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CHAPTER ONE

Introduction

1.1 Background of the study

“Analysis begins with setting limits, by defining potential areas for study based on an initial hunch. It rejects the context-multiplying ideology that, if followed to the letter, renders analysis “unbeginnable”.” (Agawu, 2003: 183).

As Agawu suggests, this research limits itself primarily to the analysis of the historical development of the concept of Dr Philip Tabane’s Malombo Music of South Africa. The research therefore examines the natural biographical life of Philip Tabane; elements of the indigenous ritual *malombo* musical practice; the development of the popular style of Philip Tabane’s Malombo music; the impact of neo-colonial musical hegemony on indigenous South African music through the biased profiling of jazz in popular music scene and its implications for the development of indigenous music; the development of Tabane’s career path; literature reviews of media write-ups about Tabane and his version of Malombo music; and the extent to which contemporary legal framework that regulates the arts in South Africa covers the protection and development of indigenous musical arts.

The research aims to investigate whether Philip Tabane succeeded in his experiment of adapting the indigenous ritual *malombo* music into a popular musical domain; how the biased profiling of jazz by print and electronic media has affected the public profile and development of indigenous African music in South Africa; the views of the media and arts critics about indigenous music; and broad principles learnt from Philip Tabane’s model of adapting indigenous

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music into the popular music domain. The research, in its conclusion, suggests ways of improving where Tabane's experiment might have fallen short.

Appendices of a gallery of pictures; music CD; and Tabane's discography are included as part of empirical data of the research. Original media prints are used in the body of the research to evidence statements and postulations made, and to support arguments that the research makes about Tabane's development of the popular music of Malombo. The term 'popular' with regard to Malombo music means widely known and circulated rather than dance music commonly referred to as 'pop'. Tabane's adaptation of *malombo* music never became 'pop'.

1.1.1 Ethnographic research approach

This research follows the ethnographic method as guided by Le Compte and Preissle (1993: 3):

ethnographic research is holistic. Ethnographers seek to construct description of total phenomena as they occur within their various contexts and to generate from these descriptions the complex interrelationships of cause and consequences that affect human behaviour toward and belief about the phenomena. ... ethnography is multi-modal or eclectic; ethnographic researchers use a variety of research techniques to amass their data.

The research uses ethnography because it allows the researcher to gather data from observation, interviews, literature analysis, and media survey. As a research approach that allows for a description of total phenomena, ethnography makes room for the use of a narrative as well as the analytical approach to the study of Philip Tabane and his concept of Malombo music. The research therefore uses the narrative approach in that it presents an historical account on the one hand. The narrative approach takes outsiders to the discipline of music

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by hand through intricate meanders of historical epochs of the development of various indigenous and popular music styles of South African music. On the other hand. The analytical approach allows for interrogation of Tabane's assertions about his work. It also allows for a closer scrutiny of views of critics about Tabane's own ideas and positioning of Malombo in the realm of popular music. The development of Malombo music therefore requires interdisciplinary analysis because Malombo is a genre that incorporates song, dance, human behaviour and spirituality.

Barber (1989:13) recommends the interdisciplinary approach for the analysis of complex genres like Malombo. She points out that:

There is an obvious and very good reason for taking an interdisciplinary approach to African oral texts, and that is that the texts themselves can combine 'literature', 'history', 'music', 'religion' and other things. The unity of these fields within oral texts suggests that the method of interpretation should also be unified. Rather than a collaboration between specialists from different disciplines, what is needed is the reintegration of an artificially divided field.

Malombo is not just music. It is a sociocultural institution that comprises song, dance, dramatic elements of performance, religion and a way of thinking. To unpack the depth of the intricate nature of the cultural, ritualistic, stylistic, historical, and musicological elements, the research, therefore takes the interdisciplinary approach to the study of Malombo. The research takes the position that Malombo cannot be analysed as just 'music' because music is but an integral part of the overall structure of the genre. Nketia (2005:8) supports such an integrated study in that he views ethnomusicology research as:

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... as a discipline whose methods and techniques can promote the collection, documentation, preservation, promotion and dissemination of music as a cultural heritage.

Malombo cannot be studied as just music. Agawu (1995:7), discovered that in Ewe and “other West African lexicons, there is no single word for ‘music’ ”. Similarly in Sesotho Languages that Tabane grew up speaking, the term ‘mmino’ is broader than ‘music’. It deals with sound, rhythm, style, genre, purpose, dance, context of performance, values, identity and the fundamental right of human self expression. The term is semantically dispersed across many fields.

The research does not want to limit itself to the study of *malombo* ritual music, but will focus on the contentious issues raised by Tabane’s introduction of an oral African indigenous concept of *malombo* into the realm of popular music. The focus on both the *malombo* ritual musical practice as well as the popular music of Tabane’s Malombo, raises new challenges of queries and polemics of the value of the adaptation of indigenous oral forms of music to the realm of popular music. The research therefore is not a never ending narrative. Its interrogation of contentious assertions leads to new thoughts about definitions of genres of South African music; styles; purpose; self-expression through music; polemics of naming different contexts of performance; spiritual essence of music as a way of life versus music as business; legal framework and processes that address the rewarding of originality and creativity in music; and also issues of rights and ownership. Therefore the study of Philip Tabane’s ideas and those of his critics and apologists about Malombo, invariably expands the frontiers of the discourse of musicology. Agawu (2003) perceives this kind of ripple effect of discourse analysis, as well as Tabane’s experiment with the adaptation of a single genre into a global art form as progressive in that it is premised on the agenda of the emancipation of African music. He puts it succinctly:

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The emancipation of African music begins precisely at the point where our priorities shift from valuing present realities to constructing future possibilities (Agawu, 2003:47).

The debate about South African music, styles, polemics of naming different contexts of performance, spiritual essence of music as a way of life versus music as business, legal framework and processes that address the rewarding of original creativity in music, and issues of rights and ownership, does help to construct 'future possibilities' about music and musicological theories. Agawu's point therefore says that the construction of new possibilities such as creating new adaptations of oral indigenous musics into new popular variables, is to be seen as part of the 'emancipation of African music'. Therefore the research requires the analytical approach to the polemics raised by Tabane's adaptation of the *malombo* ritual music into the domain of popular music.

The researcher needs to disclose from the onset that he is a musician himself and is very close to the subject of research both as Tabane's former understudy and now a fellow performer within the professional music scene. Therefore the narrative text of the research is used to close gaps of information and knowledge about Tabane that have not been written about in various literature, that the researcher gathered from discussions and observations while working with Tabane. The analytical approach is used to provide critical reflection of existing literature and to evaluate the validity of assertions held by the subject and his contemporary musicians. This includes a critical evaluation of the approaches and strategies that could be used for the development of African music in South Africa and the Diaspora.

The research will present what is available of empirical evidence of Tabane's own views, authentic records whereon he scribbled, as well as original records of

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documents that shaped what is known as popular music of Malombo. These authentic texts will provide the research with empirical proof of records that will assist in the understanding of what it takes to build a world renowned philosophy and discourse. These records will simply help readers to understand the construction of the essence of what constitutes Malombo music of South Africa.

The authentic records that the research presents include available pictures of Philip Tabane and those of his fellow musicians throughout their journey of developing such a powerful adaptation of indigenous healing music of Malombo into a contemporary popular music concept. The records will include copies of classical handwritten music scores he made; handwritten sources of the literary texts he has used to draw communal praise texts from; original handwritten running order of one of his shows; original communication that resulted in his first big breakthrough to world stages; and the original advert of the landmark talents scout of the 1964 Jazz and Variety show that John Blacking himself attended at Orlando Stadium in Soweto, South Africa. These and other similar authentic sources will constitute strong primary sources for the research.

1.1.2 Scope of historical time

The story of Malombo starts with the birth of Philip Tabane, born in 1947 and the first record company in South Africa, Gallo, established in 1933. Gallo recorded Philip Tabane's contemporaries and precursors like Mirriam Makeba, Dolly Rathebe, Kippie Moeketsi, Makay Davashe, Solomon Linda, Spokes Mashiane, Ntemi Piliso, Hugh Masekela, Jonas Gwangwa and many more bands like Mahotella Queens, Dark City Sisters, the Skylarks, Elite Swing Stars, just to name but a few. The research covers the period of 1933 to 2008. The study of a good seventy five years of the development of Malombo music. This is tantamount to the study of South African contemporary music itself.

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1.1.3 Theoretical approach of the research

The research investigates a popular music concept that flows from an indigenous ritual musical art form. Malombo is a South African music concept, developed in South Africa, and therefore has shown to date to have the capacity to grow naturally, even in the minds of the young generation of South Africans of both the seventies and the present. By defining his own creative path of Malombo, Philip Tabane gave himself true creative freedom to be human again.

There are great lessons that one can learn from the study of the life, philosophy, psychology, and indigenous cultural music approach that Philip Tabane chose, and stood steadfast on for over seventy five years now. One lesson is that instead of growing a neo-colonial musicology like a criticism or defence of jazz, it is critical for Africans in the Post-Colonial Africa to develop a sound body of works of African music, discourse and musicology – the Afrophoneaesthetics. The research observes that a study of a neo-colonial body of work has a great potential of generating a neo-colonial musicology, while that of indigenous African musical texts and practice has the capacity to produce an indigenous African musicology.

African Diaspora music includes the neo-colonial sounds and culture, as well as new sounds of free expression. Indigenous culture stems from the home language culture. This therefore presents two approaches of analysing African music in the post-colonial era. Because Tabane used oral-aural methods to learn and teach his music to his peers, it is important that this oral-aural teaching and learning that culminates in vibrant musical practice in most African communities be aptly termed ‘ora-aura-phonology’, and the approach be termed ‘oraphonics’. The research acknowledges that there is the text based approach to learning, teaching and practicing music from ‘written transcriptions’. The ‘ora-aura-phonics’ presupposes ‘transcription’. Tabane and many other musicians in

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most human communities all over the world use 'ora-aura-phonics' to compose and rehearse their music.

Ora-aura-phonics is generative in nature while transcriptions are in some cases limiting. Babalola (1966), Barber (1989), Biber (1975), Finnegan (1970) and Ong (1977) have shown that oral based performances are easily adaptable in different contexts of performance, while written arrangements allow for limited spontaneity in contexts of performance. All music traditions of all people of the world, start in oral form, and are then later represented in transcriptions. So is African music. Therefore it is not correct to look down on ora-aura-phonics based musical approaches and practices and to look up to transcriptions just because they are written down on paper. Both approaches are human artistic expressions, available for use, depending on the user's orientation to musical practice. Both approaches are invaluable and complementary. Malombo is a popular music form that has been successfully orally generated. The research therefore will use ethnographic approaches to the study of the historical development and challenges of Tabane's Malombo music. Ethnography allows for narrative, historical, empirical study and analysis. Tabane's views and evidence of the development of his music includes ethnographic data of writings by his peers, original photos evidencing actual historical milestones, recordings of music and DVD, original newspaper articles, and views gathered from his interviews.

1.1.4 Case study research: The qualitative dimension

This research chooses to analyse a humble African artist, Philip Tabane, because he chose a simple definition of his creative pursuit by reinterpreting the indigenous *malombo* musical practice. This is his home language culture, his first language artistic experience and expression. Therefore he is certainly not an African caught up in the quagmire of post-colonial self-definition. He did not choose to redefine and domesticate the Diaspora sound of jazz, rather he played

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Malombo music and purposefully not some Malombo-jazz phenomenon. This resoluteness of mind, is not a mind that defines itself in confrontational and antithetical terms, but in the inherent African spiritual sense, the spirit of the healing force of Malombo. Malombo is not a post-colonial struggle concept. Rather it is a spirit that predates colonialism and has remained uncorrupted through the colonial and post-colonial epochs. It is a healing spirit force that could not be tamed by colonization, and has lived in spite of the colonization and neo-colonial hegemony over Africa and the African. Malombo, therefore, is not a problematised phenomenon of the African out of a polarised discourse of colonialism. It is simply an indigenous, pre-colonial African spiritual presence that defies any trappings of colonial enclaves even in the post colonial era. It is freedom itself, and not a fancy liberating philosophy. It is being free, being in touch with the inner African self. Malombo is a way of life of an African.

The research examines the historical music developments during the youth epoch of Tabane's creative life and those of other African composers of his time. The period between 1933 to date, will require a constant questioning of the paradigm that says 'a prophet has no respect in his/her own town'. The research does this by analysing how original African compositions and composers perform on the present day broadcast schedule of radio and show-business circuits. This will require a survey of South African Music Rights Organisation (SAMRO) pay-sheets of music royalties on the basis of how song titles perform on the stock exchange media broadcast platform. This undoubtedly makes the electronic music broadcast business a kind of a stock exchange business of music where titles are paid on the basis of their performance on radio, television, ipods, ringtones, and other electronic gadgets.

The study of Tabane's creative profile and interview excerpts does not only depict profound originality in creativity but it also lends itself to a study of the

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humanity, psychology, philosophy, social-ecology, and the political views that he holds, and how they have influenced his construction of the Malombo music. The study presents a record of how Tabane's original thoughts, and the African intellectual construct that his music exudes, have vindicated his musical choice from the sixties to the present in South Africa as well as in the Americas, Japan, France, Germany, Russia, and West Africa. The same impact that Malombo had when it started was still experienced recently in 2001 when Malombo went to Moscow. Here is an excerpt from the Russian journal.

Bringing South African music to Moscow

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African music lovers in the capital got a rare treat on Oct. 6, when masterful South African guitarist Dr. Philip Nchipi Tabane and his band, Malombo, gave an incredible concert at Le Club to round out the Days of South Africa festival in Moscow.

Before the show, a South African concertgoer familiar with the group promised "dynamite - positive dynamite" from "the doctor," And, indeed, positive dynamite abounded from the moment Tabane and his group, consisting of Mphunye Raymond Motau on percussion and Oupa Mohapi Monareng and Thabang Philip, the doctor's son, trading between Malombo drums and congas, took the stage for their last of three Moscow concerts.

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This music is an incredibly rhythmic mix of guitar, flute and vocals from the doctor, congas and Malombo drums – handmade, intricately carved, large bongo-like drums with extreme resonance – and other percussion instruments like the cowbell, whistle, tambourine, bell and African rainmaker, some of which are also handmade.

Finally, this year, Muscovites got a chance to experience one of their concerts. “This is our first time in Russia,” said Mbongiseni Mazibuko, the group’s manager since ‘98. “We’ve had a beautiful response, far better than expected.”

The music’s power was palpable from the first song and got stronger throughout the two-set concert. The rhythm section kept up a pulsing beat from the beginning to the end of the show, highlighting its prowess with drum solos that drew loud cheers from the crowd, especially for the song “Thabang,” dedicated to Tabane’s son and group member. But the doctor was the star, with his infectious energy and constant smile. His innovative guitar work included sliding and tapping a drumstick up and down the guitar’s neck, creating sweet, vibrant notes that guided the group to new highs.

Malombo and Tabane were so good that it’s a pity this was only their first visit to Moscow. Fortunately, Muscovites can look forward to more Malombo music: The group may return to the city at the beginning of February 2002.

The human elements that define Tabane’s overall perspective of artistic expression refer to the values of music making that Tabane upholds about life, and his views on the purpose and meaning of living. These values will be

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investigated in detail and analysed in terms of the extent to which they are represented in his music. Arom (1962:17) suggests that:

For music is learned behaviour, and as such we should expect it to act like other elements of culture and to be susceptible to some regularities which make it possible to analyse any aspect of culture.

The analysis of the psychological underpinnings of Tabane's approach to artistic expression includes a study of his notion of the being in communion with his inner spirituality rather than to be in pursuit of populism and superstardom. The research will investigate Tabane's development of a comprehensive body of work he called Malombo, and the theoretical construct that underpin the philosophy, religion, ethics and ethos of Malombo.

The analysis of the philosophical essence of Tabane's creative processes relates to the study of his fundamental ideas about what music and music making is not, and what the metaphysical construction of music and deity is. The latter refers to the study of Tabane's sense of the metaphysical elements of life: wellness, authenticity and healing expressivity. The study of Malombo is a longitudinal study with a significant impact on horizontal studies of South African music in general. It is like Agawu's (1995) study of the Northern Ewe, which gives an ethnographic perspective of the Ewe about their music. Similarly, Philip Tabane's views and those of his critics on what Malombo music is, are critical to this study. Agawu's study has been able to yield a solid theoretical framework on the structure, and theory of the Northern Ewe community. A study like this is akin to one of Philip Tabane's long journey in shaping a solid foundation for the framework of 'representing African music' as Agawu (2003) has done. Tabane's views also go a long way in shaping ideas that enrich perspectives on how to represent African music.

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The analysis of the social-ecology maxim that impacted on Tabane's views of life and living makes for the study of the collective social psyche of the early epoch of his artistic expression. The research will look into the extent to which Pan Africanism and African nationalism across the continent, served as the intellectual backdrop against which he had to make music. These were the collective intellectual constructs that shaped the critical thinking of the mid 1930s. These include extrapolations about both the socio-political and aesthetic elements that constitute a normal human artistic expression. Artists like Gerard Sekoto, fiction writers like Bloke Modisane and Ken Temba, journalists like Aggrey Klaaste, and fellow musicians like Zakes Nkosi, Kippie Moeketsi, General Duze, Mirriam Makeba, film makers like Nana Mahomo, promoters like Ray Nkwe, and politicians like Robert Sobukwe and Nelson Mandela, Tabane's own family spiritual healer and soothsayer mother, Matjale Tabane, his father Modise Tabane, and brothers who played guitars, the founding of FUBA - Federated Union of Black Artists in the days of Black Consciousness, all served as a strong milieu that later influenced Tabane's view of the world.

The analysis of the political base embraces the study of ensuing human rights struggles of the time. These included the study of the agitations made by all sectors of the arts to mainstream the African voice through politics, religion, dance, theatre, music, media and visual arts. The study therefore necessary yields an understanding of how Tabane's peers went out to engender a movement towards a non-exploitative and more human environment to practice music in South Africa. The research subsequently yields a study of how indigenous arts are exploited and how those collective efforts contributed to the establishment of movement towards a democratic arts industry that is still being agitated for today. Underlying all these is the study of Tabane's own metaphysical belief of maintaining a balance of the trilogy of the human, spiritual, and material.

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Blacking (1993) agrees quite well with Agawu's caution that the analysis of music should refrain from entangling itself in 'context-multiplying ideology' that disregards a human perspective. The approach of this research, therefore, decries a clinical approach that, instead of assisting research see the depth of human endeavour, it merely creates a theory wholly unto itself, growing more and more away from reflecting music as a worthy human experience, to being some science of unimaginable process of graphic signification. This has become evident over time in that theorists of phenomenological ideology believe that the object of their pursuit with language is the study of the 'science and signs'. One cannot be bent on the study of a human experience with an intended outcome of producing complex theory. The outcome of a study of a human experience should yield an understanding of the bare humanity that makes us human. It should generate a simple understanding of human beings, as human beings. Its pursuit should not be to produce a science whose value is merely scientific signification. At the end of a study of human experience, we should still be able to see a human being and not a forest of scientific postulations that prevents us from seeing a bush of humankind and human endeavour. Blacking (1980:31) puts it aptly:

The function of music is to enhance in some way the quality of individual experience and human relationships; its structures are reflections of patterns of human relations, and the value of a piece of music as music is inseparable from its value as an expression of human experience. The common factor is therefore the factor of the individual in society.

It is in any case better to produce a song that gives music good notes rather than the notes that fail to produce a good song. Similarly, it is good to study music as a human experience than as a product of theory. Music has an indispensable quality of producing theory, but theory has no capacity to produce a human experience. Rather it has a potential of generating an endless body of theoretical

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postulations whose value lies in its capacity to sustain itself as a theory, and whose pursuit is a timelessness that aims to defy time yet whose subjects are temporal. A study of Philip Tabane, for example, should begin with a narration of his lived experience rather than with a debate on the value of narratological versus critical discourse. It is certainly not the quarry of this research to engage in a debate on whether a research should produce a narrative of biographical background of a human being and his experiences, or it should debate the value of the use of narrative and narratology in research. Starting on the latter route will certainly not help the research produce knowledge about the subject of research. The research endeavours to understand, in the words of Blacking, 'individual experiences' and 'the factor of the individual in society' (Ibid). The researcher is well aware that those who produce works of art are artists, those who produce theory are theorists, and those who study theory produced by theorists in order to generate and work with nothing but meta-theory of theory, are theoreticians. Having taken note of this, the research on Philip Tabane is a simple study of a human being and his works in the time that he lived. Its value should lie in enabling the reader to understand the man and his individual experience in society.

Nketia (2005:25) sums such a debate by saying:

The importance of an integrated approach in the study of African music does not lie in the fact that the music is organised as part of the process of living together, but also in the fact that formal structure and contexts of use often interact. As it is well-known, music occurs as an event in a context of situation.

1.2 Conclusion

The research will, through ethnographic research approach, present the biographical life of Philip Tabane. Supporting authentic articles from newspapers

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and magazines showing different epochs of Tabane's development of Malombo are presented. The research will sketch this development by starting with the analysis of the elements of the indigenous ritual *malombo* musical practice and how it connects with the development of the popular style of Philip Tabane's Malombo music.

The research examines the socio-cultural milieu of the popular music of South Africa from the early twenties of the twentieth century to 2009. It further analyses the impact of neo-colonial musical hegemony on indigenous music of South Africa. This includes the shift of focus to jazz in media reviews of popular music scene, as well as the subsequent implications of this shift on the development of indigenous music in South Africa.

The research also examines the contemporary legal framework post 1994, and how it regulates the arts in South Africa and the extent to which it fails to protect the development of indigenous musical arts, South African musicians as well as its concomitant non-protection of artists in the recording industry of South Africa.

The study of the legal framework of rights and ownership provides the research with a case study to investigate the royalty payout of public broadcast and that of record companies. The study of Tabane at the peak of his career between 1971 and 1978, provides some light into the problems of the South African music royalty quota system. The study of different contexts of Tabane's performance provides the research with an interesting study of the polemics of the impact of festival sponsorship on genre development and its subsequent blemish of corporate branding. The latter is certainly one of the rare studies that add value to the study of South African music. Finally the research sums up conclusions of all areas of focus of all chapters into one conclusion chapter. The latter will

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present a summary of all queries and highlight the strengths and discrepancies of all assumptions made.

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CHAPTER TWO

Literature Review

2.1 Introduction

The primary source of reference is the information that comes from one on one discussion between Dr Philip Tabane and the researcher over the years. These discussions, which did not take the form of structured interviews with a particular questionnaire, happened almost naturally and honestly when the researcher was an understudy from 1990 – 1997 and later as co-performer and manager of the “35 Years of Malombo National Tour” in 1998. Nketia (2005: 5) puts it aptly that:

As an art and a field of knowledge, music demands integration of objectivity and experience. There is a need for scholars to explore modes of inquiry that enable them to integrate scientific and humanistic approaches, taking into account the challenge of the realities of different worlds of music and the contribution to general theory that can emerge from their study.

Due to the historical nature of the research, and that it is located within the field of show business and entertainment, newspaper reviews, magazine articles, advertising material, copies of show programmes, running orders of actual shows, and copies of recording sheets on which Philip Tabane himself, in his own handwriting, where he wrote notes and scratched or cancelled things out, become the primary ethnographic data of the research.

Information from the discussions from 1990 to 2008 have given the researcher more insight into critical information regarding the subject of research, Dr Philip Tabane. This allowed the researcher to constantly verify information with the subject. The newspapers carry the actual polemic debates that occurred in the

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public domain about Tabane's works over time as well as pictures of the shows that Tabane actually did. They present the authentic creative moments of the man himself. They also provide an authentic perspective on the public perception of Malombo music as it actually was at different times of Tabane's career. Therefore, while the investigation needs to retain the scholarly structure, the research deems it necessary to use such empirical data in the body of the research to exemplify instantly, Tabane's ideas in action or the actual provocatorial statements of other critics of Tabane's Malombo.

2.1.1 Scope of literature survey

A negligible number of academic literature exists on the subject. Rather, there is a sizeable amount of information that the research draws from the websites like *wikipedia* and *webvoet* on the subject. These electronic secondary sources provide invaluable information on the discography and historical accounts on some of the shows.

Aggrey Klaaste's articles provide insight in the earliest epoch of the development of Tabane's career. Aggrey Klaaste (1964), Woodson's book, *The Miss Education of the Negro*, *Drum/Post* (January 1966, 16), Johannesburg Festival Poster (1964), and *Drum/Post* (September 1964, 13), Wikipedia (2008), have captured the highlights of Malombo from the early days. Bongani Mahlangu (2007), has followed up the story recently raising issues of national heritage. Tabane had raised issues of self-pride and the need for national identity in *The World* (January 1973, 18).

The research has benefited greatly from Ray Nkwe's programme leaflet called *Umoya - The Wind* (November 1984). He was the President of the Jazz Appreciation Society of South Africa. Further archive materials from Tabane's own suitcase archive that have assisted this research are *Drum/Post* (January 1966, 16), *Drum/Post* (October 1961, 29), Johannesburg Festival Poster (1964), 1964

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Jazz and Variety Fest, *Drum/Post* (September 1964, 13), Eliot Makhaya's articles of *Eighteen Post* (May 1971, 23), *The World* (February 1976, 25), and *Grace* (April 1965). These sources have aptly captured the lived experience and records of Malombo in South Africa.

The following publications provided the research with up-to-date records of Malombo music in South Africa and the Diaspora. They are *Post* (October 1961, 29), *Zonk* (May 1962, 9), *The Star Johannesburg* (October 1964, 14), *The World* (May 1969, 2), *Eighteen* (May 1971, 23), *The World* (July 1975, 03), *Rand Daily Mail* (February 1976, 25), *The World* (August 1976, 13) amongst others.

2.1.2 Published academic sources

References from academic essays and literature in the field of musicology abound. Caluza (2005), while discussing predominantly the nature of Zulu music, also touches on broader significance of African music. His observation is the same observation one makes about Malombo, in which songs connect to different contexts of performance like weddings, hunting, ancestral worship, courting, snuff-songs, cradle songs, songs of threshing corn, work songs, etc. A test here for Tabane's Malombo is to see how he negotiates text or lyrics of his songs in different contexts of performance like political gala dinner, festivals, personal space at home, own lobola ceremony, indoor concert, to name but a few.

The research chooses to approach the study of Malombo as the study of an indigenous African music genre that evolved from an older form of *malombo* ritual practice rather than to approach it as a musicological study. Gloag and Gloag (2005), maintain that "music, as a practical activity, has its own history, but musicology, as a process of study, inquiry and reflection, while it forms its

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own context and employs distinct concepts, is clearly dependent upon and reflective of music as its subject.”

The study of Tabane’s own contentious views that denounce the ‘jazz’ tag from his Malombo construct is supported by Gabbard’s (2002) view that, “Jazz is a construct. Nothing can be called jazz simply because of its ‘nature’.” Therefore the study of Tabane’s interpretation of sacred African music using guitar, falls within similar studies of African pianism done in works of Cynthia Tse Kimberlykin and Akin Euba (2005). The study of Tabane’s work could later be studied under the theme of ‘Malombo guitar voicing’.

The analysis of Tabane’s use of old oral-praise texts in the lyrics of his compositions includes the study of his use of phoneaesthetic/onomatopoeiac sounds that practically express feeling beyond recognizable words. Blacking (1969) points out that “the purpose of music is often to express feelings that are too precise for words...” This therefore means that Tabane’s use of phoneaesthetics could be a way of expressing feelings that are too precise for words.

2.2 Conclusion

The sources cited in the research, undoubtedly provide the kind of cutting edge information in that they followed Tabane from the time he was about fifteen years old to date. The journalists of 1960s, when Tabane was a new attraction in the show-business, followed him and often asked academic questions about the music, the tour, but more fundamentally they extrapolated over the theoretical definitions of Malombo music over the years.

Most journalists attended rehearsals and captured a lot of contentious statements about the definition of the concept; the elements that constitute it; the essence of

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being an African musician in an African country within the overwhelming Diaspora culture; the experience of being an African musician in the Diaspora; as well as raising the questions about the viability of jazz in South Africa. *Wikipedia* and *Sunday World*, captured the general history of South African music in the wake of growing Afrophonia that included *mbaqanga*, *mqashio*, *scathamia*, *malombo*, *cothoza jo*, *kwela*, *marabi*, African jazz jive, avant-garde jazz, African traditional gospel, and Afrikaans music. This study is therefore an example that epitomizes the fact that it is possible to end up with a rich tapestry of South African music history while the quarry of research focuses on one phenomenal individual over significant space of historical time. The study of Philip Nchipi Tabane, allows for both longitudinal and horizontal study of his personal and professional life, as well as the history of South African music from 1933 to 2009. This period comprises seventy six years of the development of the South African music history. Nketia (2005: 8) sums it up that:

I viewed ethnomusicological research ... as a discipline whose methods and techniques can promote the collection, documentation, preservation, promotion and dissemination of music as a cultural heritage.

The study of Philip Tabane is not just a study of his life but can serve as a window to the broader South African music history. Rather, it is more a study of the development and celebration of the indigenous music of South Africa. At a humanistic level, it is a celebration of being an African.