

**THE MUSIC OF PHILIP TABANE – AN HISTORICAL ANALYTICAL STUDY  
OF  
MALOMBO MUSIC OF SOUTH AFRICA**

**BY**

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## DECLARATION

This is my original work and has not been presented for a degree requirement in any other university. No part of this thesis may be produced without the prior permission of the **author** and / or **University of Pretoria**.

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DATE

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**Sello Edwin Galane**

## ABSTRACT

This study seeks to investigate the origin and development of the thinking, make up, evolution, meaning, impact, essence of originality, and attempts to reclaim the true identity of African music of South Africa from 1963 to date by Philip Tabane through his concept of Malombo Music.

This study introduces Philip Tabane's biographical background, and sketches out the socio political milieu in which he has had to do creative work, maps out stages of development of Malombo music, and investigates how media was bent on shaping a particular public opinion about Malombo music. The latter is juxtaposed against Philip Tabane's own philosophy of music making. The research further investigates what Tabane's own definition of Malombo is.

Primary and secondary sources of data are consulted, including a collection of primary data drawn from continuous dialogue with Dr Philip Tabane himself from 1990 to 2008, and getting to do media scan of public statements made in interviews with journalists. One on one discussions were held with Dr Philip Tabane in order to understand and verify popular views held about him and about his work. Secondary sources included newspaper articles, journals, policy documents, and internet survey.

Findings of this research are a record of Philip Tabane's life, discography; philosophy; compositions; key debates on the management of heritage; rights and ownership of intellectual property in South Africa; analysis of Tabane's compositional and stylistic format; Tabane's national and international profile; and suggestions for the development of true national heritage and culture. Above all the research findings will help in providing necessary understanding of South African music history, especially future challenges on concept development in music, ownership and rights, recommended amendments to the



existing legislative framework that governs broadcast and copyrights, as well as the very history of one of the least celebrated but honoured son of the soil, Dr Philip Nchipi Tabane.

Keywords: Malombo, Afrophonia, originality, mbaqanga, kwela, marabi, cothoza jo, mqashiyo, kiba music, kwaito, kwaai-jazz, Malombo-jazzmen, SAMRO, SARREL, NORM, local quota, Diasporaphonia.



## DEDICATION

To Dr Philip Nchipi Tabane for allowing me the privilege to study his life. To my family: my wife Machokwe, our children Ipeleng, Galaletsang, and Semakayana for your understanding over the years with all these secondary and primary sources kept all over the house. To my late father Maeke, my late mother Moaki Cecilia, to my late brothers Malesela and Lesetša, thank you for sharing your joy and pain with me and our entire family. My sisters and the surviving brother for your love and support. Thanks to the South African Arts and Culture Fraternity of Africa and the world. You have embraced me and shared with me the invaluable knowledge of your cultures in a way that helped shape my understanding of working with knowledge areas of arts, culture and heritage. May this work be a living proof that upholding one's national ethos and redefining the essence of one's cultural being, is an exercise that yields repositories of national identity and pride to one's own nation and to broader humanity. Each one of us is unique, and his or her contribution to any sphere of knowledge is unique and special. Pula!

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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*

Thu, 2001-10-11 21:00 – admin

Issue Number: 292

Author: By Martha Mercer

Published: 2001-10-12

Source: [The Russia Journal](#)

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.

## Chapter 2: Literature Review

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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

## **Chapter 2: Literature Review**

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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.

## Chapter 3: Biographical history of Philip Tabane

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### CHAPTER THREE

#### Biographical history of Philip Tabane

##### 3.1 Introduction

The aim of this chapter is to research Philip Tabane's life as he lived it. To present a narrative study of his biographical background as a human being born and bred in South Africa whose work reflects a South African experience, and how it became significant to the lives of other human beings in the world. Tabane's biographical study is important in that it introduces him to the reader and thereby presents the backdrop to the social-ecological aspects of his early influences and the factors that define his choice of the music of Malombo.

Tabane's photo gallery and other documented evidence of his life have been included as Appendix 2. In accordance with the ethics of research, the researcher requested written consent from Philip Tabane to be able to carry out the research that covers his biographical aspects of his life. Appendix 1 presents evidence of the consent that Tabane granted to the researcher to conduct this research. The researcher has also verified biographical details, as well as all other aspects of his musical life with Tabane as agreed to in the written consent herewith included as Appendix 1.

##### 3.1.1 Biographical background

Philip Tabane was born on 22 December 1947 at Ga-Ramotshegwa in an area which was popularly known as, Riverside, South-east of Pretoria. His parents are Modise and Matjale Tabane. Tabane's parents relocated to 3814 Section M, Mamelodi, Pretoria in 1953. Mamelodi came to be known as one of South Africa's centres of jazz and home of Malombo music. Here is an excerpt of the early history of Mamelodi:

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**Mamelodi**, part of the City of Tshwane Metropolitan Municipality, is a black township set up by the then apartheid government northeast of Pretoria, Gauteng, South Africa. It was established when 16 houses were built on the farm Vlakfontein in June 1953 and later the name changed to Mamelodi, the name given to president Paul Kruger by the Africans because of his ability to whistle and imitate birds, also meaning *Mother of Melodies*. In the 1960s black citizens were forcefully removed from the suburb of Lady Selbourne in Pretoria to Mamelodi, Ga-Rankuwa and Atteridgeville.

Mamelodi is sometimes called the home of jazz, not only because of the number of great jazz artists it has produced but because it has played host to many festivals at its Moretele Park.

The biggest diamond in the world was discovered 12 km to the east of Mamelodi at Cullinan. It is the most affluent township in the Tshwane Metropolitan Municipality. It is affectionately known to locals as “Mams” or “Flaka” (wikipedia).

At the time of this research in 2009, Mamelodi was still known as the ‘home of jazz’. This is the township in which Tabane’s talent was nurtured. It is worth noting that it was in this township where Tabane proved his commitment and love to his then fiancé, Thuli Molatlhegi by performing for the whole night at her father’s gate. This performance was so special that Thuli’s father, considered it an honour that Philip Tabane could, after performing on world stages in New York, come back to South Africa to perform a free show in front of his house as a token of his love for Thuli. Mr Molatlhegi therefore considered this honour, Tabane’s most fitting payment of *lobola* to his daughter. He therefore handed her daughter’s hand to Philip Tabane as his wife after the latter’s all night

## Chapter 3: Biographical history of Philip Tabane

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performance of Malombo music outside his gate. That is how much Tabane's presence and uniqueness was valued by the Molatlhegi family. The show was indeed considered as Philip Tabane's full payment of *lobola* to the Molatlhegi family that morning of 1973. Both are now blessed with two children, Nonkululeko and Thabang. Nonkululeko was born in 1977 and Thabang in 1979. Philip Tabane's home language is Sepedi. It is interesting that he chose a tshiVenda name, Malombo, to describe both the feel and genre of his music.

### 3.1.2 Family influence

The influence of Philip Tabane's brothers and sisters on his musical life makes for an interesting study. This is a classical case of the influence of a musical family on career paths of its members. Tabane's siblings, in order of seniority, comprised his eldest sister Ntibi who was a singer, his brother Lori who played guitar, his sister Mmaloki who played guitar, his brother Mabitisi who also played guitar, his sister Stephina who was a singer, Philip Nchipi Tabane himself who plays guitar, his sister Stella who was a singer, and finally Anna who was a vocalist. By the time of writing this thesis, of the five sisters and two brothers, all had passed on except for Stella and Philip.

### 3.1.3 Human contexts of early life

Tabane's family became the cradle of his food for his soul. It allowed him spirituality to grow safely and naturally, not threatened by a competing force. The entire family was unanimous about music being a natural and normal way of human expressiveness.

Tabane found an extended family and a home of music expression in Dorkay House. Dorkay House was an alternative arts education institution for the black people whom Bantu Education curriculum denied arts education. Philip Tabane,

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Hugh Masekela, Kippie Moeketsi, Jonas Gwangwa, are amongst many musicians whose music careers were nurtured at Dorkay House. It was at Dorkay where he got an opportunity to win creative music contests that became landmarks of his own life and in the history of music in South Africa.

During the advent of Black Consciousness, affectionately known as BC in South Africa, most musicians, writers, sculptors, painters, and activists who were housed at Dorkay House left to form a Federated Union of Black Artists, popularly known as FUBA. This is where Philip Tabane came into contact with Gerard Sekoto, one of the leading visual artists in South Africa. Tabane got to interact closely with talented writers like Aggrey Klaaste and Can Temba that he himself got to write a play. This is where his writing skills were sharpened and where he got to understand politics of power and how the arts can play a role in emancipating the oppressed. This context at FUBA made it easier for Tabane to collaborate with Nana Mahomo in New York on an anti-apartheid film called *Last Grave at Dimbaza*.

More than Dorkay, and FUBA, his family accounts more for Tabane's mental resoluteness and spiritual sternness. His family is still the pivot of his early spiritual foundation and creativity. There is no better way to explain the journey of his spiritual creative life than to describe and analyse the spiritual link he had with his mother's healing powers. His mother was a soothsayer who healed spiritual imbalances in people through song. She had a gift of clairvoyance that helped her to give people advice about their own lives. Philip Tabane got to be like her, and he expressed this gift of healing through music and he consciously named his music Malombo, 'the spirit force of healing the troubled soul'.

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### 3.1.4 Early childhood music education

Philip Tabane received his elementary education at the AME Riverside Missionary School. He only attended about one year of schooling. Asked about his education Tabane says: *'Nna mos le B ga ka e fetsa ne!'* Loosely translated it means that "in fact I did not even complete sub-standard B at school". This is interesting because this stereotype about knowledge acquisition from formal schooling is a paradox in the story of Philip Tabane. His life exemplifies the reality that one's social milieu constitutes the crux of one's outlook on life. By virtue of being born in such a family, his very birth imbued him with the sheer gift of musical philosophy, psychology, faith, discourse, ideo-musicological constructs, and a style of music.

To Tabane, therefore, music was not a mere art form, but a way of life. It was a way of laughing, talking, crying, pondering, and a spiritual path through which he found metaphysical balance. Growing up in such a family made him not to see music as a career but as a family identity. As he grew up, his key mission was to protect the identity, integrity, and legacy of his family so much that he paid very little attention to the protection of his own copyright. It is important that a good institution should follow up his copyrights because they are his life, they are more than family estates, they are the soul of the Tabane's, and nobody else except the Tabane's must own them. Those in the music industry who benefited from his ignorance of the statutory rights of his intellectual property must be tracked. They must return the rights of the Tabane's. These rights are naturally theirs. They are merely guaranteed by the relevant copyright laws of South Africa. His music is a product of his set of beliefs about music and humanity, a set of maxims and a system that defines precisely what he essentially is about.

## Chapter 3: Biographical history of Philip Tabane

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He says he does not see himself as a musician, but one who carries forth a divine mandate of his collective family, especially his mother's.

### 3.1.5 Music knowledge background

Tabane owes the enormous knowledge of music to his family background. He owes his strong sense of self-concept, discipline, hard work, and mentorship to his family. His mother was his first mentor. She is the one who has deeply nurtured Philip Tabane's musical spirituality. It was from her that Philip aspired to retain the spiritual link with ancestry which pervaded his musical purpose and expertise. This nurturing affected Philip's musical concept so much that it affected the naming of his genre, and the business deals overseas.

The strong links with the ancestral spirituality gave him strength and inspiration to compose more music even if he did not acquire the skills to read and write music from formal state education. Secondly, it accounted for his naming of the music concept he has inherited as Malombo. He was very clear about what he meant because he constantly refused when journalists called it Malombo Jazz, and told them to remove the 'jazz' tag from the label of the music concept he was pursuing. He felt that it was fitting that in his creation of an extension of his mother's lived sacred practice of healing human ailments, he had to guard against losing it to media sensationalism. This is a very strong and clear sense of self concept and clear understanding of the psychology and philosophy that encapsulates a genre and discourse.

The other factor that contributed to Philip's acquisition of knowledge of music was that he grew up amongst active music practitioners from his extended family. To date, Tabane desists from hanging around people defining themselves as musicians. He says that there is often no healthy discussion amongst

### Chapter 3: Biographical history of Philip Tabane

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musicians themselves. He finds it spiritually unedifying to join a crop of musicians who feel important when they quote a long list of prominent musicians of the Americas and of Europe as if they are role sole models of creativity in music. He would rather strive to be original through embodying the creative spirit of his own mother.

For Tabane, it is important to enrich and develop the humble experience of African spiritual life. He always avoids chronic debates of ‘who is great between Louis Armstrong, Charlie Parker, Dizzy Gillespy, Wes Montgomery, and George Benson’. Tabane (2008) feels that instead of engaging in this endless adjudication over the merits of American musicianship, more time should be spent on strengthening and mainstreaming African indigenous music idioms. For Tabane, it is a waste of time arguing out the socio-political contexts that gave rise to the music of the Diaspora because this is often done at the expense of searching for the real sound of African music and entrenches the undue profiling of jazz in South Africa.

Due to the views that Tabane holds about jazz and other sounds of the Diaspora, the research had to dedicate a short moment to investigate the development of jazz in America. The research discovers that early slave music in the Diaspora was dance music, African music. Jazz historian Alyn Septon, identifies the first use of the term in print as occurring in San Francisco in 1913, when it was used to “describe a dance music full of vigour and “pep”” (Septon in Gloag and Gloag, 2005).

The American theorist, historian and composer Gunther (1968: 89) points out that in the early twenties, in America, Armstrong’s *West End Blues* became the pivot upon which future jazz trends were to evolve:

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When on June 28, 1928, Louis Armstrong unleashed the spectacular cascading phrases of the introduction of *West End Blues*, he established the general stylistic direction of jazz for several decades to come. Beyond that, this performance also made quite clear that jazz could never again revert to being solely entertainment or folk music. The clarion call of *West End Blues* served notice that jazz had the potential capacity to compete with the highest order of previously known musical expression.

Gloag and Gloag (2005) point out that “jazz is a broad term that envelops a wide range of musical practices”. The research therefore argues that it is ironic that while the term jazz envelopes a wide range of musical practices, it is the latter that is over time thrown into oblivion. The research therefore agrees with Tabane’s view that it is not right to hold the music discourse and practice that was observed and reported on in San Francisco and New Orleans only in 1913, as the role model of popular music of Africa that existed centuries before 1913.

The research finds it important to make the point that African musical thought and practice predate 1913 and 1928 respectively. It further argues that, in 1913, some of the highest order of previously known musical expression in Africa included, amongst others, *Kiba*, *Mshongolo*, *Indlamu*, *isiShameni*, *Amegubo*, *Mehobelo*, *Domba*, *Tshikona*, *Malende*. These genres are amongst South Africa’s greatest crystal musical thought products that survive to date. Therefore Jazz, as a pidgin of different African indigenous music expressions, cannot be greater than its own constituent genres. It is therefore valid for Tabane to maintain that to him, jazz cannot be greater than Malombo music, because the latter is his personal, natural, and authentic spirit of cultural expression. For Tabane, his immediate cultural milieu, is the textbook from which he must learn.

### Chapter 3: Biographical history of Philip Tabane

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Apart from the immediate family background, Philip Tabane's own passion for music and the hard work he subsequently put into it accounted for his solid musical expressiveness. He was determined to master the guitar, flute and voice. His passion for music and determination to advance his family's sacred musical tradition gave Tabane the enthusiasm to approach musical practice from the framework of his indigenous music idiom. This allowed him a great sense of originality and technique in playing the guitar.

Tabane points out that he used to lock himself in the house most of the time to learn how to play the guitar and flutes. So he experimented on guitar, flutes and voice until he increasingly acquired the skills necessary to enable him a freer expression on these instruments. This then accounted for his style and approach later in his musical life.

Apart from the innate passion to learn music and to map out the music concepts and approach, Tabane felt he needed the additional skill to read music. Tabane points out that it was General Duze who taught him how to read music.

Apart from learning from his family and Duze, his guitar mentor, there was a relatively favourable milieu for enrichment in music for Tabane. The availability of the Mamelodi Community Centre provided a good platform for cultural interaction. The other centre which Tabane used to rehearse and to perform own projects was Dorkay House which is still situated in Johannesburg. It was here where he was able to interact with the Union Artists.

There were competitions like the Castle Lager Jazz Contest of 1963 held at Jabulani Amphitheatre, and [the](#) 1964 Castle Lager Talent Search held at Orlando Stadium, that saw Philip Tabane's passion, hard work and commitment

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rewarded. Philip Tabane won first position for both contests. These are the two talent search endeavours that changed the music of South Africa for good. Never were there other talent search projects which were held out in the stadium, and never were there talent search projects that rewarded originality and uniqueness of indigenous musical exploration. Winning these two awards confirmed the uniqueness of the music concept whose depth was in its strong links with the sacred sounds of the healing sounds of Malombo ritual music.

Later, it was a successful international career that confirmed his hard work, passion, and uniqueness in the world. Tabane was subsequently invited to present workshops at universities abroad between 1971 and 1987.

The table in Appendix 6 is a summary of Tabane's hard work in developing a music career for himself since 1940 when he was only seven years old.

### 3.1.6 The early career path of Philip Tabane

Much as music met Philip Tabane more as a way of life and a home language than a career, it certainly did turn out at the end as a career. First, he started experimenting with a pennywhistle at an early age. At the age of seven he led a pennywhistle band at the AME church in Riverside.

Philip Tabane's career as a guitarist also emerged quite early in his life. He started playing guitar at the age of ten in 1943. Philip started using one of the many guitars that were used by his brothers at home. His mother bought him his first Framers model in 1960.

Philip Tabane's career as a vocalist, also emerged at a very early age. He started singing in a natural vocal modulations and styles learnt from his mother's sacred

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Malombo chants. This style has come to characterise Tabane's very rich vocal texture that seems to blend speech with singing in a manner that made both inseparable.

Tabane, like any classical music communicator of any generation, always wanted to expand horizons of self expression to a much broader form. He picked up one instrument after another so as to have a much fuller capacity to express his feelings through music. As if it was not enough, Tabane experimented on a thumb piano at an early age too. Growing up in a multicultural community of Ga-Ramotshewa and later in Mamelodi, Tabane picked up a thumb piano from the Venda communities of Ga-Ramotshewa.

After the seventies, while he lived and worked in New York, Tabane adapted his guitar skills to the bass. He experimented on the Epephone make of the bass and used it in his own recording of the celebrated Malombo album, *Pepelepe*. Tabane picked up a lot of Sepedi, Xitsonga, Ndebele and Tshivenda oral praise texts from the multicultural communities of Mamelodi. He researched about elements of these cultures and transcribed the praise texts on paper. The researcher found amongst documents that he kept, several transcriptions of such dictations of oral praise texts. Appendix 4 is one such example.

Tabane picked up skills to play a harmonica from the "Malaeta" groups of the multicultural Mamelodi. Malaeta are groups that identified themselves with an ear ring and a barrette worn by men, and then played their music derived from the Ndebele and the Zulu idiom on harmonica. His later international recordings blended the guitar, harmonica, drums and voice.

### Chapter 3: Biographical history of Philip Tabane

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Growing up in a family of an astute *sangoma*, and being the curious youth that he was, there was no way Tabane could not experiment with the drum language of the *songoma* drumming repertoire. The track *Sangoma*, in the album *Malombo* (1976), pays homage to that typical *sangoma* drumming style. The drumming was not just used to sample a pattern of the *sangoma* style, but it also constituted a broader approach and musical outlook for Tabane. It became the trademark of his overall sound called *Malombo*.

Very little is known of Tabane’s writing skills. The researcher spotted a script of a play he wrote in 1952 called “*Ekufeni*”. The play is written in typical South African Theatre style of the time. The text is largely written in English, fusing Sesotho and IsiZulu expressions in the typical multilingual style of South African township theatre. The script has clearly marked stage directions for stage management as well as for the music overtures and interludes. The script is one evidence of Tabane’s determination to learn and practice different disciplines of the arts.

<b>Table 3.1 Summary of Philip Tabane’s Capabilities</b>	
Pennywhistler	Philip Tabane learnt pennywhistle at the age of seven and led a pennywhistle band at the AME church in Riverside.
Guitarist	Started playing guitar at the age of ten in 1943. Philip started using one of the many guitars that were used by his brothers at home. His mother bought him his first Framers model guitar in 1960 (pictures of the first guitar are available).
Vocalist	Indigenous vocal styles learnt from his mother’s sacred chants.

### Chapter 3: Biographical history of Philip Tabane

Thumb Pianist	Self-taught (Apprenticeship with Venda communities in Riverside and Mamelodi).
Basist	Self-taught (Apprenticeship-on Epephone model in New York).
Poet	Self-taught (Apprenticeship-Dinaka communities of the Bapedi in Riverside and Mamelodi).
Harmonica Player	Self-taught (Apprenticeship with “Malaeta” communities in Riverside and Mamelodi).
Drummer	Self-taught (Apprenticeship with his mother who was a Sangoma - African healer).
Composer	Self-taught (Innate talent).
Music Arranger	Self-taught (Innate talent).
Performer	Self-taught (Driven by his spiritual communication between himself and the audience through music).
Band Leader	Self-taught (Acquired the discipline after long years of solo guitar playing i.e 1940-1958).
Philosopher	Showed evidence of being reflective and thinking deep about life showing rationalism that turns towards sublime goodness.
Playwright	Wrote “Ekufeni” in 1952.

### 3.2 Conclusion

Philip Tabane’s ability to push himself beyond the limits, is in itself a characteristic feature of a man who is in full communication with the world through a blend of different sounds using instruments from different communities and people. This has made him a well rounded human person.

### **Chapter 3: Biographical history of Philip Tabane**

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Talking to him, he comes across as a philosopher in his own right. He is undoubtedly a band leader, multi-instrumentalist, poet, composer, music arranger, spirited performer, playwright, philosopher, and critic.

## Chapter 4: Elements of the *Malombo* ritual practice and Tabane's popular music format of Malombo

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### CHAPTER FOUR

#### Elements of the *Malombo* ritual practice and Tabane's popular music format of Malombo

##### 4.1 Introduction

The aim of this chapter is to investigate the elements of the indigenous *malombo* music and Tabane's version of Malombo music. The chapter traces differences between the two genres in terms of style, structure, and the performance features.

The chapter aims to refer to some of Tabane's actual compositions to exemplify observations it makes. The chapter aims to specify tracks from which particular elements are discernible. Above all, the chapter examines key elements of sound and style peculiar to the musicological structures and textures, idiomatic features of like compositional and performative form, that mark the Malombo style. The chapter discusses both Tabane's Malombo and indigenous *malombo*. Shying away from drawing this comparison will be expecting the reader to accept in faith the validity of the researcher's assumptions and conclusions. To provide more access to the outsider reader, the music of Tabane will be submitted with the research. Both insiders and outsiders to the South African popular and indigenous music landscapes will be able to access the recording to verify the examples cited in this chapter and elsewhere in the research.

##### 4.1.1 Introducing Tabane's Malombo

*Malombo* is essentially a Venda word that means spiritual healing deity. Used as a singular noun in Tshivenda, it is called *lelombo*. In Sepedi, it is called '*lelopo*'. Without going much into the anthropological and etymological extrapolation of the concept, it suffices for the purposes of this chapter to point out that *malombo*

## **Chapter 4: Elements of the *Malombo* ritual practice and Tabane's popular music format of Malombo**

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is a known concept and phenomenon common to African healing practice in South Africa.

Tabane's Malombo music, though stemming from the indigenous *malombo* healing force, uses electric guitar, African drums, and a flute. Coplan (1982) calls this 'the urbanisation of African music'. On the contrary, the research views Tabane's Malombo as a different format of arranging indigenous music. Tabane's format of music could be viewed as a re-interpretation of the elements of an indigenous art form using additional western instruments over and above African drums and voice. Tabane exemplified the possibility of expanding the frontiers of African music, rather than to merely urbanise it. This explains why Tabane after naming his band and music Malombo, he worked with the same name of the music even if he had altered the format thereof. His new arrangement of the music is to date still called Malombo.

### **4.1.2 Novelty that remains new**

Tabane's adaptation of the ritual *malombo* into popular music format was, for most of the time, done through a trio band format: Guitar, malombo drums, voice, and shakers. Tabane often doubled the guitar with a pennywhistle. His drummer often alternated drums with 'dipela'. The latter is Sepedi name for a thumb piano.

The study of the music life of Philip Tabane epitomises the reality that if we harness the true creative spirit of the young and nurture it to blossom fully within its own natural milieu and path, they can still produce novelty that remains timeless. There is no need of encouraging the cloning of fashionable trends and personalities in wanton pursuit of superstardom.

#### **Chapter 4: Elements of the *Malombo* ritual practice and Tabane's popular music format of Malombo**

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Tabane grew naturally with Malombo music as his home language and culture. At the age of fifteen, Tabane evidenced natural self-expression through music. In 1964, Aggrey Klaaste (*The World*, October 27, 1964) traced back the report he heard of the young Philip Tabane, nine years before he was even known. He recalls:

At the age of 15 Philip was a student at the Catholic School in Vlakvontein. One day one of the fathers came across the truant Philip strumming an old guitar. The man was delighted with the 'gone' expression on the boys face and quietly called his colleagues. They stood there drinking in the peculiar mixture of Pedi, hymnal and sometimes savage chords that tore from the guitar.

The research forgives Catholic father's lack of knowledge of music terminology to describe the elements of Tabane's music, safe to call it "the peculiar mixture of Pedi, hymnal and sometimes savage chords that tore from the guitar". What he could have meant could be that Tabane sounded unconventional, not the way jazz or regular popular music of the time sounded.

Nine years later from that day at school, when Philip Tabane was twenty four, Aggrey Klaaste described Tabane as follows:

The Malombo Jazzmen, winners of the Orlando Jazz Festival this year, believe they may be chasing exciting Spirit. These three bashful men - a veritable silent menace - always cause a furore, wherever they go. The word Malombo is a Venda word meaning something like "Spirit". The type of thing that moves you. Very appropriate term to choose, for the music these men produced at Orlando Stadium moved thousands of semi-hysterical jazz fans. One gets delighted to come across such unusual titles.... Philip is the leader of the Trio. He has just turned 24. ...At Dorkay

## Chapter 4: Elements of the *Malombo* ritual practice and Tabane's popular music format of *Malombo*

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House, nobody spoke to them. Not because they were strangers. Philip for one, featured and won a prize in the last year's contest [1963 Jabulani Amphitheatre]. He hates mimicking any other jazzmen, and considers the Montgomery brothers the real thing in jazz. (*The World*, 1964).

### 4.1.3 Indigenous *malombo* music

Indigenous *malombo* music is spontaneous music that uses voice, drumming, and feet rattle idiophones. It is often in fast tempo of four pulse measure. It has antecedent and consequent structure. Like in most music, call and response yield a melodic statement, and so is the case with the indigenous *malombo*. It is played with drums in healing contexts. There is dancing. There are segments without drums and segments of drumming and dancing only.

In *malombo*, the *lelombo/lelopo* or the lead singer and initiate practitioner leads the song and the other initiates or *malombo/malopo* respond. The structure is cyclical with a constant chorus and varied solo sections. The language of indigenous *malombo/malopo* is often the indigenous language of the initiate.

### 4.1.4 Philip Tabane's *Malombo*

Philip Tabane's *Malombo* has taken every element of *malombo/malopo*. His adaptation has a cyclical structure with a constant chorus phrase with varied solo sections, *as* described above. Like in the indigenous *malombo*, Tabane's adaptation also has segments without drums and segments of drumming only. Segments without drums are sections when Tabane plays either guitar or flute, while mbira and percussion create a supporting textural blend to the melody. The melody comprises the antecedent and consequent structure which Tabane plays with his guitar, flute or voice.

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### 4.1.4.1 Short lyrical text

Philip Tabane keeps the nostalgic timbre and feel to his voice to paint a picture and to create a definite solemn mood like in '*Ngwana wa kgaetsedi*'. He repeats phrases or parts thereof. The use of repetition is not used for emphasis as is normally the case with many repetitions. Tabane uses repetition of phrases and individual words used in regular speech of Sepedi as a feature of the content of his lyrics.

*[Guitar intro]*

*Ebile ke utluile*

And I have heard

*Ebile ke mmone*

And I have seen [him]

*Ke ngwana wa kgaetsedi ko gae*

He is is my sister's child [from home]

*Ebile ke utluile*

And I have heard

*Ebile ke mmone*

And I have seen [him]

*Ke ngwana wa kgaetsedi ko gae*

He is my sister's child [from home]

*Ke ngwana wa kgaetsedi ko gae*

He is my sister's child [from home]

*Ke ngwana ...*

He is the child ...

*Ke ngwana wa kgaetsedi ko gae*

He is my sister's child [from home]

## Chapter 4: Elements of the *Malombo* ritual practice and Tabane's popular music format of *Malombo*

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*Ebile ke utluile*

And I have heard

*Ebile ke mmone*

And I have seen [him]

*Ke ngwana wa kgaetsedi ko gae*

He is my sister's child [from home]

*Ebile ke utluile*

And I have heard

*Ebile ke mmone*

And I have seen [him]

*Ke ngwana wa kgaetsedi ko gae*

He is my sister's child [from home]

*Ke ngwana wa kgaetsedi ko gae*

He is my sister's child [from home]

*Ke ngwana.*

He is a child

*Ke ngwana wa kgaetsedi ko gae*

He is my sister's child [from home]

### 4.1.4.2 Vocal timbre

The song above is sung in falsetto, but not like high pitched voiced akin to the West African griot recital style. He employs the falsetto in *Ebile ke mmone*, and *Lenyora*. Often in the song above and in other classics like *Lenyora*, Tabane's falsetto singing evokes a melancholic and nostalgic feeling. He also uses vocalic liling technique in his singing of *Malombo* tunes.

### 4.1.4.3 Phoneaesthetics

Tabane uses phoneaesthetics like '*ilili lalala, ila holalal, hila lalalala, hi hao lalalalala, lile lelalala, welele le walala*' with natural spontaneity, as part of the flow of the

## Chapter 4: Elements of the *Malombo* ritual practice and Tabane's popular music format of *Malombo*

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integral parts of one melody. It comes across as an aesthetic feature to his music. A transcription of the composition of the *vhaVhenda* combines onomatopoeia and phoneaesthetics, as a unique form of guitar scattling.

Here is a part transcription of *vhaVhenda* to exemplify Tabane's use of phoneaesthetics as a natural part of his style. It is amazing that, *vhaVhenda*, a song comprising literally of phoneaesthetics became so popular that it is used in a television series called *Muvhango* in South Africa and Channel Africa's omnibus broadcast. The phoneaesthetic lyrics of the song are:

Vhe vha vha vha vha vha

Vhe vha vha vha vhaaaa

Le lela la vha vha

Vhe vha vha laaaa

Pe le vhe vhe vha vha

Vhe vha vhe vhe vha vhaaaa

Vhe vha vha vha vha vhe vha aaaa

Vhi vhi vhi vhi vhavhaa

Ilili li le le la laaa

Lilila lala ala

Dzz dzzz dzzzz

Ke ni ninini, ba yaaa

Tl! li vha vha vha vhaaa

Tl! li vha vha vha vhaaa

## Chapter 4: Elements of the *Malombo* ritual practice and Tabane's popular music format of *Malombo*

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K! liii vhe vha vha vhaaa ....

Tl! li lele la la

K! li vhe vhe vha vhaaa

Chu chu chu chu kh kh khap ....

Didududud dud thuthuuu

Thut thut thut thip thip thip thip

Didududud dud thuthuuu

Thut thut thut thip thip thip thip ...

Hand clapping [tl-p! Tl-p! Tl-p! ] ...

Lebe lebe lebe lee

Lebe lebe le leee

Le vhe le vhe lee

Nga nga nga nga nge ....

The phoneaesthetics used in another composition called *Ngwana wa kgaetsedi*

O la lala lala laa

Hi lala lala laaa

Ho hooo lala lala laaa

### 4.1.4.4 Crepitating, scattling and onomatopoeia

Tabane uses crepitating, scattling and onomatopoeia when he sings. This is another prominent feature of his vocal technique. Almost all his songs have this feature. Tabane sings the guitar lines that he plays, but not as George Benson

## **Chapter 4: Elements of the *Malombo* ritual practice and Tabane's popular music format of Malombo**

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does. He sings the same melody that he plays using phoneaesthetics, sometimes creating harmony and then singing again in unison with the guitar, adding crepitating vocal variations as well. He uses a raw voice that resembles natural *malombo* textural blend. It is a kind of spontaneous expression of an intense feeling than actually singing with the guitar. He does not arrange it for particular compositions. Tabane uses the technique spontaneously and may use it in every instance of performing that particular song. This unique feature of crepitating and scating characterises Tabane's style of music. It is the most unique style that stands out in all South African music.

The other feature of Tabane's vocal technique in his Malombo music is his use of onomatopoeic sounds. This is the most distinct feature of Tabane's music. Almost all his songs have this feature. He sings some exclamatory words like 'Dzzz! Mm! Tl! Tla tl tlzzzzzzz! Tlebedio! Tlebedio! Ga-ge ga-ge ga-ge ga-ge ga-gee! Dlh!' By doing this, Tabane imitates the bass sound of his guitar as well as interesting parts of the melody. He uses onomatopoeia to create harmony in other instances. He does not use onomatopoeia and scating in the jazz sense of the words. In his evocation of the *malombo* spirit, he adds these sounds to echo the sound of his guitar.

### **4.1.4.5 Guitar carpet motif**

The guitar often creates a backdrop motif rather than dominate the main melody of the song. Tabane creates an ambiance of a thunderous sound by playing randomly on all positions of the fret board of his guitar. This sustained thunderous rumble is used to build tension that is followed by a sudden stop, then one beat rest and then he returns to the beginning of the song. The stop creates a break from cyclical structure of the melody that would have been

## **Chapter 4: Elements of the *Malombo* ritual practice and Tabane's popular music format of Malombo**

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hypnotising if it continued on and on. Therefore the stop after the guitar rumble is used as partial cadence, as well as a full cadence.

Tabane does play chords in standard voicing of chords. He creates his own harmony, often playing repeated motifs, double stops, rumbling sound effects, and a constant bass root to complement a harmony structure to create the intended emotion. No wonder Enoch Dumas (1961) criticised his style and recommended that the great guitarist of the time, General Duze, must teach Tabane how to play the guitar using acceptable conventions.

### **4.1.4.6 Talking drumming**

The Malombo drums create a groove and danceable rhythm in a composition, but once this becomes predictable, Tabane will be quick to punctuate it with a stop. Depending on the feeling and mood of the song, the drums play a more sound effect role, responding to the guitar call spontaneously.

The Malombo drums are also used in a dialogical section of Tabane's compositions. They are given a moment to play solo, followed either by Tabane's solo, or the melody. Tabane uses drums to explore melo-rhythmic timbre that creates a textural blend with the overall harmony of the voice and guitar.

### **4.1.4.7 Use of sudden stops**

Tabane uses sudden stops to create a break in the circle of cyclical theme. He makes a conscious choice not to use transitions or bridging motifs to break the monotony in the circular form of the music. Several stops in the same song work for Tabane to mark different sections of the cycles. In some way the stops mark paragraphs, but not in a regular predictable metric. The stops that punctuate

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feelings cannot be predicted in most cases. Tabane would also use a guitar to create myriad natural sounds.

### 4.1.4.8 Creating soundscapes ambiances

Besides himself and the drummer, Tabane often uses a third member of the band to create percussive sounds and to recreate sounds of birds, squirrels and other natural sounds. The percussion creates accented, smooth, and coarse sound textures to create different soundscapes and mood in different songs. These range from rain sounds using the rain stick to the sound of school bell. These sounds are created through the use of simple hand and feet rattles, cabasa, bird whistles, kudu horn, chimes, maracas, to name but a few. They are also used to create man made sounds like the sound of a motor car passing by, a hooting train, or a galloping horse. The latter is evidenced in tracks like *Pelepele* and *Mirengo*. Percussion is used in *Malombo* music to heighten the mood of the song carried by Tabane's guitar and the drummer's melo-rhythm.

### 4.1.4.9 Praise text

In some songs like *Ngwana o ya lela*, Tabane stops all music and bursts into solo praise rendition. The researcher discovered that this particular praise text is borrowed from existing poetic texts that Tabane gathered from his own family's ancestral praise texts, and those of other South African cultures. Evidence of this is in Appendix 4: "Tabane's Literary Sources". In the track *Katlhogano*, Tabane clearly reads from a script of family ancestral praise texts.

### 4.1.2 Performance format and style

Tabane usually performs as part of a trio: guitar, *Malombo* drums, and an assortment of percussive sound effects. In songs that convey deep emotion, Tabane plays guitar solo. *Lenyora* is one special song he performs alone. In an

#### **Chapter 4: Elements of the *Malombo* ritual practice and Tabane's popular music format of Malombo**

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interview, Tabane (1998), points out that one day he could not locate two of his fellow musicians who took a walk in the morning when Tabane was still asleep. He got lost in a huge house where they were accommodated and was so thirsty. When he finally found his room he composed *Lenyora*, which literally means 'thirst'. From that day, Tabane performs the song as a solo, because he composed the song in solitude, when his two colleagues were not there. Interesting to note how Tabane's real life experiences impact on his music. That is how the song became a solo performance arrangement, and it was recorded as a guitar and voice that evoke melancholic feelings of solitude.

Tabane's performances are driven by the spirit of Malombo. Tabane does not do well in programmatic performances. Spontaneity defines Tabane's approach to performance. Anyone who performs with him has to be in tune with the spontaneity that marks the style of Malombo music that uses unpredictable stops and sensitive dynamics. Nothing is commonplace with Tabane's live performance. As Sepamla (1968) appropriately pointed out that Tabane's gimmickry is part of creativity. Tabane makes every instrument he plays, especially the guitar, do what he wants it to do. The guitar has no conventions for him. He uses his fingers, a plectrum, mallets, slides a flute on the guitar strings to create wailing sounds, he uses his feet to play clear melodies on the guitar, and he plays his guitar with his chin, and even uses his elbow to play it. All in unpredictable, spontaneous trance.

Tabane, like a real *lelombo/lelopo*, does not perceive performing on stage as part of show-business. The stage, for him, is a sacred space of engagement with his ancestors, evoking the Malombo spirits on stage. Therefore he never greets his audience, nor make interlude commentary while on stage. He assigned the role of stage commentary to his percussionist. He only speaks in gibberish

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phoneaesthetics with his guitar. He always keeps a fixed gaze in the firmament. He seldom fixes a conscious gaze with the audience. Often his eyes grow squint with his fixed gaze. He could attain a state of altered consciousness while performing on stage.

In a rare occasion he does entertain, but he does not set out to merely entertain. Tabane does not do well with pre-rehearsed collaborations with other bands who want to perform set arrangements. During the performance, he takes off to his own unmitigated direction. He occupies a space of his own, and loses everyone in a collaborated ensemble. The spontaneous response to his inner evocations makes his performances electric. It is best to leave him with his own usual trio: guitar, talking malombo drum, and an assortment of sound effects percussion.

### **4.1.3 Philip Tabane's music literacy skills**

This section presents ethnographic evidence of Tabane's blending of music transcriptions: tonic solfa and use of alphabets names of keys. Earlier in the chapter, reference was made to the ethnographic records of indigenous praise texts hereto attached as Appendix 3, from which he borrowed the praise texts. This section evidences that Tabane also borrowed from the Western tonic solfa and staff notation. He used the latter systems in his own way of representing motifs without giving full transcriptions.

Tabane uses tonic solfa to transcribe music for flute melody. As a self taught musician he does find a way to represent his transcriptions. Even if he would play a guitar, he uses the flute as reference for keys. Tabane in this instance does not refer to keys as A, B, C, etc. He describes them, for himself, as either "a fifth hole key", "second hole key", "fourth hole key", etc. *Plate 4.1* is one such tonic

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solfa transcription of the song 'Ebile ke mmone' in which Tabane uses the flute to determine key:

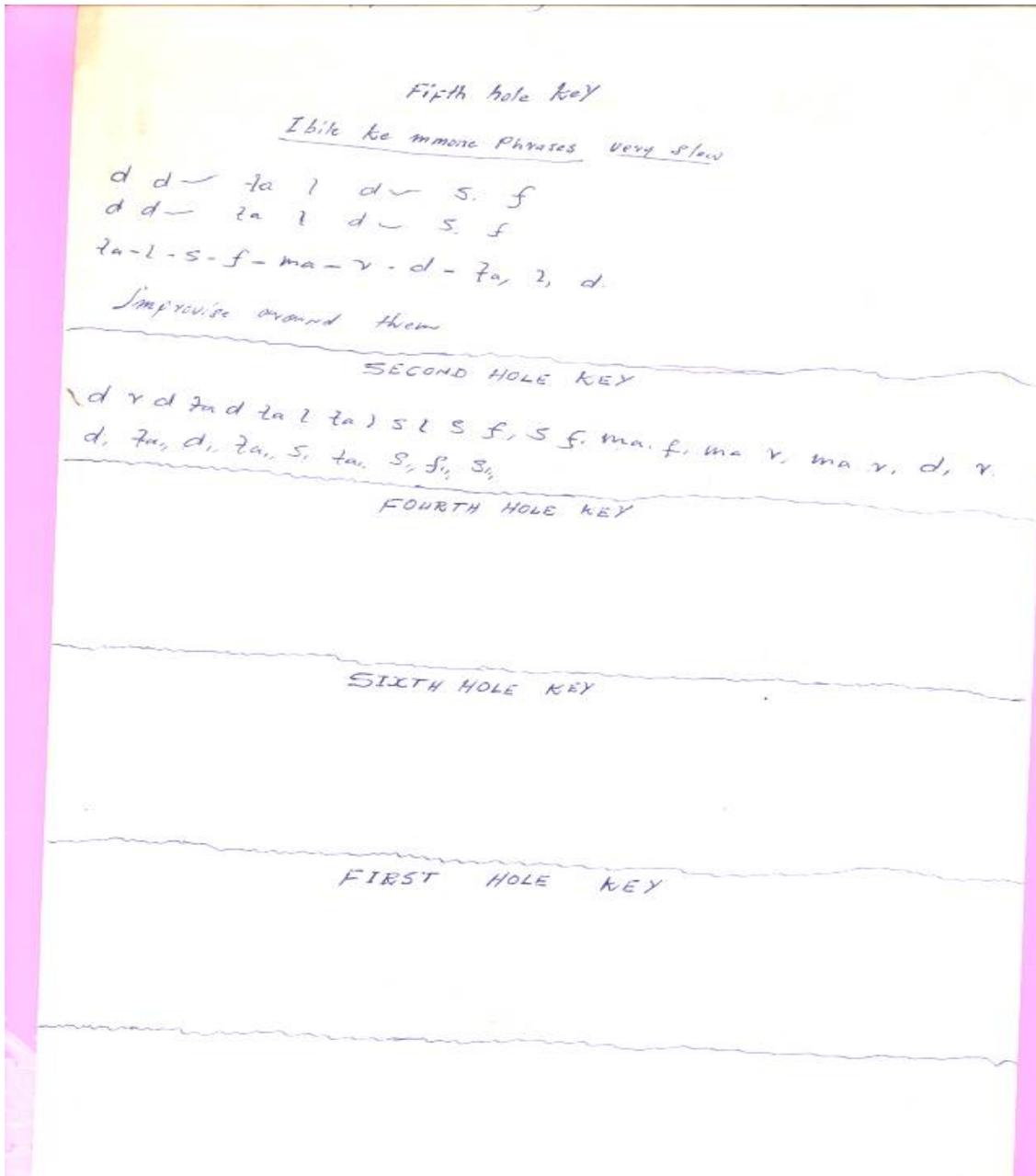


Plate 4.1: Tabane represented his melody using tonic solfa.

The other ethnographic data of Tabane's use of the elements of the staff notation is provided in Plate 4.2. The data is evidence provided as a 'set up for a

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recording’ sheet in which Tabane planned the arrangement of eight out of ten songs on the sheet. Here is an example of how Tabane arranged his chords for different instruments.



Plate 4.2: Sample of Tabane’s guitar tuning system. He plays bass and chords on the same guitar at once.

### 4.2 Conclusion

This chapter has investigated the elements of the indigenous *malombo* music and Tabane’s version of *Malombo* music. The chapter has traced differences between the two styles in terms of structure, and the performance features. The chapter has referred to some of Tabane’s actual compositions to exemplify observations it has made. This chapter specified tracks wherein particular elements of Tabane’s

#### Chapter 4: Elements of the *Malombo* ritual practice and Tabane's popular music format of Malombo

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music are discernible. The examination of key elements of sound and style peculiar to the musicological structures and textures, idiomatic features like compositional and performance form, that mark the Malombo style have been done. The result is that, while the traditional *malombo* initiates real healers and soothsayers, Tabane's Malombo is a personal reincarnation of *malombo* spirits to the audience of outsiders. The research therefore discovered that Tabane's Malombo is characterised by the following traits: short lyrical text; indigenous vocal timbre that uses crepitating scating, phoneaesthetics, vocalic liling; onomatopoeia, guitar sound effects and simple motifs, and drumming.

Tabane's use of spontaneous breaks in the music has become a feature of arrangement and style of his music. His creation of different soundscape ambiances in his music, adds the mystical touch to his music. Tabane uses indigenous *malombo's* praise texts in his music. The research has discussed his performance style as a real lived Malombo interlocution of Tabane and his ancestors on stage. For him, it is never a gig. It is a real moment of intercession.

The research has made the observation that Tabane pursued inner harmony. To him, the biggest prize of performing Malombo music is spiritual edification. Performing Malombo does not afford him material survival, but being in full communication with his inner self, and being true to those feelings, is the biggest reward Tabane earns from performing Malombo music.

Tabane's popular realm format of Malombo presents the strengths and discrepancies of the approach. Some examples of such discrepancies include challenges of Tabane's placing of the ritual music format in the realm of popular music. The other challenge is that *malombo* is a Tshivenda name yet Tabane sings his entire repertoire in Sepedi, and has no single composition in Tshivenda. His

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attempt of championing an indigenous sacred ritual discourse using a foreign music instrument, a Gibson guitar could be seen as a betrayal to his own course. Perhaps he could have used an African instrument like Dipela, which can take the place of both the guitar and the piano. The development of *Malombo* through a band format that has more affinity towards the established jazz band tradition of using bass, piano, guitar, and flute while retaining the indigenous name of *Malombo* on the one hand and rejection of jazz on the other, obfuscated the clarity of his mission to the eyes of his critics and fans. The use of the Gibson guitar strongly associated with Kenny Burrell, George Benson and Wes Montgomery earned Tabane the indelible stigma of a jazz musician that he persistently tried to ward off his image and brand of music to date. The fact that for many people *Malombo* remains a kind of jazz, says that his experiment may not have succeeded to radically depart from the image of jazz, in some way. This paradox of Tabane's development of an indigenous sound in the context of jazz festivals and talent contests affected his mission of mainstreaming the *malombo* sound into the realm of popular music.

The next chapter evidences the twelve phases and faces of Tabane's *Malombo* and how each phase added to the stigma of jazz in that each one gravitated towards the jazz band format. Perhaps, as Agawu (2003) argues, that there are no limits to 'creating new possibilities' in the development of a genre. The research therefore gives Tabane the benefit of the doubt in placing *malombo* in the realm of popular music. The 46 years attempt of recreating a powerful indigenous sound of his mother's musical art form of *malombo* through *Malombo*, must be investigated within the two paradigms of intents: that of his own, and that of his management and promoters together. Two music CDs and a DVD of Tabane's music have been included to exemplify the elements of Tabane's music that have been discussed in this chapter.

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The chapter focussed on Tabane's music and Appendix 3 presents additional information on his discography, while Appendix 6 presents evidence of the fact that Tabane wrote a drama script in addition to music.

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

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### **CHAPTER FIVE**

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

##### **5.1 Introduction**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

### **5.1.7 Seventh phase: 1964-1977**

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

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

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



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



Plate 5.4: Philip Tabane playing six pennywhistles.



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

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

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

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

### **Malombo's connection**

Staff Reporter

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## **Chapter 6: Socio-political context of the development of Malombo**

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### **CHAPTER SIX**

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

##### **6.1 Introduction**

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

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

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

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

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

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

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



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

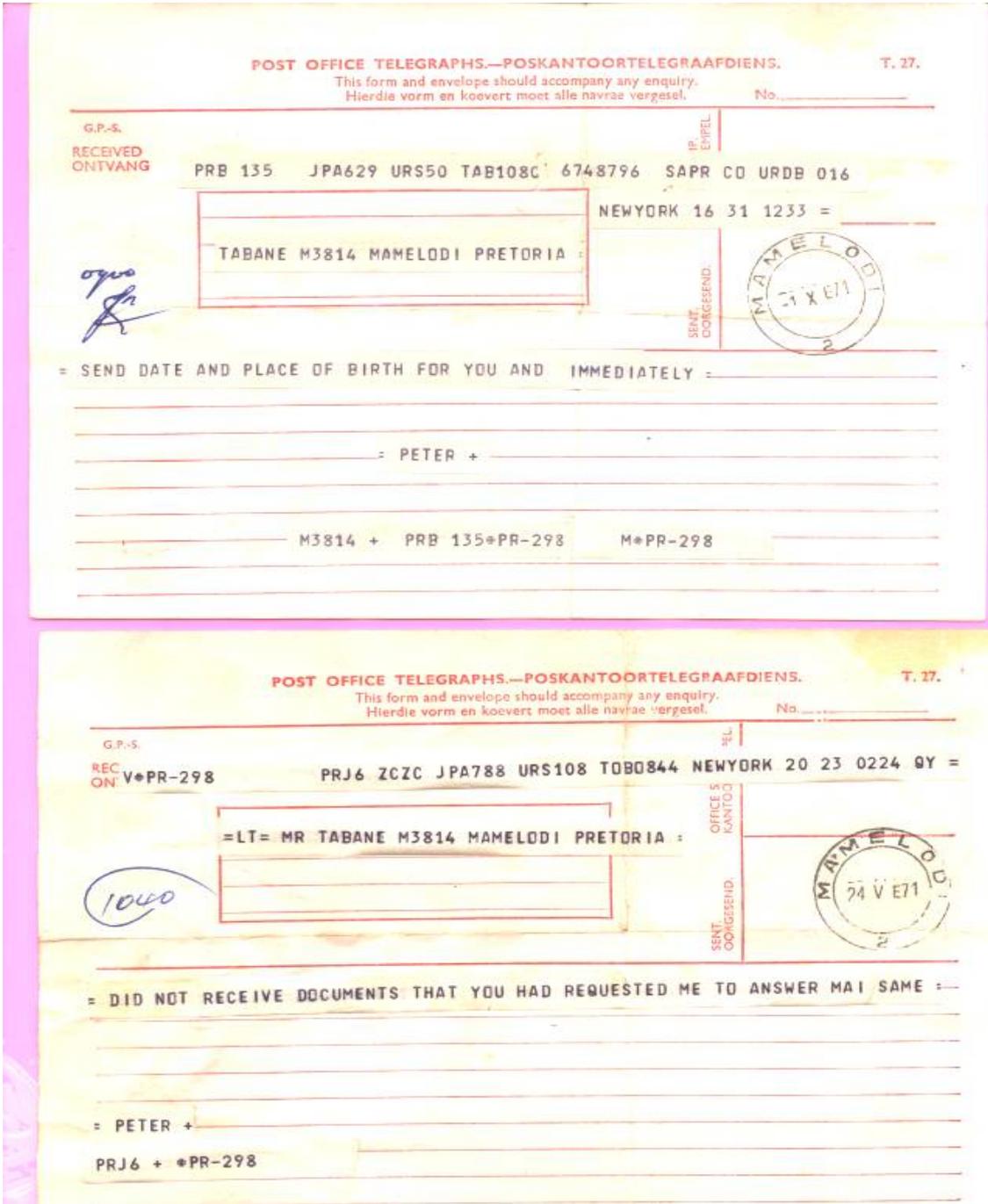


Plate 6.1: Telegrams facilitating Tabane’s first international breakthrough. These are amongst the very first telegrams, 1971.



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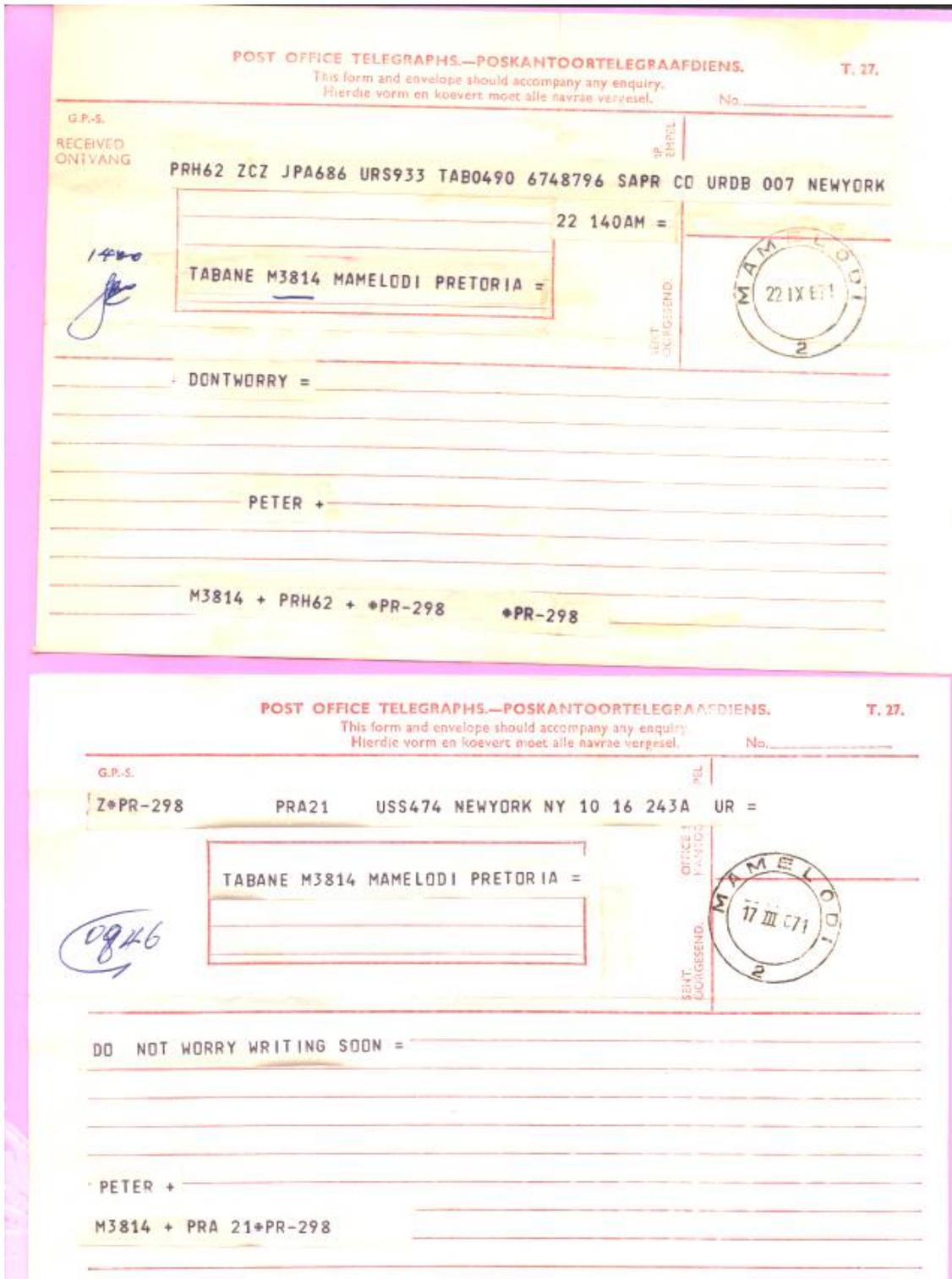


Plate 6.2: Telegrams facilitating Tabane’s first international breakthrough. Telegrams written by Peter Davidson.



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Hierdie vorm en koevert moet alle navrae vergesel. No. \_\_\_\_\_

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SAPR CD URDB 026 NEWYORK 26 21 1202P EST =

PRA 353 ZCZC JPA468 URS 401 TAB1456 6748796

1700/21.  
*[Signature]*

TABANE M3814 MAMELODI PRETORIA =

OFF. KANT. MAMELODI  
SENT. DOORGESEND.

PLEASE SEND CUTTING OF ARTICLES ABOUT YOUR MUSIC AND ALL RECORDS MADE IN SOUTHAFRICA TO 135 WESTEND AVENUE APARTMENT 21N NEWYORK =

PETER +

COL M3814 185 21N PRA 353 Z \*PR-298

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834-3051

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P. 31PEL PRA37 JHR620 JHBURG TLX 15/14 7 1700

= MR P TABANE 3814 MAMELODI PRETORIA =

OFFICE KANT. MAMELODI  
SENT. DOORGESEND.

PLEASE CONTACT PAN AMERICAN AIRWAYS 8346651 URGENTLY =

GABRIEL THOBESANE tickets at Pan Am. 2 to N.Y. & return

PANAIR +

3814 8346651 PRA37\*PR-298

Miss van der Watt

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



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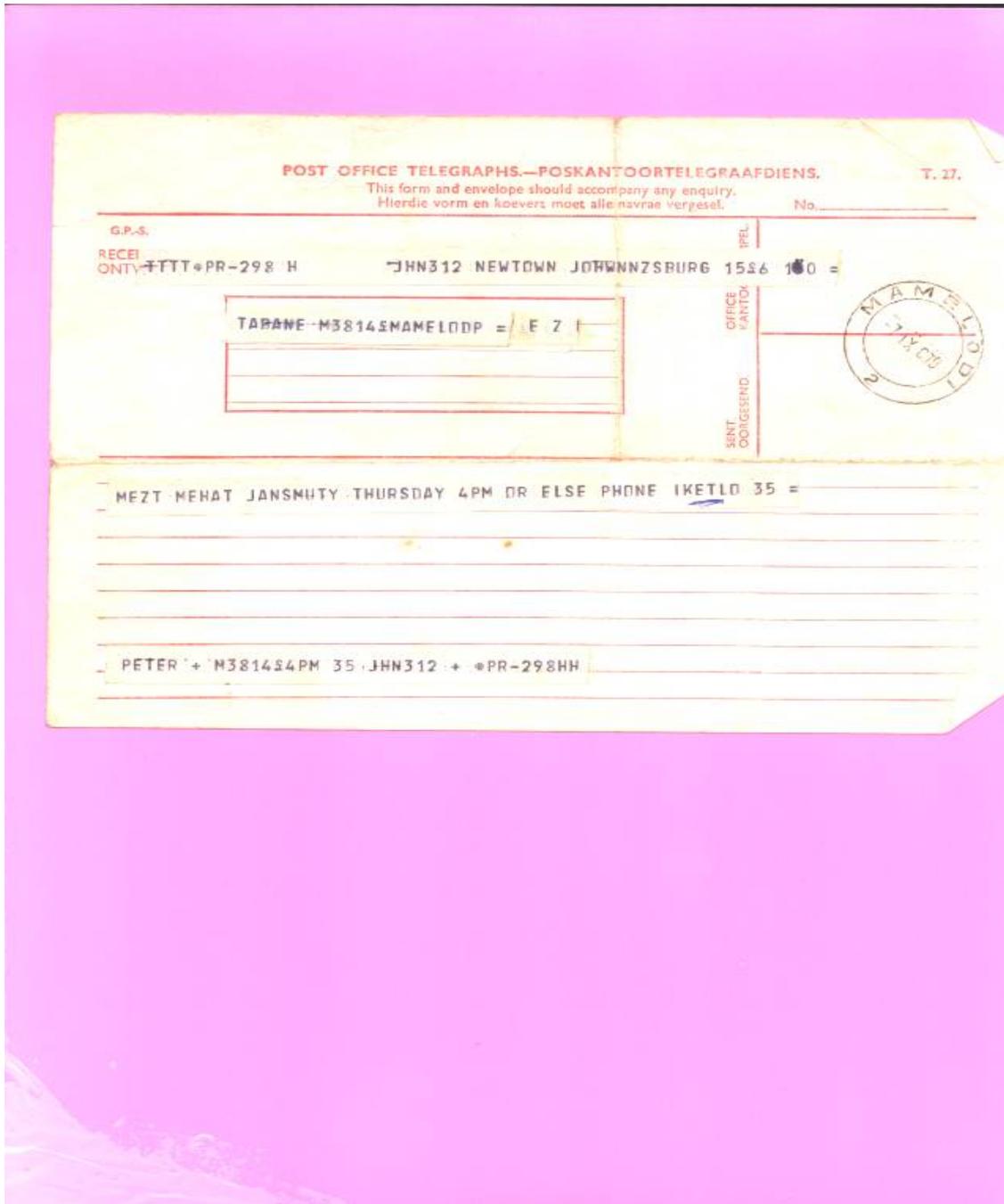


Plate 6.4: After long communication, Peter Davidson and Tabane are going to meet for the first time at Jan Smuts Airport, 1971, when Philip Tabane and Mabe Thobejane leave for their first international gig at Raffiki – New York.

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### 6.1.2 Challenges of an international breakthrough

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

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

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

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

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

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

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



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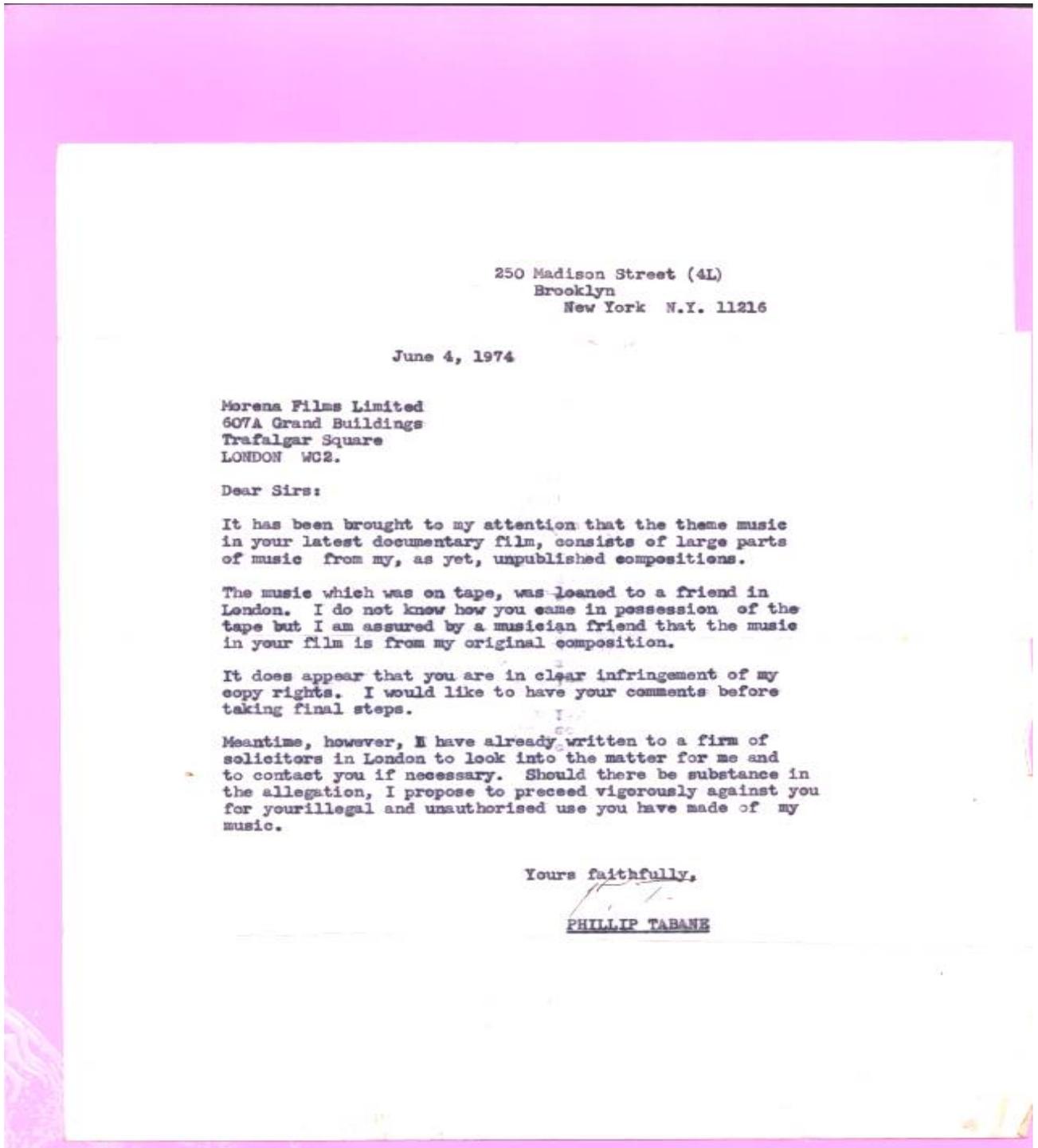


Plate 6.5: A faked affidavit that outwitted the apartheid security agents. Philip Tabane and Nana Mahomo had actually agreed to work together on the movie - *Last Grave at Dimbaza* (now available in the National Film and Video Archives of South Africa).

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

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

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

### 6.1.4 Affecting the fan base

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

#### **Robin Auld**

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

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

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

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

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

### 6.2 Conclusion

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

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

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

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

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

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

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

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

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

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

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### CHAPTER SEVEN

#### Historical traces of the biased profiling of jazz in South Africa

##### 7.1 Introduction

The aim of this chapter is to investigate when jazz actually came to be vigorously promoted as a more important part of the South African music landscape. This chapter is about the development of modern popular music in black South Africa. It establishes the intellectual orientation prevalent in the popular imagination of black population – exogenous (Afro-American) imagination of self. Tabane was an exception, and emerged as an original thinker who resolutely distanced himself from being labelled a jazz oriented musician. The role of John Mehegan, an American, who visited South Africa to promote jazz as the ideal creative aspiration for black musicians, is particularly examined in this chapter. This focus is important for the research because Philip Tabane’s creation of popular music of Malombo has had to fight for space with the new fashion of jazz. Most critical is that from that day when jazz was purposefully promoted in South Africa to date, the focus shifted considerably from indigenous music.

##### 7.1.1 The development of popular music in South Africa

In the 1920s *marabi* was played only on piano with accompaniment from pebble cans. Still in 1920s, African Gospel was sung *a capella*. African Jazz and Jive was a fusion of *marabi* and swing. In 1939 *mbube* was *a capella*. Solomon Linda (Wikipedia, 2008), who sang *mbube*, produced probably the first album to sell more than 100,000 copies in history. In 1948 Dolly Rathebe became the first female jazz star to be in the first African feature film, thereby introducing the female voice to the then male dominated vocal sound. The 1950s South African jazz was characterised by swing, especially Johannesburg which boasted of stars like Alison Temba, Elijah Nkanyane, Ntemi Piliso, Wilson Silgee and Isaac Nkosi. Mirriam Makeba, Dorothy Masuka from Bulawayo, Zimbabwe, the Manhattan

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Brothers, and the African Inkspots, trailed behind Dolly Rathebe's leadership of the contemporary sound of the time. In the 1960s, the dominant style was *mbaqanga* – the term coined by a Jazz saxophonist William Xaba to refer to 'dumpling' or 'home made' sound.

Wikipedia (2008) sketches the scenario of the music scene in South Africa at the time:

*Mbaqanga* used saxophone epitomised by William Xaba himself and later West Nkosi, bass epitomised by the likes of Joseph Makwela, guitar epitomised by Marks Mankwane, and Vivian Ngubane, drums epitomised by Lucky Monama, vocals were harmonies epitomised by the Skylarks and the Manhattan Brothers using five part harmony, and the Dark City Sisters were the sweetest vocal harmony epitomes of vocal harmonies of *mbaqanga* – a combination of kwela, *marabi*, and American jazz vocal harmonies. Jack Lerole of the Black Mambazo fame together with Simon Mahlathini Nkabinde added the 'groaning male voice' to the *mbaqanga* sound of the 60s. The Skylarks and the Manhattan Brothers had copied the American vocal bands which however used four part harmony. In the same decade of *mabqanga*, Willard Cele's pennywhistle was the signature of the contemporary sound until Spokes Mashiane with his "Ace Blues" became the biggest signature of pennywhistle. But he became popular in the *kwela* feel of *mbaqanga*. Therefore the 1960 *mbaqanga* co-existed with *kwela* and the result was *mqashio*.

Wikipedia (2008) further documents that in the sixties, when America experienced the rise of soul music, South African Jazz split into two fields: Jazz jive and *avante-garde* jazz. The former was epitomised by Elite Swing Stars, while the latter was epitomised by Hugh Masekela, Dollar Brand, Kippie Moeketsi, Jonas Gwangwa, Gideon Nxumalo and Chris McGregor.

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### 7.1.2 John Mehegen records the first two jazz LPs in South Africa, 1959

Some of the early writings on the profiling of Jazz in South Africa is Gideon Jay's article 'Pick of the disks off the record' Johannesburg, (*Zonk*, February 1955, 45) Gideo puts it:

Round about the year 1948 the indigenous jazz idiom was born and we looked around for a tag...a name which would describe this form of music adequately and yet avoid the confusion of overseas influence. We called it African Jazz.

The other account of the rebirth of Jazz in South Africa is told by Todd Matshikiza. Matshikiza, *Drum* August 1957, in reference to a tour with the Harlem Swingsters, late 40s, reminisces over the rebirth of African Jazz in South Africa. He says:

African jazz was reborn. The original product -- marabi -- had died when American swing took over. We recaptured the wonderful mood over an elevating early breakfast of corn bread and black tea in the open air after a bout of heavy drinking the previous evening. Gray [Mbau] put the corn bread aside and started blowing something on the five tone scale. We dropped our corn bread and got stuck into Gray's mood...We syncopated and displaced accents and gave endless variety to our 'native' rhythms. We were longing for the days of marabi piano, vital and live...It was Tebejane's original material, but treated freshly with a dash of lime.

The research makes an observation that little is known about, amongst the jazz appreciation societies today, that Mehegen, an American who visited South Africa to promote jazz as the ideal creative aspiration for black musicians,

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recorded the first two African jazz LPs in South Africa. Evidence of this is captured in the article by Todd Matshikiza (1961):

American pianist John Mehegen came to South Africa to play a short season in the plush white clubs. He heard some of our fellows blow, and decided he would like to record with them. "You guys ready?" The session is on.

Matshikiza was himself one of those musicians who were the first to be affirmed as jazz musicians by Mehegen. He bought into the idea of jazz, and never looked back. Matshikiza was so taken by the style of jazz that he tried to find answers in history if he and his generation would not have naturally created jazz as young boys. He believes they almost did. He does not suspect that they would have come up with some more profound music style than jazz. This is what Matshikiza (1948) had to say:

### **What our players learnt from the JAZZ PROF**

By Todd Matshikiza

It seems like yesterday since we last played the kazoo. Yet we played it as far back as 1929. You bought it for a sixpence, or you stretched a piece of tissue paper across a comb, and blew.

The kazoo was a magnificent instrument. So simple any child could play it. So loud you could feel any hall with sound. So versatile, you could get any sound out of it. It was an entertaining invention that required no skill.

Later we added the guitar to the sound of the kazoo. Here too, we were looking for simple sounds. We were looking for Jazz. Later we fumble along for all kinds of instruments, fiddling away to find jazz. Perhaps the

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man that got nearest to that in those days was Tebejane. He very nearly discovered jazz, even then.

But since those early days, we have discovered that there is much more to jazz than fumbling and fiddling away at simple musical sounds. We discovered that we have to learn the simple steps, study hard, adding all the musical time to our natural musical gifts.

The original article is provided in *Plate 7.1* as empirical evidence that Matshikiza did in fact make the case he makes. He strongly believes that the pursuit of playing an instrument like the kazoo and jazz as early as 1929, was to look for jazz. Matshikiza does not realise that as children, experimenting with different instruments is virtuous. It is the most creative thing young people could do. Africa made music like all children of other nations of the world. One wonders what propelled the young Matshikiza and his peers to 'look for jazz'.

The researcher argues that if it were not for Mehegen, they could have most probably discovered some great sound peculiarly crafted in South Africa. The researcher further suspects that perhaps they had crafted some innovative work, but were looking somewhere else for affirmation. If what they experimented before they met Mehegen was recorded, and were to be found, the tapes would certainly make interesting revelations of their 'stumbling and fiddling' on the kazoo and the guitar. The researcher strongly believes that something profound was developing then. At least the research is reliably informed that they made 'simple musical sounds'. The researcher argues that simplicity is the hallmark of great creativity. Much against Matshikiza's belief, the researcher makes bold to say that learning the simple steps, studying hard, adding all the musical time to our natural musical gifts, is all they had done before Mehegen came to South Africa. If learning 'basic steps' refers to scales and instrument discipline,

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‘studying hard’ refers to studying Western music theory, and ‘adding musical time to our natural gifts’ meant adding time signatures to the African music they made, then the researcher has every reason to believe that Mehegen achieved one simple thing with Matshikiza, and that is instilling inferiority complex and self doubt. In most cases, a feeling such as this destroys creativity in people.

On the contrary, Tabane avoided at all cost, to be made to feel inadequate. He stayed at home, and taught himself the basic steps of how ‘he’ would navigate his way around the guitar. He developed a personalised ‘discipline’ and fingering position on the fret board to produce what he felt. The result was a style that played base lines on the top E string while playing melody motifs on the other strings. That self developed discipline, was born of the same personal circumstances that made Wes Montgomery use his thumb to produce a rich tone on his guitar, a tone that gave birth to bebop. It was the same personal circumstances that made John Coltrane to develop circular breathing technique resulting from playing from within the wardrobe, avoiding making noise for his wife and children. The research finds Matshikiza too condescending to even imagine that the ‘simple musical sounds’ they made as they made African music, would lack ‘musical time’. The research concludes therefore that the advent of jazz in South Africa was introduced with the same patronising sense as Christianity was over indigenous African faith practices.

The research therefore has some evidence of the impact of jazz on the psyche of black South African musicians, if Matshikiza’s thoughts represent any other of his peers’, other than his own. More self defeating is Matshikiza’s coinage of the title of his article “What our players learnt from the JAZZ PROF”. This, the researcher argues, amounts to Matshikiza’s total self submission to the mercy and authority of jazz as pontificated to ‘their natural gifts’ by Mehegen.

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Matshikiza should have known, that nothing is as precious and priceless as 'natural gifts', especially if he is fortunate to know that he is blessed with some.

*Plate 7.1* evidences Matshikiza's original article in which he states personal impressions of his first encounter with jazz. The article is critical in that it is tangible proof available that makes the case of the early institutionalisation of jazz in South Africa. It is unfortunate that the researcher could not encounter authentic testimonies of Matshikiza's contemporaries who experienced the epoch with him. The record of Matshikiza's testimony is invaluable in that it is written in the first person narrative by Matshikiza himself. It is reliable because it is published material. This therefore makes this article, a primary source of evidence of the effect and impact of jazz on the local creative genius, especially of South Africa's finest music minds of all times like Todd Matshikiza, Hugh Masekela, Jonas Gwangwa, and Kippie Moeketsi.

In the article, Matshikiza suggests that he and his other colleagues were predestined to play jazz. The question that this article brings forth is whether the sound of jazz is the ultimate sound of the African musical thought. The question is best answered by taking into consideration questions of history, context and circumstances under which a style of music is evolved. Taking these factors into consideration one would realise that music is actually a learned behaviour shaped by both the affective and cognitive contexts of a people in time. The issue of context brings forth aspects of purpose, function and role that music gets to be used for in time. As times, purpose, function and role of music change, so does the entire sound blend of the music. Matshikiza's point about being predestined to play jazz overlooks how context affects the overall sound blend of a type of music. It is the purpose for which the music is intended that determines the overall style therefore. To some, a yearning for relaxation would inspire the creation of a softer blend of sound of music composition. Yearning for spiritual

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edification or merry making would inspire a more vibrant and pulsating textural blend of sound to others. Therefore the overall psyche of communities invariably shapes the blend of music to suit the purpose for which it wants to use it. The article below is tangible empirical evidence that Matshikiza defended the style of jazz at the expense of these considerations, as if a style is an aspect of predestination whereas a style is a reflection of the overall social psyche and learned behaviour of a community in time.



Plate 7.1: Matshikiza's original testimony.

Plate 7.2 evidences the recording of the first jazz album in South Africa under the tutelage of John Mehegan. The musicians involved included, Hugh Masekela, Kippie Moeketsi, Jonas Gwangwa, Tod Matshikiza, amongst others. This was later dubbed a seminal work of South African jazz.

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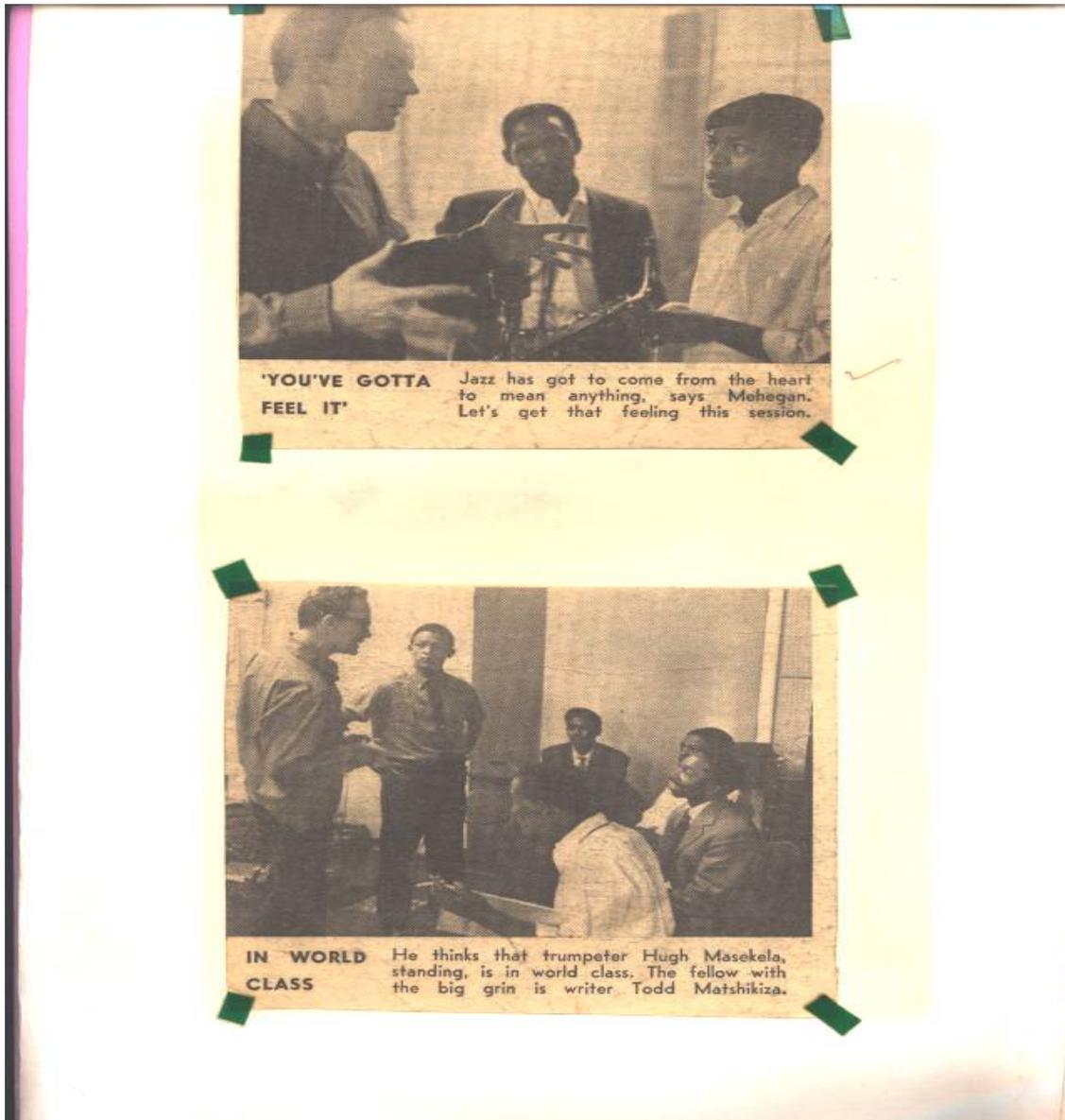


Plate 7.2: The recording of the first two 'African Jazz' LPs that were released in 1959.

As the pictures evidence, Mehegan organised South Africa's most gifted sons to play jazz. The first ensemble to be put together to launch the sounds of the black Diaspora in South Africa.

He organised a recording session using many of the most prominent South African jazz musicians, resulting in the first two African jazz LPs.

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The release of the first two Jazz albums by Mehegen in 1959 untrammelled what was to be the first jazz festival in South Africa in 1960. The following year saw the Cold Castle National Jazz Festivals, which brought the attention to the notion of South African Jazz. Cold Castle became an annual event for a few years, and brought out more musicians, especially Dudu Pukwana, Gideon Nxumalo, and Chris McGregor (Wikipedia, 2008).

However in *Drum* (1961), Todd Matshikiza, a prolific South African pianist, believes Africans would play jazz anyway.

### **7.1.3 The advent of jazz obscures indigenous music**

One could wonder why the research investigates the essence of Tabane's quest for originality. This is because the euphoria over the tag of 'jazz' amongst fellow musicians at the time made Tabane's steadfastness on his search for the true soul of African music using his home language art-form very unique.

Philip Tabane had to deal with high criticism of his art and technique because it was often confused and conflated with the art-form of 'jazz'. However Tabane always reminded his critics that he does not play jazz, nor did he set out to do so in the first place.

The following article best describes Philip Tabane's stance with regard to jazz, and mimicking jazzmen. He fought for originality and decried being part of 'a bunch of copy cats'. *The World* (January 1973, 18) evidences Tabane's point:

#### **Why are we a bunch of copy cats?**

"There is one thing that really beats me with our musicians. We are just a bunch of copy cats", said guitar wizard Philip Tabane.

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“What I really can’t understand is that we are busy trying to imitate Americans while on the other hand, the yanks are hard trying to play like us.

When I was in the States I played with Pharaoh Sanders, and he is the thing in America. He is making it because Sanders is hard trying to play music from Africa.

It seems to me that Americans are hard trying to find themselves. They are now busy identifying themselves with Black Africa,” said Philip.

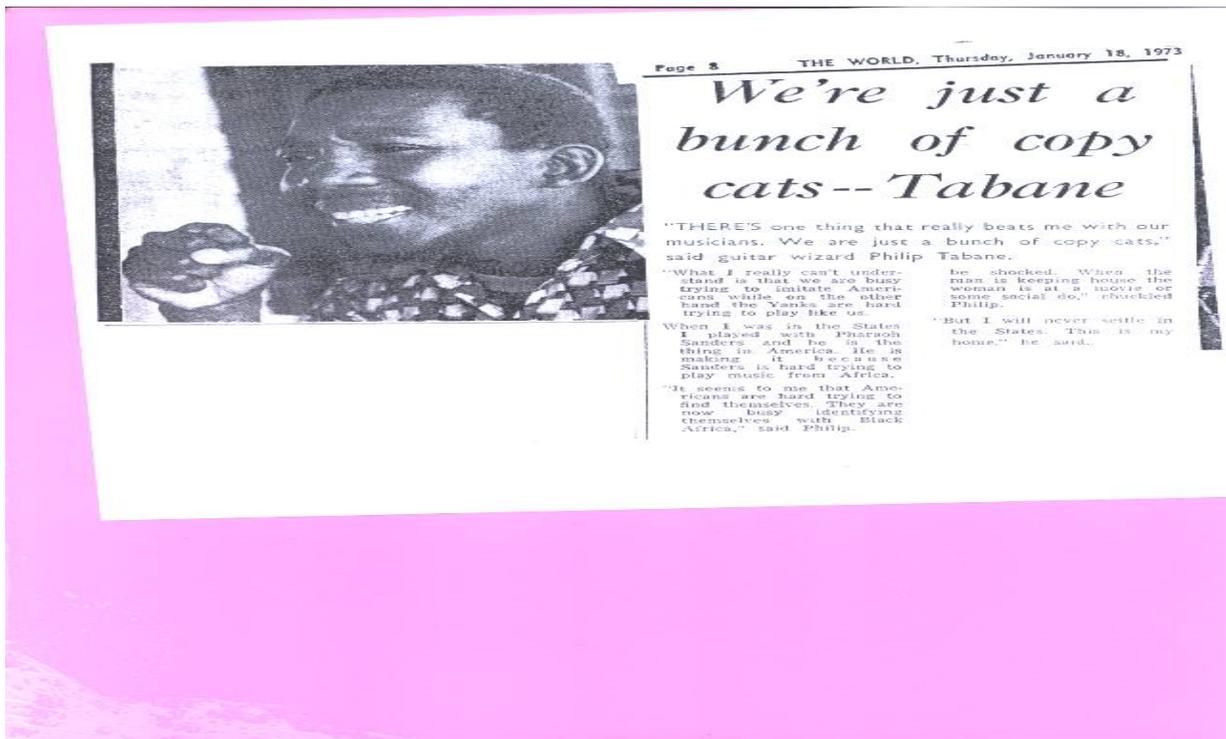


Plate 7.3: Original article on Tabane’s pursuit of originality and decries copying Americans with their pursuit of jazz. *The World*, January 18, 1973.

### 7.1.4 The jazz-sensed social-milieu of black South Africa in the sixties

There seemed to have been great confusion between the supporters and critics of Tabane regarding what jazz actually is. To some it was the mere use of

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instruments famous in the American jazz circuit like piano, saxophone and guitar. Anyone who played any of these instruments was said to be playing jazz, in spite of the content and style of the genre he/she played.

Tabane's determined refusal to be associated with jazz is well captured in Klaaste's (1964) quotation: "He hates mimicking any other jazzmen". The research evidences the intensity of public debate regarding Tabane's music of Malombo. Sidney Sepamla's article in *The World*, July 3, 1968, is such a fiery defence of Tabane's music and technique. Sepamla deems such criticism as narrow minded. In the article that follows Sepamla clearly responds to an earlier attack on Tabane's approach to musical practice. He says:

### **GUITARIST HAS DEPTH OF TRUE ARTIST**

Sir, I am afraid your review of the jazz concert, which featured amongst others, Philip Tabane, was not broad minded enough. To chide Philip for 'using his toes', when playing the guitar is like cursing Jimmy Blanton for fingering the double bass when fashion used the bow.

#### **True Artist**

I liked Lionel Pillay, Early Mabuza and Aggrippa Magwaza, but for heavens' sake we have heard all that smoothness and sound before. Philip Tabane says it is about time new forms of expression were introduced into the stagnant jazz scene. To some of us that was the meaning of his so called acrobatics.

To understand Philip Tabane one must accept to be baffled without being cynical. He has the depth of a true artist. He is without doubt creative and consequently his work is likely to be misunderstood.

I am no authority on Philip or art, but I do believe one must be unbiased when appreciating Philip's work.

#### **Lives now**

He scoffs at conservative thinking and defies pigeon holes. One can't say Philip is like one's own guitarist. For instance, to attain freedom of

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expression, often discards the continuous musical line. He then communicates as if person to person.

Philip speaks of things today because he lives now. It is important to understand the meaning of the moment in jazz.

### **Audience Wild.**

Philip is one of the very few local artists that stretch out from one moment to moment. Jazz fans will remember that jazz has shown over the years that it can be fashioned according to dictates of the moment, and Philip's entire playing the other day, brought this out marvellously.

I was sorry that he literally did not play with his toes. It may be said to be gimmickry, but one can't deny that gimmicks are a form of originality.

Of course what Philip knows and seems unknown to the reviewer, is that jazz is functional art form. The audience went wild at every turn of Philip's so called acrobatics.

Dizzy Gillespie made the point clear many years ago, when he said: "Jazz is an hedonistic art". For pleasure Sir! Sidney Sepamla, Wattville. (*The World*, July 3, 1968).

It is saddening to realise that while Sepamla puts a formidable defence for Tabane, he does so thinking that Malombo is jazz. Tabane had to deal with the patronising of different sorts. His predecessor General Duze did the same and even questioned his technique. Enoch Dumas in *The World* (1961) represents this patronising sentiment of Duzes' aptly:

### **GUITAR KING THREATENED**

TWENTY-ONE-YEAR-OLD Philip Tabane, one of the best finds of the Union Artists' national talent contests, threatens to take over the title 'guitar king' from veteran General Duze.

Self-taught Philip has a great chance of winning the finals of the talent contest in the Johannesburg City Hall on October 26.



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And what does the great general think of the young Philip? Says Duze: "Philip is a highly talented new blood and he has got a great future." Duze is willing to help him correct his technical faults.

The researcher argues that over the years, all Tabane's recordings evidence no 'technical faults' with his chords or use of motif in his compositions, as General Duze purports. The entire body of Tabane's work evidence a cumulative discourse which can aptly be called Malombo.



Plate 7.4: Public defence of Tabane by Sidney Sepamla, and Enoch Dumas.

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### 7.1.5 Early usage of western music instruments in recordings of African music

Wikipedia (2008) presents evidence of the growing tendency to use western instruments in recordings of African music of South Africa, especially by black musicians.

- Piano was used in the 1920s to play *marabi*
- In 1959, recording of jazz by Mehegen's band of South African musicians feature a trumpet played by Hugh Masekela, alto saxophone played by Kippie Moeketsi, trombone played Jonas Gwangwa, grand piano played Todd Matshikiza
- In 1960 a saxophone was used for the first time to play lead melody in Spokes Mashiane's "Big Joe Special", and changed South African popular music.

Often when these instrument were used in African music the new sound was simplistically termed jazz. This has been the unfortunate part of South African music history.

### 7.1.6 Emergence of Philip Tabane and Malombo music

Philip Tabane was not on the same musical path as Matshikiza, Masekela, Gwangwa, and Moeketsi. The latter four were bent on growing the Mehegen hegemony of jazz in South Africa so much that they were always looking forward to leaving the country to join the real masters of jazz abroad. Studying a path of these musicians, one would realise that they indeed ended up in America, except for Kippie Moeketsi. Whilst Masekela, Gwangwa, Matshikiza and Moeketsi were celebrating the release of the first two LPs of African jazz in 1959, 1960 saw the birth of *cothoza mfana* genre of music. This was a brand of smooth *mbube* developed by King Star Brothers (Wikipedia, 2008).

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In the same year, 1960, journalists started acknowledging the emergence of another African style of music. Philip Tabane had found a style that described his profound thinking and deep feelings he called Malombo. This was reported on six years later in *Drum/Post*:

“one day I heard that the Venda people of the Northern Transvaal had a name for soul, - Malombo! That was how I felt - soulful, sad, malombo-like. I had found my name.” (*Drum/Post* January 1966, 16).

Tabane won the 1963 Castle Lager Jazz Contest held at Jabulani Amphitheatre, which was based on Sonny Rollins’ composition called Beck’s Groove. He won the first prize. He interpreted the American Jazz idiom which was originally played on saxophone using African drums, flute and guitar. The research finds it odd that in a country where musicians played ‘simple sounds’, African musicians had to reinterpret an American jazz composition by Sonny Rollins and not present their own original compositions. African musicians had to pay their dues by trying to play something learnt in the way Matshikiza (1959) describes:

We discovered that we have to learn the simple steps, study hard, adding all the musical time to our natural musical gifts.

For Matshikiza, the African musicians’ natural gifts have to be complemented with studying hard, and understanding of time signatures in order to reach notable levels of music proficiency.

The research argues that simple melodies of African indigenous music provided equal or even more, in some cases, sophistication of skill and knowledge application of elements of music. The research concedes however, that the irony of Tabane winning the 1960 prize was a fortunate one. What this proved was that, being at peace with who you are, and starting from the known, can enable

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you to deal with the unknown. It is like starting to learn a science as a child, using one's home language. With solid development of concepts and skill in place, one can then apply these to new contexts. Philip Tabane's victory exemplified exactly that age long principle, of moving from the known to the unknown. This must have been the greatest novelty of Sonny Rollins' composition since that day at Jabulani Amphitheatre.

When Tabane won the '1964 Castle Lager Jazz and Variety Festival Show' prize at Orlando Stadium, the publicity material had not advertised Malombo as a band. It had advertised Philip Tabane as a competitor. It was thereafter that Tabane's style of Malombo received serious attention and recognition (See *Plate 7.5*).



Plate 7.5: Original Poster: 1964 Jazz and Variety Festival Poster

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The proverbial and historic festival was not just a jazz festival as it is colloquially called by most supporters of jazz in South Africa who never saw the poster, or were too young to know about it when it happened. What became popular thereafter was hearsay that it was a jazz festival. Officially, it was a 'jazz and variety' festival. The 'jazz and variety' actually comprised, according to the advert,

“6 hours of rhythm-rocking, fun-filled entertainment, jazz Band Contest, Mbaqanga Band Contest, Talent Contest, Humour, Songs, Sketches”

Once again, it is unfortunate that jazz is given prominence here. It is like saying jazz and the rest. To lump 'Mbaqanga Band Contest, Talent Contest, Humour, Songs, Sketches' as 'variety', shows lack of a sense of appreciation for indigenous idioms of music and the integrity of other genres of the arts. It is perspectives like these that sow seeds of self denial. The researcher finds it unfortunate that celebrating creativity and originality was underplayed. It was rendered almost insignificant by the advert itself. Stand-up comedy, dramatisation of own work, exhibition of own talent, showcasing of an indigenous Mbaqanga repertoire should have been fore-grounded. It is ennobling that Philip Tabane, the great exponent of creativity that starts with being in touch with one's innermost feelings, won first prize against a contest with the likes of Early Mabuza, Kippie Moeketsi Quartet, Makay Davashe, Jazz Disciples, Soul Jazzmen, Coronets, Rhythm Aces, Soul Jazz, and Klooks Septet.

The research notes that Tabane won the first prize playing his own composition, thereby showcasing originality and creativity. This was noted in Sepamla's article, written before the talent search of the '1964 Castle Larger Jazz and Variety Festival'. He described Philip Tabane's music as one that is 'a new blend of jazz' that would be heard for the first time. He pointed out:

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The essence of this type of jazz by Philip is African rhythm, which is provided by the bongo drums. Then the flute sends us further into the woods. Philip comes in and superimposes modern sounds on the rhythm and the result is a completely new blend of jazz. Philip Tabane and Malombo will be heard for the first time during the 1964 Jazz and Variety Festival at Orlando Stadium on September 26 (*Drum/POST*, September 1964, 13).

The researcher notes with keen interest that the 1964 Castle Lager Jazz and Variety Festival was aimed at producing a winner. The contemporary view of a jazz festival is a mere merry making event, something close to a drinking spree. However the 1964 Castle Lager Jazz and Variety Festival had a development agenda and was meant to profile budding artists and talent.

The details of the advertisement are interesting because they contrast well with the contemporary sense of a festival. It is interesting to note that while the present day festivals start at 12:00 midday and end the next morning at 8:00, the 1964 festival started at 12:00 midday to 6pm. The present day festivals have no winner while the 1964 festival had a winner who showcased best originality. The present day festival is predominantly music, while the 1964 festival comprised different other art-forms like stand-up comedy and dramatisation of plays.

### **7.1.7 Social behaviour in support of jazz**

Tabane made no effort not to play jazz. He just made his music in the best way he could, within his capabilities, and in accordance with dictates of his feelings. He never entangled himself in the exhausting and energy drenching exercise of arguing with fellow musicians about what jazz is and what it is not. He just set out to do Malombo music. It was his critics and his supporters who debated what it was they thought Tabane was doing.

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Jazz appreciation societies were the hardest hit of those who wanted to read jazz out of every type of music that either used western instruments or those that were simply electronic. They made it their absolute business to champion jazz even better than the originators of jazz in New Orleans. They even dressed like the Big John Patterns of the world. They brandished original vinyl albums of the likes of Stanley Turrentine as a sign of support to them. In the extreme absurdity they brandished these albums to complete their jazz outfit. This became a symbol of jazz apostleship. This became worse in Pretoria where Philip Tabane lives. Tabane (2008) tells of an absurd situation that happened in Atteridgeville. He points out that when Habby Man was performing in South Africa, members of some jazz appreciation society, literally took a gramophone turn table and Habby Man's records to his show. When Man announced the track he was about to play, they played the track as well from his record and subsequently accused Habby Man for not being able to play like the original track on his own recording. This is obviously a pathetic situation where jazz appreciation societies, just like jazz converts musicians, were bent on becoming jazzier than the musicians to whom Diaspora music like jazz is a home language culture. For these musicians jazz has replaced their own indigenous culture and they have no other.

### 7.2 Conclusion

The chapter has investigated the early genres of music in South Africa. It also investigated the biased media profiling of jazz in South Africa. The findings that the research has made are that between 1920 – 1960, *marabi*, *mbaqanga*, *mqashio*, *kwela*, were the well top selling indigenous music in South Africa. *Jazz jive*, *avante-garde*, and *swing* became the other popular styles played by the high brow Hugh Masekela, Dollar Brand, Kippie Moeketsi, Jonas Gwangwa, Gideon Nxumalo, Chris McGregor and the Elite Swingstars. This is the team that gravitated towards western influences more in the sixties. The evidence of this is

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that when Mehegen came to South Africa, Kippie Moeketsi and Jonas Gwangwa were amongst those who recorded jazz with him. Matshikiza's testimony was the most telling evidence of their music orientation in the late fifties.

The conclusion could be drawn that the growing campaign for jazz in South Africa divided the South African musicians into those who were avowed African musicians, and those who became the musicians who were fascinated by American jazz. The argument is that jazz changed the South African music landscape and created a sense of inadequacy amongst some black musicians and made them believe that their own sounds were very simple and that they needed to experiment with something more complex, more sophisticated. The researcher argues that it is invaluable to grow own style as a nation than to spend time emulating the music conventions of other people. While it is appreciated that the novelty of jazz sounds are bound to be fascinating to the African virgin ear, striving for originality in the way that Tabane agitated, is the pinnacle of the strategy for developing own unique voice in the world of music.

Tabane emerged as an original thinker who resolutely distanced himself from being labelled a jazz oriented musician. The role of John Mehegen could be viewed in two ways: on the one hand he helped expand the horizons of the world view of black South African about the world of music. On the other hand, he, like all missionaries, took away confidence in African music genres in the way he introduced jazz. Matshikiza is one serious proof of this. However, it could be argued that while it is important to learn from other cultures, it is equally invaluable to strive for the advancement of own voice and originality at all times, like Tabane and his peers did. Subsequent chapters of this research embark on a longitudinal study of Tabane's development of Malombo music, as well as comparative study of other competing musical trends of his time that he had to contend with. Euba (1988), (1989) suggests that analysis of a case study

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such as Tabane's, requires intellectual and intercultural perspective. The researcher will therefore strive for both intellectual and intercultural perspectives in the quest for a clearer understanding of Tabane's Malombo music, and other genres contending for the same space in South Africa.

## Chapter 8: Media perceptions of Tabane's performance style of Malombo music

### CHAPTER EIGHT

#### Media perceptions of Philip Tabane's performance style of Malombo music

##### 8.1 Introduction

The aim of this chapter is to investigate the extent of the trapping and dominance of jazz thinking in the South African contemporary music scene, after the release of the first two 'African jazz' LPs in 1959 and how this affected public perceptions of indigenous music initiatives like that of Philip Tabane's. The research aims to carry out such an investigation by doing a survey of commentary of different critics and apologists of the music of Philip Tabane, and present a critical analysis thereof. It is the quarry of this chapter to analyse the commentary gathered on the music of Philip Tabane, including the subject's own views about his craft. In the main, views of jazz critics, top entertainment journalists, show-business editors, and music promoters, will be analysed in this chapter.

Tabane, in *Drum/Post* (1966), makes public statement about the driving force behind the perspective of the music he makes. This was clarified as follows:

One day I heard that the Venda people of the Northern Transvaal had a name for soul, - Malombo! That was how I felt - soulful, sad, malombo-like. I had found my name (*Drum/Post* January 1966, 16).

When *Indigenous Afro-Jazz Sounds of Philip Tabane and His Malombo* was released in 1969, Tabane had already made his perspective clear in this issue, *Drum/Post* January 16, 1966. There was therefore no excuse for anybody to call Tabane's adaptation of the ritual music of *malombo*, jazz.

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### **8.1.1 Novelty that sparked critical reviews**

Even earlier than 1966, newspapers and magazines reviewed Tabane's Malombo music. In these reviews there is clear evidence of attempts to provide a sublime definition of Tabane's adaptation of Malombo music. The definitions and reviews were derived from Philip Tabane's spirited performance. Journalists therefore presented different views of what they saw respectively. They described Tabane's performance style, commented on his guitar technique and skill. It is in the speculative domain of the writings about Malombo that a theory was being constructed by various publications of the time. Amongst others were *Drum/Post*, *The World*, *Zonk*, *Grace*, *Rand Daily Mail*, *The Star*, *Festival Programmes*, and then later, *Sowetan*.

Ray Nkwe, a renowned jazz promoter, reminisces over what he thinks was the origin of Malombo, in a flyer that promoted his 1984 festival. In the flyer he reviews some of his favourite tracks in Tabane's 1969 offering called *Indigenous Afro-Jazz Sounds of Philip Tabane* and his Malombo Jazzmen. Ray Nkwe said:

These are the indigenous Afro-Jazz Sounds of the genius, Philip Tabane – the original Malombo Jazzman. It started in 1964 at Orlando Stadium, when Philip went on stage, leading his group – “The Malombo Jazzmen”. On that Saturday after the Festival, South Africa was staging its third Jazz Festival. Philip and his group walked away with all honours.

Malombo Jazz-music was introduced for the first time that year. This group, started up as a trio and consisted of Flute, Guitar and Drums. Philip has now parted company with the other two members, and today he plays alongside a young drummer by the name of Gabriel “Sonnyboy” Thobejane. This young man is tremendously versatile and plays the Thumb Piano known as “Dipela” in Northern Sotho and Drums.

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On the LP Philip plays Guitar, Pennywhistle, and Drums. Listen to the way Philip plays Pennywhistle and Drums on "Dithabeng". His inherent feel and his knowledge of the instrument can quite obviously be heard. Mastery to say the least! He sings about his sister's child on "Ke utlwile", meaning "I've had enough".

Sit back, relax and absorb the vocal and instrumental artistry of Philip Tabane.

*Ray Nkwe: President of the Jazz Appreciation Society of South Africa.*

*(UMOYA - The Wind, November 1984).*

Ray Nkwe's excerpt quoted above, is intended to introduce Philip Tabane to the fans of his 1984 festival. This prelude to the show provides important information about Tabane's music history but with gross inaccuracies. As the researcher pointed out in the previous chapter that inaccurate historical writings about Malombo abound. Ray Nkwe's article in *UMOYA* is but one typical case.

The original poster of the 1964 Castle Larger Jazz and Variety Festival is transcribed in the previous chapter. The information on that poster is the only accurate information about that festival. Most other representations of that festival are inaccurate recollections of the festival that is historic in that its reviews introduce first writings that categorically named Tabane's music and style as Malombo. Earlier writings about Tabane had made keen observations about the uniqueness of his approach to and style of music, but none had called it Malombo. It was only after 1964 that there emerged written records that clearly reviewed Tabane's music and style as he named it Malombo.

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The first inaccuracy in Nkwe's article is that Philip Tabane's group was billed at Orlando Stadium in 1964, as Malombo Jazzman. The second inaccuracy is that the word 'original' and 'Jazzmen' cannot, therefore be used in relation to Tabane at the 1964 Castle Larger Jazz and Variety Festival as these tags are not related to him in the talent contest's advert itself. The name Malombo Jazzmen only appeared in the writings about Tabane after the 1964 Castle Larger Jazz and Variety Show.

Atlantic City Records, the record company that produced Tabane's album, and Ray Nkwe, who produced Tabane's album, did not know how to represent Tabane's adaptation of the indigenous concept of Malombo into popular music appropriately. They called it 'Indigenous Afro-Jazz Sounds of Philip Tabane and his Malombo Jazzmen'. The verbosity of the name denotes problems of conceptual representation by the company and the producer. There is clear conflation of the idea of Tabane's music being an indigenous idiom of music, on the one hand. On the other, there is an irresistible temptation of calling it jazz. The sleeve of the album itself indicates that *Indigenous Afro-Jazz Sounds of Philip Tabane and His Malombo* was recorded on 18 April 1969, in the Johannesburg Studios of Herrick Merril. Besides climbing on the bandwagon of the precedence set by Matshikiza in 1948, and the subsequent Mehegen's releases of the first two African jazz records in 1959, Sepamla is one journalist who named Tabane's Malombo music jazz. Before 1964, the adjectives which were used to describe Tabane's music were 'original' and 'new', but not 'Malombo'. In the *Drum/POST*, September 13, 1964 issue, which advertised the proverbially acclaimed '1964 Castle Larger and Variety Festival' held at Orlando Stadium, Siphso Sepamla described Philip Tabane's music as 'a new blend of jazz'.

The essence of this type of jazz by Philip is African rhythm, which is provided by the bongo drums. Then the flute sends us further into the

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woods. Philip comes in and superimposes modern sounds on the rhythm and the result is a completely new blend of jazz. Philip Tabane and Malombo will be heard for the first time during the 1964 Jazz and Variety Festival (*Drum/Post*, September 13, 1964).

Sepamla, therefore, is one of those who sowed the seeds of distortion of a clearly African indigenous art form of Malombo.

Nkwe's article in *UMOYA - The Wind*, quoted before Sepamla's earlier in the chapter, makes an informative observation that the 1964 Castle Larger Jazz and Variety Festival, was the third jazz festival in South Africa. He and Sepamla's articles clearly evidence minds caught up in the trappings and dominance of jazz thinking that pervaded the South African contemporary music scene at the time. Nkwe makes no effort to foreground the African indigenous music elements in Tabane's new album, yet he claims his publication promotes African music 'particularly.' He asserts:

*Umoya - The Wind*, is the first issue of a germ of an idea to provide a focus for the dazzling array of 3<sup>rd</sup> World (and particularly African) music. This edition has a definite Southern African focus (*UMOYA - The Wind*, November 1984).

Nkwe clearly failed to live up to the 'focus' he purports to pursue in his publication of *UMOYA - The Wind*.

The *Drum/POST*(1961) issue had already described the malombo-spirited Tabane in action. It had said:

[The] Twenty - year - old Philip Tabane, the Pretoria guitarist, described as "the wonder boy with magic fingers", took the Union Artists' national

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talent first prize with flying colours on Thursday night at the Johannesburg City Hall. And this was a well-deserved victory for Philip, a self-taught guitarist who showed great originality. He played with terrible feeling, making his instrument seem part of him and his heart. (*Drum/Post*, October 1961, 29).

The excerpt above has steered clear of labelling Tabane's music jazz, in spite of being written two years after Mehegen had started naming music released in South Africa 'African-Jazz'. The *Drum/Post*, October 1961 and January 1966 respectively, preceded the 1948 article by Ray Nkwe. They describe Tabane's performance style without labelling it as jazz. Therefore Sepamla's (1964) and Nkwe's (1984) articles, respectively, cannot plead ignorance of the point Tabane had already made in 1962 that he found the suitable name for his music back then, and the name is Malombo.

Eliot Makhaya was one of the few journalists who never misunderstood what Tabane had long said about his own music in the *Drum/Post*, January of 1966. Makhaya says:

They rocked music lovers. Since then (1964), the jazz idiom in South Africa has changed. This phenomenon is called "Malombo" - the Venda word for spirit.

Makhaya makes the point that Tabane's Malombo music changed the 'jazz idiom' of South Africa. However he does make the point clear that the phenomenon of the music Philip makes is called Malombo. This stern observation by Makhaya, is a landmark of the misnomer of the critical theory of South African musicology developed in the late sixties. This definition of

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Malombo, in itself distinguishes between the music Tabane makes, and the rest of the other genres that existed in South Africa around 1964

In 1965 Tabane parted ways with Julian Bahula and Abbey Cindi. Tabane remained with the stigma of the name Malombo Jazz-men while Cindi called his band Malombo Jazz-makers. It was not long before Tabane and Cindi removed the jazz tag from their musics' names. Tabane named his band "Malombo" while Cindi renamed his band "Africa". Bahula and Lucky Ranku later called their band "Jabula". Philip Tabane was later quoted in the *Eighteen Post* (1971) saying:

I won't play modern jazz. Malombo is 'neither modern nor indigenous jazz'. The form is best expressed by using only bongo drums, guitar and flute. (*Eighteen Post*, May 1971, 23).

Tabane had once again set the record straight. He was on record that he "won't play modern jazz. Malombo is 'neither modern nor indigenous jazz'". This is unequivocal. Tabane made this point without fear of criticism from his fans who had bought into the misnomer that Malombo is a form of jazz. They had read in the papers that Tabane's group was labelled 'Malombo Jazzmen' and his music 'a new blend of jazz', much against his own liking.

When Philip Tabane was criticized for shunning jazz he simply said:

Life is a journey, and not a destination (*The World*, February 1976, 25).

Many pedestrian jazz critics assume that the name of Malombo became associated with Philip when it was first used to advertise Philip Tabane, Julian Bahula, and Abbey Cindi in the run up to the famous 1964 Castle Larger Jazz and Variety Festival at Orlando Stadium, as Nkwe, Sepamla and Makhaya declared. The fact is that the advert of the 1964 Jazz Festival was publicised as "Philip Tabane of Pretoria". It is not fact that the 'Malombo art music' of South Africa

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was first heard at Orlando Stadium in 1964, as it is widely reported. *Eighteen Post* (1971) reported that the birth of Malombo was even earlier, in 1961:

It was the birth of Malombo music and the scene was Johannesburg City Hall in 1961 (*Eighteen Post*, May 1971, 23).

Aggrey Klaaste, a respected journalist in South Africa, was never deluded, even in 1964, that the music Tabane played was Malombo music and not jazz. He explained:

The word Malombo is a Venda word meaning spirit. The type of thing that moves you. Very appropriate term to choose, for the music these men produced at Orlando Stadium moved thousands of semi-hysterical jazz fans. (*The World*, October 1964, 27).

In the article entitled *Record News and Reviews* published in the *Grace* magazine, April 1965 (p. 55), a writer who went by a pseudo name of Dee Jay explains Tabane's music without putting the tag of jazz to it. He says:

They deserved to win the Festival. If you listen closely to this recording you will hear Philip Tabane talking to the guitar while playing. He gets carried away-it seems. No wonder: He wrote all songs for the group.

The new style was called "Malombo jazz" because it gained prominence during the 1964 jazz and variety competition wherein the competition song was Beck's Groove, a typical jazz composition by the legendary jazz saxophonist, Sonny Rollins. It was a competition requirement that the song be interpreted in different styles. Kippie Moeketsi, and other musicians played different South African versions of Sonny Rollins' standard. However no band gave a more indigenous feel of the song than Philip Nchipi Tabane.

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Those who had attended witnessed the spirited “magic fingers” (Tabane’s nickname) with the “magic guitar” hissing, whispering, chiding his guitar and thudded his feet on stage. The result was first rate performance and the style was still Malombo.

It is not surprising that the Malombo spirit could be evident in Philip Tabane’s performance during the 1961 Union Artist show. It is the same spirit that led Tabane through all the twelve phases of the development of the Malombo of South Africa since 1940. As is normally the case, the earliest stages of the development of any idea go unnoticed. Tabane’s inspired performances were described differently by different writers, as they struggle with defining what they saw and heard, with the populist stance of reporting. The journalists vacillated between populism and reason:

wonder-boy (*Post*, October 1961, 29).

the creative, jazz wise, talented guitarist (*Zonk*, May 1962, 9).

the young Pretorian jazzman who has developed the ‘malombo’ or “spirit” Jazz style in South Africa (*The Star Johannesburg*, October 1964, 14).

Philip ‘magic fingers’ Tabane, founder of Malombo music, and leader of the “Malombo Jazz Men”, a player of a “magic guitar”, “the guitar wizard and flute fanatic” (*The World*, May 1969, 2).

prophet Philip Tabane (*Eighteen*, May 1971, 23)

Philip Tabane the jazz genius (*The World*, July 1975, 03).

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Tigrish Tabane (*Rand Daily Mail*, February 1976, 25).

Strumming a guitar like a wild Tiger climbing a tree (*Rand Daily Mail*, February 1976, 25).

An enigma, different from most Afro-jazz acts (Vusi Khumalo - *The World*, August 1976, 13)

'Multidimensional artist', he has incorporated the sound of the flute and the drums into a single instrument - the guitar. The indigenous jazz-musician... an original indigenous...the originator of the malombo sound (Eliot Makhaya,1977).

Accolades like 'enigmatic', 'genius' and 'tigerish' used by journalists in the articles cited above, aptly appropriate both the craftsmanship and the spirituality of the legendary Philip Nchipi Tabane when in full cry. If the spirituality which he terms *malombo* could be reported about from 1961 in the Johannesburg City Hall, Dorkay House show, then he is aptly dubbed by Eliot Makhaya as the originator of the *malombo* sound in the South African music. The sporadic 'tigerish' blend of his voice with the guitar, must surely have earned him and his guitar beautiful names in media like 'wonder boy', 'magic fingers', and the 'magic guitar' respectively.

Philip Nchipi Tabane's mother was a healer- *sedupe*, therefore her *malombo* spiritual style of song and dance, but not the healing practice itself, undoubtedly rubbed off onto him. Philip Tabane's spirituality is an innate power he uses in his music as well as in his entire life, as he puts it with unassuming modesty:

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*Ke Ngwana' Ngwako nna.* I am an child with a strong connection with my inner feelings and the ancestors, and a profound thinker (Tabane, Interview, 1998, April 2).

Philip Tabane never twitches his face, or sings in a melancholic voice or squints his eyes in a way described in these reviews unless when he performs. Klaaste (1964) puts it aptly:

Philip Tabane the leader of the trio. Listen to the bashful Philip only when he comes on stage ...

When Philip Tabane is on stage reminiscing about his own past he often sheds a tear. He calls this "reflection". He says, "I remember explaining to Mahapi Monareng that reflection means 'profound thinking and intense feeling' ". This sums up Philip Tabane's own definition of Malombo, the art of spirit force music.

In the interview with Day Day Lebepe, the Thobela FM Stereo presenter, Philip Tabane explained Malombo as follows:

*Malombo a se setlhopha*

Malombo is not a band or a group of musicians I work with

*Malombo ke maikutlo*

*Malombo* are intense feelings

*Ge o tshameka Malombo*

When you play Malombo

*O tshameka mmimo wa maikutlo*

You play the music of profound thoughts and intense feelings.

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### **8.1.2 Broader principles of the reviews of Tabane's Malombo music**

Tabane's music borrowed different music instruments from other cultures to express the Malombo feeling and spirituality. This has invariably had an impact on his brand of Malombo. Fortes (1936) talks of the dynamism in music brought about by cultures coming into contact with one another. Therefore the use of western music instruments in expressing African music is in itself a dynamic process because it has a capacity to produce a form of novelty. Between 1960 and 1990, Malombo generated intellectual discourse from media perceptions of this particular style of music and performance behaviour.

The definitions provided by the media attempted to provide also the historical mark of when exactly it was that Philip Tabane first experienced a '*malombo*' feel to music.

The researcher argues that Tabane's personalised style of performance and interpretation of *malombo* music could be termed his 'idiomusicology' in that they constitute a basis for a Malombo popular music theory. Different creative musicians develop personalised elements of style/signature, thought pattern, particular use of prosodic features such as pause, stress, intonation, tempo, pitch, and timbre of voice, as well as characteristic use of certain words and phrases, and these are reflected in the body of the music they compose. Music practice then is a reconstruction of the linguistic and world of sound of both the dialect of a community and the idiolect of the individual music maker.

Tabane achieved a personalised representation of Malombo music. His family served as an immediate context that premised his idiomusicology. This is so because his family provided Tabane with a language to describe the indigenous *malombo* musical practice, praise texts which he integrated in the body of his

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lyrics, as well as the tools to critique the good and bad *malombo* music practice and behaviour. This makes his family idiom of music, his particular dialect of African music. Tabane's interpretation of ritual *malombo* attracted commentary from a wider community of critical friends. The research has been immensely assisted by the fact that these different critical views were debated through public media, and therefore generated records of useful literature. These public debates, documented in magazines and other print media, constitute the earliest written critical discourse on Tabane's Malombo music. His idiolect of music, which is his style, is probably largely his family style. Thanks to the brave attempts of South African journalism to define, in whatever way possible, Tabane's concept of Malombo music.

The study of Malombo music as espoused by Tabane brought the investigation to conclusions on broad principles of the arts and culture. At this point the research assumes a hypothesis that there is no universal theory of music. All music theory evolves from a particular orientation of music making. Theories of music are culturally evolved and determined. The researcher further argues that a people's culture equals their collective cognitive, spiritual and aesthetic view of life. Gloag and Gloag (2005) point out that "aesthetics ... describe[s] the philosophical reflection on the arts, including music" (Gloag & Gloag, 2005: 4). The question whether African music would have been enriched or not had African civilisation not encountered Western civilisation is irrelevant. All communities of the world have a God given innate capacity to develop in some way. Technologies of different cultures and people enrich broader humanity. The case of Philip Tabane's Malombo is a classic case that would respond to the assertion. Indigenous spirit force music, has shown the capacity to develop invariably into new directions that used both African and Western music resources alien to the ritual practice, to represent and express the profoundness of human ingenuity. If

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the guitar was not there, some other instrument would still have been used. Perhaps a *kora* would have been used.

Philip Tabane was, in 1998, conferred with the honorary doctoral degree of philosophy in music by the University of Venda, for his contribution to the development of the scope of thought about indigenous musical arts of South Africa through Malombo music and practice. He has been honoured for his contribution to the development of the South African musical arts broadly by accolades in the ethnographic records of the reviews quoted in the research. His development of the Malombo sound is also a development of the South African Cultural Heritage. His unique musical form, the music of profound thoughts and intense feeling has earned him the respect for sustaining the development of a unique genre of music for over three decades. This is the hallmark of authentic innovation in any area of knowledge and development and also inspired this research. It has contributed towards oral-aesthetics. Malombo is today a distinct sound signature that cannot be mistaken for any other type of music in all the mainstream genres of popular music. This is Tabane's phenomenal contribution to the music of Africa and that of the world.

### **8.2 Conclusion**

Jazz thinking deprived the development of African musicology in South Africa in the early sixties to the late nineties. The research finds attempts to label Malombo a form of jazz, inappropriate. Sepamla and Nkwe evidenced a tight wrestle with the definition of Malombo because in their attempt to profile Tabane, they often lost the peripheral vision of the broader picture of Tabane's discourse by labelling it jazz.

Makhaya, Klaaste, and other journalists and critics who wrote for different publications quoted in this chapter, have evidenced critical thinking and clearer

## **Chapter 8: Media perceptions of Tabane's performance style of Malombo music**

understanding of discourse. While describing Tabane's performance practice of Malombo music, they were cautious not label it wrongly. The overarching principles of the Malombo music discourse that have emerged in different reviews point to the making of Malombo music as embodying the following tenets:

- Originality in creativity is the hallmark of artistic expressions.
- Spontaneous creation is a dynamic application of ideas and feelings in a spur of the moment.
- Multidimensional musical practice is valuable. It allows one to express oneself with more than one instrument from one culture.
- Inter and intra communications are important skills of musical practice. They allow for spontaneous response to ideas generated in the process of performance.
- Transcendental space of music creation is a personal space, the safest space one must always protect.
- It takes consistency of practice to develop theory.
- Name your discourse.
- Profundity in music creation stems from profound thoughts and honest feelings.
- Sincerity with the inner self, is drawing lasting energy from within.
- Understanding one's home language culture is understanding oneself.
- There is no universal theory of music, all theory is culturally evolved.
- Maxims of cultural communication are applicable to artistic and creative processes.

The research argues that jazz thinking deprived the development of African indigenous music in South Africa in the early sixties to date.

## **Chapter 9: Public agitation against the dominance of the Diaspora culture over South African music and challenges of the strategy for the generation of royalty**

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### **CHAPTER NINE**

#### **Public agitation against the dominance of the Diaspora culture over South African music and challenges of the strategy for the generation of royalty**

##### **9.1 Introduction**

Perceptions of the form and content of Malombo music of South Africa post 1994, need to take into consideration the socio-political context in which Malombo music was born. Philip Tabane set out to find his identity, even after the draconian laws of separate development of 1960 were passed. The laws did not, however, deter him to continue on a path that has made him an object of scorn and admiration to many. The 1960 - 1994 Apartheid laws expectedly disempowered South African indigenous music genres and the artists. The research therefore needs to investigate whether the post democratic elections of South Africa brought with them sufficient rights and empowerment for the musicians of South Africa.

##### **9.1.1 Post 1994: Scenario of protection of South African arts**

1994 represents democracy and freedom to South Africans. The year has become a proverbial symbol of change for the better in the lives of the formerly oppressed citizens of South Africa. It promised a new dawn, the advent of protection of human rights, freedom of free self expression and cultural emancipation.

This chapter argues the validity of what thinkers like Magalane Phoshoko, Caiphus Semanya, Ray Phiri and Bongani Mahlangu are saying regarding the provisions of the applicable laws of South Africa on the area of 'local content' of music in the public broadcasting arena. In doing so, the research will investigate

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what the Independent Broadcasting Authority has regulated as the official quota for local content and the implications thereof to citizen empowerment and to national arts development in general. The research will also investigate the role and function of the royalty administration authorities of South Africa such as the Southern African Music Rights Organisation (SAMRO), South African Recording Rights Association Limited (SARRAL), National Organisation for Reproduction Rights in Music in Southern Africa (NORM) and Dramatic, Artistic and Literary Rights Organisation (DALRO) with regard to the protection of composer's rights. The research will then present and analyse the implications of the legislation on the quota of 'local content' by the public broadcaster of South Africa, as well as the strengths and challenges of the provisions of applicable legislation. The analysis of statements by South African musicians and cultural activists will include the recent media publication on the controversy regarding the general implications of applicable laws, in the context of the South African Music Awards (SAMA) debacle on the 2007 Song of the Year category won by DeeJay Sbu of Yfm, using Josh Groban's composition.

The research will equally link the implications of the applicable laws on 'local content' to the analysis of sampled empirical data of Philip Tabane's royalty payout sheets for both performing and mechanical rights. The chapter will review recommendations of the Music Industry Task Team Report (MITT) (2000), and evaluate the extent to which the recommendations are carried out as intended.

The chapter will then draw conclusions on whether the applicable laws and infrastructure support South African artists, and then put forward recommendations on problematic areas with regard to future amendments of the applicable laws.

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### 9.1.2 The problem of the quota for local content

During the heritage month of 2006, *Sunday World* published an unequivocal criticism of applicable laws that are supposed to deal with the issue of the protection of South African musicians post 1994. In the article, Phoshoko was unequivocally decrying that South African musicians, especially composers, are still not protected and prioritised by the applicable laws and regulations. Phoshoko is a music scholar and teacher, as well as a music producer and owner of a South African record label, *Phela re phele* productions. He maintains that:

It is a pity that creative people continue to die with suppressed ideas and products that never receive the attention and support they deserve, while their counterparts from foreign countries occupy centre stage in our Motherland. Even now our airwaves are flooded with foreign and imperialist culture. Our own music and that of the rest of the continent remains marginalised. (Phoshoko, *Sunday World* 2006, 10).

Phoshoko rightly makes an observation that foreign compositions get more airplay than South African artists, and that South African musicians die poor as their music is marginalized. Phoshoko's observation is concurred by Bongani Mahlangu, Caiphus Semenya and Ray Phiri. The statements of the latter trio, came in the wake of a recent battle against colonial discourse in South African music, when Deejay Sbu had won the SAMA 2007's category of Song of the Year with his remix of Josh Groban's song, 'Remember when it rained'. Bongani Mahlangu, editor of Showbiz column of *Sowetan Sunday World*, had to represent the African musicians' views on what was considered an absurdity. The controversy was sparked by an obvious discord in the logic of the SAMA

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awarding a South African musician a crown for Song of the Year using a 'foreign' composition. Bongani Mahlangu blamed this unfortunate irony on the colonial mind that still prevails, and makes it unable to recognize contradictions. He decried:

The public has been conned, through radio and TV programmes and by the Sama organisers, into thinking 'Remember When It Rained' is Leope's song. The reality is that the artists who laboured to pen the composition, Josh Groban and Eric Mouquet, are from the US. Groban went on to perform 'Remember When it Rained' and made his American dream song popular. (*Sunday World*, April 2007, 22).

Mahlangu's point is fair. It is a similar point that Phoshoko made a year earlier in the same paper, but this time there is the example of Leope's case.

Caiphus Semenya, a prominent South African songwriter, arranger, international producer, music director, and performer, has this to say about Leope and SAMA organisers' awarding of a foreign song a South African Song of the Year award:

This is an insult to South Africans, I define a South African song as a composition written by an indigenous South African. We have great new local compositions, such as Judith Sephuma's 'Mme Motswadi', that should be elevated. What are the Samas about anyway? Are they here to promote South African or American music? We're not the 54th state of America. We're African people. Making an American composition a South African song of the year is straight cultural imperialism done by ourselves. (*Sunday World*, April 2007, 22).

Semenya, who does not usually comment on trivial music industry problems, could not keep quiet about this one. A comment of this nature coming from a

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stalwart that has written music for Letta Mbuli, Mirriam Makeba, Hugh Masekela, Jonas Gwangwa, as well as writing and producing for Quincy Jones and arranging the Kiswahili chant on Michael Jackson's *Liberian Girl*, directing music that comprised the likes of Dion Warwick, Canon Ball Adderly and writing the music score for *Roots*, just to name a few, must be worth some salt. The point that Semanya is making is basic logic of what the SAMA should be about. They should be about South African music performers, composers and compositions. They need to recognize significant contributions to the development of a body of work that could proudly be presented to the world as the South African music, arts and heritage. Semanya's point about projecting South African music composers, performers, as well as distinctly South African compositions is the primacy of reclaiming African identity and pride. He continued:

Have we run out of ideas so much that we claim American songs for ourselves? I don't know from which planet the judges or the people who decide on some of these things come ... I also wonder what it is that they are trying to achieve. A sad reality is that these remixed songs of foreigners take bags full of money out of the country. Where's the money to develop and grow ourselves going to come from? (Semanya, *Sunday World*, April 2007, 22).

Ray "Chikapa" Phiri, as Bongani Mahlangu rightly observes, reckons that the bigger problem stems from the fact that South Africans don't hear themselves on local radio and hardly see a reflection of who they are on TV. Mahlangu concludes by saying that Phiri and Semanya suggest that the SAMA should have a best remixed song of the year category instead of making remixes of foreign songs win prizes in the category of South African compositions. Clearly the

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South African artists' struggle post 1994 is still the struggle for space and recognition in the airwaves of their own country.

The research uses the excerpts above to present evidence that the struggle that Philip Tabane initiated in 1940, and concretised in 1964, is still not won. The research does not intend to belabour the frustrations caused by these affected African mindsets that fail to see the contradictions in the day to day running of the music business. The research begins by making an observation that South Africa has no South African music industry infrastructure in place. What it has is the establishment that is put together by predominantly foreign record companies with a license to do business in South Africa. In that vein, they have set up a forum through which they market American and European composers and compositions in Africa, launching the African offensive from South Africa. To deal adequately with this issue would be to start by uniting the South African record labels and not to call them independent labels when they are originally South African. Independent implies that the companies are not affiliated to major record companies, as if they were supposed to, in the first place. Major record companies in South Africa are foreign companies. This therefore makes the term problematic in that existence of South African companies is defined against the dominance of foreign companies and not the other way round.

The fact about the South African music industry is that record companies owned by South Africans are different from their multinational counterparts. South African companies should not allow themselves to be labelled 'independent record companies'. They should be rightly called South African record companies. The fact is that they are not independent of the laws of South Africa, nor can they be independent of the tax laws of this land. They cannot be

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independent of the artists of South Africa, because they have the responsibility to serve South Africans. Such record companies' destiny, regardless of how global they grow, is South Africa. The added fact that they conduct business in terms of the Trade and Industry Laws of South Africa makes them South African companies. Other investor record labels, do business in terms of the South African trade and industry laws, but they remain investor companies. They could disinvest and leave the country anytime they deem it fit.

Mao Tsetung mooted about national integrity and pride when he said that if we want to turn Africa into a new Europe, it is better to leave the destiny of African countries to Europeans, because they can do it better than the most gifted amongst us.

### **9.1.3 The legislative framework regarding the protection of South African music performers, composers, and compositions**

The first issue that the research focuses on in the analysis of the extent to which South African music performers, composers, and the music compositions themselves are protected, is to analyse the Copyright law of South Africa. Rather than relying on different interpretations of the Copyright Act of 1978 as amended, it is critical for the research to directly revisit the original letter and spirit of the Act itself. Here is a direct excerpt from the Act as promulgated:

#### **COPYRIGHT ACT**

#### **NO. 98 OF 1978**

*[Date of commencement: 1 January, 1979]*

*(except ss.1, 39, 40, on 30 June, 1978 and s.45 to be proclaimed)*

as amended by Copyright Amendment Acts, 56/1980, 66/1983, 52/1984, 39/1986, 13/1988, 61/1989 and 125/1992

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Intellectual Property Laws Amendment Act, No. 38 of 1997

Copyright Amendment Act, No. 9 of 2002

### **Copyright by virtue of nationality, domicile or residence, and duration of copyright**

3. (1) Copyright shall be conferred by this section on every work, eligible for copyright, of which the author or, in the case of a work of joint authorship, any one of the authors is at the time the work or a substantial part thereof is made, a qualified person, that is –

(a) in the case of an individual, a person who is a South African citizen or is domiciled or resident in the Republic; or

(b) in the case of a juristic person, a body incorporated under the laws of the Republic:

Provided that a work of architecture erected in the Republic or any other artistic work incorporated in a building or any other permanent structure in the Republic, shall be eligible for copyright, whether or not the author was a qualified person.

(2) The term of copyright conferred by this section shall be, in the case of –

(a) literary or musical works or artistic works, other than photographs, the life of the author and fifty years from the end of the year in which the author dies: Provided that if before the death of the author none of the following acts had been done in respect of such works or an adaptation thereof, namely –

(i) the publication thereof;

(ii) the performance thereof in public;

(iii) the offer for sale to the public of records thereof;

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(iv) the broadcasting thereof, the term of copyright shall continue to subsist for a period of fifty years from the end of the year in which the first of the said acts is done;

It is critical that the researcher subjects the matter of the SAMA's apparent big scandal to tight scrutiny and finality. The researcher is not aware of the SAMA executives' response to the concerns that the South African music stalwarts were raising about the 2007 Song of the Year debacle. If they did, it must have been in fine print. However if they indeed did not respond, then the silence, would seem to suggest that the SAMA executives and the record company bosses benefiting in both areas of the sector, had their backs covered. The research would like to deal with this debate accordingly, without sensationalising it as a media piece. The media article about this matter by Bongani Mahlangu raised the issue in a manner that caught the attention of the researcher. It is therefore pertinent for the researcher to dedicate time and space in the research on Malombo music to deal with the DeeJay Sbu's matter definitively. It is only in empirical research of this nature that such deep legal topics can be examined.

The researcher went out to authenticate the copyright owner of the song, 'Remember when it Rained'. The results of the search drew evidence that indeed Josh Groban owns the copyright of the song. It is listed as follows:

JOSH GROBAN LYRICS

"Remember When It Rained"

Wash away the thoughts inside

That keep my mind away from you.

No more love and no more pride

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And thoughts are all I have to do.

Ohhhhhh Remember when it rained.

Felt the ground and looked up high

And called your name.

Ohhhhhh Remember when it rained.

In the darkness I remain.

Tears of hope run down my skin.

Tears for you that will not dry.

They magnify the one within

And let the outside slowly die.

Ohhhhhh Remember when it rained.

I felt the ground and looked up high

And called your name.

Ohhhhhh Remember when it rained.

In the water I remain

Running down

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The research notes the copyright ownership above is of the lyrics of the song 'Remember When It Rained'. The research makes this sterling observation that, the copyright of the song that won the 2007 SAMA category for Song of the Year, in terms of paragraph 3 (1) of the South African Copyright Act No. 78 of 1978 as amended, belongs to both Leope and Josh Groban in that Leope added a vibrant arrangement of the dance groove to the song. The researcher may not have established the royalty percentages negotiated between the Leope and Groban's publishers, but the fact is that the copyright of the version that won the South African Music Awards, 2007, is regarded as a South African composition by the provisions of the Act. Semanya, Phiri, and Mahlangu could challenge the provisions of the Act, and this would be an appropriate thing to do. However, the stipulations of the Act, does vindicate the SAMA executives from the very blame that Semanya, Phiri, and Mahlangu, have levelled against them.

At the time this version of 'Remember When It Rained' was remixed, or re-authored, Leope was regarded in terms of Copyright Act (1978) 3 (1), 'a qualified person' because he is a South African. Groban may not be a South African citizen but his composition acquires citizenship of South Africa through a marriage remix by Leope. This is a technicality of the implication of the law. The second point is that the record company that produced that album, at the time of production of the remix or 'work of joint authorship', is 'incorporated under the laws of the Republic'... 'whether or not the author was a qualified person', in terms of the Copyright Act (1978) 3 (1).

Kgatshe (2007) further points out that:

When enforcing the South African Music Content regulations, the Authority is guided by the Electronic Communications Act. Section

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61(2)(c) of the ECA provides that a musical work broadcast by a broadcasting service licensee qualifies as “South African music” if such work complies with at least two of the following criteria, namely –

1. if the lyrics (if any ) were written by a South African citizen;
2. if the music was written by a South African citizen;
3. if the music or lyrics was or were principally performed by musicians who are South African citizens;
4. if the musical work consists of a live performance which is – (aa) recorded wholly in the Republic; or (bb) performed wholly in the Republic and broadcast live in the Republic.

The analysis made above implies that the SAMA judges, acted technically in accordance with the stipulations of the Copyright Act 98 of 1978 as extracted above. It suffices to say that such a technicality does not sound politically correct.

### **9.1.4 The provisions of the quota for local content**

The next issue the research would like to analyse is Phoshoko and Phiri’s assertions about not hearing themselves on the airwaves. In terms of the Copyright Act No. 98 of 1978 as amended, high rotation of music originally not qualifying, in terms of the Act as South African copyright, suddenly qualifies through ‘work of joint authorship’ by a ‘qualifying person’ in terms of the applicable Act. However, it may sound like it provides a big window for record companies whose mandate is to market American and European music in South Africa, to further do so through this marriage deal of copyrights in terms of the Act.

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The researcher now puts a spotlight on the question of the relevant regulations and legislations that govern airplay of local as well as foreign music on South African airwaves. To deal ably with the analysis of Phoshoko, Phiri, and Semenya's concerns about insignificant airplay of South African compositions, it is therefore necessary to revisit the provisions of Electronic Communications Act, (ECA) No.35 of 2005. The Act regulates the broadcasting industry in the public interest. In South Africa, the ECA is enforced and implemented by the Independent Communications Authority of South Africa (ICASA). The latter is therefore referred to in the Act as "the Authority". ICASA seeks, amongst other things, to promote growth and development of the South African music and to give a platform to music artists to showcase their talent.

Presenting a paper titled 'Hot Seat 4 - What Happened To Local Content?' Mamedupe Kgatshe, at the annual Moshito music conference held in Newtown, Johannesburg - South Africa on 24 August 2007, sketched out a brief history of the ICASA and its post 1994 recommendations for a quota on local content. She pointed out that:

The Authority presented its Triple Inquiry Report ("the Report") to Parliament in 1995. The Report was on the "Protection and Viability of Public Broadcasting, Cross Media Control of Broadcasting Services and South African Television Content and South African Music". The Report followed a public inquiry process and the outcome of that aspect of the inquiry resulted in the introduction of the South African Music Regulations and the South African Television Content Regulations in 1997. The Report recommended 20% SA music quota across the three tiers of broadcasting. The White Paper on Broadcasting Policy, 1998, requires

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the Authority to ensure that South African broadcasters reach a predominant South African content in all genres within a target period of ten years.

The researcher argues that the post 1994 recommendation of ICASA on the quota of South African music of 20% is a serious travesty of the rights of the South African composers. The researcher notes that regulations of this nature come into being because the key informants and respondents to calls for public comment on legal frameworks of this nature, are normally the record companies that qualify to be South African but have head offices elsewhere. The researcher can only suspect that such respondents remember their hidden mandate very well when shaping the laws of the country, and that is, to expand the horizons of the market for American and European music in Africa. The researcher notes that Africa is definitely actually used as a market for such musics.

Fourteen years later since The White Paper on Broadcasting Policy has mandated the Authority to ensure that South African broadcasters reach a predominant South African content in all genres, the quota of South African music played now through electronic communication has not changed.

Given the criteria provided for in Section 61(2)(c) of the ECA as implemented by the Authority, the researcher notes that there are blank cheques, in terms of the legal framework for anything to 'qualify' as South African. Those who have predominantly informed the directions of this legislation did so being informed by the mandate that seeks never to dislodge European and American hegemony in Africa. It is depressing to watch the East and West African Idols television programme of 2007 and 2008. The programmes promote the Diaspora culture in that the prescribed or preferred song for auditions, is R Kelly's 'I believe I can Fly'. The 1963 prescription for Jazz contest at the Jabulani Amphitheatre was

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Sonny Rollins' 'Beck's Groove'. The researcher notes with concern this recurring point of the entrenchment by African, of the Diaspora culture over and above the African one. The first Democratic Policy and Regulations on content of South African music came into effect in November 1997. Included in these regulations was the requirement that the Authority should review the regulations within a period of three years after its publication. The review was done with the intention of assessing the effectiveness of the quota and increasing the levels of music performance.

As though it was revolutionary , the 1997 Regulations required the holder of any category of sound broadcasting licence which devoted 15% or more of its broadcasting time during the performance period to music to ensure that at least 20% of the musical works broadcast were South African. The South African Music Content Regulations are applicable to 11 commercial radio stations, 18 public radio stations and 98 community radio stations.

The researcher argues that these stipulations of the quota that allocate only 20% of the 15% allocated to music broadcasting by agencies holding sound broadcasting licence, are unsatisfactory. The revised quotas on radio and television, which stand at 40% for public and community broadcasters and 25% for commercial broadcasters are equally unsatisfactory. The researcher observes that it is the biggest travesty of justice for the Councillor to say that through these new quota, ICASA has responded to broadcasters' requests for more flexibility when it comes to defining what comprises '*local content*'.

This means that while South Africans might await perceived growth in the broadcast quota of actual music of South African, the variegated percentage delegations for different categories of the media could comprise a lot of

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interviews with South African musicians rather than the broadcasting of their music. The problem is that the South African Broadcasting Corporation (SABC) does not pay for radio and television interviews. This is regarded as a kind of charity that a South African musician must embrace as free advertisement, yet it is counted into the broadcast of the quota. On average, the SABC television and Radio would rather have an artist pay for an interview rather than enjoy the benefits of that provision of the August 2003 ICASA local content quota. If artists have a product they have produced or programme to run and request the Broadcaster to assist in providing interviews to talk about such, then the artists are often requested to pay for the time. Sometimes, if the broadcaster deems it important, then artists are invited to talk about their works and programmes.

A lot of South Africans have also joined in the exploitation of fellow musicians. Some South Africans acting as agents or managers and producers often exploit fellow South African artists. Copyright owners are often stripped off the rights of their works. In the two projects *Silent Beauty*, *Malombo and Man Phil*, Tabane is credited merely as a main performer and not the composer and arranger of his work.

### **9.1.5 Protecting one's Copyright**

The remaining part of this chapter investigates what Copyright means to any artist. An important excerpt from the Copyright Act (1978) amended in (2002) stipulates that:

- a composer or lyric writer, the copyright in one's work means that one has the exclusive right to do specific things with that work, or to authorize anyone else to do these on one's behalf. These are:

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- (i) reproducing the work in any manner or form;
  - (ii) publishing it;
  - (iii) performing it in public;
  - (iv) broadcasting it;
  - (v) transmitting it in a diffusion service;
  - (vi) making an adaptation of it; and
  - (vii) treating an adaptation of it in any of these six ways.
- a composer or lyric writer is at liberty to assign any or all of these rights to someone else.
  - a composer or lyric writer may also retain these rights but grant licenses to others to exercise them.
  - a composer or lyric writer copyright enables him/her to earn his/her living (at least in part) through the royalties which must be paid by those who exploit his/her music.
  - a composer or lyric writer copyright will last as long as he/she lives and for a period of 50 years after his/her death, it will form part of his/her estate when he/she dies.
  - a very special part of the copyright is a composer or lyric writer's **moral right**, which means the *right to object to any distortion, mutilation or other modification* of any of his/her works, which may be prejudicial to his/her honour and his/her reputation.

The Act further provides mechanisms for the protection and exercise of one's Copyright through the following ways:

- a composer or lyric writer is at liberty to assign any or all of the rights to anyone else.

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- if a composer or lyric writer decides to retain them, he/she may grant licenses to other persons to exercise one or more of these rights in certain areas, for certain periods, and on such conditions as he/she may decide.
- such licenses can be either exclusive or non-exclusive. Copyright agreements can be quite complicated, and a composer or lyric writer should seek the advice before he/she signs any agreements involving rights.
- in South Africa, a composer or lyric writer may consult with SAMRO which is a body that assists with guidance on copyright problems.
- a composer or lyric writer is, of course, at liberty to administer his/her performing copyrights himself/herself, but in practice it is difficult.
- a composer or lyric writer has no way of knowing where and when his/her music is being performed - in a concert in London or New York, a disco in Paris or Rome, a night-club in Tokyo or Toronto, a broadcasting station in Madrid or Montevideo. (Adapted from the SAMRO 2008 guide).

Philip Tabane did not only compose music, but also wrote plays and lyrics of songs. The researcher therefore argues that Tabane's case and those of other South Africans whose works include musicals should be protected by royalty rights administration agencies. They include:

- The Dramatic, Artistic and Literary Rights Organisation (DALRO),
- The National Organisation for Reproduction Rights in Music (NORM),
- The South African Recording Rights Association Ltd. (SARRAL) and
- The Recording Industry of South Africa (RISA)

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DALRO is directly affiliated to SAMRO and, briefly stated, it does for the authors of literary and dramatic works what SAMRO does for the composers and lyric writers of musical works - it protects and administers their rights of public performance, of broadcasting and of diffusion, with the addition of the rights of adaptation and of mechanical reproduction, including photocopying. As regards artistic works, DALRO can assist their creators with the administration of their rights of reproduction, of publication, of broadcasting, of diffusion and of adaptation.

NORM is a negotiating body which protects the interests of composers and publishers. It issues mechanical copyright licenses where music is re-recorded, e.g. audio-visuals, fibre-optic usages, backing tracks for stage shows and recordings for independent record companies not affiliated to major distributors.

SARRAL administers the mechanical reproduction rights in musical works. It issues licenses for the recording of such works on disc, tape, or on any other media. It collects the appropriate recording royalties and distributes them to the copyright owners. It is important to note that any dubbing, in other words any recording of or from an existing recording of music, is considered as a fresh recording of that music and will require a license from SARRAL.

RISA - The Recording Industry of South Africa (RiSA), formerly known as the Association of the South African Music Industry (ASAMI), is the trade association of the South African recording industry. RiSA is affiliated to the International Federation of the Phonographic Industries (IFPI) and promotes and safeguards the collective interests of the South African recording industry generally, and specifically its member record

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companies. This commitment is effected by the RiSA Executive Committee.

RiSA is known primarily for two high-profile activities, i.e. the annual South African Music Awards (SAMA) and its anti-piracy operations. RiSA's day-to-day work also includes many key aspects of the industry, among them the certification of sales achievement, representing the recording industry internationally, providing information and research, establishing and applying ethics and standards and lobbying and making representations on key issues affecting the recording industry. RiSA also attends to the collective administration of music videos on behalf of its members.

It is important to look into the mandate of the South African Broadcasting Co-operation in terms of its Charter as well. Here is an excerpt of the Charter from the SABC's website:

The functions and duties that Parliament has given to the SABC are set out in the Broadcasting Act No 4 of 1999 (as amended). Section 6 of the Act outlines the Charter with which the SABC must comply. In terms of this Charter, the SABC, in pursuit of its objectives and in the exercise of its powers, enjoy freedom of expression and journalistic, creative and programming independence as enshrined in the Constitution.

It further says that the SABC must encourage the development of South African expression by providing, in South African official languages, a wide range of programming that:

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- Reflects South African attitudes, opinions, ideas, values and artistic creativity.
- Displays South African talent in education and entertainment programmes.
- Offers a plurality of views and a variety of news, information and analysis from a South African point of view.
- Advances the national and public interest.

The SABC's mandate as a public broadcaster comes from the Charter, which defines its objectives. The Charter is laid down in chapter IV of the Broadcasting Act (as amended) and requires the SABC to encourage the development of South African expression by providing, in the official languages, a wide range of programming.

The SABC's powers and functions, as well as its rights and obligations, are derived from a number of sources: legislation, the Charter, the license conditions of each SABC station and channel, and regulations issued by ICASA from time to time, including the Code of Conduct for Broadcasters set by the BCCSA. South Africa's broadcasting legislation provides for a three-tier licensing structure for broadcasting services: public, commercial and community.

ICASA is responsible for monitoring compliance with the license conditions and with the objectives of the Charter.

The SABC Board, which is appointed by the President on the advice of the National Assembly, controls the affairs of the SABC and is mandated explicitly to protect the above freedom and independence.

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The challenges are captured neatly in the preamble to the Constitution, which sets out the objectives of the South African constitution as these:

- To heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights
- To lay the foundations for a democratic and open society in which government is based on the will of the people and every citizen is equally protected by the law
- To improve the quality of life of all citizens and free the potential of each person
- To build a united and democratic South Africa able to take its rightful place as a sovereign state in the family of nations.

While the mandate of the SABC remains nation building, in the main, ICASA's provisions of the quota in its variegated terms for commercial, regional and community radio stations, cannot assist the SABC to foster this mandate. Those provisions that count interviews as part of the quota and provide a low percentage to South African music, are not fair. It is recommended that interviews should not be counted in the quota or should be paid a royalty too, otherwise the quota needs to be increased considerably to accommodate adverts, interviews and music.

The research would like to examine the other attempt to create redress by the new democratic government post 1994. In the year 2000, Minister Ngubane, the then Minister of Arts, Culture and Sports, set up the Music Industry Task Team (MITT) to come up with recommendations on how to redress the backlog of the development of the human rights culture in the music industry.

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The MITT put forward nine recommendations to Cabinet as an offering to redress the racially divided and largely damaged integrity of the music industry. The research addresses itself only to the MITT recommendations 2, 3, 4, 8 and 9 as they deal with redress of past injustices in the music industry. The excerpts are used in the body of the chapter so that the reader can follow the critique thereof. The research lists recommendations 2, 3, 4, 8 and 9 of the MITT report below and then critiques them.

### Extension of the term of copyright

#### ***Recommendation 2:***

The speedy implementation of the recommendations of the Standing Committee on Intellectual Property regarding the extension of the term of copyright for both composers and performers to 70 and 50 years respectively, in line with international practice.

### Implementation and accession to the World Intellectual Property Organisation (WIPO) Treaties

#### ***Recommendation 3:***

South Africa should implement and accede to the World Copyright Treaty (WCT) and the World Performance and Phonograms Treaty (WPPT) without delay in the interests of protecting South African content in the digital environment and bringing South African copyright legislation in line with international trends.

### Broadening the definition of “performer”

The definition of “performer” in the Performers’ Protection Act (Act No.11 of 1967) excludes performances that are not performances of literary or

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artistic works. As a result, various other types of “un-scripted” performances, which make use of folklore, oral tradition and other forms of indigenous culture, are excluded.

### ***Recommendation 4:***

The definition of “performer” in the Performers’ Protection Act should be amended to include artists who perform works of folklore. The revised definition should include not only performances in the recognised performing arts disciplines, but also the wealth of indigenous performance. The definition in the WPPT is a useful guide.

Needle time is also referred to as the broadcast right. It gives musicians (in their capacity as performers) the right to receive remuneration when their repertoire is either played on radio or performed live amounting to a Public Performance Right. This right can impact on income for musicians and expenditure for broadcasters both domestically and internationally. It was removed from South African Copyright legislation in 1965. Amendments to relevant legislation are currently under review by the Department of Trade and Industry in Government Gazette No.21156, published on 10 May 2000, Representing African Music (MITT Report p9, 2000).

### **Compliance and monitoring**

The public broadcaster is a primary custodian of South African culture. Other broadcasters also have a profound impact on the well being of local culture. Broadcasters thus have a responsibility to mirror the broad range of national and local artistic expressions. International trends indicate that

## **Chapter 9: Public agitation against the dominance of the Diaspora culture over South African music and challenges of the strategy for the generation of royalty**

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exposure to local music creates a demand for local music products among consumers.

The IBA has the constitutional responsibility to enforce and monitor local content. There is, however, a widespread perception that the IBA is not executing these duties adequately. As a result, many broadcasters are not adhering to the local content quota. The impact of this non-compliance on both the economics of the local music industry and on the development of South African culture is severe.

### ***Recommendation 8:***

The Minister should meet with the Chairperson of the IBA in an attempt to ensure that the IBA monitor and enforce local content quotas.

In this regard, the Minister should note that the following assistance is offered:

- In the absence of systematic monitoring by the IBA, SAMRO will attempt to provide some information to indicate trends of local content usage by broadcasters.
- The organisations comprising the MITT, notably SAMRO, MUSA and ASAMI, are willing to assist the IBA in researching the appropriate monitoring system for South Africa. In the interim, the MITT suggests that the IBA consider adopting the monitoring system outlined by ASAMI.

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### Level of quota for local music content

#### *Recommendation 9:*

The MITT is of the view that the present local content quota of 20% is too low and recommends a quota of at least 50%. (MITT, 2000:9-10).

### **9.2 Conclusion**

Current legislation on performance rights, the protection of the South African musicians' copyright, and the profiling of the South African composition is compromised to maintain the status quo. All pieces of legislation do not prioritise indigenous South African compositions. They rather allow foreign composition access into the realm of 'qualification' to be classified as South African. A suite of these Acts, do not make SAMRO, SARRAL, SABC, DALRO, to be effective in that they all depend on the Copyright law as amended. It is rather too vague and allows for non development of South African compositions in terms of performance due to the insignificant performance quota that is allocated to it on electronic media.

To debate copyright issues meaningfully requires an interrogation of the applicable laws. The research therefore recommends to South African musicians and cultural activists, to peruse these Acts so that they could mount a formidable argument with supporting literature on the subject of the rights of musicians.

The researcher argues that until South African music is regarded as such and not referred to as 'local content'; the broadcast quota of South African music is 95% of the revised 40% for public and community radio stations, and 25% for commercial radio stations respectively, the South African arts and culture will continue to suffer cultural imperialism, and the noble political dream of 'a better life for all' will therefore not be realised. Rather it might persistently skid away into a distant horizon, like a mirage.

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The complex ramifications of the Acts stated in this chapter, as well as challenges of administrative and personnel capacity to deal with the implementation of the Acts are immense. These challenges further take away the attention on the development of indigenous music and to deal with the rights of musicians working in this category. Tabane's rights as a musician who works largely in the indigenous music sphere, have been equally affected by the negative implications of the broadcast quotas of South African music referred to as 'local content' by the Copyright Act of 1978 as amended. Existing provisions of the Act, however, are sufficient to protect Tabane's rights with regard to the non-credit of his composition, authorship, and arrangements rights in the albums *Silent Beauty*, *Malombo* and *Man Phil*. Tabane has been credited merely as the main performer in the internet sale of these albums. The most serious aspect of his rights is the fact that in the interview with Tabane (2008), he points that when *Silent Beauty* was recorded, he signed no contract for the recording because he was promised that the recording was made for purposes of archiving only, and that no material from the recording would be exploited for commercial purposes. Regrettably, *Silent Beauty* is now available in music stores and Tabane receives no royalty for it.

The researcher further recommends that all the recommendations of the MITT report be implemented because they are valid and significant in transforming the music industry of South Africa.

## Chapter 10: Festival names and sponsorship, the blemish of branding

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### CHAPTER TEN

#### Festival names and sponsorship, the blemish of branding

##### 10.1 Introduction

This chapter aims to investigate how Tabane's vision of creating a mainstreamed *malombo* discourse got to be affected by the agenda of different managers and promoters.

##### 10.1.1 Travesty in naming festivals

The revolution that Tabane started around 1940, is one that challenges the researcher to investigate the travesty of naming not only the genres that are produced in a country, but also the naming of festivals that package and present such genres and performers. Tabane performed in a number of festivals in South Africa that had very interesting names: the Fagamaboos festival, Cool Spot, Newport, Joko Tea Break Festival, Lion Lager Strike it Big Concert, 1964 Castle Larger Jazz and Variety Festival, Gilby's Dry Gin Jazz, Mapungubwe, Polokwane Festival, Soweto Festival, Ziyaphenduka Jazz Festival, and others.

It is an interesting observation that not only alcoholic brands but also Joko Tea and Lion Matchsticks brands sponsored music festivals in the 1960s. In most cases festival sponsors' branding become key elements of marketing at the expense of a common theme that runs across the participating artists' works. Some musicians are decisive enough to choose the commercial brands they would like to associate themselves with. Others, out of lack of choice, or perhaps lack of understanding of the stigmas associated with certain brands, see no problem performing in festivals associated with brands that contradict their principles. Promoters often welcome any sponsor that is prepared to fund, regardless of the stigmas associated with the brand. Others could have a discretion on this, but perhaps not many. What both the promoter and the

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sponsor forget is to foreground the common messages and the underlying essence of genres of the music. Some audiences think critically about the stigmas of sponsorship and therefore choose to either associate or dissociate themselves with such. This challenge made the researcher to scrutinise this notion of the naming of festivals a bit closely.

In the 1960s, sponsors like Joko Tea sponsored jazz festivals. Today it is hard to think of a tea brand as a possible sponsor for a jazz festival in particular. It is not even associated with gospel music at the least. It is interesting to note that Joko indeed sponsored music festivals. It is even more interesting to note the marketing strategy of using speech bubbles of cartoons in print media. This approach creates a valuable link between music and literary genres of story telling, the study of comic strips in arts education, reading comprehension activities in language studies, characterisation in drama, as well as the study of portraits in visual arts. Here is one example of such a text:



Plate 10.1: Joko Tea Break Sponsorship.

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Naming a festival appropriately has been the most difficult challenge for promoters. First, in terms of the purpose to be achieved, and second in terms of the crowds the name would appeal to in order to make profit that is desired by the promoter. The duality of money making and content are often difficult to straddle together successfully. Often promoters need to depict a genre so as to carve a niche, so as to attract a certain kind of patronage, and still have a crossover and mass appeal. Often the main purpose fails at the behest of popular appeal. To date, what is termed a jazz festival features Philip Tabane's Malombo music, Sello Galane's Free Kiba music, Oliver Mtukuzi's Tuku Music, Don Laka's Kwaai-Jazz, Malika's and Arthur Mafokate's Kwaito music, Marcus Wyatt's Straight ahead Jazz, Zim Nqawana's Zimology music, Selaelo Selota's Azanian song-book music, and KB's House Music. Yet all these styles cannot be classified as jazz.

One of the observations the researcher makes is that Jazz represents different subgenres developed in America and can therefore be used as a broad name to include fusion, straight ahead jazz, avante garde jazz, bibop, swing and so on. African music, on the contrary does not have a name that could embrace a number of different genres of popular African music. A suitable concept that could embrace various Africa-sensed sounds is Afrophonia. This term implies African sound or idiom. On a deeper level it refers to African sounds, the tonalities of the music, the phonics of the African languages, and the timbre of melorhythmic African music instruments, as well as the overall textural blend of a performance of an indigenous African composition itself.

Sponsorships like Joko Tea have a potential of bringing families together in one roof of a concert or festival than alcoholic sponsorship. The Lion Matchsticks sponsorship has the capacity to develop themes that can be associated with the

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metaphor of bringing light to the future of young people. It is sponsorships like these that have a potential to have families attend festivals together. The collage below is an advert titled 'Strike it Big Talent Contest Begins'. This advert publicises a festival that was held at Mofolo Hall in Soweto. Such neutral brands like tea and matches have great potential to find resonance with Education and Culture in the agenda of a country. It is unfortunate to learn that such cross-over appeal type of sponsorships that do not stigmatise the participants and promote healthy mindsets, are scarce these days. Below is an example that evidences those unique moments of un-blemishing branding: 'Strike it Big Talent contest Begins'



Plate 10.2: Top right, Lion Match Strike it Big Talent Contest sponsorship.

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The researcher argues that jazz is a political and cultural statement of Black America. It is not just a sound of the genres. Since around 1948 when African music started to be bundled under the tag of jazz, it happened because of the lack of a concept that would have collectively represented *kwela*, *mxhasio*, *mbube*, *kiba*, and other sounds of the time. In the same way, Tabane's efforts to create a bigger sound of Malombo was catapulted by the lack of a collective term that could have referred to him as would have Mirriam Makeba, Lemmy Mabaso, Spokes Mashiane, Zakes Nkosi, Jonas Gwangwa, Mahlathini, Mahotella Queens, and many others who stayed within the indigenous sound of Africa. For Tabane, the result was that at a point he was dubbed Malombo Jazz, a break away group from his own called itself Malombo Jazzmakers, and many other such names associated with jazz. For his managers and promoters like Ian Barnad, Peter Davidson, Duma Ndlovhu, Arabi Mocheke, Tabane's concept was less foregrounded than him. All these managers cum promoters failed to hear Tabane's yearning for an ensemble with African music connoisseurs from the *kiba* and *malombo* villages of Limpopo.

In South Africa, in the sixties, Ray Nkwe and Johannesburg Festivals were inextricably caught in the jazz festival euphoria. The Johannesburg Jazz, and Ray's *Umoya - The Wind*, organised and promoted the name 'jazz festival' for years in the sixties. The Johannesburg Festival company is the one that organised the proverbial 1964 Jazz and Variety Festival, expanding on Matshikiza's 1948 and Mehegen's Diaspora culture entrenched in 1959. It is understood that it was in 1963 that South Africans saw themselves in such a huge crowd together in what was the 1963 Jazz festival in Jabulani Amphitheatre in Soweto. The 1964 festival topped them all. From that day on, jazz gathering meant gatherings of joy. Peter Tladi, a prominent promoter of jazz music in South Africa, calls his festival programme, the Joy of Jazz series.

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The African musicians and a current crop of festival promoters have not met to interrogate, like the African writers who gathered at Makerere University, Kampala in 1971, the question of developing a truly African festival on the African continent. Panafest in Ghana is one example that could galvanize exponents of African music. The Bakamoyo Arts Festival of Tanzania does attempt to revive the Afrocentric festival programme in the African continent. Joy of Jazz and Cape Town Jazz are the biggest in South Africa. They sustain the Matshikiza and Mehegen's theories of jazz in South Africa. Even the Mapungubwe festival in Limpopo has fallen into the trap of leaning more towards the jazz music programme rather than on the indigenous music programmes of the cross border areas that comprised the ancient kingdom of Mapungubwe. The biggest stage it has is jazz festival stage and not the Kiba-Tshikona-Mushongolo stage. The latter concept embraces the three main genres found among the Bapedi, vhaVenda, and the xiTsonga speaking communities of Limpopo. The Macufe festival in Bloemfontein is another one that fails to become a brand associated with success, good corporate governance, and the promotion of African music. Organising committees of this festival are often hamstrung by limited mastery of corporate governance skills as well as lack of funds.

Since the early fifties there has not been a festival that has had a strong African name and symbolism that promoted the African image flowing from the efforts of Philip Tabane's pioneering spirit of Malombo. All festival are a compromise of the African image in that promoters cannot think outside the Mehegen framework of jazz. They cannot just cut ties with the tag of jazz as Tabane did. It takes the decisiveness of a resolute African to just look inwards and assert own strong music idiom, identity and image.

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This challenge that faced the promoters of the fifties and sixties remains unabated to date. Festivals lack themes, clear purpose, and proper packaging in terms of concept. It is better to have an arts festival featuring a variety of music genres, than to straight-jacketedly name everything just to follow the popular trend of festivals. The Grahamstown Arts Festival is simply dubbed 'the national arts festival'. Mapungubwe Festival in Limpopo fails to capture the spirit of Mapungubwe civilization and demographics. Macufe Festival which is the same as the Arts Alive in Johannesburg provides for both jazz-idiom based music, African music, but still head-lines the festival with American and British jazz musicians. Oppikoppie Festival has fallen into a similar trap. Joy of Jazz and Cape Town Jazz (formerly known as North Sea Festival) in spite of the fact that the latter happens on shores of the South sea of Cape Town, cling perfunctorily to the tag of jazz. Around 1976 there was a similar irony, a festival held in Mamelodi, Pretoria - South Africa called New Port Festival, just because Philip Tabane was returning from the New Port festival in America. Therefore when Philip Tabane finished performing at the New Port festival in America, he would be performing in the 'New Port' festival in Mamelodi - South Africa.

The South African media often revels at the rhyme of names like Joy of Jazz and forget to caution against the dope of Matshikiza and Mehegen. This is done at the expense of bigger stake of African identity, African themes, African heritage, and African discourse that helps to grow African musicology.

Africa could be galvanized under Afrophonia with the aim of uniting the African indigenous sounds. This could give African music the capacity to share music idioms, resources, approaches, philosophies, ethos, as well as perform together on the true Africa's grandest stage annually. Where necessary, instruments and approaches from other non-African communities could be used to add value to

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the world of sound and thereby enriching the African music idiom. The researcher makes this point particularly about South Africa in that South Africa has been largely exposed to the west than it has been to the rest of the African continent. The instruments, genres and approaches to music have therefore been borrowed from the west more than from other African countries on the continent. African countries are recovering from the impact of colonisation. A venture like the Afrophonia Festival can help close the gap between African countries created by colonisation and create more dialogue and exposure to the indigenous technologies of each country's cultures.

### **10.1.2 Contemporary sponsorship blemish on novel talent**

In the development of Africa's novel talent, little care is taken by promoters in choosing the sponsorship that profiles the talent well. From as early as 1950s, the Castle Lager brand overshadowed novelty of talent. In South Africa, Shell, a petroleum company, was the next big sponsor of novelty in music through Shell Road to Fame Talent Search flagship. It produced stars like, Judith Sephuma, Sothokasi Arosi, and others. The University of Cape Town's music department had the prestigious Adcock Ingram Student Prize from 1999 to 2000. The project unearthed the likes of Selaelo Selota, Marcus Wyatt, Musa Manzini, Sylvester Mazinyane, etc.

In Cape Town, Old Mutual collaborated with BMG record company on a talent search project for the development of the youth of South Africa in 1996. At UCT, Adcock Ingram pulled out from sponsoring the student prize because it was rumoured that Gilbys Dry Gin wanted to partner with them for a joint sponsorship of the prize. Adcock sells health drugs and Gilby's sells alcohol, so the former refused to share sponsorship of the same prize for that reason. This amounted to a clash of interest between the two companies. Gilby's Jazz festival

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later sponsored a jazz programme in Johannesburg that profiled the novelty of talent of the late Moses Molelekwa, who was part of the Umbongo ensemble. They won the Gilby's festival prize in the early 1990s. Such branding is an indictment for the winners as they may not proudly parade the prize to their children without introducing the name of the brand to them.

In 2002 some artists refused to endorse the Castle Milk Stout's 'true greatness comes from within' campaign. This is because of the fact that they realised that branding stigmatizes. The monetary reward thereof cannot wash off the stain it leaves on a musician's name and the God given novelty of talent that has been bestowed upon an artist. Standard Bank and MTN have become the well known sponsors of South African Music Awards in the last 15 years in South Africa. If musicians had sustainable income, they would choose to endorse or not to endorse certain brands that are associated with the festivals they are usually booked to perform in. Currently, musicians are happy to be booked to perform for a living. If they do have reservations, they would not raise them just so that they could put bread on the table.

Africa needs to choose the sponsors that are associated with a humanising culture, as Nzewi (2007) puts it. Nzewi's writings reposition the human value to the teaching, practice and evaluation of music and processes of music making.

### **10.1.3 Emerging tenets of how to mainstream a tradition into the realm of popular music**

The value of a research should not be the extent to which it argues what is undesirable or contentious, but to create a new thesis for a positive and sustainable discourse. It is against this background that the researcher argues for 'new frontiers' of the development of indigenous musical arts.

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Tabane's 46 years of placing *malombo* in the realm of popular music, was not about negating jazz. It was about engendering a new discourse, establishing a thesis for the development of indigenous music. This therefore brings forth a new discourse of mainstreaming through digression in order to return to the original discourse. Malombo's brave battle with the emancipation of African music through stretching *malombo* to new frontiers of form and structure, resulted in the need to look into new musicology of 'mainstreaming an oral tradition into the realm of popular music'. Throughout the study of Tabane's development of Malombo, a number of the tenets of mainstreaming an oral tradition into the realm of popular music have emerged. These tenets point out that in adapting a tradition of music making, it is important for both scholars and promoters to:

- immerse oneself within the tradition of the music one wants to study. This will enable one to understand the nuances of signification in the culture of the music.
- isolate the new sub-genres from the general music tradition of the people whose culture and music is being analysed and packaged.
- identify the key concepts used in the culture of the music.
- identify elements of each concept discerned and how they work to produce a style and styles.
- identify the styles available in the genre you have discerned.
- learn the metalanguage and discourse of the culture of the music you are studying and intending to promote.
- analyse protocols of performance in order to understand areas of possible collaboration.
- know the different protocols for different contexts of performances.

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- extrapolate on the purpose and function of certain titles and themes in different contexts of performance as a way of social communication.
- do a systematic, scientific study of the texts in terms of broad themes and sub-themes. A linguistic study of lexicography used and the extent of poetic license.
- compile a repertoire of the genre and classify it into related themes.
- study the structure of the music compositions.
- determine:
  - what constitutes melody, and harmony.
  - what type of orchestration is used if available
  - what constitutes a full composition
  - what the minimal representation of elaborate orchestration could be
- know what is a fundamental, non-compromisable key feature of the larger body of works in that genre.
- know what is the discourse of that music from the practitioners' point of view.
- know what universal traits and elements of the indigenous genre are discernible from the overall body of the compositions in the indigenous repertoire.
- know what are adaptations and fundamentals in a genre. One could also need to do some etymological study of songs to gain in-depth understanding of the repertoire.
- do this kind of field work over time to ensure consistency and reliability of data.
- do own representation of the genre and style using one's own new compositions. Then one would have created a novelty of a tradition based on sound philosophical, musical, ethical, and artistic basis.

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- appropriately name one's style after the original style.
- compose a larger body of work in that style, experimenting with different influences and thereby expanding the demographics and horizons of a single tradition, and thereby creating a quilt of cultures and traditions. In this way one would realize the value of dynamism of culture and tradition. A tradition of musical practice will therefore find a re-entry into the mainstream economic life of the music industry, and thereby acquiring new currency, literally and figuratively.
- document the process that one would have followed in re-engendering and mainstreaming that tradition of musical practice and music making that one would have done. In doing so, one will be reconstructing a new discourse of *mainstreaming a tradition, and creating traditions of novelty by creating novelty in tradition.*

Promoters and festival organising committees need to work with ethnographic researchers whose quarry is to mainstream indigenous traditions. This will expand their horizons of possibilities than to just name everything jazz festival.

### 10.2 Conclusion

Tabane's vision of mainstreaming the *malombo* discourse was invariably affected by the intentions of different managers and promoters about him and the vision of their respective business prospects. The researcher notes that it is regrettable that most musicians in South Africa and other parts of the world do not have enough resources to mount their own shows, thereby relying on promoters and managers for exposure and conceptualization for their shows. If musicians had resources, they would put up shows that foreground their own vision about the music concepts that they do. Often some musicians begin their careers with clarity on the genre of music they want to pursue, and which variations they would like to introduce to the genre to mark their individual contribution

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thereto. This therefore determines the repertoire and style that they begin to work on so that the cumulative flair of the style represented in the repertoire represent the style and intention about their music. Once in while a crop of musicians do emerge with an innovation that charts a new path of music that would even give rise to a new genre. Philip Tabane is one of many such musician who emerged with a definite mind of his own, to pioneer a popular music style called *Malombo* music, developed from the sound of the indigenous *malombo* rituals. The researcher argues that, Tabane's vision of mainstreaming the *malombo* ritual contradicted with those of his promoters and managers.

Promoters and sponsors mostly determine festival names, and as such they may have greater influence on the marketing campaign for the festival. Full sponsorship of the festival budget often leads to the promoter's concept being totally replaced or overshadowed by the sponsor's brand.

Every brand has positive or negative connotations that are associated with it. Alcoholic brands are associated with drunkenness and low morality by religious communities and education communities and authorities. This is the reason education authorities would not take kindly to alcoholic sponsorship. Tabane's mainstreaming of a ritual concept of *malombo* music got to be mixed with alcoholic brands of Castle Lager and Gilby's Dry Gin. This indeed alienated it from possible patronage of the religious sectors, especially that of fellow *malombo* ritual practitioners. The tragedy of this consequence is that the stigma was not Tabane's own doing. Tabane was developing his craft under Dorkay House, and it was the latter that organized the sponsorship for Tabane's seminal presentation of the 1964 talent scout. The novelty of the popular music of Malombo was therefore stigmatized with the alcoholic brand to date. One cannot talk about the emergence of Malombo without talking about Castle Lager in the

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same breath. This is the travesty of such genius novelty of South Africa's own Malombo music brand. This unfortunate occurrence has continued to stigmatise most novel styles that emerge.

There are other neutral brands like Shell, Lion matchsticks, Joko tea, Standard bank, and Fagamabooks festivals. These brands do not stigmatise, rather they sell the products they represent. Regardless of the non-stigmatic nature of the brands, they all do overshadow the music concepts that the billed artists represent. The researcher argues that nothing is more precious than foregrounding the music concepts or the human values that the concert concepts represent. The collective moral and the aggregate representation of the indigenous music concepts that are featured in the festival is what needs to be fore-grounded. Sponsors need to be unselfish and allow the concepts to take the centre stage rather than to overshadow all genres with one sponsorship brand.

There are positive festivals concepts that work well for the promotion of indigenous music concepts situated in the popular music domain. These festivals include Mapungubwe festival, Polokwane festival, Macufe festival, Sejakhufe festival. These festival names represent the indigenous heritage of the people of Southern Africa. The researcher argues that *malombo* ritual music and the Malombo popular music can be represented better in these festivals than in the alcoholic brand festivals. *Malombo*, as a sacred ritual practice, has stronger links with the heritage of the indigenous civilization and technological innovations of the Mapungubwe, for example. The *malombo* spirit of healing, the sacredness of the *malombo* drums, the sacred powers of the *malombo* healers themselves, cannot afford to be associated with drunkenness and wanton marry making associated with alcoholic brands and jazz festivals.

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Popular music genres are often developed from indigenous music genres. New repertoire of popular music developed from indigenous genres should retain the original names. This assists in ensuring that the framework for the development of indigenous music into the realm of popular music is rooted in the maxims of music making of the source culture. This will allow rules of art and cultural development applicable in indigenous music to be part of the rules governing the appreciation of the popular music adaptations as well.

Central to any effort of mainstreaming the African indigenous works by Africans, should be the development of an authentic music heritage rather than to clamour for fame and superstardom. Such efforts have helped other nations to develop authentic arts identities that reflect the everyday experiences of their lives.

Philip Tabane was the first musician on record who did not find it hip or fashionable to have the music he learnt from his mother invariably given the tag of “jazz”. He literally challenged the tag in the media and it took him ten years of his life to ward off the term to the triumph of the term “Malombo”. Following in Tabane’s ideology, Sello Galane, called his music “Free Kiba” because he aimed at creating an extension of the concept of Kiba music and to acknowledge its dynamism in its compositional qualities and its musical practice and to face it from enclaves of tribalism and traditionalism. Don Laka used the term Kwaai Jazz to acknowledge the musical energies of Kwaito and the elements of Jazz and their capacity to co-exist in a composition. Whether these artists have succeeded in doing what they set out to achieve, is another subject of academic research. Tabane has succeeded in making his opinion known regarding the stigma of the jazz tag. Like all musicians who struggle for survival, he has chosen to turn a

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blind eye on the stigma associated the brands of festivals' sponsorships, and focused on mainstreaming the sounds of *malombo* in the realm of popular music.

However, Tabane's uncritical but well meaning managers and promoters, detracted, to some extent, from the depth of the noble lessons to be learnt from one who takes on a lonely mission to mainstream an oral African tradition and discourse in the midst of mal-perception and cynicism. Tabane, therefore, was not credited for what he set out to do, nevertheless he has created a new thesis, for the development of indigenous music.

## **Chapter 11: Analysis of Tabane's royalty payout at the zenith of his career**

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### **CHAPTER ELEVEN**

#### **Analysis of Tabane's royalty payout at the zenith of his career**

##### **11.1 Introduction**

The big question that haunts the life of a musician today in the looming culture of human rights, is the extent to which record companies and the public broadcaster contribute to their financial woes. In this chapter, the researcher makes an analysis of Tabane's royalty payout at the zenith of his career to address these questions. The researcher investigates the performance of Malombo music in terms of sales and in public broadcast. The empirical data gathered in the chapter helps to determine the trend of royalty payout in terms of both sales and public broadcasting of Tabane's music.

The researcher analyses Tabane's royalty payouts at the helm of his career. The analysis excludes royalties accrued from live performances. Performance fees arise from negotiated contracts and therefore are not used in this research to determine whether they do get honoured. This would require a tracking of Tabane's personal bank accounts and this would infringe on his privacy. However, the matter of royalty payouts to musicians by record companies and the public broadcaster, are matters that are legally declared in annual reports and could be requested from royalty collecting agencies or be voluntarily availed for case studies by an artist. They could be analysed to determine whether artists' constitutional rights are respected or abused. These rights are decreed and have international benchmarks.

The Berne Convention declared that all member states have to comply with the international standards of copyright protection of all creative works, and it does determine what constitutes a right of a composer. It is against this background that the researcher chooses to focus on Tabane's royalty payout in terms of sales

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and public broadcasting within the context of the right to protection of the intellectual property of a composer.

### **11.1.1 Analysis of both record sales and radio play**

The researcher has made an effort to sample payout sheets of Malombo music in terms of sales royalty as well as performance royalty. Sales royalties sampled in the years when Malombo was at the peak of its demand cover the period from 1969 to 1972. The performance royalty is sampled to cover the same period. Different factors contributed to the rise of Malombo in these years. The outstanding achievement in the 1963 and the subsequent 1964 national talent search, the 1971 international breakthrough, the public debate sustained since the hype of Malombo music began in 1963, and Tabane's pro-African sentiments on music contributed to the rising sales of Malombo music. The researcher argues that the same factors outlined above should equally contribute to a high rotation of Malombo music titles on the airwaves. However the data show a contradicting trend.

#### **11.1.1.1 Analysis of Tabane's sales royalty payout data**

Records of Tabane's sales royalties show a better performance on the market. Regardless of what the sales royalty was, Tabane's record sales royalty fetched between R5000.00 and R20 000.00 in intermittent periods of payment. The sales royalty payouts of 1966, 1969, 1970, and 19771, are the records that the researcher was able to lay his hands on. Those of 1967 and 1968 are missing in Tabane's suitcase archive. However, the sales royalty in these selected years amounts to R146 619.99. Regardless of how one looks at it, one could at least live on such an amount in those days.

The data of Tabane's sales royalty payout is presented in the plates below:



Chapter 11: Analysis of Tabane's royalty payout at the zenith of his career

**STATEMENT of COPYRIGHT ROYALTIES for Records ex South African Factory**  
 JULY - DECEMBER, 65 and  
 20117 PERIOD JANUARY - JUNE 1966 TAX DEDUCTED

REPUBLIC OF S.A.		EXPORT OUTGOINGS (General)		EXPORT OUTGOINGS To Zambia		RHODESIA SALES	
S.A. ROYALTY	QUANTITY	R	c.	S.A. ROYALTY PLUS 30%	QUANTITY	R	c.
1.000	83		830				
6.000	199	11	940				
"	98	5	880				
South African Sales		18	650	General Export		Export to Zambia	
						Rhodesia Sales	
						Total Export	
						.. S.A.	
						.. Combined	
						18	

Plate 11.1: R18650.00 royalty payout for record sales: January to June 1966.



### Chapter 11: Analysis of Tabane's royalty payout at the zenith of his career

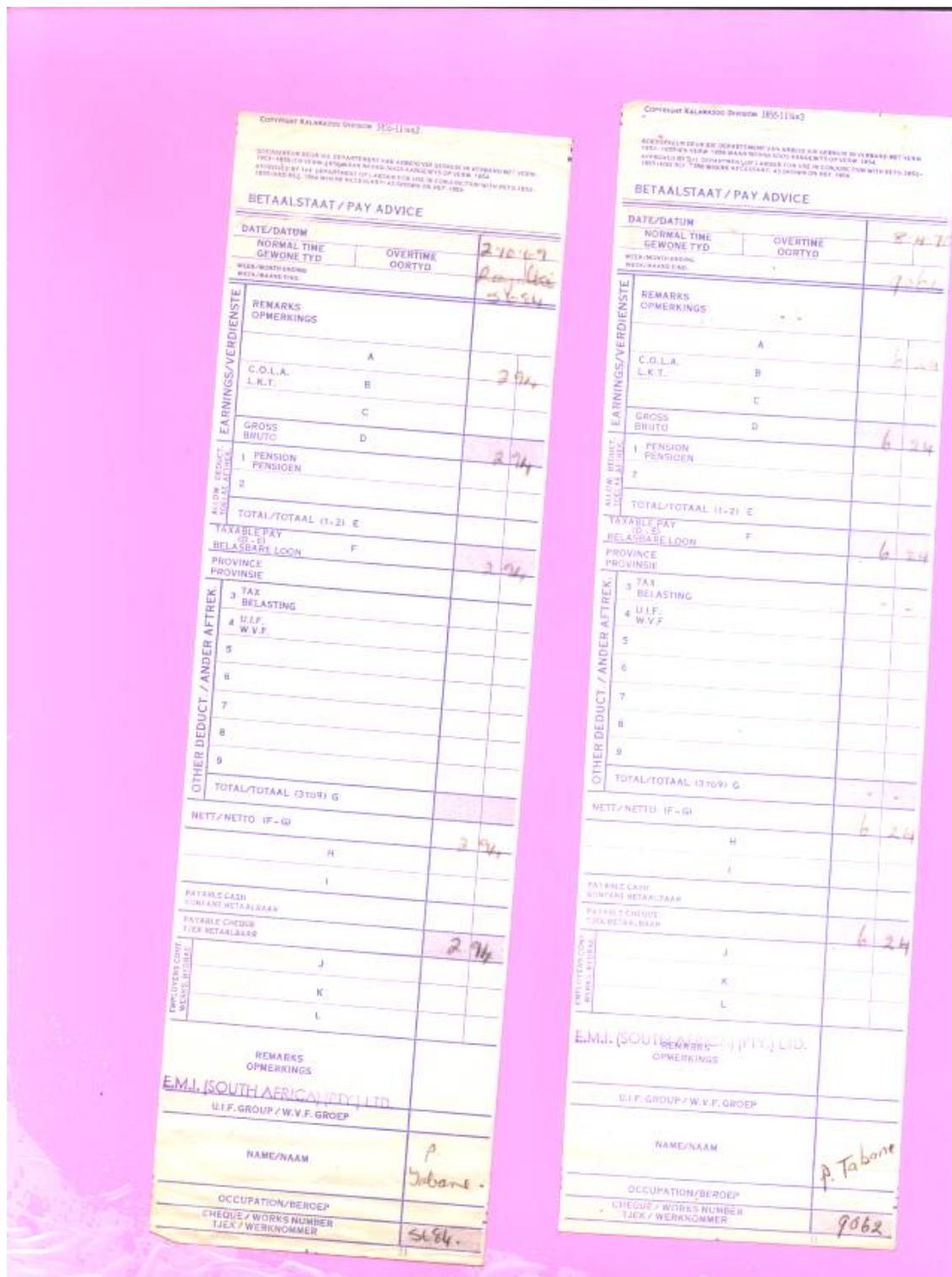


Plate 11.2: R5684.00 plus R9062.00 royalty payout for 1969 and 1970.



### Chapter 11: Analysis of Tabane's royalty payout at the zenith of his career

Conspectus Kalkuleerboek (Form 120-1144)

ONTWERP EN TOEGANGSRECHT DEPARTMENT VAN ARBEID EN OORLOGE IN VERBAND MET WET 1881, 1889 EN 1956. HIEROP TOEGANGSRECHT VOOR AANDEELDEELERS VAN WET 1954. APPROVED BY THE DEPARTMENT OF LABOUR FOR USE IN CONNECTION WITH WET 1881, 1889 EN 1956. TOEGANGSRECHT VOOR AANDEELDEELERS VAN WET 1954.

**BETAALSTAAT / PAY ADVICE**

DATE/DATUM		22/1/70
NORMAL TIME SEWONE TYD	OVERTIME OORTYD	21 70
WEEK/MONTH DEDUCT WEEK/MAAND DED.		12073
REMARKS OPMERKINGS		
A		21 70
C.O.E.A. L.N.T.		B
C		
GROSS BRUTO		D 21 70
1 PENSION PENSioen		
2		
TOTAL/TOTAAL (1+2) E		
TAXABLE PAY D.F. BELASTBARE LOON		F 21 70
PROVINCE PROVINSIE		
3 TAX BELASTING		
4 D.F. W.V.F.		
5		
6		
7		
8		
9		
TOTAL/TOTAAL (3 tot 9) G		
NETT/NETTO (F-G)		21 70
H		
I		
PAYABLE CASH KONTANT BETAALBAAR		
PAYABLE CHEQUE TOEGANGSRECHT		J 21 70
K		
L		
REMARKS OPMERKINGS		
U.I.F. GROUP / W.V.F. GROEP		
NAME/NAAM		P. TABANE
OCCUPATION/BEROEP		
CHEQUE / WORKS NUMBER TOEGANGSRECHT / WERKNOMMER		12073

Plate 11.3: R12 073.00 royalty payout of 1970.



### Chapter 11: Analysis of Tabane's royalty payout at the zenith of his career

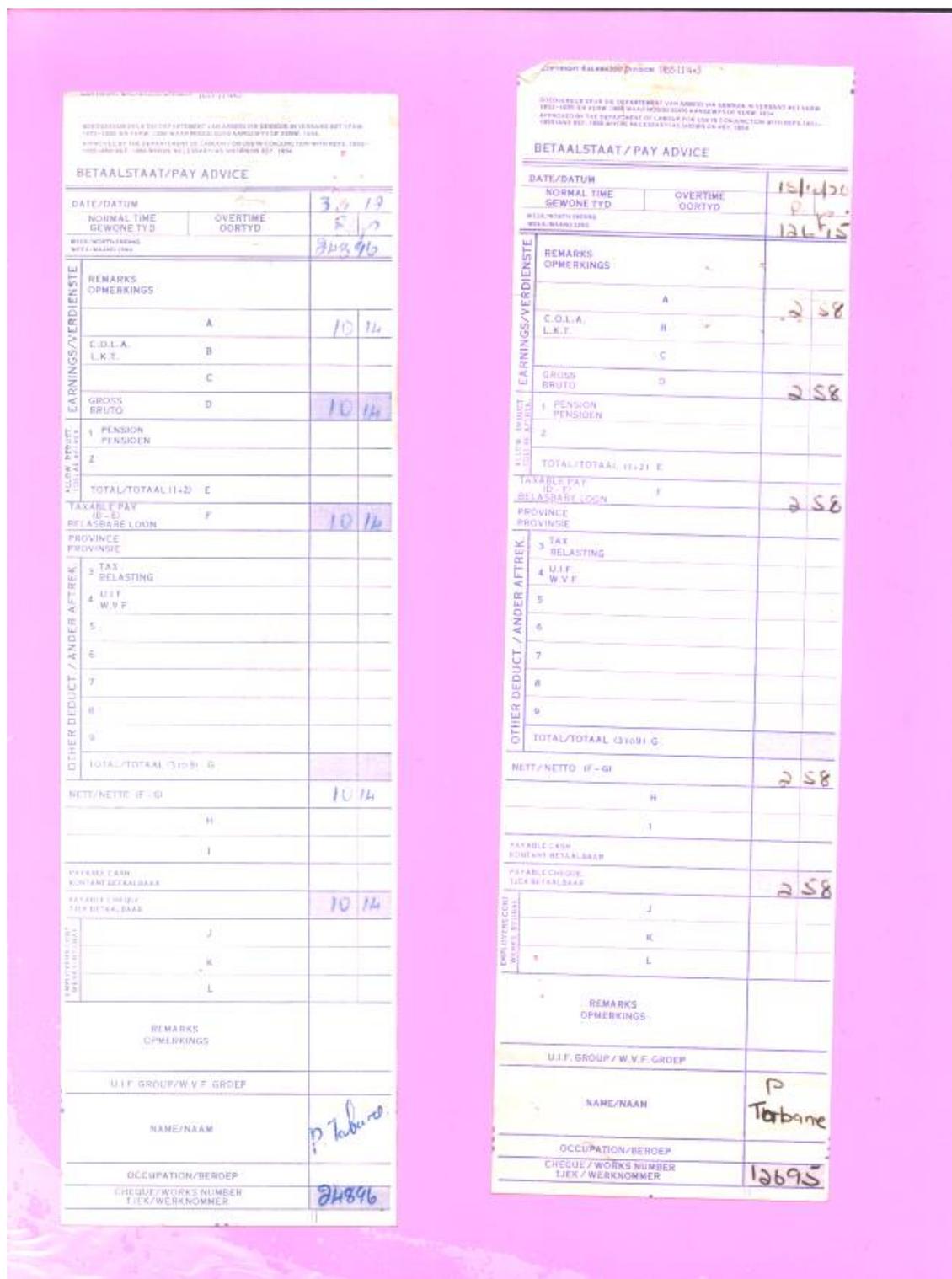


Plate 11.4: R24896.00 plus R12695.00 royalty payout of 1970.



Chapter 11: Analysis of Tabane's royalty payout at the zenith of his career

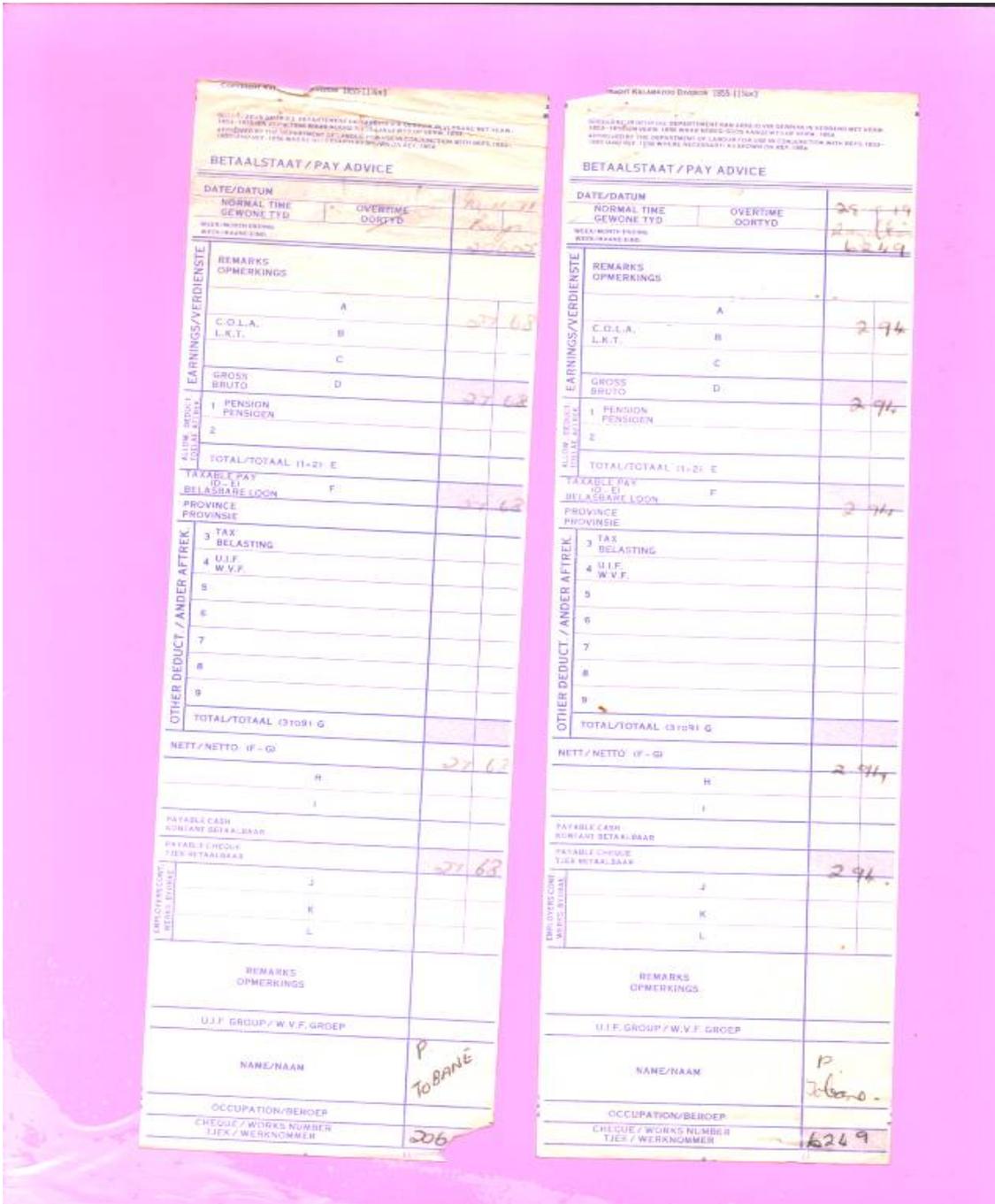


Plate 11.5: R20 605,00 plus R6249.00 paid out in 1971 for sales royalty.



## Chapter 11: Analysis of Tabane's royalty payout at the zenith of his career

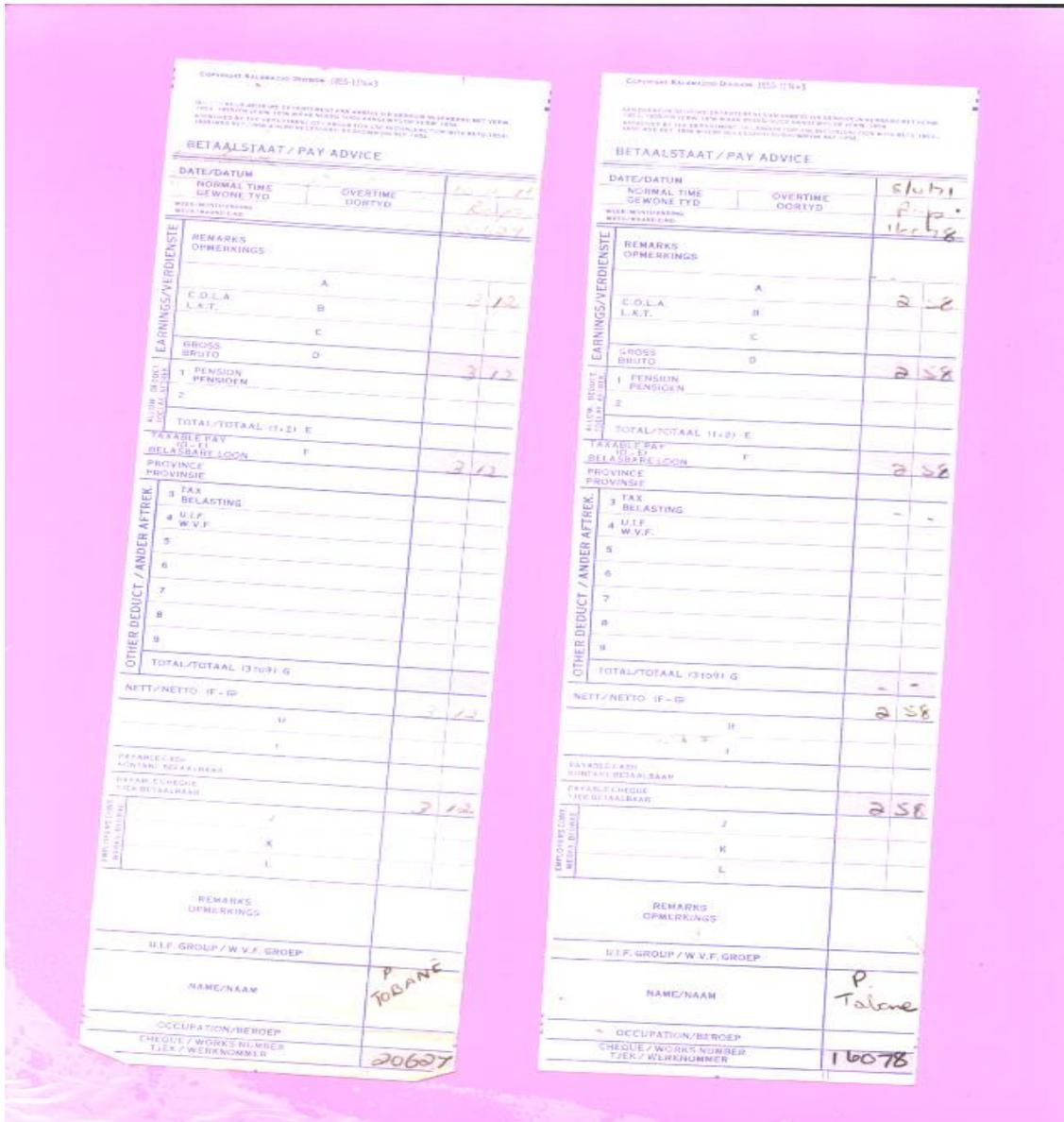


Plate 11.6: R20627.00 plus R16 078.00 royalty payout for 1971.

### 11.1.1.2 Analysis of Tabane's broadcast royalty data

Radio performance of Tabane's titles did not contribute to the success of the album sales as it is often the case. Most records are sold because radio plays the music regularly. The analysis of radio royalty payout sheets from SAMRO, evidence very minimal performance on airwaves while the sales royalties show some good performance.

## Chapter 11: Analysis of Tabane's royalty payout at the zenith of his career

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The matter of public broadcast of Tabane's music is compounded by a number of factors. These include the limited space for rotation of public broadcasting given to Blacks under Apartheid. Black music was allocated broadcast space according to tribal classifications. Because Malombo music was predominantly sung in Sepedi, it had to be largely broadcast on Radio Bantu only. It could therefore not enjoy national broadcast coverage. The other factor is that at that time, between 1963 and 1972, there was no television in South Africa. Television extended the space of electronic media tremendously and would have resulted in a wider broadcast space for music. However, the researcher argues that, even in the context of limited broadcast space, and the subsequent restriction of the broadcast coverage as a result of Apartheid policies, Bantu radio stations focused on 'local content'. At the time, South Africa was not open to the global village and there was no excuse for Malombo titles not to perform on airwaves as evident in royalty payouts.

Malombo competed with other popular genres of *mbaqanga*, *kwela*, *mbube*, and *scathamiya*. The researcher can only suspect that because of mal-perceptions of Malombo music as jazz, and because jazz was perceived as elitist, therefore, it received limited airplay on Radio Bantu. The other factors could be that Malombo music does not have a lot of danceable tunes; the strength of Tabane's Malombo lies in the message that is often couched in the idiom of Sepedi; Tabane's novel guitar playing did not evoke a popular music *de ja vous*; Tabane evoked a music of the deep spirits of a people and people sharing his *malombo* spirituality are few; and therefore *malombo* is still a topic that is not friendly in the popular music scene. Malombo evokes a deep sense of spirituality while regular popular music evokes a sense of fun and enjoyment.

The key reason is that in the context of trampled human rights culture, the submission of playlists to reward creativity was not mandatory because South



## Chapter 11: Analysis of Tabane's royalty payout at the zenith of his career

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<u>S.A.M.R.O.</u>				<u>P. TABANE.</u>
<u>TITLE.</u>	<u>TOTAL.</u>	<u>31 21</u>	<u>50%</u>	<u>DUE.</u>
Sompro. Broadcasting (Bantu Services)	10.70	31 21	50%	5.35 15.59
	<u>31-21</u>			<u>15.59</u>
				<u>35-91</u>
				<u>3-59</u>
				<u>32-32</u>

*Combined Total  
less 10% tax*

7193 35-91

Plate 11.8: R35.91: SAMRO payouts for radio broadcast: 1969.

### 11.1.2 Data analysis

The broadcast royalty of South Africa is managed by SAMRO on behalf of artists who are affiliated to it. It is important to note that the 1969 radio broadcast royalty from SAMRO, actually paid for the broadcast that happened in 1967.

## **Chapter 11: Analysis of Tabane's royalty payout at the zenith of his career**

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SAMRO's royalty payouts are two years late while the record company sales are paid out every quarter. Therefore it is difficult to compare the sales royalty payout from the airplay in the same year. However, the 1969 records of royalty payout of SAMRO on just two tracks, cannot even make R50.00 over twelve months of broadcast. This therefore confirms that the low broadcast of serious music in the popular music domain, like Tabane's, receive lesser airplay than the other indigenous popular dance music. This kind of a quagmire still plagues musicians in the present day.

It is worth noting that the period from 1969 to 1970 are five and six years away from the glorious 1964 rocketing to fame of Philip Tabane. Therefore, the SAMRO royalty payout, are for 1967/1968 and these are three to four years after Tabane's great moment of fame after winning the 1964 talent contest. If the royalty payout for airplay per song in a year is R7.69 and R35.91 respectively, then this explains the rate of airplay Tabane received in the country of his birth.

Since the passing of the Copyright Act of 1978 in South Africa, the situation has in principle changed, but the practice has not changed. The airplay for both indigenous music and popular adaptations therefore has not changed. Only danceable adaptations of indigenous music receive more airplay. Therefore, Tabane's music continues to receive minimal airplay. This makes the researcher to argue that the value of the Copyright Act depends entirely on the performance rate of songs on electronic media. A song that is played quite often on radio, television or on ipods is paid more in accordance with terms of the provisions of the Copyright Act and Electronic Communications Act of the time. Even if the Act is democratized to pay citizens the maxim royalty of 100%, and the songs are never played on air, the artist remains poor, and the Act becomes redundant. The copyright period could even be extended to pay the composer/lyricist from 50 years to a 100 years after his/her death, but if the music is not played on air, the

## **Chapter 11: Analysis of Tabane's royalty payout at the zenith of his career**

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stipulations of the broadcast royalty in the Act are nullified by such practice. Those stipulations of the Act become inconsequential pieces of legislation for the composer and the composition itself.

The sales figures are exciting but are not sustainable. They simply reflect current popularity but may not be used to project sustainability in the livelihood of an artist's estates beyond his/her death. Most record companies either lose the original glass masters years after the artist would have left them or after losing popularity. Sometimes they just refrain from printing the master after a legal battle with the artist. There is no legislation that forces them to replicate the music regardless of the fall between the two parties. The best they can do for an artist is to release the artist on the bases that the artist wants out or that the contract has expired. However, the artist should be able to survive on the basis of the royalty payout from electronic performances of the compositions. If radio chooses to perform foreign music on their airwaves at the expense of the indigenous artists, then the Copyright Act effect of the South African composition is inconsequential and negligible.

This explains the reason why Philip Tabane had to agree to work in America for seven years in spite of his apparent popularity at home. The figures from airplay were not compensating at all compared to the figures of sales. Even today, radio in South Africa would rather perform the remix of Philip Tabane that is done in the house music format instead of the original composition. He has been relegated to a footnote of a heritage month reference diary. Sometimes the deejays just drop his name here and there to show they have heard of him but then play an American artist immediately thereafter. This indictment is exactly the fear that Tabane had when he agitated for the liberation of the mind of an African promoter, deejay, composer, and ethnomusicologist.

## **Chapter 11: Analysis of Tabane's royalty payout at the zenith of his career**

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Today, Africa has a lot of clones of American sounds done by some of the most gifted amongst its musicians. Radio can at least find a cheaper American from home, and use their works. The likes of Tabane are forgotten.

However, the spreadsheets evidenced earlier indicate that, in some concrete way, Malombo music of South Africa was practically selling. A lot of musicians known today get far less sales royalty from their record companies than what Malombo music could fetch. Given that the sales royalties evidenced in this chapter, are royalties that were paid out in the late sixties and early seventies, when an LP was about 50 cents each, then this means that Tabane's music sold thousands of copies. The sales figures are testimony to this.

Malombo music of South Africa is a force to reckon with, if it can create such consummate public debate on African musicology, as well as make for meaningful participation in the economy of the country. It is the tax from these very royalties that assisted general public infrastructure development. The more money Malombo music makes, the higher the tax paid by the artist.

Malombo music is one earliest success story of mainstreamed indigenous oral music in spite of the poor broadcast showing. It has set precedence for the adaptation of all other indigenous music into serious music in the popular music domain. The adaptation process of more indigenous music brings about new challenges where the Act needs to be strengthened to ensure protection of copyright of both individual practitioners as well as communities who give birth to the primary music texts and themes.

Communities will sooner or later require representation in terms of protection of the intellectual property that many individual musicians exploit for personal gain. The researcher therefore would like to suggest a few points that could

## **Chapter 11: Analysis of Tabane's royalty payout at the zenith of his career**

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constitute a framework by which the oral forms of music expression could be linked to various communities within delineated zones in order for communities to benefit from the collective intellectual property they have developed for centuries.

### **11.1.2.1 Exploitation of indigenous music and not musicians**

The concept of the exploitation of indigenous music has over the years been pushed too far. The reinterpretation of indigenous themes is a way of exploiting indigenous music. Using direct ideas and or melodies of communities and members of the communities is exploitation of the works.

The Copyright Act protects individuals but not communities. It gives ownership to anyone who notifies the composition first to SAMRO and SARRAL, therefore perpetuating exploitation. SAMRO then looks after the performance right of the copyright owner, be it live or on electronic media. SARRAL and NORM manage, on behalf of the copyright owner, mechanical rights. Mechanical royalties include downloading and pressing rights.

The researcher suggests that in order to engender a fair exploitation of indigenous communal works of different art forms, it is important to revisit the directives of the Copyright Act of 1978 as amended. The Act should decree the setting up of institutions and or infrastructure to cater for the protection of communities and not just for individuals.

### **11.1.2.2 Status and role**

The researcher recommends that clear thinking be applied around developing indigenous works as follows:

## Chapter 11: Analysis of Tabane's royalty payout at the zenith of his career

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- Refrain from calling indigenous works “local” genres or their practitioners/artists “local artists”. They should instead be referred to in the Act as “South African musicians” or “South African music”.
- Create parity between artists of the written word and artist of the oral literature.
- Build on the 2001 UNESCO conference resolution to develop African notation systems and music literacy discourse, instead of competing over the music literariness developed and brought to the African continent through missionaries. The fact that indigenous music practitioners have developed their own system of communication and interpretation of the works they do means that what is left is to document those systems. Tonic solfa and staff notation as they currently exist, are a barrier for indigenous communities who cannot read and write letters. Western and Diaspora music approaches to all spheres of the knowledge, cannot continue to patronize African indigenous knowledge systems. If African intellectuals cannot decipher the knowledge, skills and values systems of their own people, then they must ask the indigenous practitioners how they do what they do. Africa owes it to herself to develop graphic representations of its music. The Khois and Sans communities achieved this long time ago through rock art.
- Create a repository data bank of a body of indigenous works with clear credits of the community that has developed the concepts first. This should make it easier for the largely oral community of indigenous artists to notify their works without fear of not being looked down upon for not being able to handle elaborate transcriptions.
- Form the Indigenous Musical Arts Foundations of South Africa with offices in designated areas of local government to align the development of the indigenous music industry with the development of policies of heritage development.

## Chapter 11: Analysis of Tabane's royalty payout at the zenith of his career

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### 11.1.2.3 Ensuring that deserving beneficiaries benefit

Strategy to ensure that the indigenous/oral communities benefit:

- Set up a delineation of communities sharing a particular zonal space irrespective of cultural orientation, language or race
- Develop a database of genres and styles
- Develop a transcription method and have it regulated in legislation
- Notify the works available in these areas
- Locate the publishing rights of these works within the relevant national foundation that keeps record of groups and or individuals who own the rights to the works
- The foundation to license the works to whosoever would like to exploit the works
- The proceeds accrued from these works to be used to develop a monthly, bi-monthly, quarterly compensation to families and societies that generated the catalogued works
- Ensure that popular artists who use the melodies from the works administered by the foundation, book artists from communities that have been custodians of the works to perform in major commercial festivals so that they could benefit from the exploitation of the works. If popular musicians do not book the custodians of the indigenous cultures as shall be determined by the foundations, the former should donate a percentage of the proceeds to the foundation from which the culture bearers of the indigenous art forms come.

### 11.3 Conclusion

The researcher makes observation that Malombo music did become popular like other popular musics of the early 1970s. The news that Tabane had signed a seven-year contract to work in New York generated huge publicity that worked

## **Chapter 11: Analysis of Tabane's royalty payout at the zenith of his career**

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well for the sales of his music. It is evident in this chapter that Malombo did earn good sales royalty between 1969 and 1972. The research also notes that there is evidence that performance royalty, mechanical royalty as well as sales royalties were paid out. For the researcher it is as important how much money was paid out to the composer as is critical to note that an indigenous idea, if properly packaged and sold to the right market, does sell. What is more evident is that, while the public broadcaster has the mandate to broadcast with a sole purpose of generating royalty for the creativity of composers, the former does often renege on that mandate. The fact that Tabane's music performs well on sales and dismally on airplay means that the public broadcaster fails the creative genius of the culture conscious minds of the likes of Tabane.

There is no doubt that this indigenous art form of Malombo performed well internationally too. The seven-year contract that Tabane signed to perform under KAYA records in New York bears testimony to this. Tabane's highest hallmark of success lies in the fact that while his music performed well in the United States, it managed to retain its compositional and cultural integrity. Therefore there is value in principled mainstreaming of indigenous arts. Tabane's international profile is recorded in Appendix 6.

The spreadsheets of Tabane's example evidence that while record companies could be guilty of signing musicians low percentages of royalty payout, the sales royalties coming from the record companies supersede those the public broadcaster pays. Often the public broadcaster's royalties are so dismal because of lack of strict control over the authenticity of playlists submitted to SAMRO. In this case, it is the composer who suffers. The researcher therefore would like to point out that the composer has, in terms of the Copyright Law, a lifelong claim on broadcast royalties that continues up to 50 years beyond his/her life. It becomes clear therefore that the persistent non-performance of indigenous

## **Chapter 11: Analysis of Tabane's royalty payout at the zenith of his career**

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composers on the airwaves undermines the noble intents of the very provisions of the Copyright Act of 1978, as amended in 2001.

Public broadcast has the potential to accrue more longevity of benefit to the composer than the lifespan of an album on the sales market. Consumers of music buy music at least once, but public broadcast should ensure continued broadcast of the music produced in its country of operation. The broadcast of such music produced in the territory of broadcast should last for fifty years after the composer would have passed on. The researcher therefore suggests that the Electronic Communications Act should raise the quota of indigenous music on the airwaves to 70% of the 40% and 20% time set aside for music broadcast by the ECA. The remaining 30% of 40% and 20% time set aside for broadcasting music on public and community and commercial radio stations respectively be allocated to the broadcast of popular music. Tabane's Malombo concept and other similar indigenous genres undoubtedly received inadequate airplay. Malombo only fetched less than R50.00 of royalty at the zenith of his career in the late sixties and early seventies. It is the non-reliability of the public broadcaster's systems of compiling and submitting play-lists; the low percentage of the performance quota of indigenous/local music; and the subsequent discontinuation of pressing or replication of the music by record companies that contribute to the low broadcast royalty payout to Tabane. The researcher recommends that, unless government addresses these issues then the plight of musicians will continue to persist.

## Chapter 12: Conclusion

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### CHAPTER TWELVE

#### Conclusion

The research has attempted a longitudinal study of the life, genre of music, contexts of historical development of the popular music of Malombo, and style of Philip Tabane's music. However, nothing has precluded this study from analysing elements of Tabane's music which are common to all music of the world. Through ethnographic research, the researcher investigated and presented documented evidence of the development of Malombo music.

The research investigated the definition of Malombo, starting with elements of the *malombo* ritual practice and how Tabane factored them into his construct of the popular music format of Malombo. It became then important to investigate how Tabane's views, musical practice, and overall textural blend of his music shaped the definition of the Malombo music as it is known today.

In tracing the development of Tabane's Malombo over forty two years, the researcher traced the twelve different stages of development of different formations of bands that experimented and produced the Malombo sound. The addition of one western music instrument to the music at each moment of Tabane's development of Malombo had impact on the overall textural blend of his music. It posed a challenge of articulation with the overall discourse of ritual *malombo* in the way Tabane set out to achieve. The individual perceptions of Malombo music by the guest musicians in Tabane's band and their response to the media insistence of calling Tabane's music jazz, invariably affected the tone of music negatively. Their voicing of parts of the music would gravitate towards jazz. Each variation from the standard Malombo sound as developed by the Malombo trio, was like another epoch and phase of the development of Malombo. The researcher has also critiqued the socio-political context within

## Chapter 12: Conclusion

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which Malombo was developed in South Africa and in the United States of America. In dealing with how the thesis of Malombo was tested by critical reviews from the public media, the research argued how the euphoria of jazz challenged the definition of Malombo. The researcher did this through critical review of articles by critics and apologists of Philip Tabane's Malombo music.

The researcher also investigated the extent to which the development of an indigenous art form is protected by existing legislation of the protection of intellectual property rights and electronic communications laws of South Africa. The research covered this area through a case study of Tabane's royalty payout between 1971 and 1974 when his career was at its peak. The researcher investigated the impact of festival sponsorships, festival managers and promoters on the development of Malombo and other budding genres of music.

A lot of definitions about Malombo abound as it was evidenced in Chapters 4 and 8. Malombo is essentially an embodiment and an extension of the musical practice, values, and spirituality of the sacred *malombo*. Its lyrical content is fundamentally derived from extensive discourse of traditional praise texts, as it has been evidenced. Its textural blend is richly percussive, highly rhythmic, and evokes spiritual bond in a context of live performance. It relies on the participants' knowledge on the cues used by Tabane during the performance. These include spontaneity in the use of sudden stops, high sensitivity in the use of dynamics, part-cadences and full cadences. Care is taken to ensure that the choice of the existing repertoire is relevant to the context of performance. As a result of this, some of the Malombo lyrical content comprise direct, instant, and relevant messages that respond to the current or immediate content of performance. Some lyrics of songs are extemporised on the spur of the performance but the melody text that has been recorded is replicable in live performance.

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The research established that it is often difficult for Tabane to perform in programmatic concerts that require him to send the repertoire in advance. Malombo is therefore a direct and an immediate response to pertinent socio-political and cultural stimuli in time. Songs like 'Basobeletse', was composed in New York as a direct message to the exiles who attended one of Tabane's shows at the Carnegie Hall. Tabane asked a rhetorical question, "*Ba sobeletše, bana bešo, le naga yotlhe. Go leta mang, ka mokana ga lena ge le le mo. Ijo! Mabele a jewa ke tšhupa.*" The song laments the challenge of living in exile and the Diaspora, and asks 'who guards the fort at home when all the great sons and daughters of South Africa are out in exile?' In later years when the exiles returned back to South Africa, Tabane adapted the lyrics to say '*re thabile ge le boile*'. *Boang, boang ka mokana ga lena.*', which means that 'we are grateful that they are back. Come back, come all of you'. Most of the lyrics are couched within an existing Malombo musical idiom and the proverbial idiomatic and praise expression. It is in this way that the messages of the indigenous *malombo* ritual are sustained in the popular music format of Malombo.

A number of musicians have performed and rearranged the music of Philip Tabane. Vusi Mahlasela, Don Laka, Themba Mkhize, Glen Mafoko, Revolution, Thabang Tabane and Mabe Thobejane have begun the reinterpretation of exiting Malombo repertoire into different genres of music. Revolution remixed Tabane's song - *Muvhango* and Thabang Tabane and Mabe Thobejane's remixed *Ba sobeletše* into a house dance styles. Themba Mkhize gave *Mkobola* a jazzy feel, while Mahlasela used Tabane's phoneaesthetics in the introduction of his recording of Tabane's '*Ke kgale re tshwenyega*'. The researcher composed a song *Marashia*, as a tribute to Tabane's development of Malombo music of South Africa. All these attempts achieve what Agawu (2003) suggested:

## Chapter 12: Conclusion

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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.

All the musicians stated above have in a way researched the concept of Malombo in some way, and selected the composition they like, and constructed 'new possibilities' that Agawu speaks about. These musicians have, in a way, participated in an exercise that Nketia (2005: 8) views as ethnomusicological practice. He puts it succinctly:

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 reinterpretation of an existing music piece as a cultural heritage by later generations of musicians is, in a way, part of ethnomusicological practice. It also further promotes the collection, documentation, preservation, promotion and dissemination of music as cultural heritage. The study of Philip Tabane is not just a study of his life but it is also a vista to the broader South African music history. It is 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.

Philip Tabane's ability to push himself beyond the limits, is in itself a characteristic feature of a man who is in full communication with the world through a blend of different sounds, using instruments from different communities and people. This has made him a well rounded human person.

This researcher has found it interesting that the fight for the true soul of African music became a subterranean zone of struggle for other musicians too. The

## Chapter 12: Conclusion

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researcher identified amongst others, Mahotella Queens, Ladysmith Black Mambazo, the Dark City Sisters, Lemmy Special Mabaso, and Jack Lerole as some of the artists who remained true to their roots by positioning the traditional African sounds into mainstream of the music business. The solemnity of the African *mophaso*, the vibrancy in the rhythmic drum patterns of the *sangoma*, the soliloquy cum nostalgia of the praise singer's rendition, and the national communal celebratory spirit of African traditional song, all these elements, are still found in Tabane's popular music of Malombo.

The researcher further noted that the original sounds of the indigenous music of the time as found in Mbube, Kiba, Indlamu, Mushongolo, Mantshegele, Kgantla, Iscathamiya, Domba, Tshikona, Mqhentso, Amehubo, Isishameni, *malombo* ritual music, are amongst a few indigenous genres of African music that have survived regardless of the colonial and neo-colonial sounds of hymns and jazz.

This researcher has made the observation that western musicology is not world musicology. For it to be a world musicology it requires serious adaptation to incorporate the thinking and musical experiences of different peoples of the world, especially the African experience, or should be studied only for comparative purposes. African musical practice is strong and established, it is therefore possible to make ethnographic descriptions and analysis of its form, content, style, and philosophy. The African musical sense of rhythm and time, harmony, and music vocal techniques like mouth drumming, vocal lilting and the use of crepitating vocal features in praise singing, cannot become decorating frills of western musical ecology. They need to be treated as integral parts of African musicology. They constitute a particular African music sound – an Afrophonia.

## Chapter 12: Conclusion

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The research therefore concludes that there is no universal theory of music. Every theory of music is culturally evolved. Therefore western classical theory of composition has serious limitations in expressing the depths, nuance and philosophy of a variety of African musical practices available in the continent of Africa and the Diaspora.

The researcher further established that all the pieces of legislation in South Africa do not prioritise the protection of indigenous South African compositions. They rather allow foreign works easy 'qualification' to be classified as South African. A suite of these Acts do not make SAMRO, SARRAL, SABC, DALRO to be effective in that they all depend on the South African Copyright Act of 1978, as amended. The Act is rather too vague and does not prioritise the promotion of South African works over those of other nations within South Africa, therefore the indigenous music of South Africa gets marginalised. The ICASA's quota of 20% of South African music content is very low. The mechanism of calculating it compromises opportunities for musicians to earn a living and to have a better life in that it includes interviews which do not accumulate royalties for artists. Artists should be allowed 60% of sales royalties, more than 80% of broadcast royalties, and more than 50% of mechanical royalty. This could begin to enable musicians to have a better life.

The researcher argues that until South African music is rightly labelled in the Acts as 'South African music' and not merely as 'local content', and until the broadcast of South African music on South African airwaves is 95% of the total music played, then the country will continue to suffer cultural imperialism, and the noble political dream of 'a better life for all' will not be realised. Rather that dream might persistently skid away into a distant horizon, like a mirage.

## Chapter 12: Conclusion

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It is hoped that this research has re-invigorated the debate that was initiated in the early sixties about the definition of African music through attempts to define Malombo music by different journalists and critics. It is further hoped that by doing so, this research has engendered the defence of African indigenous music, through a case study on Philip Tabane and the Malombo popular music of South Africa.

Evidence has been presented in the research that much more needs to be done to ensure that indigenous and popular South African music is played more on the electronic media of South Africa. The record sales are the immediate source of income for musicians. The evidence lies in the case of Philip Tabane as shown in this research. The research therefore has pointed out that the composer's livelihood hinges more on public broadcast than on sales, because it is the public broadcast that has a longer life than sales of records by all means. The researcher therefore concludes that unless the Electronic Communications Act raises the quota of indigenous music on the airways, and the monitoring thereof is tightened, the Copyright Act of 1978 as amended in 2001, has no force and legitimacy.

It is hoped that the researcher has succeeded in demonstrating that it is no longer possible to discuss African musicology without inter-phasing it with the human rights culture. Issues of rights and ownership are integral parts of African musicology and are as critical in the study of African musicology as are the peculiar pieces of legislation governing all music in the public domain and their respective constituent elements. Therefore African musicology can no longer be studied as perennial study of old traditions of music of simple rural communities. It is this misnomer that makes the broadcasting of Tabane's music and African indigenous music in general so negligible in South Africa.

## Appendix 1: Philip Tabane's Research Consent

12 Rio Grande Street  
Westernburg  
0699

27 July 2004

Dr Philip Tabane

**Re: Request for a permission to do a research on the History of Malombo music of South Africa for a Doctoral research**

This communication serves to ask for your consent to do a study of Malombo Music as developed by Dr Philip Tabane.

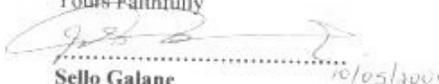
The research will touch on the following sections:

- Philip Tabane's concept of Music – Malombo
- History of Malombo developed from Dr Tabane's family background
- Tabane's contribution to the international profile of Malombo Music
- Tabane's approach to the musical idiom of African music
- The Malombo repertoire
- Tabane's contribution to the music of the world through his compositional elements

I promise to check the accuracy of the facts about the Malombo music with you to avoid any distortion.

If you accept my request please indicate herein below:

Yours Faithfully

  
.....  
**Sello Galane** 10/05/2005

Permission granted / not granted:

  
.....  
**Dr Philip Tabane**

Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance

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Simply Philip Tabane. The beard was his signature image.

Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance

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Philip Tabane and Julian Bahula

Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance



1964 Jazz and Variety performance, on stage.

Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance

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Original Malombo Trio. From left to right: Julian Bahula, Abby Cindi and Philip Tabane at Dorkay House.



Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance



A RATHER shy lad with unkempt hair hit our jazz scene like a thunderbolt. That was about eight years ago. He called his new thing Malombo jazz.

Strumming an electric guitar without accompaniment, he played soulful and blues-flavoured strains.

The Pretoria lad, Philip Tabane, had arrived. He was an overnight hit. He came out best in the talent contest organised by Union Artists, based at the ramshackle building, Dorkay House.

After the show the triumphant "new find" Philip, in an interview with the Press explained his new-look music is inspired by Venda tribal chants interspersed with jazz phrasings and improvisation.

Phillips combo, a flautist, Abbey Gindi, and drummer Julian Bahula, made a well-knit group. Fluid and fresh, they held their own

Then came a split. Philip had to go it alone. He is now once more with pocket-sized Gabriel Thobejane.

## Malombo film for festival

"MALOMBO SHAFT JAZZ" — a movie on Phillip Tabane and his sideman Gabriel Thobejane filmed live at Wits University recently — will highlight the Pretoria International Film Festival which is under the auspices of the Club 104.

For the first time Club 104 will deviate from their regular shows to accommodate the two Malombo musicians, who will perform at 8.30 pm nightly from September 1 to 4. The Name

lodi-based Afro-jazz musicians will play at the doorstep of their homes, though their music is better known in San Francisco, US. They live only a few miles from Church Square.

### ORLANDO

Not since that bright, warm day at the Orlando Stadium, Soweto during the Jazz and Variety festival have Tabane and Thobejane drifted from their Sepedi music style.

The occasion at the Club 104 will be attended by local and international dignitaries.

*THE WORLD,  
Wednesday, September 2,  
1976*

Young Philip Tabane with his first guitar: Framers model bought by his mother. Second article: Malombo to shoot a film on Philip Tabane - Malombo shaft jazz.



## Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance

# TABANE TO DOWN DAVIS

By ENOCH DUMA

PHILIP TABANE — rated the greatest flautist in the world by Showcase, a top American entertainment organisation — told me yesterday why he turned down an offer to join Miles Davis' group.

Philip said he refused to join Davis because he felt Davis was going to milk all his ideas and then take the credit.

He also told me he broke a contract with the Showcase selection committee to appear at the Sheraton-Park ballroom in Washington on February 9 with the best jazzmen in the world because "my wife Dianne felt that I had been away from home too long."

"When she said to me, 'Philip, you are going nowhere,' I had to cancel my plans."

Philip, who is acknowledged by jazz critics as a genius flautist (he's the only artist who can play six flutes at the same time), explained: "I had to drop Miles' tempting offer because his motive was to milk out all my creative ideas.

"As a member of Miles Davis' group, I would have continued to enrich the jazz world with original music and the new jazz sounds from Africa through the group.

"Who would have got the credit in the end? Not Philip, but Miles Davis.

"I have profound respect for Miles as an entertainer. He is without doubt one of the best performers in circulation today.

"I like my colleagues, here and abroad, to know that I am a highly-principled young man. I always like to do my business in the best of honorable traditions.

"With me, it's principle first and monetary reward second. People always respect a man who is honest, straight-forward and ruled by a moral code," he said.

### Love won

Philip proved the sincerity of his principle-before-money philosophy.

Before he left New York after his two-year stay in America, Philip and Gabriel Thobejane, who form the unique Malombo duo, signed a contract with the Showcase Selection Committee to perform at the Sheraton-Park

R2 050 for the 20-minute engagement.

Philip, who uses a specially-made R2 000 guitar, plays Malombo drums, guitar, flute, penny whistle, thumb piano, jaw harp and harmonica. Modestly he said: "I also sing a bit."

### Startling

His musical equipment is worth R10 000: "People

introduced Philip to Davis.

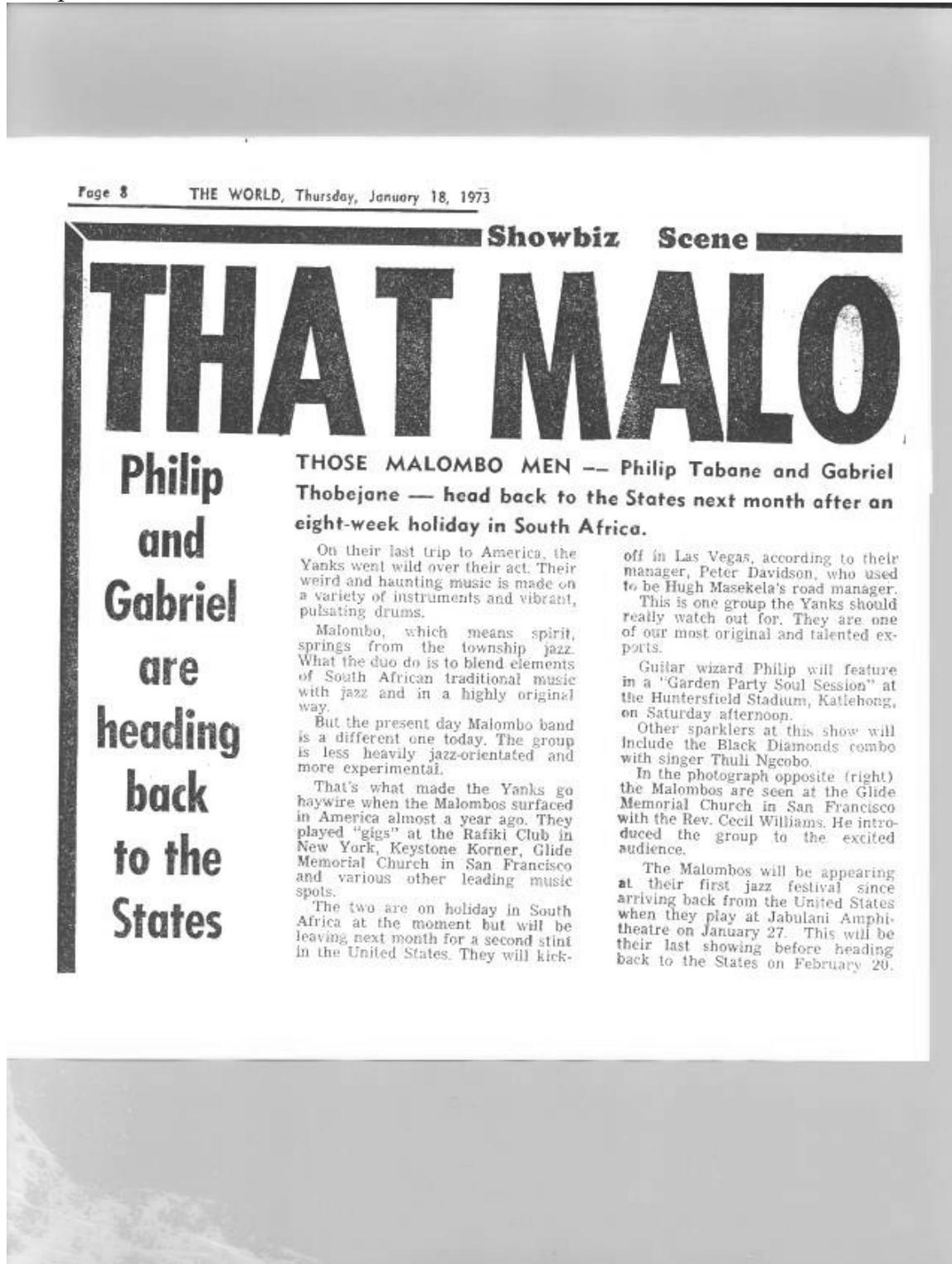
Philip on guitar is startling. He hits the giving basic element rhythm and harmony becomes ecstatic on the point where audience are emotionally involved.

The Malombo is today a household name in jazz circles in Africa. They brought the down when they



## Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance

Tabane puts down Miles Davis. While most musicians coming from anywhere in the world would have killed to share the stage with Miles Davis at the peak of his career, Philip Tabane turned down Miles Davis' offer to record with him in 1973.





## Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance

Tabane and Mabe Thobejane trotting the globe. Paragraph three: "But the present Malombo band is a different one today. The group is less heavily jazz-oriented and more experimental..."



Philip Tabane could play six pennywhistles at the same time.



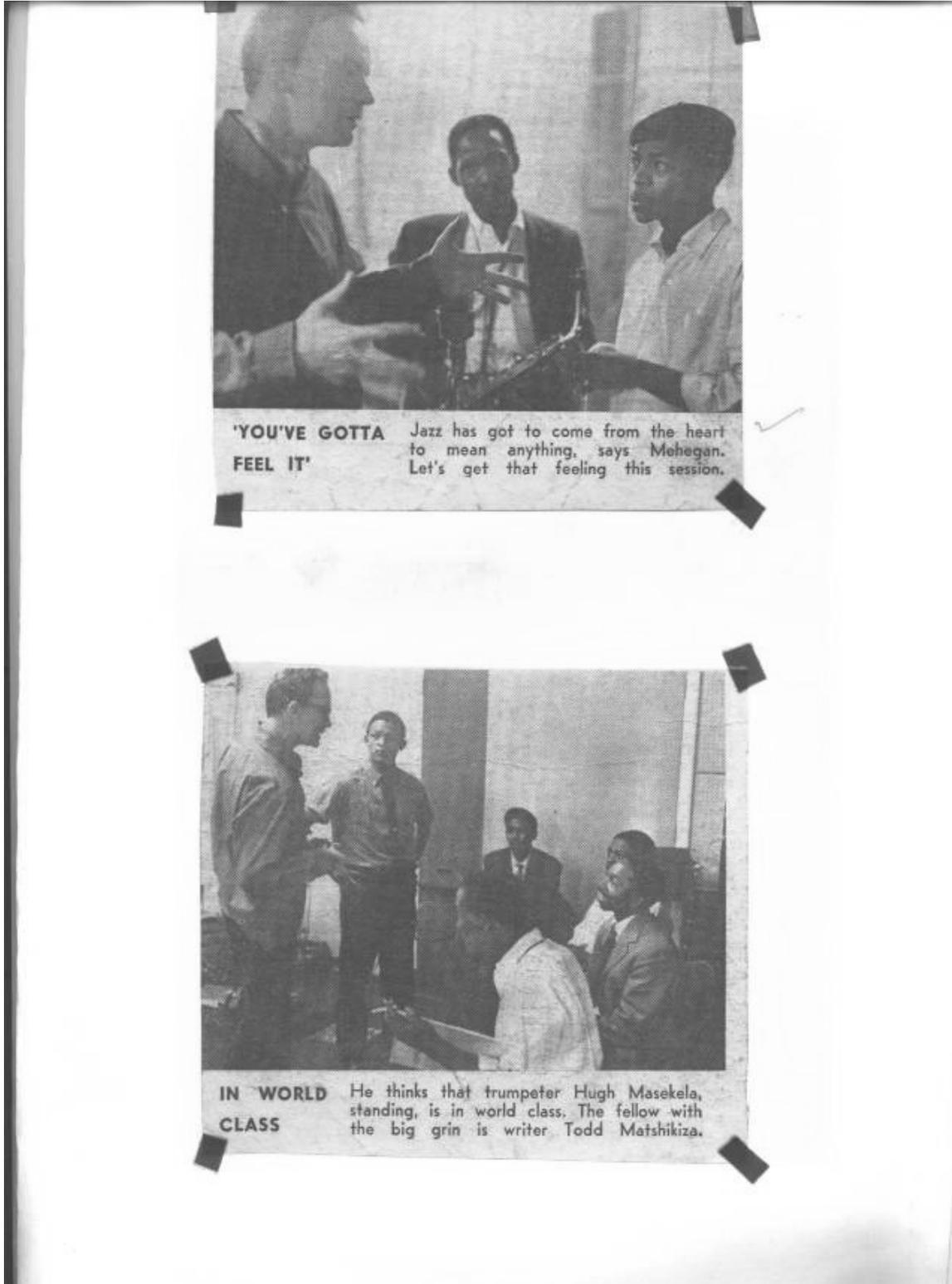
## Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance



Malombo are signing with Warner. On the left is their manager Peter Davidson.



## Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance



Mehegan: The one who produced the first two African jazz LPs in South Africa in 1939. Seen with him are Hugh Masekela, Kippie Moeketsi, Todd Matshikiza.

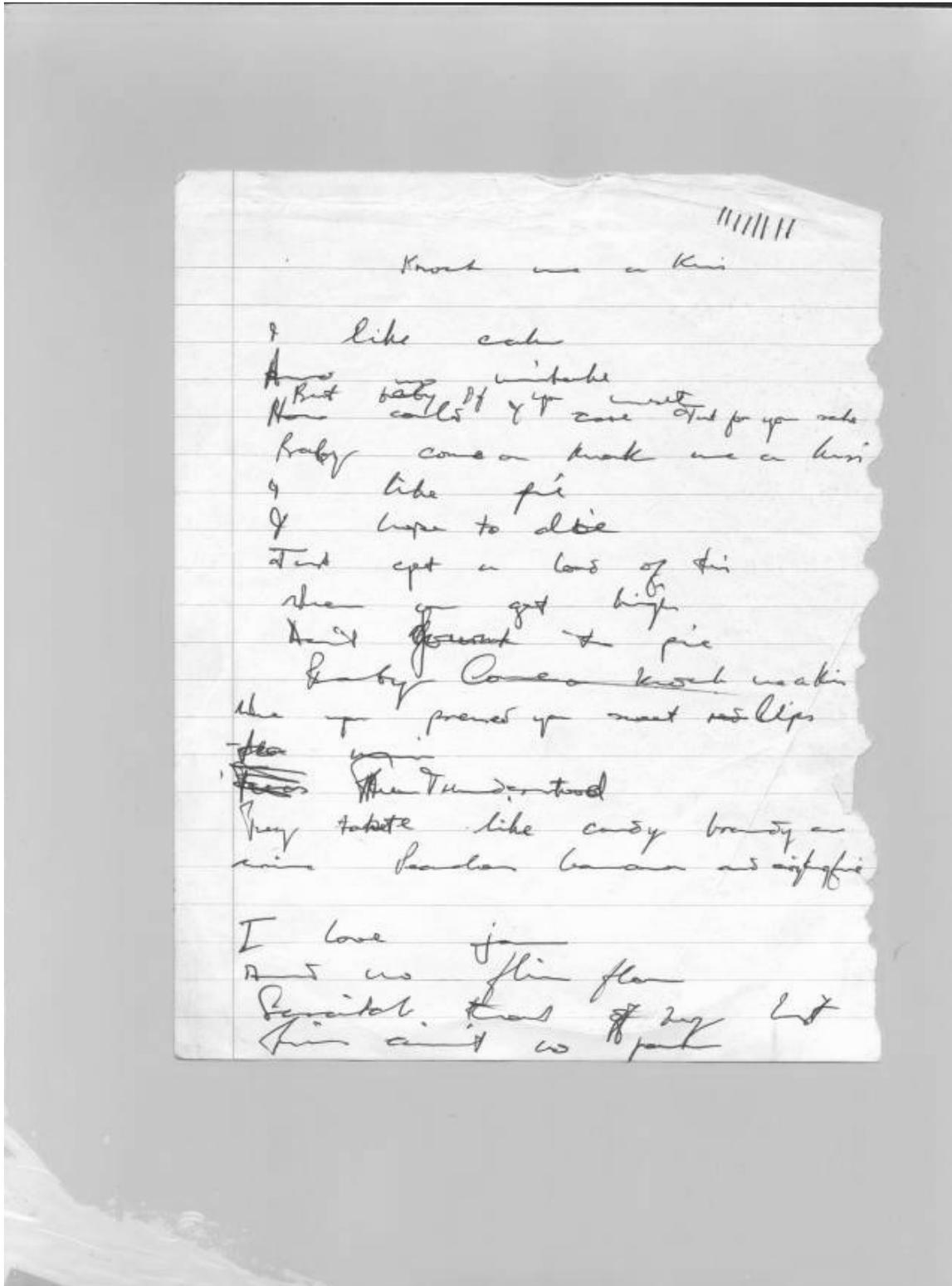


Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance

<u>INSTRUMENTAL</u>	
1, LEFATSE - C	17, PEACOCK - E
2, KIKI - A	18, FOOLISH FLY - G
3, MASHABA - G	19, MKOBOLA - C
4, TRUPA - D	
5, SOMPING - D	
6, SHADIKANA - E	
7, MODUMOKGOLE - A	
8, PELEPELE - E	
9, ABANTWANA - E	
10, GEDION - D	
11, FATHER + MOTHER - E	
12, TLABALALA - D	
13, DRAAIKIES - A	
14, INYEMBEZI - E	
15, SEHLWELAHLEWELA - A	
16, REMEMBRANCE OF YOU - D (Blues)	
<del>THE OLD TIME IN ELFAST (Fish's favourite) - E</del>	
<u>VOCAL</u>	
1, NGWEDI - E	
2, KE KGALE - G	
3, NGWANA MPEDI - G	
4, PHAMPHA MADIBA - TOLONTOLO - E	
5, NGWANA OVALELA - C	
<p>ALL SET FOR THE EUROPE TOUR. 1986.</p>	

Typical running order / program for Philip Tabane's 1986 Europe tour. NB: it shows keys, sequence, classification of songs.

Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance



'Knock me a kiss': The only English romantic composition by Philip Tabane. Never recorded.

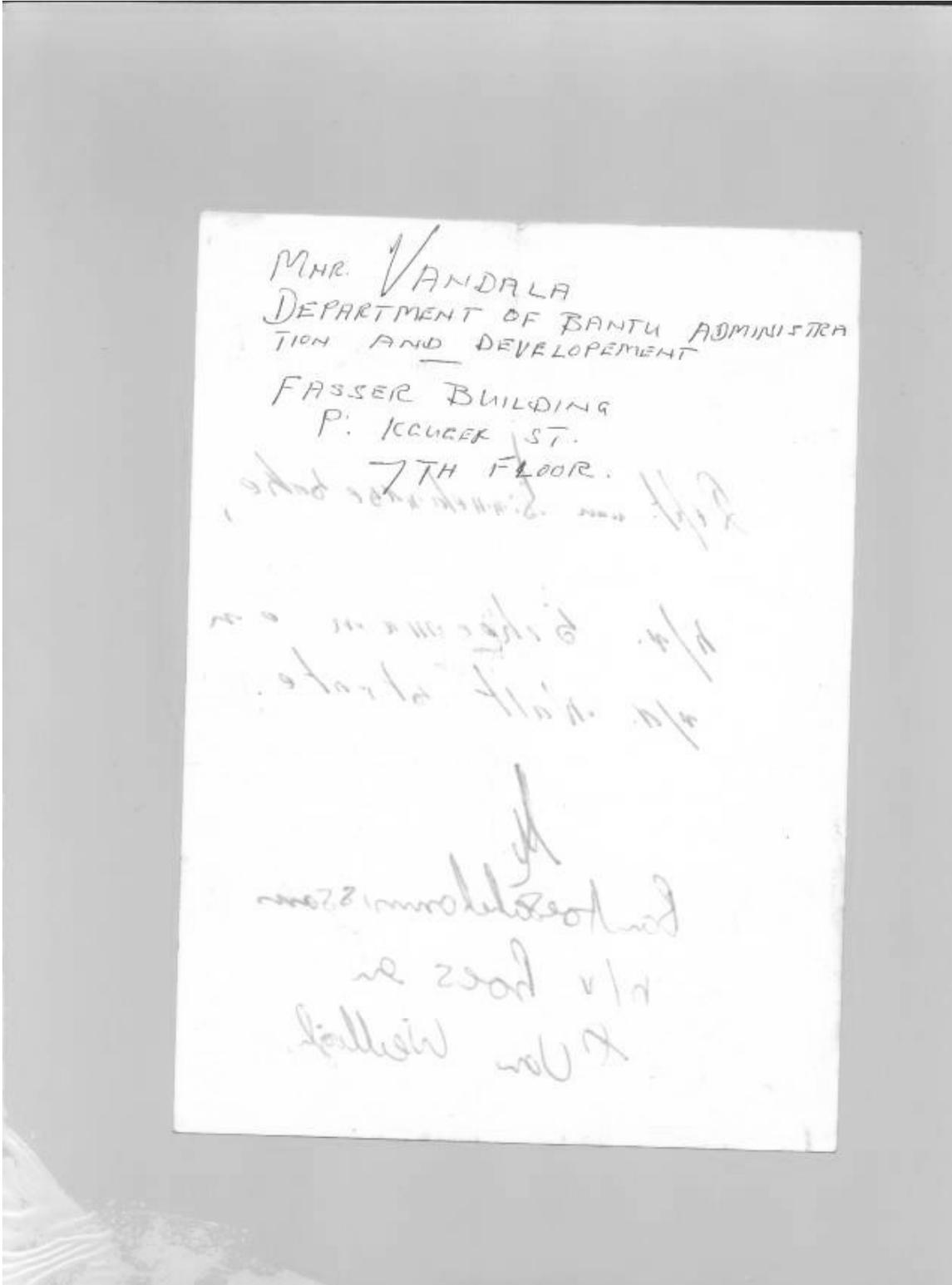
Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance

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Zakes Ranku who joined Malombo.

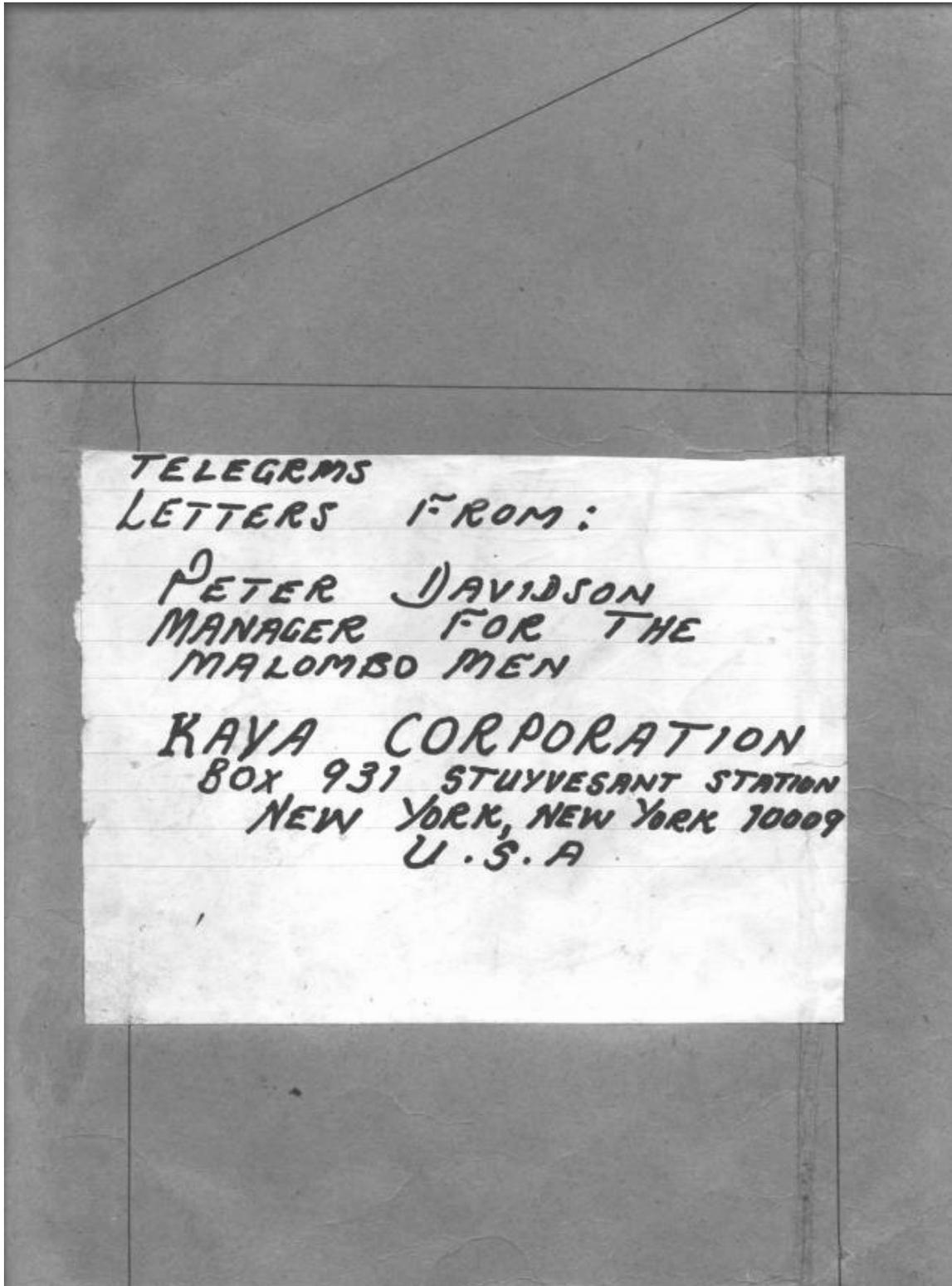
Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance



While struggling with a passport for his big breakthrough, this is the name of one man Philip Tabane had to go and see at Home Affaris, Mnr Vandala.

Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance

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Philip Tabane's filing system. He filed like lawyers. Different documents have different file names and file groupings. This system of filing made this research possible.

Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance



UNIVERSITY OF NATAL  
Department of Music

F R E E LUNCH-HOUR CONCERT Monday 9 April 1979 : 1.10 p.m.  
UNION HALL, University of Natal, Durban. OPEN TO ALL

AFRICAN JAZZ

M A L O M B O  
\*\*\*\*\*

*featuring*

P H I L I P T A B A N E  
\*\*\*\*\*

*and his internationally famous group*

Z A K E S R A N K U : F R A N Z M O N A R E N G  
\*\*\*\*\*

MALOMBO is South Africa's most famous jazz group. It has achieved world-wide recognition, and has performed at many international music festivals, including the Newport Jazz Festival in 1972 and again in 1977.

PHILIP TABANE - Guitar, Vocal : Born in Pretoria, Philip Tabane's interest in music dates back to the 1950's when he began playing the pennywhistle and guitar. He started his first group, The Philharmonics, in 1960 before founding MALOMBO (Music of the Spirits) in 1964. He is the only remaining member of the original Malombo. Philip Tabane, already a legend in his own time, has performed with jazz greats such as Miles Davis and Herbie Hancock. He has also made many solo appearances in Los Angeles and other cities.

ZAKES RANKU - Percussion : Also from Pretoria, Zakes was with 'The Peacelovers' before being invited to join Malombo last year.

FRANZ MONARENG - Malombo Drums : Was with 'Top Sounds', the Pretoria-based group, before joining Malombo three years ago.

=====

NEXT LUNCH-HOUR CONCERT: One of the leading exponents of INDIAN TRADITIONAL MUSIC

MONDAY 23 APRIL G A S A M O O D L E Y (Veena)  
\*\*\*\*\*

UNION HALL : 1.10 p.m. with G O N A M M O O D L E Y (Tambura)

ADMISSION : f r e e and M A H A L I N G U M K O L L A P P E N (Tabla)

OPEN TO ALL

Tabane was invited to perform for the University of Natal Music Classes, 9 April 1979, Union Hall.

Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance

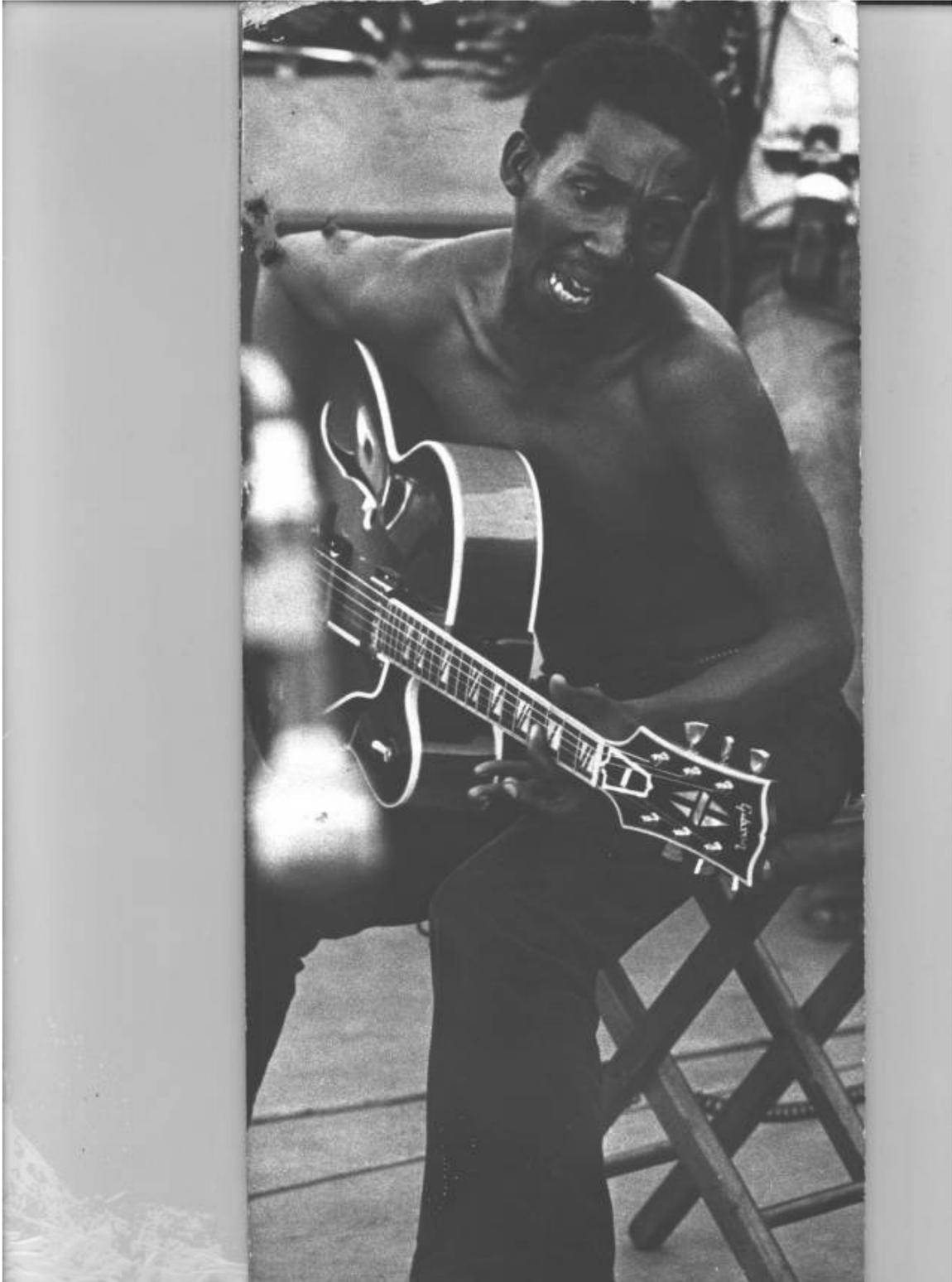
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Tabane performs for music students and lecturers during the Malombo Music Workshop at WITS.

Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance

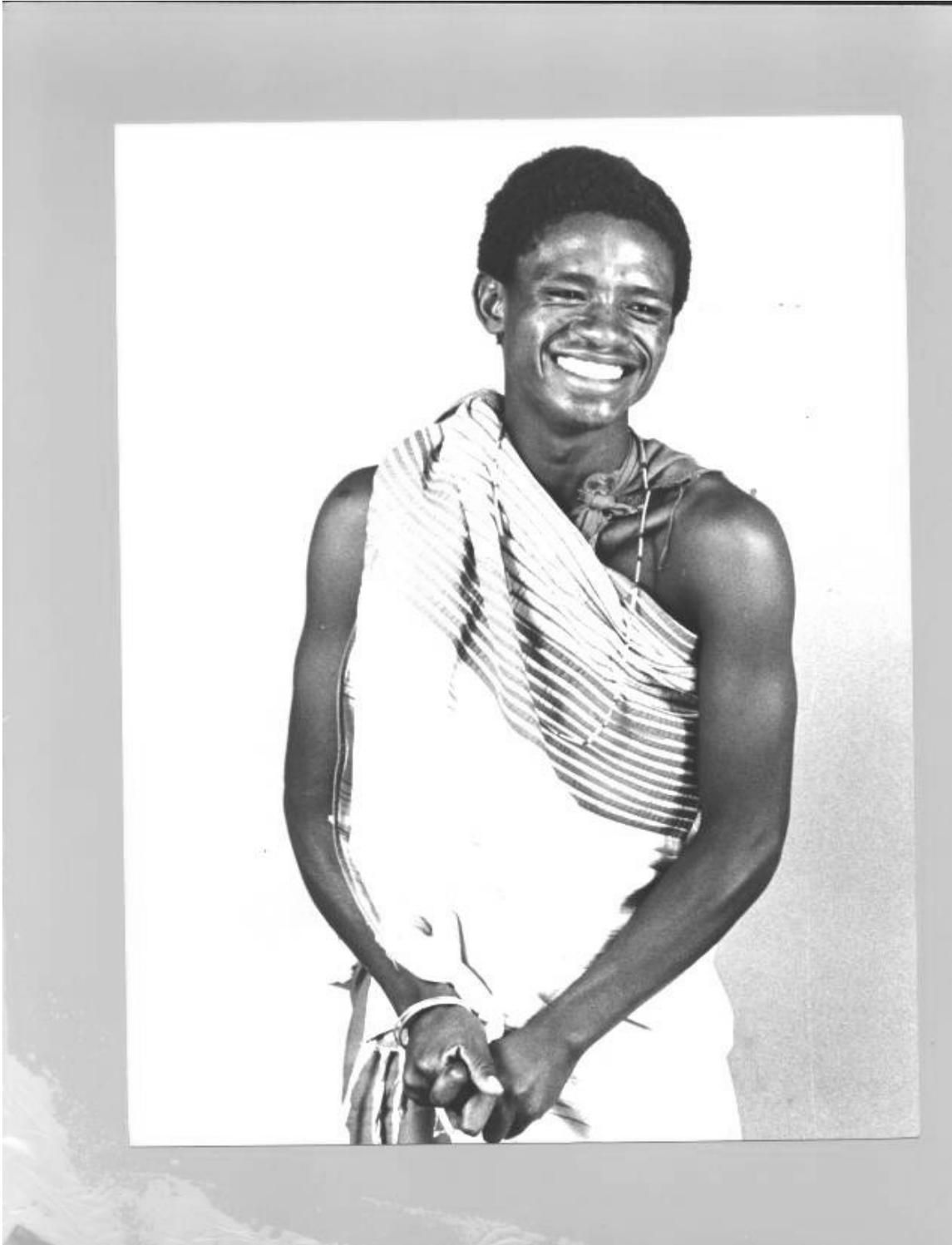
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Picture that was used for the album - MALOMBO.

**Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance**

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Tribute to Oupa Mahapi Monareng. May his soul rest in peace. Passed away in 2005.

Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance

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Tabane's first album at home after a long international programme: "Ke a bereka", another statement by which Tabane defined the stereotype that music is a career, like any other career. He says, 'I do work' - KE A BEREKA.

## Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance

*All songs Composed by Philip Tabane and Published by Rhythym World Productions.*

*Produced by Duma kaNdlovu and Engineered by Humphrey Mabote.*

*Photographs by Thomas Khosa. Recorded at Downtown Studios.*

*A Head-On Design.*

*1 Ke A Bereka 6:01, 2 Bokgarebe 3:34, 3 Dithaka 7:07, 4 Lenyora 3:22,*

*5 Kika 5:19, 6 Thabang 5:58, 7 Ba Nyaka Ke Wele 4:17,*

*8 Dithabeng 8:26, 9 Badimo 5:56*



### MALOMBO DEDICATIONS:

Ngaka ga e ikalafe

I would like to dedicate this album to my wife Thull. - Philip Nchipe Tabane



Keleboga Malome Philip thata go galisa plata ya KE A BEREKA le goba le yena go fithlela katsheko.  
I would like to dedicate this album to my mother Jane Nesky, and my father, Alfred Boston Monareng.

- Oupa Mahapi Monareng

In 1964 Bra Philip wrote a song and dedicated it to his friend, my father "Fly." I would like to dedicate this album to both my father Herman "Foolish Fly" Motau and Bra Philip. This one's for you. - Raymond Mphunye Motau

CD inlay of 'Ke a bereka'.

Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance



Back cover of 'Ke a bereka'.



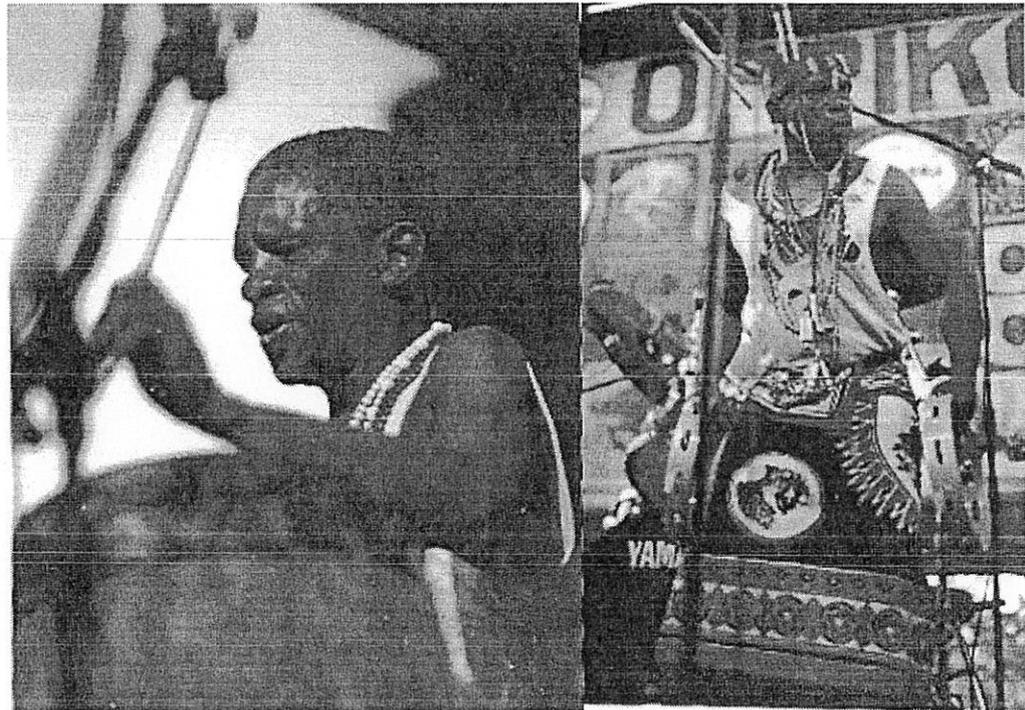
Oupa Mahapi Monareng, Philip Tabane, Raymond Mphunye Motau.

Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance

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# NOSACONN

New Orleans - South Africa Connection  
Dr. Phillip Tabane and Malambo



Oupa Mahapi Monareng and Raymond Mphunye Motau at the New Orleans Jazz Festival shortly before Oupa Mahapi Monareng passed away – May his soul rest in peace.

**Appendix 2: A Gallery of Philip Tabane's Photos and Newspaper cuttings of significance**

# THAT MALOMBO

Philip  
and  
Gabriel  
are  
heading  
back  
to the  
States

**THOSE MALOMBO MEN -- Philip Tabane and Gabriel Thobejane -- head back to the States next month after an eight-week holiday in South Africa.**

On their last trip to America, the Yanks went wild over their act. Their weird and haunting music is made on a variety of instruments and vibrant, pulsating drums.

Malombo, which means spirit, springs from the township jazz. What the duo do is to blend elements of South African traditional music with jazz and in a highly original way.

But the present day Malombo band is a different one today. The group is less heavily jazz-orientated and more experimental.

That's what made the Yanks go haywire when the Malombos surfaced in America almost a year ago. They played "gigs" at the Rafiki Club in New York, Keystone Korner, Glide Memorial Church in San Francisco and various other leading music spots.

The two are on holiday in South Africa at the moment but will be leaving next month for a second stint in the United States. They will kick-

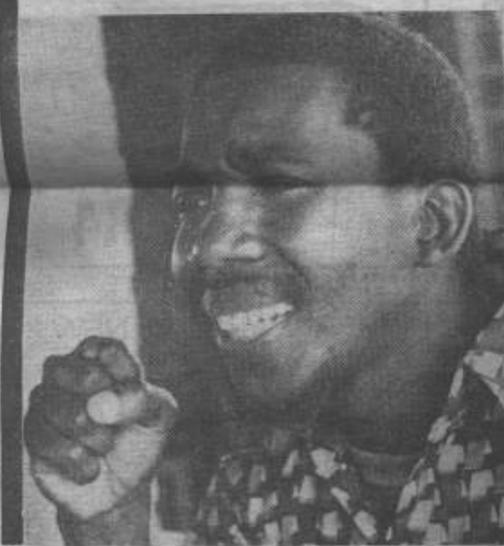
off in Las Vegas, according to their manager, Peter Davidson, who used to be Hugh Masekela's road manager. This is one group the Yanks should really watch out for. They are one of our most original and talented exports.

Guitar wizard Phillip will feature in a "Garden Party Soul Session" at the Huntersfield Stadium, Katlehong, on Saturday afternoon.

Other sparklers at this show will include the Black Diamonds combo with singer Thuli Ngeobo.

In the photograph opposite (right) the Malombos are seen at the Glide Memorial Church in San Francisco with the Rev. Cecil Williams. He introduced the group to the excited audience.

The Malombos will be appearing at their first jazz festival since arriving back from the United States when they play at Jabulani Amphitheatre on January 27. This will be their last showing before heading back to the States on February 20.



*We're just a bunch of copy cats-- Tabane*

**Tony 'Blue Jaguar' Morodi and his RLAHDINKY**

"THERE'S one thing that really beats me with our musicians. We are just a bunch of copy cats," said guitar wizard Philip Tabane.

"What I really can't understand is that we are busy trying to imitate Americans while on the other hand the Yanks are hard trying to play like us.

When I was in the States I played with Pharaoh Sanders and he is the thing in America. He is making it because Sanders is hard trying to

be shocked. When the man is keeping house the woman is at a movie or some social do," chuckled Philip.

"But I will never settle in the States. This is my home," he said.

### Appendix 3: Philip Tabane's discography

#### Philip Tabane's Discography

YEAR	ALBUM TITLE	RECORD CO.
1963	The Indigenous Afro-sounds of Philip Tabane.	Unknown
1964	Castle Larger Jazz Festival	TEAL
1969	Indigenous Afro-Jazz Sounds of Philip Tabane and his Malombo Jazzman AYC 1004 Side A: 1. Katlhogano 6.50, 2. Inhiziyo 5.05 3. Man feeling 5.49 4. Ke utlwile 5.45 Side B: 1. Tsela 4.00 2. Babedi 6.10 3. Dithabeng 5.19 4. Mahlomola 4.56	Recorded on 18 <sup>th</sup> April 1969 in the Johannesburg Studios of HERRICK MERRIL Recording Engineer: Paul Wright Photographs: Staupitz Makopo Produced by: Ray Nkwe Supervised by: Louis Botha Cover Design; Marge Schnaar Rec. Company: Atlantic City
1976	Malombo (ATC 8003) KAYA (E) 300 L4 KAYA (T) 300 Cassette Catalogue: SD 18223 Format: Vinyl, LP Country: US	Produced By Koloji Lebone & Philip Tabane (KAYA Records) Publisher: Big Ear Music Also on Atlantic

### Appendix 3: Philip Tabane's discography

	<p>Genre: Jazz</p> <p>Credits: Philip Tabane - Guitar, Flute, Vocals, Penny whistle, and producer</p> <p>Percussion: Gabriel Mabe Thobejane</p> <p>Producer: Peter Davidson</p> <p>Tracks:</p> <p>A1: Mbaqanga (4:50)</p> <p>A2: Father and Mother (6:04)</p> <p>A3: Marabi (7:29)</p> <p>B1: Sitando Sam (3:23)</p> <p>B2: Shebokeshana (3:57)</p> <p>B3: Perefere (4:21)</p> <p>B4: Malombo Blues (3:24)</p> <p>B5: Kow-Kow (4:44)</p>	
1976	Pele-pele	TEAL
1980	<p>Unh! (79225)</p> <p>(New York)</p> <p>Date of re-release: 01/01/1989</p> <p>UPC: 075597922523</p>	<p>Icon Records</p> <p>Elektra/Asylum</p>
1989	<p>Silent Beauty</p> <p>(Germany)</p> <p>Publisher: GEMA</p>	Cross Culture

### Appendix 3: Philip Tabane's discography

1992	Badimo (R.S.A)	(Not Yet Released) Koloji Lebone produced it.
1998	Ke a Bereka (TUCD44) (R.S.A)	KARIBA Records, Distributed by Tusk Records (now Gallo)
1998	Muvhango I (R.S.A) UPC: 740042610828 Official Release date: 05/14/2002	Gallo Records
1998	Muvhango II (Not yet released) (R.S.A)	TUSK

### Films and television work scored by Philip Nchipi Tabane

DATE	COUNTRY	FILM / TELEVISION
	South Africa	"Malombo Shaft" :A film on Philip Tabane and Malombo, was sold to National Education Television Network.
1973	London	"Dimbaza": A Film on the reality that Apartheid is not yet over in South Africa.

### Appendix 3: Philip Tabane's discography

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1976	New York	"The Last Jesus" : The theme of the film is that great men are born and come on the scene, and influence our lives without we even realizing it.
1978	Wits (South Africa)	A Documentary on Malombo: Captured the history of Malombo from its sources and roots.
	Wits (South Africa)	"African Follies" Produced by Alfred Herbert.
1998	South Africa	"Muvhango": Duma Ndlovhu's captivating TV 1 Series. Tabane Scored the soundtrack. Sello Twala also participated.
1998	South Africa	"Muvhango II" : Duma Ndlovhu's SABC TV1 Series.

## Appendix 4: Tabane's Literary Source

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### Classical sources of Tabane's lyrical texts

*Ke sepetše le ngwana' mpedi mpara*

*A tsamaya a ntshegiša ka balata*

*A ntshegiša ka maPedi a ga Marishane*

*Tšhipu orile ke lebelo*

*Mohlaba wa re ke nabile*

*Ba re ke nna wa bo Titi'a Makosa*

*Basadi ba ba nyaka go hlotlela ka ganog la ka*

*Ba nkiša Moretele*

*Mo ba ileng ba nthea lebitso la ka la bonna*

Most of the lyrics from Phampha Madiba, Mpedi, use the authentic texts from praise texts 3, 4, 5 and 20 in the resource list below.



Appendix 4: Tabane's Literary Source

I.

1. Iholo e ntsho ya bo Sebuwe ya bo sephurašapo e tsamayang e phura mašapo le khutlo tsa metse. Ke makala gore ge e le khutlo tse, tsa metse, di botsua ke mang.
2. Tate ke Masubeletse ka teremalediša la makhwama-apa rathamaga. Tate o hlwele a šubeletsa Mjatebele, gona go se kwatse go se lerumo, a bite go se diatontepo dilo tse botse gabo Rrašalabe.
3. Ke tsebentlha morwa mohlwaiše, tsebe nhla o hlehla le phoka maroteng. Ke reya Phatudi ya majaditaba, Phatudi thobadingwemetala.
4. Tsurutsuru ya mehlotto. Basadi ge le hlolla le a nkufa, gore nkabe le nhlotleleng ka ganong, ga e le ka mphatela matlakala.
5. Ke phompha madiba, ke noka e kgolo ga ka hlala megobe; ke hletse matvulo, gomme ba nkgelle ba tšhaba go nteba mahlong.
6. Ke nna lešhagašhaga la malope, lešhata la mmamogodu eua tsiesegangwana. Mokaqammakubela, mokaga matemela teng. Serifšhane motho go hlokwa. Motho yo hlokilweng ke batswadi a tsuetswe.
7. Ke nna polemetse ke yo kgwadi ke yo thamaqame-reto. Polemetse ke ile mehlong ya pele ka seka ka hlogela madiba leropeng la bomme le bo-tate.

## Appendix 4: Tabane's Literary Source

R

Seju saka ke se se nyane se ukoretsa madiba  
se ke fositseng mopedi le mokolalaka ka sona,  
ba re kgomo se bulwe o etela molapong go bane  
nna ke tseve lekoto ka fosa ngwana Mapogo.  
Ngwana Mapogo wele ga lla mpara tetebele a re  
ke setshidi ke se se nyane, ke a tuka selemela.  
ke ile ke a tima ka hloka ditimo, ka tlala ke  
pelo ka tšea ka tima ka sebelebele sa motho.  
Nna mphye ka tima ka sa morwa masemola.

8. Ke nna tukishi o masogana. Tukishi ke maoteng ke  
yo masese, ko godimo ke yo difantloganya-a marumo a  
banna pyantlha mokgoro ko masese, ke sekalabete  
seletekiša makgwahla. Ke nna tšhampene ya  
matlala-metse a noka Lepelle.
9. Ke nna mmampadisele wa selemo, selemo kgamanka  
motho motswetse wa mariga, ~~tsua~~ tswa ka ntlung  
gomme o belege ngwana mogale re tle re thibe ka  
ena marumo, mme o belege nkwe e rolo ya tsebe  
ditsholo ya go kgantsha go roba batho melala.
10. Ke sepetse le ngwana mopedi mmpara, a tsamaya  
a ntshegisa balata gomme o ntshegisiitse Bapedi  
ba ga marishana.
11. Ke re tlangtlang o ntlabile fele. Tlangtlang o  
ntlabile ka go tlapologela dikobo matoba. Ka bona  
mathari ga gošho ga Sedikane ba dutše thakwana  
ba ntebantšhe le monwana. Ka re ga se nna setkela



Appendix 4: Tabane's Literary Source

3

sa ga mmakola Schlapologela dikobo.

12. Ke nna motho yo o tswang lephata ga Morianakau e se kgale re hloka baishi. Lephata re hloka le dikqaetsedi tseo di ka re išang. Lephata mo ba reng nate le a moloma, le ile la toma kgarebe serope. Beng ba yona ba kqotsa ba re ngwana wa rona o rite ge a tlo re yalo beng ba gage ba be ba ile kae.

13. Ke nna tshephe e senang mosela tšhuane e se nang mošate Seapara bolokwane.

14. Motho yo o tswang mmamatlamane wa flapa la dula tentle tlolo. Kwa ga gešho Maphetla dikhudu. Mo bareng tau khukhuna le naka ya molotsi ba se tlo go bona ba Maphetla dikhudu. Ba tle ba re tau shile e tswelotse sekgweng qomme beng ba yona ga ba ka ba e bona. E be ya bona ke mong wa pula masenya lefatshe, a tla a e gapa a ba a gapa le ngwatšana tšuo wa basadi ba koma.

15. O kae lehlakwa la bakone, lehlakwa o ile bete sa kgomo ya bogale mme a tsamaya betogela ditšhaba go nne lehlakwa o betogetsa ba gabomogolo ga Ramušu moletlane mateleng.

16. Mpepu ngwanake, ngwana hlapi go thelela ge e le ka mokolo nka go robela marapo teng.



Appendix 4: Tabane's Literary Source

4

17.

18. Mokulukulu Mothisha leeto mogolo, o thisitše  
gabedi a e tšwa a boela. A boella seraqeng.  
Gona a ntšha ke kgoro barwa ba Mtshweng.

19 Sempupuru lethake re katane, ra gopana tšhila,  
go padile mohla di tšhwa di ya meqabo. Ka tšea  
molamu ka be ka topa tše di nago le badiši mo  
kgaka ya qobe ya šita ke go tshetsheta.

20. Nkumpi ga se metsi a go nwewa, ke metsi a  
go hlapa diatla. Ke makgotlela go banna ba  
Molellane

21 Ke nna kgeswa lentsebeleko, ke nna mpya matulwa  
e ganella ga gabo Dihlabane. Ka re ~~tšhane~~  
tšhuana ke tulwa ke lleng e šita le ena ngwana  
motse wa dihlabane o šeba ka metsi a magogo. ke  
~~šeba~~ motho wa bo kgobiše a ngwato bolabola  
mereleba ke tswa ntsweng. Ke reya moqwera  
Mamphoko le mokgeretli.

22 Tsetsepa mekgoro, mpya nkadime dinao mohlanka  
ke sepete ka itshetsheta.

23. Moshweteshwele kwa hlokwaneng kgatadi ya  
makoko. Wa hloka o bitša digole tša mogata  
kwena ya dikwena.



Appendix 4: Tabane's Literary Source

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24. Kopa opela kua ga matholo Seolo sa Matšhedī,  
ka se hlaba kodibitla ya tšoga ere ge e tšoga  
e kuka maqetla, e kukutlologa e kete ke tšie  
Segongwana. Gona e kete ke mathari a tswa  
mpitshwana. Mo ba go ba fenya diala tšhalaka,  
go kotse go se lerumo, ebile go se diala ntepa.  
Dilo tša bo maputle le ~~mohlomeng~~ mohlomeng  
wa nakgwadi gona le thejwana ya go thibela e se  
gona.
25. Seina ke nna Phete e swena seqoto katudu. Ke  
Phete e tšhweu tatago mphele le kgolane wa  
mmanqwato wa bo hlolo.
26. Mphere ngope ke neilwe. Ke pula medupi tšheeta.  
Pula e kile ya na maremeleqo mo dilema di a go  
dike di le maruru, nageng tša gešho mogolo kobane.
27. Kgati kgopama ya bana ba setlhokwa ko ga  
gešhomogolo Rorasethokwa Matebeleng. Kgati  
kgopama o tie baditiana. Ntlatlana ke hlagetše  
ke phalana ya go ja Maswatse, ge e le mapono  
nna ba lle ke ba feditse.
28. Nala ke motse o mogolo Seopa. Ke sona sa go  
tswalwa ke marišane. Marišane. kua tau go ba go  
ba ke tswetswe marumo ka kotseng a amana e  
bile o mmpholetše. Ke setše ke le sona Sephokwa  
sa mophata kadiša a kgwadi e swana ke a hlaba.  
Ke re ~~eng~~ ka re go hlaba go hlaba go a teboqa



## Appendix 4: Tabane's Literary Source

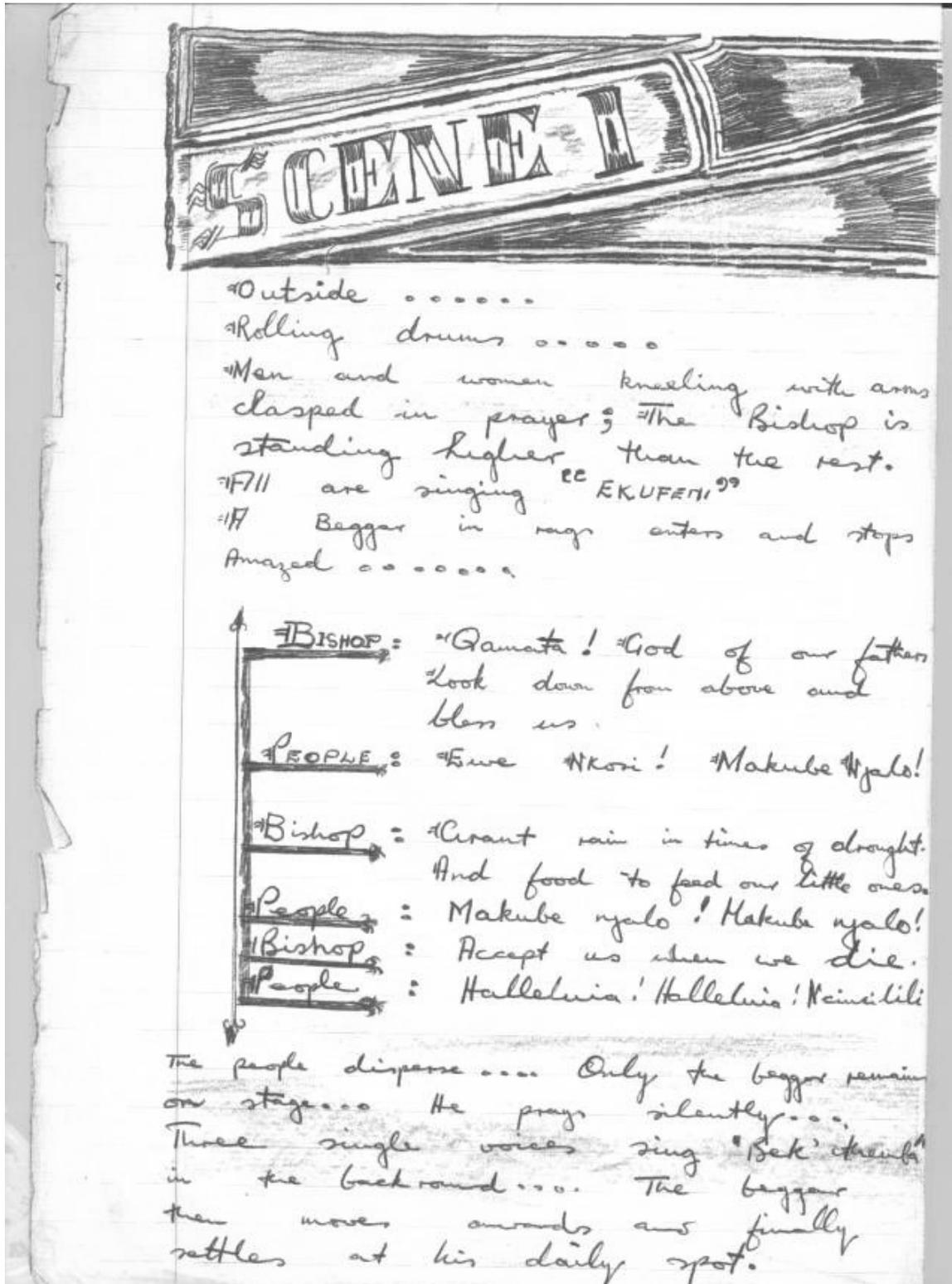
7

1  
matladi. Mmasehumane wa ~~tuma~~ go huma ka basadi  
babedi. Diya nokeng di mmoela, tsa be tsa boa  
di mmoela. Bare mmasehumane ke phute ya nowa ga  
e butswa.

33. Ke mmatemukane ko lala mlope. Kola ~~le~~ le le botse  
botse le nkebeng le rwala ke tatemogolo eleng lethunya.  
Magoši bare mmona ba tsena ba shoshobanya  
difahlego. Ba tshemana a apere kobo ya dibata  
~~kgati~~ kqanthi tatemogolo bagoši bonne bo matshwanetse  
molongwane.

Appendix 5: Tabane's Drama Script - Ekufeni

Tabane's Drama Script - Ekufeni





Appendix 5: Tabane's Drama Script - Ekufeni

ENTER WASHER-WOMAN

The washerwoman is carrying a big bundle of washing.

Beggar : 7A cent for the beggar!

7A cent for the beggar!

Washerwoman : How's the asthma Gaga

Beggar : Well - well - so - so  
Nkorikazi ..

Washerwoman : There's a cent Gaga.  
It's all I can afford.

Beggar : 7A mata be with you  
Nkorikazi.

EXIT WOMAN

Beggar : 7A cent for the beggar!

7A cent for the beggar!

(A man passes and drops nothing. The beggar looks at him with disappointment in his eyes)

ENTER LABOURERS

The labourers start working not far from the beggar. . . . They are singing "Kwe Kwe YININA MADODA"

Now and then the bossboy (Foreman) can be heard shouting "Coba Wena Lapla!" "Your Mzoko Buns"

After a time a whistle sounds and the Foreman shouts

Tshayile! The <sup>men</sup> collect their things

EXIT THE LABOURERS

Appendix 5: Tabane's Drama Script - Ekufeni

INTER BESSIE

Beggar : "A cent for the beggar!"  
 "A cent for the beggar!"  
 Bessie throws some coins into the  
 Beggar's hat. She then looks at her  
 to watch and looks about as if  
 waiting for someone.

Beggar : "Qamata bless you Moxama."  
 "Are you waiting for someone?"

Bessie : Yes "Caga."  
 (she then sings)  
 "I'm waiting for my man"

INTER TOMMY.

BEGGAR : A cent for the beggar!  
 A cent for the beggar!  
 Tommy moves up to the beggar looks  
 for coins in his pocket and without  
 finding them looks at his watch. He  
 then turns to Bessie and sings  
 "Let's go!"



TOMMY AND BESSIE : Bye CAGA!  
BEGGAR : "bye you birds!"

EXIT TOMMY AND BESSIE

The Beggar counts his money



Appendix 5: Tabane's Drama Script - Ekufeni

ENTER HUNT MOLLY.

Aunt Molly : Hallo Aaga! Leaving  
Already?

Beggar (hiding the money) looks up.

Beggar : Well - No - EH - That is -  
Actually I must just  
stick around I got  
nothing to do whole day.

Aunt Molly : Well that's good. My  
stock too is not finished  
We'll sit together until  
I finish this stock then  
I'll give you something.

Beggar : That's alright Mkonkazi!  
(Aunt Molly gets a customer)

Aunt Molly : A policeman comes along.  
Aaga don't forget the party tonight

Police : Hey you two! Don't you  
know that subsection 12  
of Ordinance no 56 of  
1955 ----- says you  
can't sell in  
the streets like that?

Aunt Molly : But -

Police : No buts about it. Get the  
hell out of here!

He kicks the beggarful of meashies

EXIT Beggar & Molly.

Policeman picks up meashies

## Appendix 6: The International Profile of Philip Tabane's Career

### Philip Tabane's International Profile

DATE	VENUE	EVENT NAME	SHARED STAGE WITH
1940	Home (Riverside)	Malopo Rituals	Family
1943	Home (Riverside)	Family Performance	Family (First Guitar his mother bought for him)
1943-1958	Weddings, Concerts	Weddings, Concerts	Alone
1959-1960	Dorkay House	Concerts, Contests	Union Artists
1961	Dorkay House	Union Artists Talent Contest	Union Artists & Jazz Profounds under Philip Tabane.
Thursday, October 1961	Johannesburg City Hall	Union Artists Talent Contest	Lullaby Landers (led by Philip Tabane)
Friday April 13 <sup>th</sup> 1962	Vlakfontein Community Hall	The Stars of King Kong Show	Sophy Mgcina, Lemmie Mabaso, Thandi Klaasen, McKay Davashe, Satch Masinga
1962	Durban	Jazz Contest	Tabane and The Jazz Profounds.
1963	Moroka-Jabavu	Jazz Festival	Jazz Profounds led by Philip Tabane
7 September 1963	Orlando Stadium	Jazz Festival '63	Jazz Profounds
1963	Mamelodi Community Hall	Founded Malombo	Abbey Cindi, Julian Bahula
26 September 1964	Orlando Stadium	Castle Larger Jazz & Variety Festival	Abbey Cindi, Julian Bahula V/S King Jury Mphelo (Grahamstown)

## Appendix 6: The International Profile of Philip Tabane's Career

DATE	VENUE	EVENT NAME	SHARED STAGE WITH
			Coronets, Soul Jazzmen( Port Elizabeth), Rhythm Aces (Durban), Klooks Septet, Jazz Disciples, and Pinise Saul (Cape Town), Makay Davhashe and his Jazz Dazzlers, Early Mabuza-Kippie Moeketsi Quartet and Many more.
22 November 1964	Mines, Night Clubs in Johannesburg	Malombo Show	Abbey Cindi, Julian Bahula
1965	Kingspark Stadium Durban	1965 National Jazz Festival (Won undisputed decision as the greatest jazzman in the country.	Mabie Gabriel Thobejane
25 June 1966	Mofolo Hall (Soweto)	The Battle of the Malombo Jazzmen & Mlaombo Jazzmakers	Philip Tabane & Gabriel Thobejane V/S Abbey Cindi's Malombo Jazzmakers
Friday 15 July 1966	Y.M.C.A Donaldson Centre	The Battle of the Malombo Jazzmen & Jazz Makers	Tabane v/s Cindi
16 July 1966	Mamelodi Hall	The Battle of the Malombo Jazzmen & Jazzmakers.	Tabane v/s Cindi
04 May 1969	Thembisa Stadium	Malombo	Tabane & Thobejane

## Appendix 6: The International Profile of Philip Tabane's Career

DATE	VENUE	EVENT NAME	SHARED STAGE WITH
18 May 1968	Mamelodi Stadium	"Newport Jazz Festival"	Philip Tabane & Mabie Thobejane
11-13 July 1969	Toured Swaziland	Independence Celebration	Tabane & Thobejane
20 November 1969	Mofolo Hall (Soweto)	Semi-finals "Lion Match Strike it Big" Talent Competition	Tabane & Thobejane
11 December 1969		Finals "Lion Match Strike it Big" Talent Contest.	Tabane & Thobejane
06 March 1971	Sinaba Stadium (Thebisa)	Jazz at Noon	Tabane & Thobejane
03 May 1971	Mamelodi Stadium (PTA)	Jazz Festival	Tabane & Thobejane with All Rounders, Movers.
May 1971	Raymond Nkwe's House	'After the rain'	Tabane & Thobejane
Friday, 21 May 1971	Phiri Hall (Soweto)	Farewell Show (before the first break- through to U.S.A)	Tabane & Thobejane
22 May 1971	Rabasothe Hall (Thembisa)	Farewell Show (to USA)	Tabane & Thobejane
23 May 1971	Eyethu Cinema (Soweto)	Farewell Show (to USA)	Tabane & Thobejane
Friday 11 June 1971	Deveyton Social Centre (Benoni)	Farewell Show (to USA)	Tabane & Thobejane
12 June 1971	Ga-Rankuwa Stadium	Farewell Show (to USA)	Tabane & Thobejane

## Appendix 6: The International Profile of Philip Tabane's Career

DATE	VENUE	EVENT NAME	SHARED STAGE WITH
13 June 1971	Boipatong Community Hall (Vandabijlpark)	Farewell Show (to USA)	Tabane & Thobejane
6 September 1971	Jabulani Amphitheatre (Soweto)	Mr Groovy '71	Tabane & Thobejane
1971	London	North Sea Jazz Festival	Tabane & Thobejane
1972	Rafike Club New York	Jazz Night (Opening of the Venue)	Tabane & Thobejane, Charlie Mingus
1972	Philharmonic Hall (New York)	Jazz Festival	Tabane & Thobejane with Pharao Sanders
1972	Keystone Corner, San Francisco, Carlifornia	Jazz Concert	Tabane, Thobejane with Miles Davis.
March 1972	Village Gate (New York)	Jazz Festival	Tabane & Thobejane
May 1972	Washington DC	Jazz Concert	Tabane & Thobejane with Herbie Hancock
1972	California	Jazz Concert	Tabane & Thobejane with Pete Seacer & Rev Patric
1972	San Diego, (California)	Jazz Concert	Tabane & Thobejane with Garry Barz
10 June 1972	ENVIRON - 476 Broadway	2 shows	Tabane & Thobejane
16 - 19 June 1972	Los Angeles	Nightly Shows	Malombo & Thobejane
25 June 1972	Carnegie Hall New York	Jazz Concert	Tabane & Malombo

## Appendix 6: The International Profile of Philip Tabane's Career

DATE	VENUE	EVENT NAME	SHARED STAGE WITH
26 June 1972	St Peters Church 54 <sup>th</sup> Str and Lexington New York	Jazz Vespers	Tabane & Thobejane
28 - 30 June 1972	Boston Rise Club	3nights show	Tabane & Thobejane
3 July 1972	Storyville Jazz Club, New York	Jazz show	Tabane & Thobejane
09 July 1972	St Peters Lutheran Church ( 54 <sup>th</sup> Str and Lexington Avenue New York	"AMEN"	Tabane & Thobejane with Max Roach and Leon Thomas
July 1972	Montreux International Festival - Switzerland	11 <sup>th</sup> Montreux International Festival 1July - 24 July 1972	Tabane & Thobejane
29 July 1972	Mt Morris Recreational Centre and 122 <sup>nd</sup> Street at 7p.m - New York	"Blackafrica in the Park" Festival - featuring poetry readings, music and dance	Tabane & Thobejane - Malombo, a South African music, Gary Garts NTU Troop Musical Group, Last Poets, Express Yourself Africa performing traditional dance and Music,
29 September 1972	Roosevelt Hotel, (New York)	Jazz Concert	Tabane & Thobejane with Clarke Terry
November 1972	Keystone Corner, (San Francisco)	Stanley Tarrentine & Malombo	Stanley Tarrentine, Tabane & Thobejane
1972	Whiskey A-Go- Go, (Hollywood)	Jazz Concert Featuring Malombo	Tabane& Thobejane where Frank Sinatra appeared

## Appendix 6: The International Profile of Philip Tabane's Career

DATE	VENUE	EVENT NAME	SHARED STAGE WITH
February 1972	London	Wrote music for the film "Dimbaza". (During the two months break from New York)	Philip Tabane & Thobejane
20 January 1973	Hantersfield Stadium (Katlegong)	Garden Party Soul Session	Tabane & Thobejane
27 January 1973	Jabulani-Amphitheatre (Soweto)	Jazz Concert	Tabane & Thobejane
November 1973	Atlanta Theological Seminaries & Twelve Gate (Atlanta Georgia)	Jazz Concert	McCoy Tyner & Tabane & Thobejane
1973	Factory Theatre Laboratory (Canada)	Jazz Concert	Malombo
1973	International Students Centre (New York)	Lectured on African Music & Concerts	Tabane
1973	Carton University, Ottawa (Canada)	Lectured on African Music & Concerts	Tabane
30 August - 1 September 1973	Clifftop -West Virginia. (Washington DC)	"JUBA" Festival, Tabane Lectured and ran Workshops on African Music.	Tabane per invitation of the John Henry Memorial Committee
22-26 November 1973	"12 <sup>th</sup> Gate" (Atlanta Georgia)	Jazz Concert	Tabane & Thobejane & McCoy Tyner
1973	Rehabilitation Centre (New York)	Concert	Tabane & Thobejane with Lonnie Liston.

## Appendix 6: The International Profile of Philip Tabane's Career

DATE	VENUE	EVENT NAME	SHARED STAGE WITH
1973	Whisk A-Go-Go (Los Angeles)	Concert	Light House and Malombo
29 March 1974	Hunter College City University. Department of Black and Puerto Rican Studies (N.York)	Lectured and ran Workshops plus concerts	Philip Tabane
1975	Japan	Concert	Tabane & Thobejane
February 1975	Newport Jazz Festival (Rockland Island)	Newport Jazz Festival	Tabane & Thobejane
Jan/Feb 1975	Showcase 75 Now York	The 1975 National Convention Showcase	Tabane & Thobejane
12 April 1975 12h00-18h00	Mamelodi Stadium (South Africa)	Welcome Home Festival	Tabane & Thobejane
03 May 1975	Mamelodi Hall (South Africa)	Immies Furnishers Promotion	Tabane & Thobejane
05 May 1975	Jabulani Amphitheatre (South Africa)	Sound Power	Tabane & Thobejane & Wilson "Winkie" Maditse's play "Not Is Me."
02 August 1975	Mamelodi Stadium (South Africa)	Jazz Power	Tabane & Thobejane
04 October 1975	Mamelodi Stadium (South Africa)	Tshona Jazz Festival	Tabane & Thobejane
17 October 1975	D.H. Williamson Hall, Katlegong ( R.S.A)	Concert	Tabane & Thobejane with Thandi Klaasen
Jan 1976	USA Information Offices	Signed with WEA (Warner Electra-	Tabane and Phil Rose, Vice

## Appendix 6: The International Profile of Philip Tabane's Career

DATE	VENUE	EVENT NAME	SHARED STAGE WITH
	(R.S.A)	Atlantic)	President of WEA Records and Derric Hannan, WEA's Managing Director.
18-20 February 1976	Wits (Johannesburg) (R.S.A)	"Music of the Spirit" Concert	Tabane & Thobejane
28 February 1976	D.H Williamson Hall	Concert	Tabane & Thobejane
February 1976	Katlehong (R.S.A) USA Television	Booked as starters for the American TV Spree which featured musicians from Europe and America	Tabane & Thobejane booked by Michael Johnson
03 April 1976	Mamelodi Community Hall Pretoria, (R.S.A)	"From Newport to Newport" Festival	Tabane & Thobejane with The Ministers
01 June 1976	Empire Hall (Thusano Location Witbank) R.S.A	Concert	Tabane & Thobejane
18 August 1976	St Alban Cathedral (New York)	Concert	Tabane & Thobejane
August 1976	Market Cafe (Johannesburg) (R.S.A)	Concert	Tabane & Thobejane
1-4 September 1976	Club 104, Hilda Street, Hatfield Gallery (Pretoria)	Concert	Tabane & Thobajane
09 October 1976	Somhlolo Stadium (Swaziland)	Music Festival	Tabane & Thobejane with

## Appendix 6: The International Profile of Philip Tabane's Career

DATE	VENUE	EVENT NAME	SHARED STAGE WITH
			Drive, Black Hawks, The Harari and Flamming Ghettoes.
13 October 1976	Colosseum Theatre Johannesburg (R.S.A)	Concert	Tabane & Thobejane with Dave Brubeck's Two Generations of Brubeck.
26 October 1976	Nicco Malan Opera House (Cape Town) (R.S.A)	Concert	Tabane & Thobejane with Dave Brubeck & Two Generations of Brubeck.
24 November 1976	Coronation-ville Hall (Jacaranda City) (R.S.A)	Concert	Tabane & Thobejane
30 November 1976	Alanker Cinema	Concert	Tabane & Thobejane
07 December 1976	Kwa-Thema Civic Centre (R.S.A)	Concert	Tabane & Thobejane
01 Jan 1977	Kwa-Thema Stadium	Fagamabuts Picnic Jazz Festival	Tabane & Thobejane
March 1977	Market Theatre (Johannesburg) (R.S.A)	Concert	Tabane, Thobejane & Dan Msiza (Piano)
08-10 July 1977 & 12-14 July 1977	Switzerland	Montreux International Festival	Tabane & Thobejane
13 July 1977	Concert at "Onkel Pö"	Hamburg WEA Music GMBH	Philip Tabane and Gabriel Thobejane
15 July 1977	The Hague (Holland)	North Sea Jazz Festival	Tabane & Thobejane with Ella Fitzgerald

## Appendix 6: The International Profile of Philip Tabane's Career

DATE	VENUE	EVENT NAME	SHARED STAGE WITH
01 October 1977	The Hague (Holland)	Festival	Tabane & Thobejane with Ella Fitzgerald
1977 (Two Months)	Mamelodi (R.S.A)	Listening to the Bapedi, VhaVenda, and Shangaan music.	Tabane & Thobejane
1977	New York	Newport Jazz Festival	Tabane, Thobejane, & Bheki Mseleku
1977	London (Britain)	North Sea Jazz Festival	Tabane & Thobejane (LAST CONCERT TOGETHER)
03 November 1977	Market Cafe, Johannesburg (R.S.A)	Concert	"New Look" Malombo: Tabane Philip, Monareng, Phale, Koloti,
16 December 1977	Mofolo Park Johannesburg, (R.S.A)	Mofolo Park Free Festival	New Look Malombo
18 February 1977	Venda, Northern Province (R.S.A)	Malombo Film Documentary	Tabane & Malombo with Alex Learmond of Learmond Films.
12 April 1977	Wits Great Hall (R.S.A)	Concert	Tabane, Phale, Motaung, Koloti, & Lebombo., with Pointer Sisters.
July 1977	Carnegie Hall (New York)	Concert	
28 April 1978	Y.M.C.A Centre, Dube, Soweto	Concert	Tabane & Malombo
03 August 1978	Sharpville (R.S.A)	Concert	Tabane, Phale, Lebombo,

## Appendix 6: The International Profile of Philip Tabane's Career

DATE	VENUE	EVENT NAME	SHARED STAGE WITH
			Monareng, Koloti & Zorro Kekana(a new additional member on Guitar)
04 August 1978	Residencia (R.S.A)	Concert	Same
09 August 1978	Orlando YMCA Soweto (R.S.A)	Concert	Same
10 August 1978	Ga-Rankuwa Pretoria, (R.S.A)	Concert	Same
11 August 1978	Mamelodi ,Pretoria (R.S.A)	Concert	Same
12 Mothutlong 1978	Mothutlong, Brits (R.S.A)	Concert	Same
13 August 1978	Neo Cinema Mabopane, (R.S.A)	Cinema	Same
14 August 1978	Lionel Kent Centre Daveyton, (R.S.A)	Concert	Same
18 August 1978	D.H Williams Hall Katlegong Township (R.S.A)	Concert	Same
10 November 1979	Jan Lubbe Stadium Thembisa, (R.S.A)	Thembisa Music Festival	Tabane, Koloti, Monareng, Phale, Lebombo
December 1979	Soweto (R.S.A)	Bols Disco Festival Championship	Same
01 January 1980	Vosloorus Stadium Boksburg, (R.S.A)	Concert	Same
01 June 1981	George Thabe Stadium (R.S.A)	Power Music	Same

## Appendix 6: The International Profile of Philip Tabane's Career

DATE	VENUE	EVENT NAME	SHARED STAGE WITH
20 June 1981	Kings Park Stadium Durban (R.S.A)	Concert	Same
22 February 1982	University of Natal, Department of Music, Durban. (R.S.A.)	Monday African Jazz Concert	Philip Tabane, Fish Phale, & Oupa Monareng.
September 1984	Super Stadium Atteridgeville, (R.S.A)	Concert	Same
04 November 1984	Mamelodi Stadium (R.S.A)	Pretoria Music Festival	Same
Nov 1984	Hamburg (Germany)	Jazz Festival	Same
1986	Switzerland	Montreux Jazz Festival	Same
04 October 1986	Markert Theatre, Johannesburg (R.S.A)	Concert	Same
Before 20 November 1987	New York	Signed with Non Such Records	Tabane
10 December 1987	Aktionssaal Jugendzentrum (Holland)	Concert	Tabane & Malombo
1987	Ronnie Scotts (London Premier Jazz Venue)	Concert	Tabane & Malombo
22-23 April 1988	Debut Brattle Theatre (Cambridge)	Concert	Tabane & Malombo
01 May 1988 13h30	Regarter Bar	Concert	Tabane &

## Appendix 6: The International Profile of Philip Tabane's Career

DATE	VENUE	EVENT NAME	SHARED STAGE WITH
p.m	(Cambridge)		Malombo
02 May 1988 09h00	Cambridge Ring & Latin School (Cambridge)	Workshops & Performance	Tabane & Malombo
03 May 1988 08h00	Boston English School (Boston)	Workshop & Performance	Tabane & Malombo
06 May 1988 22h00	New York City	Workshop & Performance	Tabane & Malombo
10 May 1988 22h00	Phyllis Wheatly School, Keasarge Street Roxbury (London)	School Performance and Workshops on African Music	Tabane & Malombo
12 May 1988 12h15	Mary Curley School, 493 Centre Street Jamaica Plain, (New York)	School Performance and Workshops	Tabane & Malombo
14 May 1988	Portland Maine, (New York )	Performance	Tabane & Malombo
20-21 May 1988 20h00	Kresge Auditorium (Boston)	Beth Soll & Company with Malombo From South Africa - A concert of Dance and Music.	Tabane & Malombo with Beth Soll Dance Company.
22 May 1988 15h00	Kresge Auditorium (Boston)	Concert	Tabane & Malombo with Beth Soll Dance Company.
May 1990	Ga-Rankuwa, Pretoria (R.S.A)	Vamtco Workers Benefit Concert	Tabane , Monareng, and Raymond Motau with AMKA :Sello Galane(Drums) Selaelo Selota (Guitar) Judith Sephuma (Vocals)

## Appendix 6: The International Profile of Philip Tabane's Career

DATE	VENUE	EVENT NAME	SHARED STAGE WITH
			Walter Madiba (Bass), Tumi Tshetlho (Trombone), George Mathobela (Trumpet) Jonny Manamela (Trumpet) & Don Matera.
25-28 February & 1-2 March 1991	Ozone Bar, Northridge Pavillion, Coner Lake and James Strs (Australia)	Concert	Tabane, Monareng, and Motau
January 1991	Soweto	Reunion Concert	Tabane, Bahula, and Cindi.
February 1992	Market Theatre Johannesburg, (R.S.A)	Concert	Tabane, Monareng, Motau with Nothembi Mkwabana
09 May 1993	Ga-Mothakga Resort, Atteridgeville, (R.S.A)	Festival	Tabane, Monareng, Motau.
01 October 1994	Tiro Hall (University of the North) (R.S.A)	Arts from the Heart Unin '94 Festival	Tabane, Monareng, Motau with "Moaki" featuring Sello Galane (Drums) Thabang Tabane (Drums) Nev Ngoasheng (Poetry)
1994	Shaft 17 Shareworld Johannesburg (R.S.A)	Concert	Tabane, Monareng, Motau, with Thabang Tabane and Sello

## Appendix 6: The International Profile of Philip Tabane's Career

DATE	VENUE	EVENT NAME	SHARED STAGE WITH
			Galane
October 1997	Nantes (France)	Fin de Siecle Festival	Tabane, Monareng, Motau.
24 March 1997	SABC Pietersburg Auditorium (R.S.A)	Launch of the "35 Years of Malombo National Tour" and Celebrating Tabane 65 <sup>th</sup> Birthday, and Launching a fund for Hydrocephalus Patients with Prof Sam Mokgokong of MEDUNSA.	Philip Tabane, Monareng, Motau, Kgapana Dancer Poets, Selaelo Selota and Taola, & Judith Khomotso Sephuma.
25 April 1998	Mamelodi	Solomon Mahlangu Memorial	Tabane, Monareng, Motau.
25 April 1998	Civic Theatre Johannesburg (R.S.A)	4 <sup>th</sup> FNB SAMA (South African Music Awards) Won Two Best Single Awards for the Remix CD: "Ke a bereka".	Thabang Tabane & Friends went to receive it.
26 April 1998	Tlhabane Rustenburg (R.S.A)	SAB Music Festival	Philip Tabane & Malombo, Selaelo Selota & Taola, and Judith Sephuma
2002	Johannesburg Market Theatre	Bajove Dokotel	Bheki Khoza
2004	Moscow Russia (October 6 <sup>th</sup> )	Bringing South African Music to Moscow	

## Appendix 6: The International Profile of Philip Tabane's Career

### Some of the Awards Philip Nchipi Tabane Won

DATE	PLACE	NAME OF AWARD	POSITION & CATEGORY
1961	Orlando Stadium (RSA)	Union Artists Talent Search	First Prize (Individual Performance)
1962	Durban (RSA)	Jazz Talent Contest	First Prize Unchallenged (Individual Performance) Tabane led the Jazz Profounds.
1963	Orlando Stadium (RSA)	Cold Castle Floating Trophy Jazz Contest	First Prize ("Worthy of Mention Category) Tabane led the Jazz Profounds.
1963		National Talent Contests	3 <sup>rd</sup> Prize (Group Category)
1963	Johannesburg	The Modern Jazz (Talent Contest) Organised by Union Artist - Producers of King Kong	1 <sup>st</sup> Prize
1964	Orlando Stadium Soweto (RSA)	Castle Larger Jazz and Variety Festival	First Prize (Group Category) Malombo
1975	USA	Showcase International Magazine	Voted the No.1 Flautist in the World (for playing Six Flutes ta the same time).
1985	SABC Pietersburg, (RSA)	Radio Lebowa Best Indigenous Music Awards	Best Indigenous Music Award

## Appendix 6: The International Profile of Philip Tabane's Career

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22 October 1998	New York	Woza Africa Awards	First Prize
25 April 1998	Civic Theatre (Johannesburg)	FNB 4 <sup>TH</sup> South African Music Awards	Double First Prizes (Best Single) for the remix "Ke a Bereka.

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