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**The influence of Xhosa traditional music and culture on modern South African jazz:
Exploring the narratives of six South African jazz musicians**

by

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This is a declaration that the work contained in this dissertation is entirely unique to me and has not previously been submitted for any credits at another academic institution. Throughout this research, all the references are acknowledged in accordance with the University of Pretoria standards. I am aware of what plagiarism is and what it means.

Signature:

Date:

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Abstract

This study explored and identified primary elements within Xhosa traditional music and culture that may have an influence on the modern South African jazz sound and approach. The study further sought to investigate how the upbringing and cultural traditions of the selected musicians has possibly contributed to their unique sound, through investigating their backgrounds, compositional techniques, stylistic interpretation, and approach in their output.

The narratives of six South African Xhosa jazz artists on their lives, practices, and works served as cases. A collective case study design was employed using semi-structured interviews which were then transcribed verbatim. Three main themes emerged, namely: 1) Early recollections; 2) Music learning processes; and 3) Sounding home within South African jazz. The first theme addressed the musicians' early childhood experiences, surroundings, and the impact of family. The second theme mainly explored the musicians' various forms of music learning. The third theme focused on musicians' thought of the compositional process, primary musical influences, and incorporation of indigenous music within their works.

The findings of the study unveil the distinct Xhosa traditional elements thoughtfully integrated into contemporary South African jazz. These elements have played a pivotal role in shaping South African jazz, infusing it with a distinctive character. The resonant echoes of Xhosa traditional music reverberate within the fabric of modern South African jazz, contributing to its unique sonic identity.

Keywords

Xhosa traditional music; South African jazz; culture; South African jazz musicians

Ethics statement

The research conducted in this dissertation was executed after the University of Pretoria's Humanities Ethics committee's approval. The University's ethics regulations were carefully followed.

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Chapter 1: Introduction

1.1 Background and rationale

As a recording jazz bassist from the Xhosa ethnic group, growing up in the Eastern Cape exposed me to Xhosa traditional music from a very young age. I remember dancing and singing along to the music of my people. I have always been fascinated by the similarities of unique chord progressions and grooves in the works of some Xhosa jazz musicians, including my own compositions – subconsciously so. This has led me to question what the specific influences and elements of Xhosa traditional music may be in modern South African jazz. Could it be that these elements are also part of what makes South African jazz particularly unique from other interpretations of the jazz genre? Furthermore, what gives South African jazz music its distinct character and identity?

South African jazz is, according to Cartwright (1993), defined as a unique sound that has developed across the country with many combinations of styles, from the Johannesburg's Sophiatown shuffle, *marabi* music, and Cape Town's *ghoema* and carnival inspired songs to the strong rhythmic and harmonic sounds of Xhosa traditional music, and *maskanda* and *mbaqanga* of the KwaZulu-Natal (KZN) regions. All these styles form a part of South African jazz music. Ballantine (1999, 2012) further states that South African jazz music has evolved immensely through the years, with many South African jazz musicians from different races and ethnic groups contributing to the music. Moreover, musicians who went into exile for opposing the views of the Apartheid government drew influences from both their native traditional music and that of the world. These diverse influences contributed greatly to the evolution of South African jazz.

Dargie (1993) states that most Xhosa traditional music has dominant compound rhythmic patterns, with a strongly highlighted 6/8 swinging rhythm that is felt or suggested, rather than imposed. According to Ansell (2005), the stylistic characteristics of South African jazz music stem firmly from the country's indigenous music practices. South African pianist and composer Chris McGregor (1936–1990) stated in an interview with Ballantine (2013) that he merged *mbaqanga* and bebop in his playing. His sound was still, however, distinctive because of his strong influence

of Xhosa traditional music style in its unique blend of stylistic features and overall individual sound. While McGregor was a white musician, his upbringing in the Eastern Cape and exposure to the music and society strongly informed his practice. Consequently, he incorporated compound rhythmic patterns often found in Xhosa traditional music (Ballantine, 2013). McGregor further differentiated that bebop is built on a series of ideas, while *mbaqanga* is more repetitive. This contrast between sounds of his home and American jazz is where he found his balance and voice. Thus, he referred to the music that he played with his band as “African bop” (p. 41).¹

Berliner (1994) states that one of the most important modes of knowledge transmission in jazz is an artistic lineage, which is passed from generation to generation, and in many instances, through peer groups. This allows one to trace the roots of the influences and elements found in musical styles, which in turn, suggests that musicians’ backgrounds play a significant role in shaping their musical styles (Sepuru, 2019).

The study utilised interviews with six South African jazz musicians who come from the Xhosa culture, and who have had an influence on the modern sound and aesthetic of South African jazz. The in-depth interviews explored their unique experiences and music-making processes. Dworkin (2012) states that the appropriate number of participants that may be used in qualitative research may be between 5 and 50, based on recommendations from various literature. Furthermore, in qualitative research, the quality of the data overshadows the number of the participants because it focuses more on an in-depth understanding of their lived experience (Creswell & Poth, 2018).

My hope is that this study will aid in extending knowledge on the intricacies within South African jazz and identify how elements of indigenous Xhosa music and practices have contributed to the music of selected South African jazz musicians. Furthermore, it may contribute to a greater understanding of aspects within the current South African jazz sonic world.

¹ McGregor led the notable band *The Blue Notes* sextet which included musicians such as Nikele Moyake (1933- 1966), Dudu Pukwana (1938- 1990), Johnny Dyani (1945- 1986), Mongezi Feza (1945- 1975), and Louis Moholo (1940-).

1.2 Aims of the study

The study aims to explore and identify commonalities in both Xhosa traditional music and South African modern jazz music. Furthermore, the study aims to generate a description of elements that form part of the Xhosa indigenous influences on South African jazz. The narratives of six South African jazz artists of their lives, practices, and works served as cases. The study investigated how the upbringing and cultural traditions of these selected musicians possibly contributed to their unique sound. The compositional techniques, stylistic interpretation, and improvisational approach in their works was explored to understand how, if at all, their experiences may have an identifiable and audible impact on their output.

1.3 Research questions

1.3.1 Main research question

In what ways, if at all, have elements of the Xhosa culture and music influenced the style and sound of selected South African Xhosa jazz musicians?

1.3.2 Secondary research questions

- i. In what way has Xhosa traditional music contributed to the idiosyncrasies found within the works of these six South African jazz musicians?
- ii. How has the upbringing and cultural traditions of these six musicians contributed to their works?
- iii. What are the key elements and similarities between the works of these six South African jazz musicians?

1.4 Chapter outline

Chapter one provided the introduction and rationale of this research, as well as its aims, background, research questions and overview of the methodology. Chapter two presents a review of relevant literature. This chapter focuses on culture as a construct, traditional music in the African context, and the Xhosa ethnic group (with particular attention to their history and musical profile, both of which include Xhosa traditional musicians). The chapter further presents the development of South African jazz music and important associated musicians so as to lay the foundations upon which the shared elements and links between Xhosa traditional music and

modern South African jazz could be explored.

Chapter three discusses the nature of and motivation for using a qualitative research approach for this study. The discussion in this chapter includes the research approach and design, intended data assimilation and analysis, selection of the research participants, and methods to ensure the trustworthiness of the study. Chapter four presents the results . The discussion of the findings is made in chapter five. The sixth and final chapter comprises a conclusion and summary of the research findings, as well as the limitations of the study. The chapter also points out future research directions.

The next chapter provides a review of literature that is related to the study.

Chapter 2: Literature review

2.1 Introduction

This chapter reviews the literature that is related to the study. The chapter reviews literature on the history of Xhosa traditional music, the history and development of the South African jazz style and identity. The literature review further expands on defining culture and specific details in the Xhosa tradition and repertoire. It also reviews the literature on musical techniques, vocabulary, and influences on both these musics will be discussed.

2.2 Culture

2.2.1 Defining culture

Beard and Gloag (2016) identify culture as one of the most important words in the English language. They list themes such as upbringing, influences, and music making as critical signifiers of a culture that enable community building and formation of societies. These scholars suggest that culture is one of the key contributing factors in building humanity and that it is a great part of a person's developing identity. The scholars further state that culture should be cherished and preserved because it helps navigate ways for societies to function. Over time, people have used resources such as music practices, rituals, and language to evolve and create identities, morals, and values that can be connected to a specific group of people.

When discussing culture, Kroeber and Kluckhohn (1952) state that:

Culture consists of patterns, explicit and implicit, of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievements of a human group, including their embodiment in artefacts; the essential core of culture consists of traditional (i.e., historical derived and selected) ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other, as conditional elements of future action (p. 181).

In this description of culture as the product of interactions between a group of humans and integral aspects of their functioning (both day-to-day and over extended periods of time), the essence of culture becomes relevant to this study. Living as a community, a group of people will build a cultural identity with its own characteristic components in the form of behaviours and practices,

values and beliefs, stylistic preferences, and trends, among other factors. This is further supported by Elliot (2010) who notes the following about culture:

The term culture has different associations according to whether we have in mind the development of an individual, of a group or class, or of a whole society. [...] the culture of the individual is dependent upon the culture of a group or class, and that the culture of the group or class is dependent upon the culture of the whole society to which that group or class belongs (p. 1).

Within the South African context, one must consider the effect of segregation enforced by the apartheid regime. Morris (2014) notes how apartheid segregation laws (1948-1994) were also the key element in forming different groups among black communities. Forcing identical groups to live separately from other groups resulted in the division of communities according to ethnic groups in order to have better control of the people. This negatively entrenched characteristic components in entire communities.

As impressionable beings, humans are naturally influenced by exposure to environments and the corresponding cultural climate within which they find themselves. These influences often manifest in artistic products such as art, music, and folklore that reflect the various cultural components mentioned in this literature review. As the people within a group make contributions to its culture, so the culture shapes its people and their creative output (Morris, 2014). It would, thus, be reasonable to expect that traces of the Xhosa culture will be discernible in the music of the selected composers, and that the music would subsequently have a significant impact on the development of the South African jazz idiom to which they speak.

According to Douglas (2013), the music to which a group is exposed to will naturally align with the specific sound associated with that group of people. In this manner, the Cape has strong ties to jazz and can be associated with music styles distinctly different from other areas. In an interview, renowned South African jazz pianist Hotep Galeta explained that "Cape Town has a totally different feel to KwaZulu-Natal. It is all jazz in a sense [...] There is "difference in terms of whatever ethnic group is dominating in whatever province" (Douglas, 2013 p. 331). Galeta further elaborates: "You find elements of those kinds of traditional music have a stronger influence. In the Western Cape it is more Western American with a smattering of traditional African" (p. 332). As explained by Galeta (in Douglas), ethnic identification plays a significant role in a region's musical trends. As a result, the music will reflect the associated ethnic ties. Hudson (2006) indicates that music with deep cultural roots can vividly represent places and be considered as

cultural products of the collective identity of an area. In so doing, music associated with a specific place can evoke emotions and appeal to individuals' deep attachments with a particular location. Hudson (2006) further notes that the people of an area will compose music that has manifestations of their geographical location in terms of cultural trends and traditions, collective tastes and practices, and resources. In this manner, the Cape has strong ties to jazz and can be associated with music of styles distinctly different to other areas.

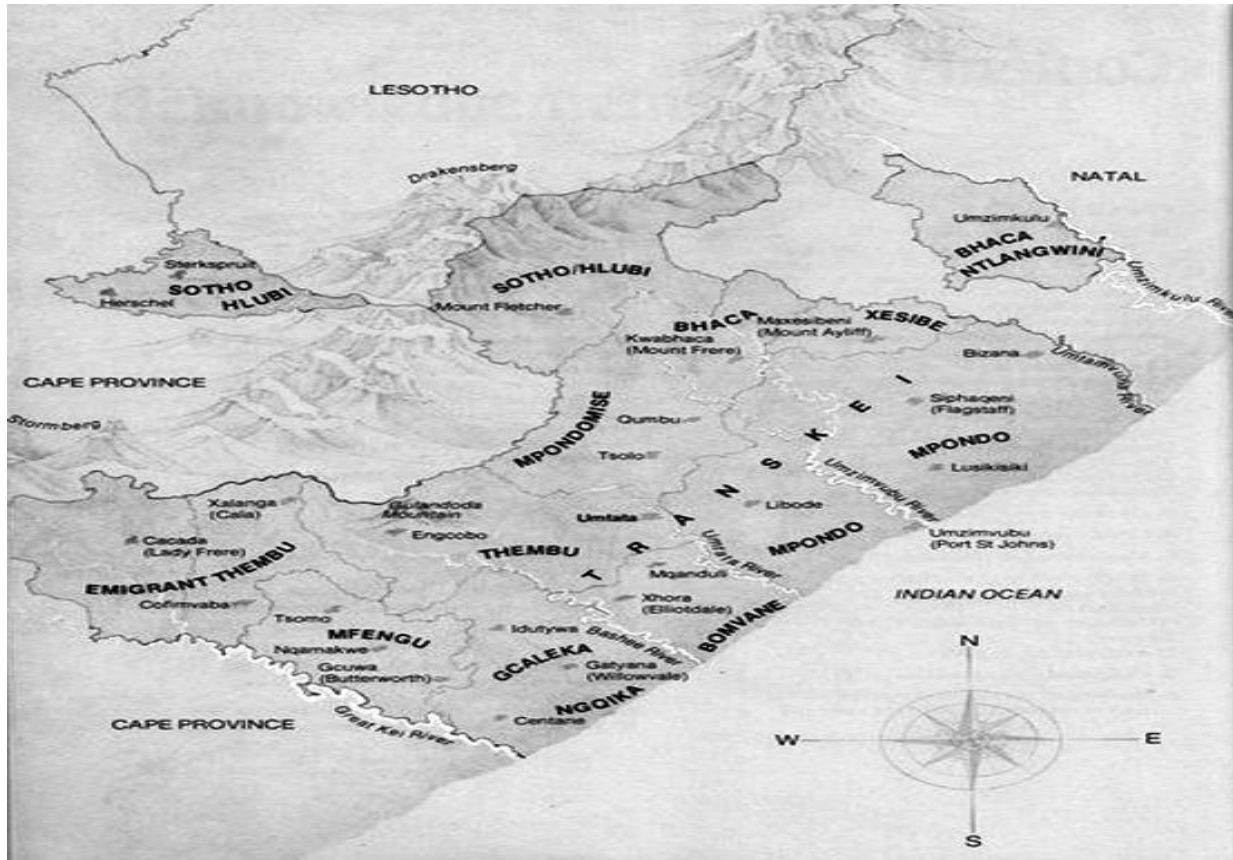
2.2.2 An overview of the history of the Xhosa tribe

In attempting to understand the Xhosa culture and its influences, it is important to discuss the ethnic group's origins. Peires (1981) states that South Africa is made up of different ethnic groups and tribes and is a country that is rich in culture. Amongst these ethnic groups, Peires focuses on the Nguni tribe which includes the Zulu, Xhosa, Ndebele, and Swati ethnic groups. The scholar further states that it is believed that the Nguni group was named after Chief Nguni who led the nation of the Nguni tribe. He was also a father to four sons (Zulu, Ndebele, Xhosa, and Swati) who later also became chiefs and started their own clans. Thus, Xhosa people are descendants of Chief Xhosa. Dargie (1993) and Peires (1981) aver that this relation between the four Nguni groups fostered similarities among these tribes. For example, all four languages are mutually intelligible, and their social structures are very similar. Relatedly, respect (*intlonipho*) is a key element in all these tribes. Xhosa people speak the *isiXhosa* dialect and are referred to as *amaXhosa* (namely, Xhosa-speaking people).

Hoping to uncover evidence of the uniqueness of the Xhosa tribe, Dargie (1998) conducted research on the origins and cultural differences within the Nguni group. Based on the languages spoken, the Nguni people are also referred to as *Bantu* (human). Dargie (1998) explains that Xhosa people moved from the Bantu group to form their own community and start their own traditions. Xhosa people are still located in South Africa's south-eastern region, previously referred to as the *Transkei* region (the area beyond the river Kei, also known as *Nciba* to Xhosa people). The Xhosa tribe is comprised of twelve groups: *Mpondo*, *Mpondomise*, *Mfengu*, *Xesibe*, *Ngqika*, *Rharhabe*, *Bomvane*, *Bhaca*, *Hlubi*, *Thembu*, *Ntlangwini*, and *Gcaleka*. All these groups have occupied the eastern parts of South Africa, referred to as the *Amatola* and Winterberg Mountains, for centuries (Dargie, 1998). Figure 1, a National Geographic (2017) map, provides a map of the Transkei region, detailing the residence of these Xhosa clans.

Figure 1

The Transkei region of the Eastern Cape, with locations of the Xhosa groups



According to Dargie (1993) and Simelani-Kalumba (2014), while moving away from the Bantu group, Xhosa people adapted systems from other ethnic groups. Some of those systems came to form part of their traditions. These infusions and adaptations from other cultures support the earlier point on group identities since these identities and systems of being can and have been adapted and hybridised with other influences. The Xhosa language is derived from the Bantu language which evolved as the people moved towards the southern region and eventually had contact with the *Khoisan* people (the first inhabitants of southern Africa). This resulted in Xhosa words and phrases originating from both the Bantu and the Khoikhoi languages. According to Vossen (1984), the Khoisan (also known as *Bushmen*) people were the first recorded people to occupy the southern regions of South Africa. Xhosa people became the only tribe to remain in

close contact with the Khoisan. The Khoisan people have had a significant influence on Xhosa culture and lifestyle. For instance, the click consonants that are found in Xhosa such as *C, Ch, Ngci, Q, Qh, Nq, Ngq, Gqi, X* and *Xh*, are adapted from the Khoikhoi language. Significantly, Dargie (1998) states that these consonants have allowed Xhosa people to explore more sonorities within their music and singing techniques, making their music unique and expressive. In line with this conversation, Dargie (1998) supplements the click consonants with borrowed words commonly used in the Xhosa language, such as *Cumakala, Ngcuka, No- Qham, Qonce, Xonka, Ngqola*.

Simelani-Kalumba (2014) and Anderson (1985) explain that Xhosa folklore is passed orally from one generation to the next through narratives, tales (*iintsomi*), praise songs, music riddles, and poetry. The scholars state that the naming procedure is of great importance in the Xhosa society. The elders often name children by quoting words from oral expressions as they believe it preserves culture, language, and social values. Some names are used to trace family bloodlines while others are used as records of specific events or eras around the time of birth.

2.3 Traditional music

2.3.1 African indigenous music

May (1980) and Temperley (2007) state that throughout the many years of research about African music, there has always been a misconception that it is solely about rhythm. This has resulted in other aspects often being overlooked. Consequently, African music is frequently analysed through its rhythmical patterns because this has always been perceived as one of its leading features. Melodic and harmonic intricacies are often ignored. There is, however, much more substance to African music. May (1980) describes African music as combinations of line patterns, atonal or tonal values, ostinato patterns, chants, and irregular time signatures and rhythms. Furthermore, various ceremonies, customs, and practices contribute to the context and content of the music. These constructs express cultural routines and ways of life that are integral to the traditions and identity of each respective community. Agawu (1999) supports this view by noting that key characteristics in African music are found in non-rhythmic elements such as scales, tonal order, pitch and melodic range, vocal techniques, and the harmonic and stylistic placements of notes. He also recognises that the music also includes solos, chants, call and response, tonal shifting, and ostinatos.

Khumalo (2019) speaks of *uhadi* and *umrhubhe*, two Xhosa indigenous instruments that are often used in the creation of overtones. These instruments enhance the intensity in traditional music. Khumalo (2019) describes *umrhubhe* as a stringed mouth bow instrument made of a flexible (often wooden) stick that ranges in length. The stick can be played with hands or a wooden stick and is strung end to end with a tight metal or nylon rope. This is unlike the *uhadi*, where pinching the string and moving the calabash creates different pitches and various tones, also producing multiple notes at once. According to Khumalo (2019), *umrhubhe* necessitates the use of the performer's mouth as a resonator. Only two basic notes are produced by using the string while with the mouth, various harmonic partials can be produced. In a performance setting, the *mrubhe* player can double the melodies of the lead singer by using the bow overtones/ harmonics while simultaneously whistling the melodies of the responding singers. The *uhadi* player can play both melody and harmony while keeping multiple rhythmic patterns moving simultaneously in the song. These practices and concepts contribute to a more holistic and comprehensive description of the nature of African music, and particularly Xhosa music.

Although emphasis has not always been placed on the non-rhythmic elements of African music, rhythm can certainly not be overlooked. Miriam (1959) compares African music to other music such as conventional western music where normally a straightforward rhythm is used throughout the piece and the pulse of the music falls on the strong beats. In African music however, multiple rhythmic patterns are executed simultaneously, and the pulse does not always fall on the strong beats associated with the specific time signature. These multi-rhythmic patterns do not follow a particular order or sequence. They are often felt creating syncopations and polyrhythms that intensify the music (Agawu, 1995).

Regarding different forms of African music, each specific style has identifying traits. Rycroft (2017) explains some techniques that are characteristic of Zulu music. He highlights that call and response is often used in African music, but that the Zulu people have a unique overlapping approach: the phrases overlap to a point where they almost collide, with different parts entering one almost immediately after the other. According to Makgopa et al. (2012), musicians in the era of *marabi* and *mbaqanga* were highly spiritual and believed in *Amadlozi* (ancestors). They held strong beliefs in compositions by the *Amadlozi*, alongside other themes in the music inspired by ritual music. The same is said about pianist Bheki Mseleku (1955-2008), who viewed himself as a medium or channel for those who had crossed over (ancestors) to provide healing through song

(Makhathini, 2019). Pianist Nduduzo Makhathini also uses his artistry as a tool for divination (Sepuru, 2019). As briefly alluded to, other forms of inspiration were drawn from songs sung during customary proceedings and activities, such as women fetching water in the river, men herding cattle in the mountain, and games played by children. Makgopa et al., further state that songs would include *ukulilizela* (ululation)—a sign of celebration and only expressed by women in the Nguni tribe.

2.3.2 Xhosa traditional music and musicians

Foundational texts such as Hansen (1981) and Dargie (1993, 1998) present important information about concepts and techniques within Xhosa indigenous music. In introducing Xhosa music, the Thembu clan – one of the most popular clans amongst the twelve – is brought to the forefront.² Dargie (1998) states that within the Xhosa tribe, the Thembu are the clan best known for overtone singing, although it is a practice shared across Xhosa groups. Overtone singing makes use of a complex technique wherein more than one note is produced simultaneously while singing. A singer holds a basic underlying note, making the voice rough and raspy to allow a series of other tones to pass through. This allows for clear harmonics or overtones while the music continues. Over time, Xhosa people incorporated this technique into their folksongs and poems which became even more complex, exhibiting cross rhythms and syncopations whilst singing and displaying this overtone technique (Dargie, 1993). Nketia (1974) compares vocal music of the Xhosa people to that of other African countries such as Tanzania and Nigeria, based on the practice of microtonal singing.

Dargie (1988) explains that although the harmony in traditional Xhosa music may seem basic at times, it does not mean that the music is not intricate or inherently complex. Nketia (1974) also comments that Xhosa music is not always reliant on moving harmony. Predominantly, it uses a basic two-chord harmonic progression throughout a song and these chords would be either V–IV or I–b7. In the key of C, this would be G–F (V–IV) or C–B \flat (I–b7). An ostinato bass line would often be added, and these chords then placed on the stronger beats or pulses in the music. These

² Royal families and great South African icons stem from the Thembu clan; for example, Nelson Rolihlahla Mandela (the former president of South Africa, who came from a royal family) and Walter Sisulu (a huge figure in the history of South African politics).

elements can be heard in a piece titled *Mra* by Christopher Ngcukana (1927-1993).³ Different voices would then add contrapuntal parts over the progression to intensify the music. Rycroft (1967) refers to harmony and singing in Nguni music as having “non-simultaneous entries” (p. 90), which means that phrases are never parallel—another device which adds to the harmonic depth of Xhosa music. Harmonically, there is depth in minimalism.

Ansell (2005) states that the melodic contour in traditional music is often determined by speech patterns. These melodic patterns will thus, differ from one tribe to another because of the characteristic inflections, and stylistic and structural variations between languages. Sotho people, for example, will phrase their melodies more evenly because of their subtle language and tone, in comparison to that of the Nguni tribe.

Nketia (1974) comments on metric structures within the music, noting that a 6/8 time signature is commonly used in Xhosa traditional music. In many instances, the music would be composed in common time (4/4), but the 6/8 rhythm would always be implemented over the 4/4 time signature, creating a triplet-feel in the rhythm. This is also frequently found in traditional Zulu music. Often, the pulse of the music is not stated explicitly but rather implied, making it challenging to follow. Furthermore, the structure and direction of the music is guided by the atmosphere, which changes from occasion to occasion, and is an element that is mostly felt. Thorpe (2018) describes the ‘feel’ as a combination of elements such articulation, pulse, tone, and inflection.

Below is an example of the contrapuntal singing associated with Xhosa traditional music, apparent in the sheet music of *Somagwaza* – a popular Xhosa traditional song sung by men, when boys go to initiation school (Biddlecombe, 2012). The song is used as a vehicle to accompany boys (*amakhwenke*) to initiation school.

Example 1

Somagwaza

³ Ngcukana is a late South African jazz saxophonist and composer from a celebrated Western Cape family of jazz musicians.

Somagwaza

TTBB, Male Chorus (divisi), with Solos
and Percussion (Shaker and Djembe)*

Traditional Xhosa (Bantu)

TUCKER BIDDLECOMBE

♩ = 92

Tenor 2

In yo-we eh— oo in yo we eh— oo in yo-we eh—

4

— oo in yo-we eh— oo In yo-we eh— oo in yo we eh— oo in yo-we eh—

8 Tenor 1

So-ma - gwa - za ———

Tenor 2

— oo in yo-we eh— oo In yo-we eh— oo in yo we eh— oo in yo-we eh—

Bass 1 *Bass 1 (if necessary)*

in yo-we eh— oo

Bass 2

So-ma - gwa - za ———

12

yo weh, yo — weh. ——— So-ma - gwa - za ———

— oo in yo-we eh— oo In yo-we eh— oo in yo we eh— oo in yo-we eh—

yo weh, yo — weh. ——— So-ma - gwa - za ———

* Separate shaker and djembe parts are at the end of this vocal score

(Biddlecombe, 2012)

The above example demonstrates various aspects of counterpoint between different musical lines. For example, the voices enter at different times with varying counter-lines. Additionally, layers are added to the vocal parts, supplementing the texture of the music. The voices are accompanied by percussive sounds in the form of drums and clapping – the presence of which,

alongside that of dancing, is an integral component of the music (Dargie, 1993; Hansen, 1981). Another clear demonstration of Xhosa contrapuntal singing (where singers enter in at different times in the music, with counter parts creating counterpoint) can be heard in *Amagqirha esixhosa Intlombe* (Kapiyani, 2019).⁴

Huyssen (2015) discusses the music of Xhosa traditional musician Dr Lazoti “Madosini” Mpahleni (1943–), who is from the Mpondomise tribe. In its non-conventionalities, the music of Madosini is said to allow for different interpretations. It is rather difficult to find a straight score analysis because the music has no set bars and sounds are predominantly improvised. Screams and chants sometimes appear spontaneously in the music and to someone external from the Mpondomise culture, it may make sense to think of Madosini’s music as tales being told, while the underlying music that supports this is spontaneously created. However, according to Madosini and people from her culture who seem to be able to follow the music and chants, this is not the case (Huyssen, 2015). Plaatjies (2005) avers that Madosini is a representation of an uninterrupted lineage of social customs in the Mpondomise tribe. In describing Madosini’s strict traditional practice, he states that she will not compromise her sound to fit a specific musical setting.

Plaatjies also mentions that Madosini makes music mainly for sociocultural purposes rather than for herself or for the sake of entertainment. For example, the collection of music entitled *Songs of Madosini* are described by Huyssen as a function of “‘social intervention’ as its musical performances invariably facilitate deep intercultural exchanges” (p. 1). This provides a better perspective of her music. This is different from a musician like Zim Ngqawana (1959-2011), a Xhosa jazz horn player who did not want to limit himself to the Xhosa style of music. He preferred to break away from it as it reminded him of the turbulent climate he grew up in. This shift, in turn, pushed him towards improvisation in jazz (Muller, 2019). Another such example is a prominent musician of the younger generation, Lwanda Gogwana (1985-). This renowned trumpeter and composer is well known for his fusion of elements of modern contemporary jazz and traditional jazz music with Xhosa traditional music. He is reported as saying that his latest album *Uhadi Synth* was inspired by the Eastern Cape, evident in the overlapping parts, interlocking rhythms, harmonies that allude to overtone chords and layered calls and responses. Gogwana combines and reimagines contemporary sounds and textures through his music (Ansell, 2016).

⁴ Listening reference: <https://www.youtube.com/watch?v=4EDzCspPBg4>

Muller (2019) mentions an interview wherein Sibongile Khumalo (1957-2021) (an iconic South African classical and jazz singer) had said they chose the name “Uhadi” (the name of a traditional Xhosa instrument) for their band as it speaks to the roots of Xhosa music and their backgrounds. Through this, they were recognising, acknowledging, and embracing their roots and stories, indigenous ‘trademarks’, and how these inform the South African jazz aesthetic. The sound of the *uhadi* musical bow is both percussive and melodic. The harmonics from the open string resonate longer while the closed notes are more percussive and shorter, allowing the instrument to produce a unique and distinct sound (Warner, 2020).

Xhosa traditional music is rich in musical and cultural significance. It has minimalistic yet complex harmonies, textures, and rhythmic structures, speech-like melodic flow, counterpoint and overtone techniques in singing, dancing and percussion, and tribe-specific traditions and instruments. These are crucial elements in the discussion of Xhosa traditional music and its musicians.

2.4 The origins of South African jazz

2.4.1 South African jazz and its development

According to Ansell (2005), a surge of people from different cultures moved from their homelands and villages to seek employment in Gauteng during the early 1900s. This allowed for musicians to exchange ideas and discuss music from their different cultures. Approximately thirty years later, these integrations of culture had begun to shape new styles of music. Ansell (2005) believes that this must have been the start of the South African jazz movement.

South African jazz music draws from multiple musical styles and musicians. Through these influences, it gained its own identity and distinctive apparent sound (Thram, 2018). Ballantine (1993) and Allen (1993) identify *marabi* as one of the musical styles that had an impact on South African jazz. *Marabi* was dance music that developed in the townships of South Africa around the 1920s (Ballantine, 1993). This music was extremely popular in townships and illegal shebeens – liquor bars located in landowners’ backyards. Musically, *marabi* was uncomplicated; its chord progressions would mainly revolve around the tonic, subdominant and dominant chords (usually following a I, IV, I, V sequence), with a heavy swinging rhythm. *Marabi* was regarded as informal, light music and many described it as fun music (Ballantine, 1993). It was music that people used as a relief from the formal concert hall music setting and the associated choral music. However,

South African jazz musicians were starting to compose complex music within the *marabi* style. As part of their musical signature, they started adding solos and passing chords that did not belong in the key, while also adding introductions, codas, and complicated music arrangements (Galane, 2008). Ansell (2005) and Ballantine (1993) echo each other by stating that *marabi* was one musical style that could be considered to fully represent the concept of a cultural melting pot as the melodies drew from church influences, and Zulu and Xhosa traditional church music.

Galane (2008) asserts that there was another line of jazz musicians in South Africa – ones who did not follow the *marabi* trend but were instead heavily influenced by traditional American jazz elements. They arranged traditional folk songs to fit the standard jazz setting. Within the South African context, the conventional American jazz sound began to change, initiating the creation of other sub-genres within the jazz idiom. This took shape around the 1940s and this movement was initiated by musicians such as Strike Vilakazi (1927-1980), Reggy Msomi⁵, and Wilson 'King Force' Silgee (1918-1985) (Galane, 2008). These musicians, all in popular bands at that time, acted as the driving force of the new sound, resulting in the spread of the new genre; also the combination of style was implemented. An excellent illustration can be seen in his notable composition *Yakhal'inkomo* where the fusion of American jazz and Xhosa traditional music is evident. In the initial part of the song, known as the A section, the uncomplicated Xhosa harmony with only two chords and a fixed bass ostinato line is accompanied by a melody played using the pentatonic scale. On the other hand, the subsequent B section adopts a classic American swing style, featuring a II–V–III–VI–II–V–I chord progression, which is commonly found in numerous American jazz compositions (Ansell, 2004). This mixture of musical styles developed a new style and sound which many termed “African jazz” (Ballantine, 1993, p. 63) – often interchangeable with the term *mbaqanga*.⁶ However, Thorpe (2018) argues that these are two separate styles of music; *mbaqanga* was an entirely different style that became popular around the 1960s. Thus, the term African jazz is preferred.

Allen (1993) states that although people still referred the new style (African jazz) as *mbaqanga* (and this remained its identifying name for years), the term *mbaqanga* would more accurately have been representative of an urban black South African identity (de Villiers, 2021; Thorpe,

⁵ No birth or death dates found in literature.

⁶ *Mbaqanga* is a Zulu term meaning ‘maize bread’. It later became synonymous with a style of jazz music in South Africa.

2018). Since *marabi's* popularity was on a decline, the new African jazz style served as somewhat of a rebirth or reinvention of *marabi* – but, according to musicians and audiences of that time, a better version (Allen, 1993).

Ballantine (1993) describes the African jazz style, *mbaqanga*, to have been of invaluable importance to South African jazz history. *Mbaqanga* subsumed a range of American jazz influences such as instrumentation, the use of written arrangements for brass and woodwinds, swing elements, shout choruses (also prominent within the style of *marabi*), and use of the basic harmonic cycle consisted of four measures, with each measure corresponding to the following chords: I–IV–I6/4–V or I–IV–V (Ballantine, 2012). According to Ballantine, characteristically, the use of rhythms from traditional Zulu dances, primarily *indlamu* (a Zulu dance), were incorporated alongside these American elements. The short harmonic progression of I–IV–V, especially when repeated, allowed musicians to experiment more with sounds and timbres, intricate rhythmic patterns, and soloing. Furthermore, this harmonic basis facilitated more extensive musical interaction amongst the musicians to create hype and to keep the music captivating. By the 1940s, the South African jazz music had started to take a more distinguished self-standing form (Ballantine, 2012; Coplan, 2013). Numerous musicians did not like the term “jazz” because of its association with brothels and drugs. They believed that it reflected negatively upon African musicians and no matter how proficient they were, they would not be seen as serious and respected musicians. However, research institutions such as Indiana University had already begun exploring the jazz art form and were coming up with considerable data proving the elegance and complexity of jazz music (Ballantine, 1993).

Ballantine (1991) notes that musical genres such as *marabi*, *mbaqanga* and some traditional music, modernised at the time, became what people described as circular or popular music. Ballantine (1996) states that the repetitive nature of these styles can be traced back to traditional influences since indigenous African music often incorporates recurring harmonic patterns referred to as “root progressions” or “harmonic segments” (p. 48). Melodies were frequently added to these repetitive patterns. Some of these melodies gained legendary status, and in certain cases, lyrics which occasionally contained political messages or expressions of protest were created (Ballantine, 1996). It seems that a considerable number of these melodies can be traced back to traditional roots as well (Ballantine, 1991).

2.4.2 Other influences of indigenous African music

Agawu (2003) describes African music as the product of joined influences, albeit, contrasting in terms of origins or characteristics. He states that in some instances the greater the contradictions or differences between cultures, the more significant and constructive the effect of the external influences will be on the music of each group of people, specifically concerning the contribution of practices and stylistic elements of one group's music to the others. In his own words "the apparently simple statement that African music is made by Africans is not so simple after all" (p. 10). Nketia (1974) affirms that the similarities of cultures in Africa are not as similar as one would assume. The people in the north, for example, are influenced by the Arabs in the Middle East and those from the south are dominated by the settlers from Europe, which then means that Africa as a continent is not as culturally homogenous as much mainstream Western literature would suggest. This is echoed by May (1980) who notes that African music encompasses more than just rhythm and can be understood through various dimensions. It can be described in terms of time patterns, melodic lines, pitch variations, and even unconventional time signatures and rhythms. The music is influenced by cultural elements such as customs, lifestyle, and social interactions within a community. These aspects not only serve as inspiration for the music but also often reflect the everyday experiences and traditions of a particular culture.

Davenport (2016) acknowledges religion as one of the key elements and an influence in the African indigenous sphere. He argues that Christianity has been a huge influence on the diverse South African cultures and traditional musics since the onset of colonialism in 1652, as Christianity progressively became the leading religion. The resilience of missionaries imposing the Bible on people in villages and their endeavour to present the bible and hymns in local dialects played a role (Davenport, 2016). Hawn (2003) states that Xhosa singing practices are probably the most referenced in the southern part of Africa. These references date back to the time of Xhosa prophet and composer Ntsikana (1970-1821) who was largely influenced by Christian church music. Ntsikana was also an expert in Xhosa traditional music and understood the sonic elements of the music. He explored new musical avenues through combining hymns and western choral traditions with Xhosa music, promoting the development of Xhosa music. Choral participation and exposure were of cardinal importance, as reiterated by Galeta (2007, p. 32): "Musical history also indicates that the minstrels' impact on the performing arts culture of the Eastern Cape was quite significant, as it extended its influence to the rich Xhosa choral traditions already in existence there." The

quote implies that the minstrels' influence went beyond their own style of performance and reached the Xhosa choral traditions. Furthermore, it suggests that the minstrels' music, techniques, or artistic approach might have influenced or been incorporated into the existing Xhosa choral practices. This interaction and fusion of styles between the minstrels and the Xhosa choral traditions contributed to the development and evolution of the performing arts culture in the Eastern Cape region.

Agawu (2009) claims that the European missions introduced tonality, supposedly, with the aim to civilise Africa. Choral songs, Christian hymns, and light classical music used to accompany western dances that were introduced in different locations. These and other contemporary conveniences were constructed on tonal structures. Due to the extensive long-lasting effects of tonal function and suppression of indigenous knowledge, African tonal viewpoints and attributes remained neglected. Agawu (2009) notes that recent postcolonial critique continues to contest certain parts of Europe's heritage in Africa, aspects such as cultural, political, linguistic and education structures. He contests that a decolonisation strategy that downplays the negative impact of tonality on African indigenous music or fails to consider the reality that many current Africans are still imprisoned by tonality, will fail.

Christianity remains the dominant belief system in modern-day South Africa (Bosman et al., 2012). This is also evident in more recent studies by de Villiers (2019), Dlamini (2019), Makhathini (2018), and Sepuru (2015, 2019). Sepuru (2019) discusses a common church-influenced approach amongst South African jazz pianists, based on varying hymnal and singing practices. Most pianists interviewed in her research noted an exposure to church music from an early age. Similarly, Dlamini (2019) states that pianist Andile Yenana (also interviewed in Sepuru's research) drew his influences from the hymnal church style, and that the simple open voicings in his playing stem from approaches in church music and older musicians he looked up to such as Tete Mbambisa, Abdullah Ibrahim, and Louis Moholo, who also integrated church elements in their music.

de Villiers (2019) states that South African jazz music is indeed influenced by other musics and genres. She states that the church has played a huge role in the development of South African jazz. Nduduzo Makhathini, a renowned South African pianist who stems from KZN, is said to have been influenced by both traditional Zulu music which came from his father, church music, and western choral from his mother. She states that the church is audible in his album *Icilongo – a*

Zulu term which means horn/trumpet, signifying a call for peace. This is also rooted in Makhathini's childhood memories where Zulu people also refer to their hymnal as *Icilongo Levangeli* (Hazell, 2016). A contrast to *Icilongo* is Makhathini's 2018 release titled *Amathambo* – a Zulu word for bones, which represents those who have crossed over in Nguni tradition. Bones are used by traditional healers as guidance to heal people. Makhathini provides insight on his church influence in an interview with Sepuru (2019) where he states that growing up, he was involved in church activities and that he sang in various church groups, which exposed him to a wide range of gospel repertoire. He further states that church music played an important role in his musical journey and that this is perceivable in many of his works, supporting de Villers' assertions.

It is worth noting that the so-called 'civilising' of Africa through Christianity was spread using music such as hymns. Essentially, the traditional African musical elements 'rescue' the music from the atrocities of colonialism (Agawu, 2009). Recent studies have explored the incorporation of indigenous elements within South African Jazz style. Dlamini (2019) presents a biographical profile of the iconic South African pianist and Xhosa jazz musician, Matshawandile (commonly referred to as "Andile") Yenana (1968). Dlamini avers that Yenana has been one of the most influential musicians in the South African jazz arena and an important contributor to the development of the music. Dlamini explores elements that qualify Yenana as one of the key contributors, focusing primarily on Yenana's jazz/African piano playing in both a solo and ensemble format, by analysing his works. He discusses Yenana's musical, historical, and socio-political background to argue for his contribution to South African jazz and how he shaped what he refers to as "post-apartheid jazz pianism" (p. 9). Dlamini highlights the various influences on Yenana's style. Influences from American musicians such as Thelonious Monk, who inspired his comping and improvisation, and pianist Keith Jarrett, are noted. Locally, Yenana is said to be influenced by Xhosa traditional music, audible in his use of compound time rhythms.

Some Xhosa musicians are influenced by Xhosa music, and many have covered Xhosa folklore/traditional songs, with a modern jazz approach. Lex Futshane's "Somagwaza" from the album *Innocent victims and perpetrators*, and Zim Ngqawana's "Qula Kwedini" are prime examples. "Qula Kwedini" (which translates to prepare for battle, or guard up), is a traditional Xhosa song sung by men accompanying boys to the initiation school, beckoning them to prepare for a battle. According to Xaluva (2009), legendary South African singer, Miriam Makeba's

exposure to different musical cultures and styles may have influenced the development of a distinct African singing style that incorporates these elements. She argues that this fusion, along with her experiences of African life, has given rise to a unique and traditionally rooted sound. Xaluva describes Makeba's music as characterised by rich vocal inflections and diverse rhythms, reflecting the vibrant vocal culture of Africa. In her performance of the South African folk song *Umhome* (Nowhere to go) (1960), Makeba showcases her deep connection to African traditional music through her powerful delivery which evokes feelings of pain and solitude, reminiscent of the blues, which has its roots in African music (Xaluva, 2009). The author further notes that this blues influence can also be heard in her stylistic approach to *Little boy* (1962), which pays homage to early work songs and slave hollers that were foundational to the development of the genre. The dissertation further focuses how Miriam Makeba interprets a particular genres in comparison to singers from a different locale. For example, Makeba's version of *Manha de Carnival* is compared to Joao Gilberto's (a Brazilian musician) recording of the same tune. According to Xaluva, Makeba's interpretation of this song demonstrates the African essence that is an integral part of jazz. According to Xaluva, Makeba expertly incorporated African music elements, such as tempo, timber, feel, and overall song treatments, into these foreign repertoires. While preserving the songs' originality, she succeeded in giving them an authentic African feel and flair, captivating audiences and infusing them with a sense of novelty. It encompasses all the original elements of the African sound that contributed to the creation of jazz itself, making her almost like the originator of jazz.

Sepuru's (2019) doctoral dissertation focuses on the elements of musical style as articulated through the narratives of ten South African jazz pianists. She explores other components such as their influences, background, social roles, musical development, playing approach, and interpretation. Her findings suggest that a South African jazz style is derived from personal experiences and external influences. Internal influences refer to personal experiences, upbringing, language, and cultural heritage. Named external influences include political milieus, social influences, and macro environmental factors. Furthermore, the researcher states that style is an ongoing process which relates to musicians' growth, self-realisation consequent to impulse, episodes, triggers, and experiences that musicians are exposed to. Sepuru also highlights that often it is the audience that labels a musician's playing style and categorises it, so it is easy to differentiate between musician's unique styles. Therefore, the influence elements of indigenous music on South African jazz music helped create a distinct musical identity and musical style. The

interviewed musicians incorporated different musical influences, allowing for them to play and compose music with their own signatures. The varying influences further allowed them to expand their level of creativity because of the multiple references.

Makhathini (2019) presents the biography of Bhekumuzi Mseleku—a South African multi-instrumentalist and jazz musician, well known for his virtuosic piano playing, composing, and arranging. He states that Mseleku’s early music career was influenced by musicians who he looked up to such as pianists Chris McGregor, Abdullah Ibrahim (1943-), Tete Mbambisa (1942-), and Lionel Pillay (1934-2003). Mseleku was exposed to traditional Zulu music while growing up, which reflects in his compositions. Both de Villiers (2019) and Makhathini (2018) provide insight into the cultural and spiritual practices within his music. Mseleku successfully merged and balanced the two practices—his Zulu cultural heritage and Buddhism spiritual practices. Makhathini best describes him as “pan-spiritual in his musical approach” (p. 44). Makhathini notes that the music of Bheki Mseleku drew influences from traditional Zulu music. The use of complex traditional Zulu music rhythms and Zulu chants are evident in the works such as “Meditation Suite” from *Meditations*, and “Vukani” from *Timelessness*. Makhathini states that although Mseleku never intended on using traditional Zulu elements, somehow, they were still audible in his works and subconsciously reflected. It is evident that Mseleku’s ethnic and cultural background played a key role in his music creation. His Zulu roots aided in bringing out his unique playing style and compositional approach.

Mtshemla (2021) references *Pondo Blues* (1962) a song by Eric Nomvete and the Big Five, a group that came from East London to perform at the Moroka-Jabavu Stadium as part of the 1962 Cold Castle Jazz Festival. The purpose of her paper was to present a historical narrative of the Eastern Cape region by listening to and analysing this song with the intention to encourage a reading that moves away from the familiar depiction of the Eastern Cape as a recognisable stereotype. Mtshemla claims that *Pondo Blues* suggests a different sound that allows one to perceive the Eastern Cape beyond the constraints of traditional associations. By listening to it, one can reimagine the Eastern Cape and explore its possibilities, transcending limited interpretations and considering the region in relation to other perspectives. Through the analysis of this song, Mtshemla aims to offer a fresh and nuanced interpretation of the Eastern Cape’s cultural and musical heritage.

2.4 Conclusion

This chapter presented an overview of Xhosa history, traditional music, and musicians through highlighting Xhosa musical styles and techniques, providing insights on Xhosa peoples' livelihood, and their location within South Africa. Furthermore, the musical backgrounds of other cultures, related to Xhosa traditional music and South African Jazz music, was detailed. Research that discusses South African jazz history, development, and musicians (especially Xhosa jazz musicians) and their influences, upbringing, and their involvement in South African jazz music was documented. The review shows that there is no specific study that focuses on the lived experiences of Xhosa jazz musicians. Furthermore, cultural links with South African jazz music, and elements that influence Xhosa jazz musicians' playing and writing styles, and commonalities that may be found between Xhosa traditional music and modern South African jazz music have not been fully explored. Although some studies have highlighted influences of other musical styles on South African jazz music such as the approach to playing, musical identity, compositional style, and referenced aspects such as cultural or traditional influences, there is no in-depth focus on the proposed topic.

The next chapter outlines the research methodology for the study.

Chapter 3: Research methodology

3.1 Research approach

Dey (1993) explains the difference between a quantitative and qualitative study. He describes a quantitative method as reliant on day-to-day activities and one that finds its results by using accurate calculations or measurements that are based on quantity such as money, numbers, volume, distance, and time. While qualitative methods may not be calculated or measured in accuracy, they are used in social, psychological, and philosophical studies; research that may not necessarily be viewed in the same way but relies on qualities to attain results (Leedy & Ormrod, 2021). For example, a review of a book, performance, or film may not be measured, but its qualities may be used to reach the result. Qualitative research is an approach that focuses on people, meanings, experiences, and opinions transmitted through language or action (Creswell & Poth, 2018).

Merriam and Tisdell (2016) posit that limited availability of research on a particular subject makes it especially difficult to measure these phenomena quantitatively. In the current study, it was thus ideal to approach the exploration of how indigenous music is used, or its influence on South African jazz, from a qualitative perspective. Creswell and Poth (2018) and Butina et al. (2015) explain that qualitative research entails employing methods to discover, delve, understand, and explore situations and their meanings by relying on information-rich qualitative sources of information such as interviews, case studies, focus groups, audio and video recordings, and qualitative surveys. Butina et al. (2015) mention that qualitative research focuses on a deeper understanding of situations with intentions to transfer experiences to meaning. Leedy and Ormrod (2021) state that qualitative research focuses on events that are taking place or have taken place, but in real-life settings. Furthermore, this provides more potential for exploration within the research context.

A qualitative methodology suited the current study as it allowed the researcher to explore and understand how traditional Xhosa music and elements of Xhosa culture have influenced modern South African jazz based on the lived experiences, opinions, and meanings expressed by the interviewed musicians. Engaging in in-depth interviews with the participants aided in identifying elements within this modern style that can be traced back to traditional Xhosa roots. According to

Creswell and Poth (2018), “The term qualitative research is used to describe a set of approaches that analyse data in the form of natural language (i.e., words) and expressions of experiences (e.g., social interactions and artistic presentations)” (p. 27). Thus, meaning is derived from the participants’ narratives. Therefore, this approach allowed this study to delve into the elements, influences and components found in Xhosa traditional music that have been adapted into modern South African jazz music.

3.2 Philosophical approach

Ryan (2006) states that post-positivism acknowledges, from a philosophical point of view, the importance of various aspects of a researcher’s humanity in the actual practice of work. Ryan describes these aspects as “the value of values, passion and politics in research” (p. 18). According to post-positivism, a researcher’s subjectively created reality is instrumental and of vital importance in constructing a holistic and comprehensive account of the phenomena under investigation (Ryan, 2006). In line with post-positivism and constructivism views, objectivity and reliability within research cannot be determined by assertions of an individual, but rather a socially constructed phenomenon. For that reason, this research included literature and interview responses from a broad range of contributors in terms of demographic factors (within the criteria of the study).

Introna et al. (2016) describe interpretivism as an observation or result that is interpreted through a participant’s point of view and rooted in their social interaction. Thus, meaning is derived from considering the situation from the subjective outlook of the participant. The findings of this study are entirely drawn from content gathered from the participants’ sentiments and their experiences and interpreted through the lens of interpretivism. Alharahshen and Puis (2020) are of the same opinion as Introna et al. (2016) in that they describe interpretivism as an approach that solely draws results from the subject’s perspective. This is driven by the stance that people’s experiences should be regarded as they create much deeper insights and meanings that cannot be explored the same way as physical phenomena. Therefore, interpretivism considers distinctions such as culture, circumstances, and experiences, and aims to include richer insight from data collected. This approach was suitable for the study as the data collected was based solely on the participants’ views and experiences, to gain a greater understanding of Xhosa traditional music and identifying its specific influences on modern South African jazz.

3.3 Research design

A collective case study design was employed for this study as it allowed the researcher to collect valuable data from multiple sources on the topic under investigation. The research was designed using a collective case for two main reasons: firstly, the qualitative approach taken to collect the data, and secondly, the number of participants selected. The qualitative nature of the data collected through interviews and the depth at which this investigation needed to take place to produce usable data to answer the research questions appealed to the potential of case studies.

A collective case study research design was also selected for its capacity to investigate multiple participants to determine how the fundamental elements of the Xhosa culture had influenced the style of South African jazz musicians. The six chosen participants participated in interviews. This study focused on more than one individual musician (case) to obtain a greater understanding of the specified topic of enquiry as defined by the research questions, and as such, falls under the category of a collective case study. Hitchcock and Hughes (2016) state that case studies allow for constructive investigation and experiences of issues that may have influenced the case, or in this case, the research participants' perspectives by considering their past and development from earlier to later years. The collective case study drew from real-life situations to gain a clear understanding of the participants and their experiences and situations. This supports the investigation and attempts to answer the research questions set out in the first chapter. These results were then analysed and compared to put together an accurate account of the topic under investigation. Using this approach, the findings could then be better synthesised as there was more than one source or point of view.

A case study presents researchers with the tools to access situations which may not be easily or comprehensively analysed or explained numerically (Cohen et al., 2018; Leedy & Ormrod, 2021). With the depth of the investigation as focus, research through case studies entails an in-depth investigation into a specific topic by identifying and investigating an instance of the topic which embodies significant and characteristic information that can contribute to a better understanding of the topic. The case identifies key aspects of the topic such as causes, effects, impacts, its aetiology, and further aspects that may be reflective of the case itself rather than simply a result. In that regard, it makes it simpler for someone to thoroughly understand and draw conclusions

from the research findings, and even relate them to similar situations with the aim of uncovering or creating transferable descriptions of the topic under investigation. Cohen et al. (2018) state that a case study “provides a unique example of real people in real situations, enabling readers to understand ideas more clearly than simply presenting them with abstract theories or principles” (p. 376). Furthermore, since this inquiry calls for extensive analysis and description of the qualities and characteristics of the musicians’ music as influenced by their Xhosa backgrounds and interactions, quantitative data or information gathered in line with abstract theories would not suffice. A case study provides the researcher with a clearer and more precise understanding of the phenomenon under investigation without having to rely on restrictive hypothetical boundaries, or vague or abstract conceptual findings. It leads to concrete outputs and more realistic explanation outcomes which can be analysed and processed to produce trustworthy results.

3.4 Participants

This study followed the process of small-scale research focusing on a specific group rather than a larger, more general group. According to Tight (2017), small-scale research has proven to be effective in findings that involve people and using real-world examples. Cohen et al. (2018) state that small-scale research concentrates more on obtaining genuine true-life accounts of the individuals involved as opposed to gathering data on a larger and less specialised population. This form of research mainly uses non-probability sampling as researchers may not generalise beyond the sample. Non-probability sampling is a method of selecting a sample from a population in which not all individuals or items have a known or equal chance of being included. (Leedy & Ormrod, 202). Vehovar et al. (2016) describe non-probability sampling as a deviation from probability sampling method, meaning that the components are deliberately included with unknown prospects and no expectation. This study made use of non-probability sampling because it concentrated more on specific details and assigned greater value to accuracy, rather than overall generalisability which would better have been achieved with random or probability sampling.

This sampling process chooses samples or participants based on their experience or knowledge (Creswell & Creswell, 2022). The selection of participants was based on their level of relevance to the study's aims and meeting of certain requirements, as discussed below.

3.4.1 Selection criteria

The six participants were selected according to groups that included gender and generational gaps to gain a wider perspective of the represented groups. Israelsson (2016) states that there is no set method of choosing participants or specific minimum number requirement in selecting participants. She further states that it is the responsibility of the researcher to select participants according to what the case study requires. It is important that the researcher can categorise participants accordingly as the key factor is to gain a better understanding of the research and achieve good results.

The participants had to meet the following criteria:

- They must come from the Xhosa culture.
- They must have recorded and published recognised South African jazz albums and must have considerable professional reputations in the South African jazz industry.
- The musicians must have performance experience and have collaborated on recording projects with other jazz musicians, preferably in the South African jazz industry.
- The selected participants need to be active performing musicians of a professional standard because this is likely to reflect connectedness with current and growing developments within the style.

3.4.2 Participant biographies

This section provides abridged biographies of the chosen musicians.

3.4.2.1 Nomfundo Xaluva

Nomfundo Xaluva (1984-) was born and raised in Port Elizabeth. She began her musical training at the age of twelve with classical piano lessons. She holds a master's degree in jazz studies (voice and dissertation), cum laude, from the University of Cape Town. Xaluva was invited by the University of Southern California's Thornton School of Music to partake as an artist in the university's artist in residency programme. She also attended the Norsk Jazz Forum in Norway on their summer school course. Xaluva has led vocal workshops and taught at the Standard Bank National Youth Festival and was often invited as an external examiner at the University of Cape Town's College of Music before she became a full-time lecturer at the institution. Xaluva serves

as a board member of the South African Music Rights Organisation (SAMRO). Her accolades include two Metro FM award-winning albums titled *Kusile* and *From Now On* (What's on in Cape Town, 2020).

3.4.2.2 Andile Yenana

Andile Yenana (1968-) is a renowned South African pianist and producer. He was born in King Williams's town in the Eastern Cape. Yenana studied under Professor Darius Brubeck at the University of Natal's School of Jazz and Popular Music. This is where he became acquainted with legendary saxophonist and composer Zim Ngqawana. He served as the pianist in Ngqawana's quartet and played on all of his albums. Yenana also worked on a Pan-African music project, *Mahube*, with saxophonist Steve Dyer. He has also worked as an arranger for Sibongile Khumalo, Gloria Bosman, and Suthuka Arosi, among others. Yenana received the Standard Bank Young Artist Award for Jazz in 2003. He released both his albums *We use to dance* (2002) and *Who's got the Map* (2005) under Sheer Sound records (Sepuru, 2019).

3.4.2.3 Sisonke Xonti

Sisonke Xonti (1988-), born in Khayelitsha, Western Cape, started his musical training at the age of ten. It was only when he was thirteen years old that he fell in love with the saxophone. He later obtained his UNISA Grade 8 in classical saxophone. Xonti has performed on numerous South African jazz records including albums by Lwanda Gogwana, Jimmy Dludlu, Marcus Wyatt, Bokani Dyer, and Benjamin Jephta. In 2020 Xonti received the Standard Bank Young Artist Award for Jazz. He has two recorded albums: *Iyonde* and *uGaba the Migration* (Ansell, 2020).

3.4.2.4 Siya Makuzeni

Siya Makuzeni (1982-) was born in East London, Eastern Cape. She attended Stirling High School, where she started trombone lessons. After she matriculated, she studied music and specialised in jazz at Rhodes University. She later transferred to the Pretoria Technikon (now Tshwane University of Technology). Makuzeni has played in several festivals across the globe and collaborated with international musicians. Most notably, was a tour to Italy where she contributed as co-composer to the soundtrack of *Forse Dio é Malato* (*Maybe God is ill*). She has played alongside South African artists such as Marcus Wyatt, McCoy Mrubata, Mandisi Dyantyi, Feyza Faku, Themba Mkhize, Khaya Mahlangu, Sibongile Khumalo, and Tlale Makhene. In 2016,

Makuzeni was awarded the Standard Bank Young Artist Award for Jazz. She has released two albums: *Moya Oyingcwele* and *Out of this world* (Tolsi, 2015).

3.4.2.5 Lwanda Gogwana

Lwanda Gogwana (1985-), a composer, band leader and trumpeter, is a three-time South African Music Awards (SAMA) nominee. He was born in East London in the Eastern Cape province. He graduated with a Bachelor of Music in Composition and Arranging from the University of Cape Town's College of Music under Professors Peter Klatzow and Mike Campbell. He then obtained his Honours degree in African Musicology at the University of Oslo in Norway under the supervision of Dr Sylvia Bruinders.

Gogwana has conducted workshops for the South African Association for Jazz Education (SAJE) conference and the City of Cape Town's Arts and Culture department and youth development projects. He contributed a composition on pianist Thandi Ntuli's *Indaba Is* project as well as on Simphiwe Dana's *Zandisile* album. He has two recorded albums: *Uhadi Synth* and *Songbook Chapter 1* (Hawkings, 2017).

3.4.2.6 McCoy Mrubata

McCoy Mrubata (1959-) is a celebrated saxophonist born in Langa township, Cape Town. Mrubata studied under greats such as Winston Ngozi, Madoda Gxabeka, Ezra and Duke Ngcukana. He was discovered by the band's singer Siphon "Hotstix" Mabuse while on tour in the 1980s, and he was assisted in settling in Johannesburg. Mrubata joined many other bands as he developed his performing and composition skills. This gave producer Kolozi Lebona the chance to offer him a recording contract with the British record label Zomba Records in 1988. *Face the Music*, his debut record as a leader, won the 2003 South African Music Award (SAMA) for Best Traditional Jazz record, and *Icamagu Livumile* won the same award the following year. Along with his extensive worldwide music career, Mrubata also worked as a composer for productions in South Africa about journalist Bloke Modisane and appeared as John Coltrane in a Norwegian play in 2001. Mrubata and Paul Hanmer travelled to the Congo DR and Kinshasa in June 2007, where they conducted music workshops with Belgian and Congolese artists for a nearby jazz festival. Mrubata's record, *The Brasskap Sessions Volume 1* earned him his third SAMA in the category of Best Traditional Jazz record in 2008.

3.5 Data Collection

The responsibility always rests with the researcher to decide what kinds of data will be collected and what processes will be followed to do so. The choice largely depends on the method of data collection. Interview guides were chosen as the appropriate tool for collecting data.

3.5.1 Interviews

The researcher engaged in direct semi-structured interviews with six South African Xhosa jazz musicians. According to Mason (2002), inductive reasoning draws conclusions by going from general information to specific conclusions and usually focuses on a smaller-scale sample to acquire a greater understanding of the experiences of the participants. Semi-structured interviews accommodated spontaneous follow-up questions which arose in the interview. According to Brown and Danaher (2019) and Creswell and Poth (2018), a semi-structured interview is a method of data collection that allows the researcher to plan the general flow of the interview by using predetermined questions as a guide to the content which is to be covered in an interview. The questions are, however, not restricted to a close-ended format, allowing new ideas that may arise on the spot to be included. The interview schedule (Appendix C) was built around understanding the participants' individual upbringing, their cultural and musical influences, and unpacking specific approaches within their music. It also included questions to understand gauge their musical journey from childhood to the present, and explore their introduction to Xhosa traditional music and South African jazz. Following the interviews, the narratives were correlated with some of their works to link their stories to their sound. This process functions as a general guide to assist with the process of recognising musical links between Xhosa traditional music and South African jazz music.

Due to lockdown measures implemented, schedules of participants, and distance at the time of the data collection, only one interview could be conducted in person. The rest of the interviews were conducted *via* a digital platform (Zoom). The majority of the interviews were between 30 to 40 minutes, with the shortest interview being roughly 25 minutes, while the longest being 53 minutes. Due to my professional relationship with the participants in music-making settings prior to the interview process, as well as the personal nature of the subject matter, all musicians seemed comfortable to participate. Thus, they were free when engaging and able to provide answers with ease. The musicians and the researcher were also able to easily relate to each

other. The dynamics within the interview were positive in obtaining information which would not be skewed possible by emotional discomfort which may could emerge if participants are dealing with an unfamiliar interviewer. The only challenges encountered came during two interviews – namely, unstable network connections and inconsistent audio quality. This occurred while Yenana was demonstrating certain elements on the piano, and during Xaluva’s interview while trying to demonstrate a concept through singing.

The content of the interviews was captured by means of audio recordings and note-taking. These audio recordings were backed up for safety purposes after which the audio was run through *Otter* - a digital transcription software which transcribed them verbatim. Keeping the notes close at hand for context, each interview's transcription was thoroughly edited to eliminate inaccuracies and errors made by the software. Such errors included vernacular phrases and instances of language other than English as well as unclear phrases which were picked up by the software. Following this, the participants were able to review the transcripts to ensure that they had not been misquoted.

3.6 Data analysis and interpretation

Guest et al. (2012) state that thematic analysis involves working with data and categorising them based on connections. The grouping creates themes that make sense of the context and helps derive meaning from it. Braun and Clarke (2012) and Bowen (2009) state that thematic analysis is the most common and versatile method of qualitative data analysis. It provides the researcher the foundation needed to explore other approaches to qualitative data analysis. They further state that thematic analysis identifies systematics, organises data, and provides an overall understanding in a data set. This method helps the researcher identify unique results and experiences in the data findings, and aids in identifying commonalities within the topic and making meaning thereof. This study used thematic analysis. The following steps were adhered to based on a model by Clarke (2012) and Bowen (2009)

- Familiarisation: this stage involved processing the data through reading and re- reading the interviews, and repeatedly reviewing the interview transcripts to ensure that the responses were not misrepresented
- Coding: this step involved the identification, labelling, and highlighting of the data in a detailed and consistent fashion. The transcribed interviews were organised systematically

in a table, then coded line by line, gathering more focused and relevant information to be used for group coding. According to Gibbs (2007) coding identifies focused key elements from the interviewee to gain a censorious meaning behind their answers.

- Themes: the third stage embodied the creation of themes and subthemes that summarised core aspects within the collected data. Within the current study, this involved surveying the themes that emerged from the interviews. 3 themes, 8 sub-themes and 26 underlying themes were generated.
- Generating themes: the generated initial codes from the previous phases were grouped according to associated data and relevant themes. The development of main themes, sub-themes and underlying themes required the categorisation step. From the main colour coding table, the related topics were grouped accordingly, determining the primary themes (main themes). These themes were used to create the sub-themes and from the sub-themes, underlying themes were created and organised into a table according to their relation.

3.7 Ethical considerations

All the necessary measures were taken to respect the dignity and worth of the people involved in the research process, throughout the course of the research. The researcher abided by the University of Pretoria's appropriate permission processes throughout this research and made sure to have full permission from the Humanities' Ethics Committee to interview the participants using the information gathered from them. The researcher ensured that the participants clearly understood the purpose of this research and what would be expected of them. Participants were asked for permission to be named in this study to add to the credibility of the research. They were also free to withdraw from the study at any point, for any reason, with no adverse effects. The data collected will be stored in the University of Pretoria's Department of Music for a period of 10 years in a password-protected electronic format, after which it will be destroyed.

3.8 Trustworthiness

Guest et al. (2012) and Leedy and Ormrod (2021) mention that to ensure that research is more credible, a researcher may ask a participant to review how they used the information they provided. A questionnaire was created which the participants could complete to double check the transcripts and provide feedback once they had reviewed them. Furthermore, to ensure

trustworthiness, this study used investigator triangulation. According to Heale and Forbes (2013), triangulation uses more than one method and subject to enhance the accuracy of the analysed data. This increases the chances of the research findings being accurate through verification of more than one measure. The combination of two or more researchers provided more substantial results. Cohen et al. (2018) state that triangulation allows for the researcher to study a circumstance from different perspectives to attain the closest accurate result. This involved reviewing the data with my supervisor to see if we would reach the same conclusions. Doing so allowed the researcher, to ensure the elimination of bias. This study also interviewed musicians in different categories such as gender, age, and instrument choice so as to be as representative as possible. As a researcher, it was my responsibility to ensure the data presented was credible and not biased in any way. Therefore, reflexivity was important.

3.9 Conclusion

This chapter provided an explanation for the research methodology adopted in the study. It provided details on the research approach, rationale for using the collective case study research design. The process of selecting participants was also elaborated on, including the criteria used. This chapter also delved into the collection and analysis of data, providing a detailed justification and overview of the methods and models. The techniques employed were to ensure accuracy and reliability of the data, as well as the potential limitations of these methods were also highlighted.

The next chapter discusses the findings and results derived from the qualitative research and collective case studies, drawing upon the data collected and analysed in the previous chapter.

Chapter 4: Results

4.1 Introduction

The findings of the study are presented in this chapter. The primary objective of the study was to learn more about the influences of traditional Xhosa music on modern South African jazz through the experiences and musical works of six Xhosa South African jazz musicians. Consequently, it was hoped that a better understanding would be gained out of these Xhosa influences, their implementation, and their contribution within modern South African jazz music. Additionally, this chapter includes descriptive points that will, when combined with direct quotations from the gathered interview data, strengthen the validity of the concluding statements. Processed data was further verified through multiple readings to establish transferable links.

4.2 Identifying themes

As was highlighted in the previous chapter, the analysis of the data uncovered 16 underlying themes and 7 sub-themes in relation to the 3 main themes. Chapter 4 utilises the collected data from the participant's interviews to motivate for each of the three main themes as well as their linked sub-themes and further underlying themes. A final summary follows the in-depth discussion of each theme.

Table 4.1

Main themes, sub-themes and underlying themes

Theme	Sub-theme	Underlying theme(s)
Early recollections	Impact of family	<ul style="list-style-type: none"> ● Siblings ● Family elders
	Influence of the community	<ul style="list-style-type: none"> ● Music within the township environment
Music learning processes	Auditory learning	<ul style="list-style-type: none"> ● Learning through listening ● Learning through aural transcribing
	Musical training	<ul style="list-style-type: none"> ● Music lessons ● Learning from older musicians

		<ul style="list-style-type: none"> ● Self-development and workshops
	Learning through performance	<ul style="list-style-type: none"> ● Professional experiences ● Other learning settings
Sounding home within South African jazz	Personal style	<ul style="list-style-type: none"> ● Sonic influences ● Spirituality and dreams ● Collaborating with others
	Sounding a Xhosa musical identity	<ul style="list-style-type: none"> ● Incorporation of cultural influences and folklore ● Musical hybridity ● Cultural representatives

4.2.1 Main theme 1: Early recollections

The first main theme that was established was that of early memories and past recollections as reported by the interviewees. Before one can understand the participants as ambassadors of South African jazz music, one needs to consider their early foundations and how this shaped their journeys. Built upon the relevant data which emerged from the study, the first theme covers the specifics of early childhood experiences, geographical locations and surroundings, and family contributions. Within this broader scope, the impact of the musicians' families and their broader communities (linked to music collections, key musical role players within the community, and relevant socio-political factors) are also addressed.

Sub-theme 1: Impact of the family

Siblings

All the participants mentioned how essential family was to their early development, with particular importance assigned to their families' contributions in various forms of exposure to music, as well as general love and support. Yenana stated that his interest in music was sparked by his elder brother who had a keen interest in music and partook in various musical activities, including playing pennywhistle and classical piano lessons. Later, his parents bought his brother a piano. This speaks to Yenana's family's willingness to support the boys' interest in music and to invest valuable financial resources in developing their talents and skills through tuition and acquiring of the necessary musical equipment. Observations of and interactions with his older brother

contributed to his interest in music and he was encouraged by his brother's dedication to ensembles which he belonged to:

“My brother had a melodica and he was part of an ensemble that played melodicas [...] I picked it up and played a little bit, some notes, obviously try play stuff you hear at home from records” (Yenana).

Thus, observing his brother's musical actions led to him experimenting with the instruments and imitating what he had observed and heard. Furthermore, the music that he heard in his home environment formed the foundation of his first musical experiences.

Another participant who reported being influenced by a sibling was Xonti. His early listening was greatly shaped by the styles of music his older brother and sister preferred to listen to:

So, I come from a household where my brother was a hip hop head. So, I grew up listening to hip hop. My sister was into R&B and soul music. So, I grew up listening to Tamia, Whitney Houston...”

Makuzeni's love of hip hop was also influenced by her brother.

Family elders

Throughout their musical journeys, all participants appear to have been inspired by their parents, grandparents, or extended family members. Mrubata's mother had a large record collection that he had access to. She also saved up to buy him his first instrument:

“My mom, single mother [...] She had a big collection of records once again, and I would play everything [...] Then she raised enough money to buy me a flute.”

Mrubata also reflected on how his aunts and uncles' record collections had an impact on his musical taste and cited the following music and musicians as preferences and tastes of his individual aunts and uncles: R&B of the day (Aretha Franklin and The Supremes), pre-bebop jazz (Dave Brubeck, Count Basie, Louis Armstrong), modern bebop (John Coltrane, Archie Shepp), choral music, and South African jazz (Hugh Masekela).

Xaluva's grandfather encouraged her to start music lessons as she came from a home where education was valued and entrenched. She also had access to her father's jazz collection: *“One*

of the things my grandfather said was that I have to start playing the piano.” Xonti remembered how his father would play lots of music in the car daily, while driving him to school, and he would sing along—unaware that he was transcribing. Makuzeni had a similar recollection about her father: *“My dad had a collection of like vinyls.”* Yenana shared a similar experience, with his family spending time together listening to music while selling merchandise. Gogwana also shared the same experience:

“My dad would play in the car, jazz records. He used to play contemporary jazz music, [...] He used to play a lot of South African jazz musicians.”

In essence, the participants’ different family members had an influence on their early musical recollections, experiences, preferences, and influences. This played a significant role in the early development of these jazz musicians. It also appears that early listening was crucial in these musicians’ love for music as it shaped their early influences and inspirations which ultimately influenced their musical profession.

Sub-theme 2: Influence of the community

Music within the township environment

The relevance of the community as a source for musical introduction and growth was acknowledged by most participants. Several factors were highlighted including the environment they grew up in (such as the township), music they were exposed to, and people who were around them. Xonti described his childhood in Khayelitsha, a township in Cape Town, as a beautiful period filled with warmth and openness from the locals. This environment allowed him to engage with people from diverse areas and backgrounds:

It was a very beautiful time. It was sort of this new, wouldn't say new culture, but just a beautiful vibe. So, a lot of families getting to know each other in the new townships – people from both Kwa-Langa and Gugulethu. So, I was born into that environment (Xonti).

Yenana expressed that there were numerous musicians in the township of Zwelitsha, Queenstown, and that this environment promoted communal learning. Musicians would share knowledge with each other. He further stated that he looked up to these musicians because of

their ability and respect in society. The more knowledge he gained, the closer he became to music. Mrubata shared a similar experience of learning music and being inspired as a child by elder musicians that lived in his neighbourhood:

There was a trumpet player called Tex Kulati [...] he played music, and we'd follow him like that sort of Pied Piper followed by children - similar thing. There's this traditional song, an English folk we'd sing along and follow him (Mrubata).

Makuzeni became familiar with traditional music through cultural activities that took place in the Mdantsane, East London, community. She was exposed to a wide range of traditional music because of various occasions. For instance, at weddings, standard songs such as *Uze unyamezele* (“Persevere”) and *Iphi Ntombi?* (“Where is the girl”) would be sung. Other occasions such as *Ukuphuma kwamakhwenkwe* (the return of the boys from initiation school), involved the singing of songs like *Qula Kwedini* (“Shield yourself, boy”):

The context of ukuhamba imicimbi (attending events) have I mean, you're not gonna escape music. It was interesting uk'hlala eMdanstane (to live in Mdanstane), but I was exposed to a whole lot of love (Makuzeni).

The latter part of this statement, as with Xonti's response, speaks to deep connections between community members.

According to Mrubata, the local music he grew up hearing in his community had an influence on his musical journey so much so that he now incorporates these varying elements in his compositions. This includes the different music such as the big band that would practice in his grandparents' house and would play predominantly typical American jazz music which was a major influence in the townships. One of his neighbours was from the Zion church. So, he was also exposed to these sounds while the other neighbours performed many traditional ceremonies. All these styles helped shape his musical identity:

“...from a big band that used to rehearse opposite my grandma's house. And also, namaZion (Zion church) on the left-hand side, and on the right-hand side, amaGqirha (traditional healers) (Mrubata).

Yenana also described the broad musics he listened to while growing up. He claimed to have listened to most of the radio programmes that used to play in his area, including music from various genres. Since American music was frequently played on the radio, he grew up listening to Motown music as well as orchestral works, rock, soul, and other contemporary American music.

Stuff from Motown? Okay, you know, stuff from Philadelphia records, a lot of violins, orchestral arrangements, a lot of that orchestral works, mostly American music really. That's what we heard on the radio. That's what everybody bought from records (Yenana).

The results of the analysis suggest that the participants' musical journeys were strongly influenced by the society in different ways. Participants highlighted a few factors, including the environments in which they were raised. Those who grew up in the townships reported being exposed to a variety of sounds such as jazz, traditional, or church music, based on the music in their surroundings. Some reported learning from iconic musicians and community members in general who shared their records with the participants.

4.2.2 Main theme 2: Music learning processes

The second main theme recognises how participants acquired their musical knowledge and the various processes involved. The variety of ways that were referenced in the interviews were extracted and organised to constitute the sub-themes and underlying themes within this section. More formal methods of instruction, such as structured music lessons in academic environments or guided sessions within religious spaces, as well as mentorships and interactions with experienced musicians in their vicinity, were highlighted. Other formal and self-guided activities, such as learning from aural transcribing, independent practice, and auditory learning, are addressed in this section. Performance spaces (workshops, as well as opportunities to be part of performing groups or to perform individually) are also acknowledged for their educational value as part of music learning processes of the participants.

Sub-theme 1: Auditory learning

Learning through listening

This sub-theme responds to the musical backgrounds of the self-taught musicians. All the participants expressed how listening influenced their musical journey. All participants agreed that this had a great impact on their early and later musical training. Listening was noted as important for developing one's ear, transcribing, and developing soloing and composition ideas. Xonti affirmed that listening is an important learning tool for musicians to cultivate: "*The sounds of (the) African Jazz Pioneers, bra Winston Mankunku, Hugh Masekela... I then wanted to be able to play that music.*" Yenana and Gogwana both mentioned that they listened to a multitude of music, of varying genres. Gogwana explained that this allowed him to start creating music, as young as he was. He further stated that spending time listening to musicians like Moses Molelekwa motivated him to learn more—not just the music, but as a South African jazz musician, searching for his own identity within the jazz space. Gogwana paid close attention when listening so as to comprehend the thought processes of the musicians he was listening to and apply this to his own learning and playing.

Mrubata expressed a similar experience when discussing how he started learning his first instrument. He would spend time continuously listening to and analysing music on the radio and records that the family would play. He mimicked every song with the hope to understand the process of music creation. Even in his later years he continued transcribing other musicians and unpacking the elements within their works as a form of practice and staying in shape musically.

I was hooked in [sic] music. I would mimic every song that played on the radio, and music the family would play [...] She had a big collection of records once again, and I would play everything you know, trying to understand how these guys came up with these melodies [...] I would check these guys, even now, I still check the music that's out there (Mrubata).

Xaluva agreed, stating that her love for music began when she took piano lessons. She stated that listening and singing along to recordings while she was growing up influenced her learning and helped her develop a musical taste. The listening also inspired her to choose music as a career.

The participants' responses suggest that listening has been a key aspect of their musical growth. This shows that it is a tool or continuous exercise that jazz musicians use to stay in shape for their careers and music.

Learning through aural transcribing

The analysis revealed that three of the six participants were initially self-taught as opposed to receiving lessons from a music teacher or institution. The interviews revealed that the three participants learned from transcribing the music they heard. Furthermore, they also learned through exploring their instrument on their own. As stated earlier, Yenana's brother would receive lessons and Yenana would try to mimic what was taught to his brother. He would also try to transcribe and play along with records in his brother's absence:

Then when he's gone to study, I'd play the piano - basically, playing what he gets taught. So, I didn't have any formal training until I went to Fort Hare (Yenana).

Xonti had a similar experience. He would fiddle with his brother's recorder. He stated that his enthusiasm and interest in being able to play the music he was hearing on records at home led him to select his first instrument, the clarinet. He used to play along to records:

I then wanted to be able to play that music. So, sort of transcribing, without knowing that I am transcribing. You know what I'm saying? So, for me, it was more of an interest to me. Like this thing that I'm playing, I can hear it in this music, you know, that was played at home (Xonti).

Gogwana also acquired his foremost musical knowledge by transcribing his father's record library without realising it:

My earliest memory of music is actually singing along to records that my dad would play in the car, jazz records. [...] I actually realised that I got into music and enjoyed it, because I would sing along to all the solos and all the melodies in the car, when we would be driving in the car as a family (Gogwana).

Gogwana would improvise at the age of 10 because of his acquired skill of aural transcribing and deliberate listening. Yenana played a lot by ear and as a result, he was able to explore different harmonic structures. Later, he gained notoriety for his superior harmonic ability. These individuals found it relatively simple to improvise and create original ideas as professional musicians because of learning through hearing. Self-learning and aural transcribing played a role in the participants' musical development. Listening to the same records repeatedly and transcribing proved to be a great learning tool, adding a new dimension to participants' learning skills. Listening played a

huge role in the participants' musical development, and the responses suggest that it is an ongoing exercise or tool for musicians to keep developing their careers and music.

Sub-theme 2: Musical training

Music lessons

The analysis shows that the remaining three participants initially learned music through more *conventional* means such as school bands, individual lessons, and school choirs. This was in addition to their earliest exposure and interest in music largely influenced by the home environment and family members.

Xaluva stated that she only learned music in school, and never experienced learning through self-learning or in a non-institution. She never spent much time in the township and did not acquire any musical knowledge from this setting. Her access was limited as she spent most of her schooling years in boarding school.

And so, for me, music has always been something that I've trained in, formally and in whatever way you would interpret the word formal. But in essence, since I was 12, for me, music has always been something that I was studying in a very sort of official and conventional way. And that's my development in music (Xaluva).

Similarly, Makuzeni participated in school choirs and received music lessons from the age of 11. She noted the importance of having a teacher. Mrubata learned from local marching bands and he also took lessons from seasoned musicians who lived in his community in Kwa-Langa, Cape Town. He mentioned that:

Then I started drawing into my early teachers, like uRobert Sithole who played penny whistle and flute [...] I played in a marching band, yeah. Started with that percussion instrument called the triangle (Makuzeni).

Learning from older musicians

Some of the participants expressed the immense practical knowledge gained through learning from older, experienced jazz musicians. Yenana mentioned iconic musical figures that used to give lessons in his township, and how this was valuable in increasing his musical knowledge.

Mr Victor Majiza - he taught quite a lot, and my brother was part of those guys in that group he taught. [...] Claude Gawe, who is a brother to Ezra Ngcukana from Cape Town, was a major influence in my upbringing as well (Yenana).

Similarly, Mrubata noted how learning from experienced musicians was central to his learning process. He regards himself as a musician that had the benefit of having many music teachers that advised him on how to improve his playing. These included South Africa jazz icons such as Ezra and Duke Ngcukana.

Back in the day, there were no music institutions; the institutions were seasoned musicians, so I was bothering all of them (Mrubata).

Importantly, while this response highlights the lack of institutions mentioned in the previous underlying theme, what Mrubata brings to the fore is that an institution does not only refer to a building or 'accredited' school. Experienced musicians, with their advanced and diverse practical and theoretical knowledge, also serve as institutions (formal ways of knowing).

Self-development and workshops

Several participants stressed that personal practice and learning through workshops had an impact on their journey. Xonti would sit and figure out ideas for compositions at the piano:

I just used to fool around on the piano. And I never had formal lessons on the piano, but I just enjoyed playing and figuring things out by myself (Xonti).

Yenana would sit for hours at the piano practising, trying out different elements he could apply in his playing and compositions. Some ideas developed and were strong, and some were weak, but he kept on experimenting. He stated that he was often asked to add chords to his peers' compositions because of the intense time he spent learning harmonic techniques:

Practising on the piano for hours, trying out ideas [...] Ideas on the piano come all and once or in fractions [...] Ideas on the piano come all and once or in fractions. It can sometimes take months to fulfil an idea (Yenana).

Xonti claimed that he practised frequently, using various methods and techniques on his horn, with a primary emphasis on his sound. His sound was significant to him, and he developed what he refers to as a 'distinctive sound for the saxophone'. Additionally, he frequently made it to the Standard Bank National Youth Band and attended youth musical workshops such as Makhanda's National Arts Festival.⁷ Workshops like these gave him the opportunity to engage with and learn from legendary professional musicians:

I met bra Feya (Faku) in Grahamstown. So, I was part of the National Youth Jazz Band, and he was a conductor [...] I spent quite a lot of time practising and checking stuff on my horn. Sound was very important to me. And then, yeah, throughout my life, I guess from that time onwards (Xonti).

Sub-theme 3: Learning through performance

This sub-theme focuses on the personal practical and performing experiences and growth that participants went through during their musical journeys and learning processes. It also includes other learning environments to which participants may have been exposed to further their musical careers and personal lives.

Professional experience

Most of the participants began performing early. This also exposed them to playing and interacting with older and more experienced musicians. Yenana was already performing with professionals as an undergraduate music student. Throughout his time at university, he toured with renowned musicians. This allowed him to gain professional status at a younger age:

...first year already, I was with Steve Dyer touring in Zimbabwe and Botswana, and in my third year, I was touring with Zim Ngqawana in the States. So, by the time I finished there, I was already on the road (Yenana).

⁷ Previously known as the Grahamstown National Arts Festival

Gogwana started performing at an even younger age:

I was exposed to playing in swing bands, you know. I remember playing “Satin doll” as an 11-year-old, you know, soloing - standing up to take a solo to improvise (Gogwana).

For Makuzeni, playing with more experienced musicians was the biggest learning curve in her musical development. She drew inspiration from performing with prominent elders within the South Africa jazz community and incorporated the diverse experiences into her distinctive sound. Her response indicates that these engagements catapulted her learning process and significantly improved her playing and touch.

Let me put it this way, without my time with Zim Ngqawana, without my time with Victor Ntoni, without my time with Winston, I might have had taken more time to maybe understand how to, I guess, make these nuances like a bit more fluid. These people carried me from a tender age and gave me much knowledge. I mean playing with them, sonic elements that I drew from them... after doing that show with Lionel Loueke [...] That was such an amazing inspiration, very big influence for me (Makuzeni).

Other learning settings

The church and its music were recognised by Xaluva and Yenana as a site for learning. Xaluva gained experience through singing in the church. She also grew up surrounded by the very music she heard and performed at church.

It was church music, not because I sang in church, per se, but because I used to go to church and Sunday school and because my grandparents listened to a lot of choral music at home (Xaluva).

Yenana was able to gain access to new instruments such as the marimba, in a church setting. This was another instrument that he was able to learn on his own.

I had been playing marimbas basically by ear also because it was kept at church. We played stuff that was for the church only (Yenana).

The results indicate that the participants valued both learning from institutions such as music schools and self-learning using a variety of learning methods to improve their skills. All the participants emphasised the value of listening as a key learning method. Many of the participants saw the value in learning from those around them, especially from their peers who, on occasion, had more experience than they did, as well as from the environments in which they performed with much experienced music professionals.

4.2.3 Main Theme 3: Sounding home within South African jazz

The last main theme addresses the music itself and the primary influence within the participants' works and their compositional process. This theme focuses on the elements which the composers felt made important contributions to the authenticity of their works and style. Furthermore, the components that contribute to the distinctive South African jazz approach in their works and style are considered. The content presented in this section is organised into three sub-themes which emerged from the composers' responses to questions asked about their personal style, compositional techniques, and cultural elements within South African jazz music. The underlying themes of influence on their sound, collaborations, and music-making are addressed in the first sub-theme, while musical approaches to composing, arranging and incorporation of elements from other genres and non-musical inspirations such as dreams and spiritual motivations are acknowledged in the second sub-theme.

Sub-theme 1: Personal style

Participants offered a variety of opinions on what makes their individual musical style distinctive. They mentioned their experiences of working with other musicians, both in terms of collaborating and performance, and how these interactions influenced their musical sensibilities. They highlighted that listening to music and learning through listening helped to shape their creative output. Participants touched on the importance of incorporating influences from other music into their own. They also discussed the use of hybrid sounds and blending elements from different musical traditions to create something new and innovative.

Sonic influences

The participants noted the importance of influences within their distinctive sound development and claimed that elements found in their music emanated from the music they listened to. They expressed that these elements were deliberate in their sound.

Xonti stated that because he spent most of his childhood attending school in the suburbs, he lost out on a lot of the events taking place in his township. Following his return from initiation school, he had learned a sizable amount of Xhosa traditional repertoire. He connected to the sound of Xhosa indigenous music and immediately decided to incorporate this music to his jazz sound to forge his distinctive identity.

I think after I had come back from uKoluka (initiation), when I was 18, and hearing that... and that's when I really heard the traditional sounds and learned the traditional songs zamaXhosa (of Xhosa people). That's when I really made the concerted effort to have that influence in my music.

Xaluva expressed how she shaped her personal style based on influences from the great female musical icons whose music reflected traditional Xhosa music within the jazz sound. She was reminded of home when listening to their music. She claims that it was an easier choice to follow in their footsteps because their music resonated with her. She also felt that it represented where she came from.

I think the influence of my music is very rooted in my Xhosa identity that comes through very strongly in my music [...] I draw strength and inspiration from people like Miriam Makeba, right, and the likes, you know. Sophie Mgcina, Sibongile Khumalo as well, but she's a bit later. But I'm talking kind of the early period. You know, ooMam' (refers to a female elder) Thandi Klassen, that era of women singers who sang so beautifully in vernac(ular) [...] their music just spoke to me (Xaluva).

Thus, like Xonti, Xaluva intentionally aims to reflect her heritage through her work, particularly using the Xhosa language. Speaking to the relationship between music and language, Xaluva was adamant that when musical inspiration strikes, her emotions, thoughts, and expressions come across through the language she was born into. This perhaps provides a rationale for her being drawn to these singers since singing in their native language was part of their musical identities.

I identify with it so much, not just musically, but also linguistically, you know, so I think that feeds into how I write music, you know, I think it's in the

subconscious, I've absorbed that, and I've absorbed it, it's inside me. So, I don't have to think about it when I write (Xaluva).

Xaluva further mentioned that Xhosa elements such as feel, tonality, and character in her compositions are not aspects she overthinks or over-analyses. Rather, this is an element that comes naturally to her. Essentially, musical memories manifest for her in the form of new ideas, presented through her natural dialect, and translated through her music.

I think the Xhosa element for me is, is really something that I don't really over-process or think about it or kind of make a concerted effort, like the music has to be closer. I think it's how the music arrives to me [...] Sometimes I feel that if I'm trying to convey a message, you know, that's deeply rooted in who I am, it's bound to, you know, express itself or manifests itself through my language (Xaluva).

Makuzeni concurred with the above statements, claiming that her ethnicity shaped her musical journey and that she consciously integrates her cultural elements in her music. This is also evident in how she writes her lyrics in her language.

My ethnic background contributed; I think a lot. I wrote one of my tunes for Ippy Fuse (Makuzeni's experimental band). And that one is called Ungazilibangi (Do not forget yourself) [...] I like writing lyrics in Xhosa, it's important (Makuzeni).

Makuzeni also expressed that her sound is influenced by other Xhosa musicians. She revealed that she draws inspiration from her musical mentors which include Zim Ngqawana and Victor Ntoni, just like Yenana. Engaging with these musicians allowed her to grasp complex stylistic concepts more easily. This participant mentioned that:

Let me put it this way, without my time with Zim Ngqawana, without my time with Victor Ntoni, without my time with Winston I might have had taken more time to maybe understand how to, I guess, make these nuances like a bit more fluid (Makuzeni).

Like Xaluva, Gogwana and Mrubata asserted that one's ethnicity and culture invariably influences their music. Thus, it is these influences being audible in their sound is inevitable. Gogwana referred to some musicians that demonstrate their ethnic identity within their works:

...such as nina (you), Mkizwana Ensemble, Kyle Shepherd, are a more modern version of the Xhosa sounds, but the elements and influence is still there. We also have it and we cannot run away from it. Mrubata expressed that: "All your influences come out in your music, even when you don't intend for it to (Gogwana).

Similar to the view expressed by Xonti, Gogwana noted that incorporating elements that articulate the sound of his ethnic home is a conscious move on his part.

Spirituality and dreams

Yenana and Mrubata discussed the spiritual symbols and elements in their music and compositional process. They expressed that, to a certain extent, their music originates from higher forces to serve as a means of communicating with other spiritual realms. They expressed that music can serve a tool to communicate with the ones that are no longer with us. Mrubata claimed that he receives themes for his compositions through his dreams and that many times he would ask himself where these melodies stem from. He realised that they come from a higher source. He noted that this is no coincidence since musicians are spiritual beings.

I thought everybody was like this, you know? And then when I get up, I'd get up with a melody. So back in the day, not that I neglected these melodies, I thought it was part of a human being, you know, because singabanbu abaculayo, bo moya (we are the singing people, the spiritual beings). I didn't know not everyone had this talent [...] So I only realised when I joined bands, that I'm able to compose. But for me, I was like, I don't know where these songs are coming from - or who. Is it a special gift for us as musicians? Melodies came all the time [...] I'm not shy to wait for an idea to be finished by dream (Mrubata).

Similar encounters to those of Mrubata were also shared by Yenana who noted that he sometimes receives compositions while asleep. He mentioned that some of these songs were messages from above and that some music is used to invite spirits through meditations and chants. Yenana further stated that musical elements such as chants and recurring harmonic patterns, which are reminiscent of the Xhosa traditional music, may invite spirits. This would explain why other musicians are able to connect to higher sources throughout their compositional process.

I've had tons and tons of compositions that I got in my sleep, and some I never woke up. Because I, like, home situation. So yeah, apparently people wake up and record these things, you know? Yeah. Yeah. And most times I never did [...] I remember one time that I woke up to recorded what I was hearing I had something solid, which is another composition of mine that I did much later. Zwelitsha - that one I had to save from my sleep... is the only one I saved, with a tape. I was tippy toeing at night making sure I don't wake people up. I truly believe it was a message from somewhere. You must understand that some harmonic structures evoke sprits, you know, repeated motives (Yenana).

Gogwana stated that despite not emphasising any spiritual practices in his compositions, he occasionally believes that this may be bad because he sometimes feels that his compositions are not as organic as he would like them to be. Furthermore, this could be preventing him from connecting with the spirit world because of the state of his consciousness when he writes.

So, like, I'm very conscious of deliberately infusing my heritage with my music, which is, which is a good and bad thing, you know, it's good, because I'm conscious of it. It's bad. Because sometimes as an artist, you want things to be natural, you know, and you want to completely open yourself for umoya ukuba akhathe (for the spirits to take over). Musicians, xabesithi baz'phuphile izinto (when they say they've dreamt something) and it's a spiritual thing.

Gogwana mentioned that fellow musicians entirely open their hearts to let the spirits speak to them and take control through music so that the music sounds authentic and natural. He noted one of the spiritual ways to get music from higher sources is through musical dreams.

Collaborating with others

According to Mrubata, collaborations are what make music exciting and less monotonous. Regarding his compositional process, he allows other musicians to contribute their ideas to his compositions to an extent that they may add a chorus or bridge. In that way, the elements of someone else's touch keeps the music unpredictable. Mrubata also communicated that before writing music, he often listens to other peoples' music and music from traditional ceremonies, which serves as a source of inspiration.

Yenana worked closely with, and admired, the late South African saxophonist and composer Zim Ngqawana, from whom he learned a great deal. He claimed that before he could even compose his own music or form his own sound, he played several works by other composers. Ngqawana

stood out because he was the closest to Yenana. Yenana witnessed Ngqawana's compositional process and band management first-hand. He also contributed harmonically to some of his peers' compositions which served as a major source of motivation for his musical journey:

Zim taught me his music [...] Zim was the guy, he pretty much set the programme, so, pretty much his music [...] I saw him build up his repertoire, his writing, and it was just amazing for me to just watch (Yenana).

Moreover, Yenana chose to collaborate with Sidney Mnisi (saxophonist), Herbie Tsoaeli (bassist), and Feya Faku (trumpeter) during the design phase of his debut album to make it sound unique and less formulaic. He had previously contributed to their output. He mentioned how one of his best-known works, *Tembisa*, was a product of this process. He also included some of the late South African jazz bassist and composer Johnny Dyani's compositions which he and Faku performed live as a homage to Dyani while they were on tour.

I had been on a tour with Feya to PE [Port Elizabeth]. We played Johnny Dyani's songs. I was like, Okay! I can use some of this music for the record and I can hear this music. I played it, I like it and I think it will fit nicely in this record [...] Tembisa was Sidney's composition [...] I got a song from Herbie, a tune from Feya. I had a couple of compositions myself [...] and then the rest was from these great composers as well, Dyani, Mboyakhe, Feya, Herbie. So, it was it was quite a nice balance (Yenana).

Makuzeni also expressed her love for collaborations. She claims that musicians learn a lot from the creative outputs of other musicians. During the Makhanda National Arts Festival, she had the opportunity to collaborate with the Beninois guitarist and vocalist, Lionel Loueke. She named this as one of her best musical experiences and a learning curve. For Makuzeni, collaboration can help break through creative barriers and expose other dimensions to a creative mind.

Based on the participants' responses, listening and working with experienced musicians was very important for developing their unique sounds. Additionally, it seems that the musicians' knowledge also developed through their collaborations, providing them more tools by which to develop their own personal sound. Overall, the participants provided a rich and nuanced understanding of the various factors that contribute to the development of their musical styles, offering valuable insights

into the creative process and the role that collaboration, experimentation, and culture exchange play in shaping artistic expression both in their distinctive styles and works.

Sub-theme 2: Sounding a Xhosa identity

The final sub-theme focuses on specific Xhosa components within the South African jazz style and what it means to sound the Xhosa culture within this music. Participants provided examples of their works and those of South African jazz musicians' works which reflect this.

Incorporation of cultural elements and folklore

The participants were asked about their compositional processes and what this involved. They have seemingly been influenced mostly by their background and ethnicity, apart from the influences of other musicians mentioned in the previous section. This sub-theme unpacks their process in detail.

Gogwana discussed how he bases his whole concept of composition around his ethnicity—the fact that he is Xhosa. He has consciously taken time to learn and familiarise himself with the traditional Xhosa repertoire to use some of the concepts in his compositions. Interestingly, this cultural awareness was heightened following his studies abroad, in Norway. Being in this environment brought him to the realisation that he had not fully explored or embraced his cultural heritage. Interestingly, Gogwana's response suggests that although one may come from a particular home, they may be a foreigner within that space if they have not been fully exposed or assimilated to the cultural elements. This was his own experience, and he embarked on a pursuit of home through research and consequently, his creative process. He sought to bring himself closer to home through his works.

NdingumXhosa (I am Xhosa). I felt like it was one of the things when you study ethnomusicology, or musicology, is understanding where you are in this topic. Are you an insider or you're an outsider, or you're a native of it? After being conscious of the fact that ndingumXhosa (I am Xhosa), this is this the route I want to go [...] I realised after going to Norway, that I knew very little of what music is here at home, which is why I then studied musicology focusing on Xhosa music (Gogwana).

Like Gogwana, Yenana feels that he could have accomplished more with the Xhosa repertoire had he been more familiar with it. The more he searched outside of his roots, he realised that

what he really wanted was within his culture. As a result, he admires musicians such as singer Dumza Maswana who delved deeper and learned the music of his roots. This allowed him to fully understand and incorporate indigenous elements into distinct sound better simply because he is more knowledgeable about his Xhosa traditional music roots.

I feel like if I knew a lot of that repertoire, I would have done more with it, it was always diluted and was never motivated, you know, I mean if I knew about 100 of those songs, I would be rolling by now. Similar to what Dumza does, he seems to have all these traditional melodies from home (Gogwana).

In discussing the uniqueness of his compositional style and approach, Xonti stated that what makes his sound unique is his background. He claimed that his viewpoint on his musical approach and personal style completely reflects his cultural and musical background. He further claimed that his transfer to the suburbs deprived him of his cultural experiences, which led him to feel more drawn to traditional Xhosa music. Despite this, he felt compelled to return to and learn his people's music: *"I missed out on a lot of the traditional things which are happening around the townships, you know – the traditional ceremonies. So, my influence then was there."* Gogwana shared the same sentiments and stated that he felt he missed out on some cultural aspects due to his move to the suburbs. Three of the participants attributed the move from the township to suburbs to the political shift to a democratic South Africa in 1994.

I didn't have enough time before we moved to really, you know, have that kind of street smart or, or just absorb culture, you know, amongst my own people, you know, so I went to white schools. I, you know, was in whitespace, even in music, got into music (Gogwana).

Xonti explained how his process of sounding Xhosa influences in his music and how he deliberately merges the traditional Xhosa music in his works. He described his method as follows: after listening to and transcribing the music, and it feeling comfortable to him, he re-arranges the progressions by adding other harmonic textures. In the case of a song that follows a two major triad sequence (either V-IV or I-flat 7 would be the chords in question), this would be G-F (V-IV) or C-Bb (I-b7) in the key of C. He would then add other tensions (either the 7th, 9th, 11th, and 13th) to create seventh chords, and invert them. This allows expansion of the harmony to that of jazz harmony to create other possibilities within these two chords. He further stated that he would then experiment with sounds on his horn and improvise over the chords until he found what he preferred or what felt original. Xonti's improvisational concept is rooted in *umngqokolo*, which is

a popular Xhosa musical style sung by young men that involves singing in a hoarse voice, producing a sound deep in the throat, and keeping the mouth open while doing so (also known as "voice percussion").

Xaluva's writing process includes listening and transcribing old repertoire from Xhosa jazz greats such as Victor Ndlazilwana and Victor Ntoni. She uses their singing style, phrasing, and approach as a guideline to her compositional approach, not just musically, but linguistically (as noted earlier). This, for her, is something that is always in her subconscious:

I think the Xhosa element for me is really something that I don't really over process or think about it or kind of make a concerted effort. (Xaluva).

This response indicates that sounding her cultural heritage is an organic process. Xaluva approaches making music in a manner that always influenced by her ethnicity without even realising it. She asserts that a large part of her sound comes from her heritage. Akin to this, Gogwana stated the following:

I have always been drawn to musicians that are composers and really of that South African language, you know; not necessarily jazz, but that texture of sounding African but modern. Which is why I like Simphiwe Dana a lot, especially first album, there's songs "Ndiready", "Bantu Biko Street". That is it for me – that's cosmopolitan, but Afropolitan sound that is well packaged – as in well composed (Gogwana).

Mrubata's response suggested the same. He expressed that the music and movements he heard and witnessed while growing up unconsciously left an imprint on him, and that themes from those songs constantly appear in his creative process.

I know that one absorbed a lot of these things, sounds and dances growing up, and then they, you know, manifesting into my being, and then they come out in my music. Can't really explain it (Mrubata).

Makuzeni claimed that the roots of her compositional style are found in Xhosa traditional music that she heard during her upbringing. She bases her creative process on this indigenous music. Like Xonti, she often emulates the sounds of *umngqokolo* and mimics the way that each voice is layered over the other to create a rich harmonic structure over the two major chord movement. However, she uses technological devices to 'modernise' the sound. This progression is one that

most participants name as a distinguishing feature of traditional Xhosa music. These Xhosa ingredients become the cornerstones of her music from which she builds to produce her modern and distinctive style.

I think a lot of what I'm doing vocally, is just very, like, steeped in Xhosa folk music. Because if I have to think of before I put it together [sic], I have to imagine like those ladies singing *umngqokolo* in Ngcobo or wherever else in another village, and when they all learn each other's parts and then like working in tandem [sic]. I mean, then I'm pretty much almost imagining the same thing, even though it's just me with like an electronic pedal (Makuzeni).

Mrubata also affirmed that the common swung two major chord progression that is used in traditional Xhosa music has been adapted by many South African jazz musicians. Mrubata referenced his composition *eNtlombeni* (at the source) from his 2004 album *iCamagu Livumile* (the spirits agreed), stating that it is a typical Xhosa traditional progression, with a rhythmic feel and a bass ostinato that fully reflects Xhosa indigenous music. This composition, to a point, felt as though he had heard the song growing up because of how similar it is to the Xhosa traditional musical style.

Makuzeni also cited the South African jazz song *Pondo blues* by Eric Nomvete (saxophonist), which she believed reflected Xhosa traditional music. She highlighted the song's harmonic inclusion of the two major triad sequence and the raised 4th sound, which is a recurring motif in Xhosa traditional music.

Pondo blues, it's an awesome tune [...] I think because harmonically they very much like tied to the structure that like that, that like major one and major two sounds that you hear a lot in Xhosa Music, the sharpened fourth, like you hear that a lot within the melodies (Makuzeni).

Gogwana made the same arguments as Makuzeni regarding the statements about the sharp 4th sound, and he added that the raised 4th or flattened 7th, along with the swung two chord movement mentioned by Mrubata is almost a signature in Xhosa traditional music. He asserted that all the components of the modal sound frequently used in South African jazz can be found in Xhosa traditional music which is where the modal sound truly originates.

Xhosa music has that Phrygian⁸ sound – the sharp four, dominant sound, Also, there’s a blues sound in Xhosa traditional music, the flat VII and sharp IV sticks out frequently in Xhosa music, and the swing/shuffle in the music. The modal sound on South African jazz is derived from Xhosa indigenous music (Gogwana).

Gogwana further stated that the sound of modal jazz in South Africa is rooted in elements from Xhosa traditional music. These elements include harmonic progression and the application of a rhythm and feel and even improvisation. These are based on chanting and layering ideas over one another, commonly found on traditional Xhosa music.

It is this harmonic shift of a tone, the feel, even the improv, the chanting vibe, you know, which is the birth of modal jazz South African jazz, you know. Comes from that school that the influence of Xhosa music into jazz. Xhosa music brought modal the sound into South African jazz (Gogwana).

Musical hybridity

All participants believed that listening to various types of music helped form their own unique compositional styles. Merging elements from different genres allowed them to find formulas when developing their unique writing styles. Xonti stated that he spent significant time with his friends that were outside his race and attended their events, leading to an ear for rock, punk, and other music they listened to. By so doing he picked up a few elements from those musics, resulting in a composition titled *15 Sandler Street* in the style of punk rock featuring a hard-edged melodic motive with heavy rhythm. Xonti also borrowed from other styles such as American jazz and traditional South African jazz sounds.

Speaking about borrowing from other musical cultures, Makuzeni stated the following:

...thing specifically with me, is the very African rhythmic harmonic structure you find across western African countries, like, because, I know, [sic] I like to play with polyrhythms, you know. And it has grown into something that, really feel connected to, I guess (Makuzeni).

Gogwana noted that he tries to use most of the elements from music he heard and learned:

⁸ Gogwana mentioned a Phrygian sound, which is an error, as he was explaining the Lydian mode sound.

I try to bring all those elements that I grew up with, the elements of conversation, or listening to my dad play contemporary jazz. I enjoyed pop songwriters; I went through classical music [...] I have all these elements. In all of them ndiz'fake zonk epha (I have incorporated them all): Xhosa music, South African jazz sound, there's classical music (Gogwana).

According to Mrubata, using the musical elements that one listens to frequently is inevitable. He claims that is how the universe works.

I even remember a tenor player from Pretoria – I forgot his name He once told me that the bridge to my song sounded exactly like Charlie Parker's Little Suede Shoes, I said "Ja, you are right, so what? So goddamn what?" Because I knew I was not even thinking of that song when I was composing my song. It's the universe influences come out of your music (Mrubata).

This supports another view shared by Mrubata earlier in the interview in which he shared how he was influenced by the Xhosa traditional and Cape choral music that he grew up surrounded by as well as American jazz. He stated that the influence of the latter was unavoidable. Mrubata referenced one of his compositions, *Face the music*, as an example of how these different universal sounds have shaped his music.

You will find a mbaqanga tune of mine with II–V–I turn arounds and all those changes. Like my tune Face the Music (singing...) it's a standard I–IV–V tune but there's II–V turn arounds – it just happens (Mrubata).

All participants acknowledged the success of South Africa's jazz development and noted that the genre's unique identity was due to its hybridity. They asserted that it developed its identity by appropriating elements from other musical genres. These were then merged with predominantly cultural music, which for the participants, was particularly Xhosa indigenous music. They admitted that they, along with the mentioned jazz greats, and the current generation of South African jazz musicians, had taken inspiration for their styles—including musical aspects such as chordal progressions, ostinato riffs, themes, and feel—from indigenous musics, among other genres.

Xaluva wholeheartedly agreed, pointing out that South African jazz contains components of other styles, particularly that of the Xhosa traditional music. According to her, what draws people to South African jazz is the familiar sounds or aspects from their homes. She cited Mandisi Dyantyi's music and pointed out that the nostalgia people felt for it came from his Xhosa storytelling and

Xhosa church hymns, and how he cleverly combined them with the jazz idiom to create music that is still jazz but has all the underlying components of Xhosa music and the church.

Mandisi's music, you know, I think, is kind of like a contemporary version of that, you know, kind of the storytelling in the Xhosa language, but in the jazz idiom, and make people kind of, I think people kind of thinking, Well, why is he so you know, incredibly successful, And why are people so drawn to his music, is because he's, it's the nostalgia of the Xhosa tradition, and the Xhosa storytelling mechanism, you know, infused with church infused with choral (Xaluva).

Mrubata, Gogwana, and Yenana cited Mankunku as a jazz legend who had perfected fusing the two genres. They all cited his composition *Yakhal'inkomo* as one of the best examples of hybridity, with its two-chord movement, feel, and melody fully reflecting the sound of Xhosa traditional music contrasted with a straight American jazz swing feel in the bridge, and solos taken in a South African township jazz feel.

Yakhal'inkomo tune, straight Xhosa traditional influence fused with American swing. Yeah, because you find that a lot of Xhosa music, you get that two major chords, swung, you know (Mrubata).

There's [sic] others like bra Winston's Yakhal'inkomo, you would hear the church influence in his music and it's something they took from home (Yenana).

Winston Mankunku's Yakhal'inkomo, there's a lot. I could even describe it harmonically. Xhosa music has that Lydian sound, the sharp four, dominant sound. Also, there's a blues sound in Xhosa traditional music, the flat VII and sharp IV sticks out frequently in Xhosa music, and the swing/shuffle in the music. The modal sound on South African jazz is derived from Xhosa indigenous music (Gogwana).

This tune shows a borrowing from another South African ethnic group, which is the Zulu culture (mbaqanga) and how these varying South African and other influences are combined in his sound. In essence, it is evident that the uniqueness of the participants' work and writing skill rests on the influences and components borrowed from the music they grew up hearing, music they deliberately listened to, and music they were drawn to. Furthermore, their cultural backgrounds and identity served as a significant frame of reference, as is explicated in the subsequent sub-theme.

Cultural representatives

Mrubata noted that there are artists within the South African jazz tradition whose works also contain these distinctly Xhosa elements. One such musician, as highlighted by Mrubata, was saxophonist, Winston Mankunku. He named Mankunku's composition *Yakhal'inkomo* (the bull bellows) as the finest example of Xhosa traditional music and American jazz fusing together. He identified the A section as traditional Xhosa music and the B section as American music. Yenana also specifically mentioned *Yakhal'inkomo*, which Mrubata. He mentioned that singer and saxophonist, Victor Ndlazilwana set everything out, and even his innovative singing style was influenced by Xhosa traditional music, supporting sentiments by Xaluva. Even in his compositions, he tended to favour church-inspired sounds, prevalent in traditional Xhosa music. Yenana stated that most jazz musicians who come from the Xhosa culture incorporate their roots into their sound and mentioned drummer Louis Moholo as an example thereof.

Victor Ndlazilwana lays it all out; even the kind of singing reflects Xhosa traditional music. It's quite revolutionary. Even his arrangements; he was leaning more to the church stuff or choral vibe which is used in a lot of Xhosa traditional music. There's [sic] others like bra Winston's "Yakhal'inkomo", you would hear the church influence in his music and it's something they took from home. Bra Louis and them, most of these jazz guys from Eastern Cape and Western Cape (Yenana).

Pianist, Tete Mbambisa was mentioned by Mrubata as another artist who did an excellent job of fusing cultural influences within his music. He added that even though the jazz pianist and composer Bheki Mseleku was a Zulu artist, it was evident that his music contained elements of Xhosa traditional music. Mrubata also mentioned a Xhosa traditional dance style, *umngqungqo* (an ancient Xhosa dance performed by older women), which is often used to create a particular South African jazz sound. It is carried out during ceremonial rituals and is thought to be quite polite and only necessitates minimal movement. He asserts that it can be heard in the works of many South African jazz musicians and dates to the era of Chris McGregor and the Blue Notes. It is slow and accompanied by low-pitched music and clapping. Additionally, they make use of a harmonic progression of the two major chord recurring that is common in traditional Xhosa music. Similar to the music of Dudu Pukwana, Tete Mbambisa, and Winston Mankunku, the Xhosa

elements such as chordal progressions and Xhosa church influence and the dance- like swing groove is audible in their music.

Chris McGregor's music, that's where it will find a lot of Xhosa influence music. If you check Pukwana, lots of Xhosa influence in his music. Tete Mbambisa, Winston Mankunku. Yho, there's lots, dance- like swing feel, harmony, and church that thing...With Chris McGregor, you hear choral music as well, as well as a traditional. What is called Umngqungqo – their music and The Blue Notes. You find that a lot of Xhosa music, you get that two major chords, swung. We play around with two majors, but somehow you hear a minor as well, you know. Like the song of mine, "eNtlombeni". There's lots. Even as Bheki Mseleku is Zulu – if you listen to his music, you'll find a lot of Xhosa music elements and you'll find a lot of it. And of course, guys like Winston Mankunku, Tete Mbambisa – there's lots. And my music too, full on. "Yakhal'inkomo" tune, straight Xhosa traditional influence fused with American swing. (Mrubata).

Xaluva stated that people do not genuinely realise that jazz artists have been and still are incorporating indigenous elements into their music. However, if jazz music would be commercialised and receive frequent radio rotation, people would realise that this incorporation is not something new. It is, in fact, the indigenous elements that make South African jazz music have its distinct character. She referenced jazz artists like Zim Ngqawana, referenced by most of the participants, acknowledging that he was a great example of incorporating traditional musical elements such as feel, mood, timbre, hymns, and traditional ceremonial songs into the jazz idiom. She reflected on how Ngqawana's *Qula kwedini*, which is regarded on the South African jazz best works, is purely Xhosa traditional music: "*when you think about "Qula Kwedini", that is so indigenously Xhosa, you know, so it's nothing new. It's been done before, but it's never really enjoyed mainstream.*"

Xaluva also mentioned two works that she felt reflected hybridity of South African jazz and Xhosa music. She highlighted Herbie Tsoaeli's *African time* (2012) album claiming that the whole energy and feel leaned more towards Xhosa music. The melodies resembled melodies of Xhosa traditional music despite its jazz style. Another album she referenced was *Heritage* (2004) by late vocalist Victor Ntoni, that even though Ntoni was a scholar who studied jazz abroad, whose use of harmony and progressions was completely jazz, the album was rooted in Xhosa indigenous sounds.

The analysis shows that most participants' compositional methods can be linked to the music they listened to growing up. Participants draw from Xhosa traditional music elements like the common harmonic structure of the major two chord progression and Xhosa traditional styles like *umngqokolo* in their composition processes. Additionally, participants' cultural backgrounds appear to have an impact because they have made connections between their compositions and music they listened to growing up.

4.3 Conclusion

Based on these findings, this chapter provided a thorough analysis of the participants' views on how the Xhosa culture and its music has come to influence South African jazz. The in-depth analysis resulted in three main themes, including participants' earliest memories, the process of learning music, and how Xhosa culture is represented in South Africa jazz. These three themes were supported by eight sub-themes, and the underlying sub-themes was taken from these sub-themes. Participants offered suggestions and options for this research. With a framework from the literature review in chapter 2, and the analysis, the findings will be discussed in depth in the subsequent chapter.

Chapter 5: Discussion

5.1 Introduction

This chapter discusses the findings presented in the previous chapter to gain a deeper understanding of the jazz musicians' styles and how these may relate to their Xhosa heritage and associated traditional music. The findings of the study are discussed according to the three main themes: 1) Early recollections, 2) Music learning processes, and 3) Sounding a Xhosa culture within South African jazz. The discussion is made in reference to the existing literature in chapter 2

5.2 Main theme 1: Early recollections

Studies conducted by Ashmore et al. (2004) and Osborne and Taylor (2010) present compelling evidence that underscores the vital role of family members in the musical development of musicians. These studies emphasise the significance of shared experiences and the influence exerted by family members in shaping an individual's musical journey. The findings of the current study highlight the significant impact of these familial relationships. Specifically, all six participants acknowledged the part played by their families in their musical journey. Yenana, Xonti, and Makuzeni, for instance, observed their siblings' musical interactions which sparked their own interest in music. Yenana's brother, who took piano lessons and participated in ensembles, influenced his love for music through their shared experiences. Similarly, Xonti and Makuzeni developed their passion and interest in music by repeatedly listening to the music played by their siblings. The desire to emulate older siblings has demonstrated its advantageous impact in the experiences of these three individuals. These examples show how the musical experiences within the family environment contribute to the participants' musical development and foster their love for music. This resonates with these studies by Cali (2015) and Davidson and Borthwick (2002) which reveal that music plays a significant role in fostering and maintaining a sense of togetherness within families during middle childhood. Moreover, they also suggest that informal and spontaneous family interactions are particularly enhanced by music.

The remaining three participants were influenced by family elders. Gogwana and Mrubata were exposed to a wide range of music through their parents' extensive record collections. Xaluva, on

the other hand, received encouragement from her grandfather, a knowledgeable scholar and music enthusiast, who guided her towards 'traditional' music lessons. This aligns with the findings of Sepuru (2019) and Gingras (2012) whose research found the significant impact of early relationships on the formation of musical identity. Similarly, like Xonti and Makuzeni, Mrubata's musical aptitude was shaped by the music played by his uncles and aunts, nurturing his musical ear. This echoes the sentiment expressed by Sepuru (2019) regarding the influential role of formative relationships in the development of musicians.

Interestingly, the study also showed diverse social contexts experienced by the participants during their developmental years played a crucial role in shaping their initial musical styles and beings. Kroeber and Kluckhohn (1952), Morris (2014), and Osborne and Taylor (2010) echo this statement. The findings of this study revealed a strong sense of community among the participants' musical journeys and professional ventures, reflecting their diverse ethnic and cultural backgrounds. The community was characterised by mutual support, shared values, and a collective spirit that surpassed individual differences. Four out of the six participants highlighted the importance of growing up in the township, and how ceremonial traditional music performed in this setting contributed significantly in their development and distinct styles. Yenana highlighted the vibrant music scene in his hometown of Zwelitsha, Queenstown, where numerous musicians encouraged a culture of communal learning. Makuzeni reflected on the strong influence of growing up in the township where she was immersed in traditional music and cultural activities that kept her deeply connected to her roots. She acknowledged that these experiences provided invaluable lessons that could not have been acquired elsewhere but the township. Similar to Makuzeni, Mrubata emphasised that his upbringing in the township profoundly shaped his identity and musical perspective. He continues to incorporate the various elements he absorbed while growing up, a testament to the lasting impact of his community's influence. Furthermore, the warmth and love he received from the township community further contributed to his development, as elders around him generously shared a wealth of wisdom and served as mentors. Xonti expressed a similar sentiment, highlighting how the nurturing environment provided by the township community shaped him too, not only as a musician, but as an individual. This aligns with Ansell (2005) and Galane (2008) who state that within South African townships, there are significant endeavours to support and nurture the development of jazz musicians. Educational programs play a key role in this process, often featuring experienced community musicians who

provide personal lessons to younger players. These seasoned musicians generously share their knowledge and skills, contributing to the growth and improvement of aspiring musicians. This support can take various forms, ranging from watching performances by seasoned musicians, to one-on-one lessons.

The findings of the study indicate that the participants' musical journeys were significantly shaped by their respective societies, aligning with the research conducted by Douglas (2013), Ansel (2012) and Ashmore et al. (2004). These studies highlight the influence of various factors such as traits, ideological positions, shared behaviour, experiences, and historical context that are specific to the individual's particular group. The participants' experiences highlighted the crucial role of this sense of belonging in nurturing a strong identity, preserving culture, and fostering the joyful celebration and appreciation of their heritage.

5.2 Main theme 2: Music learning processes

This study demonstrates that participants in the study acquired their skills through diverse methods. Additionally, it suggests that for jazz musicians, gaining proficiency in the art form through multiple platforms can be advantageous due to the varied influences that contribute to one's development. It was discovered that a combination of self-learning, traditional classroom instruction, and learning through listening played a vital role in the musical growth and styles formation of all the participants, within the context of South African jazz. These findings align with Campbell (2002) and Sepuru's (2019) research, emphasising the significance of prioritising music as a primary subject of study, whether through formal or 'informal', or other means of learning. Furthermore, like Sepuru's study, the participants in this study acquired their knowledge of the art through incorporating traditional music into modern jazz sound, adopting the American jazz system, learning through church, educational institutions, as well as receiving influence from their families, peers, and friends. Each of these methods contributes to the development and individuality of one's sound and identity within the realm of jazz. All these methods prove effective in acquiring expertise in the art form. However, it should be noted that while one method may be more suitable for certain individuals, it may not yield the same effectiveness for others, and vice versa.

According to a study by Amiot et al. (2007), within a community, the integration of collective identity plays a vital role in promoting a more coherent sense of self. The findings indicate that musicians felt a deep connection to their community and identified with its shared values, cultural heritage, and artistic traditions, which greatly impacted their artistic expression. This connection to their identity and community still inspires and influences their creative work, allowing them to create music that is meaningful, authentic, and reflective of their cultural roots. This observation aligns with an earlier study conducted by May (1980) which revealed that music draws influence from cultural elements like customs, and social interactions within the community. These aspects not only inspire the music or musicians, but also reflect the everyday experiences and traditions of the culture.

The findings revealed that all participants developed a passion for music through active listening. Yenana, Xonti and Gogwana pursued self-learning before engaging in formal institutional instruction or taking lessons, while the remaining three participants followed the more 'traditional' classroom-based approach. In the case of Mrubata, despite not receiving institutional education, he took lessons from elder musicians within his township. This indicates that his learning process may not have been confined to institutional education, but rather comprised structured lessons. This distinguishes him from Xonti and Yenana who were self-taught from the beginning. While the participants adopted various learning approaches, they shared a common element: the influential role of listening and the artists they listened to. This emphasises the significance of listening and learning from experienced musicians in the jazz setting. The participants in the study emphasised that the ideas they received from active listening profoundly influenced their perceptions and grasp of the language of jazz. Xaluva, Gogwana, and Makhuzeni who received music education in the Western tradition, still recognise the importance of following and listening to self-taught musicians who were the developers of South African jazz. This type of knowledge and understanding of South African music cannot be acquired solely from formal educational institutions. While formal education equipped Xaluva and Gogwana with technical skills in their musical development, the richness and depth of South African jazz were best acquired through immense listening.

Furthermore, the study highlighted that most of the selected jazz musicians developed an understanding of the language of jazz through the influence and guidance of others. Yenana,

Xonti, and Gogwana had a common approach of mimicking music played on the radio, with Xonti and Gogwana unknowingly transcribing music while learning instruments and playing along with records. Mrubata, on the other hand, would follow seasoned musicians to learn from them. In the case of Xaluva and Makuzeni, their musical development was not necessarily through transcribing, but they expressed that the music they grew up listening to had a lasting influence on them in later years. This resonates with research by Ballantine (2013) which highlights the musical development of Chris McGregor, emphasising how his music combines diverse stylistic elements while containing significant influences from Xhosa traditional music and musicians he grew up listening to in his immediate surroundings. This fusion contributed to the creation of his distinctive sound, with the Xhosa community playing a vital role in his learning process. This influence is particularly dominant due to the lasting resonance of his childhood musical experiences.

The significance of learning through performance was evident in the findings. It was reported by participants that a deeper connection and understanding was formed when individuals were actively involved in watching or participating in performances. This was particularly highlighted by four participants who strongly emphasised the impact of their own experiences as performers. The act of actively engaging in performances allowed them to internalise and apply their knowledge in real-time, fostering a more holistic and immersive learning experience within their musical development. The participants emphasised that performance not only facilitated a quicker grasp of information but also served as the most effective method of learning and bringing about creativity. Makuzeni and Yenana echoed similar sentiments, referencing their current success to their invaluable time spent performing alongside older experienced musicians. Gogwana and Xonti expressed the benefits of performing in a school setting, noting that it greatly enhanced their learning process. These observations align with the findings of Ramanna (2008) that highlight how performance plays a vital role in enhancing the musical abilities of jazz musicians. By engaging with other musicians, performers were able to experiment with new ideas and push the boundaries of their craft. Similarly, Sepuru's (2019) research findings aligns with this observation, indicating that the South African jazz musicians she interviewed emphasised the significance of learning from their more experienced peers and acquiring practical knowledge through professional performance opportunities.

5.3 Main theme 3: Sounding home within South African jazz

Many musicians have played a vital role in shaping the modern sound of South African jazz. The influence of Xhosa music can be traced in various genres across Southern Africa, including choral music, church music, and South African jazz music. Xhosa traditional music has had a significant impact on the development of these styles, contributing to their distinctive identities. Throughout the course of time, Xhosa traditional music has continuously intertwined with other genres promoted by the contributions of Xhosa musicians who have been instrumental in driving this musical evolution, as noted by Hawn (2003). Interestingly, this study has showed that even though the interviewed South African jazz musicians incorporated many influences into their sounds, the elements of traditional music influence remain audible in their music. All participants affirmed the traditional Xhosa music elements in their compositions. This aligns with the findings of Rycroft (1959) who noted that when people moved from their tribal communities to cities for work, new music genres were formed that had traces of their traditional music. Even though the music changed over time, people still kept their tribal customs by singing songs for special events and expressing their feelings. The core elements of traditional music were still present even as the music evolved and incorporated elements from other genres.

The participants pointed out the significance of listening to and familiarising themselves with different music genres, recognising the valuable lessons that can be learned from diverse styles. Essentially, they described their musical journeys as a fusion of the music they grew up listening to and continue to be inspired by. Importantly, this open-minded approach enriched their musicality and contributed to the unique and dynamic nature of their artistic expression and development. forming the foundation of their musical expression. All the participants concluded that elements of Xhosa traditional music are indeed found in their sounds one way or the other. Mrubata and Yenana acknowledged that they do not consciously attempt to incorporate elements of traditional music into their compositions, yet these elements naturally find their way into their music. On the other hand, Xonti and Gogwana deliberately base their compositional techniques on Xhosa traditional music elements. Xaluva and Makuzeni revealed the significance of the Xhosa language as a driving force in their music. Overall, all the participants incorporated traditional Xhosa influences into their musical identities, but in different ways and with different levels of intention.

Another discovery in this study pertains to the spiritual and compositional aspects of two participants: Yenana and Mrubata. They shared that a significant portion of their compositions originates from their dreams, which they believe are messages from higher realms acting as a bridge between the spiritual and earthly realms. Rather than relying on traditional divination tools, they express their beliefs through music. This belief is not uncommon among jazz musicians. This is also seen in Makhathini's interview conducted by Sepuru (2019) where he also mentioned the role of music in connecting with ancestors. Yenana's revelation brings forth the belief that certain songs carry messages from higher realms, and that particular musical expressions are utilised as a means to invite spirits through meditation and chants. Yenana further highlights the significance of elements like chants and recurring harmonic patterns, reminiscent of Xhosa traditional music, in facilitating this spiritual connection. This insight provides a glimpse into how other musicians are able to access higher sources of inspiration during their creative process. These musical elements draw from the rich tradition of traditional music which has a longstanding association with establishing a profound connection to the spiritual realms. These findings align with previous research by Ogana and Ojong (2015), who highlight the practice of using music to communicate with ancestors in African culture, stressing the importance of understanding one's cultural background to fully grasp African musical practices.

According to Dargie (1995), spiritual music such as church and *sangoma* (traditional healing) music holds an important place in Xhosa traditional music. Each ceremony requires specific songs, with weddings often featuring songs that carry significant messages. Various songs require different techniques. For instance, Xhosa wedding songs focus more on lyrical content (Dargie, 1993). These songs, referred to as *umtshotsho*, are typically sung by women. Dargie (1995) affirms that this particular technique suits women's voices well. Xhosa music, including these wedding songs, is deeply embedded in Xhosa culture, as music is considered an essential element of various occasions and events (Dargie, 1998; Hansen, 1981). Ceremonial music played a significant role in shaping the participants' musical journeys. Both Mrubata and Makuzeni recalled their exposure to traditional ceremonial music, with Mrubata sharing his proximity to *sangomas* and their rituals. Interestingly, elements of this music can be heard in Mrubata's own compositions, such as chant-like themes and the repeated drum pattern featured in his song *Icamagu livumile*. These findings align with the research of Dargie (1995) and Hansen (1981). Dargie (1995) states that traditional healers often perform ceremonial rituals accompanied by

music to celebrate the completion of training by a newly trained healer. The music serves as a driving force in these events, with drums, particularly bass drums, playing a vital role in sangoma music. The bass drum establishes a steady rhythm, acting as the foundation for the music, while additional patterns complement its pulsating beat. Moreover, the rhythmic pulse of the bass drum guides and synchronises the movements of the dancers. Hansen (1981) emphasises the significance of drumming rhythms in Xhosa traditional ceremonial music. He further asserts that the drum foundation creates a space for the distinctive voices to harmonize effectively.

The repetition of a two-chord sequence emerges as a prominent element in Xhosa traditional music, greatly influencing modern South African jazz. Gogwana, Xonti, Makuzeni, and Mrubata highlighted the recurring pattern of two major chords as a common influence from indigenous Xhosa music. Mrubata and Yenana pointed out that the repetitive element creates a chant-like atmosphere. Additionally, Gogwana and Makuzeni placed particular emphasis on the Lydian sound that is used over the two chords, attributing its origin to the Xhosa musical tradition. They claim that this characteristic has played a crucial role in shaping the character of modern South African jazz. Mrubata provided an example of this by sharing an experience with one of his compositions, expressing conviction that it could have been an existing traditional Xhosa song due to the influences he incorporated.

Apart from the participants themselves, in the study, several South African jazz musicians were mentioned for incorporating elements of Xhosa traditional music into their work. Notably, Winston Mankunku and Zim Ngqawana were recognised by all participants as exemplifying the musical hybridity within South African jazz. Mankunku's composition *Yakhal'inkomo* was specifically cited by Yenana, Mrubata, and Gogwana. They noted that the A section of the song reflects Xhosa traditional music with a repeated two-chord progression and a 6/8 swinging time signature layered over a 4/4 time signature. The B section transitions into a straight-ahead jazz swing style, featuring the common II–IV–III–IV–II–V chord progression. Another song mentioned was Eric Nomvete's *Pondo Blues* where the bassline presents a straightforward two-chord harmony, while the introduction incorporates jazz harmony. Xaluva referenced Ngqawana's rendition of *Qula Kwedini*, which she claimed truly reflects the infusion of Xhosa music with jazz, similar to Mankunku's *Yakhal'inkomo*. The findings highlighted these songs as a significant showcase of the fusion of Xhosa traditional music and jazz influences. These songs feature a persistent bassline and a two-chord progression reminiscent of traditional Xhosa music. The incorporation

of chanting and whistling from Xhosa musical traditions, along with the establishment of a straight jazz swing feel by the drum kit and the integration of American improvisation, align with the perspectives of Ansell (2004) and Ballantine (2013). This also aligns with studies by Dargie (1981) and Hansen (1981) regarding the influence of Xhosa traditional music on other musical styles, particularly in terms of unique vocal sounds, structure, chants and harmonic repetition. Muller (2019) highlights these elements as part of South African jazz's development. This aligns with research conducted by Eato (2011) and South African History Organisation (2023) which highlights the crucial role of Xhosa jazz musicians in the development of jazz in South Africa. These musicians were pioneers who passionately pursued the further development of their music, forming popular bands within the townships and influencing numerous musicians, including Ezra Ngcukana, Johnny Dyani, Dudu Pukwana Victor Dlazulwane, and Jonny Meko (Ansell, 2005).

Gogwana and Mrubata emphasised that the rhythmic feel in Xhosa traditional music constantly swings, while the melody is sung in a straight manner. This rhythmic interplay serves to accommodate dancers and enhance the overall musical experience. They further stated that the rhythmic elements observed in traditional Xhosa music are characterised by chanting and the layering of various musical ideas. This practice involves the simultaneous interplay of different rhythmic patterns, creating a rich and textured musical experience. This aligns with the findings of Dargie (1988) noting that traditional Xhosa rhythms predominantly follow a 6/8 time signature. However, it is important to note that there are additional rhythmic patterns layered on top of the fundamental 6/8 rhythm, which may not necessarily align with the pulse in terms of time signature.

Makuzeni spoke about the concept of polyrhythms, specifically the interaction between three and four beats which is prevalent in South African jazz music. This is also expressed in Agawu (1999), May (1980), and Temperley (1980). It is not uncommon for a song to be written in a 4/4 time signature but played with a rhythmic feel that combines elements of three beats against four. This observation aligns with the perspectives of Xonti during the interviews and his incorporation of *umgqokolo* in his improvisation, as well as research by Nketia (1974). May (1980) noted the role of irregular rhythms in African music, considering them a key element that gives the music its distinct character. These irregular rhythms, often characterised by intricate syncopation and polyrhythms, bring a sense of complexity and vibrancy to the music. Even in instances where the harmonic structure may be relatively simple, the diverse and varied rhythmic patterns create a rich tapestry of sound, showcasing the depth and sophistication of African musical traditions.

These findings clearly suggest that sounds, timbres, rhythmic patterns, ostinato riffs, and overall feel constitute the elements borrowed from Xhosa traditional music into modern South African jazz music. This is audible in Xonti's composition *Nomalungelo* (2020). Both the opening and the A section of the song employ a movement between two major chords (A flat and G flat), creating a 6/8 rhythm that aligns with traditional Xhosa elements, as mentioned in previous studies by Dargie (1988) and Ansell (2004). The melody follows a call-and-response pattern using the pentatonic scale while the backing vocals simulate the chant response, which Ansell (2005) and Lucia (2005) highlight as a typical characteristic of traditional Xhosa music. In the bridge or B section of the song, there is a reharmonisation featuring a series of ii–V chord movements commonly found in straight ahead jazz. The solos, however, revert to the two-chord progression, making this song reminiscent of Mankunku's *Yakhal'inkomo*. This echoes an analysis of the hybridity within this work, by Ansell (2004) and Washington (2012).

Gogwana's song Q, from his album *Songbook Chapter 1* (2011) shares a similar concept of using two major chords in a swinging 6/8 rhythm, which is mostly used in Xhosa traditional music, also noted by Nketia (1974) and Dargie (1993). The melody follows a pentatonic scale, and there are two-bars of reharmonisation and change of drum pattern between the cycles to add a modern element to the song. This technique is similar to Mrubata's composition *Kwalanga* (2002) which also employs a call-and-response structure with a pentatonic scale melody and a swinging 6/8 rhythm. At the end of the phrase, Mrubata extends the harmony by two bars of 7/8 for a contemporary touch, while the solos return to the two-chord Xhosa feel.

Conversely, Xaluva's style leans slightly more towards contemporary jazz. Based on her two compositions, it is evident that she draws more influence from Xhosa traditional hymns. In *Umlamb'ophilisayo* (2013), she captures a church-like atmosphere, harmonically and melodically, resembling a typical traditional hymnal harmonic structure and feel. Similarly, *Bebethini na?* (2013) follows the style of Xhosa traditional church music, particularly reminiscent of Ntsikana's church style which features a more upbeat and direct incorporation of Xhosa traditional music elements such as the swinging 6/8 feel and sung in *isiXhosa*. These articulated Xhosa elements heard in both of Xaluva's compositions are noted in research by Dargie (1993) and Hawn (2003).

Similar to Xaluva, Makuzeni incorporates the Xhosa language into her music. In particular, her composition *Thixo Somandla* (2019) is based on *umngqokolo*, the practice of overtone singing,

with voices adding layers to the theme in different rhythms. Dargie (1993, 1998) and Hansen (1981) when explaining *umnqokolo* note that it is characterised by its gourd-resonated sound, and it is primarily performed by women. This unique vocal tradition holds cultural significance within the Xhosa community and adds to the rich musical heritage of the region. The beginning of Makuzeni's work closely resembles traditional *umngqokolo* while the rest of the composition transitions into a I–IV–V chord progression, maintaining a 6/8 groove and a modern feel. The polyrhythms in the song evoke the essence of Xhosa traditional music, in line with Dargie (1993) and Dowling and Stinson, (2011).

Among the six participants, Yenana stands out as the one who deviates from incorporating these elements of Xhosa traditional music in his compositions. He leans more towards American jazz influences in his music. However, in his composition *The Source* (2002), there are hints of Xhosa swing - a distinctive 6/8 swing rhythm. Unlike the traditional jazz waltz, where the ride cymbal maintains a straightforward 3/4 time with quarter notes, the 'Xhosa' swing employs an intriguing off-beat pattern on the ride cymbal with a strong emphasis on the first beat. Additionally, a modal aspect is added where the melody elegantly weaves through the harmonic progression rather than sticking to the song's key, although harmonically it leans more towards American jazz. This unique blend gives Yenana's sound its distinctiveness. Additionally, the study revealed another interesting aspect: the reinterpretation of traditional Xhosa songs by the participants in a modern jazz style. Examples include Gogwana's *Qula Kwedini* and Xaluva's *Oxam* where they successfully incorporate these songs into the jazz idiom while still preserving their originality. Studies conducted by Galane (2008), Makgopa et al. (2012), Bruinders and Layne (2006), and Xaluva (2009) highlight the integration of folk songs into the jazz idiom.

Conclusion

The findings of this study provide clear evidence of the significant influence of Xhosa traditional music elements in modern South African jazz and their integration into the jazz idiom. Through detailed analyses of the experiences of Xonti, Gogwana, Makuzeni, Mrubata, Xaluva, and Yenana, the study observed the incorporation of repertoire, rhythmic patterns, vocal techniques, chord progressions, and overall musical feel from Xhosa musical traditions. Additionally, this research explored various learning methods employed by the participants, highlighting the value South African jazz musicians place on learning from their peers, listening, and gaining practical

experience through professional performances. This emphasis on cultural exchange, influences, and learning from others has played a pivotal role in shaping the unique and diverse sounds of South African jazz scene, contributing to its rich and evolving landscape.

The next chapter concludes the study.

Chapter 6: Conclusions and recommendations

6.1 Introduction

The aim of this study was to explore the possible influences of Xhosa traditional music on modern South African jazz. The study unpacked the lives and works of six professional recording jazz musicians who come from the Xhosa culture and who are well established in the South African jazz music industry. The research delved into their early experiences, cultural heritage, compositional techniques, and sources of inspiration, revealing the significant role of culture as a foundation in shaping the development of jazz within the South African context. The current chapter concludes the study by providing a summary of the study as a whole, the chapter answers the research questions, presents the study's limitations, and also highlights areas for possible future research.

6.2 Addressing the research questions

6.2.1 *Secondary research questions*

In what way has Xhosa traditional music contributed to the idiosyncrasies found within the works of these six South African jazz musicians?

The findings show that Xhosa traditional music has played a major role in shaping the distinct characteristics present in the compositions of these six South African jazz musicians. This influence is evident through the reimagining of Xhosa traditional songs by some of these artists. For instance, Gogwana covered *Qula Kwedini* and Xaluva covered *Oxamu* which are both Xhosa ceremonial songs that continue to hold relevance in modern jazz. These songs are also still performed at Xhosa ceremonial events. This direct influence is indicative of the impact of Xhosa traditional music, echoing research undertaken by Galane (2008), Makgopa et al. (2012), and Xaluva (2009). It becomes evident that folk songs have been woven into the tapestry of jazz expression by these six musicians. Furthermore, these musicians have incorporated Xhosa traditional singing techniques into their works, such as the use of *umngqokolo*. Additionally, the utilisation of Xhosa lyrics in their compositions further underscores the influence of the Xhosa tradition. Stylistically, the incorporation of chant themes and repetitive harmonic patterns found in

indigenous Xhosa music has also significantly contributed to the musical approach of these artists.

How has the upbringing and cultural traditions of these six musicians contributed to their works?

The study shows that the upbringing and cultural background of these jazz musicians strongly shaped their compositional techniques and musical identity as their works prominently mirror indigenous musical sounds that they absorbed from their upbringing. Growing up in townships and being immersed in jazz also leaves a clear mark on their compositions. The findings unveiled that these six jazz musicians intricately weave elements into their work that can be traced back to their musical heritage. The utilisation of melodies, language, and harmony stylistically mirrors the essence of their cultural background and musical heritage. These characteristics are emphasised in the research by Dargie (1988) and Ansell (2004). The recurring harmony and chant-like motifs, two-chord Harmonic structure, and anticipated swing patterns have been shown to be foundational and authentic representations of the Xhosa traditional influence on modern South African jazz.

What are the key elements and similarities between the works of these six South African jazz musicians?

The study found that the key elements and similarities within the works of these jazz musicians is their backgrounds and compositional approaches which are largely rooted in Xhosa traditional music, whether intended or unintended. These fundamental elements include recurrent ostinato lines that establish a rhythmic pulse and layered with cross rhythms intricately interwoven into these riffs. Even though some songs may be notated in common time, they exude a distinctive 6/8 rhythm feel. Furthermore, these musicians infuse a chant-like ambiance into their music, often incorporating hand clapping or hand percussion, or group vocal chants. Their music is written for the same purpose: to capture the essence of spirituality and for events occurring in people's lives on a daily basis. These distinctive elements resound clearly within their compositions. Additionally, the deliberate simplicity of harmony and melodies resonates throughout their sound.

6.2.2 Main research question

In what ways, if at all, have elements of the Xhosa culture and music influenced the style and sound of selected South African Xhosa jazz musicians?

Fundamental elements of Xhosa indigenous music that have influenced the selected musicians include language, musical approach (similar to that of Xhosa music), and a minimal harmonic progression (often just a two-chord progression). Persistent basslines and drum patterns maintaining the rhythmic pulse, accompanied by layered cross rhythms atop the bass riff, were also identified as key features. Insinuation of rhythms, despite possibly being composed in common time, the compositions exhibit a distinct 6/8 rhythm sensation. Through their musical works and albums, these six jazz musicians have indelibly imprinted the authentic essence of Xhosa traditional influence onto the modern landscape of South African jazz. This assertion finds validation in the evidence derived from the semi-structured interviews. Furthermore, akin to the cadence of traditional music, South African jazz frequently embraces repetition as a stylistic device. This penchant for revisiting musical motifs is complemented by the elegance of uncomplicated melodies, culminating in a signature sound that draws upon the profound legacy of both Xhosa traditional music and the rich heritage of South African jazz.

6.3 Delimitations of the study

This research provides a basis on which to build further investigations and literature on connections between various human influences and manifestations of culture surrounding musicians associated with African traditional music and South African jazz. It does, however, not come without limitations. By focusing on only one ethnicity, this study does not create the same platform for discussions about makers of African traditional music outside of a Xhosa-centred space. Furthermore, since there is only a selected number of musicians taking part in this study, the data gathered was only representative of their own subjective experiences, training, exposure, influences, tastes, and opinions. This limited sample size means that relevant data from other musicians not included in the data collection processes can, therefore, not be accounted for or incorporated into the rest of the research processes or findings. The findings are, therefore, not applicable to all musicians within the Xhosa traditional music or South African jazz idioms. It is also important to acknowledge the possibility that the pieces chosen to represent Xhosa traditional music in the research might not capture the medium's characteristics exhaustively and that there are elements that might go unaccounted for within the scope of this study.

The research would have preferred that the interviews take place in person. Where this was not possible, video conferencing was utilised. While video conferencing offered a practical, affordable,

and time-efficient alternative to face-to-face meetings, it came with restrictions. Irani (2019) asserts that not being able to share a physical interview space limits the researcher's ability to observe the full range of the interviewees' "body language and non-verbal communication" (p. 4). In-person interviews also enable the researcher to observe ways in which the interviewees interact with their environments. This can be valuable sources of data during the analysis phase. Not being able to share a physical space may have affected the participants' confidence or willingness to share more personal details, which may have been valuable. It is also possible that participants with limited access to technological resources were underrepresented because their data may be less rich in contextual detail due to the inability to connect on a more personal level with the researcher or because they might not experience the same freedom to express themselves as in-person interviews (Irani, 2019; Seitz, 2016). Technological issues such as faulty devices and internet connections were, at times, limiting factors due to connectivity issues.

6.4 Possibilities for further research

It will be beneficial if future research provides an in-depth musical analysis of selected South African jazz recordings and how they exemplify distinct indigenous influences. Furthermore, researchers could explore the contributions of indigenous musics from other South African ethnic groups to the modern South African jazz sound through a similar methodology as the current research or the suggested analysis.

6.5 Conclusion

The findings of this study underscore the vital role of culture and background in shaping the musical growth of South African jazz artists. Furthermore, the results indicate that culture and identity are neither static, monolithic or immutable, and instead, evolve as the participants' identities do. The research also illuminates the compositional elements that draw inspiration from cultural facets and notably emphasises the distinct identity of South African jazz, detailing its evolution and acquisition. That being said, it is important to acknowledge that while the musicians' ethnic identities have influenced their sound to varying degrees, their musical identity encapsulates a multiplicity of influences. The study discerns that the unique style of South African jazz is notably rooted in diverse influences, many of which can be traced back to traditional origins, North American jazz, as well as music encountered in their social environments. Particularly, Xhosa traditional music emerges as a pivotal component, to varying degrees, in the participants'

works profoundly shaping their individual styles and compositional approaches. Moreover, the findings offer compelling evidence of Xhosa traditional music's profound impact on modern South African jazz, harmoniously integrated within the jazz framework.

The ramifications of this study extend to musicians and learners alike. It serves as a resource that aids South African jazz musicians and their audience in leaving an indelible mark on the global stage, solidifying their impact on the world of music.

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Appendix A: Letter of informed consent



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA



September 2022

Dear _____

My name is Viwe Mkizwana and I am a Master of Music (Performing Art) student at the University of Pretoria. I would like to invite you to partake in my study focusing on the influences of Xhosa traditional music and culture on modern South African jazz.

Research topic: The influence of Xhosa traditional music and culture on modern South African jazz: Exploring the narratives of six South African jazz musicians.

Aims of study: The study aims to explore and identify commonalities in both Xhosa traditional music and modern South African jazz, with the intention of generating a description of elements that form part of the Xhosa indigenous influences on South African jazz. This will be done through investigating how the upbringing, culture, and sonic signatures of six musicians reflect this.

Methodological approach: The research requires your contributions through an interview, through a medium preferred by you. Online interviews will be conducted on Zoom or Microsoft teams, and in-person interviews will take place at a venue of your choice. The questions will explore issues related to your background and upbringing, musical experiences, and your compositional approach. The questions will be clear and thoroughly explained, and all questions will all be related to the research study. The interviews will take approximately an hour and will be recorded for transcription and analysis purposes.

Ethical approval: The study will only commence once ethical approval by the Research Ethics Committee of the Faculty of Humanities, University of Pretoria, has been obtained.

Risks and benefits: You have been requested to partake in this study due to your influence and extensive experience as a professional jazz musician. Your participation in this study is voluntary. For the purpose and credibility of the study, I kindly request to use your name in the research. You are free to withdraw from the study, without any negative consequence. However, once the data has been submitted or published, this will no longer be the case. Should you wish to withdraw, the data will not be used. All the information will be kept confidential, and there are no known risks for participating. There are no direct benefits that you will receive following your contributions; however, the study will extend necessary knowledge on South African jazz music.

Confidentiality: The data to be collected in this study will only be accessed by me (the researcher) and my supervisors and will be kept confidential. The collected data and related forms will be kept at the University of Pretoria for 15 years, in a password protected electronic format.

I will be honoured to have you as a participant in this study.

Kind regards

Viwe Mkizwana

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Appendix B: Participant reply slip



September 2022

I, _____, agree to be interviewed for the MMus study titled: *The influence of Xhosa traditional music and culture on modern South African jazz: Exploring the narratives of six South African jazz musicians.*

In agreeing to partake in this study, I confirm that:

- I comprehend the full nature of this study and what it entails on my part
- I consent to my full name being used in this research
- I know that the interviews will be record for transcription and analysis purposes, and that the said data will be stored at the School of the Arts: Music, at the University of Pretoria, in a password-protected electronic format
- I will be allowed to review the interview transcript and provide feedback, if necessary
- There are no foreseen negative consequences and that I may withdraw my contributions, prior to the research being published.

Date: _____

Place: _____

Signature: _____

Appendix C: Interview questions

1. May you please tell me about your background and upbringing, and your earliest memories?
2. What type of music and surroundings formed the backdrop for your experiences as a child?
3. Which musicians, if any, were you drawn to while growing up, and please explain why?
4. When did you start playing music? Please tell me more about this
5. When did you start composing music? Please feel free to elaborate on this
- 6.1 What are the main influences on your compositions?
- 6.2 In what ways has your ethnic background contributed to your compositional process, if at all?
- 6.3.1 How do your compositions, if at all, reflect these influences?
- 6.3.2 How do you 'sound' your indigenous roots in your compositions or playing?
- 6.4 In your own opinion, what differentiates your music from other South African jazz musicians?
- 6.5 Are there any other influences you would like to mention that have contributed to your playing and style?
- 6.6 Are there any South African jazz works that you feel reflect Xhosa indigenous sounds? Please elaborate on this