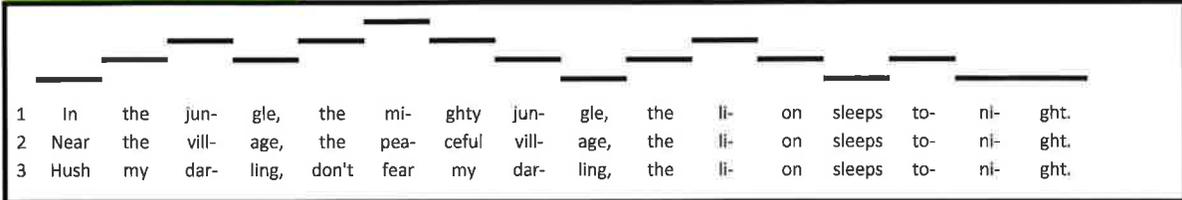


Diagram showing a melodic line with notes and rests. The notes are: 1 In the jun- gle, the mi- ghty jun- gle, the li- on sleeps to- ni- ght.
2 Near the vill- age, the pea- ceful vill- age, the li- on sleeps to- ni- ght.
3 Hush my dar- ling, don't fear my dar- ling, the li- on sleeps to- ni- ght.

Verse, line 2- Soloist

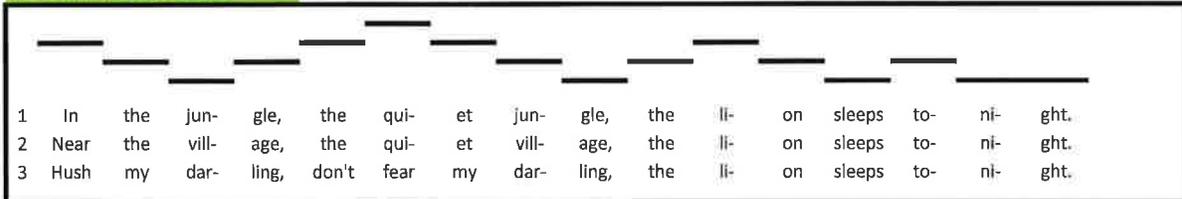


Diagram showing a melodic line with notes and rests. The notes are: 1 In the jun- gle, the qui- et jun- gle, the li- on sleeps to- ni- ght.
2 Near the vill- age, the qui- et vill- age, the li- on sleeps to- ni- ght.
3 Hush my dar- ling, don't fear my dar- ling, the li- on sleeps to- ni- ght.

Falsetto Voice Part

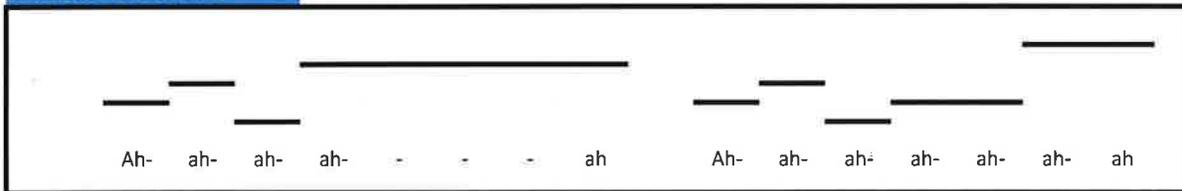


Diagram showing a melodic line with notes and rests. The notes are: Ah- ah- ah- ah- - - ah Ah- ah- ah- ah- ah- ah- ah

Chorus - group

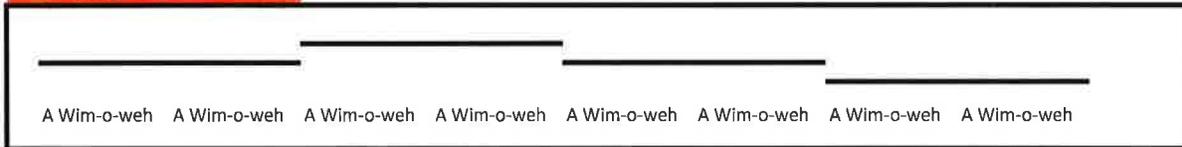


Diagram showing a melodic line with notes and rests. The notes are: A Wim-o-weh A Wim-o-weh

MUSC 245

Russell

9/30/11

Musical Map Assignment

Originally released in 1961, The Tokens's hit single "The Lion Sleeps Tonight" added lyrics to a melody that was already a hit. The lyrics "In the jungle the mighty jungle..." have followed the song since. The song itself follows a typical verse + chorus song form. The general form of the song is as follows: introduction, verse, chorus, verse, chorus, solo break, verse, chorus, and then an outro. The verse consists of two four-bar phrases. During the first phrase, the lead singer sings the lyrics alone with only percussion accompanying him. During the next phrase, background singers add vocal accompaniment, and a female operatic voice adds a descant "Ahh." The verse always leads to the chorus. The chorus consists of the lead singer singing a variation of the main melody, but this time without lyrics. The background singers join in with the "Wimoweh" chant that has become all too familiar. Although I did not have room for it on my map of the song (one more row would have made it two pages), a walking bass is heard during the chorus to keep time and add fullness to the chorus. A banjo can be faintly heard during the choruses, as well. Throughout most of the song, a drum set provides accompaniment and keeps the beat. The drum set is accentuated by drum rolls on the tom-toms. After the second chorus, there is a short solo break that features some call and response between a clarinet and the female opera voice. After a third verse and a final chorus, we get to the outro, which mirrors the intro, then proceeds to fade to black. The song consists of three verses as well as three choruses. A short solo section and the layering of voices break up the monotony. The beginning of each verse is sparse, however, voices and instruments continue to build into the chorus. This version of the song, with its catchy melody and memorable lyrics, jumped to number one on the US pop charts. While it's not the most complex song, it has withstood the test of time and has become one of America's favorites.

Bibliography

The Tokens. *The Lion Sleeps Tonight*. Single by Solomon Linda, Hugo Peretti, Luigi Creatore, George David Weiss, and Albert Stanton. RCA Records, 1961.

Musical Map of *The Lion Sleeps Tonight* by The Tokens

Form	Intro			Verse 1		Chorus	Verse 2		Chorus	Solo Break	Verse 3		Chorus	Outro
Time	0:00	0:07	0:15	0:31	0:40	0:47	1:03	1:11	1:18	1:32	1:50	1:58	2:05	2:23
Percuss.		Drum set + tom roll	Drum Set	Drum Set with tom rolls										
Banjo			Accomp.			Accomp.			Accompaniment				Accomp	
Lead Singer	Main Melody (MM)	MM (see Fig. 1)		MM variation 1 w/ words		MM var. 2	MM var. 1 w/ words		MM var. 2		MM var. 1		Improv	MM
Accomp. Singers			"wimoweh" chant		Accomp	"wimoweh" chant		Accomp	"wimoweh" chant			Accomp	"wimoweh" chant	
Female Opera Singer					"Ahh" accomp			"Ahh" accomp		Call and response Between clarinet and singer; Organ accomp.			"Ahh" accomp	
Clarinet + Organ														

Fig. 1

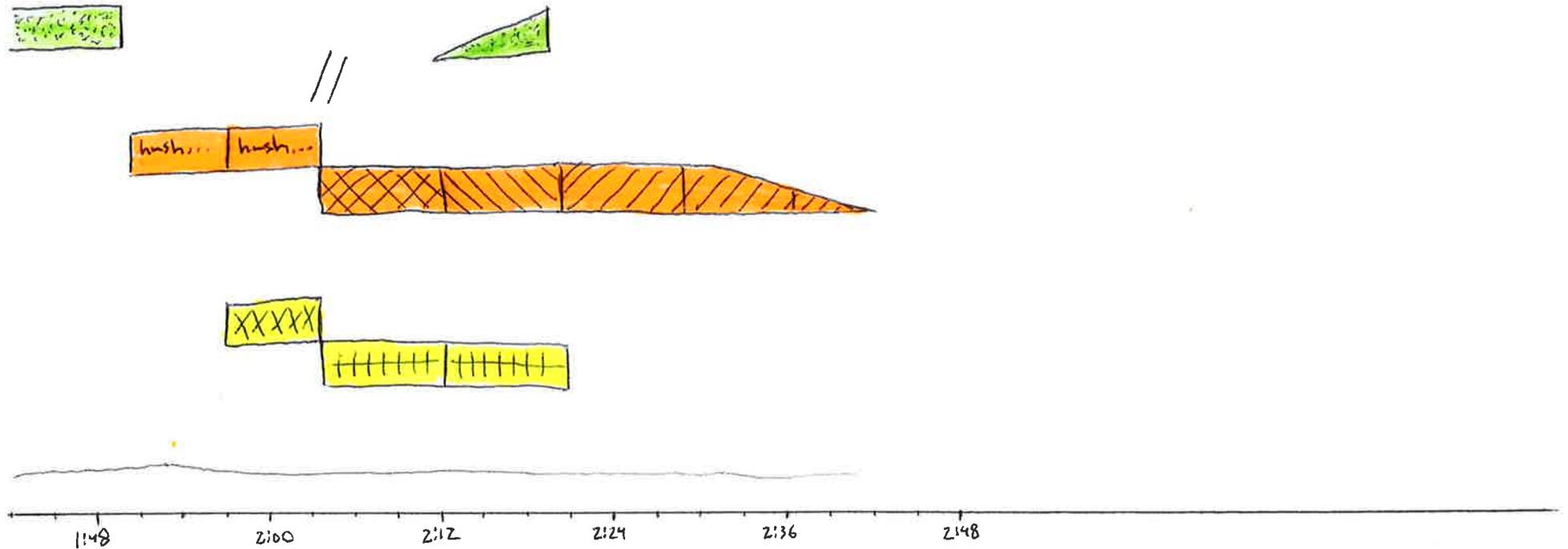
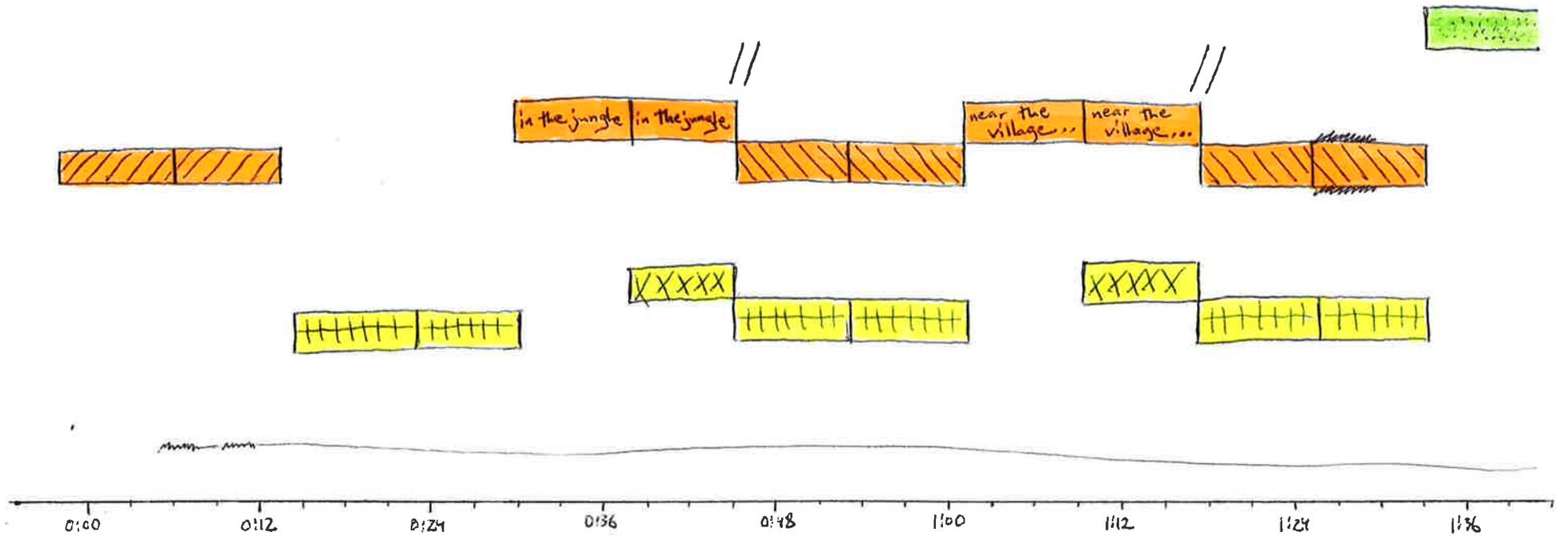


Musical Map – The Lion Sleeps Tonight (Wimoweh)

The map is organized by time. The orange represents the melody line, performed by a single singer.  represents the first theme, which returns at the very end of the song.  represents a related theme which is used in the middle section of the song. The repetition of this theme beginning at 1:26 is accentuated by a vocal technique similar to rolling an r.  is a new theme that is sung once starting at 2:04. The sections with text are the lines that are sung. The yellow is the choral accompaniment,  representing the classic “Wimoweh” theme and  the choral part that accompanies the lyrics of the song. The green is an instrumental interlude, likely played on a synthesizer, which returns gradually starting at 2:12. The line at the bottom represents the percussion line, which begins with two drumrolls and then remains constant throughout. The diagonal slashes indicate vocal interjections after each statement of the lyrics.

The Tokens. *The Lion Sleeps Tonight (Wimoweh)*. RCA, 1961, single.

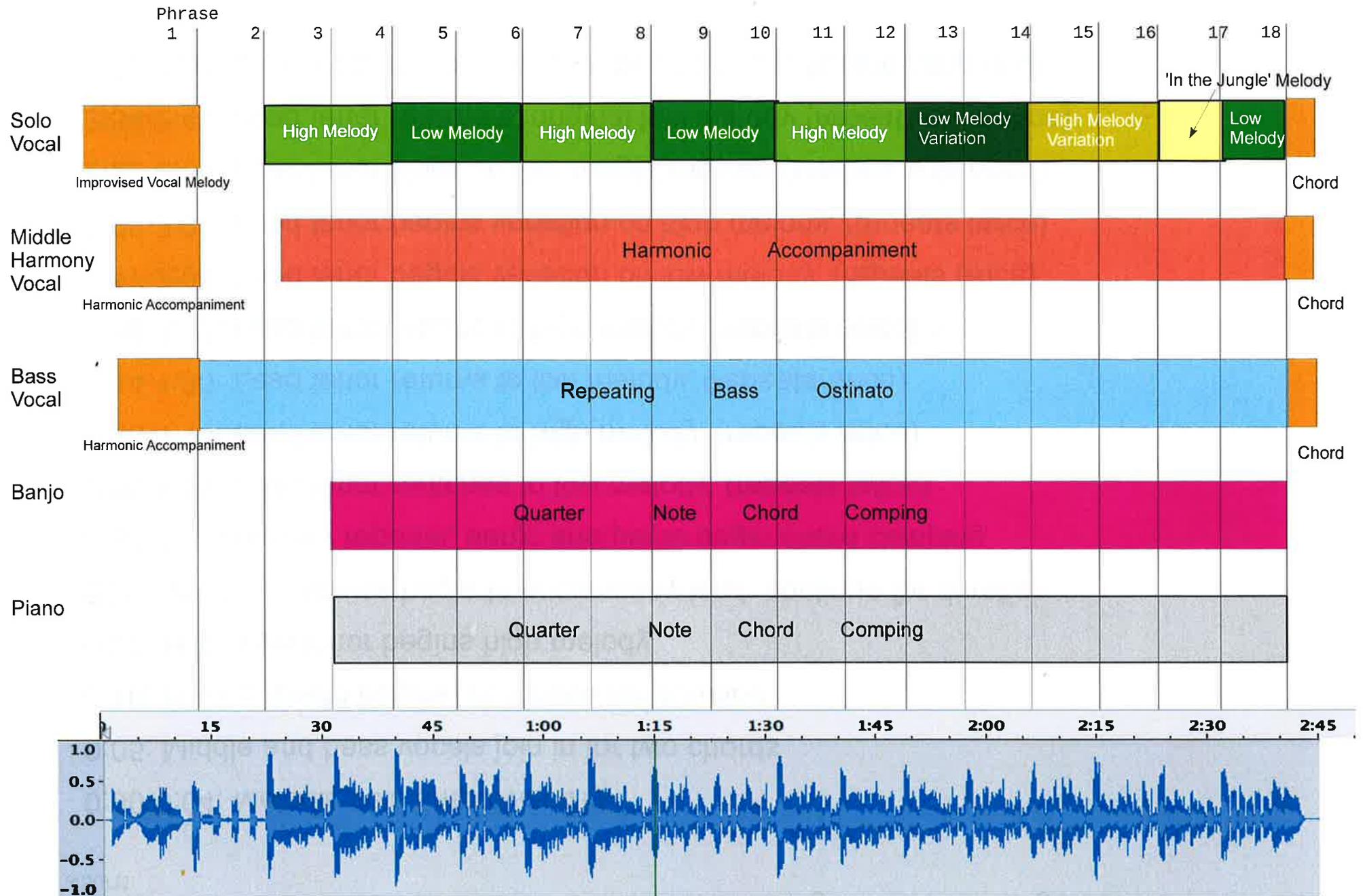
The Lion Sleeps Tonight (Wimoweh) - The Tokens



Mbube - Solomon Linda's Original Evening Birds

- 0:00-0:04: Melodic solo (improvised?)
- 0:05: Middle and bass vocals join in for two chords
- 0:10: Bass ostinato begins, continues for duration
- 0:22: High lead tenor begins high melody
- 0:24: Vocal harmonies begin to accompany lead, continue for duration
- 0:30: High melody repeats, banjo and piano begin chord comping
- 0:39-0:56: Lead tenor switches to low melody, (repeats twice)
- 0:56-1:14: Lead tenor returns to high melody, (repeats twice)
- 1:14-1:30: Lead tenor returns to low melody, (repeats twice)
- 1:30-1:47: Lead tenor returns to high melody, (repeats twice)
- 1:47-2:05: Lead tenor begins variation on low melody, (repeats twice)
- 2:05-2:22: Lead tenor begins variation on high melody, (repeats twice)
- 2:22-2:34: Lead tenor sings 'In the Jungle' melody (repeats only once)
- 2:34-2:40: Lead tenor returns to original low melody (repeats only once)
- 2:40: Instruments cut out, all vocalists sing two chords, and song ends

Mbube - Solomon Linda's Original Evening Birds



Musical Map

My musical map illustrates the presence of various instrumental and vocal parts throughout the progression of “The Lion Sleeps Tonight” by The Tokens. It consists of ten rows for each particular instrumental or vocal component and ten columns that delineate every set of eight measures within the song.

OPERA! – the female operatic vocal line that appears throughout the song. Its notation indicates the general pitch of the singing throughout the measures for which it is heard.

Lead Vocals – the vocal parts sung by the lead vocalist, consisting of both the main melody and the exhilarating singing that follows it. The main melody is notated by a basic squiggle with a word to indicate what verse is being sung. “Lion” refers to the main melody with no words, “jungle” denotes the lyrics starting with “In the jungle”, “village” corresponds to the lyrics beginning with “In the village”, and “hush” refers to the lyrics starting with “Hush, my darling”. In certain areas the squiggle is doubled because it sounds as if a recording of the lead singer’s voice has been layered over itself. The exhilarating non-verbal sections are indicated by “wee” followed by a squiggle, with one odd moment of vocal fluttering indicated in the map.

Support Vocals – both the “wimoweh” harmony and basic humming. The “wimoweh” harmony actually consists of two parts: a persistent mid-range “wimoweh” and a deeper, intermittent “wimoweh” that harmonizes it. The exclamation marks in certain spots refer to the back-up singers saying something along the lines of “Hey! Hey!”

Sop. Sax – the brief instrumental part that sounds like a soprano saxophone. It is indicated by downward squiggles that indicate general pitch contour.

Synthesizer – another brief instrumental part. It consists of short lines that also roughly indicate pitch.

Guitar – faint accompaniment that sounds most like a guitar to me. It simply vamps when it appears and is notated with several slashes. However, at one point the vamp seems to sound slightly different and so I acknowledged this with slashes in the opposite direction.

Heavy drum – percussion that sounds similar to bongos. Whenever it is heard it plays this sixteenth-note rhythm within the measure: 1-e-&-a 2-e-&-a 3-e-&-a **4-e-&-a**. Hence, it is indicated by five vertical lines. However, when it first enters it plays seven straight sixteenth notes leading to the downbeat of the next measure, and so this is indicated by seven vertical lines.

Crisp drum – a percussive “clack” that is heard for almost the entire song. It plays an eighth-note rhythm of 1-& **2-&** 3-& **4-&** and is denoted by X’s.

Light drum – a light percussive sound akin to a cymbal that appears for just as long as the crisp drum. It plays persistent eighth notes throughout every measure and is indicated by several tiny dots.

Bass – the bass guitar. It plays a steady quarter-note rhythm (with a slight pick-up upon the downbeat of every measure) that rises in pitch through each measure before falling again. It is indicated by several small squares that indicate its general pitch contour.