



**TOWARDS THE REALISATION OF SOUTH AFRICAN JAZZ ASSUMING ITS
RIGHTFUL PLACE IN THE CULTURAL IDENTITY AND HERITAGE OF THE
COUNTRY**

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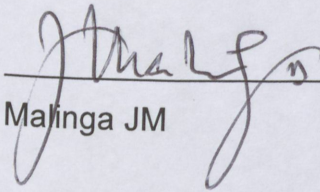
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DECLARATION

I, **Malinga Joseph Mabhaca**, (Student Number 11585526) hereby declare that the dissertation submitted by me for Master of Arts Degree in African Studies at the University of Venda has not been previously submitted for a degree purpose at this or any other university and that this is my own work in design and execution and that all the referenced material contained therein have been duly acknowledged.


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Dedication

This dissertation is dedicated to my mother, Mncipha, who steadfastly made sure I never missed a day in school and my father, Mahlobo, my daughter, Nina, all my family and Vivi 'Du bleibst mir immer verbunden'.

This study seeks to investigate the role that jazz as a music genre has played and continues to play in influencing the socio-cultural and political landscape of South Africa. Very much music of conscience, jazz is bound to challenge any ideology which undermines the peaceful democratic existence of mankind. Through prolonged resilience and struggle for humanity against a harsh regime of apartheid, South Africa has become a symbol of the fight against injustice. South African jazz musicians have played a major role in expounding this to the world by creating a genre that needs preservation as cultural identity and heritage. Primary sources for the study were interviews conducted primarily during the National Youth Jazz Festival in Grahamstown in 2010. Secondary sources were literature reviews and qualitative data collected by using focus groups, observations and other interviews. About 35 participants were involved in the process.

Chapter 1

The opening chapter is mainly an introduction to the study. It outlines the orientation of the study, background, aims and objectives, research questions, significance, research design, population and sampling, data collection and techniques, interviews, population and location, ethical considerations, biographical data and glossary.

Chapter 2

This chapter traces the development of jazz in South Africa from its early beginnings and formative years during early industrialization through research based on available literature and information gathered from interviews conducted with relevant

respondents. The chapter also gives a synopsis of the development of jazz in the world and the contribution that South African musicians have made to this genre. It also looks at the role the music has played in the socio-political landscape of the country in view of a hostile apartheid system.

ORIENTATION OF THE STUDY

Chapter 3

Chapter 3 presents the data collected from the interviews conducted for the research.

Chapter 4

This chapter concludes the study by presenting a summary of the findings of the study and implications thereof. Based on the findings, recommendations are made towards realization of South African jazz assuming its rightful place in the cultural identity and heritage of the country.

CHAPTER ONE

ORIENTATION OF THE STUDY

This chapter elucidates the background of the study, the problem statement, aims, objectives and significance of the study, research design and ethical considerations of the study as well as the definition of concepts inherent in the study.

1.1 INTRODUCTION

It is pertinent to define South African jazz right from the onset; namely, jazz music that is composed and performed with clear adaptation to the linguistic tendencies of vernacular South African languages and based on commonplace South African harmonic structures and rhythms. Galeta writes of 'the rich eclectic cultural diversity of the country's inhabitants and the influence of African American culture as the two variants coupled with an environment of legislated racism and gross human rights violations which created the unique artistic forge and mold responsible for the evolution of South African jazz' (Galeta, 2003). This study therefore highlights the importance of jazz from the early days of industrialization, its formative years, and the problems that this genre faced under apartheid and continues to face in contemporary South African politics.

The significant and prolonged European presence in South Africa explains similarities with the USA, and therefore the easy proliferation of a jazz culture which has run parallel to the history of the same music in the mother country, since the dawn of the

20th century. Jazz music has traditionally flourished as a result of intricate West African rhythms underpinned by European harmony. Master Bebop drummer, Max Roach considers jazz music to be 'fortunate' in that it can borrow from other music and traditions without the prohibitions that must, for example, be observed regarding Indian ragas or specific African drum rituals (Berliner, 1994).

The Castle Lager Jazz Festival in 1964 at Orlando stadium was the last of similar annual festivals organized by the Union of South African Artists¹ since 1962 and attracted a large crowd of jazz lovers- estimated at 40,000- from across the country. The union was founded to develop African performance by 'fusing African native talent with European discipline and technique and help African performers in South Africa obtain training, royalty contracts and fair payment' (Nkosi, 1965). Until this point; jazz had played a central role in South African life. It was the music that lightened up the lives of people in the emerging cities and sustained what social activities there might have been. It was multi-racial; however, as the grip of apartheid laws tightened, leading South African jazz musicians had to choose between a life of hide-and-seek with the law or exile as human beings but away from home and country.

From the 1960s onwards, South African jazz was synonymous with the struggle for liberation as it sought to expose the atrocities of apartheid and galvanize support from the outside world to finally bring down the apartheid regime in 1994.

¹ The Union of South African Artists, later commonly known as Union Artists, was founded in 1952 by, among others, Alf Herbert, Solomon Linda and Ian Bernhard to develop African performance.

1.2 BACKGROUND TO THE STUDY

According to Ballantine, in the introduction to Breakey's *Beyond the Blues*, South African jazz, 'like its American counter-part, was (*sic*) city music, honed in the ghetto, wrought from suffering and struggle, and - in South Africa, at least - almost exclusively black' (Breakey, 1997).

The peak of South African jazz in the country coincided with the tightening of the apartheid racial laws in the early 1960's, forcing leading musicians like Miriam Makeba, Makhaya Ntshoko, Jonas Gwangwa, Dudu Pukwana, Chris McGregor and Hugh Masekela into exile. Much as the major contributions informing the directions of the music have been pioneered by black people, jazz music has always been racially inclusive; and precisely because of this phenomenon, jazz music was a headache to the authorities during apartheid. White people could not practice it all by themselves because it was primarily a black cultural activity and black people could only practice it in seclusion under the squalid conditions of the townships.

Although the demolition of apartheid has ushered in a democratic dispensation in South Africa, jazz is seen as a music genre being shunned by the younger generation who are keener on listening to other genres that basically elevate crass materialism and egotism as opposed to Ubuntu and humanity, virtues largely intrinsic in South African jazz. The epoch immediately after the dawn of democracy in South Africa has seen a gradual decline in the listenership of jazz music. On the contrary, South Africa has seen the mushrooming of other music genres whose concentration is more on crass materialism than the education of the people into becoming responsible citizens of the country.

Presently there is demise in the clubs and festivals wherein jazz music is nurtured. At the core of this problem is the commercialism of music through modern forms of music genres such as *kwaito*, *house* or *hip hop*, to the detriment of jazz.

1.3 STATEMENT OF THE PROBLEM

From its early beginnings, jazz music has been the one genre, among indigenous, European and contemporary other genres, that has uniquely embraced and been characterised by non-racialism and multiculturalism in South Africa. Its resilience against the might of apartheid and contribution towards bringing down that same regime and ultimately giving birth to democracy is testimony of an activity which should, to say the least, be at the core of national pride and identity. Is South Africa doing enough towards the recognition of South African jazz or is it committing a potential national treasure into oblivion? This study is premised on the fact that jazz as a music genre is gradually losing its meaning, especially amongst the youth of South Africa. Other genres like *kwaito*, *hip-hop*, *house* and *rap*, though locating their roots from this genre, have become music of sheer entertainment which lack substance, especially in the present socio-political milieu. The humanity that is offered through jazz gives a sense of belonging especially in the face of commercialism and individualistic culture that continues to pose a threat to the spirit of togetherness amongst our people.

1.4 AIM OF THE STUDY

The aim of the study is to investigate South African jazz:

- As a genre that is unique to the country;
- Its socio- political and cultural significance;
- How its status can be strengthened.

1.5 OBJECTIVES OF THE STUDY

The objectives of the study are to:

- Investigate contributions that South African jazz musicians have made in the development of South Africa;
- Identify factors that are contributing to the demise of jazz in South Africa;
- Recommend intervention strategies to ensure that South African jazz remains a significant part of the country's socio- cultural heritage.

1.6 RESEARCH QUESTIONS

The following were the research questions on which the study focused:

- What is the history of jazz in South Africa and in the world?
- What role did South African jazz play in the socio-political and cultural history of the country?
- What is causing the demise of jazz in South Africa?

- What intervention strategies can conscientise the South African public about the significance of South African jazz?

1.7 SIGNIFICANCE OF THE STUDY

The study is significant in that it will help historians and musicians who are interested in the history of South African jazz. This genre is still not an integral part of the South African education system, in spite of having played a pivotal role in making millions of people conscious about racial oppression. It is significant to note that it was primarily jazz musicians who felt the need to leave the shores of apartheid South Africa and expose the atrocities of that regime to the world at large. This study will therefore add to the body of knowledge regarding South African cultural history with special reference to jazz and consequently help government in formulating policies and curricula regarding the country's cultural heritage.

1.8 RESEARCH DESIGN

A research design is the plan which specifies how research participants or respondents are going to be assembled and used in the research with the aim of reaching conclusions about the research problem (Huysamen, 1997). This study is qualitative; as such, it adopts various theoretical stances and methods, the latter including the use of observations, interviews and questionnaires. A qualitative research is highly contextualised, being conducted in a natural 'real life' setting. Also, instead of giving a mere snap-shot or cross-section of events, a qualitative approach can show how and why things happen while incorporating people's own motivations, emotions, prejudices and incidents of interpersonal cooperation and conflict (Charmaz, 2006).

The study is also phenomenological in that, according to Gray 'any attempt to understand social reality has to be grounded in people's experiences of that social reality'.

According to Creswell, 'indicative logic prevails. Categories emerge from informants rather than are identified *a priori* by the researcher' (Creswell, 1994:7). Informants are the respondents to research questions which will provide context bound information leading to the unraveling of the problems that jazz as a music genre faces in South Africa. In order to have more insight into the nature of jazz in the country, the study shall be 'exploratory' in that it will search the convenient literature, talk to experts in the field and conduct focus face to face individual interviews.

Respondents shall be chosen using criteria such as experience in the different fields within the jazz genre such as study, general knowledge, and level of professional practice. According to Gray; the researcher 'will be concerned with achieving deep engagement with participants to achieve authentic accounts of how they construct their social reality' and to also answer research questions per selected group (music lovers, music students, educators and professional musicians). This also includes how the researcher constructs social reality through their interpretation of the findings; hence, the view and findings of the researcher (including critical self- reflections) themselves become part of the research data (Gray, 2009: 167).

The research will use pre-formulated research questions that will allow spontaneous but context-bound reactions from the respondents as follows:

1.8.1 Music lovers

- How and when in your life were you initially exposed to jazz music?
- How important is jazz in your social environment?
- Name five jazz composers from South Africa, a composition each and the instrument they play.
- How can jazz be a tool in the transformation of the country's society?
- Is jazz as important today as it was 20 years ago?

1.8.2 Music students

- How many South African jazz tunes can you play, and who are the composers?
- Jazz has been an important music genre in South Africa. Would you say it continues to be?
- Is there sufficient South African jazz repertoire in your curriculum?
- How often do you come into contact with important South African jazz musicians to be able to learn from them?
- Are you a proud South African jazz musician?

1.8.3 Music educators

- When should music education be introduced in the school curriculum?
- Is South African jazz sufficiently available in the jazz programs that are in place in the different institutions in the country? Can you suggest any intervention strategies?

- Do you have exchange programs through which you can export South African jazz?
- Grahamstown Youth jazz Festival is attracting hundreds of students annually. Should there be more centers of the kind in the country?

1.8.4 Musicians

- Is there sufficient demand for South African jazz in the engagements that you play?
- Are the present so called jazz festivals doing enough to promote jazz and South African jazz in particular?
- What are institutions such as centers of learning, record companies, corporate industry, and government doing to promote South African jazz?

1.9 POPULATION AND SAMPLING

A sample is described as units drawn from the population that are characteristically representative of, and is used to gain information about, the entire population. According to Fink, 'a good sample is a miniature of the population, just like it, only smaller' (Fink, 2002). Relying on personal judgment based on experience in the field, the researcher used a combination of purposive and snowball sampling through use of 'knowledgeable sources' to identify suitable respondents that would represent the desired population. For example, the researcher used his prior knowledge to identify one respondent, who in turn led to another respondent; hence the snowball sampling.

Some of the challenges facing any art form are the creating, educating and maintaining of an audience for it. The importance of the preservation, support and encouragement of the jazz appreciation societies in the country can therefore not be over-emphasised. The mere existence of a jazz appreciation society guarantees a healthy environment for younger generations to acquaint themselves with the noble art of jazz that has been instrumental in the liberation from the evils of an agonising apartheid system. According to Surmani, President-elect of the newly founded Jazz Education Network in the USA, 'Jazz is dead unless you have audiences' (Surmani, 2012)'.²

Amongst the jazz lovers the study included the Sunday jazz people who visit *amajazz*² throughout the country. These unique people attend *amajazz* religiously by dressing up in Brentwood trousers, Florsheim hard polished shiny shoes and hold dance competitions to danceable jazz music.

1.10 DATA COLLECTION TECHNIQUES AND INTERVIEWS

The researcher used semi-structured interviews to elicit information from the respondents. One-on-one interviews involving direct contact between the researcher and the respondents were used. A digital voice recorder (Olympus VN 5500), the size of a small cell-phone, was used during the interviews. This proved to be more expedient than any larger and mechanically more complex apparatus which might have created a negative effect of intimidating the respondents and hampering spontaneity. The

² Jazz clubs in South Africa are memberships to community jazz appreciation societies, not to be confused with night locations where mostly live jazz is played and listened to as is customary in the rest of the jazz world.

recorder is noiseless and after being set, is hardly noticed by the respondents during the course of the interview.

The researcher used a pre-formulated questionnaire and created an atmosphere whereby the respondents were spontaneous and volunteered information without inhibition.

The research aims required respondents who were knowledgeable about jazz and its practices, not only in South Africa but worldwide. Such individuals were selected either through the researcher's prior knowledge regarding their suitability or through recommendations. The researcher approached respondents connected to jazz music such as lovers of the genre, students, educators, and professional players, and asked them if they were willing to answer the interview questions. Those who were willing to be respondents were then taken to a secluded and quiet place where they could respond to the interview uninhibited by other people's presence or noise. The respondents were given the freedom to add information not requested for on the questionnaire should they believe it would be contributive to the research. The interviews (structured and open-ended) formed the primary data source for this study, whilst the review of academic literature and other relevant previous writings constituted the secondary sources of data.

1.11 POPULATION AND LOCATION OF THE STUDY

In order to guard against misrepresentation of the virtual jazz population (as the people who will be involved in the study), the researcher had identified locations that could, perhaps, be regarded as conservative jazz strongholds and would be most suitable for

identifying respondents for the study. The Grahamstown National Youth Jazz Festival (NYJF) was seen as one such ideal location. The festival has an annual gathering of international and South African professional jazz musicians that include the likes of Victor Msondo, Barney Rachabane, Brian Thusi, and historically significant appearances like that of Makhaya Ntshoko who was, in 2010, returning from exile to South Africa for the first time, since 1962. It has representatives from government and the music industry as well as educators and learners from across the country.

1.12 OBSERVATION

In order to achieve the aims and objectives of the study, the researcher relied on expert information and professional observation of music trends in the country. Jazz activities world-wide occur primarily in the following places:

- **Jazz clubs:** These are almost extinct in South Africa except for Durban and Cape Town, a result of the presence of music departments in the universities of Zululand and Cape Town
- **Concert halls:** The concept of 'concert' as is understood in the rest of the civilized modern world is non-existent in South Africa. The culture of going to 'listen' to a jazz concert, particularly in the black communities, is non-existent. Limpopo Province has 32 Municipalities and each local municipality has a community hall. These are used for a variety of events which include weddings, award giving ceremonies, sport meetings, traditional dance competitions, ballroom dances, church services, political party meetings etc. Their use for jazz meetings disappeared with the concert and dance era of the '50s and '60s.

- **Jazz festivals:** It has been a rising trend for South African jazz festivals to be prestigious money-spending music events full of pompous glitz and glamour rather than events that will culturally be of significance and educative to the jazz audience. This has been the case with the Cape Town International Jazz Festival, Arts Alive and the Limpopo Music Festival; all of which are annual events.

The most intensive concentration of jazz people in the country is found at the Standard Bank National Youth Jazz festival held annually and concurrently with the National Arts Festival in Grahamstown. The festival focuses on jazz education for around 300 young jazz enthusiasts from around the country. A series of concerts are held nightly featuring the around 60 educators participating in the programme and coming not only from South Africa but around the globe. This will be demonstrated in detail in Chapter 3.

1.13 ETHICAL CONSIDERATIONS

According to the principle of informed consent, respondents were sufficiently informed about the nature of the research, to enable them to independently and freely make a decision whether they wanted to participate or not (Crow *et al.*, 2006) Participants were given an explanation on:

- The aims of the research as stipulated in this chapter;
- The people who were to participate (the respondents to the research questions);
- The kind of information that was sought from all respondents;
- The time required for their participation; an indication as to how much of their time would be required for the interview, so that they were not inconvenienced and could prepare suitably;

- The fact that their participation was voluntary and
- *Noms de Plume* existed to protect their identity.

Relevant respondents were identified who would voluntarily participate in the research with the option to withdraw for whatever reason and whenever they wished. Respondents were informed that a copy of their interviews would be made available to them before publication, should they wish to see such a report.

From a total of 35 participants approached for the interviews, 19 responded. All respondents gave consent for revealing their names for the purposes of the study.

1.14 BIOGRAPHICAL DATA

In order to solicit useful data for the research, closer scrutiny of the profiles of the respondents was considered an important variable in the findings of the study. To achieve this purpose, age, acquaintanceship with jazz (jazz lovers), experience as jazz educators and professionals were considered as variables.

1.15 GLOSSARY

- Bar: measure or length in a given time signature.
- Blues: a jazz music genre that is typically African American. Traditionally, it expresses personal problems in its vocal form and is normally sung in places of amusement such as night clubs.
- Chorus: The basic structure of a tune.
- Ensemble: group in a music setting.
- Gospel: a religious version of the blues sung in places of worship.

- Jazz: jazz is defined as popular music that originated [developed]³ among black people in New Orleans USA, in the late 19th century and is characterized by syncopated rhythms and improvisation. Jazz originally drew on ragtime, gospel, black spiritual songs, West African rhythms and European harmonies (Encarta Dictionary: English (U.K.) In the South African context, it can be defined as the adaptation of that style to South African indigenous music.
- Riff: repeated musical idea to enhance a performance usually involving all members of the band or section.
- Solo: the part whereby a particular instrument is given prominence by being given the chance or platform to improvise.
- Stokvel: township money-saving and lending scheme through membership designed to overcome the burdens of surviving in isolation.
- Theme, head: the identifiable melody or tune.
- Improvisation: building or creating own melodies over the tune.

This chapter elucidates the background of the study, the problem statement, aims, objectives and significance of the study, research design, and ethical considerations of the study as well as the definition of concepts inherent in the study.

The next chapter discusses the development of jazz in South Africa and the world, the exodus of South African jazz talent, world awareness of the atrocities of the apartheid regime through music, and the introduction of South African jazz to the world.

³ Inserted by the author considering that, as a folk music or art, jazz did not necessarily originate from one place.

CHAPTER TWO

REVIEW OF LITERATURE

This chapter gives a synopsis of the development of jazz from its origins in the USA and its ultimate spread to other countries of the world.

The chapter follows the development of jazz in South Africa from its early introduction at the turn of the 20th century until the proliferation of an Africanised type of the same style internationally known as South African jazz.

Particular attention is paid to the contributions by South African jazz musicians on the international platform during the apartheid years between the 1960s until 1994 when apartheid was abolished and South Africa became a democratic state. In particular, this chapter elucidates the following: the development of jazz in South Africa, the development of jazz in the world, the exodus of South African jazz talent, world awareness of the atrocities of the apartheid regime through music, and the introduction of South African jazz to the world.

2.1 THE DEVELOPMENT OF JAZZ IN SOUTH AFRICA

Discovering the self is the one key element in jazz that has proven to be the essence and mainstay of the art. Perhaps more pronounced than anywhere else, that self, synonymous with identity, is in South Africa associated and influenced by nationalism.

In a critique to this writer's first recording entitled "*Tears for the Children of Soweto*" (CA 113 CANOVA) Ronald Atkins writes:

'Nationalism as a force in jazz is on the increase. Until recently, few doubted that America was the home of the music and that practitioners throughout the world were inspired by what was happening in New Orleans, New York or elsewhere. Today various home-grown products are claimed as being personal and /or as springing from an indigenous source. A debate could start with the effect of nationalism on the quality of the music and whether the baby tends to be thrown out with the bath-water. But looking mainly at the cultural side for the moment, one can make out a strong case for a South African identity. And why not, considering that jazz stems from the impact of African upon European music traditions and, except that the relationship has been precisely reversed, there is no country with a closer parallel with the United States than South Africa' (Atkins, *The Guardian*, 1980)⁴.

South Africa has been synonymous with jazz since the first ships from America touched its shores in the Cape when jazz itself was in its embryonic stage in the mother country.

As early as the late 1880s, precisely on 30th June 1889, the minstrel troop of Orpheus Myron McAdoo, the 'Virginia Jubilee Singers' from Hampton, Virginia, landed in Cape Town for an extended tour of eighteen months that saw them perform in King Williams Town, Grahamstown and Alice (at the legendary Lovedale College). They later toured as far inland as Kimberley and Johannesburg (Coplan, 1985: 39- 41 and Ansell, 2004:15-17).

McAdoo's presence inspired what consequently became the popular Cape *Kaapse Klopse* or Coon Carnival in Cape Town New Year's celebrations. Coon is a derogatory term with the same intentions and undertones as 'kaffir', 'nigger', or 'coolie'

⁴ Long Play recording critique in the *Guardian*, London, 1980.

disparagingly used by the coloniser in reference to the non-European⁵. Further inland McAdoo had a significant influence in transforming the old Zulu and Xhosa choral traditions in existence since the beginnings of Christianization by introducing innovative harmonic concepts and structures (Coplan, 1985:38). 'Some of McAdoo's artists experienced the usual work- related falling out with their director, quit the job, and settled permanently in the country as concert promoters and music teachers, such as Will P. Thompson, who worked in both Cape Town and Kimberley (Ansell, 2004:15).

McAdoo is also known for influencing locals to study in America through scholarships organized or advocated by him. One such person was Charlotte Manye (later Maxeke), who left for America with a local singer group that became stranded in America. Through luck she was adopted by the African Methodist Episcopal (AME) church and was able to study at Wilberforce University. On her own initiative, upon her return, as probably the first black South African female with a university degree, she founded Wilberforce College in Evaton, outside Johannesburg. As a pioneering educationist, musician and writer in the employ of the African National Congress, she was regarded in high esteem nationwide, together with Sol Plaatje, George Champion, Daniel Letanka and Josiah T. Gumede. Johannesburg Hospital has recently been renamed the Charlotte Maxeke Johannesburg Academic Hospital in recognition of her work.⁶

Travelling American merchant seamen brought with them early Dixieland recordings which laid the beginnings of jazz in Cape Town. Historically, the first jazz recording in

⁵ <http://en.wikipedia.org/wiki/Coolie>

⁶ <http://www.anc.org.za/ancdocs/history/people/maxeke.html>

1917 of popular *Tiger Rag* was made by the all-white New Orleans band called The Original Dixieland Jass (sic) Band ⁷(Berendt, 1978).

Through a combination of historical developments, early exposure to European standards, western education, hymnody and classical music acquired through the British Missionary Society school system, the Xhosa at the southernmost part of the continent developed, writes Hotep Galeta,

‘a black upper class elite and a group of very sophisticated musicians and composers who embraced this new African- American art form called jazz. In the middle of the 1920s Queenstown became known as “Little jazz Town” because of the many New Orleans style bands that were resident there’ (Galeta, 2007)⁸.

Most popular bands of the time, 1920s and 30s were Meekly Matshikiza’s Blue Rhythm Syncopators and William Mbali’s Big Four which were performing mainly around Queenstown. Dance-crazy Mafeking (later Mafikeng and most recently Mahikeng) in the then Transvaal was kept on the floor by the “elite” Empire Follies (Coplan, 1985: 130). All these groups would later move to Johannesburg and join the already busy and popular versatile music group, the Japanese Express⁹. This group comprised of mainly semi-literate musicians who played all popular music of the time, the beginnings of *marabi* and *tickey-draai*, quick-step and foxtrot together with a mixture of early American Ragtime and Swing largely influenced by the music of Glenn Miller. The instrumentation of the time was predominantly violin, trumpet, trombone, banjo, guitar, piano and drums (Ansell, 2004:45).

⁷<http://www.suite101.com/article.cfm/jazz/71671>

⁸<http://www.openskyjazz.com/2009>

⁹Ibid. p.131.

In contrast to the marching bands of New Orleans of the time, South African bands did not utilize the tuba¹⁰. Apart from the New Year's Coon marching bands of Cape Town; South Africa does not have a carnival¹¹ tradition. A close look at the bands of Meekly "Fingertips" Matshikiza will suggest that the bass was supplied by the bass drum and piano. Bands of the time in South Africa were readily absorbed into the cultural activities of society, concert and dance- predominantly for the middle class elite black bourgeoisie and played primarily indoors. These groups were also in the services of white audiences, mostly Jewish, with their penchant for "black variety entertainment (Coplan, 1985:131).

Contemporaneously, there was a group of musicians assembled around the overzealous, middle class, musically educated duo, husband and wife Griffiths and Emily Motsieloa. According to Todd Matshikiza, albeit sarcastically,

'Griffiths Motsieloa, the foremost black South African concert impresario added prestige to our aspirations for English. He is the only black man ever to have worn the bowler hat in South Africa. He had been to London to study elocution. He returned impeccably well spoken. Throughout his concert tours he would recite impeccably, if ad nauseam;

'Old mother Herburrd,

She we' to the cubrrrd

To get her poor doggie a bown'

And we would say 'Ah, Africa is coming! (Matshikiza, 1961: 28).

¹⁰ Observation by the author based on the fact that South African bands of the time were mainly concert and dance as opposed to marching (Salvation Army) (<http://en.wikipedia.org/wiki/The-Salvation-Army>.)

¹¹ The word is derived from the Latin "Carne Vale" which translates "good-bye meat" ahead of Easter fasting in Christianity.

Together with his pianist wife Emily from Cradock in the Eastern Cape, the Motsieloas formed the Pitch Black Follies, who later formed the core of the highly successful Merry Blackbirds Dance Orchestra which boasted fine musicians like trumpeters Steve Monkoe and Enoch Matunjwa and the musically schooled Peter Rezant (Schadeberg, 2007:145). Not only were they musically literate but they all held day jobs that paid well, allowing them to choose the places they played at. As a result they performed for highly sophisticated middle-class African organizations associated and identified with the highest social status. Due to a typical trend of the time, they avoided any African traditional influences in their repertoire. People associated with this highly successful orchestra were socialites involved in community building initiatives at the Bantu Men's Social Centre (BMSC) founded by American Rev. Ray E. Phillips to become the center of black social activity in Johannesburg in the 1920s¹².

Rezant is a pioneer white South African musician who ventured into jazz following the steps of Durban cornetist Steve Gale who had been hosting (with his Dixieland Jazz Band) American clarinetist Kenny Davern as early as November 1972 (Meyer, 2010), while alto saxophonist, clarinetist and penny-whistler Morris Goldberg, regarded as one of the fathers of Cape jazz along with Chris McGregor and Abdullah Ibrahim, was a globe-trotter with Hugh Masekela, Harry Belafonte and Paul Simon.

The discovery of diamonds in Kimberley in 1867 and gold in Johannesburg in 1886 accelerated the influx of large populations from all rural areas south of the African

¹² http://en.wikipedia.org/wiki/Bantu_Men's_Social_Centre

continent into these towns as cheap labour to satisfy the demands of the mineral industry.

According to Philip Bonner and Laurel Segal:

'The (black, urban) population continued to rise during most of the 1920s, when every imaginable space was filled by people desperate for accommodation. Landlords grew rich by renting out rooms. By 1927, over 40,000 people lived in the unregulated, unhygienic and boisterous world of slums' (Bonner & Segal, 1998) which 'carried the label of the birthplace of Johannesburg's city music' (Ansell, 2004).

It was in the settlements of Doornfontein and Sophiatown outside Johannesburg and Marabastad outside Pretoria, that the predominantly male work force resided and it was here that jazz developed in the form of *marabi*, a keyboard musical style developed through cheap pedal organs using American ragtime and blues with strong South African traditional music adaptation¹³. *Marabi* went beyond description or instrumentation, though, or even origin; it was urban, intimate South African communal experience developed in the splendor of squalor (Ansell 2004:29). It is associated with some itinerant, gypsy-like musician originally from the Cape who used to sing this song that became popular among the drinking places of the time with the lyrics '*Nthebejan'ufananemfene*' (*Nthebejane looks like a monkey*) and later '*Ubhobojan'ufananemfene*' (*Bobbejaan looks like a monkey*)¹⁴ apparently about himself. Strumming a cyclic 1- IV- V harmonic and rhythmic accompaniment to his own singing. *Nthebejane* would entertain all night long. He would be accompanied by anybody playing any object within reach

¹³ <http://en.wikipedia.org/wiki/Marabi>.

¹⁴ Afrikaans for baboon.

provided it enhanced the music. Those were the foundations of *marabi* the forerunner of *tsaba -tsaba*.¹⁵

Marabi was played in the tiny temporary town shacks around the city. In these surroundings, visiting female companions in search of their male counterparts; husbands or boyfriends, from way back home in the rural areas, kept the communities alive by brewing traditional *umqombothi*. It is common knowledge that according to African tradition males do not brew liquor, so these women would make some money on the side, simultaneously keeping the male workforce entertained. 'The beer trade was central to the social and economic survival of many Reef (Rand) African women (Hellman, 1948).

According to the Transvaal census of 1904 listed by the Chamber of Mines, from a total of 85,000 mineworkers, only 19,000 were South African; and only five per cent of the total population was female (Transvaal Census, 1904:406). Mounting discriminatory legislation designed at regulating the work force in the mining areas of Johannesburg and Kimberly made it illegal for women to reside in those areas. *Marabi* was born out of hiding and being on the wrong side of the law; a night music, itinerant, camouflaged and ready to disband abruptly in response to police harassment largely because it was played under circumstances where illegal alcohol was sold and consumed (Ansell, 2004:29). This was in strong contrast to the music of a growing number of black musicians of the type that were educated, could read music, had regular work during the day and played predominantly for the middle class.

¹⁵Tsaba- tsaba is the updating of marabi characterized by the accompanying dance in which male and female tease each other through sexual affinity.

The ensuing popularity of concert-and-dance gave rise to African organized bands that blended American jazz and South African *marabi* giving birth to South African jazz as it is generally referred to today. These bands included the Rhythm Kings (started by John Mavimbela and drummer Dan Thwala), and the highly successful and versatile Jazz Maniacs founded by none other than highly gifted *marabi* pianist Solomon 'Zuluboy' Cele. Both groups were founded in 1935 and wooed audiences in the beer halls of the Rand in and around Johannesburg (Ansell, 2004: 29-33).

Other important musicians of this period included, saxophonists Wilson "King Fish" Silgee, Mackay Davashe, Zakes Nkosi and Ntemi Piliso, trombonist Vy Nkosi, trumpeters Earnest Mochumi and David Mthimkhulu, guitarist Victor Hamilton and bassist Jacob Lepere. According to Hotep Galeta, 'the 50's are remembered as the days of passive resistance against the Nationalist government's racism, but the decade is also remembered as a great age of jazz development in South Africa (Schadeberg, 2007: 31).¹⁶

The heyday of South African jazz was Sophiatown, the cultural melting pot hitherto and since unparalleled in the history of the country. According to Zakes Mda in an article for the Sunday Times January 2, 2000:

'What came from Sophiatown was the self-inflated glamour of urbanized blacks, and the glorification of irresponsibility and drunkenness. Sophiatown was a big joll! It was shaped by Hollywood in the image of the gangster movies popular at the time. Even the intellectuals, the esteemed journalists who also became creative writers, spoke, and sometimes wrote, like the characters in Hollywood movies' (Mda, 2000).

¹⁶Adopted name of pianist Cecil Barnard in an essay in Jurgen Schadeberg's *Jazz, Blues and Swing*, 2004.

Such was the background of the peak of South African jazz elaborately told in the picturesque and capable pens of Todd Matshikiza, Nat Nakasa, Can Themba, Es'kia Mphahlele, Bloke Modisane, Arthur Maimane, Henry Nxumalo, Casey Motsitsi, Stan Motjuadi, Mike Phahlane and others largely associated with Drum, Bantu World, Zonk and the Golden City Post publications. 'The sense of glamour and excitement that pervaded the Johannesburg black entertainment world of the 1950s was largely created by these journalists (Coplan: 1985).

Alf Khumalo and Peter Magubane were the photographic eyes that recorded both the bitter and sweet realities of the times.

Todd Matshikiza, ardent writer of Drum magazine column '*With the Lid Off*' and later Golden City Post wrote the music for and contributed to the lyrics of the all black cast musical *King Kong* which toured England in 1960. It was *King Kong* that unwittingly laid the foundations for the international careers of Miriam Makeba, Hugh Masekela, Jonas Gwangwa and Caiphus Semenya, amongst some of the prominent South African music talents. *King Kong* is doubtless the only black theatrical/musical production of artistic substance that ever left the shores of the country. After its official opening in February 1959 and eventual booking in London in early 1961 around 200,000 (the majority were white) people had seen *King Kong* across the country; "the greatest thrill in twenty years of South African theater-going," according to the Star, a white newspaper.¹⁷

Subsequent theatrical/musical South African exports including Bertha Egnos' *Ipi Tombi* or Mbongeni Ngema's *Saraphina* merely rode on the genuine exploits of South African

¹⁷ Quoted in P. Tucker, *Just the Ticket* (Johannesburg: Jonathan Ball, 1997).

artists overseas and capitalized on the vastly publicized anti-apartheid movement which gained momentum in the 1980s. Of the former, Coplan observes, “The successful efforts of white theatrical producers to package African traditional performing arts for the musical stage reached new depths of cultural and economic exploitation and political misrepresentation” (Coplan, 1985: 217).¹⁸ *Ipi Tombi* is a corrupted transliteration¹⁹ of ‘Iph’ intombi, Zulu for ‘Where is the Girl?’ reminiscent of the deliberate bastardisation of African languages widely practiced during colonialism.

Painter/musician Gerald Sekoto born in 1913 at a Lutheran Mission Station in Botshabelo near Middelburg (a library in Middelburg, Mpumalanga, is named after him)²⁰ is widely regarded as the first South African artist/ musician to go into exile; in Paris in 1947. Son of a missionary, music featured early in his life and it was his ability to play the piano that landed him in job in a trendy nightclub ‘L’Echelle de Jacob’ in Paris in 1947 enabling him to pay for his living and art school expenses. At the age of 27 the Johannesburg Art Gallery bought a painting from him that became the first painting by a black to enter a museum collection. Back at home, Sekoto had lived in Sophiatown, District Six and Pretoria. In Paris he recorded some 29 songs in which he expresses hardships about living in exile.²¹

¹⁸ It is common knowledge that many “artists” who were involved in *IpiTombi* and similar productions remained in exile after democracy in South Africa. They did not have the artistic clout to return and live on the dole in England and social security in the Netherlands.

¹⁹ http://en.Wikipedia.org/wiki/Ipi_Tombi.

²⁰ I regard myself fortunate to have discovered this during my sojourn in Middleburg en route to my home town Ermelo and Swaziland.

²¹ http://en.wikipedia.org/wiki/Gerald_Sekoto

The '60s saw the harsh tightening of racial apartheid laws that made it virtually impossible to survive as a musician inside the country. Blacks were declared non-citizens of certain large parts of South Africa and relegated to settlements scattered across the country according to tribal classification. These comprised only 13 per cent of the entire land. The brutal Sharpeville and Langa massacres in 1960, followed by the permanent banning of all political movements opposed to apartheid, restrictive pass laws coupled with divisive and ethnically based radio services decreed by the South African Broadcasting Corporation (SABC) and the virtual death of concert and dance, all combined to make South Africa unbearable; particularly for musicians. In the introduction to Breakey's *Beyond the Blues*, Christopher Ballantine observes:

'It is this final era of devastation, these twilight years - at times revealing the faint afterglow of what had gone before, but more typically disclosing the gathering dark...that now...silently, accompanies them [Basil Breakey's photographs of the early '60s], but also of their time, and socio-political location. Here, in these stark images of loneliness, anguish, resilience, and despair, are many of the most famous members of that fabulously talented young generation that lived through the deepening gloom of the 1960s. Typically, their [musicians'] eyes are closed, or hidden by shades; and when they play, the intensity is palpable, but no one appears to be listening; so in the end [the images seem to suggest] they sit alone, their instruments fallen silent' (Breakey, 1997:3).

This was a very difficult and paranoid time. The Special Branch was an ubiquitous silent observer. To express anything honestly was punishable; yet to be silent was cowardly, and to a young artist growing up then, says painter Sydney Selepe "if it was not political, it was not art (Ansell, 2004:144). In a lengthy, emotional interview with Gwenn Ansell, Tony McGregor describes the situation engulfing his brother Chris during this time:

'It just became very, very difficult to be a jazz musician; I think one of the things about jazz is that people who play jazz are generally within themselves free people, and they play a kind of free music. And it

becomes very difficult to be free in a society where there are all these laws and regulations governing people's lives to the extent that apartheid laws did. So people left South Africa- many, many talented musicians left... [Chris] had it pretty hard, especially in the early '60s. He came to Johannesburg in '62 for the first time to play at the Moroka Jabavu Jazz Festival.....and most people at that festival thought he was coloured rather than white, and I don't think he would have been very welcome there from the authorities had they known he was white. Chris said himself that what finally tipped the scales for him, what finally made him realize that he had to leave South Africa was when they were playing, and I think if I can remember properly, it was an open air festival in Port Elizabeth. The police started... there was a large crowd listening, and the police started beating some of the spectators, and it became quite a tense scene. And Chris realized that, that just by being there, just by playing that music, and being white playing in black areas mostly, he was actually endangering people's lives. That he might get away with it because he was white, but other people might in fact lose their lives from just listening to the music. And that incident I think happened in 1963 and he realized then that he couldn't stay in South Africa' (Ansell, 2004: 133).

The '60s through to the '80s were a time that witnessed the bleakest period of artistic creativity in the country. Any form of creativity that might be regarded as not having supported apartheid was painstakingly silenced, banned or even killed.

Chris left together with the now legendary Blue notes; Nick Moyake, Dudu Pukwana, Mongezi Feza, Jonny Dyani and Louis Moholo. Dollar Brand, Makhaya Ntshoko, Hotep Galeta, Eugene Skeef, Bheki Mseleku, Pinise Saul, Lucky Ranku, Julian Bahula, Merwyn Africa, Churchill Jolobe, Ernest Motle, Caiphus Semanya, Letta Mbulu, Harry Miller, Blythe Mbityana, Busi Mhlongo, Brian Abrahams, Russell Herman, Claude Deppa, Johnny Gertze and this writer are among the jazz musicians whose careers flourished in exile.

A combination of restrictive factors was certainly not conducive to the well-being and manifestation of art in the country. People were classified according to race and the different races were not permitted to be on stage together, socialize together, go to

school together, fall in love with each other or marry one another. In addition, the Liquor Act of 1869 had imposed a total prohibition on alcohol for Africans or blacks, which meant black people could only drink secretly and as they generally could not afford it, they were obliged to drink concoctions in the form of *barbaton*, *mankanjana*, *skokiaan* or *khilim' khwikhi* (Kill me quick). Sir Harold Tangye observes about miners who:

'amuse themselves at times by dancing, especially after having managed to get hold of the vile concoction representing whiskey which.....is rapidly ruining fine races and is mainly composed of tobacco juice and "blue stone" (sulphate of copper). The effect of this deadly mixture on even a Native's stomach and head can be imagined. Their dance is a strange, incomprehensible one, especially under the above conditions (Tangye, 1896: 95).

From the intimacy of the *marabi* ghetto surroundings, the music moved to the beer halls, which were constructed in all the townships on the outskirts of Johannesburg and the Rand. They were impersonal and cold in character, with strong gun-wielding gangster presence, which seems to have been encouraged by the state police. Gangsters would literally control music concerts or performances by intimidating both audience and musicians. Jonas Gwangwa describes a typical scene in an interview with Gwen Ansell:

'The gangsters were people who were seeing things in the movies... [They] used to terrorize us, especially the ladies. They loved the singing and they'd say: I'm taking that one tonight...All the beautiful ladies, Miriam Makeba, Dolly Rathebe. They were going through that whole thing of the moll, the gangsters' moll...You had to have a gangster boyfriend so that you could be protected; but that could also lead to gang wars, and for us guys, it was rough...Like the very first show we had with the Huddleston Band in Daveyton Social Center, quite a lot of people died because {gangsters} went there and said, "Sophiatown one side; East Rand {other} side', and they had a knife-to-knife fight. And they just wanted us to play, because to them it was that movie thing, and we were playing the soundtrack' (Ansell, 2004).

Kippie Moeketsi was the genius who personified the tragic life of a South African creative musician at the time. He went on a bender with alcohol; was ahead of his time and peers musically, and had arrogant tendencies. That did not go down well with the *tsotsis* who 'disciplined' him with a knock on the head with a brick just before Kippie was to join *King Kong* in London. The result was a trouble-prone anti-social musician who was to prove unbearably impossible to work with in a band, fighting with other musicians and management. This resulted in him being locked up in a mental hospital where he is alleged to have received electric shock treatment. All this was characteristic of his American idol, Charlie 'Yardbird' Parker, who is known to have been '*Relaxing in Camarillo*', a composition by Parker in reference to his sojourn at the rehabilitation center in the West Coast. With all the musicians with whom Kippie could finally play the adventurous music of his first choice, The Jazz Epistles, including Hugh Masekela, Jonas Gwangwa, Dollar Brand, Jonny Gertze and Makhaya Ntshoko having gone into exile, Kippie died in 1983 broken hearted.²²

Musicians left or remained in the country for various reasons. Some were forced to leave, some left by choice and some found it difficult to make the choice to venture into an unknown world, risking loneliness and sometimes permanent dislocation from family and friends. Who remained at home, back in South Africa?

Zakes Nkosi died in 1982. Among those who stayed, most prominent were pianists Tete Mbambisa, Tony Schilder (from the family of prominent musicians Richard, Jackie, Philip and Chris)) and Pat Matshikiza; saxophonists Ntemi Piliso, Duke Makasi, Robbie

²² http://en.wikipedia.org/wiki/Kippie_Moeketsi

Jansen, Mike Makgalamela, Khaya Mahlangu and Barney Rachabane; trumpeters Denis Mpale, Johnny Mekoah and Banzi Bangani; guitarists General Duze and Allen Kwela; vocalists Thandie Klaasen, Abigail Kubheka, Dolly Rathebe and Sophie Mgcina; bassists Siphon Gumede, Victor Ntoni and Chris Schilder and lastly, perhaps because of their leadership qualities coupled with exceptional compositional prowess and subsequent influence on the South African music landscape, saxophonist Winston “Mankunku” Ngozi and guitarist Phillip Tabane who both merit particular mention.

Phillip Tabane and Malombo Jazzmen is actually what happened in the country during the years of exile. *Malombo*²³ refers to the Venda spiritual dance performed during initiation into traditional healing. Tabane introduced the drum from an African perspective; the hand drum instead of the trap drum generally used in jazz and popular music. He introduced the flute to sing and express simple African melodies. He used the guitar more as a human voice than notes taken from a premeditated scale; and the country listened. He did not talk politics and he adamantly refused to be called a musician, let alone a jazz musician (Devroop & Walton, 2007: 39).

Together with Julian Bahula on skin drums and Abbey Cindi on traverse flute he created a quite revolutionary instrumentation that appealed to the nation, especially when seen live on stage. Pianist Themba Mkhize²⁴ once remarked that Gabriel Thobejane, who worked extensively with Philip Tabane from 1965 to 1977, is not equally effective on a recording in the studio as he is during a live performance. Coplan notes;

²³ <http://ve.wikipedia.org/wiki/Malombo>

²⁴ An observation made during a studio recording for guitarist Geoff Mapaya in Johannesburg, 2005 in which this writer composed, arranged and recorded the saxophone parts.

'The intensity of Philip's guitar solos and melodic poetic recitation, and Gabriel's percussive power and dynamics with drums, dance, and ankle rattles kept black and white concert-goers alike jumping and shouting on the edge of their seats' (Coplan, 1985:197).

In 2001, following the bestowal of an honorary doctorate of philosophy in music in 1998 the University of Venda, Music Department, under the headship of George Mugovhani (currently professor and head of Department, Performing Arts, Tshwane University of Technology), invited Philip Tabane with his trio to give workshops and concerts in Thohoyandou and Giyani for the benefit of students and the community at large.²⁵

Internationally Philip toured the United States for two years where he is believed to have impressed the likes of Miles Davis, Pharoah Sanders, McCoy Tyner and Max Roach, among others (Coplan, 1985).

Tutored by veteran trumpeter and saxophonist Banzi Bangani and "Cups and Saucers" Nkanuka in the Cape, Winston 'Mankunku' Ngozi burst into prominence with the recording of the top-selling album '*Yakhal'inkomo*' in 1968, with Lionel Pillay (piano), Agrippa Magwaza (bass) and Early Mabuza (drums). Having sold more than 50,000 copies in its first two years, it may have been, and remains, the bestselling South African jazz album.²⁶ His music bears the spirituality of John Coltrane, whom Mankunku affectionately acknowledges on the same album '*One for Daddy Trane*' and claims to have been visited by him transcendently in the practice room. The title tune *Yakhal'inkomo* is a modal composition with a recurring turnaround not typical and quite ahead of its time. It has since entered into the annals of South African composition as a

²⁵ The Phillip Tabane Week was organized by this writer as part-time lecturer in the music department under the headship of N. G. Mugovhani.

²⁶ <http://hubpages.com/hub/Yakhal-inKomo---a-jazz-classic-from-South-Africa>

standard, joining the ranks of Enoch Sontonga's '*Nkosi Sikel 'iAfrica*' or Allen Silinga's '*Ntshilo Ntshilo*'.

Winston, like many like-minded musicians who chose to stay in the country as apartheid intensified in the mid-'70s, suffered from isolation and musical inactivity recording only sporadically with Bheki Mseleku (*Jika*) and Lulu Gontsana and Andile Yenana (*Abantwana be Africa*). He was involved in projects with visiting Americans like Percy Sledge, Wilson Pickett or Brook Benton who found nothing wrong with performing to segregated audiences under apartheid and inadvertently falling into the trap of racist propaganda. Percy Sledge was ignorant of the implications of performing in South Africa at the time: 'I'm here to make money and let my fans see me, nothing more' (Ansell, 2004:169). Mike Makgalamela reminisces to this writer that:

'It was Barney Rachabane and his hot-headedness. They [management] wanted us to wear wigs for the show and Barney refused. So at least he saved us from wearing those wigs! Imagine playing on stage wearing those wigs like Percy Sledge because they did not like our short hair.' (Makgalamela, 1990).²⁷ It certainly would not have been in tune with the spirituality of Mankunku.

Himself a very gifted musician, Makgalamela was also involved in the formation of the popular dance group 'The Drive' who came up with the hit 'Way Back Fifties' featuring gifted alto saxophonist Henry Sithole and young Bheki Mseleku. Together with The Beaters (later Harare), The All-Rounders, The In-Lawes, The Movers, The TNT's and The Flaming souls and many similar bands inspired by American Booker T and The MGs; these bands took Soweto and later Southern Africa by storm. Siphon 'Hotsticks' Mabuse in an interview with Gwen Ansell remembers:

²⁷ During the saxophonist's visit to this writer's apartment in Amsterdam, the Netherlands in 1990.

'I had always liked playing music, but I never really imagined myself being a professional musician....it was just coincidental for us because our headmaster asked if there would be any students who would enter a performance. And I had played drums in a cadet band... [w]e suddenly found ourselves volunteering a performance to raise funds for the students who were going to university. And that's how we got the band together: The Beaters. For us it was just an ordinary high school students' performance. Little did we realize there would be such a demand for us to do matric [high school graduation] dances and performances, and the money just started rolling in mean at age 15 or 16 you are all impressionable and here is all this money you've never seen before. And we decided, well, we're going to become a serious band from there. [The vocalist] Arthur left the band, Selby [Ntuli], myself, Alec [Khaoli] and the others continued. And there was demand for recordings now. We recorded our first song, called 'Mamsy's Hips'. We had this woman who used to come around and dance and watch our shows - a very popular woman and the guys loved her. So we dedicated a song to her; it was a huge hit' (Ansell, 2004:158).

Unfortunately the music did not grow much bigger than Mamsy's hips. However, it took centre stage and jazz, as it had been known in the '50s and '60s, took a hard knock locally. From then on the culture of listening to music has become almost non-existent. Currently, the people who come in droves to so-called jazz festivals with braai stands and loads of alcohol and expect to sing along to the music of Mzwakhe Mbuli, Lira, Judith Sephuma, Stimela, Don Laka and the like, are totally unfamiliar to improvised and listening music.²⁸

The development of jazz in South Africa of the early '70s into the late '80s is characterized by the bitterest and most stringent intensification of apartheid prohibition laws which affected social life across the board. Political turbulence reached unprecedented levels following the relaxation of interracial marriages, lifting of the constitutional prohibition on multiracial political parties, the granting of limited political

²⁸ One such experience was the annual Maphungubwe festival, billed as jazz, 2008 in which this writer participated as a member of Geoff Mapaya's band. All the quoted artists were billed.

rights and parliamentary representation to Coloureds and Indians but simultaneously imposing more stringent security measures and refusing negotiations with the African National Congress and other banned political parties. With new executive powers, P. W. Botha, then president of the Republic of South Africa, steadfastly refused relinquishing power to blacks forcing the country into unforeseen political turmoil with thousands detained without trial and many tortured and killed.²⁹ Austrian journalist Hugo Portitsch, in a television interview in Austria, warned P. W. Botha, 'never [to] improve a bad government'.³⁰ This meant that if you do, you are most likely not going to be able to control the momentum resulting from the improvement. It is perhaps wise to stay bad to the last.

During this period of cultural austerity, the history of South African jazz was closely linked with the establishment of the Pelican club in Orlando, Soweto. The club was started by Lucky Michaels and some friends in 1972 and lasted until 1986. During this time, everything creative, cultural and political was bleak in the townships; if not everywhere. All places with cultural activities were shut down. Michael's parents had owned a place in Sophiatown and later, after the forced relocations, one of few black-owned restaurants in downtown Johannesburg. All the musicians of note at the time would play at the Pelican: Mankunku Ngozi, Denis Mpale, Mike Makgalamela, Dollar Brand (as he was known at the time), Barney Rachabane, Thandie Klaasen, Sophie Mgcina, Gordon Mfandu, Nelson Magwaza, Bheki Mseleku, Early Mabuza; the list is

²⁹ http://en.wikipedia.org/wiki/Pieter_Willem_Botha

³⁰ Austrian political analyst during a television interview for Oesterreichische Rundfunk (ORF) (1990) shortly before the release of Mandela from Robben Island. Portitsch was nominated to succeed the disgraced Kurt Waldheim as president of the Republic.

endless and comprises musicians from the whole country. According to Lucky Michaels in an interview with Gwen Ansell, May 2000, 'If anybody wanted to play, they'd come to the Pelican, because it was the only place' (Ansell, 2004). The Pelican flourished in the midst of police brutality and a very hostile atmosphere in the townships largely because of the arrogance of the youthful Lucky Michaels and friends. It might even be that the government allowed it to happen so as to allow some ventilation. There was virtually no other place in Johannesburg and Michaels knew it. He brought all kinds of groups from pop to *iscathamiya* and cabaret. It was a sort of a Music University (*Ibid*). Though, according to Galloway, 'jazz never died in Cape Town, not even during the difficult period. The jazzers kept it going, by hook or by crook'.

The state-owned South African Broadcasting Corporation (SABC), was propagating 'Bantu/Indigenous' music, classified according to ethnic group ; Zulu, Pedi, Venda, Xhosa, Shangaan, Swazi, Tswana and so forth. This was done through the engagement of overseers like Dr. Yvonne Huskisson³¹, ethnomusicologist consultant, university lecturer and former head of music at the corporation. Creative black music was not afforded access into the radio stations. It could only be featured under the blanket Radio Bantu which functioned according to strict ethnic divisions. Most of the air space was occupied by English and Afrikaans programs, and occasionally featured black American artists capriciously regarded as 'honorary whites'.

³¹ http://www.answers.com/topic/barbara_masekela.

In the mid-'60s young, predominantly white and Coloured South African teenagers, were listening to Radio LM, the first commercial African radio station,³² which was broadcasting from Lorenzo Marques in Portuguese Mozambique. Of particular interest was the hit parade broadcasting in English and featuring the top twenty pop songs every weekend, playing almost entirely European/ American groups the likes of the Beatles and the Rolling Stones. Black South Africans were listening primarily to local urban *mbhaqanga* heralded by Mahlathini and the Mahotella Queens backed by the Makgona Tsohle Band, The Dark City Sisters and others. The new blend of township music was labeled *mgqashiyo* and featured the saxophone which was gaining more popularity than the pennywhistle and blending better with the electrified and therefore louder guitars, organs and later, keyboards.

An interesting feature, neither unheard of nor seen hitherto in South Africa was taking center stage in the 1980 in the form of Brenda Fassie and 'bubble-gum music'. In the foreword to Andrew Harley's *Brenda Remembered* then Minister of Arts and culture Pallo Jordan writes:

'Despite the ravages of apartheid, there were also the simple joys of family life; of the warmth of home and hearth; of living within a vibrant and caring community; of being part of a people who refused to submit no matter how daunting the rigors of oppression and exploitation appeared to be. Yes, the other side of the pain and the tragedy of exclusion was a profound affirmation of joy in life; a deep commitment to making life better; a confidence that it can and will be better-not only for herself, but for her people and for her country' (Harley, 2004).

The Soweto soul culture of 'permed' hair and high-heeled boots, bell-bottoms for men and women of the Beaters (later Harare) the Flames and other groups, laid the

³² <http://www.lmradko.org>

foundation. Brenda was to be the epitome of popularity and showbiz in South Africa. Miriam Makeba had attained global stardom back in the '60s, but Brenda was a superstar in her own country. Born in 1964 in Langa, Cape Town, Brenda Fassie had it all- craving for publicity, vulnerability, living always on the edge, drugs, sex and rock 'n' roll; all in that strange mix of immense talent. She died in a coma under drug-related and dubious circumstances in Johannesburg in 2004.

Says Harley,

'Every time you see Brenda there are people around her. The family converging. A lover hovering in the wings, or gassing and grinding. Management. A fan who just wants to drink in the Brenda moment. Hobnobbing high-ups who want to get down to the ghetto and figure Brenda's their ticket because she never left their townships. A friend, a pack of friends, fawning girlfriends, sullen boyfriends spiking her life-arc with some hectic much needed testosterone. The singsongs, the church gatherings, the parties, the press forums, the studios elastic with entrances and exits of technicians, passers-by, groupies, instant heroes lingering a little – and in the middle of all these, Brenda doing her bit. The woman sings and weaves her way into history with a voice...others will describe that voice' (Harley, 2004).

Brenda shot into instant fame with the hit *Weekend Special* she recorded with The Dudes in the late '80s. She has since dominated sales with hits like the 1998 album, *Memeza*, the first South African recording to go platinum on the first day of its release or *Vul'indlela* which still remains on the South African music charts.

South African jazz is very much a mix of all the popular styles emanating from the predominantly black townships, hymnody, choral, *scathamiya*, Zionist/Apostolic chants, dirges, *marabi*, *mbhaqanga* and *mgqashiyo*- all served in a dance recipe. It is either melancholic, sad (particularly during apartheid, characterized by uprooting, imprisonment, exile and death) or dance and

entertainment. According to Coplan, the success of *Manenberg*, supposedly composed by trumpet player Elijah Nkonyane in the 1950s and popularized by Abdullah Ibrahim's recording of the same in 1974, was

'due to its combination of so many forms of South African music into a coherent whole with which listeners of all kinds could identify. The message to the South African music world was clear – an authentic syncretism in tune with the cultural reality of black experience is potentially the most creative and marketable direction that contemporary black music can take. Innovative performers must closely follow the cultural aspirations of their communities if they are to play an important role in African self-definition' (Coplan, 1985).

Coplan continues, '*Manenberg* combines *Marabi*, Xhosa ragtime and hymn melodies, Cape Coloured folk music, *kwela*, American *swing*, and township rhythms' (*Ibid*).

While *Manenberg* and *Yakhal' inkomo* have been the most popular South African jazz items, the Jazz Pioneers have endorsed and maintained that unique sound for many years and Hugh Masekela has warmed many a social gathering anywhere in local townships, remaining arguably the most popular single South African jazz artist.

2.2 THE DEVELOPMENT OF JAZZ IN THE WORLD

In an article in *The Larouse Encyclopedia of Music* Green observes:

'Jazz has often been called America's only original art form, its classical music, the twentieth century music par excellence'. (Szwed: 2000). Within fifty years of its origin, jazz music had denounced its name, developed at least eight distinct periods equivalent to classical music, spread to the whole world, and had revolutionized itself to such an extent that some feared it had burnt its bridges in the pursuit of harmonic exploration' (The Larousse Encyclopedia of Music, 1971, fifteenth impression 1990).

According to Szwed:

‘Jazz’ (as we might now call this larger area of discussion) has outgrown its original means, moving beyond the music to become what some would call a discourse, a system of influences, a point at which a number of texts converge and where a number of symbolic codes are created’ (Szwed, 2000).

Jazz started as a predominantly black music emanating from European harmonies and melodies played against West African rhythms. From a mixture of folk, march, military, blues, gospel and ballades there developed a predominantly instrumental music that was the cornerstone of twentieth century secular and popular Western music.

Popularised by early classically trained virtuoso pianists and entertainers from the turn of the 19th century who performed in houses of amusement and predominantly trumpet, clarinet and trombone marching band musicians, the music centralized around what later became known as jazz clubs. It was here that the music was created, played, listened and danced to, taught and lived.

Big cities have always provided the breeding grounds for the music that grew parallel with *fin de siècle* cultural hallmarks, which included cynicism, pessimism and decadence, fight against materialism and bourgeoisie.³³ Most, if not all of its major exponents, have been generally perceived to be asocial and, sometimes, falsely associated with drugs and irresponsibility. This has also been due to the fact that the music was regarded as contradictory to classical behavior, up until then, perceived as snobbish.

Early jazz musicians were highly talented individuals with no formal music education and oblivious to being involved in the creation of an art form: Jelly Roll Morton, Louis

³³ http://en.wikipedia.org/wiki/Fin_de-Siecle

Armstrong, Art Tatum, Duke Ellington, Ella Fitzgerald, Aretha Franklin, B. B. King, Charlie Parker, Miles Davis learnt their trade 'on the road'. Even younger generation artists like Keith Jarrett or Chick Corea were school drop-outs. The "Universities", as many were quick to recognize, were the night clubs where musicians would go to listen to an engaged band, a gig, participate in a jam session, cutting session, or just hang out and talk about music (Berliner, 1994). Having begun towards the end of the 19th century, jazz's first college degree was offered in 1947 at the University of North Texas.³⁴

With more than 85% of jazz practicing musicians living in New Orleans, beginning of the 20th century, the city is regarded as 'the cradle of jazz'. From there the music 'went up the river' Mississippi in the riverboats that transported migrant job-seeking populations to the north, through Memphis, St. Louis, Kansas City, Davenport and then Chicago (Berendt: 1978). It was in Chicago that a group of white musicians would listen to King Oliver with the young Louis Armstrong and by imitation, unwittingly come up with a style of their own which became known as *Chicago*, at the vanguard of which was the trumpet player Bix Biederbecke. Describing him, Louis Armstrong says: 'for me he will remain a beautiful guy, blessed with a heart as big as a whale's; a great artist. God bless him' (Berendt, 1978).

The mid-1930s were the golden age of Swing and the Big Bands of Fletcher Henderson, Jimmie Lunceford, Chick Webb, Bennie Motens playing arrangements by Mary Lou Williams and Benny Carter. Undoubtedly, American Big Band history is

³⁴ http://en.wikipedia.org/wiki/Jazz_ed

defined by Count Basie and Duke Ellington who had some of the most talented soloists of the time and beyond - Illinois Jacquet, Ben Webster, Cootie Williams, Johnny Hodges, and others. Extremely popular during Swing was the classically trained clarinetist Benny Goodman who was known to invite black musicians in his all-white bands as arrangers or under the guise of “special attractions” otherwise prohibited by racially discriminatory laws (*Ibid*: 107)

Bebop belonged undoubtedly to the smaller ensembles around Charlie Parker, Dizzy Gillespie, Sonny Rollins, Bud Powell, Charlie Mingus and Max Roach. The music became faster, harmonically more complex and the focus moved from ensembles playing arrangements to emphasis on the individual soloist. According to Scott De Veaux:

‘Bebop is a rejection of the status quo, a sharp break with the past that ushers in something genuinely new - in a word, discontinuity’ (De Veaux, 1997).

The element of dance became more expressive than entertainment and the general attitude was intellectual and individualistic as opposed to merely “having a good time”. Politically and socially the mood was tense. The image of the black clown in front of a white audience was becoming an embarrassment and unwanted (Davis & Troupe, 1989)

Charlie Parker, the undoubted jazz creative voice supreme, died an early death, 35 years old, in 1955. From the 50’s until his death in 1991, Miles Davis was the fulcrum around which the development of jazz music centered. A compilation of his discography in his autobiography indicates 195 recordings dating from 1945 until 1989. The only

years he did not record, during this period, were between 1975 and 1980. The musicians he recorded with cover an incredible spectrum varying from Billy Eckstine to Gil Evans, Coleman Hawkins and Charlie Parker, John Coltrane, Wayne Shorter to Kenny Garrett, Sarah Vaughn, Milt Jackson to Lionel Hampton, Philly Joe Jones, Jack DeJonette, Al Forster to Omar Hakim, Paul Chambers, Ron Carter to Marcus Miller, Red Garland, Wynton Kelly, Herbie Hancock, Keith Jarrett to George Duke, Pete Cosey, Mtume. The list is endless and covers Bebop, Cool, Hard Bop, Fusion and Free (*Ibid*).

According to Szwed:

'The first and most important writing on jazz (magazines, discographies, and books) was done by Europeans, especially by Belgian and French artists and art critics who were swept up by jazz and who saw in it a musical manifestation of the painting styles of futurism and fauvism. It was in part because of the critical success that jazz had in Europe that Americans became aware of it as a cultural phenomenon as much as they did' (Szwed, 2000).

The European cities of London, Paris, Brussels, Berlin and Stockholm were the first to host and record American musicians including Charlie Parker, Dizzy Gillespie and Stan Getz who made some of their best recordings in Sweden (*Ibid*). The last forty years European bands have seen making a revival of the Big Bands: bands such as Willem Breuker (Netherlands), Pierre Dørge's New Jungle Orchestra (Denmark), Alexander von Schlippenbach's Globe Unity Orchestra (Germany), Chris McGregor's Brotherhood of Breath and Mike Westbrook's and Barry Guy's London Jazz Composers Orchestra (Britain) and Mathias Ruegg's Vienna Art Orchestra (Austria) (*Ibid*).

Bebop was the last 'jazz language' and occupied the majority of improvisatory repertoire. Endless jazz 'licks' based on this language have been written for study and practice purposes by all major jazz educators including David Baker, Jamey Aebersold, Jerry Coker and Bob Mintzer. Cool was just a milder version of Bebop but used the similar material. The leading Hard bop improvisers; Yusuf Lateef, Sonny Rollins, Joe Henderson or Wayne Shorter heralded a more abstract, personalized approach based more on instrumental technique or even adopted religiosity (John Coltrane, Pharoah Sanders, Yusuf Lateef, among others.) and multiculturalism.

Free [jazz] was ushered in by Ornette Coleman in 1959 at the Five Spot in New York. and has grown into a main genre of jazz internationally practiced by Sun Ra, Cecil Taylor or the Art Ensemble of Chicago among others.

International jazz festivals around the world, but especially in USA, Canada, Europe and Japan have become more inclusive in the music they offer, both as a result of commercialism and open-mindedness. Other cultures suddenly find themselves being 'allowed' to express themselves under the umbrella of jazz. Former traditional jazz festivals are becoming increasingly platforms for World music as, according to American pianist and music director, Patti Bown: 'everything is overlapping with everything else today (Berliner, 1994: 491).

The above section is an attempt to put South African jazz into perspective alongside the general and broader picture of jazz and, by no means, makes an attempt at recording jazz history, which is obviously too specialized and broad a subject for the confines of this study.

2.3 SOUTH AFRICAN JAZZ IN EXILE

The period between the last Castle Lager Jazz Festival in 1964 and the unbanning of political parties opposed to apartheid and ultimate downfall of the same regime in 1994, saw the establishment of South African jazz as a world-recognized genre through artists living in exile. Todd Matshikiza, Miriam Makeba, Hugh Masekela, Dudu Pukwana, Chris McGregor, and Abdullah Ibrahim were among the main artists to popularize the music. Especially in Europe, anti-apartheid movements used South African musicians to expose the atrocities of that system; albeit not always successfully.

2.3.1 Todd Matshikiza: the exodus of South African jazz talent

Pianist, composer, prolific writer and activist, Matshikiza is significantly known for writing the music and contributing to the lyrics of *King Kong*, the all-black musical that toured England in 1960 and launched the careers of Miriam Makeba, Hugh Masekela and Jonas Gwangwa among others. Matshikiza also belonged to the famous Drum writers with his column *'With the Lid Off'* which featured township life and music. Writing about the plight of South African musicians at the time Matshikiza observed; 'Africa was drunk with American and English works, and quite inevitably too...the missionaries had taught that the music of Africa was barbarian (Ansell, 2004).

2.3.2 Miriam Makeba: world awareness to the atrocities of apartheid

The undisputed queen of African song, civil rights activist and Grammy Award winner, Miriam Makeba popularized South African music more than did any other person, thereby 'making an inestimable contribution to the early period of solidarity campaigning

[against apartheid] (*Ibid*). Makeba unselfishly used her fame to expose the atrocities of apartheid at the height of that regime. Unabashed, she married, in 1968, the then leader of the Black Panther Movement, Stokely Carmichael. That led to her deportation from the USA. According to Hugh Masekela to whom she was also briefly married (1964- 66) 'I think there is nobody in Africa who made the world more aware of what was happening in South Africa than Miriam Makeba (*Ibid*). True to her commitment, Makeba collapsed on stage and later died in Italy on 9th November, 2008, where she was performing in support of activist writer Roberto Saviani's campaign against the camorra, a Mafia-like organization.

2.3.3 Hugh Masekela: the world is introduced to South African jazz

Arguably the most popular South African jazz artist, Masekela, continues to thrill audiences around the world with warm South African melodies, packing audiences in London and New York. He was, in 2012, nominated for a Grammy Award. His career dates back from the Sophiatown days of Father Trevor Huddleston who secured him a trumpet given by legendary Louis Armstrong³⁵ to the formation of the Jazz Epistles (with Dollar Brand, Kippie Moeketsi, Jonas Gwangwa, Makhaya Ntshoko or Early Mabuza and Johnny Gertze), the first South African jazz group to produce a Long Play (LP) recording. The musical *King Kong* launched his carrier after he moved from London to New York where he later recorded the world hit *Grazing in the Grass*. This is also the title of his autobiography with Michael Cheers '*Still Grazin*' (Masekela & Cheers. 2005).

³⁵ <http://www.3rdear music.com>

2.3.4 The Blue Notes: Europe experiences jazz from an African perspective

Members of the legendary Blue Notes with Mongezi Feza, Dudu Pukwana, Nick Moyake, Chris McGregor, Johnny Dyani and Louis Moholo left South Africa to play the Antibes Jazz Festival in France in 1964. Dudu Pukwana, Chris McGregor and Louis Moholo settled in England where they were part of the laboratory in which British Free jazz was shaped and created. According to saxophonist Dave Galloway:

‘This phenomenon of Chris McGregor’s Brotherhood of Breath Big Band shortly after their emigration to England was one of the rare examples of South African music making an organic impact on the established music of another country. In fact, it can be regarded as the most permanent effect of the South African diaspora to date.....and ‘new thing’ Bands such as that of Django Bates and the Mike Westbrook Concert Band are the direct fruits of the Brotherhood’s lasting musical influence in the United Kingdom’ (Galloway, 2009: Interview).

Of the important and influential British musicians beginning from the 1960s, a large majority has at some time or another worked with South African musicians; and most significantly with Chris McGregor, Dudu Pukwana, Louis Moholo, Harry Miller and Bheki Mseleku. These include Keith Tippett, Alan Skidmore, John Surman, Evan Parker, Gary Windo, Elton Dean, Annie Whitehead, Mark Charig, Harry Becket, Courtney Pine, Steve Williamson, Julian Arguilles, Jeff Gordon, Django Bates, Jason Jarde and Chris Biscoe; some of whom have hailed them as ‘true pioneers and a massive influence’³⁶.

According to Ansell:

‘The music found an audience because it was infectious and skillfully played, but its development also coincided with increasing overseas interest in South Africa, through the anti-apartheid activities of the 1970s

³⁶ http://en.Wikipedia.org/wiki/The_Blue_Notes

and 1980s.....Solidarity organisations grew everywhere: in Europe, most prominently in Britain, the Netherlands and Scandinavia' (Ansell, 2004. 245).

The music was spreading: Mongezi Feza had been working with Turkish drummer and percussionist Okay Temiz. Johnny Dyani, while based in Copenhagen brought together immensely innovative pocket trumpeter Don Cherry, John Tchikai, Dudu Pukwana and Makhaya Ntshoko to record *Song for Biko* (1978). Louis Moholo has a long working relationship with Swiss pianist Irene Schweizer while Bheki Mseleku has reached out to the USA working with, among others, Joe Henderson, Pharoah Sanders and Elvin Jones.

2.3.5 Abdullah Ibrahim (aka Dollar Brand): an African jazz musician

Abdullah Ibrahim is the conspicuous loner who achieved international stardom probably because of his inability and unwillingness to work with other South African musicians. Being a South African 'coloured' did not make it easy for Dollar Brand whenever he was confronted with issues of black identity as neither the Americans nor Europeans have ever fully understood the grotesque and absurd apartheid concept of 'coloured.' Whereas Hugh Masekela is the most popular South African jazz musician, Ibrahim is internationally the most popular South African who plays jazz. Abdullah moved to Europe in 1962 with Johnny Gertze and Makhaya Ntshoko where they impressed Duke Ellington during a performance in Zurich. His unorthodox solo piano, *marabi*, Methodist church-influenced style became his trade mark that has seen him rise to unprecedented popularity by any standards for an African pianist. His performances have taken him to

North America, Europe and Japan. He has recorded some 20 albums for Enja Records in Germany since 1972³⁷.

DATA ANALYSIS, INTERPRETATION AND PRESENTATION

This chapter has presented a summation of the development of jazz in both South Africa and the world in an attempt to elucidate the importance of the genre in the cultural, social and political landscape of the country. In so doing, an attempt has been made to highlight the musicians that this writer feels made an impact both locally and internationally to promote this music collectively, to lay bare the atrocities and socio-political injustices that South Africa was undergoing under apartheid. According to Galloway' "there were, of course, those who simply played jazz for the joy of it. In spite of the highly abnormal society we all endured at the time, the primary aim was to make music and promote jazz, without necessarily making a political statement" (Galloway, 2009: Interview).

The next chapter will present the data collected for the study, the data analysis, interpretation and presentation.

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³⁷<http://www.enjarecords.com> bio.ph

CHAPTER THREE

DATA ANALYSIS, INTERPRETATION AND PRESENTATION

This chapter presents a summary of interviews conducted among 35 respondents representing music lovers, professionals, students and educators conducted at the Grahamstown National Youth Jazz Festival and University of Venda. Also included are interviews from members of the Vhembe Jazz club in Thohoyandou. It is significant to state that these interviews constitute the primary source of this study.

3.1 PROFILES OF SELECTED PARTICIPANTS

Selected students from the universities of Cape Town and Venda were among the respondents interviewed for the study in addition to the following other respondents whose profiles are given as follows:

Barry Susan: Full-time lecturer in the jazz department at the University of KwaZulu Natal. Has worked among others with Busi Mhlongo, Ezra Ngcukana and Sibongile Khumalo.

Dowlman, Donne: NYJB administrator and music teacher at Stirling High School, East London

Johannes, Shaun: Professional bassist and former student at NYJF where he repeatedly played bass for both the National Youth Jazz Bands and Big Bands.

Maluleke, Ben: President, Limpopo jazz Appreciation Societies.

Julie, Merlin: Co- founder and teaching coordinator of the NYJF in 1992. He has extensive education experience in South Africa, the US and the Philippines.

Kakaza Babalwa: Student at University of Cape Town College of Music

Lengoasa, Prince: Freelance trumpet player whose collaborations include McCoy Mrubata, Themba Mkhize, Sibongile Khumalo, Hugh Masekela, Mankunku Ngozi and Jonas Gwangwa. Has also featured on the Natalie Cole South Africa tour, 1994, at Sun City.

Lesch, Felicia: Developed a jazz programme at Heathfield High School, Cape Town and is currently coordinator of the Jazz Certificate Programme at Stellenbosch University.

Luvhengo, Ndivhuho: Student at University of Venda

Masekela, Dan: Music lover from Polokwane.

Mapaya, Geoff: Music educator, Head of Department, Music, Univen, professional guitarist and band leader, manager 'Artists in Schools ' project funded by Department of Arts and Culture.

Masondo, Victor: Renowned bassist/ producer jazz graduate from Natal University. Has worked with, among others, Miriam Makeba, Nina Simone and Dizzy Gillespie touring and performing in Japan and the USA.

Mokgetle, Morokolo: Student at University of Venda.

Mowday, Shanon: Professional baritone and alto saxophones, clarinet and flute player. Has toured internationally where she continues to make a lasting impact.

Rossi, Michael: Professor of Jazz at UCT regularly performs and conducts workshops and master classes at jazz festivals in South Africa, Europe and USA.

Schilder, Hilton: A younger member of the Schilder family (son of pianist Tony) from Cape Town well documented as exceptional musicians.

Webster, Alan: Director, Grahamstown National Youth Jazz Festival (NYJF), administrator, who coordinates jazz festivals and events, travelling regularly to national and international jazz festivals. Teaches English and Music and is Vice Principal at Stirling High School, East London.

Werner, George: Pianist, extensive experience in the development of youth jazz education initiatives including the Little Giants based in Cape Town.

von Villingh, Monique: Student at the University of Cape Town College of Music.

3.2 THEMES EMERGING FROM INTERVIEWS

3.2.1 South Africa jazz and the world

The history of South African jazz can be viewed broadly in two phases; pre- and post-*King Kong*, the musical that both assembled the ‘the cream of the era’s modern jazz players (Ansell, 2004: 103)’, among them: Kippie Moeketsi, Hugh Masekela, Mackay Davashe, Miriam Makeba, Todd Matshikiza, Jonas Gwangwa, Dollar Brand, Sol Klaaste, Gideon Nxumalo and paved the exodus of many into dreaded, prolonged or

even permanent exile. Those who remained were subjected to cultural barrenness accompanied by political turmoil and social instability.

Having toured the USA, Europe and Japan, Masondo is well aware of the contributions made by pioneers of South African jazz music such as Kippie Moeketsi, Miriam Makeba, Abdullah Ibrahim, Hugh Masekela, Dudu Pukwana, Chris McGregor, among others towards establishing the genre as a recognizable commodity globally. Wherever he travelled, he noticed that South African jazz is now regarded in the same esteem as British, Balkan, French, Scandinavian or Latin jazz (Masondo, 2009: Interview) or, at least, as a discernible genre.

The most prominent feature or characteristic of South African music, in all its forms and genres, is the recurring harmonic variations of the I- IV- V chords within the major scale punctuated with a rhythmic emphasis on the one and three within a 4/4 bar as opposed to the two and four in American jazz (See the composition *Emsunduza* in the Appendix).

Next is that South African music, as is practiced by all major exponents, is never shy of repetition. On the contrary, it draws its strength from this feature, which itself is a result of inherent and traditional variations of a theme, as the Zulu saying goes 'imnandi ngokuphindwa' (The more it (a song) is repeated, the nicer").

Also important, of course, is collectivity as postulated in the article alluded to earlier from Atkins in *The Guardian*, London, that "both Malinga and McGregor select just those elements of jazz in which the American ethic of individualism is least pronounced (Atkins, *The Guardian*, 1980). It must be taken into account that South African music,

like African music in general, is communally based and participative as opposed to performance and listening

American saxophonist Rossi recognizes simple harmonies, three or four chords, and set rhythms like the rhumba³⁸ as features that are South African and not American-based. He also observes that South African saxophone players approach the instrument like they want the “voice” to come through. They slide into the notes as the approach is “vocal”. It is not European-based. He further observes that being self-taught is a contributory factor (Rossi, 2009: Interview).

Kakaza and von Villingh, both students at UCT College of Music agree that music education in South Africa should be African- and not American-based. So von Villingh:

‘Even at major institutions like UCT College of Music it [South African music] is not promoted enough. What we are taught is Bebop....There should be a large section of South African jazz so at least all of us know about who the artists are and we know what the *feel* (sic)³⁹ is and there is lots of us at college who don’t know that. They (sic) [we] don’t know South African artists. They don’t know Cape Jazz’ (von Villingh, 2009: Interview).

From her teaching observations, Barry concludes:

‘I think that the problem with the education centers throughout the country and tertiary education courses is that we tend to use American models.....We need to start valuing what’s here and investigating what’s here and talking about what’s here for students. For instance, in Mozambique the kids know their culture. They learn it. They learn all different styles of music (Mozambican) and then they come to South Africa to learn jazz. I think they are producing some very interesting things there. Here I think we are making people not (sic) value themselves.....There is nothing wrong with investigating McCoy Tyner because he himself took it from Africa. So did Coltrane. But you know when I went to America I just

³⁸ Rhumba or Rumba dance that originated in Cuba with Spanish and African origins

³⁹ Commonly used in jazz to mean ‘the distinctive characteristic of’.

found like so many of the revolutionary free jazz people, they knew about African music much more than any black South African musicians (sic) that I knew (sic). Like African rhythms from all over the continent' (Barry, 2009: Interview).

Music students should learn about South African traditional music and be able to use such knowledge for any further creativity. Culture and national identity should be priority in the schools and South African young musicians should embrace being South African, know where they came from as Africans, and as South Africans by delving more into South African traditional music. In particular, Mowday and Barry further emphasise that music has to encapsulate the ethos and pathos of our lives. Therefore South African jazz has to relate to the yearnings and experiences of the country (Mowday & Barry, 2009: Interview).

3.2.2 The only jazz tradition on the continent

Again, as mentioned earlier at the beginning of the study, the significant and prolonged European presence in South Africa has facilitated the proliferation of a jazz culture not to be compared to any other country on the African continent.

When asked about any knowledge of jazz musicians from other, than South Africa, parts of Africa, Kakaza and von Villingh admitted ignorance thereof, pointing out that they only knew of Nigerian drummer Babatunde Olatunje (collaborations with major jazz musicians including John Coltrane, Yusuf Lateef, Charles Lloyd, et cetera) and Cameroonian saxophonist Manu Dibango (*Soul Makossa*) (Kakaza & von Villingh, 2009: Interview).

3.2.3 South African jazz in the socio-political and cultural history of the country

As indicated in chapter two of this study, jazz music has played a pivotal role in South African socio-political and cultural history. The urban and highly industrialised areas of Johannesburg, Cape Town and Durban have witnessed the convergence of diverse Southern African, European and Asian cultures in pursuit of a common identity. Jazz music has been at the center of this natural human lure. Just as jazz had moved “up the river” from New Orleans and the South to Kansas City, Chicago and New York in the mother country, South African jazz centered around Johannesburg, the “city of gold”. *King Kong* was assembled in Johannesburg. From the early days of Queenstown or ‘Little jazz Town’, jazz music took center stage in the lives of the growing populations of townspeople. All respondents were well aware of the contributions made by some of South African jazz musicians towards the socio-political and cultural history of the country.

Politically, Jonas Gwangwa led Amandla, the group at the center of the cultural arm of the African National Congress’s Umkhonto weSizwe whose performances abroad in Africa and Europe were utilized to bring the world’s attention to the political plight of South Africans at the height of apartheid. The group was mandated to:

- (a) Mobilise the international community; to promote South Africa and the struggle for freedom. It is believed that, then President of the African National Congress, Oliver Tambo, after attending a performance by the group in London, remarked

that it had taken him 20 years to achieve what the group had achieved in two hours.⁴⁰

(b) Showcase South Africa's cultural heritage and its diversity; a task made necessary after centuries of colonial oppression accompanied by cultural oppression designed to destroy national pride⁴¹.

Miriam Makeba is the celebrated South African artist who propagated the plight of South Africans at the United Nations at the height of her commercial stardom, unselfishly risking her individual career.

Other South Africans including Mongezi Feza, Dudu Pukwana, Chris McGregor, Johnny Dyani, and Bheki Mseleku are among torch bearers for South African jazz to the international community who died in exile.

Philip Tabane and Winston "Mankunku" Ngozi defied all odds and stayed within the borders of South Africa, constantly and uncompromisingly sticking to their artistic convictions.

3.2.4 Causes of the demise of jazz in South Africa

Internationally, the breeding places for jazz are music schools, jazz clubs, and festivals. While it is true that jazz education is growing in South Africa, this is so only because such institutions did not exist in the past. We are just 20 years from apartheid, a system that did not encourage jazz or any form of free expression.

⁴⁰ <http://www.sahistory.org.za/forms/contribute?topic> Amandla Cultural Ensemble

⁴¹ Ibid

Natal University launched its jazz programme in 1983 and Pretoria Technikon (now the Tshwane University of Technology), Natal Technikon, University of Cape Town, Rhodes University, University of Port Elizabeth, University of Witwatersrand, Fort Hare and the University of Venda are among the institutions of higher learning that ensued. The National Youth Jazz Festival in Grahamstown (which will be given more space later in the chapter) and the Music Academy of Gauteng in Daveyton, are two of ambitious institutions that have been in existence and are testimony of a willingness to support jazz in the country. But where will these young jazz enthusiasts practice their trade?

Jazz clubs have never been a stronghold in South Africa. Their very nature of operating during the night renders them unfavourable for South African society; the so-called townships are the products of a racially separatist status quo inhabited by the deprived and infested with violence, especially at night. Whereas it is a common sight to see a musician in New York walking home at night from a performance carrying his or her instrument, they would immediately fall prey to gangsters in the townships.

Transportation is also a determining factor in South Africa. Because of the expanse of land, the cities are widespread and would involve long distances moving from one club to another compared to European cities which are concentrated around high story buildings as a result of shortage of land. Add to this, South African cities have no public transport late at night. Travelling by private car is also a risky undertaking in the night, considering the all too common violent hijackings.

South Africa is still struggling to build a society in which people can live together and respect one another as human beings. Only then will there be an atmosphere where people can relax, listen and enjoy the music of jazz. This writer has experienced a concert in 1997 by Hugh Masekela in a downtown club in Johannesburg where the audience was unabashed, drunk, and continuously so loud that, poor Masekela, fresh from exile where he is revered, had to constantly beg for attention; to no avail.

Jazz might have become fashionable and prestigious as is manifested in some festivals including the Cape Town Jazz Festival, Standard Bank Joy of Jazz, Arts Alive in Johannesburg, and the jazz appreciation societies found in all urban areas of South Africa. In a paper read at the Southern Africa Journal for Folklore Studies (Safos) at the University of Venda, 2011, this writer observed:

A closer look at these festivals, will, though, expose them as just a façade, using jazz as some catch word to publicise and market other kinds of music and attract audiences. This writer can recall visiting the Cape Town Jazz Festival in 2007, but only listening to South African saxophonist Ezra Ngcukana and American pianist Geri Allen as the only jazz ensembles in the entire festival.

3.2.5 Intervention strategies to ensure South African jazz remaining a significant part of the country's socio-economic heritage

All respondents agreed that there is not enough done to promote South African jazz; in the schools, in the so called jazz festivals, in the clubs (whose numbers are dwindling) and the record industry. According to Prince Lengoasa:

'Themba Mkhize is writing a songbook, South African songbook. He has decided that he must write his music, he wants to start with his music and then other people's music so that there is access to it. Why should we always have to transcribe? We always have to listen to records before we are able to play our music. I mean when you want the music of Duke Ellington, its readily available anywhere in the world. So why is Mackay Davashe's music not available? (Lengoasa 2009: Interview).

3.2.5.1 Creation of strategic venues and accessibility of the music

Masondo expresses the need to create and develop strategic venues for South African music in order for it to be heard. He also expresses the need to have what he considers great music of South African composers including Mackay Davashe, Zakes Nkosi, Mankunku Ngozi, Ntemi Piliso, and so on, written and available in archives so it can be accessible to younger generations. Failure to do so "will lead to other people telling the South African story instead of South Africans telling their own story (Masondo, 2009: Interview).

Julie maintains that:

'South Africa does not have musical platforms and spaces for jazz music to be heard by the public in order for it to understand the depth and value that this music represents and how it can be of value to society if everyone heard it' (Julie, 2009: Workshop).

Amongst the prevalent shortcomings of South African jazz is the failure to appreciate and showcase home grown talent. Neither Johannesburg nor Pretoria has an established jazz club to which music lovers and tourists can go and listen to the music on an ongoing basis. Likewise, from the experiences of this writer over ten years, the particular (Galloway, 2002: interview). Most of the music education is accessed from the local church; a situation brought about by the increasing popularity of instrumental

entire Limpopo Province does not have a single jazz ensemble, let alone one that performs with any regularity; nor is there any club where such a band could perform.

3.2.5.2 Increasing the footprints of jazz music

According to Julie:

‘If this music is going to be heard in other platforms, broader platforms, what we need to do is; in order to increase the space that this music occupies in our society, we need to increase the role players involved in this music, and we tend to think that the most valuable and important role players in this music are the active musicians on stage. That is not true. That is only partly true. What is true about jazz and all other forms of music that have reached beyond the confines of their original locations, is that there are people who took that music there- and who are those people? Some of them are musicians, but some of them are just music lovers, the people who form the support [base] for that music, [the people] who managed to pack news and spread word about the music. So what we need to do in South Africa, we need to actively pursue the involvement of young people who are going to, who are studying this music, who are playing here (Grahamstown), these people, they must also become demonstrators. They must also become involved and be the spokespeople- whether they go into the media, whatever jobs they do, whatever thing they decide to do, they must be workers for the jazz music or workers for our music and that is how we can increase the footprints of this music so that we have more spokespeople, who can have, who can speak on behalf of this music more than just the musicians’ (Julie, 2009: Workshop).

3.2.5.3 Music education or lack thereof

On average, a young musician in South Africa has very limited access to music education as a result of music being offered in very few schools only. Dave Galloway asserts that “it has long been my contention that one can judge the ethos of a school by the accent (or not) it places on the humanities in general, and the performing arts in particular” (Galloway, 2009: interview). Most of the music education is accessed from the local church; a situation brought about by the increasing popularity of instrumental

(especially keyboard) music among the different churches in the country⁴². This pertains, of course, largely to the black population; due to a racially divided past. Today, most churches have a keyboard, bass guitar and drums which instruments are essential for the pulsation of rhythm. The interviews will indicate that whereas Mowday and Barry who are both white, had early music education both at home and school, the other respondents, black, are self-taught and started relatively late to play an instrument. Hilton (classified coloured under apartheid) is singularly fortunate to have come from a family of professional musicians living in Cape Town, a city.

Shannon Mowday recounts that:

'From an early age I was reading from church hymnals and also whatever the orchestra needed for the week we would play. So I was reading and transposing from an early age. I'd play flute, the next week alto, next week clarinet' (Mowday, 2009: Interview).

Today she is a prolific baritone saxophone player. She was initially taught music by her father in the family saxophone section with her father and brother. Barry speaks of her mother who played classical piano and violin.

Lengoasa and Masondo were lucky enough to come from the cities of Pretoria and Durban respectively and to have fathers who were interested in music. It is important to note that in black South Africa there is a big discrepancy between growing up in the rural areas or the city. The city has radio and television stations, advertising agencies, music festivals of all genres, different churches, choirs, brass bands and so on.

⁴² This writer can testify, as a member of the Apostolic Faith church of Christ 50 years ago, it was almost sacrilegious to play an instrument in the church, as this was regarded as interfering with the spirituality and sanctity of worship. Musical instruments have since found their way into the same church in line with other churches in the country.

Lengoasa laments the level of reading amongst black music students at Grahamstown National Youth Festival who find themselves in competition with white students from traditionally white and advantaged schools:

'I did some auditions for placement in the national youth band and it was sad that some of our *lighties*⁴³ (young kids) can play. They play beautifully, can improvise, interaction with other people is great, but when it comes to sight reading, that is one of the things that stops them from getting a place in the national youth band and I hate it. I think it's something that we need to do something about. We need to change this. I always preach this thing: IT IS IMPORTANT TO READ! (Lengoasa 2010: Interview).

Lengoasa further emphasizes the discrepancy that occurs when international artists come to South Africa and hear some fantastic music played by local musicians whom they then engage to work with while they are in the country. The foreign musicians, the majority of which are Americans, are amazed by the dexterity of local musicians who cannot read the simplest scores and sees an urgent paradigm shift and attitude to reading:

'It's a tool that is necessary. It's like reading in the sense of reading a newspaper. It's the same thing. It's the same type of attitude we need to have towards reading music. You have the newspaper in front of you are able to find out what is happening. You don't need to be hearing it being said by somebody else. That's the language that we need to speak- LEARN TO READ! (Lengoasa, 2010: Interview).

3.2.5.4 *Black urban upbringing*

Both Lengoasa and Masondo learnt to read music along the way purely because of having been exposed to music from an early age. But it is evident that nowhere did they have formal lessons earlier in their careers. The normal route for an aspiring black young musician is the church, the choir and /or brass band. Some musicians speak of bringing their instrument to the choir or church merely so as to be able to give the

⁴³ South African slang.

desired key and thus avoiding the possibility of changing keys each time the song is performed. Most of the basic learning is acquired from a neighbor or family friend through informal lessons, and then from playing- along recorded tunes and soli.

3.2.5.5 **Black rural upbringing**

The black rural areas are fertile ground for traditional dance groups performing relevant traditional dances of the local ethnic group. In Venda, Limpopo Province in the northernmost part of South Africa, for example, performances of *Domba*, *Tshikona*, *Tshikombela*, *Tshifhasi*, and *Malende* have a significant cultural bearing. The dances are accompanied by reed pipes and/or different drums such as *ngoma*, *thungwa* or *murumba*.⁴⁴

Luvhengo is a product of such an upbringing. Growing up in an area where electricity itself is a rare commodity, it has been a mountain to climb for him and his lecturers at the University of Venda, to study guitar at tertiary level.

3.2.5.6 **Financial stability**

Rampant among the black population is also the belief that music is for rascals. Consequently, some parents, like Morokolo's father who, despite loving music and having instruments in the house and would ultimately send his son to do a degree in music, would not let their children touch the instruments at home until they had finished matric - widely regarded as the gateway and guarantee to financial stability later in life.

⁴⁴ <http://en.wikipedia.org/wiki/Venda> and <http://www.mashovhela.com/South>

Both Mokgetle and Luvhengo can read music only as much as someone who started formal music education late after matric when they were admitted into the certificate programme of the University of Venda. The programme was designed to prepare students to better cope with the requirements of B Mus.

3.2.5.7 Artists in Schools project

There currently exists a national initiative in all nine provinces called “Artists in Schools” from the Department of Arts and Culture whose aim is to, over and above the lessons taken through the arts and culture learning area, facilitate arts activities in the schools”. (See letter in appendix). In Limpopo, the project is supplementing the teaching of arts (visual and performing arts, music and dance) by sending artists in the different disciplines to augment whatever is being taught learners in approximately ten randomly selected schools in and around Thohoyandou. This is an extramural activity and subject to limited financial resources. According to Mapaya:

‘South African music education has been in existence but in white schools since we had segregated schooling systems. So the Bantu Education stream didn’t cater for arts education in general. Since 1994, there has been an attempt to amalgamate all the different schooling systems into one. Now the challenge was that you have schools that were adequately resourced to run certain programs such as music. On the other hand you had schools that barely had anything’ (Mapaya, 2010: Interview).

Further, Mugovhani reiterates:

It was precisely in 1953 when the apartheid government promulgated the Bantu Education Act which promoted the system of segregated schooling system for black South Africans as an independent race in accordance with recommendations of the Eiselen Commission on Native Education (Horrell, 1968: 4-6, in Mugovhani 2012). It is interesting to note that the Bantu Education Act was premised on the argument that the content and form of the

syllabi for black South Africans should be able to prepare them adequately for their future occupation, whilst on the other hand the same government treated African knowledge (in this case African music specifically) as if it did not exist' (Mugovhani, 2012: 2).

3.2.5.8 Ideological conflict and disparity in wealth among the different provinces

Mapaya postulates that inequality exists in the capability and capacity of schools to teach music due to a racially discriminated past. South African music education has been in existence but only in white schools because of the racially segregated schooling system. Bantu education did not cater for the arts in general.

There also exists disparity in wealth between the provinces making it difficult to have a national curriculum (Mapaya, 2010: Interview).

3.2.5.9 Early introduction of music into the school curriculum, and importance of music education

Dowlman, Werner and Lesch, having been involved in music education for many years, vehemently agree that music should be introduced as early as possible into the school curriculum, as early as primary school. According to Dowlman:

'Music education should be introduced into the school curriculum as early as possible. From primary school level every student should be able to touch an instrument, play a drum, and play a recorder. By the time they get to high school they must have had the experience of playing; whether they've had a small percussion band in primary school, or they've been singing in a choir' (Dowlman, 2009: Interview).

3.2.5.10 Importance of music education in early life

Dowlman continues that:

There are schools that don't see music as a need. They don't see it necessary because they are very focused on sports. Music develops a person. It gives them confidence to perform in public. It gives them confidence to speak in public. It gives them confidence to be in front of people' (Dowlman, 2009: Interview) and Rossi agrees:

"Music is a great thing to a growing young boy or girl to have them become a productive member of society. It teaches them discipline, how to organize, how to work with other people, and how to work under difficult situations and with people from different backgrounds' (Rossi, 2009: Interview).

3.2.5.11 Learning how to read music

The respondents come from three distinct backgrounds; namely, those who have been exposed to reading music from a very early age, those who started reading later in their lives and those who were exposed to a little reading intermittently. Masondo, Lengoasa, Kakaza, Mokgetle and Luvhengo all agree that particularly black South Africa needs a paradigm shift concerning reading music and playing by ear. South African children need to learn how to read music. According to Lengoasa:

'We need to shift the paradigm vehemently. It's a tool [reading music] that is necessary. It's like reading in the sense of reading a newspaper. . It's the same type of attitude we need to have towards reading music. You have the newspaper in front of you and are able to find out what is happening. You don't need to be hearing it being said by somebody else' (Lengoasa, 2009: Interview).

Mowday regrets somewhat that her upbringing is:

More rigid and more structured. This is why my reading developed more than my ears. The funny thing is you always can learn to read, it's harder to learn to open your ears. It's very difficult to get somebody who's always looked at music to open their ears' (Mowday, 2009: Interview).

3.2.5.12 Importance of youth

Having been involved with young musicians from across the country over the years, all respondents interviewed are convinced about the importance of youth for the future of South African jazz. According to Julie:

‘We should actively pursue the involvement of young people who are studying the music. They must become demonstrators, be involved and be spokespeople for the music, in the media and everywhere. While it is true that government should support the old masters of the music, we have to invest in the young people who represent the future of this music. Schools are the most viable places within which we can impart knowledge’ (Julie, 2009: workshop).

3.2.5.13 Necessity for constant change in art management

Julie continues that, art is a dynamic form. There must therefore be constant change in terms of managing the dynamism of art. On close inspection one can literally “see” the music in South Africa changing (*Ibid*).

3.2.5.14 The role of government in music education

Alan Webster maintains that it is regrettable that the South African government is not in the least involved in a project like the Grahamstown National Youth Jazz Festival. While during a workshop at the festival entitled “How do we develop Jazz teachers in South Africa” at the festival and led by Mike Campbell (UCT), Yossi Regev (Director, Jazz Department, Thelma Yellin School of the Arts, Givatayim, Israel), Brian Thusi (UniZulu and former president of South African Association of Jazz Educators), Merlien Julie (see profile above) and Tommy Lakso (University of Pitea, Sweden) Julie regresses that:

'There is currently no discussion taking place between planners and education in areas of culture in South Africa. Government is making decisions based on uncertainty and often misguided idealism and are approving a new curriculum which completely misrepresents the reality of the situation because it does not consult where it needs to consult. (*Ibid*)

3.2.5.15 Expense of music education

Dowlman insists that government needs to step in to support music education, it being the most expensive department in a school not only because of the instruments one has to buy to teach the subject, but because it is mostly taught one on one; whereas a mathematics class is one teacher to approximately 30. So when employing music teachers one needs the piano teacher, the choir teacher, and the strings; that's violin, guitar, plus specialists to teach brass and woodwinds. It is extremely expensive. The schools cannot offer it for free without support from government. Most music teaching posts are governing body posts so those salaries are paid by the governing body and not by the state (*Ibid*). Julie further laments that "government has been searching for answers, wants to support jazz and it is quite clear that they do not know how (*Ibid*)".

3.2.5.16 Foreign sponsorship

The National Youth Jazz Festival is currently supported by the Dutch, Swiss, Norwegian, Swedish, German, French and American governments. The Swedish Development Agency supported Non-Governmental Organisations including, The Federated Union of Black Artists (FUBA), and MAPPP-Seta (Sector training authority that supports and facilitates education and training in the media, advertising and visual arts, film and electronic media, cultural heritage, publishing, printing and packaging sectors (MAPPP-SETA) before the new dispensation; whereas presently the Swedish

government is dealing directly with government under the understanding that it is the people's government.

3.2.6 The significance and importance of the Grahamstown National Youth Jazz Festival

Alan Webster explicates the significance of the festival as a unique project in that it creates a platform for the meeting of professional musicians with students at different levels (Webster, 2009: Interview).

3.2.6.1 Two main intentions of this festival

The festival is a combination of the Standard Bank Jazz Festival (which is a professional one) and the Standard Bank Youth Jazz Festival. The two intentions of the festival (are):

- (a) To develop South African jazz at every level; high school, tertiary, informal institutions, teachers, administrators, professional musicians and audiences. So that's the one and it's meant to be a South African festival celebrating South African jazz.
- (b) Secondly, to be a networking meeting point again for all those people particularly the students and particularly South African musicians. In 2009 the festival had 15 [different] nationalities from Europe and the USA who are not coming to teach but to share with South Africans (*Ibid*).

3.2.6.2 Meeting point

South African musicians have met foreigners at the festival and have gone on to form partnerships to perform overseas, just as foreigners from different countries have met in Grahamstown and formed bands to perform in other parts of the world. On some rare occasions people from the same country in Europe have met for the first time at the festival (*Ibid*).

3.2.6.3 Passion

As a result of the intimacy that develops among different musicians after having spent a week at the festival, there develops passion about the whole experience which results in people wanting to return.

3.2.6.4 Both commercial and artistic

The festival is fundamentally and intrinsically artistic, but is increasingly becoming commercial for good reasons.

3.2.6.5 Audience of people who want art, exchange of ideas

Through a combination of good planning and fortune, the festival occurs during the National Arts Festival which attracts an annual audience of approximately 150,000 people who are already artistically inclined and are receptive to art. So it attracts an audience of people who want art; making it different from the rest of the country. The other jazz festivals are either political, social or business gatherings. Somebody will fly in Thursday, play on Friday and be gone by Saturday. Now, what have they learnt?

What have we learnt from them? Whereas if you come to Grahamstown and you have spent a week, suddenly there is huge exchange of ideas, new friends, and new influences and for everybody (*Ibid*).

3.2.6.6 Longevity and springboard for young professionals

Having been in existence for eighteen years, the festival has become a springboard for many young professionals in the country. A typical example is drummer Kesivan Naidoo who has been in the National Schools Band, the National Youth Band and is now a leading young player, Shaun Johannes, Goldfish; they met here in '95 as school students (*Ibid*).

3.2.6.7 Sponsorship

The Standard Bank is the generous sponsor for the festival (*Ibid*).

3.2.6.8 Support from foreign governments

'The nice thing is we have support from foreign governments; the Dutch, Swiss, German, French, American governments and so on. It's no good us saying "I want to have Herbie Hancock", and we pay our entire budget on one man. How are we going to develop South African jazz? So I say to foreign governments "we would like to have your players, but can you pay their costs? We are developing a market for their players. It's not taking away from South Africa; it's adding to it. All the foreign musicians performing here are funded externally, so that we can use the money to pay the South Africans. This is a South African festival (*Ibid*).

3.2.6.9 Funding

"The festival runs on a combination of corporate funding, foreign governments and zero South African government (*Ibid*).

3.2.7 Jazz Appreciation Societies

The following material was collected from interviews conducted with members of the Vhembe Jazz Club in Thohoyandou, and represents hundreds of similar jazz appreciation societies or clubs spread throughout South Africa. Their origins date back to the very introduction of jazz in the country. The interviews were initially conducted for a paper read by the author at the Southern African Journal for Folklore Studies conference in 2012, Thohoyandou, at the University of Venda.

Amateur jazz appreciation clubs or societies in South Africa are an immensely popular urban activity comparable to choirs in the significance that they occupy in the South African social landscape. They are motivated, first and foremost, by peer association; the yearning to belong to a clique and fill a void in the absence of other social activities such as cinema, swimming, dance or concert outings. They are, in the main, conceived as elitist and are centered on a clique, which, apart from the music, has a dress code which underscores, above anything else, cleanliness.

Ben Maluleke names Vhembe Jazz club, Tropical Sounds, Polokwane, Muledane, Giyani, Matoks, The Hub and Unity as just a few among many more in the Limpopo Province. Considering the fact that the Province does not even have a single jazz club or live jazz band, this statistic gives a picture as to the popularity of jazz clubs in the country.

'South African jazz] has seen different styles come and go creating a strong tradition of listening to jazz by fashionable cliques who gather on weekends, traditionally Sundays, to listen and dance to their beloved jazz recordings. The ritual is accompanied by specific dress codes, intriguing

city language and competitive improvised dance styles. Despite mostly not being musicians themselves, these people have kindled the jazz tradition throughout times when commercialism had threatened the very existence of the art' (Malinga, 2011).

Emulating '50s Humphrey Bogard *manier á la Mafia*, the shoe is a focal point as most of the dancing revolves around it. It is kept shining and spotless at all times and inferences to it are continuously made by each dancer. According to a member 'you cannot go to a session in tekkies'⁴⁵. South African city hipsters from Sophiatown emulated the American Be Bop dress code typified by the trench coat, Harris Tweed suits, hats, Pringle cardigans and shiny shoes, preferably two- tone. This originated from the 1940's New York Bebop generation led by Charlie Parker and Dizzy Gillespie also typified by a goatee with beret and suit combination. According to Zakes Mda:

'Sophiatown in the '50s has been compared with Harlem Renaissance, the movement that started in New York in the '20s and saw the flowering of African-American culture' (Mda, 2000.)

Members bring their recordings or music collection to a braai⁴⁶ where drinks, beer or wine if not whisky or brandy, are consumed stylishly and strictly from a glass instead of the rather clumsy but typically South African manner - straight from the 750ml bottle.

Perhaps because dancing is a significant aspect of African life is it, that, that particular ritual is predominantly pronounced and during a session. Different dancers take turns to show off their dancing skills to the appreciation of other members. The dancing is individualistic rather than collective. The dancers take turns to perform on center stage inspired by the jazz solo where the individual is given prominence by mutual agreement.

⁴⁵ South African slangs for casual shoes; predominantly not leather. The original English name and spelling is tackies.

⁴⁶ A South African practice of roasting meat outdoors mostly to enjoy as a group.

Intrinsically members set out to outshine one another, albeit amicably, in a manner comparable to the 'cutting sessions' fashionable in the jazz clubs at the advent of Be Bop in early '40s America (Berliner, 1994: 36-59). This practice is also found in the majority of African traditional dancing whereby a group will sing and clap hands in rhythm and support for a dance soloist.

3.2.7.1 Collecting the music

Each member of the club has an individualistic experience regarding his introduction to jazz appreciation. The majority were introduced through acquaintanceship with friends in their early adulthood. Jazz being largely associated with big cities, the majority of the respondents first came into contact with jazz while visiting their parents who were migrant workers in Johannesburg. They would gang up with some friends and listen to the music comfortably under some tree in the shade and share one another's record collection. This commonality would then lead to listening to some artists whose music forms a lifetime repertoire. According to Charles Stangor, 'social category members are connected, not so much because they have a common goal or task, but rather because they share a common feature that is important to people in the society' (Stangor, 2004: 6).

The following themes emerged from the focus group interviews:

- Jazz as a music genre that rouses the social consciousness of people.
- Jazz as a music that is conducive to relaxation of body and mind.
- Jazz as a music that is introspective.

3.2.7.2 *Character development*

As members of the jazz club, respondents have developed the following:

(a) Self-discipline

During the sessions they have to adopt a particular style of social behavior to which they strictly adhere.

(b) Communicating with other people

As a result of gathering regularly for a common activity they develop skills of communicating with the next person which behavior can be transferred to all other social engagements and interactions.

(c) Listening to communal music

Members are generally proud that they belong to the group that listens to the 'noble' music of jazz and they are aware that the music requires some intensive listening over a long period of time in order for an individual to truly understand and enjoy the music and the message it conveys.

(d) Dancing in front of an audience

During a session, members amicably show off their well-rehearsed dancing skills to the amusement and encouragement of other members of the club and visitors. This is also therapeutic as it takes some courage to stand up and perform alone in front of an audience. Members feel a sense of support and belonging while they perform in front of

an appreciative audience. This is similar to when one is thrown into the air and caught by a support group on which the individual is entirely reliant

(e) Organising skills

Organising a session involves a lot of running around to acquire the music, the sound system and the adequate venue where the session is to be held. Sessions are normally held at liquor drinking places. Traditionally, the owner of the bar pays for the hiring of a sound system in support of the jazz appreciation club whose members are customarily regular clients. For such occasions, the members will 'gazad' (collectively make money available for a common purpose) some money for some meat and pap⁴⁷ to be consumed during a session.

(f) Influencing others

Members of the club believe that their mission is to influence others into appreciation of jazz. Much as young and rowdy behavior is unwanted during sessions, members are proud to have influenced youngsters into jazz appreciation. Not only is the music critical, but also social behavior in general. Club members emphasise cleanliness in appearance and immaculate, gentlemanly behavior.

3.2.7.3 Knowledge of the genre

Members of the club were not conversant with the music of Sun Ra, Ornette Coleman, and Art Ensemble of Chicago or Cecil Taylor. Nor did they recognise these Free jazz

⁴⁷ Traditional South African dish or porridge made from maize meal.

exponents' music; the simple reason being that these artists' music is regarded as 'too deep' and intellectual. Besides, it does not conjure well with traditional and conservative dancing; a vital component of a jazz appreciation club. Free jazz has polyrhythmic and atonal tendencies unlike the expected gentlemanly behavior among members of a jazz appreciation club. Jazz in general and Free jazz in particular is a very complex music for the unschooled ear, especially with the advent of Bebop in the early '40s where, according to Green in The Larousse Encyclopedia of Music,

'The new musicians divorced the music once and for all from the mass ear. From here on, jazz was to be a musicians' music, its harmonic conventions so convoluted that it became increasingly difficult for the untrained ear to distinguish the justified neologism from the unjustified solecism' (Green, 1971:521).

Jazz appreciation societies have a large repertoire of danceable music, preferably repetitive, call and response, with a strong blues and gospel origin. This automatically excludes Be Bop because of fast therefore not so danceable tempi but incorporates some Hard Bop Horace Silver-like tunes. The majority of the members of a jazz appreciation club are not familiar with the most basic of jazz practices and ensuing vocabulary such as theme, head, solo, chorus, riff, ensemble, bar or meter⁴⁸.

The themes which emerged during the interviews were from the following research questions:

- How did you get interested in jazz?
- Do you have any other social activities besides jazz?
- Do you listen to any other music besides jazz?

⁴⁸ See Glossary.

- How big is your listening collection? Name some of the artists you like listening to.
- Do you listen to free jazz? Do you know Ornette Coleman? Cecil Taylor or Sun Ra?
- Do you know the jazz publication Downbeat?
- Do you think jazz is important?

3.2.7.4 Observations

In Europe and the USA, jazz listening is an individual activity practiced and enjoyed in the privacy of the home whereas in South Africa it is a social event which is preferably shared with others. Customarily each person will bring his or her record collection to friends and together they listen to the music and share 'what it does to them'. These sessions are called 'digging'.

In the scarcity, or as in the province of Limpopo, nonexistence of live jazz, 'digging' sessions are of exceptional significance in the initiation and the cultivation of a jazz culture. Participants are proud to point out to somebody whose 'ears they have opened' and initiated into the world of jazz.

Jazz is a marvelous cult and an alternative way of life in general and in South Africa quite deviant from the mainstream of society. Whereas for some it is fashionable and trendy, for others it is almost religious. There is, for example, the 'genuine' jazz lover who has more advanced listening skills and appreciation of the art and typified by Dan Masekela from Seshego in Polokwane. Dan's wife inquisitively asked why she had never seen him dance to the music he loves with so much dedication and the answer was revealing; 'sweetheart, this music is speaking very seriously to me. It takes me to

deep and faraway places. Accordingly, you wouldn't expect me to start dancing each time we have a serious conversation'.

SUMMARY OF THE MAIN FINDINGS, CONCLUSION AND RECOMMENDATIONS

Much as they love their music, almost all members of the jazz club know only the very basic there is to know about jazz. In the case of Duke Ellington, for example, the respondents did not show an interest in or awareness of the sidemen that contributed to the essence of the Duke's orchestra (Johnny Hodges, Harry Carney, Jimmy Blanton, Billy Strayhorn, Cat Anderson, Barney Bigard, and so forth). Different instruments are described as 'vibrant' (trumpet), 'cool' (alto saxophone), 'harsh' (tenor saxophone) and the soprano saxophone is virtually unknown. One respondent could differentiate in timbre between flugelhorn and the trumpet only because he had studied some music

Instruments like the oboe, bass clarinet, French horn, and modern day keyboard are not known by the respondents. The respondents voiced interest in exposure to reading material on jazz music and would appreciate it if they could be introduced to jazz literature such as journals or magazines.

of the findings.

In investigating the contributions that jazz musicians have made in the development of South Africa, one cannot over-emphasize the role of Miriam Makeba, and not to overlook the many other musicians both in exile and within the borders of South Africa, contributed to the downfall of apartheid. Locally, it is well documented that the history of South Africa has been told poignantly through song, mostly during the most turbulent and forbidding circumstances, while externally this writer can attest to the many years of the struggle during which musicians were called upon in order to address public gatherings by the

CHAPTER FOUR

SUMMARY OF THE MAIN FINDINGS, CONCLUSION AND RECOMMENDATIONS

This chapter summarizes the main findings of the study and their implications and makes recommendations based therefrom. It also provides an overview of the study by way of conclusion.

4.1 SUMMARY OF THE MAIN FINDINGS

The study has endeavored to examine and investigate South African jazz as alluded to in the aims of the study, namely:

- As a genre that is unique to the country
- Its socio-political and cultural significance and
- Its future impact in the new democratic dispensation in South Africa

Close adherence to the objectives of the study will lead to a more conclusive summary of the findings.

In investigating the contributions that jazz musicians have made in the development of South Africa, one cannot over-emphasize how Miriam Makeba, and not to overlook the many other musicians both in exile and within the borders of South Africa, contributed to the downfall of apartheid. Locally, it is well documented that the history of South Africa has been told poignantly through song, mainly camouflaged under the most forbidding circumstances, while externally this writer can attest to the many years of the struggle during which musicians were called upon to perform at political rallies organized by the

different Anti-apartheid movements in Europe. It must be taken into consideration that Europeans were not familiar with the political situation in South Africa and therefore needed a powerful weapon to win their attention, namely, music. It was through music that the younger Europeans first heard of Nelson Mandela and the African National Congress during the 1970s and 1980s. It was Miriam Makeba who addressed the United Nations in 1963 about the plight of the millions of South Africans under apartheid⁴⁹. It was Oliver Tambo, former president of the African National Congress, who once observed after a concert in London that the music had, in two hours, accomplished what he had needed 20 years.

Not only has South African jazz been used as a political tool, but the music has developed into an internationally recognized genre that has brought happiness to many households around the globe. People from all over the world have danced to *Pata Pata* and *Igqiralen'dlela Nguqongqothwane* or *Grazing in the Grass*.

England and ultimately Europe have embraced the Brotherhood of Breath, and Bheki Mseleku, among others, as jazz musicians of the highest order.

Massive festivals spread across the calendar year such as Cape Town Jazz Festival, (two days and an estimated audience of 15, 000), the Grahamstown National Arts Festival (within which the Standard Bank National Jazz Youth Festival is held and hosts 150,000 visitors over 10 days), the Standard Bank Joy of Jazz (over 200 local and international artists) and the Arts Alive in Johannesburg are testimony of a potentially high cultural vibrancy.

⁴⁹⁴⁹ <http://www.ppr.org/stories/arts-entertainment/miriam-makeba-speech.html>. Accessed 4/8/2013

There is a genuine attempt at the establishment of education in music and jazz as is experienced in some circles in the country. Because of a racially divided past there is inequality in the capability of schools to teach music. Ideologies guiding and informing the teaching of music are vague. It is only recently in 2012 at the conference in Mangaung that the ANC was talking of putting emphasis on trained personnel to implement effective and good governance and one can only hope that the Ministry of Arts and Culture will be a beneficiary of this initiative. The current status quo leaves much to be desired.

The young musicians, particularly from the University of Cape Town, at the annual National Youth Jazz Festival in Grahamstown, have unanimously expressed a wish to include more South African music in their learning material instead of American-based Bebop. The South African youth are beginning to value their own traditions after wrestling with identity problems incurred by the inequalities of the past.

4.2 CONCLUSION

The many jazz appreciation societies found throughout the country are a testimony, albeit nostalgic, of the grand tradition of South African jazz and jazz in general. Fashions come and go and capitalism will never shy away from promoting materialism. Jazz is experiencing a temporary decline, but the quality of the genre will certainly resurface as would any other true art form which is as a result of an important socio-political and cultural history of a people.

Increasing numbers of young people from all backgrounds are taking up music and jazz education in the country, and nothing can better guarantee a future for the art. With the

establishment of a proper music educational system in the schools' curriculum will emerge generations of professionally-trained musicians who will in turn guarantee a resurgence of quality music in the field of entertainment. South Africa will rekindle and develop the culture of 'listening' in concert comparable to that existent in Europe and USA, the two main centers of jazz activity.

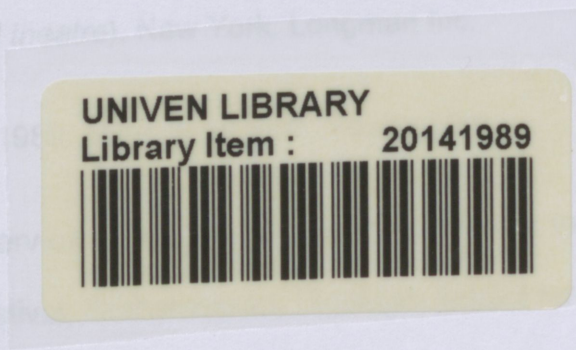
4.3 RECOMMENDATIONS

According to Dowlman, presently, in high school, the education department has proposed to start music as a subject at Grade 10, which is too late, considering the fact that by the time that the learners are in matric they need to be at a Grade 5 level, minimum. It is not possible to advance an instrumentalist to Grade 5 in 2½ years. To pass matric music the learner has to be able to play at a Grade 5 level. It is, for example, conceivable for the generalized Arts and Culture subject to be replaced by the more specific 'music' as a subject. Learners could do theory and history of music while they get to do a practical instrument, which could at least be one lesson a week. The learners could take part in an ensemble, whether they sing in a choir or play in a band since learners have to start developing aural perception, start learning to sight-sing; to clap rhythms as early as possible. Learners should be able to understand a great deal about music before they enroll at tertiary institutions. With the correct preparation, music students would overcome the many hurdles that they encounter at the institutions of higher learning (Dowlman, 2009: Interview).

It might sound far-fetched, if not ostentatious, to remind South Africans that it was musicians such as Miriam Makeba who kept the names of Nelson Mandela, Robert

Sobukwe and Oliver Tambo in the minds of people and effectively drew attention to the plight of the South African socio-political situation during the height of apartheid. This country owes a great deal to the various artists, especially South African jazz artists, who volunteered their artistic talents towards the betterment of human life for all, sometimes at the expense of their own life.

On a purely artistic level, South African jazz has featured among the top bracket festivals of the world including Newport (Rhode Island, USA), Montreux (Switzerland), Moers (Germany), Umbria (Italy) and so on, represented by artists such as Miriam Makeba, Abdullah Ibrahim, Dudu Pukwana, Bheki Mseleku and Chris McGregor. Millions of people around the world have been introduced to and embraced South African jazz. It is for all concerned to maintain the momentum lest the music fades into obscurity - a scenario which is improbable but not impossible. Once an art form has had so much exposure to the outside world as the genre of jazz has had during the apartheid era, it should be kept constantly in the minds of people by taking every possible measure.



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APPENDIX 2

SCHOOL OF HUMAN AND SOCIAL SCIENCES

06 February 2012

To whom it may concern

The national Department of Arts and Culture (DAC) is an important stakeholder in the education of South Africa's children.

It is in this spirit that the DAC, in collaboration with the University of Venda (Univen), has made funding available to facilitate the working together of local artists and school children through a Univen-based pilot project called Artists in schools.

The broad aim of the project is to, over and above the lessons taken through the arts and culture learning area, facilitate arts activities in schools.

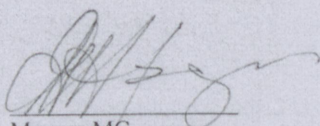
To this end, we request permission to work with selected learners from your school towards different arts products which will be exhibited in a schools arts festival to be hosted at Univen In March 2012.

Where possible, the artists will come into the school premises to conduct rehearsals and other related arts activities. Otherwise, churches around certain school would be used for similar purpose. In some cases, the learners will come to Univen for closer guidance and evaluation.

We hope that you will see this endeavour as enriching to the learners' experience as we do.

Your Appreciation is highly appreciated

Yours sincerely,



Mapaya MG
Project Manager
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arts and culture

Department
Arts and Culture
REPUBLIC OF SOUTH AFRICA



University of Venda

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"A quality driven, financial sustainable, rural-based comprehensive University"

- How big is your listening collection? Name some of the artists you like listening to.
- Do you listen to free jazz? Do you know Ornette Coleman? Cecil Taylor or Sun Ra?
- Do you know the jazz publication Downbeat?
- Do you think jazz is important?

3.2.7.4 Observations

In Europe and the USA, jazz listening is an individual activity practiced and enjoyed in the privacy of the home whereas in South Africa it is a social event which is preferably shared with others. Customarily each person will bring his or her record collection to friends and together they listen to the music and share 'what it does to them'. These sessions are called 'digging'.

In the scarcity, or as in the province of Limpopo, nonexistence of live jazz, 'digging' sessions are of exceptional significance in the initiation and the cultivation of a jazz culture. Participants are proud to point out to somebody whose 'ears they have opened' and initiated into the world of jazz.

Jazz is a marvelous cult and an alternative way of life in general and in South Africa quite deviant from the mainstream of society. Whereas for some it is fashionable and trendy, for others it is almost religious. There is, for example, the 'genuine' jazz lover who has more advanced listening skills and appreciation of the art and typified by Dan Masekela from Seshego in Polokwane. Dan's wife inquisitively asked why she had never seen him dance to the music he loves with so much dedication and the answer was revealing; 'sweetheart, this music is speaking very seriously to me. It takes me to