

## **Chapter 5: Twelve phases, faces, paces, and traces of Philip Nchipi Tabane**

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### **CHAPTER FIVE**

#### **Twelve phases, faces, paces, and traces of Philip Nchipi Tabane**

##### **5.1 Introduction**

The aim of this chapter is to explore the twelve phases that characterised the different epochs of the development of Malombo. The chapter outlines and discusses each distinct phase in the development of Malombo concept of South Africa. The phases are recognizable in terms of the composition of the band and the instruments used to arrange the Malombo music concept. Each variation in the composition of the band brought in an element of style, combined with the overall purpose of pushing the music concept beyond the normal limits of its genesis.

Perhaps the reason the concept of Malombo is so elusive to many is that from 1940 to the present, it has undergone many stages of development. However, it is the purpose of this chapter to systematically identify the key stages of development of the Malombo concept.

##### **5.1.1 First phase: 1940-1943**

The first phase of the development of the Malombo crossover concept emerged between the period 1940 to 1943. Philip Tabane led his first band in which he experimented with a format of an outfit comprising pennywhistle and a choir. This was Tabane's attempt to experiment with ensembles. He played Malombo music.

##### **5.1.2 Second phase: 1943-1958**

The second phase of Tabane's attempt at experimenting with formats of Malombo outfits is characterised by a period of a series of solo guitar performances in the period between 1943 and 1958. This period gave Tabane the

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opportunity to experiment with more than just one instrument. As a solo instrumentalist, he intermittently used guitars, flutes and the voice. This period laid a solid foundation for the internationally renowned multi-instrumentalist Philip Tabane.

The second phase culminated in Tabane initiating his band leadership by setting up a vocal outfit which he called Philharmonics in 1956. It was a vocal group and Tabane used a guitar to reinforce the harmonic structures of his compositions.

### **5.1.3 Third phase: 1958-1959**

The third period of the development of the Malombo musical concept which covers the period 1958 to 1959 is marked by two strong features. Tabane's enhancement of his performances by back-track as well as the formation of his first four-piece-band. The multimedia performance combined the back-track of the music by the Union Artists with his live guitar performance. This phase prepared Tabane to work within the standard four-piece-band.

Tabane subsequently set up a four-piece-band. The band, which he led, comprised Gideon Nxumalo on marimba and piano, Dannyboy Sibanyoni on bass, Abel Maleka on drums and Philip Tabane on guitar. Tabane received assistance on co-ordinating his first ever major project from the Dorkay House Staff Member, Ian Barnard. This phase launched Tabane on a road to years of three to four piece band formats. Dorkay House was an alternative institution from normal schooling where most black musicians could learn different arts disciplines because Bantu Education did not offer them any arts education.

### **5.1.4 Fourth phase: 1959-1962**

The fourth phase in Tabane's development of the popular derivation of the Malombo sound is characterised by his experimentation with different

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instruments and sounds under the banner of The Lullaby Landers. As founder and leader of The Lullaby Landers, Tabane experimented with arrangements of vocal harmonies. Tabane's vocal outfit comprised Abby Cindi, Zacharia Hlaletwa, Neville Ncube, Boy Seroka, and himself on guitar and vocals. This vocal and guitar arrangement of The Lullaby Landers won the Dorkay House Talent Contest of 1961. Tabane focused on the music, and Ian Barnard, the Dorkay House Staff Member, assisted with co-ordinating the group.

### **5.1.5 Fifth phase: 1962-1963**

The fifth phase of Tabane's development of the Malombo sound comprises two features. These are characterised by his experimenting within the outfit called Jazz Profounds and later a Trio. The Jazz Profounds concept fused jazz with the traditional Malombo sounds. Through this outfit Tabane explored musical arrangement on a four-piece-band again in a similar way as in the third phase. Once again with Philip Tabane (guitar & vocals), Churchill Jolobe (western musical drum set), Gideon Nxumalo (marimba & piano), and Dannyboy Sibanyoni (bass guitar).

The second feature of the fifth phase was characterised by Tabane's operation within the Trio format. Tabane set up the Trio for the 1963 Union Artists Talent Search. This outfit was yet another opportunity to strengthen Tabane's solo career. Tabane then became the band leader of the Trio that comprised Philip Tabane (guitar & vocals), Gideon Nxumalo (marimba & piano), Dannyboy Sibanyoni (base guitar). The Trio subsequently recorded the "The Indigenous Afro-Sounds of Philip Tabane", 1963. For the first time Philip Tabane produced a recording in his name. This therefore makes the fifth phase the 'break through' phase for Philip Tabane in that he managed to get his name fore grounded. This was an important acknowledgement because he had been composing the music

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of all the bands throughout all the phases of developing the popular sound of Malombo music.

### **5.1.6 Sixth phase: 1963-1964**

It was in the sixth phase that Tabane's band used the name of Malombo for the first time. The phase covers the period 1963 to 1964. This phase is characterised by the outfit that explored the Malombo concept in a different arrangement of the Trio of the fifth phase. The sixth phase's Trio is known for its sterling participation in the historic 1964 Castle Larger Jazz and Variety Show. It is historic because Tabane had finally gotten to win a talent search for originality and novelty through a minimal musical format that captured the essence of Malombo music.

Voice, guitar, *malombo* drums, and flute became permanent features of the Malombo sound from the sixth phase. The minimal use of instrumentation allowed Tabane the space to create profound musical statement of Malombo. Nzewi (2007) calls such an approach, 'profundity in minimality'. Therefore, because *malombo* is fundamentally an individualised spirit force that uses song and dance as a vehicle of self expression, the minimality of accompaniment allowed Tabane the much needed space to chase and respond to the dictates of his own spirit force.

Drumming and voice remain the central instruments of a *malombo* music practitioner. What Tabane added to it was the harmony through the use of a guitar. He played no particular convention of chords, rather he fashioned harmonious sound around the innuendo of his voice. The upper E string of his guitar was tuned in a manner that allowed him to play bass lines on it. Drums responded to every call he made. This therefore allowed the spontaneity of the spirit force that characterises the energy and a communication of a *lelombo/lelopo*

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enough ambiance to work even in the popular music of Malombo.

The 1964 Castle Larger Jazz and Variety Show fore-grounded Philip Tabane's advanced development of the Malombo sound. The winning band, led by Philip Tabane, featured him (guitar, vocals, concert flutes, and Dipela - popular thumb piano), Julian Bahula (African drums), Abby Cindi (flutes). This is the first band that Tabane led that received rave reviews and was popularly known as Malombo Jazzmen in the public domain. This then is Tabane's first breakthrough to a long standing dream to produce what could be called the first Malombo band. The media insisted on calling them Malombo Jazzmen and was managed by Ian Barnard of Dorkay House.



*Plate 5.1: Julian Bahula (Malombo drums), Abey Cindy (concert flute), Philip Tabane (Framers model of a guitar) in rehearsals at Dorkay House.*

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*Plate 5.2: Julian Bahula playing Malombo drums (main picture). Philip Tabane in the background (bottom right corner).*

### 5.1.7 Seventh phase: 1964-1977

The seventh phase is the second Malombo family. This means that it is the second band that played Tabane's music under the explicit banner of Malombo. This phase could be regarded as the peak of the achievement of what Philip Tabane wanted to construct as a Malombo musical concept. It is the phase that was known the world over as 'the two-some orchestra'. This was an ironic name because orchestras usually comprise a huge number of performers while the one referred to in this case comprised Philip Tabane and Gabriel Mabe Thobejane. It was in this phase that Philip Tabane got to use his African name a lot. He was affectionately called Philip Nchipi Tabane. While there were just two musicians, it was justifiable for the outfit to be called an orchestra because Philip Tabane played a number of instruments intermittently. He played guitar, sang, six pennywhistles, sentolontolo (one string bow-shaped music instrument), harmonica, dipela (thumb piano), bass, Malombo drums, praise singing, and

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danced. Gabriel Mabe Thobejane played a set of about twelve Malombo drums of different sound and timbres.



Plate 5.3: Gabriel Mabe Thobejane and Philip Nchipi Tabane - 'The two-some orchestra'.



Plate 5.4: Philip Tabane playing six pennywhistles.



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The Malombo ‘two-some orchestra’ owed its world-wide success to the Management of KAYA Corporation, under Peter Davidson. Davidson was Hugh Masekela’s road manager. He devoted seven years of his life to the promotion and launching of Malombo music in America.

One of the highlights of this phase was the signing of Malombo to WEA Music. This meant that Tabane’s popular version of Malombo music could now be sold and marketed abroad. This was significant because in the wake of Tabane’s seven years’ contract to perform in America, he had to get an international recording deal so that the music would be widely sold in America, where he made waves. The research evidences this through a photo of the signing of the contract in 1976, in *Plate 5.6*.

The *Daily Mail Extra* (13 January, 1976), carried the story of Tabane’s signing of the international recording deal. The article read:

### **Malombo’s connection**

Staff Reporter

Philip Tabane and Gabriel Thobejane, the Malombo duo, this week signed up with a South African internationally run recording company which will distribute their records abroad. The Malombo toured America for three years where they were highly acclaimed for their ‘original and African sounds’. The duo has played at jazz festivals and concerts in and around Pretoria, their home base, since their return without making any recordings. The signing on the WEA Records [Warner-Elektra-Atlantic], will spread their music further. The signing took place at the United States Information Offices where snacks were served while the duo played.

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Plate 5.6: Tabane and Thobejane sign the international distributional deal of the Malombo Music with WEA, 1976.

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### **5.1.8 Eighth phase: 1977-1978**

The eighth phase of Malombo is epitomised by what was dubbed in the print media as ‘the new-look Malombo’. This outfit is the third acknowledged Malombo family. This means the third band that played Tabane’s popular version of Malombo music, under the name Malombo. It comprised Philip Nchipi Tabane (guitar, vocals), David ‘Fish’ Phale (flutes & first African drums), Frans Oupa Monareng (second Malombo drums), Alpheus ‘Big-boy’ Koloti (flute), Zakes Ranku (base guitar), Amos Lebombo (bass), David Msiza (keyboard), Bheki Mseleku (keyboard in Msiza’s place for the 1977 Newport Jazz Festival in New York). The name ‘new-look Malombo’, became a nick name by the media, to merely describe that once more the make up of Malombo had changed. This was in 1977, the most elaborate Malombo outfit was performed. Malombo was then managed by Peter Davidson of KAYA Corporation.

### **5.1.9 Ninth Phase: 1978-1997**

The ninth phase of Philip Tabane’s development towards a true Malombo concept is characterised by a Trio that comprised of Philip Nchipi Tabane (guitar, flutes, vocals), Frans Oupa Monareng (drums), and Raymond Mphunye Motau (percussions). Other Malombo session musicians of this period were Thabang Tabane (drums), and Sello Galane (drums). This was the fourth Malombo family operating under the name of Malombo. This phase covered the period of 1978 to 1997. The larger part of the management of Malombo outfit in this phase was done by Duma Ndlovu and Arabi Mocheke.

### **5.1.10 Tenth phase: 1998**

The tenth phase of the development towards the true Malombo sound was the highlight of the development. 1998 stands out as a period on its own, and a very critical one. It is a period characterised by a national celebration of the concept of Malombo called “ ‘35 years of Malombo’ the national tour”. This period saw the

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first acknowledgement of Tabane's breakthrough in mainstreaming the Malombo sound from 1963 to 1998. This acknowledgement came from a small company called Kgapana African Theatre led by Sello Galane. The '35 Years of Malombo' celebration project involved researching and profiling Tabane's conscious effort to mainstream the indigenous Malombo sound. This phase produced no new music. It rather celebrated the illustrious Malombo repertoire, chronicled the history, and lobbied for formal recognition of the clairvoyant look into the development of the contemporary sound of Malombo. The '35 Years of Malombo' project was launched on 25 April 1998 at the SABC buildings in Polokwane.

The Malombo outfit comprised Philip Nchipi Tabane (guitar, flutes, vocals), Oupa Monareng (African drums), Ray Mphunye Motau (percussions), and the touring package included Sello Galane and Kgapana Mmapadi Women ensemble, Selaelo Selota and Taola, which Judith Sephuma and Sello Galane were also part of.

### **5.1.11 Eleventh phase: 1999-2002**

The eleventh phase of Malombo is called Bajove Dokotela. This expression literally means 'inject them doctor'. This phase was a celebration of Tabane's honorary doctorate from the University of Venda. This phase saw the first production of the Malombo music in a big band format in South Africa. The music was directed by Bheki Khoza. The eleventh phase covers the period of 1999-2002.

### **5.1.12 Twelfth phase: 2003-2009**

This phase was dubbed the era of the 'The Malombo Orchestra' featuring a star studded line-up comprising Philip Tabane on guitar, Nkanyenzi Cele (drums), Thabang Tabane (Malombo drums), Mcedisi Kupa (grand piano), Jimmy

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Mgwandi (electric bass), Raymond Mphune Motau (various percussions), Prince Lengwasa (trumpet), Kelly Petlana (concert flute), Patricia Majelesa and Sasa Magwaza on backing vocals. Both phase eleven and twelve were produced by Arabi Mocheke. Phase eleven was recorded on DVD. This is Malombo's biggest production in South Africa to date. It was recorded in 2006.

### **5.2 Conclusion: The Extended Malombo Family**

Philip Tabane's Malombo concept has rubbed off on all musicians he has played with, and on those he has never played with directly.

In the later years after the sixth phase, Julian Bahula proceeded to London to form a replica of the Malombo concept in London called "Jabula". Abby Cindi also went ahead to continue the Malombo tradition which he packaged under the outfit which he dubbed the Malombo Jazzmakers. Later, Cindi formed a band which continued the Malombo concept in Durban which he called "Africa". Gabriel Mabe Thobejane later formed his own outfit called "Malopo" in Ga-Rankuwa, which was a Sesotho translation of Malombo. Bheki Mseleku started playing Afro Jazz as a solo act in Europe. He had since left South Africa with the 'new-look Malombo' that performed at the Newport jazz festival in 1977.

Back home, Dancy Masemola and Dennis Magagula who live near Tabane's home received a xylophone from Philip Tabane. Masemola had already started with Tabane's son, Thabang on African drums before working with Magagula. Masemola's band is called "Pula". It experimented with Malombo sounds in their repertoire.

Thabang Tabane himself now has his band called "Malopo". He plays with Mosa Zikhale. Thabang plays African drums, vocals, percussions, dance, and vocals. He does Zulu dance and *matjantjana*, a *sangoma* dance. Thabang was born on 26

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February 1979. He too, like his father started performing music at the age of seven, playing drums alone.

The research therefore gives Tabane the benefit of the doubt in placing *malombo* in the realm of popular music. The 46 years attempt of creating a powerful indigenous sound of Tabane's mothers' art form of *malombo* through creating Malombo, must be investigated within the two paradigms of intents: that of his own, and that of his management and promoters together.

Tabane is on record saying that his dream is not to play with the accompaniment of the symphony or a big jazz band as his management and promoters always make him do. His yearning is that of playing with an ensemble of rural indigenous music experts who still possess a lot of authentic African sounds. Such music exists in the form of *malombo/malopo*, *kiba*, *mshongolo*, *indlamu*, *tshikona*, *domba*, *umbayiselo*, *kgantla*, *mantshegele*, *tumpu*, to name but a few. Therefore the challenges of promoters' intention to access certain markets, often makes them compromise the composer's noble intent for viable business.

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### **CHAPTER SIX**

#### **Socio-political context of the development of Malombo**

##### **6.1 Introduction**

The aim of this chapter is to contextualize the socio-political situation in which Philip Tabane and his fellow musicians practiced their art during difficult times of Apartheid. The research investigates the extent to which Apartheid laws practically affected artists' opportunities of growing their careers. It also investigates how oppressive laws affected simple communication between black and white music practitioners and their basic freedom of expression and poetic license. The chapter zooms in on how Apartheid denied white fans access to the venues where black musicians performed, thereby eventually affecting the market and growth for black musicians like Philip Tabane. This research however continues, even in this chapter, to investigate the resilience of black South African musicians in the fight for the true soul of African music, as a subtext of the struggle for general self expression. It is therefore the object of this chapter to demonstrate how oppression affected the minds of musicians, the development and growth of musicology of indigenous music of South Africa.

This chapter investigates problems of being a professional musician in a political environment that was not conducive to free creative expression. This chapter will evidence how Tabane navigated his way around this surveillance machinery of Apartheid, and how he maintained resilience of spirit and kept focussed on developing the music and thought of Malombo. This chapter further investigates his sojourn in the United States of America.

##### **6.1.1 The case of Philip Tabane**

Eric Gallo recorded the African music in South Africa in 1933. It was only in 1948 that Dolly Rathebe became the first African female to be featured in a movie. In

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spite of Solomon Linda's greatness of thought and creativity evidenced in 1939 through the recording of *Mbube*, he could not get international recognition that he deserved. Apartheid laws could not stop a number of music genres to grow. *Marabi*, *Kwela*, African traditional gospel, *Isikhwela Jo*, *Kwela*, Jazz jive, Jazz swing, avant-garde jazz, *cothoza mfana*, *isqathamiya*, just to name but a few, were genres developed, and which grew in the townships regardless of political repression of the early twentieth century (Wikipedia, 2008).

Repressive laws could not stop black South Africans from producing historic creations. Enoch Sontonga's composition of *Nkosi Sikelel' iAfrica*, and the celebrated *King Kong* musical, are two clear examples of how African excellence grew in spite of Apartheid. Mirriam Makeba's ban from returning home to South Africa after the *King Kong* tour of America could not stop her from becoming the doyen of African music.

Philip Tabane walked a tight rope with the law when he got his big breakthrough in 1971. Peter Davidson, a South African student of Economics working as Hugh Masekela's road manager in New York, also had to walk a tight rope with the law. His first big challenge of bringing Philip Tabane to New York was the means of communication available to him at that time. He could only use open telegram system to communicate his contract, as well as his regular updates regarding his contract with Philip Tabane. Telegrams could be read by the police and by anyone delivering them. This meant that Peter Davidson had to phone someone working at the Post and Telecommunication office in South Africa, to convey the message to Tabane through a telegram. At the time, it was mainly white people and the Apartheid government operatives, who would receive and relay the message to Tabane through a telegram. Therefore, communication between artists who were already banned and living in exile and those who were still in South Africa could be easily monitored and

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scanned by the security agents. Copies of the telegrams evidenced below show Davidson’s bare communication with Philip Tabane.

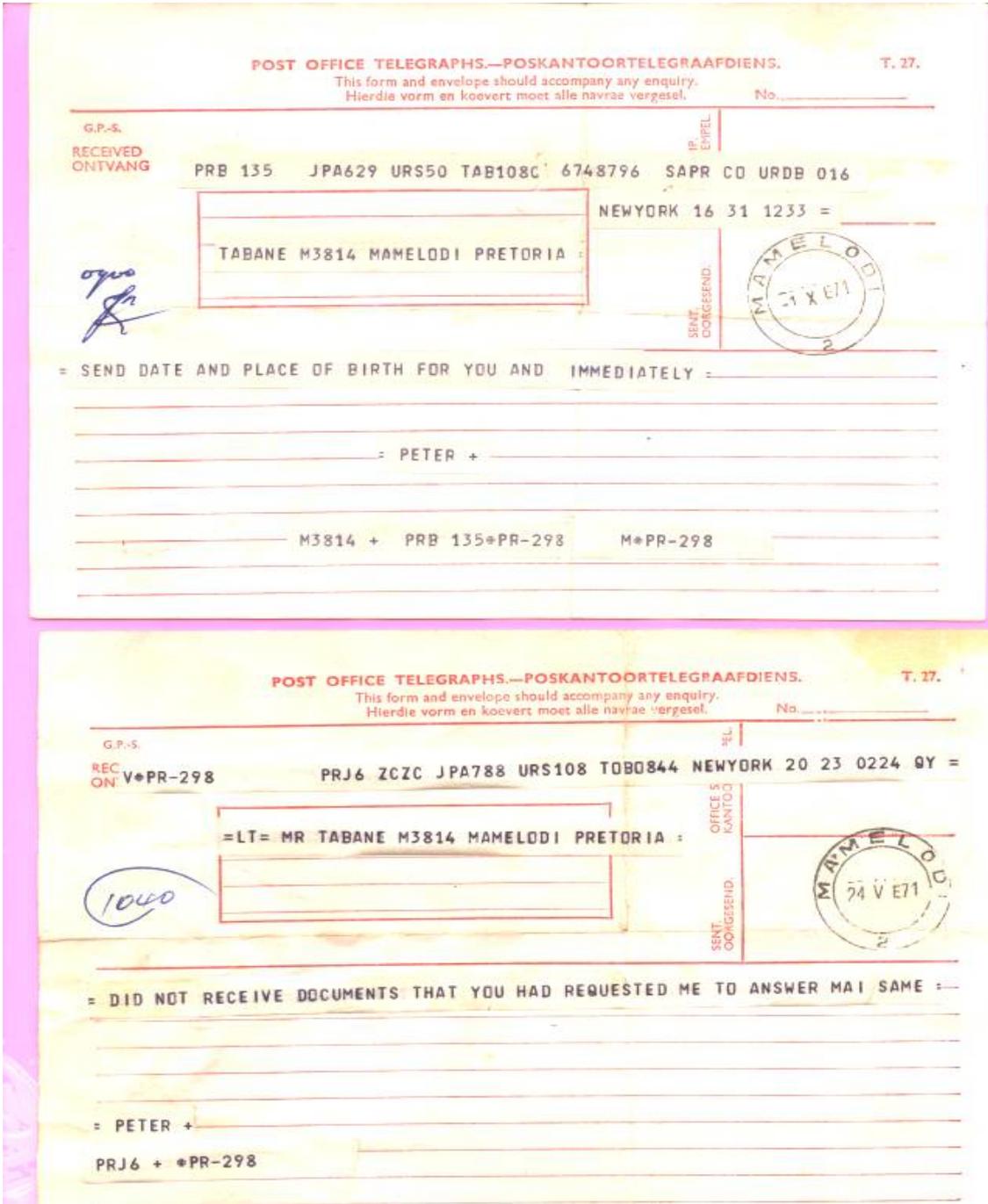


Plate 6.1: Telegrams facilitating Tabane’s first international breakthrough. These are amongst the very first telegrams, 1971.



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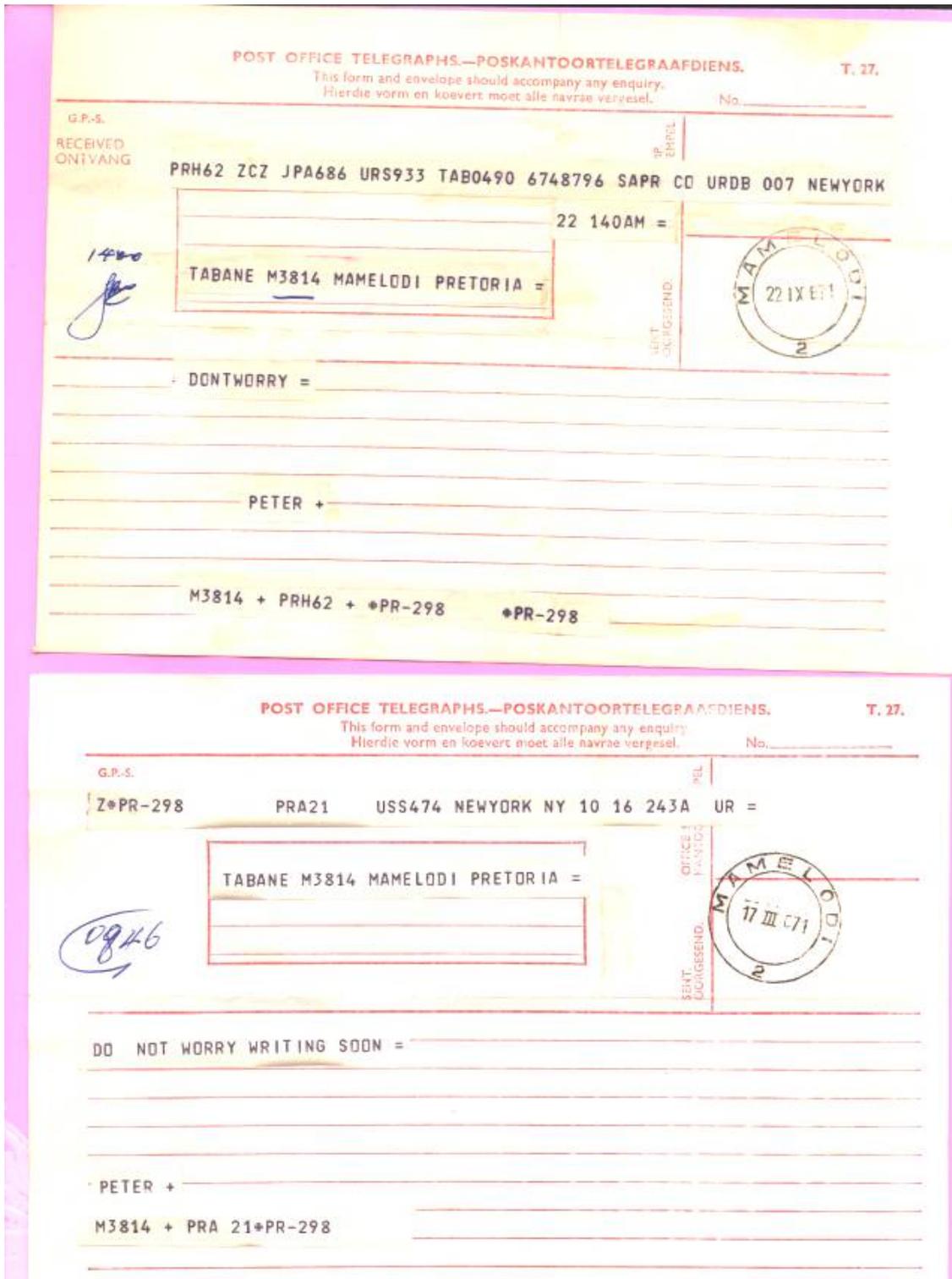


Plate 6.2: Telegrams facilitating Tabane's first international breakthrough. Telegrams written by Peter Davidson.



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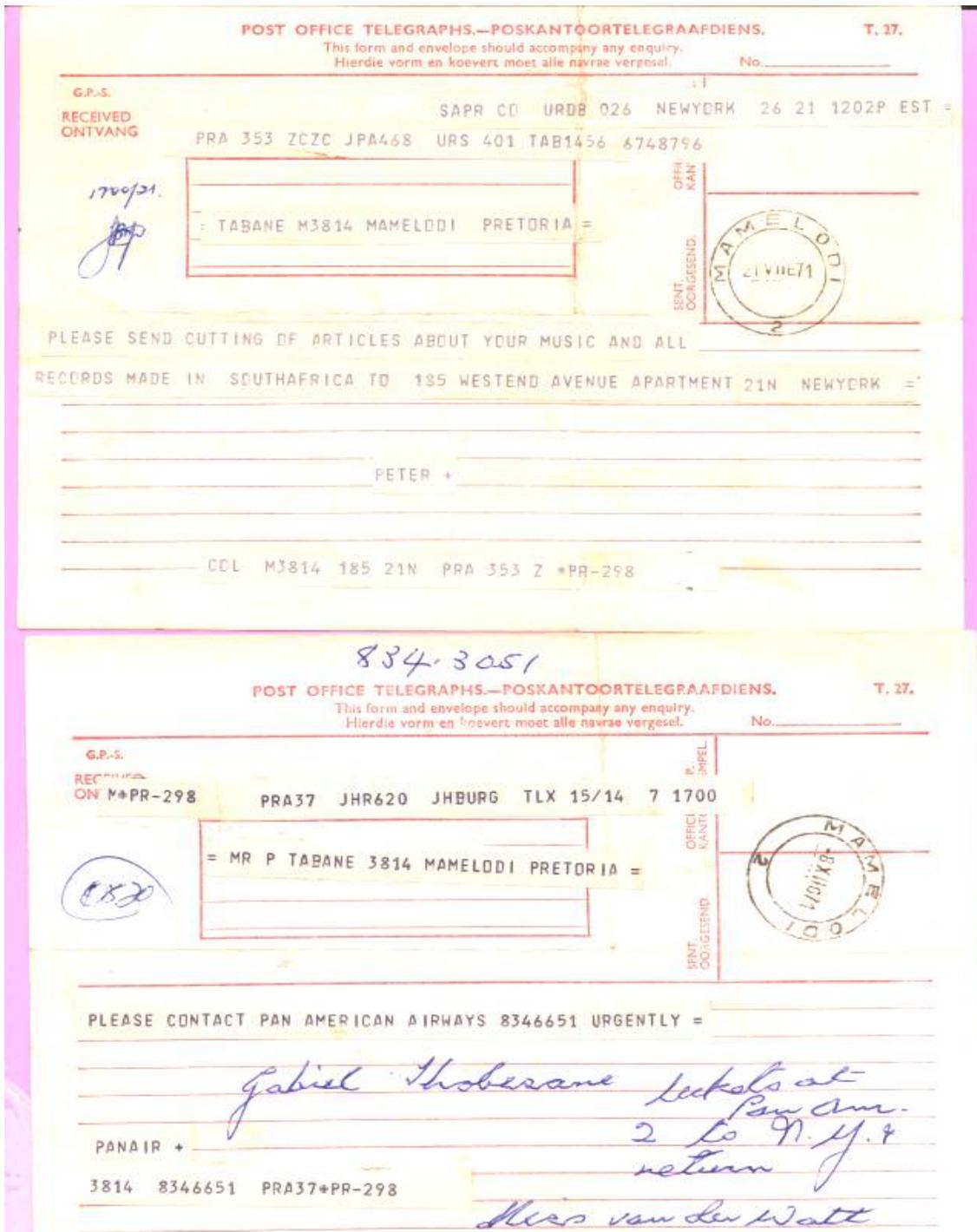
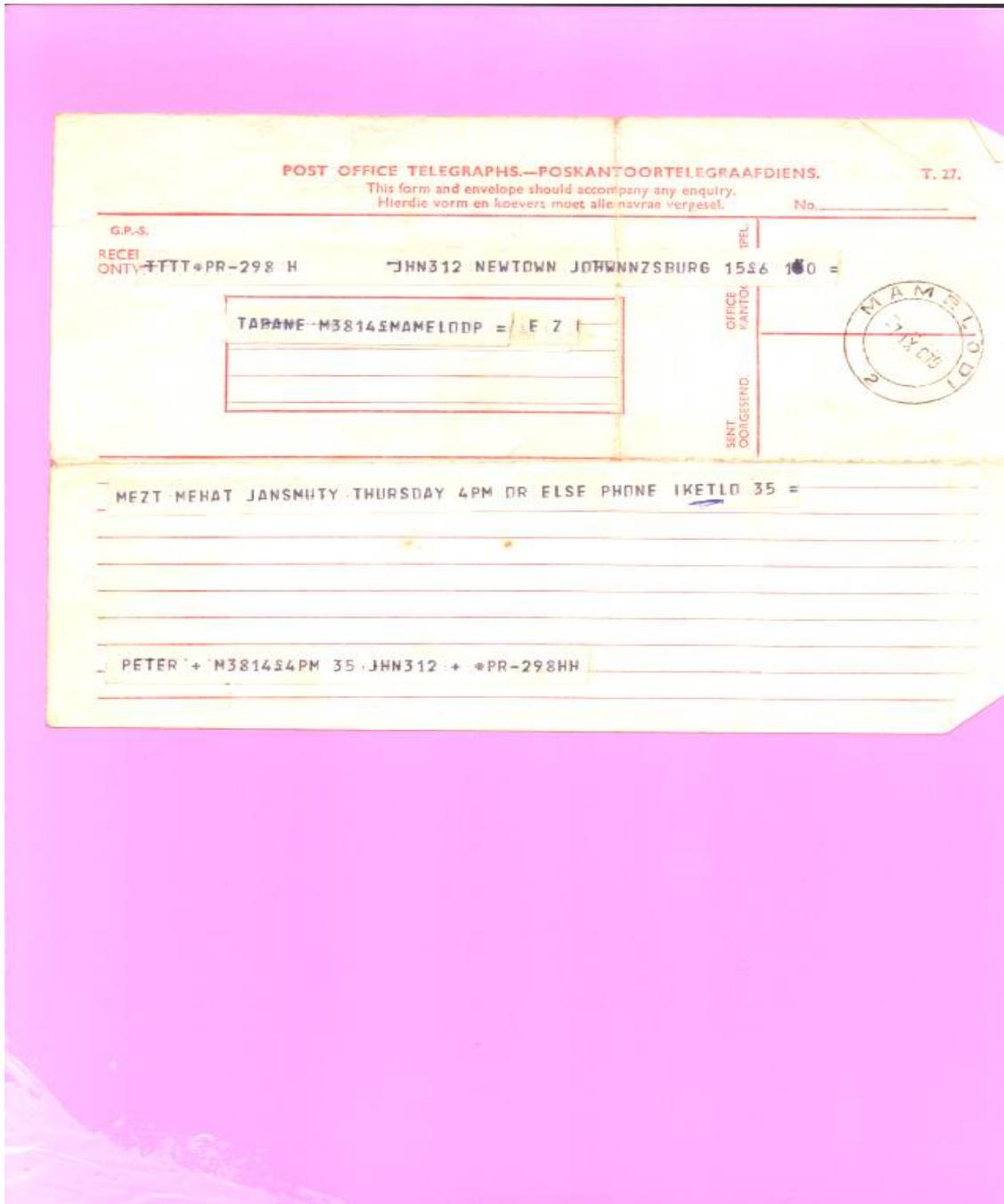


Plate 6.3: Telegrams by Peter Davidson. Evidence of what it takes to be taken seriously by other nations.



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*Plate 6.4:* After long communication, Peter Davidson and Tabane are going to meet for the first time at Jan Smuts Airport, 1971, when Philip Tabane and Mabe Thobejane leave for their first international gig at Raffiki – New York.

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### 6.1.2 Challenges of an international breakthrough

It was not easy for black South African musicians to find a big breakthrough to market their music and perform abroad. A musician needed to have a strong contact to establish any links overseas. The only people who had the contact were largely the whites. Philip Tabane finally got a big breakthrough to perform and market his music in the United States through Peter Davidson, a black South African, who originally came from Swaziland, and was Hugh Masekela's road manager in the United States. At that time, Hugh Masekela, a prominent South African trumpeter was already living in the United States. He belonged to a group of Musicians who had left South Africa in 1959 through the first South African Jazz Opera called King Kong. Through Peter Davidson, Tabane then got a seven-year contract to do work in the United States. The researcher was fortunate to secure an exclusive interview with Peter Davidson and Philip Tabane to discuss this first breakthrough.

Tabane's career in the United States grew gradually. He got yet another deal from a fellow South African to write music for an anti-Apartheid movie by Nana Mahomo called *Last Grave at Dimbaza*. The movie exposed secret wanton killings of black activists who were buried in Dimbaza, in the Eastern Cape of South Africa. It agitated that the killings and secret burials should stop and the last person who was buried there by the time the movie was made, be the last victim of the secret graves dug in Dimbaza. That is how the movie got the name - *Last Grave at Dimbaza*. A copy of this film has now been repatriated to South Africa, and is now in the national archives of the National Department of Arts and Culture of South Africa.

Tabane did not agree to stay in the United States for seven years without coming back home to see his family. He therefore insisted that he comes in and out of South Africa regularly, to visit his family. However, signing to write music for

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*Last Grave at Dimbaza* meant that he was automatically a target of the secret security operatives of the South African government in America and South Africa. Tabane and Peter Davidson worked out a classical plan to manoeuvre their way around the secret services securities and the Apartheid government.

Davidson and Tabane agreed to fake an affidavit that alleged that Nana Mahomo used Tabane's works without his permission. This would mean that Tabane has litigation against Davidson which was lodged in courts of the United States. Tabane had to produce a copy of the litigation to the South African security operatives whenever they accosted him regarding his involvement in *Last Grave at Dimbaza* whenever he undertook one of his regular visits back to South Africa. Tabane handed over a copy of the faked litigation to them. They took a copy of the affidavit, and committed themselves to helping him bring Nana Mahomo to book. Tabane was then set free to continue with his international career because the South African intelligence had bought his master plan of a fake affidavit. The research was fortunate to get the original copy of the affidavit.

Peter Davidson now lives in South Africa, and the researcher was fortunate to record a video of this survival plan. In the tape, Tabane and Davidson are in stitches as they reminisce over the ploy that outwitted the allegedly sharpest detectives of the Apartheid government.

*Plate 6.5* evidences a faked affidavit that outwitted the apartheid security agents. Philip Tabane and Nana Mahomo had actually agreed to work together on the movie – *Last Grave at Dimbaza* (now available in the National Film and Video Archives of South Africa).



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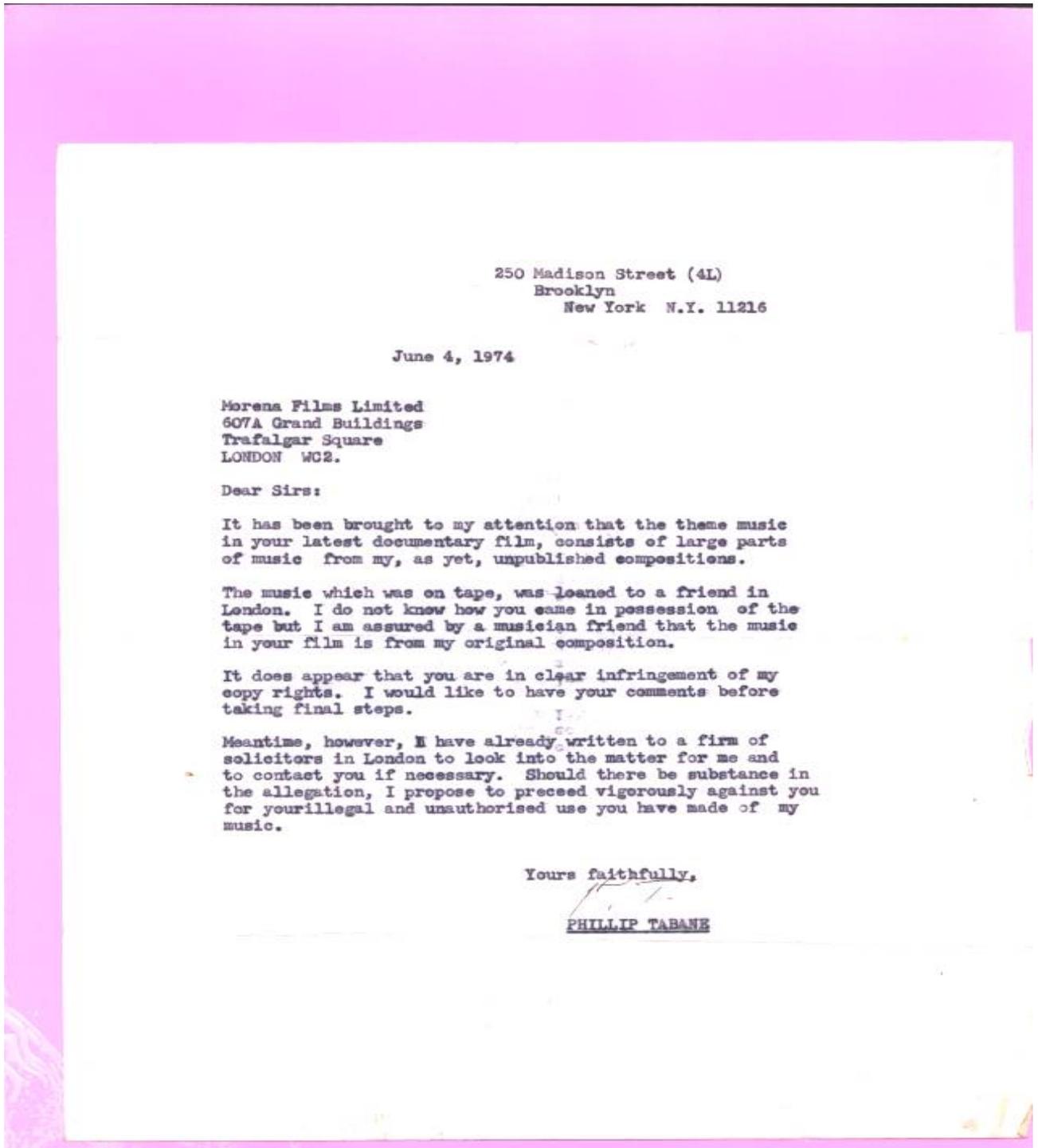


Plate 6.5: A faked affidavit that outwitted the apartheid security agents. Philip Tabane and Nana Mahomo had actually agreed to work together on the movie – *Last Grave at Dimbaza* (now available in the National Film and Video Archives of South Africa).

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### 6.1.3 Wider repression of artists and the black arts in South Africa

The other artists that could not return home at that time and many years later were Mirriam Makeba, Dudu Pukwana, Hugh Masekela, Caiphus Semenya, Jonas Gwangwa, Gwigwi Mrwebi, Louis Moholo, just to name but a few. Some of these artists had decided never to come home because they could face persecution. This fear was real because Makeba with whom the musicians were in the United States, was already officially outlawed by the South African Apartheid government.

This level of political repression affected the normal growth and trade that these artists were fundamentally entitled to, because their music could not be played on radio.

### 6.1.4 Affecting the fan base

Robin Auld, a white South African musician, was denied the opportunity to meet with Tabane until much later in his life. He reminisces the lost opportunity to learn across colour divide from the likes of Philip Tabane from a tender age. He reminisces:

#### **Robin Auld**

My personal journey as a songwriter is to reconcile where I came from to where I grew up, to make it make musical sense.

The first music I can remember hearing was my mother in the kitchen, singing songs from the opera *Carmen*. We lived on the upper Zambezi, in a place called Sesheke, and my father was a circuit magistrate.

The first concert I went to was Malombo at the UCT Yellow Level. They were awesome, and I saw Philip Tabane many times after that in faraway

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places like Ronnie Scotts, although the seeds planted at that first concert took many years to grow.

My personal journey as a songwriter is to reconcile where I came from to where I grew up, to make it make musical sense. To tie Philip Tabane to Burt Bacharach to Lionel Bart to Madala Kunene (webvoet@litnet.co.za).

### 6.2 Conclusion

Philip Tabane and other black South African musicians survived in spite of the repressive laws of the Apartheid South Africa. They collectively had to choose between giving in to Apartheid or set the legacy for free creative expression in South Africa. Some championed the struggle by virtue of fighting on, even if it meant that they were to survive in exile. Others, like Philip Tabane, had to stay home, and only go on tour. Tabane was concerned about the essence of African musical thought, spirituality, philosophy, and structure, rather than breaking new ground abroad. This is what made him to focus on growing Malombo as an African spiritual brand rather than to play international standards. He instead created new standards himself. The moral question that faced him was that if African artists would turn their back on Africa, there would be none to save it from the colonial enclaves. For him, growing a brand that is indigenous, that is spiritual, became a fundamental pursuit throughout his life. Tabane's battle, seemed like a one man struggle because some of his contemporary musicians did not seem to bother embracing both colonial and Diaspora cultures at the expense of their own.

This research finds it interesting that the fight for the true soul of African music became a subterranean zone of struggle for other musicians too. The research makes an observation that while musicians were struggling barely to survive prison as mere citizens, some wanted to escape from South Africa. Unfortunately

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in doing so, some that escaped also developed escapist psyche from everything African and looked forward to embracing the art of the free world. This psychological escapism became a perpetual painful escapism syndrome as a way to avoid living with one's own persecuted identity. This became a tragic denial of one's own style and soul of indigenous genres of self expression. Most musicians sought hope and security from lands afar, but also sought solace in the cultural identity of the people they perceived as free. American struggle was famous in South Africa and therefore represented an utopia of black freedom of artistic expression. In embracing this utopia, most black South Africans embraced jazz more than they embraced their own indigenous forms of art. That tragic flaw has lasted in the minds of most South Africans to date. A generation of perpetual escapists was born, on the one hand. On the other hand, a crop of much more resilient musicians ensued. The latter remained focussed on growing the indigenous musical arts of South Africa. The indigenous African musicology of South African therefore developed through the works of these musicians. These included, amongst others, Mahotella Queens, Ladysmith Black Mambazo, the Dark City Sisters, Lemmy Special Mabaso, Jack Lerole as well as Philip Tabane. They remained faithful to their roots. They remained anchored on African oral traditions of the indigenous music of South Africa. Their pursuit was to make a simple and yet sophisticated body of indigenous African sounds part of the mainstream popular music of their time.

This research makes an unfortunate observation that while Sontonga left a legacy through his composition of the *Nkosi Sikelel' iAfrica* in the 1890s, that legacy is a neo-colonial legacy of missionary hymnody. That legacy is a deluding legacy because it is part of the legacy of the colonial-missionary legacy. Its hymnody does not capture the textural blend of the voice of an African who has not met missionary culture. The arrangement and composition of *Nkosi Sikelel' iAfrica* comprises a four part structure of western hymnody. The solemnity of the

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African *mophaso*, the vibrancy in the rhythmic drum patterns of the *sangoma*, the soliloquy nostalgia of the praise singer's rendition, and the national communal celebratory bravado of African traditional song, all these elements, are lacking in the national Anthems of African countries. Neither can one find the pulsating feel and vibe of the music of the Dark City Sisters, Philip Tabane, Ladysmith Black Mambazo in these national anthems. The area of African national anthems, the research observes, is another tangible proof of how African statesmen, like western music apologists, have lost the fight for the advancement of African creative perspective. The research concedes, however, that this is a serious subject of another research.

The research further notes that it is important to stop and look closely at the uncorrupted sounds of the indigenous music of the time. Mbube, Kiba, Indlamu, Mushongolo, Mantshegele, Kgantla, Iscathamiya, Domba, Tshikona, Mqhentso, Amehubo, Isishameni, *malombo* ritual music, just to name but a few, are amongst a few indigenous genres of African indigenous music that survived regardless of the colonial and neo-colonial sounds of hymns and jazz. These forms of musical arts have survived to date. They remain the only prototypes of what was African creative perspective and style. They remained genres of the African musical arts indigenous to South Africa. They are still fundamentally oral in form, developed through spontaneous creative performance practices, communally owned, cyclical in structure, show abundant use of polyphonic harmony, and they are carried to posterity through a collective memory of generations of rural communities.

This chapter thus makes the observation that western musicology is not world musicology. The later requires serious adaptation to incorporate the thinking and musical experiences of different peoples of the world, especially the African experience. The African musical sense of rhythm and time, harmony, and vocal

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techniques like mouth drumming, vocal lilt and the use of crepitating eulogies in praise singing, will have a serious impact on the western-sensed theory of music that dominates current conventional music theory.

The challenges of being a professional in a political environment that promotes the dominant colonial culture, continue to prevail in the current Democratic dispensations of South Africa and Africa at large. Genres like Tabane's Malombo, and other indigenous art forms like Mbube, Kiba, Indlamu, Mushongolo, Mantshegele, Kgantla, Iscathamiya, Domba, Tshikona, Mqhentso, Amehubo, Isishameni, have not yet been prioritised for development and mainstreaming in the arts economy of South Africa. They still do not constitute common 'soundscape' of the South African broadcast discourse. The good thing is that they still exist till today. Thanks to those grounded individuals and rural communities who keep the music and sound of these indigenous art-forms alive.

Today Tabane's Malombo is as old as the Organisation of African Unity which is today called the African Union. They were both formerly constituted in 1963.