

Exploring elements of musical style in South African jazz pianists

by

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DECLARATION

I declare that this thesis is my own original work and that it has not previously been used or submitted for degree purposes at any other University. References have been listed and acknowledged appropriately.

Signature:

Date:

“Jazz, as far as I’m concerned, would be an extension or expression of the self. You know, you get all the information, you learn how to paint a picture, and then you paint a picture of your environment. So to tell your story, you learn your craft, and then tell the story in your own words”

(Robbie Jansen, in Devroop & Walton, 2007, p. 55)

ABSTRACT

The purpose of this research was to explore the fundamental elements that constitute, shape and define the thinking and creative processes embodied in musical style of ten prominent South African jazz pianists. The study was qualitative and underpinned by an exploratory research design. Using a collection of case studies, the study used semi-structured interviews to probe participants' backgrounds, formative influences, and musical style within a South African context. An analysis of the findings resulted in the emergence of three main themes, namely; Developing a musical identity; Negotiating a personal style; and, Finding the South Africanness in jazz. The first main theme outlined the core influences that shaped the participants' earliest conceptions of musical style, and thus their developing identities. Family members: modelling their parents' and siblings' musical interests, immediate environment, interacting with professional jazz musicians, and the socio-political environment, were found to be highly influential. Other factors included; learning which happened through formal, informal, social and self-directed. Listening and musical preferences were also found to be key to the forming identities of the pianists. The second main theme reflected a progression from an 'outward' technical understanding of style to an assimilated 'inner' one. The first manifested in the descriptions of noticeable elements in jazz music that have been shaped over time, while the second describes ways in which the pianists' individual social and cultural experiences inform their musical styles. The third theme highlights participants' challenge in defining a South African style, resulting in a need to conceptualise a term(s) that would better describe the nature of the music. South African works were found to be at the core of acquiring an understanding of the musical styles of South African jazz pianists. External influences within the South African musical style, and idiosyncratic features based on indigenous musical influences were key to the musical identities of South African jazz pianists. Furthermore, understanding the metanarratives that serve as creative inspirations for these compositions is vital. The study concludes that a South African jazz style represents an amalgam of internal and external musical influences, evolving over time. The incorporation of eclectic musical elements from the indigenous 'musics' of the various South African ethnic cultures add an inimitably South African articulation and prosody to the jazz language. The unique histories and narratives of South African jazz pianists have resulted in their distinct approach to the jazz style.

Keywords: Jazz; Musical style; Musical identity; South African jazz pianists

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CHAPTER ONE

Introduction

1.1 Background and rationale

Style is a tenuous phenomenon. In a discussion about the musical styles of three prolific South African jazz musicians, Washington (2012, p. 109-110) states that: “some of the recorded evidence points towards a uniting of diasporic jazz practices and specifically South African approaches to music making and musicking that hold the future of its home ground open to interpretation and possibility”. This assertion suggests that the South African jazz music that has been recorded to date exhibits a mixture of native elements with external musical influences, and that a South African approach to the jazz style does exist and is open to constant expansion.

A musician’s musical style could be described as reflective of an auditory identity which involves a combination of elements such as melody, harmony, rhythm, interpretation, technique, expression and personal approach. This raises questions on how these elements may be applied in a manner that reflects a South African jazz musical style. Understanding the choices surrounding the behaviours of South African jazz pianists is central to understanding their unique contributions to the jazz style.

South African jazz music possesses idiosyncratic attributes such as its hymn-like chord progressions or approaches, and its traditional rhythms which are based on the music of various cultural groups. It is also described by numerous authors as a hybrid of American jazz, popular township music, church music, and traditional South African music (Allen, 1996; Miller, 2011; Muller, 2007; Muller, 2008; Washington, 2012).

It is posited that a significant of the initiators of the South Africa jazz style were of Black or Coloured¹ decent (Muller, 2007). There is, however, insufficient information on the development of jazz music in South Africa. This is further worsened by the lack of recordings

¹ Whilst acknowledging the limitations of these racial categories, especially within the emergent calls for decolonisation, this study nevertheless utilises these problematic identifiers because they provide a necessary and nuanced appreciation of the social histories of the participants of the study.

of the music, especially prior to the 1950s, which Ballantine (2012) and Muller (2007) attribute to the national broadcaster and leading record companies of that day.

South Africa and the United States of America (USA) share analogous socio-political histories. Disparate to American jazz, South African jazz did not experience the blues era, but rather, musicians were exposed to their own form of the blues which included street music, popular music of the time, church music and traditional music stemming from the different indigenous cultures (Muller, 2007). While there was no defined blues period in its history, South African jazz musicians were exposed to American jazz music through the various forms of written and recorded media.

The apartheid movement had an adverse effect on both music and musicians. Ballantine (2012), Khan (2013), Mapaya et al. (2014), Muller (2007) and Ramanna (2004) opine that it is unviable to discuss jazz music in South Africa without mentioning the effect that societal and political issues of the time had on the music, and vice versa. Similar to numerous locations around the world, South Africa was not immune to colonisation. In addition to the religious elements often associated with colonisation, external musical influences were also a result of colonisation.

The political transformation that took place in the 1940s had a direct influence on the unique musical output of the country. South African jazz provided a medium in which musicians could comment on occurrences at the time and their state of minds, while also affording an avenue for the various racial classes to interact (Mapaya et al., 2014). Musicians often had to use pseudonyms due to the restrictions of the apartheid regime (Ansell, 2005) allowing them to perform without hindrances. This racial segregation was further propelled by the Group Areas Act² of the 1950 and the 1960 Sharpeville Massacre³ which had an adverse effect on the advancement of township jazz. This led to a limit in performance venues for South African musicians, resulting in many of them going into exile for extended number of years.

The 1980s led to the emergence of bands that incorporated elements of earlier jazz styles, the initiation of the first jazz programme at a higher learning institution in South Africa, and exiled

² Apartheid law that resulted in Black communities being violently removed from their homes and forced to live in the outskirts; resulting in the termination of employment opportunities for musicians.

³ The Sharpeville massacre took place on what is now known as Human Rights Day. Apartheid police unjustly murdered 69 South African citizens and injured even more, who were protesting about the pass laws.

musicians drawing attention to the plight of Black South Africans, and thus, being banned from re-entering the country. This changed in the 90s as an African National Congress (ANC)-led democratic government was inaugurated, resulting in more recording and performance opportunities for musicians and a growing interest in scholarly research on the music. The 80s also saw a collaboration between South African music and politics, with various groups performing at political rallies and new performance venues emerging (Ballantine, 2012). However, this eagerness was short-lived as a result of the nearing of the finalisation of the apartheid movement. The turmoil that took place as a result of the nearing of the end of the apartheid era resulted in a pause in musical output and creativity. Unfortunately, this remained the case following the ushering in of a new government, as other popular musical styles gained prominence. Jazz music became commercialised due to freedom in media broadcasting and new performing opportunities in corporate environments. While the 1900s presented developments in the works of South African musicians, the 1980s led to an enhanced focus on music that spoke to the struggles of Black South Africans, as opposed to new stylistic advancements (Ansell, 2004).

As a jazz pianist, there are certain stylistic elements that strike me when listening to South African jazz recordings. These include melodies and sonorities that reflect traditional South African sounds or music; the polyrhythmic approach taken in the music; and the cyclical nature of the form. What is audible in these recordings is that conventional jazz idioms are present, but the uniqueness lies in the implementation of traditional South African idioms. I approach this study with the understanding that analysis and interpretation are shaped in some way by the identity of the researcher, and therefore, reflexivity is key to this study. As a researcher, I am aware of my own subjectivity as a Black, *Sepedi* female jazz pianist with an ‘insider’s’ perspective on the phenomenon under investigation.

Numerous authors have written about various aspects of South African jazz, namely; the origins and developments of musical styles, the effect of apartheid on the development of these popular music styles, musicals, and the life and works of prominent musicians as can be seen in researches by Ansell (2005), Coplan (1985), Devroop and Walton (2007), Khan (2013), Muller (2008) and Titlestad (2004). However, to my knowledge there is no study that focuses on the unique, eclectic elements in the approaches taken to musical style by South African jazz pianists, and therefore, the current study undertakes to fill this gap in knowledge.

1.2 Aims of the study

The study explores the thoughts of selected South African pianists on selected elements of musical style (their own and others) that are unique to them, both in their approach to playing and to their individual works. The study delves into the backgrounds, performance practices, and personal philosophies of ten prolific South African jazz pianists who were selected purposively. Through an in-depth case study design, the research explores eccentric stylistic features in the musical styles and works of the selected jazz pianists, so as to allow a more nuanced understanding of their musical output. Comprehensive semi-structured interviews were utilised to probe the personal and professional experiences of the selected participants.

1.3 Research questions

Primary research question

What are the processes, narratives and beliefs that have shaped the thinking surrounding the musical styles and creative processes of selected South African jazz pianists?

Secondary research questions

- i. What are the predominant formative influences on the musical styles of South African jazz pianists?
- ii. In what way have South African indigenous cultures and their traditions influenced the style and output of South African jazz pianists? And
- iii. Which musical or philosophical structures guide the stylistic approach of South African jazz pianists?

1.4 Methodology

The study followed a qualitative methodology, with a collective case study research design. Cross-case analyses was conducted, guided by Creswell and Poth's (2018) model for data analysis and interpretation. The participants included ten pianists with local and international experience who represented various generations of jazz pianists. Chapter three contains a detailed description of the methodology.

1.5 Chapter outline

The first chapter serves as an introductory chapter and provides the description and motivation for the study. The main aims of the study are noted, followed by the primary and secondary questions that guided the research. A brief overview of the methodology is given.

Chapter two focuses on literature that is relevant to the main aims of the study. The focal points of the studied literature include musical style, stylistic aspects in the South African jazz music, and an exploration of musical identity.

The third chapter delves into the nature of the qualitative approach taken for the purpose of the study. A critical report on the research design selected, the selected sample group, the procedure surrounding the collection, analysis and interpretation of the data are elaborated on. The quality criteria and ethical guidelines that directed the research are also discussed.

Chapter four presents the findings. The three main themes and their related sub-themes are emphasised and discussed. Significant quotations from the interviews are included to support the identified themes.

Chapter five provides an in-depth discussion of the data. The findings are associated with the reviewed literature.

The final chapter of the thesis includes the summary and conclusions. It also includes limitations to the study and suggestions for further research. A list of references and addenda are provided at the end.

1.6 Conclusion

The current chapter introduced the study as a whole with its various chapters. The aim of the study is to explore the creative process and thoughts surrounding musical style that are unique to South African jazz pianists, both in their approach to playing and their individual works. The current chapter therefore introduced the study background, performance practices issues, and personal philosophies of ten prolific jazz pianists in South Africa. An exploratory research

design is selected as the most appropriate for engendering an in-depth understanding of stylistic features in the musical styles of the works of ten South African jazz pianists.

The next chapter reviews the literature that is related to the study.

CHAPTER TWO

Literature review

2.1 Introduction

The current chapter reviews the literature that is related to the study. The researcher reviewed the literature that was related to musical style, South African jazz music, and musical identity. Firstly, the chapter focuses on the concept of musical style in general and then zooms in the discussion in the South African context. The hybridity of American jazz and South African traditional music is also discussed with a deliberate bias towards the characteristic features of musical style within South African jazz. The second section focuses on musical identity. More specifically, the section focuses on development and negotiation of a musical identity, otherness, forms of identity and the performative and discursive nature of musical identity. The second section concludes with identity literature dealing with South African or jazz musicians as subjects. The final section of the literature review focuses on the history of interviewing musicians, with a particular bias towards literature on South African jazz musicians.

2.2 Musical Style

Musical style will be discussed according to its definitions, redefining the jazz style, hybridity in South African jazz and stylistic elements within South African jazz music.

2.2.1 Defining Musical Style

Keil (1985) discusses musical style through a comparison of the blues and polka. Keil (1985, p. 122) defines style in general as “a deeply satisfying distillation of the way a very well-integrated human group likes to do things.” Keil notes the importance of societies and their ethnic or traditional characteristics in defining a continuing and unique style. He states that hegemony comprises the grouping of smaller groups within a larger society, for a collective identity to be formed; one of these being a musical one. This is too evident in the categorisation of a style. Keil’s (1985) comparative study revealed that a unique or new musical style is conceived to incorporate specific traits from the ethnic groups within a larger society. This however, happens over time.

Judkins (2014) draws from a wide range of sources to assess style. In describing the various meanings of the word 'style', Judkins states that it can refer to the manner in which a work is performed or executed, but can also be used to refer to a region, in the same manner that this study focuses on South African jazz. Judkins further mentions that the term can be used to elaborate on a genre of music, or to characterise musical works. Judkins asserts that a defined musical style is easily audible, and it refers to the means in which different musical elements are combined and utilised to reflect this musical imprint. When exploring the use of musical elements such as rhythm, harmony, melody and texture, Judkins (2014) notes the significance of the formative influences behind the interpretation or approach.

Judkins (2014) draws attention to the fact that it is often challenging to effectively describe a musical style because performers may not be aware of the components of their personal style. Importantly, Judkins points out that the listeners to which the musicians perform and the socio-political situations that musicians find themselves in also need to be considered in order to understand the reason behind a musician's style. Judkins (2014) further posits that musicians who do not conform to the 'norms' of musical style often stand out. Judkins claims that style is the "how" behind a musician's interpretation, emphasising the importance of having a conceptual and historical understanding of musical style when trying to understand a style.

Judkins (2014) identifies the expression and articulation of musical concepts such as melody, harmony, timbre, and rhythmic interpretation as important attributes when discussing musical style, both as individual entities and as part of the larger work. This view is supported by Martin (2013) who writes that the unique utilisation of these concepts allows for the formation and identification of unique musical styles of different locales. Miller and Shahriari (2012) associate aspects such as nationality and cultural background with the formation of a musical style. They suggest that through the medium of music, musicians are able to sustain and express elements of their cultures as a form of reflexivity. Influences, analysis and the metanarrative are listed as significant to understanding musical style. The material that one listens to may also play a major role in one's choices of music style. Therefore, in understanding the stylistic approach of South African pianists, it is important to examine the influences behind their style.

2.2.2 Redefining the Jazz Style

Elaborating on general stylistic aspects in jazz music, Kennedy (1987) and Taylor (1986) agree that interpretation of jazz rhythms and the sound quality produced are distinguishing factors in jazz playing. Taylor (1986, p. 21) views jazz as America's "classical music" and acknowledges that it has been reproduced and transformed in different locations around the world. This adaptable nature of the jazz style is emphasised by Taylor (1986) who discusses various existent jazz styles which display an incorporation of other music cultures around the world. Jazz music, according to Taylor (1986) uses its musical devices to reflect the socio-political dynamics of a society, both historically and presently. While the jazz style is associated with America, it has its rhythmic roots in African communal music practices, which involve informal group music-making through vocal sounds, instrument playing and the use of body percussion.

In their 2017 article, Vincent and Lindsey propose a new definition for the term 'jazz'; one that focuses on the African contributions as opposed to the commonly proposed American narrative. They aver that jazz was used by both Black Africans and Americans to protest and denounce western supremacy. They further state that jazz has been and continues to comment on socio-political occurrences. The article reviewed literature focusing on the relationship between the development of jazz, issues around the cold war, and the role of the African diaspora. In the article, jazz is seen as a tool which the American government used to propagate its ideals, while ignoring the 'Blackness' of the genre and the Afro-American contributions therein. Thus, the article highlights the 'ignored' African contributions to jazz music; and argues for the African diaspora's importance to the jazz genre. While these authors do note the significance of the American contributions to jazz, they argue that this is only a part of the genre's history, visible in the manner in which styles such as hard bop and soul jazz, among others, propelled the narrative of Blackness. Vincent and Lindsey (2017) note that the identity of the music continues to progress. Their redefinition of 'jazz' suggests that "African music, informed American music, which becomes jazz, then returned to Africa, cross-fertilized..." (Vincent & Lindsey, 2017, p. 179).

Gioia (2011) dedicates the final chapter of his book to the development of the jazz style since the year 2000. This scholar discusses jazz as a global phenomenon. The last few paragraphs of this scholar's discussion provides a brief overview on South African jazz. Similar to Taylor

(1986), Gioia (2011) recognises jazz as “America’s classical music”, but acknowledges the advancement of the style in several international locales, which have resulted in prominent regional styles reflecting a hybridity between the American characteristics and indigenous influences (Gioia, 2011). The African continent is viewed by Gioia as a significant contributor in the development of jazz music as whole. According to this scholar, the importance of Africa in the development of the jazz music is a fact that is often overlooked. Gioia (2011, p. 388) refers to the period of the 1950s in the history of South African jazz which he terms “township jazz” and acknowledges the influence of elements of modern jazz and R ‘n B in the music, but alludes to a distinct simplicity in approach. Gioia asserts that African jazz, while influenced by American jazz, has been able to develop into a unique and noteworthy style which is further enhanced by the diversity of the existent cultures; and thus, musical styles. Gioia (2011) emphasises that jazz in its very nature is transformative and that although the style was born and bred in America, it has been assimilated with elements of folk music from the different parts of the world in which it is being developed. Ballantine (2012) substantiates this view by stating that an understanding of South African music can only be gained once one understands that it involves a collaboration between traditional South African styles and borrowed music. However, Gioia (2011) fails to provide an explanation of these eclectic factors that have shaped the style, and the reasons behind his view of the style as not merely an imitation of American jazz music.

2.2.3 South African Jazz as a Musical Hybrid

The 1950s, although defined by stringent apartheid laws, involved a rise in Black music styles which were an amalgam of South African traditional music and American jazz (Allen, 2003). Scholars studying the history of South African jazz music focus on its developing styles, such as *marabi*, *kwela*, and *mbaqanga* music. The term *marabi* is frequently used to refer to South African jazz (Mapaya et al., 2014). Ballantine (2012, p. 208) expresses that: “*Marabi* is the most important single ingredient in the development of a South African jazz style.” Ballantine (2012) parallels its importance to South African jazz, to what the blues meant for the American jazz style. The *marabi* style exhibited an amalgam of American jazz and traditional South African music. The development of *marabi* music coincided with that of bebop music in America.

One of the first authors to investigate the phenomenon of South African township music was Coplan (1985). He states that *marabi* was largely influenced by the socio-economic state in South Africa at the time, and similar to American jazz. It would be heard in shebeens and other social areas where people would gather (Coplan, 1985). Since then, similarly, Baines (1997) and Mapaya et al. (2014) paralleled the advances in jazz music in South Africa, particularly in Grahamstown for the former, and Queenstown and Johannesburg for the latter, to those that were taking place simultaneously in America.

Ballantine (2012) states that *marabi* is characterised stylistically by the use of keyboards playing simple memorable melodies, sometimes accompanied by lyrics, over a recurrent tonic, subdominant to dominant (I-IV-I6/4-V) harmonic progression. *Marabi* music formed part of the initial identity of South African jazz music. Its melodies were often derived from church hymns or traditional songs that were adapted to dance music. Ballantine (2012) notes that the repetitive nature of *marabi* music was demonstrative of the very nature of African music.

Allen (1996), Ballantine (2012), Muller (2007) and Titlestad (2004) have studied *kwela* music from various perspectives. *Kwela* is described as up-tempo pennywhistle music stemming from South African townships which gained popularity in the 1950s and led to an increase in jazz musicians. This style was not only popular among the Black population, but also White South Africans (Allen, 1996). *Kwela* combined elements of the American swing style with conventional South African music. *Kwela* music, according to Allen (1996), provided South Africans with a distinctiveness in sound. Furthermore, Muller (2008) highlights the close connection between *kwela* and *marabi* music. Muller notes that most pennywhistle musicians who played South African jazz started playing the clarinet or saxophone due to the waning popularity of the instrument.

Allen (1996) examined the power and race relations associated with the colonisation of the 1600s, industrialisation in the 1800s and apartheid in the 1900s, and the effect on meaning and musical identity. Allen (1996) observed this through the lens of *kwela* music which was popularised in 1951 following its use in the second South African “all-black film”; then in 1954 through the music of Spokes Mashiyane; and again in 1958 when it gained popularity in Britain. Allen (1996) suggests a correlation between social class and musical assimilation evident in the then working class’s assimilation of *marabi* music, due to the influences of American jazz. Allen (Allen, 1996, p. 57) states that the “educated black elite” only took a keen

interest in the music once it received international acclaim. For *kwela* players, this music provided a means for them to improve their dire financial situations.

Allen (1996) claims that *kwela* music served as a means for Black people to reaffirm their identity. According to Allen (1996) the pronouncement of a Black African identity in *kwela* music is seen through the use of timbre, repetition, the recurrence of the I-IV-(I6/4)-V harmonic progression over melodies stemming from South African townships, and call-and-response, coupled with American swing elements. The 1940s presented a period of discrimination and oppression for Black citizens, resulting in them basing their identity purely on race and not class factors. The music was used as a means to respond to socio-political conditions and served to assert their own African identity, especially due to attempts by the government to indoctrinate their own definition of Africanness. Traditional music styles such as *kwela* enabled musicians to assimilate the American jazz culture with their own, contrary to the government's endeavours. Allen (1996) states that the pennywhistle served as a historic representation of a South African identity and *kwela* music as a reminder of a hope for a better future.

Similar to *marabi*, Ballantine (2012), describes *mbaqanga* as a term frequently used to refer to South African jazz. Muller (2008) and Miller (2011) mention that the style was a derivative of American big-band music popularised from the 1930s and was propelled through the works of icons such as Basil Coetzee and Winston Ngozi. This music involved elements of the American swing style being added to *marabi* music. Furthermore, the uniqueness of this style lay in its combination of rhythmic elements from Zulu traditional dances and traditional South African melodies with American music and instrumentation (Ballantine, 2012). The style is further distinguished by its resonant basslines, and unique approach to singing and guitar playing (Ballantine, 2012). Washington (2012) notes that this style of music is a critical component of the South African jazz style.

Ibrahim ⁴left for Europe, then was later able to forge a career in the USA under the guidance of pianist Duke Ellington. Khan (2013) asserts that Ibrahim's association with notable musicians that were also part of the Black Power and Black Arts movements led to him realising parallels between their experiences and his as a Coloured South African musician. The ideals expressed by these alliances led to a new-found patriotism in his personal sound.

⁴ South African jazz pianist and composer.

During this period, he also converted to Islam wherein he expressed an existence of a strong nexus between music and meaning. This new-found emphasis on cultural identity resulted in Ibrahim incorporating elements of South African traditional music in his works, and encouraging his contemporaries to follow suit, instead of emphasising European and American ideals (Khan, 2013). Khan (2013) focuses on the role that Ibrahim's hit, *Mannenburg*, played as a reinforcement of a South African identity and a form of activism. The popular tune incorporated different homegrown musics of South Africa. The success of the song was further heightened by its relatability to, and reflection of, the chronicles of Black and Coloured South Africans. It was also a regular feature at political conventions that were held at the time; denouncing the ills of apartheid.

Contrastingly, while the influence of American jazz on South African jazz is often emphasised, Khan (2013) focuses on the experience of pianist Abdullah Ibrahim who denounced this. Ibrahim proposed that jazz developed similarly in both locales and further underscored that the roots of the style are in Africa. While one might argue that his encounters with Duke Ellington had an influence on his style, Ibrahim demitted this through explaining that although they were from different locales, their interpretation was symmetrical. While in exile in New York, as a result of his public dissent of apartheid, Ibrahim moved away from a modern jazz approach and instead began playing and propagating South African jazz. Khan (2013) annotates that Ibrahim's musical journey and the composition of the influences in music are a direct reflection of his life experience. The multiplicity of influences in his music is moreover viewed by Khan (2013) as a defiance of the restrictions set by apartheid enforcers. Khan (2013) concludes the paper by emphasising the importance of jazz music in recounting and reiterating the diverse socio-political and cultural history of South Africa.

Rycroft (1959) explores the nature and rationale of the music produced by Africans residing in Johannesburg in the 1950s. Rycroft (1959) claims that the music assimilated by Africans in this locale reflected their socio-economic standing. Furthermore, music heard in settings such as people's homes or their places of employment was used to convey their emotions. Black people moved to the cities to better their economic conditions. Rycroft (1959) posits that extended periods in this setting led them to assimilate western influences, disregarding their roots. Education was also a determinant, with some linking their culture to the western art or church music that they learned at school. Harmonised singing was an integral part of the music found in the 1950s with choirs featuring material that embodied a crossbreed of western and

indigenous influences (Rycroft, 1959). Rycroft (1959) recognises the jazz music heard in the 1950s as the most respectable music of the time, as well as western popular music, but does not elaborate on either. Despite the external influences present in this music, he notes that traditional music elements would be incorporated.

The use of call-and-response, rhythmic articulation and melody as a reflection of linguistic ideals in ethnic music is discussed extensively by Rycroft (1959). The phrasing and expression of melodies is seen as a direct reflection of the manner in which the different South African cultures converse. The Sotho culture is said to articulate melodies in a more metrical fashion while cultures such as Zulu or Xhosa's approach is revealed to be intentionally asymmetrical. Rycroft (1959) mentions that melodies imitate speech patterns, with the intervals between notes being of importance in ensuring that the meaning of the words is not misconstrued. The expression of vocal lines is said to be influenced by American blues singers. Syncopation is too evident in the independence created when using call-and-response. While this practice involves the chorus responding to the leader, in South African cultures, the use of devices such as suspensions and anticipations create a complex vocal overlay. Rycroft (1959) concludes the paper by maintaining that the music found in Johannesburg during this era presented a fusion between traditional South African music and a less complicated adaptation of American and western music influences.

The pioneering styles of South African jazz involved a collaboration between traditional South African music with elements from American jazz music, and reflected the very formation of the term 'South African jazz' (Judkins, 2014). Ballantine (2012) describes how there was a culture of South African jazz musicians gaining popularity for their imitation of notable American jazz figures throughout the mid-1900s. He further states that the imitation of American music allowed South Africans to benchmark themselves against American musicians, in turn building their confidence, although this was often criticised (Ballantine, 2012). According to Muller (2008), the influence of American musicians on South African jazz musicians can be seen in some iconic South African musicians meeting and performing with these musicians. For example, Abdullah Ibrahim engaging with Duke Ellington. Moreover, legendary South African pianist Chris McGregor was often known to exemplify Ellington in his personal style, not only musically, but in relation to composing music that would traverse racial barriers (Washington, 2012). Bands such as the *Blue Notes* were also known to imitate the American jazz style in their works, which in this specific case, was the hard bop style of

the fifties, while also featuring standard American jazz tunes in their repertoire (Washington, 2012). Allen (2003) identifies musical elements that define the vocal jive, particularly through Dorothy Masuka's⁵ music. The music was said to involve a hybrid between the *tsaba-tsaba* music from her native country, Zimbabwe, Zulu traditional music and American jazz. Masuku spoke on the relationship between the Zimbabwean Ndebele culture and South African Zulu culture; and there being a strong link to the music. Masuka emphasised the importance of Zulu traditional music, particularly sangoma music, in her work. The two-chord progression in which chords that are a tone apart are alternated and the implementation of the backing singers retorting to the lead singer are said to reflect Zulu traditional music practices.

The American influences in Masuka's recordings are said by Allen (2003) to be evident in the implementation of swing rhythms and basslines, syncopation, formal structures and elaborate harmonic progressions. This, according to Allen (2003), was in contrast to the tonic, subdominant, tonic in second inversion, to dominant, progressions that characterised the majority of African music at the time. As the 50s progressed, more elements that exhibited a sense of place were incorporated into the vocal jive style. These elements included the above-mentioned progression, repetitive simple progressions and melodies and improvisation. A combination of these American and South African elements is what came to characterise the vocal jive style and other styles such as *kwela* music that emerged in the townships.

Allen (2003) suggests that local residents were drawn to a dominant representation of their cultures and social-political commentary that was perceptible in this hybrid style and this resulted in its heightened commercial success. Allen (2003) further argues that the hybridity in South African music of the 1950s may be seen as protest against the apartheid government's attempt to propel Black communities to focus solely on aspects of their ethnic identity. The ability to merge various international forms of music with South African traditional music promoted societal class differences and also reflected an opposition to colonialist ideals of the time, although Allen (2003) herself states that the musicians may not have done so purposely. The hybridity between South African traditional music and transcontinental musics is viewed by Allen (2003) as a reaction to the socialisation of South African musicians. This nationalism in the music became an ideal post-1994 with the appointment of an ANC-led government.

⁵ Late iconic South African jazz singer. Masuka was born in Zimbabwe.

2.2.4 Stylistic Elements in the Works of South African Jazz Musicians

Given that there is a paucity of literature on stylistic aspects within South African jazz music, this section focuses primarily on literature by Washington (2012) and Davidson (2012). Washington (2012) focused on the development of jazz music in South Africa from the late apartheid era to the inception of democracy and scrutinises the differences in approaches between musicians that remained in the country ('inxiled') and those that went into exile. He discloses that the challenge in studying South African jazz music is that the available recordings are not a complete representation of transpirations at the time. He uses the cases of three South African musicians: pianists, Chris McGregor⁶ and Bheki Mseleku⁷, who went into exile, and Winston Mankunku⁸ Ngozi who remained in South Africa.

McGregor and members of the legendary 'Blue Notes' band are recognised by Washington (2012) for having been the most notable South African jazz figures after Abdullah Ibrahim who went into exile. Recounting McGregor's history, Washington (2012) expresses that he was born in Umtata in the Eastern Cape where he learned the local dialect, Xhosa. He became familiar with singing traditional Xhosa songs and took classical piano lessons. American jazz is cited as an influence on McGregor, not only due to his propensity as a pianist and bandleader, but through his use of music as a response to the oppressive racial situation in which he found himself. Although illegal at the time, McGregor worked with Black musicians in his bands, namely; the 'Castle Lager Big Band' and the 'Blue Notes'. This however, meant that they were limited in performance venues and commercialisation of their music, especially due to laws such as the Group Areas act which followed the Sharpeville Massacre of 1960. His upbringing in the Eastern Cape and engagement with Black South African musicians allowed him to garner an understanding of the native music at a more profound level than his White counterparts. His music provided a blend of modern American jazz and traditional South African influences, such as *marabi*. The influence of American jazz is said to be apparent through the implementation of influences from the hard-bop, modal jazz and blues tradition, forms, harmonies and arrangements presented on the musically complex album, *Township Bop* (Washington, 2012).

⁶ Late South African jazz pianist, composer and bandleader.

⁷ Late South African jazz multi-instrument (mainly piano), composer and arranger.

⁸ Late South African jazz saxophonist and composer.

Washington (2012) explains that in 1965, the band went into exile, starting in Europe then England. Washington (2012) states that the band's music resembled the avant-garde music dominant during the American Black Arts Movement, combined with traditional South African *mbaqanga* music. McGregor's period in exile is declared to have brought him closer to his formative experiences and background in South African traditional music.

Ngozi stems from the Western Cape, and is described by Washington (2012) as having an effortlessly striking and virtuosic sound. He attributes the beauty of Ngozi's melodies to his experiences of being surrounded by singing, as his father was a minister. He learned how to play aurally. Ngozi's historic 1968 album *Yakhal' Inkomo* is a celebrated South African jazz album. Directly translated, the album title means 'the cow sheds tears' which was in reference to the plight of Black South Africans at the time (Washington, 2012). Washington (2012) further states that numerous notable jazz figures attempted to convince Ngozi to join the bands, but he chose to stay at home. Remaining in apartheid South Africa led to his work not receiving similar recognition to that of his contemporaries. Furthermore, while he was an advanced player, his latter recordings reflect the recording of a more commercialised sound for financial reasons.

Washington (2012) claims that Ngozi's playing echoed his South African heritage not only through reflecting township jazz styles such as *marabi* and *mbaqanga*, but the traditional music of his culture. Additionally, most of this music was rooted in triadic primary chords found in European art music. The cyclical nature, melodies and rhythms incorporated into the music were a historical reflection. However, Washington (2012) argues that his improvisations reflected the American jazz tradition. Ngozi's style has been likened to that of American saxophonist, John Coltrane, particularly due to his ability to reflect his spirit. Washington (2012) recalls Ngozi stating that he was particularly drawn to Coltrane's fluctuation between the lower and higher registers when playing melodies, as this was reminiscent of the Xhosa singing that he grew up exposed to. Ngozi's style is said to have involved stretching the instrument to its extreme, producing sounds associated with different vocal textures, which Washington (2012) views as reflective of African music. According to Washington (2012), the song consists of two sections. The first, although not discernibly highlighting swing articulation through the drum playing on each beat, has an underlying swing feel. This results in a cross-feel between two- and three-time. The piano plays a continuous repeated musical idea, which Washington (2012) attributes to Ngozi's time in the Cape, and therefore, experiencing its

traditional music. The second section has a more apparent standard swing-feel. The solo section is described through adjectives such as “warm”, “rich” and “adventurous”, and features the vocal-like sounds described earlier and sounds evocative of traditional Xhosa singing practices. Washington (2012) describes the audibility of the American jazz influence on the album, not only in the inclusion of two popular jazz standards but a song that pays tribute to Coltrane and Wayne Shorter. Washington continues to state that he also employs melodic and rhythmic devices redolent of Coltrane’s style.

In concluding his article, Washington (2012) touches on the style of another musician who was in exile; revered pianist, Bheki Mseleku to display the artistry and narrative still present in post-apartheid South Africa. Following Mseleku’s return from exile, he collaborated with Ngozi on the 2003 album *Home at last*. Washington proposes that this album was an artistic response to the socio-cultural needs of the time. Similar to the musicians mentioned in the article, the influence of American jazz is evident in his dedication to pianist Thelonious Monk. The South Africanness of the music is perceptible in the rhythm, harmonies, grooves and township dance-feel. The complex rhythms present in the Zulu and Nguni⁹ vernaculars are said by Washington (2012) to influence the rhythms used in Mseleku’s comping, his melodies and space in the music. The straight dance-feel of the album, coupled with syncopations, the use of cross-feels and rhythms, harmonic intricacy, and a relationship between comping and melody reflective of African choral practices, are what add to its exclusivity. Beyond a discussion of the experiences of exiled and ‘inxiled’ musicians and the parallelism of political occurrences in both the United States and South Africa and its effect on musical output, Washington (2012) is able to describe some practical elements of the South African style, although not in detail.

Several authors (Davidson, 2012; Merz, 2016; Miller, 2011) have studied the works of South African saxophonists in an attempt to describe what is embodied in a distinctly South African jazz style. Davidson (2012) examined the musical style of saxophonist Barney Rachabane¹⁰ from an autoethnographic perspective to identify unique stylistic traits found in South African jazz. Davidson (2012) argues that providing transcriptions of South African music may create a platform for the music to be studied, analysed and respected in a similar manner as American jazz. He further argues that conferences focussing on South African music place greater

⁹ Nguni refers to indigenous groups of people found in Southern Africa, with interrelated dialects, namely: Zulu, Ndebele, Xhosa, Swati and Ndebele.

¹⁰ South African jazz saxophonist

importance on the socio-political aspects behind the music as opposed to the actual occurrences within the music. This is also evident in Davidson (2012) stating that research on South African jazz is largely from a musicological perspective, rather than from a practice-led perspective. These factors are what he names as ‘validation’ for his study as he is able to provide a practitioner’s view.

Mankunku’s *Yakhal’ Inkomo* and pianist Chris Schilder’s *Spring* display what Davidson (2012) describes as an ‘acme of Mankunku’s improvisational aptitude’. Mankunku, along with artists such as the case for this paper, Rachabane, and pianists Bheki Mseleku and Lionel Pillay¹¹, among others, are listed as figures in South African jazz whose transcriptions would serve as a fitting platform for a better understanding of the music. Through transcribing Mankunku’s playing on the mentioned album, Davidson (2012) identifies features that were peculiar to Mankunku’s playing such as the great focus on melodic approach as opposed vertical structures in his playing, unique rhythmic phrasing and the use of motivic repetition. Davidson (2012) suggests that the uniqueness of Rachabane’s sound was achieved through his unique approach to playing and articulation. While he identifies both their styles as South African, he mentions that they both borrow from the American jazz tradition. Additionally, Rachabane’s uniqueness lay in his distinct sound and unconventional improvisation which included the use of motivic manipulation, pedal tones, virtuosity, harmonic cognisance, and similar to the view expressed on Mankunku - a greater focus on the developing and varying the horizontal aspects of the music as opposed to a pure focus on the harmonies.

Davidson (2012) further describes Rachabane’s playing as “African” due to his ability to conjure emotion in his playing as opposed to a technical display (which he deems characteristic of African players), repetition, use of rhythms and melodic ideas. Improvisation, above all, is what is viewed as an indicator of a South African style. Davidson (2012) describes several theoretical approaches taken in the transcribed solos and describes them as “obviously ‘African’” (p.31), but this Africanness is not truly defined. During a performance with American musician Bob Mintzer in 2005, Davidson and Rachabane held the first and second alto saxophone seats. Davidson (2012) states that the difference in the approaches taken by Mintzer and Mankunku is due to their varying backgrounds. While Davidson mentions these various aspects of Rachabane and Mankunku’s playing, he does not go deeper to explain how

¹¹ Late South African jazz pianist

these motives, pedal tones or rhythms are particularly unique and reflect a unique South African style. Furthermore, the feeling of emotions is a subjective experience, and it is precarious to describe simply as substantiation of a uniquely South African style - almost suggesting that American players are void of emotion.

Davidson (2012) claims that jazz borrows its rhythmic and social aspects from African music, while its harmonic and melodic devices are rooted in the European tradition. He likens African music to traditional elaborate storytelling practices in African cultures and the unhurried pace of life, emphasising duration and cyclical repetition. When reading Davidson's paper, the use of ornate language and evident lack of objectivity are apparent. However, from the onset the author unequivocally acknowledges the subjectivity in his approach, but argues for the validity of his research due to his personal relationship and professional engagement with the subject.

Merz (2016) conducted a qualitative study similar to Davidson's in which he sought to examine the progress of the saxophone style in South Africa over a period of approximately 40 years by using five prolific South African alto saxophonist's works as case studies. The research aimed to investigate inimitable techniques employed by South African saxophonists that resulted in a distinctly South African sound. The study found that the embouchure of these saxophonists did not present any unique technique, but that the functions and approaches taken in approach and articulation by saxophonists within the context of performances with a rhythm section highlighted features distinct to the South African style, such as the use of "cross-rhythms" (Merz, 2016, p. 34), repetition, harmonic progressions based on primary chords, and traditional music influences.

Miller (2011) reiterates the view shared by numerous authors (Allen, 1996; Muller, 2007; Muller, 2008; Washington, 2012) on the subject, mentioning that the South African jazz style presents a blend between traditional South African music such as *marabi*, *mbaqanga*, *kwela* and *goema*, and international styles like American jazz. The cyclical use of the tonic, subdominant to dominant progressions used in traditional styles such as *marabi* are said to be generic in the style. The pentatonic and blues scales are referred to by Miller (2011) as staple African scales. However, he does acknowledge that players such as Ngozi used more complex approaches in their improvisations. The use of repetition and polyrhythms, corroborating Merz (2011), Washington (2012), and Davidson's (2012) assertions too evident in the works of Ngozi are said to be definitive features of the style. The researcher also lists various articulative

techniques employed not only by South African players, but explains that although various saxophonists may speak the language of music, their articulation makes them distinguishable.

Similarly, Allen (1996) observes that South African music is often recurrent. Indispensable features of the South African style include "...call-and-response, melodic structure and the pennywhistle tone which contains the 'buzz' required by African timbral sensitivity" (p. 58). Ballantine (2012) notably indicates that melodies often implemented in earlier South African jazz tunes stemmed from the different South African cultures, those often heard at their traditional ceremonies and songs sung during African church services.

According to Miller (2011) and Ballantine (2012) dancing is an integral part of African culture, and thus, South African jazz. Ballantine (2012) points out that the link to dance was already evident from the 1920s where dancing accompanied vaudeville performances, and audiences would dance to the music being performed. These vaudeville shows were derived from the American culture and combined local and international material through various means of entertainment. This was also prevalent in the styles that followed, such as *marabi*. Makgopa, Mapaya and Thobejane (2012) support this stance by stating that evidence of the incorporation of customary dance elements can be found in compositions such as Caiphus Semenya's *Khando* (Woman got a right to be – 1996) and Jonas Gwangwa's *Africa lefase* (A temporary inconvenience – 2009). These songs are described as including time signatures, polyrhythms, and lyrics which allude to the various dance styles found in the different South African cultures which, in both these instances, is the *kiba* originating from the *Sepedi* culture.

Makgopa, Mapaya and Thobejane (2014) discuss the inclusion of folklore as a core element in the works of South African jazz artists from the Northern Sotho culture. The works of Judith Sephuma, Selaelo Selota, Jonas Gwangwa, Caiphus Semenya and Sello Galane are used as references. The term folklore is defined by Makgopa et al. (2014) as cultural traditions that are generationally orally transferred, thus forming, asserting and continuing identities, beliefs and practices. Similar to numerous researchers in the field of South African jazz, they describe South African jazz as a combination of American jazz practices and African indigenous music. While the authors note the parallels between the socio-political issues of Black South Africans and Americans, they state that although some of the tunes played in the 1950s and 60s in South Africa were termed jazz, they did not fit the style. They state that South African musicians described as 'jazz musicians' often do not seek affiliation with the label. To further elaborate

on their classification of South African jazz, Makgopa et al. (2014) declare that the style seeks to embody distinct elements found within the South African dialects, coupled with traditional harmonies and rhythms.

To explicate their views, Makgopa et al. (2014) analysed the etymological and musical devices implemented in the musical recordings of the aforementioned South African jazz musicians. The use of poetry, traditional expressions, and musical and collective practices were studied. The researchers were able to determine that the phraseology implemented in the Northern Sotho vernacular has a direct impact on the rhythmic approach taken in the compositions. Furthermore, the use of one's native language was seen as a means of endorsing a sense of self. Makgopa et al. (2014) reemphasise the role of African musicians in continuing traditional mythology and asserting their identity using their music as a means to appease their ancestors. The researchers comment on how traditional childhood repertory is often infused in the works of South African jazz musicians, such as *Piki piki mabelane* by Judith Sephuma which often accompanies a children's game; *Qula Kwedini* by late Xhosa jazz musician Zim Ngqawana, which is a song affiliated with initiation ceremonies; and *Qongqothwane* (The click song) by Miriam Makeba, which is also a song often learned in childhood. When discussing the latter composition, the authors express that the intricacies involved in the enunciation of the Xhosa words are what led to its appeal and keen interest in the song from international audiences.

Northern Sotho jazz musicians, according to Makgopa et al. (2014), consciously integrate elements of the *kiba*¹² into their compositions, further reinforcing their identity. They further state that both older Northern Sotho jazz musicians and even younger musicians who have undergone formal jazz studies incorporate rhythmic and singing devices that enable them to reach a heightened sense of spirituality, thus enabling them to use the music as a means to communicate with a higher power, i.e. their ancestors, which is in accordance with the beliefs of *kiba* music. Furthermore, Makgopa et al. (2014) mention that it is common for South African musicians to attribute their success or output to their ancestry and dreams. Makgopa et al. (2014) suggest that musicians are able to use their compositions to evoke the feeling of festive rituals often found in the Northern Sotho culture. Relevantly, Makgopa et al. (2014) aver that for one to be fully cognisant of these elements, they need a deep-rooted acquaintance with the

¹² Kiba is a name given to a Northern Sotho musical genre, but is also used to describe a dance, a type of drum, and a philosophy.

culture. The imitation of the morphological practices used in *direto* (praise poetry) is said to be a definitive factor in the musical expression of Northern Sotho musicians. *Direto* are used in South African aboriginal groups as a means to praise one's achievements by paying homage to and reinforcing one's genealogy through climatic crescendo-like proclamations. When considering the socio-political history of South Africa, Makgopa et al. (2014) propose that South African jazz musicians appeal to the emotions of the listener through conjuring a feeling of home. Musicians use these narratives as inspiration for their music.

Reviewing literature on South African jazz and stylistic aspects therein resulted in the realisation of the nexus between aspects of musical style and musical identity. The following section delves into the literature on musical identity.

2.3 Musical Identity

Whilst reviewing literature on identity, the researcher found parallels that could be drawn between an organisational identity within a business and jazz playing. Both entities require that people come together in the realisation of a social and individual identity. Hatch and Schultz (2002), and Ybema, Keenoy, Oswick, Beverungen, Ellis and Sabelis (2009) discuss identities within organisations. When discussing organisational identity, Hatch and Schultz (2002) suggest that identity is formed through socialisation, and they list mirroring, reflecting, expressing and impressing, as important stages in the formation of socialisation. They focus on the last two progressions which express how a clearly articulated identity has an enduring impact. Hatch and Schultz (2002) utilize Mead's (1934) theory on identity to differentiate the dichotomy between "I" and "Me" in identity formation. The relationship between "I" and "me" is expressed as reflective of agency-structure complexities (Ybema et al. 2009, p. 301) as it embodies one determining their identity amidst societal influences, and mirroring that to others, while "me" refers to the influence of society on the "I". Significantly, the authors note that there has to be an individualistic component within the "I". "Image" or identity is further defined as being visibly reflective of inimitable characteristics (Hatch & Shultz, 2002, p. 994). Reflexivity, based on the knowledge- and constant scrutiny of self in relation to societal or cultural influences, is fundamental to identity formation (Hatch & Shultz, 2002). Similarly, Lamont (2017) emphasises the importance of understanding the difference between "I" and "me" in forming an identity. Lamont (2017) further highlights the importance of personal agency in establishing and maintaining a musical identity.

Ybema et al. (2009, p. 300) constantly describe identity as having a “dual character” since there is an ongoing interplay between the inner (one’s self) and the external scripts (society), with the “I” representative of personal agency. Jensen (2011, p. 66) defines agency as “the capacity to act within as well as up against social structures” which is the essence of forming a personal identity. Ybema et al. (2009) note that questions have been raised about whether identity is based on autonomy or formed through socialisation. They argue that societal influences are intricate as they may be ephemeral or evolve over time. This renders the study of identities a complex process as one has to constantly traverse between the self and society. This too implies that identities may be conditional and thus, embryonic. Importantly, Ybema et al. (2009) and Jensen (2011) underpin the significance of one’s discourse in further understanding the processes and intricate nature of personal identity. Drawing parallels and highlighting distinctions assists in affirming identities.

2.3.1 The Formation of Musical Identity

A recent study by Barrett (2017) claims that although data on the formation of musical identity in the earliest years is nebulous, as infants are unable to verbally express themselves, the performative and discursive nature of identity has led to the development of new knowledge. Barrett (2017) proposes that various social settings and encounters enable children to develop a cultural and musical awareness. In the same vein, Evans and McPherson (2017), Lamont (2017) and Trevarthen and Malloch (2017), highlight the significance of formative relationships in developing individual and collective musical identities. Trevarthen and Malloch (2017) suggest a four-fold process which involves the initial songs children are taught, emphasising the magnitude of the relationship between children and adults. The following two stages involve cultivating a familiarity in the performance of cultural repertoire, and the final stage is linked to the music that one is instinctively drawn to, and thus, the development of a unique identity. They deem this to be in line with Erikson’s (1950, 1968) research which not only noted the importance of childhood years in establishing one’s identity, but also the beginning stages of adulthood in establishing one’s identity. Evans and McPherson’s (2017) research intimates that children are able to confidently develop “identities in music” (IIM) (Hargreaves, McDonald & Miell, 2016, p. 760) when they are central to the process of developing a musical identity. Hargreaves et al. (2016) explain that IIM are socially-defined and are concerned with parts of one’s musical identity which is established through key socio-

cultural interactions, such as formal educational foundations. Similarly, Martins (2013) notes the development of identity from the early period of one's life, and its development as one has more social encounters. Lamont (2017) observed how musical identities develop from the earliest stages of life under the influences of parents and teachers to the later stages of one's life, pointing out that identity development is a continuously transformative process, fundamentally dependent on the intermingling of varying sociocultural factors.

In a study that set out to determine how the musical identity of music students at an educational institution in Estonia was informed by their tuition, Põder and Kiilu (2015) found that diverse societal influences and interactions and lived encounters influence how individuals may identify themselves. The study proposes that the formation of an identity and a shift in philosophy necessitates an interaction between previous and new knowledge, suggesting an interplay between individual and collective experiences. The researchers suggest that one's musical identity is therefore a reflection of one's socio-cultural interactions which may develop depending on how one is socialised.

The study found no direct link between one's musical identity and one's home environment (Põder & Kiilu, 2015). It is, however, important to consider that this study involved some of the questions being answered on the internet, which may have inhibited the opportunity for an in-depth exploration. Furthermore, the results allude to statistical results providing this conclusion, suggesting that a more explorative study would have produced different results. The study also found education to be influential in the formation of a musical identity. The natural interaction between social and individual experiences was also realised as an influence on musical identity.

MacDonald and Wilson (2005) claim that the majority of practitioner-focused research on jazz has concentrated on the experiences of American musicians. Their study took a unique approach by analysing the experiences of professional Scottish jazz musicians in forming musical identities. Playing with other musicians was found to be important as posited classical writers such as Bastien and Hostager (1988). Although tenuous to describe, rhythmic feel was said to be a critical factor in jazz playing, with swing and pulse being emphasised. The two focus groups in MacDonald and Wilson's (2005) study revealed the importance of collaborating and resonating with others in the development of musical identity.

In the subsequent year, MacDonald and Wilson (2006) explored the impact of psychosocial factors on musical identity through an analysis of interviews conducted with ten jazz musicians from the United Kingdom. The researchers noted the consequence of socio-cultural factors in not only shaping jazz music, but the musical identities of performers (MacDonald & Wilson, 2006). They suggest that the importance of understanding the performers definition of what being a jazz musician entails is vital to understanding a musical identity. The authors deem this identity as reliant on external social and hegemonic factors, thus rendering musical identity a fluid and ever-developing entity (MacDonald & Wilson, 2006). The study found that copious identities exist within individuals, based on varying natural and external factors and how they choose to situate themselves therein. The discussion too revealed that the participants had experiences in other genres of music, which added to the multiplicity of their musical identities. This is in accordance with research by Spychiger (2017) who suggests that one's past, present and future musical encounters are vital to the development of one's self-concept, and thus musical identities.

2.3.2 Negotiating Between the Self and Societal Influences

Hargreaves et al. (2016) suggest that the interrelations of personal, self, and social identity need to be considered in order to fully comprehend musical identity. This aligns with Dys, Schellenberg and McClean (2017) who suggest that one's identity is a mirror image of one's self, relating to an inner sense of who one is. This sense of self is then outwardly expressed as identities are negotiated; and involves an interplay between socio-cultural experiences and personal relationships. Hargreaves et al. (2016) distinguish between two categories of musical identities the first of which being IIM¹³. Self-identity (how one views oneself) is considered vital to IIM, particularly in professional musicians. IIM are constantly evolving; and they involve negotiating between psychosocial factors and musical aptitude. The second category of musical identity is "music in identities" (MII) (p. 760); and this relates to musical preferences which are in turn prompted and shaped by IIM.

MacDonald and Wilson (2005; 2006) argue that the musical output of jazz performers is an auditory representation of their musical identity. The responses of the participants in the study by MacDonald and Wilson in 2006 suggest familial influences as a stimulus to pursue jazz,

¹³ As explained in 2.3.1.

with some participants citing being able to use the music as a medium to assert their identities (MacDonald and Wilson, 2006). In MacDonald and Wilson's study in 2005 they particularly noted the significance of jazz music in endorsing "self-expression" (p. 403).

The musical preferences of first year students at two academic institutions were studied by Dys et al. (2017). The researchers found close links between IIM and MII, with positive IIM influencing MII, and thus musical identity. Dys et al. (2017) also point out the importance of relationships with friends in one's understanding of self. Building on Erikson's (1956, 1968) theory of identity development, Dys et al. (2017, p. 249) outline three stages that describe how one's social encounters shape one's identity. One's environment allows one to relate to and adopt preferred traits from others and society ("identification"), whilst also allowing one to choose a social group to identify with ("individuation"). The final stage involves taking the first two components and placing the self within that context ("integration").

Intriguingly, MacDonald and Wilson (2006) commented on the possible semantics of views expressed by the four female participants in their study. This study highlighted the significance of intersectionality, examining the significance of gender in understanding how manifold identities may co-exist in an individual. The authors maintain that considering one's identity as a jazz musician based on musical aptitude, which two of their female participants did, results in a failure to recognise the influence of such social factors (2006). The other two female participants expressed that their skill allowed them to assume jazz musical identities, even though they had experienced defiance from their audiences and musical counterparts. This phenomenon is attributed to the known existence of patriarchy within jazz by MacDonald and Wilson (2006). This underscores the role of structural agency when considering one's musical identity. MacDonald and Wilson (2005, 2006) highlight the importance of considering the influence of individual and societal factors when considering a musical identity, supporting previous findings by Curran (1996).

Martin (2013) and Elliot and Silverman (2017) propose that social groups are able to maintain, reinforce and reinvent their identities when a knowledge of their histories exists. Martin (2013) argues that groups can transform and own a space, even though their presence in that space may be involuntary. Once members feel at home in their geographic locations, they are able to establish themselves therein. This type of group is said to often lead to the formation of multiple musical identities within the framework of a national identity. Within this context, for example,

the case of Black South Africans during apartheid, music is often used as a form of insubordination against hierarchal prerequisites. Martin (2013) further states that within these spaces, music and language are often used as tools for social groups to assert their individuality or distinct cultural identity. Martin (2013) suggests that identity is made more complex as groups are able to appropriate elements from other groups that appeal to their own identity. Furthermore, they can add distinctive characteristics to them.

Ramanna's (2004, 2012) studies explore the relationship between a locale and the type of sound produced by contemporary South African jazz musicians. While Ramanna acknowledges that there are various scholars who have explored the role that socio-political factors play in the shaping of various South African musics, he argues that there is no previous study following a similar perspective to his. His study considers the experiences of researchers, musicians and journalists who have had experiences of both the Johannesburg and Durban jazz scenes. Ramanna's 2004 article intimates that it is difficult to explicate how an environment affects the sound produced by contemporary South African jazz musicians. However, he proposes that sound is essentially created by individuals. Ramanna (2012) maintains however, that the nature of their immediate environment, economic conditions and political environment influences the quality of the produced sound.

The participants in Ramanna's 2012 study were musicians based in Johannesburg and Durban. The participants' musical experiences were centred on the church; with one participant being in the army. Ramanna (2012) recognises the church as an important insolent 'voice' in the struggles of apartheid South Africa. Participants in his study highlighted the importance of the church in their musical development, with some mentioning that the church provided a milieu to develop their craft and to build confidence. The church's power was found to be demonstrated in its refusal to succumb to governmental expectation. The paper highlights the importance of social environments as a determinant tool of rebelliousness and liberation.

2.3.3 Musical Identity as Discursive

Hargreaves et al. (2016) suggest that one's dialogue on one's own music serves as a reflection of musical identity. This is viewed as both a verbal and non-verbal process. Martin (2013, p. 9) emphasises this idea, referring to it as "narrativity." He further states that one's narrative is able to reveal the emotions that accompany the construction of one's identity. Barrett (2017)

supports this view and expresses that narratives allow for the investigation and understanding of identity formation. Martin (2013) further states that music is able to provide an audible metanarrative behind one's identity. Furthermore, the unique use of musical concepts within the musics of different groups allows for the grouping and identification of these musics as first mentioned by Judkins (2014). This is also dependent on the location wherein the music is produced. Barrett's (2017) research suggests that narratives comprise an individual's detailed and descriptive memories of the real-life encounters that have informed his/her current position. Meaningful narratives provide transferable detailed systematic accounts of one's life experiences. Narratives that purely account for current events or predictions are seen as superficial.

Jackendoff (2014) explores the connections and divergences between music and language. He states that native languages and music are learned from one's early years and are guided by socio-cultural factors. While one may be fully fluent in a language in adulthood, musical aptitude will vary, depending on numerous factors. Jackendoff (2014) states that although socio-cultural factors play a role in the acquisition of both these skills, they do not determine one's aptitude in either. The author mentions that both concepts result in sound, and are influenced by cultural dynamics, and require memory retention and the ability to use these collective memories adeptly. Jackendoff (2014) intimates that language and music require the individual to have foresight and the physical ability to execute these thoughts through the production of sound, whether vocally or instrumentally. The sound quality or intention behind expressions, in both language and music, is said to possibly suggest different meanings. The author further states that both entities thrive through creativity, invention, and social interaction.

While both language and music deal with the formulation of a sound, Jackendoff (2014) considers the differences. He states that language expresses reasons or circumstances, while music has the ability to heighten these diverse feelings and emotions. He further states that music is unable to convey verbal statements, rather suggesting that it adds to the emotions of a narrative. The sound or pitch of words and notes are used differently, and while both implement rhythm, it is a more complex structure when implemented in a musical context. While the organisations of these tones within language are guided by rules of syntax, music has no counter for this, with the author stating that "...meaning expression is absent in music...". Jackendoff (2014) concludes the article by arguing that while music and language share

similarities in the existence of rhythmical symmetry and cognitive approaches, and while there are some links between the two, they are not clear-cut and persuasive associations.

2.3.4 Musical Identity as Performative

Martin (2013) and Elliot and Silverman (2017) view musical identities as performative. Martin (2013) claims that musical identities are constantly negotiated, and that they may reflect one's musical preferences which may at times reflect a multiplicity of influences. As one's identity develops and transforms, so does musical preferences. Significantly, Martin (2013) notes that South African musicians used elements from Afro-American musics to defy the historical limitations that were placed on them by the then-government. This reinforces the notion of music being transformative in its very nature; and thus, musical identities often projecting what can be considered as "inside and outside" (Martin, p. 39) influences.

Elliot and Silverman (2017) describe musical identity as a performative process that involves an association between self-perception and self-expression. The authors posit that humans are personified beings whose identities are reliant on a coalescing of their "body-brain-mind-conscious-non-conscious processes" (2017, p. 31). These elements are explained as reliant on one's environment which itself is variable. Elliot and Silverman (2017) maintain that individuals 'enact' their identities based on collaborative practical encounters in their social environment; which involves a liaison between the self and others. This is indicative of Mead's theory, as highlighted by Hatch and Schultz (2002).

Bastien and Hostager (1988) conducted a study in which the importance of social interaction in jazz playing was displayed through an unrehearsed and unscored performance of four jazz musicians performing together for the first time in a video-recorded performance. The researchers evaluated the recordings and considered the participants' responses to their evaluations and their own observations. "Musical structures and social practices" (Bastien & Hostager, 1988, p. 586) were key to this spontaneous collaboration. 'Musical structures' refer to compositional aspects such as the form, rhythm, harmony and melody which guide the process of jazz composition and playing. Bastien and Hostager state that these structures allowed the musicians to agree on a set of harmonic changes or a known jazz standard with an outlined form and harmonic structure that they could then individually and collectively interpret. 'Social processes' embody the way in which the musicians are able to collectively

share the responsibility of bringing the work to life by negotiating roles, the chosen repertoire, tonal centre, arrangement, and solos. The study determined that non-verbal and verbal communication, key in any jazz performance, were central to this process. The researchers compared the feedback and inventive process that the musicians used to direct and solidify their performances (centering strategy) to those used in organisational structures within the business sphere (Bastien & Hostager, 1988, p. 598).

2.3.5 Post-national, National, Cultural, and Ethnic Identity

Folkestad (2002) distinguishes between three co-existent identities. The first of these is cultural identity, and it refers to the socially assimilated sum of one's influences from different nations and ethnicities while ethnic identity refers to one's inherent ethnicity. National identity is explained as an overarching identity, encompassing clusters of various cultural and ethnic identities, each with their own socio-political and cultural narratives. Folkestad (2002) further claims that nations with socio-political histories of oppression tend to strongly emphasise their national identities. National identity is said to consist of two mutually beneficial spheres, the first being the shared community that exists between a group (insiders) as a result of their musical heritage, while the second involves making this music known to other nations (outsiders). Similarly, Martin (2013) views a nation as a population that shares a history, traditions, and beliefs. For a nation's musical identity to be identified as having a unique identity, or nationalistic, it needs to possess inimitable attributes, distinct to its locale. Importantly, Folkestad (2002) mentions that while insiders may view their music as particularly unique, outsiders may not share their sentiments. In a subsequent article, Folkestad (2017) discusses post-national identities, that is, how the youths are able to achieve a common musical taste irrespective of their differing nationalities. The idea of identity and national identities are opposed by the thinking behind post-nationalism. Folkestad (2017) therefore concludes that identity remains a debated topic which is reliant on manifold circumstances.

2.3.6 Identity works on South African subjects

Several studies have explored aspects of identity in music from a South African perspective. Vokwana (2007) sought to understand the role of music in the sustenance of a post-apartheid South African national identity by focusing on two popular local music styles, namely; kwaito and hip hop. Similar to Allen (2003) and Martin (2013), Vokwana acknowledges the role that

encompassing and taking ownership of one's ethnic and cultural identity plays in countering histories of oppression. Vokwana (2007) further notes the intricacy of identity formation engendered by one's environment and how one locates themselves within these multiple conditions. This view has been in consistency with similar works by Dys et al. (2017), Hargreaves et al. (2016), Hatch and Schultz (2002) and Ybema et al. (2005). Identity is also viewed as an indefinite entity, constantly open to influence and exploration.

Vokwana (2007) states that identities can be identified from both subjective and objective positions. This highlights not only the importance of the individual's self-identification, but also how others identify them too, based on their examination. Through a study of their texts and observing socio-cultural and linguistic aspects in their visual representations, the two genres of music at the center of this chapter are seen to reinforce a South African identity, particularly through their use of language, locality, incorporation of indigenous music elements and practices, and the commemoration of the past. Identity is thus, positioned as a dynamic and an evolving process.

Hammond (2007) used three South African university choirs to examine how South African musical identities formed within the complex systems of a university environment. The study was driven by an uncomfortable encounter in which Hammond, a chorister, was asked to produce a sound, or what she refers to as "noise" (p. 22) that reflected a South African resonance. This led her to question what it was that is embodied in a South African sound, or more specifically, what South African students understood this to be. Hammond (2007) provided information on the racial composition of the choirs in the institutions; while integration was mentioned as present, there was clear evidence of choirs divided across racial lines, each with their own musical sound.

Hammond (2007) notes the significance of others when forming a sense of self, particularly through examining others' actions and assimilating those traits. This in turn allows one to recognise different groups, as was the case with the choirs. Hammond (2007) notes that once part of a group, an individual constantly seeks to assert their identity, particularly through emphasising idiosyncratic elements that are unique to the group. Importantly, Hammond (2007) states that biology is identified as irrelevant to how one chooses to identify themselves. More precisely, the frequency and depth of social and cultural encounters are said to have a greater bearing than biological factors such as race. These racial factors resulted in some

choristers identifying the sounds of the Black choirs as representing a more ‘African’ sound or that integrating these choirs would produce undesirable sounds for western or indigenous aesthetics.

Opondo (2007) studied the life of jazz musician Johnny Mbizo Dyani. Opondo (2007) delved into Dyani’s influences and how these reflected his developing self and identity. These stages include his early life in East London and the Cape until the 1960s, his exile period in the mid-to late 1960s, and his personal and musical experiences in Scandinavian countries and other locales during the 1970s. Opondo (2007) found that Dyani formed important lasting relationships during his childhood years with significant South African jazz figures such as pianist Tete Mbambisa, trumpeter Mongezi Feza and saxophonist Dudu Pukwana. These became formative and influential throughout his developing career.

Opondo (2007) also found that Dyani’s early musical encounters involved informal music-making at home and in the church. Singing in the church and indigenous Xhosa musical instruments, would later be identified by Dyani as key elements in his bass playing. Other formative influences included the active musical environment in East London at the time, exposure to instruments through his friendship with Mbambisa, and encountering professional musicians from whom he was able to absorb information and learn. Opondo (2007) recounts significant aspects of Dyani’s career, including his professional encounters with leading South African jazz musicians, bands, theater productions, and his recording career. Dyani’s career, like many South African jazz musicians was influenced by modern American jazz, particularly bebop, and later, free jazz when in exile. Opondo (2007) states that Dyani openly disapproved of musicians such as Chris McGregor at the time for emphasizing American elements in their music as opposed to those that reflected their South African heritage. From the 1970s, Dyani’s collaborations reflected a conscious effort to incorporate indigenous musical elements of his Xhosa ethnic roots in his output. This is reflected in his work with “Music for Xaba” and his work with Abdullah Ibrahim’s big band in Europe. This conscious shift from and emphasis of international to ethnic elements is also seen in his rejection of being labeled as a ‘jazz’ musician.

In examining the interviews conducted with Solo Thurmann and Lars Rasmussen in 2003, Opondo (2007) highlights that Dyani was aware that one’s musical identity was inevitably influenced by their surroundings, as he was. He, however, made a conscious effort to

incorporate musical elements that spoke to his background, which too influenced his articulation of certain musical elements, named as a key stylistic component.

The significance of place was a key aspect in Lucia's 2002 article on the music of Abdullah Ibrahim, particularly during the 1970s. Ibrahim's works during the 1970s are described as the most representative or significant works for the composer/musician and his audiences, when considering his articulation of a perspective on South African political history. In the article Lucia (2002) briefly touches on aspects of Ibrahim's style during different spans of his career, but emphasizes on the several movements he made, and eventually, his exile as having important influence on his music. Lucia (2002) argues that this departure from his home created an incessant need to articulate a South African identity in his work. This is also evident in the naming of his works and bands, and in the content of his works. As reflected in the title of Lucia's article, Ibrahim's *uses of memory* became a response to the repressive political environment through an incorporation of musical traits that speak to South African history. Thus, the conscious incorporation of earlier South African musical styles, American jazz, a strong presence of musical influences from church hymns, and elements of his Islamic faith are all reflected in his works.

Ibrahim's music transports the listener to the memory of a time and space, and an imagined future that the then-government attempted to repress. Lucia (2002) speaks of an internationalism in Ibrahim's style, reflecting what she describes as a "double identity" (p. 129), sustaining his unique voice to his varying audiences. The solo and ensemble recordings of Ibrahim's composition, *Mamma*, are analysed in this article. Lucia (2002) provides transcriptions of the work but explains that the fluidity in Ibrahim's playing cannot really be scored. She then includes details of the harmonic movement and formal structure of the work. The piece is described as rooted in close harmonic movement, stemming from the church music from Ibrahim's upbringing. The melodies therein are also described as "singable" (p. 133). Lucia (2002) states that Ibrahim's uniqueness lies in his interpretation of these harmonies in a jazz feel. The recording of the same piece by his ensemble a few years later includes an unrelated introduction before continuing in a similar manner to the solo piano rendition. The timbre and tuning of the instruments, again, create a feeling and sense of place, and a reminiscent of the rich band culture history of the Cape.

More recently, Shepherd (2018) undertook an auto-ethnographic study for his master's degree in which he sought to introspectively reflect on his own performance practices through the lens of the lives and philosophies of two significant musical influences in his life: Abdullah Ibrahim and Zim Ngqawana. In essence, through examining the philosophical and creative processes that shaped the musical identities of Ibrahim and Ngqawana, Shepherd aimed to better understand his genealogy, musical development and the processes that have shaped his own sound and identity as a South African pianist. Shepherd writes that he was drawn to Ibrahim and Ngqawana's musical voices due to its "spiritual" (p. 19) essence. He recounts witnessing both musicians' live performances and engaging with them on a personal level. He mentions the sense of home in Ibrahim's music and the experimentation in Ngqawana's and draws parallels and interlinks between their music to provide a foundation for his reflections. The existence of this sense of home in Ibrahim's music is also noted by Muller and Benjamin (2011) who state that Ibrahim and his wife - musician Sathima Bea Benjamin - both actively sought to incorporate elements in their music that resonated with their South African identity. Shepherd (2018) further reflects on Ibrahim and Ngqawana's works by considering their musical and personal ideologies, describing the personal, and socio-historical constituents of their style, influences and musical approaches. Shepherd provides transcription of Ibrahim and Ngqawana's works to enhance his reflection. Similarly, Shepherd examines his own creative processes by considering his socio-cultural background, his exposure to music not from his immediate environment, performing in different setups (which includes an interview with one of his band members), and his approach to film music. He acknowledges the complexity and bias involved when reflecting on one's own processes and depicts his musical style as rooted in his identity as a South African and all that is embodied therein. This South African identity is combined with a modernity that exemplifies a globalisation of sound, reflecting his influence and experiences.

Following Shepherd's (2018) reflection on the artistic processes of Ibrahim and Ngqawana as a mode to understanding his own, he contemplates how these elements are reflected in his two examination concerts. The concerts, which featured, predominantly, the compositions of Shepherd. The recording took place in Germany and South Africa, in a quintet and trio setup, respectively. Musicians were selected due to their distinct musical identities, befitting the nature of the study and video links are provided. Shepherd provides a background, or 'deconstruction' of each work and transcriptions where deemed necessary. These descriptions indicate a rootedness in his music, yet a distinct awareness and influence of other cultures.

Furthermore, his exploration of his own identity and processes enabled him to provide information on harmonic content, traditional influences, and how personal meanings are reflected in the music.

In an oral presentation of his final master's project, Jephtha (2019) considers his experiences as a Colored South African and reclaiming and reconstructing this identity through his compositions. The use of melody, harmony and rhythm, and the incorporation of electronic elements, signify his personal style. From the outset he credits musicians such as Terence Blanchard, Abdullah Ibrahim, Zim Ngqawana, Keith Jarrett, Mark Fransman, and the kwaito group TKZee, among some of his musical influences. Several genres, a combination of traditional and modern, serve as a foundation for Jephtha's presentation, including jazz, Cape jazz, *marabi*, *gqom* and hip-hop. Jephtha's presentation is centered on four themes, which are then interpreted through four of his compositions. The harmonic uncertainty in the composition titled *An incomplete transition* mirrors the socio-political trials in post-apartheid South Africa, embodied in the first theme dealing with issues of transformation. He displays transcriptions and audio examples of the music, which in this case was the inclusion of a speech.

Jephtha (2019) discusses research on population dynamics to provide a racial and the ethnic context of the second themes, centered on the "Coloured identity." He acknowledges the complexities in this identity and chooses to focus particularly on the "Black African" elements therein which he says is often unheeded. From looking at sociopolitical situations again such as protests in the country and consulting pertinent literature, he states outright that he owns his identity as an African and as a Coloured person. He then vehemently states that politically, he identifies himself as Black "protesting the colonial classification." The dance composition *Ben-Dhlamini* addresses the amalgamation of the co-existing identities in this second theme. *Kwaito Klopse*, through a combination of the two genres associated with the Black and Coloured musical culture, respectively, reflects a similarity in the two racial groups, despite narratives to the contrary in post-apartheid South Africa, central to the third theme. He plays examples of each. However, when he describes *kwaito* music, he includes examples of South African hip-hop (the chosen music example has audible kwaito influences) and *gqom*, which requires further explanation to avoid confusion for the non-South Africa listener.

The final composition, and the title of the presentation, *Born Coloured, not 'born free'* is an optimistic composition that rejects the negative identity imposed on Coloured people, often

diminishing their sense of self. The three parts of the suite, namely; “Acceptance”, “Metamorphosis” and “Resurgence” reflect the transition or phases of becoming in his personal experience. The musical ideas, expressing a single idea, prepare the listener for the developing experience. The second suite reflects the process of transforming. The recurrent developing melody is developed to reflect this change. The use of the three-part choral tradition can also be seen as the three racial groups - all given the same importance although displaying their autonomy - can work as one to create a beautiful ‘sound’. The final suite represents a redefining of the self. The horns, in harmony, are likened to the voice in approach and timbre, creating a rich South African sound.

2.4 Musicians’ oral histories and interviews

Peretti (1995) interrogates the significance of collecting oral histories through an examination of both the positive and negative aspects of the data collection process and argues for the significance of the interview. Peretti uses the Jazz Oral History Project (JOHP), initiated in 1968, consisting of numerous interviews with American jazz musicians, as a case study. Peretti begins with a questionable vague and abstruse interview excerpt, soon revealing that this is an extract from an interview with one of the jazz musicians’ interview for the JOHP. The jazz musicians interviewed for the JOHP were racially diverse and did not only include well-known musicians. The defined age group was musicians who were above the age of sixty, or if not, they had to be ill, and no memoirs (including pending) on their life stories were allowed to exist. The defined age group, at times, had a negative effect on the research due to issues with recollection.

The project aimed to garner empirical historical information based on the memories of older jazz musicians through lengthy in-depth biographical interviews. Peretti (1995) questions what the principles were, around the questioning. A negative aspect of the interview process was the inconsistencies in the recording qualities, leading to, at times, the inability to transcribe, and audible differences between the recordings. Furthermore, variations in the interviewees led to different results as some interviewers engaged critically with jazz musicians, thereby obtaining a thorough understanding of the interviewed musicians as compared to those who did not critically engage with the musicians. Therefore, an understanding of the subject was identified as ‘critical’ in determining questioning. Furthermore, the importance of relatability between

the interviewer and the subject was named as key. This motivated Peretti to critique the JOHP project for featuring more White interviewers when the majority of the participants were African Americans. Peretti argues that quality interviews should be based on one's history and experience, and should provide significant personal encounters, which can be seen in questions on the musicians' personal and formative backgrounds being added to the JOHP interview schedule a few years after the initiation of the project.

Peretti (1995) further critiques jazz historians and interviewers for often discounting the 'voices' of the actual experiences of the practitioners of the music rather focusing on theory. Thus, historical accounts can be verified by examining oral accounts from the same era or comparing these to theoretical information. However, historical accounts were sometimes found to contradict some of the oral accounts found in the JOHP. Importantly, Peretti highlights that musicians may attach emotions to specific memories which may be contradictory, particularly regarding perspectives on socio-political histories. Additionally, he found that there is often a disconnect between a reflection of the self in one's early years, seemingly in the articulation of oppressive pasts.

Peretti (1995) significantly states that folklorists view historical discursive accounts as performances of one's experience. These accounts not only provide empirical information, but also a historical representation of the actual interviewee. Peretti emphasises the need to interpret oral accounts and to analyse and see beyond what is being said, even though that may be the musicians' 'truth'. Peretti highlights meaningful arguments on oral histories and considerations when using them as a source of constructing history or meaning. There have, however, been significant developments in jazz discourse and scholarly research based on the oral histories of musicians since this chapter was published. Some of these studies will be discussed, particularly within the context of South African jazz in the next sections.

Alan Lomax's 1938 interviews with the jazz pianist, composer, arranger and band leader, Jelly Roll Morton was a pioneering work in the field of jazz and for the articulation of jazz histories. The interviews resulted in a book in 1950 which provided first-hand accounts of the composer's life and a necessary history of the musical and socio-political history of New Orleans. Lomax (1950, p. xiii) states that "...a new way of writing history began-history with music cues, the music evoking recollection and poignant feeling-history intoned out of the heart of one man, sparkling with dialogue."

Lomax's interviews were significant, not only due to their detailed elucidation of the musical and social history, but also for detailing how Morton played and sang during these recordings. This engenders a deeper understanding of these aspects. The transcripts of the interview also include newspaper articles, letters written by Morton and responses to those letters as well as photographs. The interviews resulted in extensive information and descriptions of based on Morton's "performance" (as described in Peretti, 1995, p. 131) of his family, educational and musical history, his compositions, musical style and his career. Accounts on the social history of the time were provided as well and musical and performance cultures at the time. In addition, significant information on Morton also provided new information on significant figures in jazz history and knowledge. While these interviews garnered new information and pioneered a new way of assimilating knowledge on musicians' histories, there were often instances of forgotten memories, dates, and times where Morton's boisterous character shone through making some of the answers questionable.

Berliner's seminal work highlights the need for jazz research based on the authentic experiences of its practitioners. Berliner (1994) sought to gain an understanding of the thoughts and creative processes of jazz musicians when approaching improvisation. Although he had engaged extensively with jazz literature, he found that there was a need for an insider's perspective on the phenomenon. Berliner interviewed fifty-two musicians, ranging from novice to expert jazz musicians, served as cases for his study. Berliner purposely interviewed a diverse range of instrumentalist and singers with regards to gender and race. However, the majority of the participants were African Americans. Following time challenges due to a great deal of questions in the initial interview, the number of interview questions was reduced. Berliner probed the musicians on their formative histories and musical encounters, education, practices and perceptions around improvisation, so as to gain a more comprehensive understanding. Berliner actively witnessed the musicians during professional engagements and also had trumpet lessons to gain a more nuanced understanding of the gathered responses. Significantly, transcriptions of improvisations were added, which added a greater depth to the work. The analysis of the interviews was a mammoth task and the researcher noted the importance of not only highlighting similarities, but divergences in the garnered responses, highlighting the significant of the researcher's role in construing meaning through oral histories.

A number of researchers have conducted research on South African jazz music that includes significant interviews with South African jazz musicians. Coplan's (1985) pioneering work provides an exhaustive account of the history and development of black urban music and theater history in South Africa. Coplan (2007) reflects on developments of the music and socio-political issues in more recent years following the end of the apartheid era. The musicians interviewed allow one to picture a moment in history through accounts of their musical memories. These interviews shed light on the musical characteristics of early music styles, historical and stylistic developments, performance culture, instrumentation, and the manner in which music was learned.

Ansell's *Soweto blues* (2004) is largely based on interviews conducted with about sixty South African musicians for the radio programme *Ubuyile/Jazz coming come*, and how their experiences in apartheid and post-apartheid South Africa influenced their music. This book can be seen as an extension of the work of Coplan. It further focuses on the shared experiences of South African jazz musicians who went into exile. The interviews uncover insightful accounts on the history and origins of township jazz music and bands. It also explores the influence of American jazz, cultural boycotts, and discussions on jazz as a democratic music. The interviewees further reveal the need to look beyond the American influences, the need to know more about the South African musical heritage, the significance of South African cultures on the music and the meaning of jazz in post-apartheid South Africa.

Ballantine's (2003) interview with Chris McGregor reflects the critical questioning and knowledge and understanding of a subject that Peretti (1995) expressed as key when collecting oral accounts. The in-depth interview on McGregor's life and works was conducted in London, approximately four years before his passing in 1990. This was for his upcoming 2012 book, *Marabi Nights*. The published transcript is only a segment of the actual interview due to publication limitations. Through this interview, Ballantine garners new and significant insights on the pianist. In the interview, McGregor narrates that his childhood music encounters involved "black music" (Ballantine, 2003, p. 33). He stressed that this was part of everyday life in the Ciskei. This meant that McGregor was constantly exposed to Xhosa indigenous contrapuntal singing. Prior to commencing formal classical piano lessons at the age of six, he clearly recalls discovering the piano on his own, due to his eagerness to play the instrument. His early musical experiences included accompanying the church choir on organ, and at times improvising the supporting harmonies. His teenage years involved informal learning through

an assimilation of influences from the music that he heard on the streets of Umtata, jazz played outside record stores, from a friendship with a pianist in the area, and the music he heard on radio. His musical memories led to him incorporating these elements in his developing musical identity.

McGregor studied classical music at university, but as the degree progressed, he could not connect the course content to his developing musical identity, and eventually quit (Ballantine, 2003). During this time, he met jazz musicians and became actively involved in various sessions being held in Cape Town. It was during these sessions where he was able to absorb elements of the jazz style. He started working with musicians who would later become members of his band, the Blue Notes. These included Christopher Ngcukana whose playing was reminiscent of the Xhosa music McGregor sang along to earlier in his life. McGregor's style at this time displayed a blend of modern jazz and traditional South African influences. Playing with other musicians increased his rhythmic aptitude and sensibility.

Interestingly, McGregor did not see *mbaqanga* and bebop as separate styles, but rather as styles that informed each other in a sense, with bebop having greater harmonic implications, and rhythm and melody, for *mbaqanga*. His process of understanding and articulating this music can be seen as thought provoking and a constant process of discovery. When asked to describe the style of the work produced for the Blue Notes, McGregor called it "African hardbop" (Ballantine, 2003, p. 41), reflecting their influences. The influence of Ibrahim (then known as Dollar Brand) was noted, and an admiration for musicians such as Mbambisa, Moeketsi and the Jazz Epistles was expressed. Mbambisa in particular, was hailed for his sharing of knowledge, which he described as futuristic. McGregor describes the process of communal music-making as having contributed immensely to the musicians' development, as they had no formal training. McGregor's time in exile, comparable to Ibrahim (Khan, 2013) and Dyani (Opondo, 2007), led to a nostalgia and sensitivity to his Africanness that became apparent in his music.

Ballantine's 2012 book (an extension of the first edition published in 1993) includes interviews with older musicians, such as Peter Rezant, Ntemi Piliso, Todd Matshikiza, Miriam Makeba, Edward Sililo and Wilfred Sentso, among others. The 'voices' of these musicians aid in creating a clear and descriptive picture of the development of township jazz in apartheid South Africa, stylistic inventions, the significance of the recording culture and bands at the time and

the socio-political milieu. First-hand accounts are presented through the musicians' reflection on their personal experiences of the music and socio-political situations at the time.

Rasmussen's (2003) seminal book comprises interviews with significant South African jazz musicians that played a role in the primary South African jazz era, and more specifically, Cape Town. Some of the almost thirty musicians interviewed in the book include Vincent Kolbe, Moses Molelekwa, Isabel Ngcukana, and Tete Mbambisa. The interviews delve into the musicians' stories by garnering information on their histories, musical backgrounds, musical outlooks, their sounds and their definitions and understandings of significant South African music styles. Rasmussen (2002) then interviewed trombonist Malindi Blyth Mbityana in the hopes of publishing a second edition of interviews with South African jazz musicians. While this did not come to fruition, this interview is available online. This interview, akin to those in the first edition, provides a narrative of Mbityana's history, early musical development, formative musical relationships and experiences, styles and musical preferences, education and socio-political dynamics.

Devroop and Walton (2007) interviewed ten diverse jazz musicians who were active during the apartheid era. Each interview is preceded by a short biographical background of the interviewee. The interviews probed the musicians on their careers, educational history, significant influences, issues around the relationship between jazz and socio-political occurrences in apartheid, and post-apartheid South Africa, and issues around recognition of their musical contributions. The interviews provide important and previously unknown rich biographical and historical information on these musicians. Furthermore, insight was provided on the experiences of White jazz musicians, often neglected in literature. There are, however, inconsistencies in the questioning due to two different interviewers being used.

2.5 Conclusion

The literature reviewed in this chapter provides important insights into the intricate nature of research focused on musical style and stylistic elements in South African jazz music. A detailed discussion on the relationship between musical style and identity was delved into, with particular emphasis on the formation, development, identification and definition of these concepts, and research on South African subjects. Literature on the significance of oral histories

and the documentation thereof, particularly in the South African context, was explored. The literature mainly focused on stylistic elements within South African jazz, and although informative, considers musical style from the perspective of the researcher. This suggests an incomplete description of the musical styles of South African jazz musicians (insiders), as their personal methods and cognitive processes are not considered. The current study brings to the fore the significance of discourse in grasping the elaborate nature of a South African musical style, particularly through in-depth dialogues with the practitioners of the music. This research, therefore, explores the viewpoints of ten South African jazz pianists with the intention of understanding their unique philosophies and approaches to musical style.

The next chapter presents the research methodology that was used in the study.

CHAPTER THREE

Research methodology

3.1 Introduction

The previous chapter presented the literature that is related to the study. The current chapter provides detailed discussions on the methodological processes that guided this research. A brief rationale for a need for the study is presented. The suitability of collective case studies is delved into and the underpinning theoretical foundations clarified. A comprehensive description of the selection of participants is provided. Specific processes that guided, both the gathering and analysis of data, are explicated; while an account of how quality was ensured throughout this process is provided. The chapter concludes with a report on the ethical processes that guided the research.

3.2 Philosophical paradigm

According to Jansen (2011, p. 21), a positivist paradigm focuses on understanding social reality based on “objective, observable” scientific facts, therefore discounting one’s personal feelings or opinions. Ontologically, positivism is based on the assumption of a single generalisable reality that can be externally observed, not taking into account the idea of multiple, individual ontologies (Nieuwenhuis, 2011c).

Cohen et al. (2018) critique a positivist approach for its failure to provide an ontological and epistemological account for human experiences; ignoring how social influences have informed their being. Cohen et al. (2018, p. 10-11, 15) list four principles that underlie the fundamental principles behind scientific reasoning, namely: ‘determinism’, ‘empiricism’, ‘parsimony’ and ‘generality’. These four processes underline the reductionist and restrictive notions of a positivist paradigm as they make simplistic generalisations on the causes of human behaviour based on ‘sensory’ experiences and observations. This implies that humans are predictable and controllable beings with a collective identity.

Post-positivism acknowledges the subjective and multiple perspectives of being; and thus, meanings behind human behaviours (Cohen et al., 2018). A post-positivist paradigm recognises that there are elements of human behaviour that cannot be fully understood simply through

observation. While the value of science is not discarded, individual subjectivity is acknowledged, with an understanding that several truths may exist, depending on one's view (Cohen et al. 2018).

Interpretivism is subjective and relies on the epistemological assumption that one makes meaning of their own world based on their individual experiences of the world (Leavy, 2017). An interpretivist approach seeks to understand the world from the inner views of the participants. Furthermore, humans are seen as active, multifaceted and constantly evolving beings that construct meaning from their real-life experiences. Therefore, the uniqueness of individual behaviours and the meaning therein is appreciated (Cohen et al., 2018). These meanings then allow the researcher to construct a hypothesis.

The current study was premised on the interpretivist paradigm as the focus was to generate multifaceted understanding of the issues under investigation as outlined in the first chapter. This approach enabled the comprehension and interpretation of the complex phenomenon of musical style in relation to the unique socio-cultural context of South African jazz pianists (Nieuwenhuis, 2011a). An interpretivist approach allowed for the use of case studies and interviews to explore intersubjective implications that would otherwise be unobservable, by probing participants' views, feelings and experiences, thus developing new knowledge unique to their context (Dean, 2018).

3.2 Research Method and Design

A qualitative research approach underpinned by an exploratory research design was preferred for the study. Leedy and Ormrod (2015) define a qualitative approach as a method of exploring multifaceted cases within their naturalistic context. This approach is described as requiring thorough preparation of the research process and writing in the specific field, and therefore, it is closely linked to interpretivism (Leedy & Ormrod, 2015). The study explored the lives and experiences of selected prolific South African jazz pianists in order to accumulate an understanding on their comprehension of style. The approach enabled the researcher to explore this phenomenon in its real-life context so as to gain a deeper understanding of its intricacies (Mason, 2002). The approach enabled the uncovering and critical analyses of the complexities around the issue of musical style in the South African context through making myself the 'instrument' through which the results were observed (Leedy & Ormrod, 2015 p. 278).

Cohen et al. (2018, p. 376) explain that a case study “provides a unique example of real people in real situations, enabling readers to understand ideas more clearly than simply presenting them with abstract theories or principles... Case studies can penetrate situations in ways that are not always susceptible to numerical analysis”. The case study involves a comprehensive enquiry of cases with the objective of extracting rich narratives. The study used collective case studies, which allow for a broader understanding of the subject being investigated. The use of a collective case studies to facilitate a descriptive research design was apt as it enabled an investigation of the participants’ views on the subject (Cohen et al., 2018). Case studies allowed me to actively examine and probe issues or experiences that had influenced the participants’ views through a consideration of their history and development from earlier to later years (Hitchcock & Hughes, 1995). Examining the real-life experiences of the participants assisted in understanding the reasons behind the pianists’ actions or thinking.

The use of collective case studies to explore the phenomenon of style in South African jazz pianists allowed for the gathering of multiple empirical perspectives so that the relevant deductions, based on real-life experiences could be drawn (Cohen et al., 2018). This research further allowed me to gain contrasting and systematic data. Case studies allowed for a comprehensive understanding of the participants’ perceptions around the research topic, and the processes that resulted in these particular views. Nieuwenhuis (2011a) emphasises the value of using multiple sources of data within case studies research (which in relation to this study entailed the use of semi-structured interviews). I was thus, able to identify and contextualise interrelations and distinctive responses from the data, permitting the identification of prevalent themes. The research was idiographic in nature, ensuring that the uniqueness of each participant’s context and experience was appreciated.

3.3 Participants

The following section outlines the processes that guided the selection of participants. A brief biographical background all the participants is provided.

3.3.1 Selection of Participants

Sampling refers to the population or material that one selects to extract information on the topic under study, dependent on the purpose of the research (Leedy & Ormrod, 2015). There are two methods of sampling. Probability sampling involves arbitrarily selecting participants from a population based on the assumption that the sample is representative of the population, and thus results are generalisable. The size of the sample is dependent on the purpose of the study (Leedy & Ormrod, 2015; Cohen et al., 2018). Contrarily, non-probability sampling acknowledges that the selected sample does not represent the entire population (Leedy & Ormrod, 2015).

Non-probability purposive sampling was selected for this study. Purposive sampling is described by Leedy and Ormrod (2015, p. 280) as an “intentionally non-random” method of selecting participants for the study. The researcher selects participants that are suitably representative of the research topic (Cohen et al. 2018). Purposive sampling, or criterion sampling was preferred as it requires that the participants be selected decisively, based on outlined criteria (as explained by Patton, 1990), which enables the researcher to understand the participant experiences within its context. The issue of musical style is a weighty subject; therefore, it was fundamental that the participants included pianists who were experts and credible in their field.

Selection Criteria

The participants selected for the study needed to be pianists who had wide-ranging experience in the jazz style, particularly the South African jazz context, through both performances and recordings. Furthermore, participants needed to possess a broad familiarity and understanding of South African and international jazz. Participants needed to be South African citizens and reside in the country, as direct face-to-face interviews were preferred.

The participants were contacted telephonically one to two months prior to the interview, depending on their availability. A general description of the study was provided. Following their verbal agreement to partake in the study, an e-mail containing participant informed consent forms explaining the nature of the study in detail and their rights throughout the

research process was sent immediately. Of the twelve pianists that were contacted, eleven immediately agreed, but one withdrew, and another did not respond. The musicians signed the consent forms of their own accord in order to allow the interviews to be audio-recorded for transcription and analysis purposes. Audio-recordings were carried out on two electronic devices to ensure effective data collection. These were immediately transcribed verbatim and were reviewed by the participants to ensure accuracy.

The participants comprised ten experienced South African jazz pianists with extensive experience and expertise in the field of jazz piano performance (12 to 40 years). According to Cohen et al. (2018), including ten participants is sufficient due to the nature and focus of the study and the participants possessing the outlined criteria. Four of the interviews took place in Durban, an equal number took place in Johannesburg, and the last two were in Cape Town and East London. The participants selected were between 32 and 65 years of age. Berliner (1994) noted the significance of interviewing musicians of varying ages in exploring views over time, and thus a more thorough understanding. Regarding demographics, of the ten pianists that participated in the study, four were Black musicians, two were Indian, three Coloured, and one participant was White. Only one of the pianists was female. Of the four Black musicians, two stemmed from the Zulu culture and the remaining two from the Ndebele and Xhosa cultures. The participants were selected based purely on the aforementioned criteria, and not across racial, ethnic or gender lines. In more recent years young female musicians have begun to emerge, but professional experience, not only in relation to performance experience, but musical output, was central to this process.

3.3.2 Brief Biographical Background of the Participant Jazz Pianists

The recipient of the 2001 Daimler Chrysler Award, Themba Mkhize was born in KwaZulu-Natal in 1957. His early musical influences were from his father who served as a choirmaster and encouraged him to take lessons in classical piano from the age of seven, and jazz lessons while in high school. Mkhize is well-known for his formidable expertise as a pianist, arranger, composer and producer. Mkhize (personal communication, 9 June 2018) notes that he began his career by performing, and recording two albums, with the well-known band, “Sakhile”. Thereafter, he went on to work with the band “Bayete” for a decade. He has extensively toured throughout Africa, Europe, Asia, the UK and the USA as part of the musical *Buwa* and as a pianist for acclaimed artists such Hugh Masekela, Miriam Makeba, Letta Mbulu, Caiphus

Semenya and Sibongile Khumalo, among others. He is a co-partner in Thella Music and the owner of Mavovo Production Studios. He has produced albums for Sibongile Khumalo, Nokukhanya Dlamini, Pat Matshikiza, and the late Andile Mseleku. Mkhize has released several albums including the fusion of indigenous music and jazz on *Tales from the South* (1999) which received a South African Music award (SAMA) for Best traditional Jazz Album and Best Producer in 2000. He produced *Lost and Found*, which received four SAMA nominations. *Hands on* features a mix of straight-ahead and smooth jazz, and what Mkhize terms “SAfro beat.” The album won both a Metro FM Music award and a SAMA.

Susan Barry (born in 1952) is a pianist, composer, musical director, band leader, and revered educator. She graduated with Bachelor of Music degree (BMus) specialising in classical music from the University of Cape Town (UCT) and a Master’s in Jazz Performance from UKZN. Barry also spent a semester at Berklee College of Music and a year and a half, unofficially, at Bennington College’s Black Music Division with luminaries of the free jazz movement, Bill Dixon and Milford Graves. Her experience as an educator includes setting up the music department at Harold Cressy High School in 1975, forming the Jazz Workshop for the Institute of Race Relations, and teaching at Cape Town High School from 1982-1984. Barry worked as a senior lecturer at Technikon Natal (now Durban University of Technology) and UKZN between 1994-2012. Her performance experience involves forming the band “Vukani” with South African Athalie Crawford, Ezra Ngcukana, Max Dayimani and Philip Schilder as core members. In 1985, after moving to Durban, she began performing, touring and recording with the legendary Busi Mhlongo and they put together the band “Twasa”. She worked with the band until Mhlongo’s passing in 2010. She has formed several bands, written and directed a musical production, and was also awarded the eThekweni Living Legends Award for Arts and Culture in 2011 (personal communication, 8 March 2019).

Pianist, organist, and musical director and co-founder of the Cape Town Jazz Orchestra, Melvin Peters, was born in KwaZulu-Natal in 1963. He started classical piano lessons at age six and went on to study music at the then-University of Natal. He changed from classical to jazz piano during his tertiary studies, and was taught by Darius Brubeck. In 1989 he obtained his Master’s in Jazz Performance and received a scholarship to study at Harvard University in 1999. He was appointed as a lecturer at the University of Durban-Westville for a decade. As leader of the Melvin Peters quartet he has performed locally and internationally in the UK, USA and Australia, and has worked with Barney Rachabane, Herb Ellis, Winston Mankunku and Thandi

Klaasen, among others. In 2010 he was awarded the eThekweni Living Legends awards in recognition of his musical contributions to the city. He also serves as an examiner and accompanist for UNISA, and as an accompanist for the SAMRO foundation (UKZN, 2018).

Andile Yenana (born in 1968), a pianist, arranger, composer and producer, is from King Williams Town in the Eastern Cape (Ansell, 2003). Throughout his childhood he was exposed to his father's elaborate record collection. This led him to pursuing music and consequently receiving his Teaching Diploma from the University of Fort Hare. This was followed by his BMus from the University of Natal under the tutelage of renowned pianist, Darius Brubeck. The two-time SAMA winner has had an extensive international performing and recording career which includes playing on five of late South African saxophonist Zim Ngqawana's albums, in addition to working with numerous prolific musicians. Yenana has released two acclaimed albums, namely; *We used to dance* in 2003 and *Who's got the map?* In 2005. He has toured extensively as a performer throughout Europe, the USA and United Kingdom. In 2005 he was named as the Standard Bank Young Artist for Jazz. He has been involved in the scoring, production, performance and research aspect of various television productions, documentaries and films. Yenana has given workshops at Northwestern University in Illinois, USA, on South African music. From 2006-2007 he was a lecturer in the department of music at the University of Venda. In November 2017, he recorded his latest offering with the Andile Yenana Sextet at The Orbit Jazz Club in Johannesburg (All about jazz, 2019; The Orbit, 2014).

Neil Gonsalves (born in 1969), a former lecturer at the Natal Technikon and current head of jazz studies at UKZN, completed his Bachelor and Master of Music degrees in Jazz Performance and Composition at the University of Natal in 1993 and 1999, respectively. Gonsalves has worked with musicians such as Bheki Mseleku, Johnny Clegg, Barney Rachabane, and Busi Mhlongo, among others. He also formed two bands with a number of his contemporaries, namely "Tonk" and "The Core", featuring Feya Faku and Lex Futshane. Gonsalves has toured and performed in countries such as South Korea, St. Lucia, Canada, Dubai, and throughout the European continent. His musical output includes the albums *North facing* (recorded in Sweden) and a collaborative album with guitarist Demi Fernandes titled *Latinfluence*.

Kyle Shepherd (born in 1987) is a pianist, band leader and composer with several albums, including *fineART* (2009), *Portrait of home* (2010), *South African History !X* (2014), *Into*

darkness (2014), and *Dream state* (2014) which received nominations for both the SAMA and Metro FM awards (Kyle Shepherd, 2016). The Cape Town-born pianist was the Standard Bank Young Artist for Jazz in 2014 and won the UNISA National Piano Competition in the subsequent year. His score for the 2017 Academy Award nominated film *Noem my skollie/Call me thief* led to a South African Film and Television Award (SAFTA) nomination. More recently he graduated with a master's (cum laude) from Stellenbosch University and received an Award for *Best Musical Composition* from the National Institute for Humanities and Social Sciences. He regularly tours in and around Asia, the USA, Europe, Canada and Africa, either in a solo, trio or quintet setup. He continues to work with notable jazz musicians such as Carlo Mombelli, Louis Moholo, Benjamin Jephta and Kesivan Naidoo.

Pianist, composer, arranger, producer and traditional healer, Nduduzo Makhathini, was born in Mgunkundlovu in Kwa-Zulu Natal in 1982. His discography includes: *Mother tongue, Sketches of tomorrow, Listening to the ground, Matunda ya kwanza, vol. 1, Inner dimensions* (SAMA award winner, 2017), *Icilongo: The African peace suite; Reflection*, and *Ikhambi* (SAMA award winner, 2018). Growing up in a household where both parents were musicians resulted in Makhathini developing a love for music and pursuing a Bachelor of Music at the then-Durban Institute of Technology where he was taught by Neil Gonsalves, Demi Fernandes and Susan Barry. He graduated with a master's degree in music from Stellenbosch University in 2018 and is currently enrolled for a PhD. Nhlanhla has worked with Andile Yenana, Madala Kunene, Salim Washington, Herbie Tsoaeli, Adam Glasser, and Salim Washington, among others. He has produced award-winning albums for Mbuso Khoza and Lindiwe Maxolo, and has also produced for Tumi Mogorosi, and the late drummer Sisa Sopazi, among others. He has toured extensively throughout Africa, Europe and the USA (Nduduzo Makhathini, 2015). More recently, he was appointed as the head of department at the University of Fort Hare.

Bokani Dyer (born in 1986) is a pianist, producer and composer. In 2011 he received the Standard Bank Young Artist for Jazz award and won the SAMRO Overseas Scholarship in 2013. He received an Honours degree in Performance and Composition with distinction from UCT and is currently enrolled for a Master's in Jazz Performance at the University of Pretoria. He has produced albums for numerous artists and an original soundtrack for the movie "Catching feelings". Dyer has released albums which include *Emancipate the Story* (2011), *World music* (2015), and *Neo-native*, which won a SAMA award for Best Jazz Album in 2019.

He has toured extensively throughout Europe, the UK and the USA as part of the Soul Housing Project, his Swiss Quintet, and the Bokani Dyer Trio (Bokani Dyer, 2013).

The pianist, composer, arranger and producer, Sibusiso Mashiloane was born in Mpumalanga in 1984. Mashiloane was first exposed to music at his local church. Following various foundational lessons and a keen interest in the piano, he went on to study music at tertiary level. He obtained a Master's in Jazz Performance with distinction from UKZN and partook in a cultural exchange programme with Common Wealth University. He is currently enrolled for a PhD in jazz piano performance. Mashiloane is currently a lecturer at UKZN, with his teaching focused on exploring the works of South African composers. His works display an intermingling of South African traditional music, jazz, and other genres which is apparent in his albums *Amanz' Olwandle* (2016), *Rotha – A tribute to mama* (2017) and *Closer to Home* (2018). Mashiloane received awards for the Best Jazz Album, Best Jazz Song, Best Contemporary Jazz Album and Best Male Jazz Artist at the Mzantsi Jazz Awards in 2017, and an award for Best Male Jazz Artist at the 2019 awards. In 2018 he received the All Africa Music Award for the best artist in African jazz. He continues to perform extensively, having already performed in Africa and the USA (Personal communication, 14 April 2018).

Andre Petersen (born in 1978) is an esteemed jazz pianist, composer, arranger and educator. He received his BMus degree in classical music and completed a Master's in Jazz Performance (cum laude) at the Lemmens Institute in Belgium. He is currently a lecturer at the University of the Witwatersrand and has previously taught at UCT and Stellenbosch University. He has worked with acclaimed artists such as Winston Mankunku, Dave Young, Jimmy Dlodlu, and David Liebman, among others, and leads his own quintet. He has toured and performed in the USA, Europe and in Japan. Petersen is a recipient of several acclaimed awards including the SAMRO Overseas Scholarship, and the Vuya Foundation- and Oppenheimer Overseas Scholarships.

In sum, the aforementioned pianists were selected for the study due to their extensive experiences in the South African and international jazz scene, and their continuing influence on jazz in South Africa.

3.4 Data Collection Strategies

The aim of the study was to explore unique and eclectic elements of musical style through the perspective of South African jazz pianists. Interviews were the primary data collection method. Cohen et al. (2018) highlight a few disadvantages of conducting interviews. These include the researcher's knowledge of which information to include and exclude, opportunity for the researcher to control bias, duration, as well as safeguarding the confidentiality of participants, and ensuring the quality of interpretation. Cohen et al. (2018) highlight positive aspects of using interviews such as the gathering of in-depth knowledge from human participants and being able to validate data in the case of multiple interviews. With the selection of a suitable sample and adequate preparation, Nieuwenhuis (2011a) notes that meaningful knowledge may be acquired.

Utilising semi-structured interviews enables the interviewer to actively elicit or question any significant issues raised during an interview (Brinkmann, 2018). Semi-structured interviews allowed for 'emergent' probing of any issues that arose (Beatty & Willis, 2007, p. 300), and to bring the interviews back on course if the participants deviated from the main topic. That being said, allowing for divergence was extremely productive as it allowed the interviewees more agency and a greater equality in constituting the narrative. The face-to-face interviews were fundamental to procuring information about the participants' understanding, views, and gaining a cognitive perspective. Effective qualitative interviews should allow the researcher to place themselves in the subject's shoes, so that they may acquire a true understanding of the information being shared (Brinkmann, 2018).

A set of pre-determined questions guided the interviews (Appendix A). The interview consisted of two sections. The first four questions focused on the participants' musical background, formative influences, music education and early listening experiences. The next eight questions dealt with in-depth and explorative questions around their understanding and experience of musical style overall, and in the South African context (Nieuwenhuis, 2011a). The participants were encouraged to share their individual encounters and viewpoints on their musical backgrounds, approach to playing, interpretation, influences, and their personal views about issues around the South African jazz piano style. Questions were ordered in an appropriate

sequence, based on the information that they probed. The phrasing of the questions was clear and concise to avoid any misunderstandings, and elucidations were provided where necessary.

3.4.1 Pilot Study

A pilot study was conducted with three active South African jazz musicians (not included in the above list of participants in section 3.3.2). Although these musicians were not all pianists, they epitomised the other criteria outlined for the selected participants. The musicians were asked the interview questions, and this assisted me in refining the questions for enhanced clarity. The first question in the second section of the interview, questioning the participants' understanding of style had to be elaborated on as the participants in the focus study found this question a challenge to answer. Therefore, they were asked to relay their understanding of style in relation to musical concepts, resulting in more nuanced responses. The musicians selected for the pilot interview were colleagues willing to share their experiences. They understood that the nature of the research focused on jazz pianists and their contributions would refine the research questions and provide context for future research involving other jazz instrumentalists.

While the pilot interviews lasted approximately thirty to forty-five minutes, the actual interviews averaged from a minimum of forty to a maximum of ninety minutes. The older participants' interviews lasted longer, particularly when asked background questions. These interviews drew attention to the importance of allowing the participants to express their views without being interrupted. Furthermore, allowing older musicians a chance to express their views uninterrupted is a sign of respect, which is really important in the South African context. Moreover, it was important to encourage the participants to elaborate on indeterminate issues and to identify when they, or the researcher, was deviating from the focus of the research.

3.4.2 The Interviews with the Research Participants

A seven-step model suggested by Kvale (1996) guided the interview process. The initial stage dealt with ensuring that the interviewees were clearly knowledgeable on the subject being investigated and the content of the research prior to the interview. The second phase involved planning the entire interview process and the manner in which the results would be conveyed. After the interview took place, the researcher wrote a verbatim transcription of all the data. This was followed by a comparative analysis of the results in the following two stages. The

final two processes involved comparing and contrasting the results so that themes could be developed and reported on as detailed later in the study.

Ensuring that the participants were comfortable and felt free to express themselves was important. The participants were fully aware of the intentions of the study before the questioning began. It was however, the researcher's responsibility to encourage them during the interview process if they were in doubt or unsure about their responses (Cohen et al., 2018). Central to the interview process was a model suggested by Whyte (1982) which involved making affirming sounds to encourage partakers to speak further or feel confident in their responses and reflecting and asking them to expand on their answers or relate their responses to previously communicated information. This demonstrated an interest in, and attentiveness, to their responses. Listening effectively and noting the participants' body language or reactions to the questions was important (Nieuwenhuis, 2011a).

As revealed by the pilot study, I had to avoid reflecting my personal views and opinions throughout the interview process to avoid overly influencing the garnered responses (Cohen et al., 2018). Throughout the interview process, it was interesting to note that although style is an integral aspect of jazz playing, it was not a topic that the selected pianists had thought about deeply, hence a number of participants initially struggled to articulate their understanding of style.

3.5 Data Analysis and Interpretation

This section provides a description of the methods that guided the data analysis process and the interpretation of the collected results. Data analysis requires the researcher to actively interpret and construct meaning from the collected data (Cohen et al., 2018).

3.5.1 Interview transcription

The interviews, which were conducted in English were first transcribed verbatim immediately after the interviews were conducted, then translated. The interviews were then sent to an independent translator to check and verify the data due to three participants responding in a combination of English and Zulu during their interviews. While I do have an understanding of the Zulu dialect, and while only very few sections of the interviews were answered in this

language, it was important that I verify my own initial translations of the text with a first-language Zulu speaker. All music terminology was explained in English, posing no challenges in the translation process. All non-verbal communication and paralanguage were noted to ensure the thoroughness and reliability of the data to be analysed, as the sound recordings only reflected what was said (Cohen et al., 2018). This resulted in the transcription process lasting between eight to fourteen hours for each interview, depending on the duration thereof. Subsequent to feedback from the participants, the researcher was able to proceed with the individual analysis of each interview.

3.5.2 Analysis

The implementation of an inductive analysis was central to the study. Inductive analysis allows the researcher to, following thorough reading, encapsulate larger data into smaller units, and relate and understand them in relation to the main objectives of the study in order for the suitable themes to be identified and thus findings drawn (Thomas, 2003). The analysis involved a rigorous process wherein the participants' responses and behaviours were examined, following numerous readings of the raw data (Elo & Kyngäs, 2008; Thomas, 2006). Key phrases, reactions, and similarities were identified, classified, then grouped into themes. Implementing an inductive analysis allowed me to identify salient themes that emerged from the extensive data collection, resulting in broad views and concepts being acquired (Dey, 1993; Thomas, 2006). Analysing the individual case studies permitted me to respect the individuality of each case, then identify prevalent themes across the various cases, so that connections, parallels and diversities were distinguished.

The data analysis process was guided specifically by Creswell and Poth's (2018) five-stage cyclical "data analysis spiral" (p. 254). The first stage dealt with managing and securing the data collected from the interviews and tabulating it; this process is referred to as 'data management' (p. 255). Personally, transcribing the data allowed me to engage more systematically with the data. 'Reading and memoing' (p. 257) required the identification of short, pronounced phrases in the interviews that would assist in the coding or identification of themes. The interview transcripts were meticulously studied in order to assess the participant's intended meaning. Each interview was tabulated then coded line by line (Gibbs, 2007), with the focus or idea of each being noted on the side. These were corroborated with the notes taken during the interview process.

The third stage of the spiral focused on ‘describing and classifying’ (p. 258) the information collected within the context of the study through a scanning of the coded interviews in order to assess the frequency of information and identify prevalent ideas. This enabled a shift from descriptive to analytical coding. Following an analysis of each individual interview, a cross-case comparative analysis was conducted. The codes from each interview were placed in a single table and related material was highlighted in the same colour (Gibbs, 2007) so as to identify overarching ideas (Appendix C). Having a visual representation of the collected data aided the analysis process (Mason, 2002).

Patterns within the colour codes were identified and grouped together. An exploration of these codes led to the identification of the subthemes. These subthemes were then repeatedly scrutinised and triangulated. These were then analysed, reviewed, construed and grouped into three overarching themes in the ‘developing and assessing’ (p. 264) stage. The final stage of Creswell and Poth’s (2018) model, ‘representing and visualizing’ (p. 265), encompassed the formulation of a visual representation of the results of the data analysis (inductive analysis) in the results chapter. Direct quotations from the interviews were examined in relation to the themes which were later linked to the relevant literature. This encompassed not purely focusing on the narrative information from the respondents, but attempting to find the critical meaning behind their responses (Gibbs, 2007).

3.6 Quality Criteria

The quality criteria that ensured the reliability and thus trustworthiness of the findings are presented below.

3.6.1 Credibility

Analytic triangulation, which involved the researcher, supervisor and a peer reviewer partaking in the final process to ensure the objectivity of the results, was necessary in ensuring trustworthy and unbiased results. This involved multiple researchers observing the results so that the accuracy of the retrieved themes could be validated (Flick, 2008; Patton, 1999). Thomas (2003, p. 6) uses the term “consistency checks” to describe triangulation which explains the rationale behind the process. The use of purposive sampling through the selection

of participants based on clearly outlined criteria ensured the validity of the findings (Anney, 2014). Flick (2018) explains that triangulation may be viewed as a method of ensuring credible results in research.

Understanding my role as researcher was critical to the research process as it was important to guard against misinterpreting the intended meaning of the participants; selecting responses that suited their desired outcomes; gathering shallow data; and failing to mention unique information collected, that was not necessarily shared by all the participants (Nisbet & Watt, 1984). Each case included in-depth discussions with the participants regarding their interpretations and opinions on their musical style, and how this had altered over the years.

3.6.2 Role of the Researcher

Reflexivity was key to the research process (Cohen et al., 2018). Reflexivity, according to Palaganas, Sanchez, Molintas and Caricativo (2017) and Creswell and Creswell (2018) involves the researcher understanding that they are personally immersed in the subject matter being researched, and therefore need to understand their own views and how these may influence the research, or the manner in which the research affects their own views. Palaganas et al. (2017) further state that reflexivity involves subjectivity and requires the researcher to constantly self-analyse during the course of the research, so that they are fully aware of how their personal experience of the world influences the way in which they comprehend the findings.

Reflexivity was insured through constantly reviewing my interpretation of the findings and whether these were influenced by personal beliefs. Furthermore, allowing outside researchers to analyse the results and provide feedback allowed for a more thorough and objective description of the findings.

3.7 Ethical considerations

The appropriate ethical procedures were adhered to as stipulated by the University of Pretoria. The participants were notified on the full purpose and process that the study would follow (see Appendix B for the informed consent form). A letter of information explaining the procedures and rights of the contributors, and intentions of the study, was provided to each of the

participants prior to the interviews taking place. The consent form notified the participants that data collected from the study would be retained at the University of Pretoria for a period of fifteen years. The respondents took part in the interview of their own free will and had the opportunity to retract their contributions if they so wished (Orb, Eisenhauer & Wynaden, 2000). The participants were not placed in any conditions that would endanger them and they were provided with an opportunity to evaluate the interpretations of the transcripts to ensure that they were not misrepresented. Involvement in the study did not harm or affront the participants.

3.8 Conclusion

The current chapter provided elaborate descriptions on the rationale behind the selection of a qualitative paradigm, and the preference for collective case studies. The selection of participants, collection and analysis of the gathered data was also described. This was followed by a concise description of how trustworthiness and ethical considerations were adhered to. The next chapter presents the study results.

CHAPTER FOUR

Results of the Study

4.1 Introduction

The current chapter presents the results collected with selected participants. Following a thorough transcription and coding of the interviews, three main themes and nine sub-themes emerged. The three main themes include: 1) Developing a musical identity; 2) Negotiating a personal style; and 3) Finding the South Africanness in jazz. The main themes, their related sub-themes, underlying themes are presented in the chapter with the intention of demonstrating the understanding of selected pianists with regard to style and personal music styles within the context of South Africa.

4.2 Themes

An overview of the three main themes and nine subthemes, including several related underlying themes, is provided in Table 4.1.

Table 4.1: Themes, Subthemes and Underlying Themes

Theme	Subtheme	Underlying themes
1. Developing a musical identity	The influence of family	<ul style="list-style-type: none"> • Parents and siblings • Grandparents
	Social influences	<ul style="list-style-type: none"> • Music from one's immediate environment • Church music and setting • Exposure to established musicians • Socio-political experiences
	Music education	<ul style="list-style-type: none"> • Informal learning • Formal learning • Professional gigs • Self-discovery
	The role of listening and preferences	<ul style="list-style-type: none"> • General listening • Deliberate listening preferences • Preferential and analytical listening

2. Negotiating a personal style	Earlier conceptions of style	<ul style="list-style-type: none"> • Core of jazz
	Socially and culturally negotiated style	<ul style="list-style-type: none"> • The challenges of describing a personal style • Reflection of musical elements from upbringing and ethnic roots • Absorption of traditional musical influences through collaborative musicianship
3. Finding the South Africanness in jazz	Challenges with situating and describing a South African jazz identity	<ul style="list-style-type: none"> • Defining South African style • Implications of the term “jazz” and a need for a vocabulary • Issues of confidence in identity and the dissemination of South African jazz music
	Defining the South African style	<ul style="list-style-type: none"> • Musical elements in South African compositions • External influences
	The role of metanarratives	<ul style="list-style-type: none"> • Creative inspirations • Music making in an African context • Style as a continuously evolving phenomenon • Striving towards deeper meaning

4.3 Main theme 1: Developing a Musical Identity

An examination of the transcribed interviews revealed the significance of formative influences in the early stages of the selected pianists’ musical journeys. The outlined influences were key to the participants’ development of musical identity. A number of the themes emerged subsequent to the probing of participants in terms of their backgrounds and early musical development. The emergent themes were further categorised into four sub-themes themes, namely, the influence of family, social influences, music education, and the role of listening preferences, as represented in the table below.

Table 4.2: Main Theme 1, Sub-themes, Underlying Themes and Raw Data

Main theme 1: Developing a musical identity		
Sub-themes	Underlying themes	Raw data
1. The influence of family	<ul style="list-style-type: none"> • Parents and siblings • Grandparents 	<p><i>My father is a musician... (Dyer)</i></p> <p><i>I grew up in a house with, always filled with music [sic] (Petersen)</i></p> <p><i>...her father [...] used to play the piano for the silent movies... (Barry)</i></p>
2. Social influences	<ul style="list-style-type: none"> • Music from one's immediate environment • Church music and setting • Exposure to established musicians • Socio-political experiences 	<p><i>...ukuhlal' elokshini you hear everything elokshini (growing up in a township, one is exposed to a variety of music). (Mashiloane)</i></p> <p><i>...I grew up kind of playing in church... (Gonsalves)</i></p> <p><i>I had so much access to [...] his concerts... (Shepherd)</i></p> <p><i>I couldn't stand what I saw from a young age. (Barry)</i></p>
3. Music education	<ul style="list-style-type: none"> • Informal learning • Formal learning • Professional gigs • Self-discovery 	<p><i>...they started teaching me African jazz... (Barry)</i></p> <p><i>...started studying classical music... (Shepherd)</i></p> <p><i>...there are things you can't actually learn unless you're playing with people... (Petersen)</i></p> <p><i>I kind of started discovering things by myself... (Dyer)</i></p>
4. The role of listening preferences	<ul style="list-style-type: none"> • General listening • Deliberate listening preferences • Preferential and analytical listening 	<p><i>...lots of American pop music, whatever was on the radio. (Gonsalves)</i></p> <p><i>you're actually choosing your influences if you think about it. (Shepherd)</i></p> <p><i>I kind of started to dig deeper... (Peters)</i></p>

4.3.1 Sub-theme 1: The Influence of Family

Virtually, all of the participants cited the important role of family members in their earliest musical experiences, particularly through exposure to instruments, taking lessons, their family members being musicians, or receiving encouragement to pursue music at a higher level.

Parents and siblings

Parents clearly played a very important role in many participants' musical journey, particularly if the parents were musicians themselves, or had received music education. Makhathini's initial interest in the piano came as a result of observing his mother playing it: *"My mom took keyboard lessons and so I used to watch her play"*. This led him to memorising and later emulating the various chords and patterns that she played. Gonsalves too witnessed his mother taking organ lessons, and later he and his sibling were enrolled for organ lessons. This marked the beginning of his musical journey. Barry's parents were instrumentalists too. Her mom attended classical piano lessons and her father played the guitar: *"My mother did classical music for matric [...] my father played guitar [...] he wasn't very good but um, he loved music"*.

Three of the participants cited the significance of their parents having professional musical careers as a vital part of their initial development. Dyer declared that his father's career as a jazz musician impacted him greatly during his upbringing: *"My father is a musician [...] so he was definitely one of my biggest influences when I was growing up"*. Dyer is the son of an accomplished jazz saxophonist, band leader, composer and producer, Steve Dyer. Shepherd's mom too was a professional musician. Shepherd had the great fortune of witnessing her not only perform in the classical music genre, but also watched her play live in concert with legendary South African jazz musicians during collaborative crossover concerts with the Cape Town Symphony Orchestra: *"My mother is a part-time classical musician and I remember when I was very young attending lots of rehearsals. She was playing with the Cape Town Symphony Orchestra. Also played with some jazz musicians like Abdullah Ibrahim, Robbie Jansen"*. Petersen's parents were both music educators, which resulted in all his siblings playing the piano and music being a constant feature in their home.

I grew up in a house (with) always filled with music. My mom was a music teacher. My father was a school principal, but also a music teacher. My brothers all play piano [...] mother had a church choir; my dad was a church organist (Petersen).

Mkhize also expressed that his father had a career as a skilled choirmaster: “*My dad was a, a, a choirmaster [sic]*”.

Peters and Gonsalves mentioned their fathers as central figures in their musical growth, who although not musicians, encouraged them to pursue their dreams and careers in music. Peters’s father was a stimulus in him choosing to study music at a higher learning institution: “*It was actually my father who, maybe, was one of my main non-musical influences because he suggested that I pursue music at university*”. Gonsalves’s father was always fully present in their lives, and sought to help them learn more about whatever it was that they were interested in. Once he developed a firm interest in music, his father brought home books and recordings from the library and the American consulate, which is how he received his foremost exposure to important jazz recordings and literature.

We would go off to the city library and bring back a whole pile of books whatever [sic] [...] once I started wanting to continue with the music thing, then he would almost always bring books about music [...] that’s how I came to um to have, have listened to Coltrane and read for example “Bird Lives” [...] he would bring some vinyl and books... (Gonsalves).

Siblings played an important role in two of the participants’ experience. Seeing their brothers play the piano and organ led to Yenana and Gonsalves’s curiosity and interest in the piano and other instruments. This was crucial to their formative years.

...that was his piano and he was taking classical piano lessons. So in-between playing as a kid, I would just watch him practice. [...] I started playing melodica [...] It was also my brother’s instrument because he was, he was also taking music lessons. I think it was through him actually that I got sort of exposed to playing instruments... (Yenana).

...they decided to send my brother off for organ lessons [...] I kind of tagged along (Gonsalves).

Their responses highlight the desire to model older siblings as a rationale for their early interest in music.

Grandparents

Barry and Petersen mentioned their grandparents as part of their musical background.

...my mother was of German background and her father was um used to play the piano for the silent movies [...] he got a job being the band leader on a ship out of Germany [...] She was a music teacher – a, a piano teacher – classical (Barry).

My grandfather was a church organist... (Petersen).

Barry stated that music had been a significant part of her musical heritage, mentioning that “*my father was, his parents were Irish immigrants um. His mother used to sing Irish songs and play the piano*”. Both her grandparents from her mother’s side were musicians. Her grandmother was a music teacher and her grandfather played and improvised music for movies and played on a ship. Moreover, her grandmother from her father’s side also had a keen interest in music, being a singer and piano player.

In this view, it can be concluded that for most participants in the current study, the role of family clearly played a critical role in the development of their music careers. Family was not only important for support and encouragement to pursue music, but through modelled choices through encouragements to study music as careers.

4.3.2 Sub-theme 2: Social Influences

All the participants noted the importance of societal influences on their musical development, not solely in their formative years, but in their present-day output. Several variables were brought to the fore, such as the settings they grew up in, their experiences such as growing up in the church, the music that they were exposed to, live shows that they attended, and the people that surrounded them.

Music from one’s immediate environment

Three of the pianists spoke about the township environment in which they grew up and how it affected their early exposure to, and perception of, music. Yenana explained that he was raised in an extremely socially interactive community. He recalled that a number of the disc jockeys who worked at Radio Bantu lived in his community. Radio Bantu was a station that catered to what the then-government perceived as listening ‘needs’ for the Black community. Consequently, he was exposed to an abundance of music and thus, there were numerous people that were drawn to this specific township.

...I grew up in the Eastern Cape, a place called Zwelitsha, King Williams Town [...] a lot of the DJs that used to work at the station used to live in that township where I grew up, so there was this constant you know influx of people [...] There was lots of music... (Yenana).

Mkhize discussed the music that he heard in and around his immediate environment while growing up; declaring that it drew him. In the subsequent quotation, he mentioned that he ended up playing and performing what he refers to as “street” music since that is the sound that he was accustomed to.

...the “street” sounds were calling me. So, I, I, I kind of got drawn to *amasounds wo* (sounds of) music *owuzwa* (that I heard) every day [...] Ya so um I, I ended up doing more *umculo wamalokhuzana wama, wase stratini* (music from the streets) (Mkhize).

Mashiloane and Mkhize both mentioned the important impact of the music they heard being played in the streets of their respective townships. Growing up in the township, according to Mashiloane, meant that he was automatically exposed to varying musical styles. His family home was close to a tavern, and the owners would place a speaker outside. Consequently, the community would be involuntarily exposed to this music.

So *ukuhlal’ elokshini you hear everything elokshini* (growing up in a township, one is exposed to a variety of music). *Ubuzwa izangoma, uzwa ikwaito* (You would hear sangoma music, kwaito music). For example, *ekhaya* (at home) - up the road, it’s a tavern, *banokukhip’ ispeaker bazibeke ngaphandle, so vele kukhal’ elokshini lonke...* (the tavern close to my house would place their speakers outside, so this music would be audible to the entire township) (Mashiloane).

Mkhize mentioned that in his early years, there were no noise restrictions in the townships, such as those that exist today. Therefore, everyone would be subjected to the listening preferences of their neighbours any time of the day or night. If he was intrigued by a particular recording that he heard a neighbour play, he would enquire about it and borrow the record. He indicated that there was a culture of sharing records in his community, and this is how he gained exposure to a number of his formative musical influences: “*we’d share amaLPs (LPs) all around, and then next thing you wake up in the morning and you say “hey, beudlalani izolo (what music were you playing yesterday)?”*”. Petersen shared how he was exposed to, and subconsciously acquired musical influences from his immediate surroundings in Cape Town in the following response: “*I just played the goema; I can just feel it. Why? [...] growing up in Cape Town and hearing these guys play. [...] There’s something about an environment”*”.

Traditional music, ceremonies and rituals clearly had an impact on some participants’ development. Makhathini, Mashiloane and Mkhize mentioned that they were exposed to

traditional music and elements that are still largely influential in their works. Makhathini expressed that his story is similar to that of anyone growing up in a similar environment. He attended various ceremonies which all had set repertoire, depending on the nature of the event. This is how he became familiar with traditional Zulu repertoire. Mkhize too attributed his contribution to music to the traditional Zulu music that he absorbed.

I was influenced by a lot of traditional music, a lot of the ceremonies that I attended, whether *ezangomeni* (sangoma ceremonies) [...] all the kind of celebrations that we have growing up. So, each and every one of them came with a, a repertoire and I think those were like my really early influences... (Makhathini).

...music that draws from traditional um elements; music that um um derives from maskandi and um, and other sounds that I grew up listening to (Mkhize).

Mashiloane stated that it was a natural occurrence for a neighbour to be inducting or welcoming traditional healers (*sangomas*). This was always associated with singing accompanied by drums and body percussions. He demonstrated some of the rhythms that he grew up listening to.

I grew up in a community *yamaNdebele neh* (Ndebele community) [...] There will be some traditional things *yamaNdebele* (from the Ndebele culture) going on, you know, and then later on, *omakhelwane ngalena, kunesangoma esesifikile* (the neighbour on that side, there is a sangoma being initiated), you know, so which means - *makuz' izangoma* (when the sangomas arrive) it means the whole night (*plays a drum rhythm*) it's gonna be that vibe. If *ukhulel' elokshini* (you grow up in the township) you'll know what I'm talking about (Mashiloane).

The participants' experiences demonstrate how the music in their natural environment (which they were involuntarily exposed to) helped in shaping later conceptions of their musical identities. Furthermore, this subtheme underscores the significance and influence of musical experiences and memory on the developing styles of the South African jazz pianists.

Church music and setting

Exposure to church music, its community, and the opportunity to play in church was named as an important developmental factor by five of the participants. Mashiloane cited the church as the place where his musical development was fostered as he was taught how to play the piano: “*I played in church you know [...] that's where it, it all began...*”.

Shepherd and Peters both highlighted the importance of playing in church on their development, with Peters mentioning that he is still a choirmaster at his church.

...in my teens I was really interested in playing in a band, playing in church, things like that. Also, I grew up in the church so that, that really, that aspect of music was really part of my upbringing (Shepherd).

...playing the pipe organ in church has been a big part of my development... (Peters).

Gonsalves, like Peters, stated: “...we grew up Catholic. Um I ended up playing organ in church”. Makhathini sang in different contexts, with one of them being in the church. “...I was involved in a lot of gospel singing, a lot of church music”. He further noted that church music became a major influence on his musical outlook.

Hymns, particularly, seemed to have played an important role in many participants’ experiences. Gonsalves mentioned that playing church hymns exposed him to the four-part harmony that he would later comprehend when studying music formally. Peters too pointed out the use of four-part harmony in Catholic hymns and revealed that he found its correlation to jazz music, which he was then able to implement in his jazz studies.

I was always very drawn, even whilst at primary school, to playing church hymns – traditional hymns, four-part harmony, and that’s where the, the connection was made to jazz harmony cause [sic] I just had this love for playing four-part harmony and then I, I transferred that to the jazz genre (Peters).

Peters’s preference for certain tunes have been primed by his connection to hymns from his youth. This element of familiarity in Abdullah Ibrahim’s music is what he identifies with: “*Blues for a Hip King is a tune that appeals to me because of the connection to church music, it, it sounds like a church hymn. Abdullah had exposure to, to that as well*”.

Although he grew up in the Catholic church, Mkhize was aware of the styles of music being sung or played in other Christian denominations. Growing up in this environment influenced the type of music that he played on the piano. He mentioned that his friends revered him as he was not only able to play what he previously referred to as “street” music, but the traditional gospel music that he was exposed to as well. Furthermore, Mkhize was exposed to different styles of church music through his friends who attended different denominations. These included the Nazareth Baptist church (often termed the *Shembe* church) and the Zion Christian Church. He cited his acquaintance with divergent styles of gospel music as a major influence and constituent of his music.

This theme demonstrated that church music was an important influence in the general musical and jazz development among the participants.

Exposure to established musicians

A number of the pianists discussed how observing the performances of, and interacting with, established South African jazz musicians served as a source of inspiration. Dyer and Shepherd expressed how attending concerts had an impact on their mindsets and development.

...got to watch a show of his at the Civic [...] I think it was a launch for his album *Home at last* [...] I was like “this guy is so crazy” and I had been listening to *Celebration*. Like this music is mental. So ya, that was huge for me... (Dyer).

I was exposed to what you would say, serious concert platform music at a very young age [...] Abdullah Ibrahim [...] I was very lucky to be able to attend a lot of his concerts... (Shepherd).

Dyer and Shepherd witnessed pianists, such as Bheki Mseleku and Abdullah Ibrahim, respectively, live in concert. Dyer mentioned that although he had listened to Mseleku’s albums, watching him play was significant for him and revealed the true genius of Mseleku’s playing. Shepherd stated that having the unique opportunity to observe Ibrahim play was beneficial to him, as he cited him as one of his most noteworthy influences.

Petersen confirmed the impact of attending concerts on his primary development. He expressed how the vibrant culture of live jazz music in the Cape allowed him to attend concerts regularly: “*Cape Town itself has got a tradition of pianists [...] I would go to gigs and go and listen to Peters Fransman play trio at the Green Dolphin*”. These concerts went beyond simply watching the musicians play. He used them as a means to acquire knowledge from the musicians: “*I just used to watch people and, and, and ask questions afterwards and say “what did you do there? How does this work and?”*”.

Dyer had early experiences with notable jazz musicians before knowing that he wanted to pursue a career in music due to his father’s career: “*I had lots of music around me, met a lot of great musicians – Andile Yenana¹⁴, Feya Faku¹⁵ – they were working with my dad at the time,*

¹⁴ Contemporary South African jazz pianist.

¹⁵ Contemporary South African jazz trumpeter and flugelhornist.

so they know me from when I was like ten years old". Later in the interview, he avowed that the very musicians he used to spend time with became his greatest inspiration and influences.

Shepherd's mother was the administrator at Abdullah Ibrahim's music school, thus his exposure to a number of substantial jazz musicians. He stated that this was an ideal situation for a developing musician. These musicians guided him on what he should be doing as an aspirant musician.

...by default, I was also always around a lot of great musicians like Mr Ibrahim himself and Robbie Jansen, quite a few others also. [...] few older musicians always told me, like Robbie Jansen who I became very close to, and Errol Dyers, and a few others. They always told me to try and listen to as much as possible... (Shepherd).

Shepherd used the term "*perfect*" to describe his personal interactions with Ibrahim. Whereas a number of musicians have only heard him on recordings or at live performances, he was able to have direct conversations and encounters with him while growing up. Mashiloane regards his introduction to the pianist Andile Yenana, through one of his contemporaries, as a pivotal moment in his professional music career. He also recounted the value of having direct conversations with Themba Mkhize. Mkhize was later highlighted as a major influence on Mashiloane's musical style. Peters stated that an important part of his journey and transition to becoming a jazz musician was having Darius Brubeck, a notable international jazz figure, as a piano teacher once a new jazz programme was inaugurated at UKZN: "*in my third year, Darius Brubeck, son of Dave Brubeck, came to the university. Um, that is when I thought maybe I could have a go at playing some jazz*".

Socio-political experiences

All the participants, although varying in age, grew up during apartheid South Africa. Some of the participants spoke to what this meant for them and their musical background and perspectives. Mkhize recalled how although his father was a choir conductor, he was never able to see his father conduct a choir, as he could not continue his position as a choirmaster due to stringent apartheid laws at the time.

...we didn't get to see him in action you know. He belonged to that um class of teachers um who were expelled *ngabo ma* (around) 1948 um by the apartheid regime saying that the mission schools were producing um Black English men, so then he lost his job (Mkhize).

Petersen shared a similar experience when reflecting on how his father, although a musician, refused to give him piano lessons due to his own experiences of having formal organ lessons during what Petersen referred to as “*those very difficult times*”. His father’s rationale for this was the following: “*I want you to learn to play piano properly. I want to give you what I didn’t have, which was proper music training*”.

Barry recollected her unique experience as a young White female in South Africa who was unhappy with the political climate. When I queried her on how she ended up having this particular view in a society that ostracised people based on race, she expressed how she was insubordinate as a child and how she could not bear to accept the cruelty that was taking place around her: “*From an early age I was very um rebellious as I say, and rebellious politically. I couldn’t stand what I saw from a young age. I couldn’t stand um and I found the South African environment extraordinarily spiritually oppressive to myself as a human being you know. I couldn’t stand the lies * [...] I was brought up on a (on a) small farm outside Durbanville in Cape Town and I saw the (the, the, the, the, the) devastation of the farmworkers just over the fence you know.*” She went on to explain that although legislations barred her from being in the townships where Black people resided, she felt particularly drawn to the people, to the music and to the culture that she was exposed to while teaching and working with Black musicians: “*I think I was a free spirit [...] I love to go listen to Mankunku and all these people. I mean the life in the music. The life in the music drew me you know and the improvisation and the (the) spirit, and then also like meeting these young guys from Langa township and learning these songs that just spoke to my heart you know. The culture drew me.*” The same apartheid laws that banned the association of the different races led Barry to question how she could become part of the live jazz culture that fascinated her as a teenager. She watched musicians such as Ibrahim and Mankunku playing during jam sessions at Greenpoint in Cape Town: “*I was so excited about it, but you know, I was a White girl locked up in a convent and I couldn’t imagine crossing this divide [...] It was incredibly repressive at the time you know, this was what? Early 70s*”.

Despite the apartheid laws and related acts passed between 1948-1994, Barry became the pianist in a band that used to rehearse in Kwamashu, a township in Durban. Barry shared a memory on how the same laws resulted in the band having to find a new venue to rehearse.

Things just got really hectic because the police were, they well, I got jailed and the police threatened me in Kwamashu actually, they came to me and said like if I come back there... I should stop coming there because next time they're gonna find my dead body in the car. So, I took that seriously you know (Barry).

South Africa's political environment at that time also led to a number of musicians going into exile or seeking to establish their careers in other parts of the world. For musicians, there were really two major political moments for leaving South Africa; the early 1960s after the Sharpeville massacre, and after the 1976 uprising. Barry, who was teaching at a high school in Cape Town, mentioned how the 1976 political riots affected the school and resulted in her furthering her studies in the United States.

I was teaching then at Harold Cressy High School in Cape Town, which was a Coloured high school [...] and it was 76 and it was riot time, so and it was riot time at this school too, there was a lot of stuff going on and teargas and guns and you know all that, so um and um I managed to get a scholarship to go study at Berklee for a short period of time... (Barry).

Gonsalves recalled how, as a student in apartheid South Africa, aimed to have a more international sound than to focus on garnering a South African musical identity. He acknowledged that modern-day musicians are more attuned to the South African sound than previous generations, particularly those that were limited by the apartheid era.

I finished my undergrad before 94, and I think when I was coming up, I mean I, I also had aspirations much more of being like an international musician, like aspiring for like an international sound, and like not really being too tuned, tuned to like the South African kind of thing... (Gonsalves).

Conversely, Barry asserted that while issues such as colonialism and apartheid limited the rights of people and enforced certain ideals, South Africans were still able to retain their cultural practices and languages which have played a role in the sustenance and development of the musical culture. The apartheid government forced people to hold onto their traditional ways and languages. That could be the explanation for the ambivalence about a South African sound. If "too traditional" it would resonate with the apartheid regime.

I think the thing about South African music though is also people have been connected to their traditions despite the fact of colonialism and um um apartheid [...] but people hadn't lost their languages and a lot of their cultural practices you know. They weren't destroyed in the way that slavery had, had taken people from different areas, thrown them together, and didn't allow them to speak their languages you know (Barry).

Social encounters, whether personal, through practice or discussions, had a role to play in promoting advancement for musicians. Socio-political factors are important to consider in trying to comprehend the anecdotes of South African jazz musicians.

4.3.3 Sub-theme 3: Music Education

Music education, whether formal or informal, or a combination thereof, was found to be essential to all the participants' musical foundation, and informed their understanding of style. The participants communicated how music education shaped their sound.

Informal learning

The interviewees revealed that informal music learning played an important role, particularly the participants' education from childhood friends and contemporaries. Yenana, Mashiloane and Dyer referenced childhood friends that aided them in their early music education. Yenana mentioned that he observed a friend practicing endlessly on their piano at home. He would watch him and then imitate what he had played, and that is how he was initially able to conceptualise basic chords on the piano.

There was this one guy [...] he used to come and, and, and sit at the piano and play like the whole day; watch him, get bored and go, come back, he'd still be playing. And I got to play a little bit of what he was playing as well, mostly just on the white notes, you know those chords that you play like from ya C major and go to D minor, to E, that kind of thing [...] it wasn't really that formal (Yenana).

Mashiloane recalled having a friend who taught him how to play primary chords. He did not own an instrument. So, he would practice what he was taught on the box that the instrument was sold in, which had a picture of a keyboard on it. In hindsight he was able to identify the actual key in which he played.

...well I started informally you know, from a friend who had a keyboard [...] he just taught me that one key um, then I would transpose from that one key like how most of us probably come from you know [sic] [...] and this guy was teaching me like that basic I-IV-V. [...] I used to practice on the box... (Mashiloane).

Dyer too recounted having a friend at school that would teach him popular songs on the piano: *“there was a guy who was playing there all the time, and ya, I befriended him and asked him*

to teach me some stuff. [...] I was kind of drawn to this thing and then ya, I learned a few things”.

Significantly, Gonsalves remarked on the role that his contemporaries played in his musical advancement. As a university student, he was placed in ensembles with notable South African jazz musicians: *“I studied when Zim Ngqawana was a student, Feya Faku, Johnny Meko, the list just goes on. So, I mean these guys were fully-fledged jazz musicians already, and, and I was playing in ensembles with them [...] they were my teachers”.* Through playing with these musicians, he was able to listen to and analyse the appropriate recordings, improve the way that he approached comping on the piano, and he gained exposure to South African traditional music. He stated that these encounters were crucial to him making headway, especially coming from a background of organ playing.

Although Petersen majored in classical music studies as an undergraduate student, he developed a keen interest in jazz. Similar to Gonsalves, his contemporaries were accomplished jazz musicians: *“At that time UCT big band had Buddy Wells, Marcus Wyatt, Selaelo Selota, Sylvester Mazinyane, Frank Paco, Clement Benny, like the ‘who’s who’ now were all there”.* Despite being a classical music student, he would often sit in and observe the big band rehearsals and jazz classes: *“Raymond McClean was teaching jazz; he let me sit in on the ensemble classes. I just used to sit in on the classes. I wasn’t playing, I was just listening and absorbing, watching”.* At the time, he was not fully cognisant of the role that this would later play in shaping his musical growth and influences.

Bheki Mseleku had a weighty influence on Gonsalves’s playing and developing sound. Through playing with Mseleku, he was able to improve on his flexibility in playing in various keys, his harmonic comprehension and playing the music in a way that he described as South African, while making the connection to jazz. This experience in particular was beneficial as Gonsalves still has a keen interest in exploring how primary chords can be developed within the South African jazz context: *“I was playing with Bheki when he was checking out all of like that kind, that kind of harmony and being able to play things for all different cycles and lots of transposition and so on”.*

Barry recalled how she learned South African tunes from her students and local musicians that she encountered. She believes in learning through a cultural exchange, which is how she gained

an acquaintance of South African traditional music: “*They started teaching me African jazz, so that was actually my first real thing [...] teaching me these kind of township tunes and traditional tunes you know, and um I loved it*”.

Mkhize had a background in classical lessons learned from the music that he heard around him. He named late South African musician Victor Ntoni¹⁶ as an important figure in his musical maturity.

...uVictor (Victor) Ntoni he, he unlocked or untangled a lot of [...] problems maybe *ayekhona* (that existed) in my head as a musician, as in um...fumbling into something nice, but not knowing what it is and, and, and how to analyse it and how to dissect it so that you can understand it better and therefore use it in other situations... (Mkhize).

Through Ntoni, Mkhize was able to gain a concentrated understanding of concepts and the ability to comprehend the theoretical concepts behind the techniques that he was already applying.

Formal learning

Most participants had formal music lessons from childhood, particularly in classical music. Shepherd started formal violin lessons as an infant: “*I started studying classical music on the violin from when I was five years old*”. For example, Peters started piano lessons at the age of six, and Mkhize and Petersen at seven. Mkhize received piano lessons from his aunt. Peters was able to complete all his grades in classical piano before beginning his tertiary studies. However, Mkhize mentioned that he did regret discontinuing his lessons in classical piano. Petersen had lessons with the then-student Milton van Wyk and then later, the revered Nancy Hofmeyr, before continuing his lessons at school.

...I started playing the piano formally at the age of six and I was quite fortunate to have started with classical piano lessons. I was perhaps even more fortunate to have gone through all my classical piano grades while still at school (Peters).

...he had taken two of my older siblings to *uaunt* (aunt) Audrey who was teaching piano in the Township of Umlazi, KZN, in Durban. (Mkhize)
the College of Music had this programme as part of the educational BMus Ed. They had fourth, fourth- and third-year students that would teach... (Petersen).

¹⁶ Late South African jazz bassist, composer, arranger and musical director.

Yenana and Dyer started taking formal lessons while in high school. Like Shepherd, Yenana did not initially have formal lessons on his primary instrument: *“I started learning how to play the recorder then I was also learning how, learning how to read, just on the recorder”*. Dyer valued formal lessons as he knew then that he wanted to pursue a professional music career.

All the interviewees attended or are attending a higher learning institution. Peters and Mashiloane are currently enrolled for their doctoral degrees. Gonsalves, Peters, Makhathini, Barry, and Shepherd have completed their master’s, while Dyer and Mkhize are busy with their master’s degrees. Yenana has an honours degree and Peters had initially focussed on music education during his bachelor’s degree at UKZN, but once Darius Brubeck joined the institution, he majored in jazz piano performance. All, but two of the participants focused on jazz studies for their undergraduate degrees. Although Barry and Petersen majored in classical music, they both later completed their master’s in jazz studies. Mkhize, at the age of sixty; and having been in the music industry for almost forty years, had just enrolled for his first graduate qualification in music, an honours degree, which has now been upgraded to a master’s degree. Based on the recognition of prior learning and performance experience, Mkhize was able to start at a post-graduate level.

While all the participants acknowledged the importance of formal university studies, some issues were raised regarding the challenges that the participants encountered at higher learning institutions, particularly the non-local approaches to jazz education. Some of these included the disregarding of traditional music backgrounds as solid foundations, and that while institutions focused on essential jazz techniques and concepts, they neglected the backgrounds and identities of the learners. Gonsalves, Barry and Makhathini explained that the challenge of being a student was, and still is, that one often arrives with some form of musical knowledge and at times is forced to abandon that information in order to acquire new understanding based on the existing curriculum. Gonsalves expressed that the challenge is being able to find a link between what one knows prior to entering the education system and new acquired knowledge. Mkhize and Shepherd communicated the current need for universities to develop a syllabus that speaks to the South African context and identity, especially when one considers the influence that pianists such as Mseleku and Ibrahim have had on the sound of South African jazz piano.

Two of the musicians spoke about having an opportunity to study in the United States. Peters was awarded a year-long scholarship to study at Harvard, but did not mention this having an influence, as it was a general studies programme. Barry attended Berklee for two semesters, but expressed not connecting with the course. While at Bennington College, unofficially, she presented her compositions to the lecturers, who then allowed her to observe the classes. She grew both “*intellectually and spiritually*”, combining free jazz influences learned from the lecturers who were active on the jazz scene with Xhosa-influenced compositions from her background experiences in South African townships and influences from an earlier visit to Swaziland: “*I um took a Xhosa song that that guy from, who later became part of Amampondo, and created a kind of free jazz thing around it you know, and um and then I also, I’d gone walking in Swaziland with a friend of mine and this woman had sung this lament [...] so it was just like a chant, and I took this thing and I did this quite an interesting thing with it.*”

Shepherd spoke highly of his time spent at the Zimology Institute¹⁷ in Johannesburg, South Africa, founded by late celebrated South African saxophonist, Zim Ngqawana. He detailed it as one of the pinnacles in his music education: “*it was an invaluable experience for me. [...] I still look back at that time. It’s been I think the most valuable musical lessons that I’ve learned*”. The Zimology Institute provided mentorship and musical education to young aspirant South African jazz musicians.

Professional gigs

A number of the pianists noted the significant role that professional gigs played in their growth. Yenana recalled how he was able to try out new concepts that he had garnered during performances which would serve as a form of feedback for him.

I’ve had the you know the great pleasure of playing, well playing with jazz musicians and we played, we rehearsed, we played many, many gigs [...] I will always have an opportunity to play and try things out um so and in that context then I don’t know, I was able to um you know put whatever into practice on stage um, have bad gigs, come back and practice, have good gigs ... (Yenana).

Shepherd, Peters and Petersen considered their time on stage with professional musicians as an immense part of their jazz education. Shepherd and Petersen, who both initially terminated

¹⁷ The Zimology institute closed down between 2009-2010 following severe damage to the building and musical resources as a result of criminal activity.

their studies due to performance schedules, stated that gigs allowed them to garner more knowledge than they had through any other platform.

...I mostly never showed up because I was playing so many gigs, heavily playing with Robbie Jansen and Errol Dyers at that time. So really gigging and on the scene and I really, I really, I mean thinking back during my account of that time, that was really my big schooling. It was informal mostly, but that's really where I really learned the most (Shepherd).

Then I started playing with Mankunku, your Errol Dyers, Alvin Dyers, just...and then from there just, and then I just thought I'm never gonna go study again. [...] But most of them will tell you that their real education with South African music happened outside of school... (Petersen).

Two of the participants discussed how playing professionally aided them. Peters explains that he was able to cultivate his playing and familiarity with the South African jazz sound due to the calibre of musicians that he was playing with professionally. Barry recounts how working with a certain band led to her development and an understanding of traditional music while producing two significant albums in the history of South African music.

That for me was perhaps the greatest education in jazz, being on that stage with those you see because the whole *mbaqanga* thing just rubbed off. Playing with people like Lex and Feya [...] The whole South African jazz, the language, the lingo started to rub off. [...] my playing started to change (Peters).

...she called all these musicians and we just stayed there for about five days and jammed every day, all night, all day. [...] that was kind of the beginning of Twasa (Barry).

The shared necessity among the pianists of utilising gigs as a means to develop one's ability and sound is summarised in the following statement made by Petersen: "*The psychology around jazz is: you get better with the combination of private practice, but there are things you can't actually learn unless you're playing with people*".

Self-discovery

Three of the participants revealed the value of being self-taught on the piano as part of their foundation. Shepherd played the violin formally for a number of years, before teaching himself how to play the piano prior to undertaking formal studies in music. He was intrigued by the difference in approaches when switching between the two instruments and genres, especially considering that one was learned formally and the other informally: "*As a pianist I'm*

completely self-taught, so in a way, it's opposite to the way I trained playing the violin, and I found it interesting the balancing act between those two worlds".

As mentioned in the first sub-theme, Makhathini watched his mother play the piano, then memorised the various shapes that she played. He then transferred his visual memory into the physical act of playing the piano and taught himself. Mashiloane too taught himself how to play the piano in all twelve keys after a friend had demonstrated playing in one key.

Dyer and Barry declared that spending time alone with their instruments was fundamental to their individual growth, which is something Dyer constantly advocates for. Relevantly, he mentioned that this process of self-discovery took place before any other forms of learning were imposed on him.

...I kind of started discovering things by myself, which I feel is very important to mention, I've said it quite a lot of times when people ask me about this, but I feel like it was an important part of my, my um development, because ya I started like exploring at an early age before, like early age in my musical journey, before it was prescribed what I must do... (Dyer).

Throughout her childhood, Barry would sit at the piano and compose her own music without the presence of a teacher.

... there was a piano at home and I used to always make up my own things you know, my own songs [...] I was put in convent boarding school and I used to just go and play in this kind of echoic practice rooms when nobody was around and just sit down and make up my own things. (Barry).

While the majority of the participants spent time alone experimenting during their formative years, Yenana mentioned the role of exploring on his own career and how this promoted the development of his sound. Over the past six years, Yenana spent time in seclusion, working on finding a balance between the roles and functions of both his hands. This brought him to the realisation that he had overlooked his left hand over the years, and thus focused on finding equilibrium and freedom between the two. He now views a piano trio as a quartet rather, by thinking of each hand as an independent voice.

... I just ended up being alone, just playing on my own, which is something I'd never done before [...] started listening to my left hand, started to hear that I probably neglected it over the years you know [...] And then over time I started like okay let me just hear, let me just hear what it is that I can do with my left hand and um I discovered that wow, because I mean the feeling of occupation of trying to play those lines, those smoking solos and you know like

you've learnt all of them and stuff like this, and probably your left hand gets, gets you know neglected in a way um. And then ya when I listened back, I was like "wow", we probably caught on while I was doing these other things um it has a voice of its own in terms of how um. So, I've just discovered this kind of independence you know between, between what I can do with my left hand and my right hand, purely because I was isolated... (Yenana).

In sum, this sub-theme suggests that South African jazz pianists draw on a variety of learning strategies in acquiring their skills, valuing both formal and informal modes of learning. Really important in these interviews was the process of self-discovery and autodidactic learning for the pianists. Engaging in tertiary studies was found also found to be beneficial to the participants' development. They found value in learning from those around them, particularly their contemporaries who at times had more experience than them, and through learning through practical experience in a professional performance setting.

4.3.4 Sub-theme 4: The Role of Listening and Preferences

Listening to music was found to be foundational for all the jazz pianists. They all elaborated on the type of music that they paid attention to from their childhood to their current listening. It was apparent that their listening changed over time, and how listening informed their thinking about jazz. The participants spoke about general listening and selective listening, referring to the music that they were involuntarily exposed to during their upbringing, and deliberate or focused listening, which involved consciously seeking recordings to assist in their advancement, and critical listening. Critically listening and selective listening played an important role in the participants' evolving conceptions of style. Knowing and understanding the reason behind listening preferences was discussed in all the interviews. Although the participants expressed listening to numerous musicians and recordings, they later focused on specific musicians for distinctive reasons.

General listening

General listening refers to the music that participants were exposed to at home or in their surroundings. Yenana stated that music was revered in his household, which fostered his appreciation for music: "*I started at home, music at home, the records, and stuff like that [...]* No special attention, it was just music that was at home. I mean they loved Curtis Mayfield. I loved it too". Barry grew up listening to a variety of music genres, from classical records (because her mom was a classical musician), to American jazz and some South African jazz: "*I'd hear as a child my mother play all your classical stuff on records and my father had*

Miriam Makeba and Harry Belafonte and um um he liked kind of song-and-dance jazz kind of stuff". The earliest jazz recordings that Dyer paid attention to were as a result of the music that his father would play: "album by Joshua Redman called Moodswing [...] an Abdullah Ibrahim duet CD with Archie Schepp; beautiful album – really good. So, it was basically based on what my dad had available and what he was playing at the time". Mashiloane too spoke fondly of his earliest memories of the recordings that he was exposed to at home.

I was in that environment *yayina marecords ekhaya* (where there were records at home) [...] they'd say no "this is not the real thing, you know; I will show you the right thing". So, I grew up in that environment, so that helped me a lot in um hearing the 'right music'... (Mashiloane).

Mashiloane was exposed to numerous jazz records such as those of Makeba, Ibrahim, and Oscar Peterson, based on the music that his mother and brothers were playing. He discussed how his brothers would constantly repeat some of their favourite South African jazz records when socialising. Furthermore, he recalled how their knowledge of the different styles of jazz assisted him in developing the ability to distinguish the type of jazz music that he should be listening to.

Gonsalves acquired a familiarity with numerous jazz recordings through his father's regular visits to the American consulate, although he remembered initially being astounded by the music that he heard.

They (American consulate) used to have a like a library where they had a lot of jazz albums and so on and he had like a membership renewal diary and so he would bring some vinyl and books and whatever, and the first time I listened to Coltrane, I must have been like in standard nine or something. I didn't listen to jazz, and I was listening to this thing and it was just this complete kind of, what is this? What kind of music is this? (Gonsalves).

Mkhize recalled listening to music that was described as jazz back then, even though he is not convinced of the suitability of the term. He grew up exposed to the African-American organ tradition of musicians such as Jimmy Smith. Mkhize also discussed how he enjoyed listening to smooth jazz and a variety of music. Dyer listened to whatsoever his father would play, which often included a mixture of world music. Petersen listened to the seventies jazz records that his older brother would play. This had an influence on him although he did not realise it then. Gonsalves would listen to the popular music of the time and whatever he heard on radio, while Yenana was exposed to the American popular music of the 70s, fusion, and some South African traditional music.

Makhathini grew up completely isolated from commercial music and was purely exposed to traditional Zulu music. The only other music that he heard, purely by chance, was Indian music.

...mostly Zulu traditional music and by accident I was influenced by um Indian music, really by accident as my mom tells the story. Like I used to just play with the, with the knob on the radio, you know those old ones, yeah and it would just land itself eventually to Indian music and I would sleep listening to that music... (Makhathini).

Deliberate listening preferences

Music preferences was one of the factors that dictated deliberate listening among the participants. Yenana was drawn to interesting album sleeve illustrations and hence based his listening choice on appealing visual covers.

...I also loved the covers of these albums you know, those album covers. I remember this Curtis Mayfield there was a title *There's no place like America Today* see all these Black people like in a queue, queue for bread or whatever, or for work, and then there's this huge other picture of a White family in a car just having fun, it was like there's no place like home, so I mean at the height of all what was happening in South Africa you know. I got drawn to music more from a visual um just from looking at the covers and being interested what is this that's in here? And then you get to hear it. [...] bra Hugh - he was taking other kinds of pictures you know, happy pictures. There's this one¹⁸ where he is lying there and then his neck, I think is an elephant just about to swim and stamp on him or something like this and then I ya, I listened to the music... (Yenana).

Dyer frequently listened to recordings that he found enticing in some way "*if I liked the sound of something then I would be kind of drawn by that*". Gonsalves said that he was drawn to the music of Miles Davis and John Coltrane due to their viewpoints: "*the two people probably that guided me the most were Miles and Trane cause [sic] I think they seemed to kind of espouse such a different kind of philosophies [sic]*". Gonsalves too listened to the music of Herbie Hancock and Chick Corea, owing to the hybridity between jazz and other styles evident in their music and their role in the propagation and advancement of modern jazz.

Herbie Hancock you know he's like, he's always got one foot in one other world and one foot like in jazz also. So, I found a lot of connection with him and then Chick Corea I always loved his kind of...he, he also has like that kind of thing except with Chick he's almost got like, like a third foot almost like in the whole kind of Spanish-Latin kind of thing... (Gonsalves).

¹⁸ Yenana is making reference to the album cover of Hugh Masekela's 1974 album, *I am not afraid*.

Shepherd listened to a lot of Ibrahim's music in his earlier years as a jazz pianist due to his exposure to the music and then started listening to great American jazz pianists along the timeline from early to modern jazz. He invested in numerous jazz recordings and always sought to listen to new material, which is how he became familiar with an array of jazz musicians and their recordings.

I was really interested in the pianistic tradition, so everything from, right from the early days, from Monk, from Bud Powell right through to McCoy Tyner, Shepherd Jarrett, Herbie Hancock, you know the whole, almost chronologically I tried to place them. [...] Any money I was earning from gigs would go into buying CDs and I would, I always tried to listen to a pianist or a group that I hadn't before, and if I liked that one album, I would then really listen to as much as I can of that persons (Shepherd).

Similarly, Petersen was actively listening to jazz, but in an arbitrary manner. Following his encounter with pianist and educator, Hotep Galeta, he became familiar with and researched on the significant voices in the jazz style and started listening to jazz music in a more systematic way.

I had no concept of the, of the historical timeline of jazz. I sort of learnt it in, out of sequence, not in a studious way. I learnt things out of sequence, and he talked to me about people like McCoy Tyner, and then I'd write down "okay, who's that? Okay, let me go listen to that". And then he'll talk about you know, Bud Powell and Monk, and all these things, and (and) then of course later on I heard Abdullah... (Petersen).

Dave Brubeck and Oscar Peterson were firm favourites of Peters, even before he started playing or studying jazz music: "*Even before I, I got into jazz formally, I was listening to Dave Brubeck and Oscar Peterson. They were my two favourite piano players at the time*". Mkhize too expressed a fondness for Peterson's music, stating that although he did not have any of his recordings, he would listen to a show on Radio Bantu¹⁹ hosted by a Mr Mpanza.

...umuntu (a person) who really caught my attention was uOscar (Oscar) Peterson um. I did not have iaccess (access) to his music, but you know I would um sit and wait for amaprogrammes aSundays (programmes on Sunday) that were hosted by baba ulokhuzane, uMpanza on elokhuzane, e um na kuRadio Bantu (Mr Mpanza on Radio Bantu) [...] They had a weekly programme ye (about) jazz and that old man you know he was a mine of information [...] I kind of got hooked ku ubaba (*respectfully acknowledging a male*) uOscar (Oscar) Peterson I mean and then later I was to be introduced to amamusicians afana no (musicians like) Herbie Hancock um, uChick (Chick) Corea... (Mkhize).

¹⁹ A propaganda radio station started in 1960 by the apartheid government for Black listeners, in their native dialects.

The show would play jazz music and provide background information on the artists. This is how he became familiar with more jazz musicians. Similarly, Petersen too built his knowledge of recordings through listening to, and recording, music that he heard on a weekly radio show. He further recalled how technology was not advanced at the time, requiring one to either attend live shows, listen to radio, or buy records or CDs if they were interested in listening to jazz recordings.

Fine Music Radio in Cape Town has a jazz programme and there was a guy called Greg Davids; every Sunday night he used to play the latest recordings [...] I'd record whatever he played, and that time he was playing the latest Antonio Hart, the latest Roy Hargrove, the latest, and he'll play old things. So, he'd use Diane Reeves with Kenny Barron, and I'm like "oh Kenny Barron. Who's this?". Or here's Benny Green trio and like "okay, who's that?" (Petersen).

The UCT music library provided a wealth of digital and printed resources that Petersen could easily access in the hope of enhancing his knowledge of jazz music: "*They had a great library with books and CDs and videos and so I immersed myself in that and spent more time sitting there, watching videos*". He stated that the majority of the resources were linked to American jazz and that his listening was directed by the jazz syllabus at the time: "*my primary influences was based mostly on what they were teaching there too, so I would kind of hear these names and then go to the library and check things*". There was a strong focus on American music due to the majority of the faculty having a background from Berklee, thus the structure of the course content. Petersen too shared how his contemporaries at university shaped his listening and introduced him to new musicians, in particular, the music of Mseleku.

... there was a guitar player; he had a cassette and he would play it and said, "listen to this". He was so excited. He was just...he played it for everyone in the room and I happened to be there when I was hanging out with the jazz guys. [...] It's Bheki Mseleku *Timelessness*. It's *Timelessness*, and I said "ooh, what is this?" and he said listen to this guy, he's South (he's South) African. So that was 96', he had this recording and he said, "this guy is Bheki Mseleku". "Who's this?" So that guy played this and then I heard Bheki Mseleku..." oh, wow, okay" and from there it just, you know as I hang out with the jazz guys, they started mentioning these names. Charlie Parker, "who's this?" (Petersen).

Akin to Petersen, Mashiloane recalled how he was able to frequently start listening to what he described as the "*right*" people, based on recommendations from his seniors at varsity. He paid close attention to the music of South African pianists Themba Mkhize, Bheki Mseleku, Moses Molelekwa²⁰ and Andile Yenana, whose music he was previously unfamiliar with.

²⁰ Late South African jazz pianist and composer.

They started giving me *ubab'* (*acknowledging a male elder*) *uThemba* (Themba) Mkhize [...] *uMoses* (Moses) Molelekwa [...] *uBheki* (Bheki) Mseleku, you know. So those three piano players: Themba Mkhize [...] *uMoses* Molelekwa (Moses) and *uBheki* (Bheki) Mseleku were my foundation piano players [...] another piano player who is Andile Yenana... [sic] (Mashiloane).

Mashiloane and Peters spoke about how they started listening to the albums of other jazz instrumentalists, as opposed to just pianists. Mashiloane paid attention to the music of John Coltrane, Branford Marsalis and South African saxophonist Khaya Mahlangu. He stated that the influence of these horn players is often audible in his playing and affects his approach. Peters was interested in the lines and sound of saxophonists Charlie Parker and Coltrane.

...when I solo, I think about the horn. To me it was very clear that I've listened to lot of Coltrane, you know, and I've listened to a lot of Branford Marsalis, and I've listened to a lot of *ubaba* (*acknowledging a male elder*) *uKhaya* Mahlangu [...] my playing, it's very much horn-based [...] when I solo – I hear horns (Mashiloane).

I started to check out some Charlie Parker, as I love Charlie Parker's lines. I started to check out John Coltrane cause [sic] I loved, I loved his sound, and that appealed to me... (Peters).

The responses suggest that the participants' earliest listening preferences were based on the music that they encountered in their immediate environments. As they became more socialised and developed a greater interest in music, they became intentional about listening to jazz. Their listening was guided by what naturally appealed to them, suggestions from their contemporaries, and discovering new material from listening to the radio or going to the library.

Preferential and analytical listening

All the participants initially listened to international and then local recordings. Dyer mentioned listening to both local and international pianists such as Bheki Mseleku, Moses Molelekwa and Bill Evans, due the uniqueness, challenging nature, and appeal, of their music. Petersen remarked that musicians are selective about the musicians they choose to draw from, depending on what draws them: "*Keep getting exposed to new music and new things and new approaches [...] There's also things I reject. Sometimes it just, it doesn't speak to me and I am quite comfortable to do that now, where I don't have to include absolutely everything*".

Shepherd cited Ibrahim, Jarrett and Ngqawana as his primary influences. Jarrett's playing and recordings ignited the desire for him to develop his playing. In addition to acquiring more musical knowledge from attending the Zimology institute, he was also inspired by Ngqawana's

interest and knowledge of other fields and how he related them to music. During the interview, he conferred on a memory of one of Ngqawana's performances in Grahamstown in which he started a concert off by playing a gong and reciting a poem by Sufi writer Hasrat Khan²¹. His experiences with, and of, Ngqawana encouraged him to see music as an entity greater than just playing, but as a means to explore extra-musical associations. His response highlighted how jazz musicians consciously, and at times subconsciously, focus their listening on different musicians for differing reasons; particularly what they seek to develop in their own sound.

South African music influences is a big part of what I do and did [...] Abdullah Ibrahim is a big part [...] because I knew him and because I had so much access to his music [...] by default that was one of my biggest influences [...] with Zim I almost got a conceptual...I was very influenced by his conceptual ideas on the music. [...] I always thought music was about getting on stage and playing music, but he opened the window to other things where music can also relate socially, politically, sexually - there's all kinds of issues [...] Shepherd, Abdullah and Zim, they all fulfilled something different in terms of influencing me but looking back it's kind of exactly what I needed from each musician [...] influence accumulation is a big part of it [...] I strongly feel that jazz musicians in particular are very, and sometimes subconsciously, we're very selective about what influences we take in (Shepherd).

Peters initially listened to and imitated his teacher's sound. This implies that there is an unconscious contagiousness that takes place between a student and teacher. As he developed, he was drawn to listening to pianists with strong classical influences, and ones which he felt shared a similar classical piano background. His listening to artists such as Bill Evans, Dave Brubeck and Abdullah Ibrahim was centred around very specific elements such as approach, phrasing and touch. He also drew from the gospel in the form of the pianist Monty Alexander's music.

...when I first started playing jazz it would have been Darius Brubeck, because as you know in jazz eventually the student starts to play like the teacher, and with me it was no different. I, I loved the way that he played, and I didn't necessarily try to imitate him because I realised that I had something when I was playing, but I tried to emulate some of his playing certainly in terms of his touch [...] Shepherd Jarrett is probably the epitome of someone who's great in both traditions, that's why I kind of idolise him [...] I love the gospel influence in Monty Alexander. So, I like different pianists for different aspects of their playing. [...] I've found a way of encapsulating all the elements of classical music into my jazz playing, and this is why one of my favourite pianists, I can say this right out, is Bill Evans, because he captured that for me. [...] the phrasing, the level of dynamics, the intensity, and the level of texture, the finger dexterity, all of those things [...] I still like Dave Brubeck, partly because of the classical influences as well, but then I, I also love Shepherd Jarrett. Shepherd Jarrett is probably the epitome of someone who's great in both traditions... [...] Abdullah Ibrahim. Once again, I

²¹ The recited poem by Hazrat Inayat Khan, written in 1996, is titled: *The Mysticism of Sound and Music* (Shepherd, 2018)

loved the touch, the gentle touch, the kind of fact that he [...] the music is, is so simple if I can put it that way (Peters).

Makhathini acknowledged focusing on the music of pianists McCoy Tyner Bheki Mseleku. He noted that modal music, specifically that of McCoy Tyner, spoke to what he was seeking within the jazz genre. He expressed finding a resonance with this music as it was reminiscent of the traditional Zulu music that he became accustomed to in his formative years. Randy Weston, a jazz pianist who infuses the African rhythmic tradition into his playing, has been an important part of Makhathini's listening for the past few years. Makhathini mentioned that he is drawn to musicians whose music, like his, reflects an African background.

...I've been influenced by Randy Weston lately – the past three, four, years, but the kind of people that influence me are the people that are also in the same search of coming back to Africa and finding um these stories... (Makhathini).

Gonsalves repeatedly spoke of the influence of Herbie Hancock on his music: *“I love Herbie Hancock you know, and I, and I would definitely list him as one of my kind of primary influences”*. The music of Hancock, Oscar Peterson and Chick Corea was cited by Mkhize as an initial primary inspiration. Mkhize was captivated by the music he heard in the township, pioneered by legendary South African jazz musicians such as Hugh Masekela and Jonas Gwangwa: *“They formed themselves into a group called The Union of South Africa and they were backed by the popular group ethwa amaCrusaders. (called the Crusaders). The Crusaders were also big in the township you know”*. He stated that this shaped his music.

Barry was influenced by two female pianists, Tania Maria and Eliane Elias. Barry, the only female participant, identified these two female pianists as her primary influences not only due their level of playing, but their ability to command respect and navigate a male-dominated domain.

I love Tania Maria [...] She played in Joburg at one point and you know it was her, percussion, drums and bass, and her singing as well, and man what a show, you know! She would just lead everything with those guys. They were just having to do anything that she decided to do they had to follow her and you know that power and that freedom and that celebration, I think that is what just I love about her, and man she's a fantastic musician with the most amazing energy in her [...] Eliane Elias, especially the earlier work she did [...] she was doing very interesting compositions, very um. So, I'm inspired by those two women actually, but especially um Tania Maria (Barry).

Shepherd summed up the concept of musicians and their selected influences and how these in turn shaped their personal sounds in saying that “*one chooses which, which things you’re gonna listen to the most and which albums you’re gonna really scrutinize, and which albums you’re gonna analyse, and in so doing, you’re actually choosing your influences if you think about it*”. The substance of listening in the development of jazz style was too highlighted by Petersen who stated that “*I don’t know any other way of how you develop a style*”.

The transcripts suggest a subconscious underlying notion of listening analytically, for purposes of shaping one’s own unique sound or style. Peters for example, did not just listen to recordings; he would try to understand what musicians were implementing in their playing. As he developed musically, he started listening more, seeking elements from the recordings of different pianists that he could influence his approach.

...I was also starting to get more into other pianists, the likes of Thelonious Monk you know, which is when I realised, wow, this is a whole new world. How could he play one or two notes with a couple of dissonances? All of a sudden it just hits you! I think what I was trying to do after I’d gone through my university training was I kind of started to dig deeper. I got into some Monk. I started to get into a bit of Cecil Taylor... (Peters).

Although Yenana said that he did not transcribe much, he would instead listen and continuously sing the parts that he heard, then try it out on stage. This does, however, suggest a form of transcribing and being influenced by the recordings that he paid attention to: “*I would listen to stuff and pretty much if it gets difficult, then I’ll leave it, but I’ll try and sing it as much as I can and, and I will always have an opportunity to play and try things out*”.

Dyer expanded on the manner in which the music that one listens to has the ability to shape one’s sound. He specifically referred to Ibrahim, whose sound he likened to that of American bebop protagonist Thelonious Monk. He further stated that his personal style reflects the music he listened to and that appealed to him, such as classical music, salsa, and Andile Yenana’s playing. He consciously tried to tap into the mindset of his influencers when approaching certain works. Dyer’s response suggests that listening is life-giving and allows one to emulate the essence of another individual.

I mean a lot of stuff when you're hear Abdullah playing some of his stuff, he sounded a lot like Monk [...] the great music that has inspired me that I try to breathe into my own music; things that I aspire to. It’s influenced by what I like [...] I can hear the influences that are in my music [...] In that specific song I will reference a certain type of, a certain person. I would say

how do I think this person would approach this piece of music, and that kind of informs the style... (Dyer).

Dyer and Shepherd expounded on the musicians that shaped their sound. Yenana's touch and approach to playing piano, Mseleku's compositional style, Molelekwa's open-mindedness and future thinking, and the restraint in Ahmed Jamal's playing are what spoke to Dyer. Shepherd spoke highly of the spirituality in Ibrahim's music and the ability of pianist Shepherd Jarrett's music to challenge a musician. He noted that there were specific needs in his playing that he was able to fulfil through listening to certain musicians. Gonsalves, as earlier mentioned, found that he was able to go deeper into the jazz style by listening to modern pianists, such as Thelonious Monk and Cecil Taylor.

Gonsalves remarked on the importance of considering genealogy when listening to records, as he considers this as a critical factor when considering one's style. This became apparent when he spoke about being drawn to the music of Tyner as a reference on how to approach the elements often found in South African jazz. Based on this comment, it would perhaps be feasible to explore the genealogy of Tyner so as to understand why his approach, in particular, would speak to a South African musician. The reference to genealogy further supports the notion of influence accumulation being a foundation of developing a unique musical style.

...genealogy [...] when we're talking about um like style - musical style, to some degree that's all it is [...] two chord um kind of progressions a tone apart like you know that kind of thing and so it seemed the best way to approach that music was kind of coming out of a McCoy Tyner kind of thing. And so, like I remember that there was a period where I was big into McCoy and like that kind of fifths sound and lots of pentatonics, high speed, high energy kind of thing... (Gonsalves).

Mashiloane took pride in acknowledging how the music he paid attention to helped to grow and shape his sound. He referred to the styles of two South African jazz pianists: Mkhize and Yenana. He was able to incorporate elements picked from these pianists to enhance his playing and compliment his style.

...*ubab'* (*acknowledging a male elder*) uThemba (Themba) Mkhize [...] like how he merges *iwhat* (what) we call South African music and with um American music and make it sound accessible to people and make it sound like it's commercial, yet you'll find that it's deep you know, it's not as easy as it sounds, you know. [...] making use of *ama*keyboards (keyboards) and making use of *ivoice* (the voice) you know. [...] uAndile (Andile) Yenana – I was checking comping um. Have you, do you have my new album? If you listen to, there's a track, actually I'm excited that I'm comping like that you know. [...] *Mr SJ* [...] I could hear Yenana comping

like that. In fact, when I meet him now, I could proudly say you know “thank you very much for teaching me to comp like this” you know. (Mashiloane)

The participants’ responses underscored the significance of intentionally listening to, transcribing and analysing music. While the participants deliberately listened to an array of music when fostering their growth in the jazz style, their responses alluded to paying greater attention to musicians whose styles possessed elements that they admired or hoped to reflect in their own playing. In turn, identifying these musicians allowed them to extract elements that spoke to them and their development.

In sum, the first theme brought to the fore the role of direct and external environmental influences in shaping the participants’ conception of musical interest, developing a jazz style, and forming their own sounds. These influences included support from and the impact of their immediate families, and encountering different styles of music and musicians, based on how they were socialised. Different ways of music learning and acquiring musical skills were revealed as important in how the pianists garnered an early and advanced understanding of music, and how this influenced their developing style. Listening to music recordings, whether unintentionally, intentionally, based on preferences, or critically, was also suggested as a definitive formative influence in the development of the participants’ musical identities. All the participants were drawn to listening to specific works driven by subconscious factors, such as relating something to their background, or resonating with something they are familiar with or passionate about.

4.4 Main theme 2: Negotiating a Personal Style

The second main theme to emanate from the data focused around participants’ conception and understanding of style and included two sub-themes. The participants referred to a transition that should take place as one develops musically. This entails the existence of a shift from a superficial understanding of style to a more in-depth complex understanding. Style at a superficial level refers to the foundational and rudimental aspects of the jazz style, while a deeper level intimates thinking beyond these aspects and forming a personal style.

Table 4.3: Main Theme 2, Sub-themes, Underlying Themes and Raw Data

Main theme 2: Negotiating a personal style		
Sub-themes	Underlying themes	Raw data
1. Earlier conceptions of style	<ul style="list-style-type: none"> • Core of jazz 	<i>...based on, on a kind of tradition... (Dyer)</i>
2. Socially and culturally negotiated style	<ul style="list-style-type: none"> • The challenges of describing a personal style • Reflection of musical elements from upbringing and ethnic roots • Absorption of traditional musical influences through collaborative musicianship 	<i>...the way I interpret and approach... (Shepherd)</i> <i>...I grew up listening to all those sounds... (Mkhize)</i> <i>...we developed you know our sound on stage. (Yenana)</i>

4.4.1 Sub-theme 1: Earlier Conceptions of Style

When initially asked to reflect on their understanding of style, unexpectedly, the majority of the participants articulated that this was not something that they had taken time to consider. The participants found talking about the concept of style challenging. Their earlier responses during the interviews reflected, at times, inconsequential understandings of style - which naturally developed into more nuanced and complex descriptions as the interviews progressed. One participant mentioned that although he had never thought about defining style, he viewed it as an essential ingredient that differentiated one musician from the next.

The participants used two approaches when describing jazz style. The one was outward, referring to a historical timeline and consistencies overtime, recognisable to certain individuals. The other is the development of an own inner style – a language.

Core of jazz

The participants consider style from a historical perspective by looking at the timeline and evolution of jazz, and how the understanding of melodic, rhythmic and harmonic principles that define each style serves as fundamental groundwork for any jazz musician. Furthermore, beyond understanding and being able to demonstrate these characteristics, it is important that the leading figures in these styles be studied for a thorough comprehension of style to be acquired. From its inception, the jazz genre has had different eras which embody unique musical characteristics and principles. Without hesitation, Petersen defined style as:

...a recurring repetitive, recognisable um consistency of certain elements related to harmony, or if we had to look at it theoretically, that functions within a socio-historical context, that we then define as a style afterwards [...] it's then shared as a language with musicians [...] now we have the benefit of hindsight and define it [...] but at that moment was not defined [...] for those practitioners [...] the practitioners themselves never thought of it as 'this is a style'. It was more like a language and an accent to express something musically that seemed to be the sound that represents that particular time.

According to Petersen, style therefore refers to recurrences found within the articulation of musical concepts such as harmony, rhythm and melody, at a particular time. The development of a style occurs intuitively and over time and is reliant on social factors and context. However, there is a temporal and reflexive aspect to defining musical style.

Not all the participants feel the same about defining style. Gonsalves, it seems, does not find talking about style useful, except that it provides a generic term to an aspect of playing: *“so when we talk about style in a way it's like a very generic term that is maybe useful for giving a name to something. I don't know how useful it is beyond that to be honest”*.

Some participants referred to the technical aspects of style, defining it as a tradition shaped by varying rudimental factors. Shepherd, Petersen and Gonsalves concurred that the different jazz traditions, and hence styles, have consistencies in melodic, harmonic and rhythmic features, which all musicians need to be familiar with. Gonsalves stated that each jazz style also had musicians that pioneered it. This represented the typical characteristics of the style, thus it is apparent when one is not adhering to the prerequisites of a style.

...a specific period or a specific influence um around which a group of musicians or a generation of musicians um kind of gravitates to. So um, so if I use say bebop as an example, so that is a musical style that obviously had it's, it's entire um has its kind of main protagonists [...] immediate kind of genealogy kind of thing and I think when we're talking about um like style - musical style, to some degree that's all it is (Gonsalves).

...if we talk about bebop it would consist of um a consistent use of chromaticism that, that functions and, and, and consistently in a certain harmonic approach, a certain melodic approach, a certain rhythmic approach... (Petersen).

you're playing Latin jazz or you're playing bebop or you're playing hard bop or post-bop, third-stream or avant-garde, we know it, that there is melodically, harmonically and rhythmically... (Shepherd).

A number of participants elaborated on a rudimental issue that they felt was at the nucleus of jazz style – rhythm. Swing is a concept that Yenana touched on, saying that when playing in

the jazz style, it was required that the music swing or suggest a feeling of movement: “*it has to swing. It has to, it has to have this element of swing which is: tap your feet [...] rock your head in whatever way you feel the sense of evenness and [...] phrasing*”. Additionally, he highlighted the importance of syncopation in the jazz style, and how this was a central requirement in his music. The ability to maintain the beat or pulse of the music, however complex, is too a rhythmic aspect that Makhathini and Yenana consider to be fundamental. This, according to Yenana, allows the performer freedom and complete immersion in the music.

...be in the same pulse with, with, with the person that you're listening to you [...] It is about the pulse for me. You can stop wherever you want. It will be music right there, even if it's two beats. For goodness sake three beats will be nice [laughs] if you know how to you know, resolve it, but if, if you don't feel that pulse, then you'll probably be knocking on all those doors, chord V, chord IV, chord what-what flat V and put it in and put that one [sic] (Yenana).

For me style is really concerned with pulse... (Makhathini).

Peters compared the jazz and classical traditions, noting that the different periods found in the history of classical music have strict performance requirements that performers need to adhere to, as with the jazz tradition. However, he stated that style in jazz is more flexible in that the performer needs to respect tradition, but is not confined to it.

...baroque, classical, romantic and impressionistic. Each of those styles, each of those periods had specific nuances and characteristics you know [...] style in jazz is open you know. The performer is given carte blanche to express himself or herself as they feel, and you're not restricted in any way [...] to play it like that, as the great Charlie Parker might have played it. You're not restricted because it's a piece from 1930s to think of how Duke Ellington might have approached this you know... (Peters).

Similarly, Dyer spoke about style as a tradition with set imperatives that define it, for example, playing in a certain tradition that requires that one approaches the harmony in a precise way. Notably, he and Petersen stated that in the jazz style, it is often perceivable how one style influences the next. However, in agreement with Peters, he mentioned that this is also open to interpretation from the player. Mkhize stated that due to these jazz traditions having certain ventral characters, there are usually styles that are formed within the outlined jazz traditions, based on the individual interpretations of the players. This resulted in certain musicians being highlighted or used as musical references when playing in certain styles, such as playing in the style of Monk when playing in the bebop tradition or the style of Moses Molelekwa in South African jazz.

There are harmonic things that are like based on, on a kind of tradition like more jazz tradition, but it's also what the individual, how they choose to play whatever harmony things that they do and then that gets influenced and passed down you know, cause you can hear in the timeline of the jazz tradition, you can hear how one thing leads into another thing... (Dyer).

...then there'll be a style within a style, as in the style of jazz, but then there'll be a style of *ubab'* (*respectfully acknowledging a male*) uHerbie (Herbie) Hancock or uChick (Chick) Corea or *ulokhuza u, ubaba* (*respectfully acknowledging a male*) uAbdullah (Abdullah) Ibrahim... (Mkhize).

Interpretation in jazz style and its openness is highlighted, which Yenana referred to as a core component of style in jazz. He stated that there have been a great number of composed jazz standards over the years, but what has made them survive over the years is how different musicians have chosen to interpret them. This ability to interpret is what he deemed as a necessary skill for any jazz musician. Makhathini added to this by averring that one's ability to interpret relied on how they "*hear certain things and that may refer to how they eventually play a particular idea*". Interpretation, according to Yenana, is a skill that requires a great deal of time to personalise, which is at times is not easily perceivable: "*it's a thin line between what, what the other's do, what somebody else does in [...] jazz music.*"

According to Yenana and Makhathini, interpretation is what distinguishes one jazz musician from the next. Interpretation involves articulating and conveying one's understanding and knowledge through musical elements, which the participants view as reliant on one's aural ability and their experiences.

When describing the technical features of style, the participants elaborated on issues that they felt were at the core of jazz; such as the fundamental musical components of the different jazz styles, the role of intuitively feeling or anticipating rhythmic aspects within these various styles, and the ability to interpret these elements. Yenana's aforementioned comment highlights the notion of evolving from a technical approach in one's style of playing, to a sound that is personal, such as the styles of Corea, Hancock or Ibrahim, as mentioned by Mkhize.

4.4.2 Sub-theme 2: Socially and Culturally Negotiated Style

To garner a deeper understanding of the participants' conceptions of style, participants were requested to describe their personal styles. The pianists mentioned that the desire to develop a personal signature or sound was the driving motivation to evolve from mastering the technical.

Dyer referred to personal style as an individual's signature: "*style is like an identity [...] What people do and how they do it*". He equated the development of a personal style with developing as a human being, saying that as he matured, he felt the need to shift from a focus on the rudimentary aspects in his playing. His style is an amalgam of the music that he chose to draw inspiration from, a desire to advance the music that he heard while growing up, and a reflection of his world view. He cited Abdullah Ibrahim as a pianist with a distinct signature because as soon as one hears his music, it is easily recognisable. Dyer expressed that all musicians are presented with the same number of notes, but what enables them to form a discernible distinctiveness is the manner in which they play and articulate those notes.

The challenges of describing a personal style

Surprisingly, a number of the participants expressed that they had not really taken time to think about their personal style. Dyer found it exacting to describe his personal style, simply defining it as "*my story*": "*a lot of it is very instinctive you know, so that goes before you think about like 'okay it is there, so it is that' [...] that's why it's hard for me to answer*". He recognised that he had not taken time to think about it due to the spontaneity involved, but he could identify the influences in his music. A similar view was shared by Shepherd: "*there's ways that I do things. I never, I never gave it that much thought, that's just how it's always been [sic]*". Gonsalves stated that he preferred not to focus on defining his style as he did not want to limit his playing: "*I try to not think about it too much [...] I prefer you know like some anecdotal kind of things like um again without, without trying to talk about the music too much*". Mashiloane initially found it taxing to describe his style and communicated that this was an aspect that he now needed to focus on: "*I don't know man. Okay. I think most of my compositions is about...okay, um. Wow [...] I think now that you're asking me, you make me even like go like really check [sic]*".

Mkhize does not consciously devote time to working on his personal style, and considers it unnatural to suggest that one does so. His 'sound' is a result of an organic natural process, influenced by his experiences.

...if you ask me, so would you then sit down and say, "now I'm making *istyle sikaThemba* (Themba's style)?" you know. I, I don't think so. I don't think we operate like that now "I'm busy *ung'phazamisa* (you are disturbing me), I'm busy working on my style [...] it's something that, that is inherent in, in, in, in the way you know, our voices *masikhuluma, masidlala* (the way we speak, when we play) (Mkhize).

Barry remarked that she was still on the path of discovering her personal style: *“That’s a difficult question, cause I, I think I haven’t quickly quite discovered that yet. I think I’m still on the road of discovery”*. Petersen’s response was: *“Wow, that’s very difficult, because in a nutshell let’s say it (it’s) everything that I’ve been exposed to musically up until this point, which includes my classical training, which includes my Afro-American influences in the jazz tradition”*. He corroborated Mkhize’s view in mentioning that he did not consciously attempt to develop his own style: *“when I look back now, all of those little things I did [...] morphed into what I feel comfortable drawing from”*.

Petersen intimated that sometimes audiences are better at identifying his unique musical style, suggesting that an objective distance is needed, *“for some reason people seem (seem) to think that they can recognise a musical personality that’s me”*. Interestingly, Gonsalves and Dyer, too, mentioned that their personal styles would be better explained by the listener, corroborating Petersen’s assertion of objective distance. Gonsalves feels that understanding what his own style entailed could be limiting to his development, which too supports Mkhize’s view.

...like I can’t be too invested in knowing what it is that I’m doing only, only to keep doing what I’m, what I’m doing you know, and to not be like too concerned about what is this thing, like just that can be judged as some other people, you know, by someone else. (Gonsalves)
...music for me is like a, a creative thing, like and I have not thought so much about analysing because I don't feel like it's really my job to analyse my own music (Dyer).

Countering this, Shepherd expressed that there were elements of style that could only be subjectively explained by the musician.

...what makes it always Herbie is his interpretation of those musical elements in the, in those two styles. That’s personal, and that can’t be explained. Like why is it that he plays a melody a certain way, why he interprets it a certain way. Why is it that he chooses the harmonic devices to accompany that melody? You know, and in anyway those things are decided in split seconds – in the moment, raw, unedited [...] I can’t give you a definitive answer (Shepherd).

While the musicians seemed aware of certain attributes of their styles, some were reluctant to describe them while others expressed not having considered them. As the participants were probed on issues relating to their experiences of style, they were able to better describe what they considered to be key in the identification of a personal style.

Reflection of musical elements from upbringing and ethnic roots

All the participants mentioned the importance of background and culture on the development of their musical identity. Peters discussed how he actively aimed to cultivate a unique pianistic voice that reflected his classical background, which gave him a unique platform to approach jazz playing.

I thought about this very carefully when I got into jazz. How can I develop my own voice? See, that's one of the reasons why I started to play the way I do, because I knew I would be coming to jazz from a different point of view, especially in this country where by and large all our jazz pianists are so different, which is fantastic [...] There's the openness and the respect that the performers have for the tradition and they gotta [sic] find a way of encapsulating something of their own background enrichment in the style (Peters).

Peters suggests that even though artists have respect for the tradition of jazz, South African musicians find ways of drawing on local influences and developing a unique sound. Barry and Petersen's styles reflect their upbringing and encounters. They voiced how their background and experiences with classical, jazz and traditional music had amalgamated and continually shaped their diverse personal sounds.

...a style has, is going to have to come from a lived experience. [...] for me now um I've got a classical background. I've got a piece that I wrote, and somebody said to me "that's a mixture of classical, jazz and African" you know [...] I think my background is gonna come through or my experience of life, or my experience that I've been having with people... (Barry).

...sometimes it will sound like elements of McCoy, elements of Bheki, elements of Abdullah, elements of neo-soul, elements of classical, elements [...] I embrace the eclecticism [...] but playing my way. Sometimes it sounds like "oh, that's a little bit of Kenny Barron, that's a little bit of...". So, it's everything (Petersen).

Mkhize expressed how all the vocal music that he was exposed to - music from the church and traditional music - helped shape his personal sound and musical approach. During the interview, he played music from one of his albums which incorporated traditional *isicathamiya* music influences. For years, Makhathini has aimed to reflect people's gait in his playing, particularly the way people walk. He voiced how, although one heard the influences of jazz in his music, he wanted the music to reflect his life story and upbringing in the Zulu culture, which is what he views as definitive in his music being viewed as South African.

One of my biggest fascinations even today is like how people walk and how I could sort of project that in my playing. So, um I think I'm very good with imitating how people walk, and I used to do that when I was young, and this is how my grandmother walks, but it also has to do with rhythm and like, you know, just the flow of things. So, I'm fascinated by movement.

[...] my kind of jazz speaks the language of my people and it's definitely South African yeah. You might hear overtones of what you know to be jazz, but that's not what I'm thinking about (Makhathini).

Makhathini continued to explain how the traditional music that he grew up listening to impacts his personal style. The drumming patterns he would hear being played, the three-part acapella *isicathamiya* singing that he grew up partaking in, and the enduring pre-colonial Zulu ceremonial music referred to as *amahubo*, which consists of musical intricacies, outlined his sound.

... if you think about *amahubo* (Zulu indigenous hymns) and you think about all the sort of the dissonance kind of the sounds like, like the 7ths, the flat 9ths and all of those kinds of things, major 2nds and those kinds of things. I think that influences how we think about style so whether it's harmonically or melodically (Makhathini).

Approaching the melodic, rhythmic and harmonic aspects from a familiar framework, and incorporating all the indigenous music that he grew up exposed to, is imperative to Makhathini. He claimed that this is evident and audible in his own works.

...how I wanted to see jazz, or the style jazz was I wanted to derive it from a context that was familiar, so hence the, the all this traditional music and all the, the early influences. I wanted to see them in my playing [...] there is just like an underlying thing of like you know traditional Zulu music and, and I think that for me, is very important when we're trying to define style... (Makhathini).

Through his experiences of performing internationally and observing how people value South African music, Gonsalves was able to appreciate the significance of having a personal imprint in music. He expressed that he continually introspects himself and scrutinises how his music reflects his identity, purpose and story.

I think um the whole journey is really about the search for identity; is to figure out like who am I? Why am I here? What am I doing? What is my relationship to everything around me? [...] it was really an eye opener when we toured in France and then seeing just how much love and appreciation there is for South African music and (and) how important it was to actually have this sense of identity... (Gonsalves).

Shepherd stated that a unique voice is easily audible to a proficient ear, regardless of the style of music that one may be playing. This is an element that he felt existed in the music that he had recorded over the years; although the style or setting may be different, his voice remained constant and therefore identifiable: "*from this project to that project to that project, the style*

of the music is different. [...] but the way I interpret and approach that has always just been the way I do for myself". In expanding on his personal signature, he stated that his sound had been shaped by the music that he was exposed to in his immediate environment: "*I'm from Cape Town and I grew up playing this music from this city, so it all comes together in this, in this mesh. [...] I'm always very conscious of having the rootedness in my own music*". The influence of music from the Cape in shaping of his sound was too emphasised by Petersen. Similarly, Gonsalves placed importance on having a sense of place in his music.

Mashiloane praised Yenana's music for actually reflecting who Yenana is as a person, which is what he purposed to bring across in his music – a sense of self. He described his own music as containing "*soul*" and elements that spoke to the music of his roots, similar to Makhathini, which he said was evident in his rendition of a popular jazz standard featured on his debut album.

Two participants described the influence of socio-political factors on their sound. Yenana expressed that his music was influenced by the socio-political circumstances of the country and his attempt to contribute within that space. He further expressed that South Africa was a developing country, thus, the music being approached differently. Dyer noted that South Africans are an open, gregarious and lively society, which manifests in the music.

and I look at myself like "what kind of music do I play like in this kind of chaos that's like this?" you know. So, I, I try and be part of that chaos in a way [...] all of the, the social stuff I mean it's, it's bound to impact on. [...] we pretty much play the other way from what they do. But it's not bad um, but ya, it's, it's probably how we are socialised you know hmmm. It's probably like maybe there's like a fraction of something, and also, I mean jazz is a, is this urban phenomenon you know, a cosmopolitan kind of you know phenomenon that, that belongs in these big cities in the world you know, and um ya, we're dealing with third world issues here... (Yenana).

...I think in South Africa and Africa as a whole, people are more social, more welcoming, more vibrant you know, and I think that is reflected in the way people play music (Dyer).

The participants' stances affirmed that they form the nucleus of their own worlds, implying that one's experiences frame their personal approach.

Absorption of traditional musical influences through collaborative musicianship

One of the intimations discussed by the pianists was the significance of collaborating with other musicians in fostering a deeper understanding of style. Yenana played with various musicians

from the commencement of his professional career and this meant that he was able to play different genres of music and experience diverse cultural exchanges. He spoke about how working with varying musicians fostered the establishment of a personal sound.

...I was playing with all these guys that became back from exile in Zimbabwe and Botswana. We played at Sophiatown Joburg [...] we were playing Zimbabwean music, we were playing *mbaqanga*, we were playing stuff from Botswana, um ya some compositions of Steve's [...] then when I finished, 96, 95, I was straight on this tour with, with, with Norwegians and then I ended up in Norway with Zim [...] get booked by somebody, learn their music and stuff like this, and um and all these years I mean and then I ended up record company [sic], was playing with people, I mean I recorded five albums of Zim's and I was playing Zim's music, I was with Steve Dyer as well you know... (Yenana).

Yenana spoke fondly of a pivotal moment in his musical journey. This was the day he felt that he had started to develop his own voice as a musician following a performance with Zim Ngqawana: "*I remember years, years ago at the Bassline, just after Zim's gig, I was playing that gig and I went to his wife and said to her 'I think I've found my voice'*". He expressed the awareness of finding his own voice through positive emotions and feelings such as "*freedom*" and "*happiness*" and stated that he finally felt fully immersed in the music. When sharing his story, he remembered being told that he was privileged to have found his own voice, as this was what musicians were continually in search of.

A number of participants acknowledged that playing in different bands had an important on their individual sounds, particularly as they were exposed to music that was not necessarily part of their upbringing. This was evident in Gonsalves's statement: "*playing more like with Zulu maskandi musicians. I just loved all that music I mean, it was just, just so different from anything that I'd grown up to [...] a non-jazz kind of music-making experience*". Peters and Gonsalves explained how they were able to develop their interpretation of traditional South African music because of the musicians that they performed with. Barry was able to develop her personal sound and gain exposure to indigenous music through working with leading figures in South African jazz and traditional music. She had the opportunity to work with varying musicians that she could absorb influences from.

To sum, the second main theme addressed the importance of understanding and grasping the important historical and technical aspects of the jazz style. This includes aspects such as technique, understanding the various jazz traditions and their protagonists, navigating jazz rhythms and the importance of personal interpretation. This understanding was said to be

garnered through intense study and listening. The participants further alluded to transforming this knowledge to a point where one is able to think and see beyond the technical facets and develop a sound that articulates a deeper meaning for them and the listener, through actively performing with other musicians, continuously working on one’s personal sound, and using the acquired theoretical knowledge to reflect one’s background, culture and assimilated influences.

4.5 Main theme 3: Finding the South Africanness in Jazz

The participants were asked about the main influences on their work and style, and what they deemed as unique about their own sound and that of South African pianists that they viewed as unique. They were further probed on whether they would describe their personal style as South African, and, if they felt that a South African style existed, what they considered it to be.

Three sub-themes were pinpointed, concentrating on the participants’ positioning of South African jazz within a global context, their description of a South African jazz sound, and thinking beyond the music in comprehending what constitutes a South African jazz musical identity.

Table 4.4: Main Theme 3, Sub-themes, Underlying Themes and Raw Data

Main theme 3: Finding the South Africanness in jazz		
Sub-themes	Underlying themes	Raw data
1. Challenges with situating and describing a South African jazz identity	<ul style="list-style-type: none"> • Defining South African style • Implications of the term “jazz” and a need for a vocabulary • Issues of confidence in identity and the dissemination of South African jazz music 	<p><i>I guess I’m South African, so that is what makes them...</i> (Peters)</p> <p><i>...the term “jazz” is problematic in itself... (Makhathini)</i></p> <p><i>I don’t consider myself a jazz musician. (Mkhize)</i></p>
2. Defining the South African style	<ul style="list-style-type: none"> • Musical elements in South African compositions • External influences 	<p><i>Your style is determined by the composition. (Yenana)</i></p> <p><i>...uniquely South African can also mean you’re inspired by American music. (Dyer)</i></p>

3. The role of metanarratives	<ul style="list-style-type: none"> • Creative inspirations • Music making in an African context • Style as a continuously evolving phenomenon • Striving towards a deeper meaning 	<p><i>...some of the things that have been channelled through my dreams... (Makhathini)</i></p> <p><i>...dance, um music, healing um, singing, as separate entities, is a very new idea for African people. (Makhathini)</i></p> <p><i>...if you listen to music only on the surface, you start to attach geographical ideas to it. (Shepherd)</i></p> <p><i>...playing in a way where I can actually reach people... (Peters)</i></p>
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4.5.1 Sub-theme 1: Challenges in situating a South African Jazz Identity

The participants acknowledged that conceptualising their South African jazz identity was not easy. This subtheme presents the related underlying themes which include problems of defining South African jazz, issues related to labels assigned to jazz musicians and developing identities, the need for a distinct vocabulary and how issues of dealing with confidence and accessibility are a part of a South African jazz musicians' identity.

Defining South African style

When asked whether their music or style of playing could be considered as South African jazz, four of the pianists said that their nationality, and organic influences, qualified their music as South African. Shepherd stated that while there were constant debates around whether some music could be designated 'South African', he felt that being South African was at times reason enough: *"it is by virtue of the fact that I'm South African [...] I make that an argument of mine. For example, people say Carlo Mombelli's music is not South African and I have a deep – and I do have arguments"*. Dyer shared similar sentiments, citing his music as South African jazz due to his nationality, and thus *"based on influences, I would say that my music is more South African"*. Petersen shared a similar view about his style of playing: *"I think it's uniquely South African because I'm South African"*. Peters complemented this in saying: *"Tunes that I've*

written also don't sound necessarily African, but I guess I'm South African, so that is what makes them African".

While Gonsalves noted that on the surface being South African could simply mean that *"you got a South African ID book"*, he also defined it as: *"you are of this place, but not only of this place, but that you've actually invested and put your roots in this place"*. He explained that being South African meant going beyond just being a registered citizen, but fully immersing one's self in the culture, practices and understanding of a particular community. Pertaining to a distinctly South African style, this would require being engrossed in and understanding the unique cultural musical practices, and it being automatically reflected in one's sound. He continued to state: *"this means these are your people. And what makes them your people? How can you not know them? How can you know the sound – their sound?"*.

A number of participants brought up the issue of what constituted a South African style. Being South African was explained as not only related to a specific sound, but views and ideas around the music. Gonsalves stated: *"that person can be playing something that's, that's not South African sounding, but I'm saying to me that means there should be something about it even though it's only like philosophically or something"*. This suggests that a South African identity is viewed as reliant on the attitudes and beliefs of the musician. In other words, it suggests that there is an inherent accompanying metanarrative. Attempting to define this style of music brings to the fore the importance of understanding the metanarrative behind the music. Dyer explained that this proves more challenging in instrumental music, as there is an absence of lyrics that would perhaps make the music more easily identifiable: *"what would make it South African if it didn't have the language to say that oh this is a South African language and therefore it is South African you know?"*.

Makhathini questioned why South African pianists had not found innovative ways to make the piano resonate their ethnic identity sound in the same way that maskandi guitarists were able to manipulate the guitar to accommodate their own sound. He stated that: *"an instrument is built to address a particular music and actually we're very late to be thinking about this because the maskandi guys took the guitar, detuned, did their own thing, yakhulum' isiZulu (it spoke the Zulu dialect)"*. He felt that they were able to take a western instrument and manipulate it in a manner that created a new sound and approach that could only be associated with a Zulu

ethnic style, suggesting that South African pianists should consider more possibilities of adding to unique pianistic style.

Implications of the term “jazz” and a need for a vocabulary

Yenana stated that he was fond of being known as a jazz pianist, mentioning that it was often seen as credible. Gonsalves too chose to own the term and the implications thereof: *“I think you can only play, express completely when you have this sense of ownership”*. He acknowledged some musicians’ distaste at the label: *“a lot of jazz musicians don’t like to call themselves jazz musicians”*, which a few participants did express.

Petersen felt uncomfortable to label his music as “jazz”, saying that the term was used as a *“marketing tool”* by record companies. He continued to state that a number of notable musicians would not identify their music as jazz: *“if you speak to Errol Dyers, he says ‘I don’t play jazz, I play Cape folk music’; Robbie Jansen says, ‘I wouldn’t call this jazz, I call it Cape-influenced improvised music’”*. He argued that some of Ibrahim and Molelekwa’s music could not be considered as jazz, rather referring to the latter as a *“world music specialist and sound scientist”*. Mkhize too said that *“I don’t consider myself a jazz musician”*, as the term did not reflect the varying elements that constitute his musical style. Makhathini voiced that he was often referred to as a jazz pianist but found that *“the term ‘jazz’ is problematic in itself”*. He found resonance in referring to his music as *“improvised music”*, as that created a platform for *“people to locate it”*. He continued to state that he would rather characterise his music as improvised music containing jazz elements as he felt that the term “jazz” often implied the American influence, while people forgot the role of Africa in the creation of this music: *“I would run away from um saying it’s jazz or not jazz or South African jazz or not, but I will say it’s um improvised music that is informed by some jazz aesthetic”*. The participants concurred that the term “jazz” limited a true understanding of elements present in the music.

So, would I define jazz as the way Wynton Marsalis did it? Blues plus swing equals jazz? I think a large part of the jazz tradition does have swing in it or some permutation of swing which is why when you hear Mankunku it's clear he can play those changes, it's clear that he has an approach that's Dexter you know, all of those guys. So, so that's my view. Might be a changing view all the time, but I, I think the, the, the titles are, or the descriptions are problematic at times. Also, because it sometimes stops you from being honest in what you hear because sometimes these descriptions don't let you know what you hear (Petersen).

Throughout the interviews, there were several references made to a ‘South African approach’ or ‘feeling’. Makhathini stated that a challenge that existed within South African jazz was the

insufficient vocabulary to describe the music, which is why the term “jazz” is regularly used: *“In terms of where you can place the music, that’s the closest you can come whilst we’re in the process of really trying to cultivate a vocab(ulary) for our music and not being apologetic about it”*. He mentioned that the term “South African jazz” was suitable for the time being, but that he was interested in developing a vocabulary more suited to the South African context, articulating how the music is played and approached.

...part of what I’m interested in, in is trying to construct and develop a, a language for, for what I’m trying to say now, because I feel like you know we’ve not really paid attention of how we could describe the way we play without going through the worst; like without using all these words and like finding our, our own systems of you know playing the music (Makhathini).

Issues of confidence in identity and the dissemination of South African jazz music

A number of participants addressed issues of confidence that South African jazz pianists or musicians in general face due to having undergone oppression in various forms due to the country’s political history.

Barry highlighted that style could be viewed as: *“how you see yourself as a human being”*. She explained that possessing a personal musical style was a way in which musicians could assert their identities and their dignity, especially having grown up in a society that ostracised them based on race. Yenana spoke about jazz being a multinational movement and an *“urban”* and *“cosmopolitan”* phenomenon and how issues of confidence, particularly related to establishing an identity within this music may occur. He described jazz as a style firmly established in *“big cities”*, which may pose issues of confidence for South African jazz musicians when one considers that it is still a developing country: *“you’re bound to be affected kind of some kind of complexes that, that, that creep in into stuff [sic]”*.

Yenana explained that South African jazz will still be scrutinised, but also mentioned that one had to be confident, educated and represent themselves well. He further voiced his frustration that while dominant musical databases were able to identify different forms or genres of music, South African jazz was still not an identified style, which he believes needs to change.

...I was checking on my computer now, I loaded my music and then it says, “genre unknown”. I got so mad, I mean you look at there’s, there’s all these applications and everything, they’ve, they’ve written all the styles and everything you know you want it to get into tune called to upload music and whatever jazz what what what what, and then you’re like none of my stuff is

here [...] we, we need to strive towards this kind of recognition so that we can also be part of the known (Yenana).

Mkhize discussed the media culture in South Africa, stating that at times he had to compose songs purely to receive airplay as there were some songs that would not be played on radio, based on the general listening culture. He expressed that issues of confidence existed in South African jazz musicians because of the different forms of media promoting American culture rather than that of South Africa: “*if you were to tune in into, into one of the, any one of the stations, you would swear we are in America*”. This, according to him, deters musicians from expressing their identities freely: “*the culture of the, of the country is the face of the, of the country*”.

Mkhize suggested that issues of confidence too exist because of the reluctance of South African radio stations to grant listeners access to South African jazz music; often limiting the music to a few hours on a Sunday.

...why *ijazz bayidlala* on Sundays *kuphela* (why do they only play jazz on Sundays)? you know. What are we saying? *Kusho bani ukuthi bayidlale* on Sundays *kuphela* (who says that it should only be played on Sundays)? The song you enjoy listening to *wena, ufuna ukuyizwa* (you want to hear it) every day. Is it supposed to have a different meaning *ngoba idlaliwa* (because it is played) on a particular day? I don't know (Mkhize).

Barry voiced her unhappiness at the fact that there were many undocumented musicians that contributed to the sound of South African jazz: “*Sandile, now come on man! A great guitarist like that you know, no, we don't have a recording*”. These musicians passed before they could be acknowledged. She too noted the deficiency of older jazz recordings that aspirant musicians could use as a reference.

Mkhize argued that music belongs to the people and that South African jazz needs to be commercialised in communities and that costs needed to be reconsidered as people often have to pay when attending music concerts. Mkhize highlighted that music and its related artefacts needed to be available to communities, commenting that it served no purpose for such items to be restricted.

...I don't think we've done enough *thina* to see *ukuthi sinani thina* (to see what it is that we have), but by that you know I have a problem with these things *ezigcinwa* (that are kept in) in (in) books and museums, and um, *kuma* (in) universities, because they don't help no one [sic].

Zihlala lapho, ziba kuma (they stay there in the) museum. *Abantu* (people) they have to go there and, and *baz'* appreciate *njengoba bathi* (appreciate them as they say) as a, as a specimen, *bayibuke* (look at them) and then *bayi, bayi bhekise ngaleya* (they put it there), and yet *imusic* (music) doesn't belong there. *Imusic* belongs *kubantu* (with the people), *imusic* (music) must be taken to *abantu bayi buke, bayi enjoye* (people and they must watch it and enjoy it) (Mkhize).

Mkhize raised further questions around making jazz more accessible to the younger generation: “*My grandson is a, is a good singer you know, he's got a great ear and everything, you know I'm like, do you realise I can't take him to a, a jazz gig?*”. This highlighted the possible significance of fostering the development and consumption of the music from a young age to cultivate future musicians and an appreciation for South African jazz.

To sum up this subtheme, an exploration of the transcripts divulged several factors that the selected South African jazz pianists found reflective of a South African identity. This particular theme explored issues raised by the participants, which included how to define South African jazz, a need for vocabulary to describe the music, and the importance of making the music accessible.

4.5.2 Sub-theme 2: Defining the South African Style

External influences and unique compositional elements were named by the participants as core features of the South African jazz piano style. A significant number of participants consciously play and incorporates elements of South African jazz into their performances and music. Shepherd dedicated his first three albums to addressing the South African jazz style as he felt that there was a gap that existed in South African jazz recordings in post-apartheid South Africa: “*I actually said it boldly on album covers and things like that, this is what I was doing. I felt there was a, there was a massive gap – generational gap – after the 'golden period' you could say, of South African jazz*”. Shepherd and Peters ensure that half of their performance programme is dedicated to the South African jazz sound. Peters's response suggest that he considers the sharing of South African jazz music as a personal responsibility.

...I do make a conscious effort because I, I think of myself as being someone who is a representative of South African jazz. It's just music that is very close to my heart, so whether I'm playing a concert here or overseas, I have the same approach of always trying to bring in something of my, my roots. [...] at least half of the concert is dedicated to South African jazz (Peters).

I, I would fully say that my music is also very South African; I would say at least 50% of my, of my concert programme for example, contains real elements of our root's music (Shepherd).

Peters consciously worked on developing a South African sound and playing in the style by listening to the works of pianists such as Ibrahim and Molelekwa and working with other musicians. Over half of Makhathini's music is influenced by his roots as a South African, and the sub-genres of music that exist within the Zulu tribe. Gonsalves shared a similar stance: "*my own kind of gravitas is to much more to kind of things that people would describe as being South African. [...] I definitely feel that it has a sense of place, and that place is here*". Gonsalves further described playing jazz standards in a South African way and continuing to explore elements that are uniquely South African.

...I can play standards in a uniquely South African way. I can do that, but I'd like to think that even if I was playing a standard where I was trying to sound like very authentic or very correct in terms of the style that someone would still hear me and be like this guy is, is not American you know (Gonsalves).

Musical elements in South African compositions

All the participants elaborated on compositional elements that they considered as distinctive to South African jazz piano style. Yenana, in particular, repeatedly emphasised South African compositions as a reflection of what typifies the South African approach to style in piano playing: "*The South African part of it, it has to do with the composition. It's just the composition really*". He referred to the works of Mankunku and Ibrahim, saying that their playing reflected their primary influences, who were John Coltrane and Wayne Shorter for the former, and Thelonious Monk and Duke Ellington for the latter. While he viewed these influences as clearly audible, he stated that once they played their own compositions, there was a distinct sensibility and approach exhibited, which reflected a uniquely South African style: "*Winston Mankunku in 1968 he was playing like all those American guys [...] then he plays 'Yakhal' Inkomo' which is a composition and then he addresses in in a, in a particular way*".

The improvisation and musical elements, particularly the rhythms, in Molelekwa's musical style, according to Yenana, too, reflected the notion of South African jazz style being found in compositions. He stated that a detailed understanding of the American jazz style exists because of the body of compositions that reflect this, suggesting that South Africans jazz pianists should view their compositions as reflective of their style. These assertions draw attention to the question of the specificities in South African compositions that characterise elements of style in South African jazz pianists.

The nature and importance of the melodies in South African compositions was discussed by all the participants, evident in Mashiloane's response: "*South African music is all about the melody [...] in my music I don't think so much about the harmony, but I follow the melody – which is the biggest characteristic in South African jazz*". Gonsalves shared a similar sentiment: "*you have to kind of draw more melodically because [...] you're not playing so much from the harmony*". The participants addressed the uniqueness and simplicity existent in a number of South African melodies. Where melodies had been written over the primary chords, Gonsalves and Makhathini declared that they were often simple and key factors in the compositions, as the harmony was often not elaborate. Peters and Makhathini noted the uncomplicated and 'singable' nature of these melodies: "*Ya I-IV-V is in everywhere, but you don't get melodies such as [sings Pata Pata melody]*". Makhathini mentioned *Lakutshon' ilanga* and *Ntyilo ntyilo*, which incorporated a more extensive harmonic progression, yet their melodies embody this aforementioned simplicity. Peters too referred to Molelekwa's compositions to emphasise the notion of simplicity in melodic approach, which although rhythmically complex, constantly displayed this ideal: "*Molelekwa also brought something very unique to, to South African jazz piano, once again with his very singable melodies*". Ibrahim's melody, particularly in the work *Mamma* was described by Lucia (2002) in a similar manner.

Mkhize observed that the melodies found in the songs of older South African musicians were often based on variations of arpeggiated primary chords, which he said may have been intentional, or possibly a result of the lack of music education at the time. He contrasted this with the intricate melodies found in the traditional music of his culture, the Zulu culture. He then played a recording of Princess Magogo's²² *Wathinta Uphefeni*: "*Uyayi izwa (do you hear) that note? Okay. So, mina into engiyibonayo la (what I see here) is [...] If you listen to the melody it suggests something else*". He highlighted the tensions found in the music on the piano, which he suggested, did not reflect the use of diatonic notes present in the arpeggiated melodies of older compositions. These traditional Zulu melodies were listed as an influence on his melodic approach.

²² An iconic South African female composer and performer of Zulu traditional music

The use of traditional melodic influences in compositions was discussed by a number of participants. Yenana annotated that his melodies often came to him while practicing, and that he did not deliberately try to write compositions that were musically complex. The majority of his melodies are rooted in the different songs he heard at various traditional Xhosa ceremonies: “*in most cases it’s, it’s probably music that I grew up listening to [...] Xhosa music, um initiation songs*”. Similarly, Makhathini mentioned that South African melodies drew from the modal structures found in the traditional classical music of the different South African cultures as typified by the music of the *Bapedi* culture, the Zulu compositions of Princess Magogo, mentioned by Mkhize, or *Mam’* (*acknowledging a female elder*) Madosini from the Xhosa culture. He explained how these very elements influenced the music on his latest album, likening the melody of one of his songs to the melodies of Princess Magogo, which he listed as a distinctly South African element.

Mashiloane elucidated that his melodies reflected a South African style because of the influences therein. He reluctantly spoke about what these influences were, due to his religious beliefs²³. He briefly discussed uniquely South African elements found in the *sangoma* music that he would often hear in his immediate environment while growing up: “*the melody is at home [...] when I say home ibuyela le, ibuyela to kulo (it goes back there; to the) music that we grew up listening to*”. He stated that traditional *sangoma* music retained and captured musical elements unique to the South African style.

The common use of the I-IV-V progression in South African jazz was a frequent talking point throughout the interviews. Barry likened its function in South African jazz to that of the blues in American jazz. For Mkhize, the use of the progression was reminiscent of church music. He stated that the unique approach taken in South African jazz was that the second inversion of the tonic chord often preceded the dominant chord, which he demonstrated by playing a section of the South African national anthem. While he stated that this progression was commonly found in music, he noted that the rhythmic approach taken in the interpretation of the I-IV-I6/4-V harmonic progression granted it a distinct South African feeling: “*We give it a, you know, a different approach*”. When discussing the use of harmony in South African jazz, Mashiloane referred to Molelekwa as one of the pianists that he felt had a unique approach to this progression. He expressed that Molelekwa was able to create a beautiful and eclectic sound

²³ While some South Africans still believe in traditional practices, some do not practice or adhere to them as it opposes their religious beliefs.

using these primary chords: “*Molelekwa kept it kuma triads (to triads) for most of his songs and waye waculisa (he made them sing)*”.

Mkhize repeatedly spoke of his keen interest in harmony and its functions within South African jazz. He noted the significance of primary chords in shaping a South African sound, but questioned whether this was a definitive feature of the style: “*our music is, is, is centred around the I-IV-V progression – diatonic, and there’s nothing wrong with that, but I’m asking myself the question: “does that define who we are?”*” This led him to devise a new system of South African modes and related harmonies, based on the modal structures found in the Zulu traditional music of Princess Magogo. He has given traditional Zulu names to this set of modes.

While Gonsalves expressed having conversations with some colleagues who felt that South African jazz was limited in terms of its harmonic development, Barry and Mkhize talked about the existence of extended harmonies and progressions in the music of Bheki Mseleku. Gonsalves noted that Mseleku was able to move beyond the “typical” progressions found in South African jazz to a more highly structured use of harmony that he likened to the American free jazz movement²⁴.

...until Bheki Mseleku came around where he was starting to do much more with those changes um you know in terms of transposing them to different keys and extending all that harmony and putting all kinds of ii-V’s and whatever into that stuff. It seems like South African jazz went from I-IV-V and a fairly simple kind of formation into like free jazz... (Gonsalves).

Yenana and Mashiloane communicated how although they implemented melodies with traditional influences, they too chose to apply extended harmonies.

...my song [...] the harmony is different. The harmony probably I’m playing a major sixth with a ninth, which makes it different because, makes it different because what usually happens is that I’ll probably, probably be on a just a triad yeah in most South African jazz, right?! Triads [...] most of my harmony is in American, is in Coltrane, is in McCoy, most of the harmony [sic]. For example, I will say [sings melody] but on my, on my harmony I’ll probably harmonise it like I’m playing McCoy, like which is like voicings like six-nines [sic] (Mashiloane).

...Xhosa music, um initiation songs [...] I’m able now to, to reharmonise... (Yenana).

²⁴ Musicians of the free jazz movement of the 1960s “advocated much more than freedom from harmonic structures or compositional forms – although that too was an essential part of their vision of jazz. Many of them saw their music as inherently political” (Gioia, 2011, p. 310).

Shepherd and Makhathini stated that a significant portion of their music was guided by music from their backgrounds and other South African cultures, with the I-IV-(I6/4)-V harmonies used in music from the Cape being an influence for Shepherd, and modal harmonies entrenched in traditional Zulu music being an influence for Makhathini.

The participants emphasised the varying functions and origins of the rhythms implemented in their compositions. The importance of the downbeat, which is in contrast to the emphasis on the second and fourth beat in American jazz or the swing style, was observed. Yenana regarded the ability to emphasise the downbeat and combine it with the upbeat as a crucial feature in his music. Mashiloane recounted an experience he had while performing his music in Mozambique, wherein he asked the audience to join in the performance and clap on the downbeat, which proved to be a challenge: *“they were surprised to be clapping on one and three you know, which should be usually what? Two and four. For us it was like one and three, for them it was like um, can they really clap on that one and three?!”*

A number of participants expanded on the cross-rhythms in their compositions and in South African jazz music in general. When discussing uniquely South African stylistic elements in his compositions, Dyer mentioned the manipulation of rhythms as a distinguishing factor, which for him embodied an overarching three-four feel in his music: *“The rhythms definitely let someone know that it's South African because there is that kind of a signature 3/4 South African jazz”*. He expressed finding it challenging to write works in four-time. Shepherd concurred with Dyer on rhythm being an identifying factor and the existence of an underlying three-over-four feeling in South African jazz, further stating that this practice had its roots in Xhosa traditional music. His international experience brought to his attention how despite the time signature of a piece, the innate existence of the three-over-four approach to music in his personal style was apparent: *“we don't realise it here, but we have a very specific way of feeling rhythm. It's mostly got this underlying, almost pervasive, three feeling, whether it's a 4/4 or 7/8, or 7/4 or 11/8 or 3/4 or 6/8”*. This three-feel approach to rhythmic and melodic phrasing were said to be inherent in the South African approach.

Peters corroborated the shared views, mentioning that rhythmic feel was a key factor in identifying South African style in existent compositions: *“jazz is primarily about the feel. But moreover, it was the tunes that they wrote, it was also the rhythmic component, the ability to navigate two against three, which is an underlying thing in their compositions”*. The three-feel

is evident in Makhathini's compositions, which emphasised the views articulated by the other participants.

... my last album is really based on grooves, so each song has a, has a particular groove and, and I believe all of these grooves, for example, um these grooves are borrowed from um *izangoma* (sangoma music) and they use like a lot of triplets. There is a song [...] it uses that rhythm quite a lot (Makhathini).

Makhathini expressed that the melodies and rhythms used in his compositions and the feel of the basslines stemmed from the rhythms found in traditional *sangoma* music which is similar to an earlier view conveyed by Mashiloane. This suggests the significance of drawing inspiration from the varying musical components of traditional South African music. The view aired by Makhathini was highlighted by Shepherd and Barry when discussing how, although there were various influences on the music of Bheki Mseleku, his approach to rhythmic feel reflected his background in the Zulu culture.

Somehow when Bheki played that you still kind of felt this deep rootedness in his cultural roots. I don't know what it is. It might be somehow, somewhere between the rhythmic, harmonic feel that he does. Somewhere in between there there's, there's this rootedness you know (Shepherd).

Home at Last, ya, he was using South African rhythms... (Barry).

Makhathini and Petersen too discussed the unique rhythms and textures present in the music of Molelekwa stating that his music was able to personify not only how the people of his culture danced, healed and sang, but the influences of other African cultures on his music. Petersen noted that these elements resulted in new musical innovations from Molelekwa.

...Molelekwa was able to capture the spirit of his people, the *Bapedi* (Pedi) people and it comes out very clear. He didn't just capture it um rhythmically but even in terms of the, the, the musical textures that he used, voices... (Makhathini).

...nobody up until that point had ever played *Rapela*. There's never been an approach with the West African influence into South African pianism. We didn't have that before. Everything was swing-orientated before (Petersen).

Gonsalves shared similar sentiments about pianist Chris McGregor: "*I mean he was from the Eastern Cape, so those kinds of grooves [...] that sense of articulation*".

A number of the participants spoke of the distinct manner in which swing was approached in South African compositions, suggesting that this was due to the influences of the different

ethnic groups. Gonsalves insinuated that although one could hear the implementation of swinging notes in the playing of Mseleku, the articulation thereof spoke the language of his upbringing and his Zulu roots.

...when he plays swing, there's certain rhythmic kind of gestures, certain things that he do, that he does I mean, you hear a lot of McCoy and all of these kinds of things in there, but there's some things that are just so township you know just [...] his playing is swinging, band is swinging, but it's something about the way that thing is articulated that says this is South African jazz piano playing. And maybe even this is a Zulu South African... (Gonsalves).

Mashiloane expressed that South African jazz should swing differently to conventional methods: "*I wish ukuthi mhlawumbe iswinge in a (that it could swing in) another way you know, like for example, in a way that how a South African would swing you know*". Barry likened the approach that South Africans took to swing, to the rhythms that accompanied traditional Zulu dancing: "*I often wonder where does that swing come from in South Africa? Because like does it come from um you know the Zulu rhythm that is swinging in its own way?*".

In discussing the manipulation of rhythm in the works of Ibrahim, Petersen expressed and demonstrated that he was able to juxtapose swing and straight rhythms in his playing. The rhythms reflected a marriage between his roots in the Cape- and American-inspired rhythmic influences.

Abdullah Ibrahim album *Reflections* takes place there - *Take the A train*. [...] but he plays this rhythm (*plays*). Right?! He plays the whole *A train* on that vamp, which clearly gives you...and on the recording you'll hear he goes like this (*plays*). But what...if I hear that, that's *klopse*. He's got the *klopse* rhythm, with that vibe. So, you can hear him do the ghost, the ghost rhythmic notes on the recording. So, what you hear is that that rhythmic feel is not played by Ellington, is not, is not even straight swing. All of Abdullah's stuff is like that [...] there's an accent that's different, what is different? That mix. [...] in the right hand he'll play this type of thing (*plays*). That's a very clear swing thing. So that creates an accent that's different. *Take the A train* in the right hand he is implying a kind of swing, but not quite swinging in the same way... (Petersen).

In finding ways to describe their own styles or views on style, the majority of the pianists reinforced the view of style as a language, and this in turn shaping the formation of their personal sounds. Makhathini averred that South African languages influenced the manner in which chords were approached or articulated. Mkhize added to this idea by insinuating that even though two people spoke the same language, the natural manner in which they verbalised certain idioms would be different: "*if ukhuluma (you speak) you will phrase things in a certain*

way. So, if you, if you play, you'll always find yourself playing certain things in a certain way, and um for me, that will be a style". Gonsalves and Petersen propelled this view by likening unique South African styles to accents, saying that different accents existed among South Africans, implying that although people stemmed from the same geographical location, their influences and backgrounds affected the way that their music "spoke" or sounded. When considering his previous statement on Mseleku, this intimates that although Mseleku may have been able to speak the same musical language as his American counterparts, his accent is what made his style identifiable as a South African.

So, it's, it's, it's *ama, ama* tendencies (the tendencies), *ama, izinto* (things) that we – that is inherent in our voice when we speak; we always find ourselves speaking in a certain way you know [...] it's something that, that is inherent in, in, in, in the way you know, our voices *masikhuluma, masidlala* (when we speak, when we play) (Mkhize).

...does my music have South African jazz? It has an accent of South African jazz. It has an accent like English has an accent depending on where you're from. From the Cape you have a certain accent. The (the, the) sentence structure on paper looks right, but when I speak it you can say "ya, you're from Cape Town", and I think it's the same here with our jazz. It's the way that we are. Listen to Mankunku, he has Coltrane, he has all of that, but when he speaks it with his accent, where he comes from comes through so clearly that he at times sounds like them and at times he doesn't (Petersen).

In the same way that if someone listens to me speak, they should hear that this is a South African voice and a South African accent, even though if someone listens to you speak, our way that we speak is completely different, but we are both South African (Gonsalves).

Barry suggested a connection between the rhythms of native South African languages and the approach taken to rhythmic phrasing in the South African style: "*you hear the connection to, to the traditional music, and the phrasing and the things that come out of languages in terms of rhythmic phrasing and stuff, which is, is different*". Makhathini and Mkhize, who stem from the Zulu culture, articulated that their music reflected the elaborate manner in which the people of their culture spoke, and it being natural, although at times subconscious, to reflect their ways of speaking in their approach to rhythmic feel.

...think the biggest fascination with me is like I've said, language you know, and, and how the rhythm or the um the pulse in the language influences how we think about musical styles. So, I think one of the um crucial elements for me would be language [...] So, if you think about *isiZulu* (Zulu) as a language [...] there's just something about, about how um people in, in, in KwaZulu land just like address a conversation you know what I mean?! [...] for example, if you, if you were to ask just like a normal greeting "*San'bonani, ninjani?* (Hello, how are you?)" I mean a Zulu person might say something like "*Hayi, sikhona, hey sibulawa yilanga, heh madoda* (nonetheless, we are well, it is just too hot, oh man)". So, everything is always like we

do not always have direct answers, but we have ways of moving towards a particular answer or a particular conclusion and this is how I think of my phrasing... (Makhathini).

I think the rhythm comes from the way we speak. If I say “*isangoma sakwaNongoma* (a sangoma from Nongoma)” and then I’m gonna write um subconsciously in that, in that rhythm, in the way we speak [...] So, I think *indlel’ esikhuluma ngayo* (the way we speak), it will always come out *indlela kwi* (in the) rhythm in music, the way *esizwa ngakhona* (we hear)... (Mkhize).

Almost half of the participants discussed how the rhythms implemented in South African compositions were intended to reflect the dances found in ethnic cultures. Mashiloane stated: “*South African music is [...] all about the dance [...] travelling has made me like really prove ukuthi thina (that we) we are not about sad music, you know. It must jive; it must dance*”. This informs his band’s approach when performing his compositions: “*I told my band “guys, we’re going on tour, we’re going to showcase how we dance in South Africa*”. This dance element, according to Makhathini, was present in Molelekwa’s works: “*in terms of his articulation and phrasing is able to reflect his people, how they dance*”. Makhathini further expressed that dance was significant to African culture and that this influenced the approach to rhythm, as displayed in Molelekwa’s works which replicated the dances of the *Sepedi* culture through the rhythmic slant in his compositions. Mashiloane praised pianist Andile Yenana’s style of comping, saying that it was well-conceived and contained an element of dance. He drew inspiration from Yenana’s style of comping and applied those influences on his latest release.

Yenana too highlighted the importance of dance and movement being reflected in his music without constantly having to rely on sustaining the tempo. He described his music as “*umnqunqu wabantu*”, which is music that reflects a specific dance of a particular group of people: “*I can’t tap all the time, I need to move in different ways*”. Mkhize mentioned during his interview that pianist Andile Yenana’s music reflected the dances of Xhosa people: “*into yom’ xhenso (traditional Xhosa dancing) I hear it*”. This was not solely because Yenana hailed from the Eastern Cape, but due to his ability to innately articulate the language and dances of his people through his music.

Petersen’s professional experience with leading South African jazz figures awakened him to the importance of repetition in South African music and being able to bring back similar ideas in different guises. Intriguingly, Gonsalves mentioned that some of his jazz colleagues had expressed there being an over-abundance of repetition in South African jazz.

The implementation of a unique ‘feeling’ or ‘approach’ in South African jazz and compositions was often raised. Dyer and Petersen discussed how an inimitable approach and certain elements existed in Ibrahim’s music, which identified him as distinctly South African. Peters expressed that: “*there’s an element that can’t be explained in theoretical terms*”, explaining that the South African approach was present in the phrasing, nuances, and non-musical aspects, such as the spirit behind the music. Makhathini propelled this by explicating that the uniqueness in approach taken to musical style by South African jazz pianists could be seen in the nuances that reflected the musical practices of their varying cultural backgrounds. He further mentioned that although he was conscious of incorporating elements from his background, he found it challenging to define a unique South African approach or feeling: “*I don’t know how you would even start explaining feeling, but there is a very South African feeling about all the music I’ve been writing*”.

The pianists conferred their individual approaches to improvisation and whether they had a distinctive approach to this definitive feature of the jazz style. For Shepherd, improvisation is a highly creative and spontaneous process that he approaches from a similar perspective as he does his compositions. This aligned with Yenana’s view, who when discussing the improvisational style of Molelekwa, expressed that he drew largely from his compositions: “*all of that improvisation and all of that stuff was driven by his compositions*”. Comparable to Shepherd and Yenana, Dyer and Makhathini communicated that one’s identity should still be evident when improvising.

Makhathini approaches his compositions in a manner that influences his musicians’ approach to improvisation: “*the little that I’m intentional about, deliberate about in the music, creates a South African feeling*”. Makhathini played a video of one of his performances during the interview to demonstrate his unique approach to improvisation. He asserted that he approached improvisation from the perspective of a cultural practice found in various cultures: “*I’ve been trying to emulate or think through something that is called um um izaga or izisho or is’hlabo [...] or izibongo (several terms meaning ‘praises’)*”. This involves elaborate expressions being proclaimed based on one’s clan name, often in a highly emotive and rapid manner. He purposed for the listener to be able to place themselves in the scenario that he tried to recreate while improvising, which he listed as an important South African element in his playing. He then argued that typical elements of improvisation found in the American jazz style were not audible in the recording.

... [plays video of performance – *izibongo* (praise) demonstration over improvisation; speaks while watching] I'm going out of time. I'm trying to think of that thing. I don't think there's any bebop in there. So, so and also like I've just been trying to see how we can tap into people's imagination. So, when I'm playing what I'm playing here, is it possible for someone to see like Zulu men going on like a traditional sort of? So that for me is South African in terms of how I perceive improvisation (Makhathini).

The participants' responses illustrated the incorporation of cultural elements being a fundamental aspect of their styles. A number of participants integrate the musical characteristics of cultures that they did not necessarily grow up in. Shepherd discussed how his first three albums in particular focused on the music of different cultures in South Africa, including the Khoisan. Following extensive research and engagement with these styles, he was able to incorporate these varying influences into his music.

...I really used a lot of um sounds and influences from South African music, traditional music from around the country and then I just, I stumbled on it because I liked the sound of it. There wasn't any political or cultural reason, I just liked the sound of it you know, and that was my entry point into a lot of traditional music from South Africa. [...] Also went reasonably deep into the first nation people, Khoi and San and researched that music, and on my third album I use a lot of samples from the Khoisan (Shepherd).

Although Gonsalves and Barry did not grow up in the Zulu culture, their experiences in KwaZulu-Natal influenced their personal styles. Gonsalves reminisced on the great guitar culture and cited this as a major influence on how he approached his playing: "*There's much more a culture in guitar playing instead of piano playing, so then I played piano more like a guitar player, not a piano player*". Barry expressed her fascination with traditional music and how she consciously infused these elements into her style: "*I think African music is really, really in me as well, you know. I love traditional music. [...] I think that's definitely part of it you know*".

Interestingly, Barry recalled how people would often say that she was Black due to the environment she spent time in, the musicians she was working with, and the type of music that she played. However, she consistently expressed that being a White woman is her identity, and although South African traditional music may have influenced her greatly and formed part of her musical signature, some people may find faults in her approach due to her background. She argued that although one may have misgivings about her approach, she articulated her musical experiences, which involved in-depth encounters with Zulu traditional music, based on her personal encounters.

I think you know to be true to yourself, I'm saying again. You know people sometimes have said to me "Oh Barry you're Black. You're just a Black person". I'd say "man, I can't even speak your language properly. I'm afraid I'm gonna have to be White" you know um, I'm gonna have to be myself. I'm gonna have to be myself truly connecting with you – yourself (Barry).

When conversing on the style of Molelekwa, the participants mentioned the distinct approach that he took in his music, with Peters describing his music as the most African in comparison to Mseleku and Ibrahim: "*Moses had a very distinct feel [...] the strong feel is what grabbed my attention straight away [...] completely different and unique*". Correspondingly, Gonsalves said the following: "*I mean you're not gonna hear that kind of music anywhere else you know, it's just so identifiable, well by people who know, right?*". Petersen expressed the same notion, identifying Molelekwa's style as "*world music*" instead of jazz, as he introduced new African elements to jazz playing. Dyer indicated that Molelekwa found inspiration in music that was not necessarily jazz: "*Moses definitely, and ya he was exploring things outside of jazz, really into piano music so he's great*". Mashiloane mentioned the percussive elements in his rhythms and described his harmonic use as a reflection of him. Like Dyer, Mashiloane remarked that he did not believe that Molelekwa's music was largely influenced by American jazz as was evident with the aforementioned pianists; even referring to him as "*pure*".

The participant's contributions highlighted the importance of the unique features found within compositional elements such as melody, harmony, rhythm, improvisation, structure, and approach, in attempting to understand South African style. Their responses further underlined the importance of understanding the musics of the various ethnic cultures in cultivating a thorough understanding of South African jazz music.

External influences

All the participants referred to the existence of external influences; mainly from American jazz and classical music in their personal styles.

The impact of American jazz on the works and styles of the pianists was a recurrent notion throughout all the interviews. Dyer brought up a similar view to an earlier one expressed by Yenana stating that Mankunku paid tribute to Shorter and Coltrane on his iconic 1968 album *Yakhal' inkomo* which displayed that he was largely aware of and influenced by American jazz. He noted that with all these influences, Mankunku was still able to bring across his own voice

and approach the music in a unique way which led to Dyer suggesting that perhaps having a uniquely South African style meant that one was influenced by elements of American jazz yet found ways to translate the music to reflect their background.

...to say it's uniquely South African can also mean you're inspired by American music, 'cause you know Winston, when he recorded *Yakhal' Inkomo* the second song of theirs is *Dedication*, and that's to John Coltrane and Wayne Shorter. It's like those guys were aware of that music, so he found a way to make it his own [...] So that music was part of the consciousness of the South Africans who I'm looking up to looking up to, so it's all linked in a way... (Dyer).

Numerous participants referenced Mseleku to demonstrate the influence of American jazz on the South African jazz style. The participants agreed that Mseleku's music reflected his background and rootedness in the Zulu culture, juxtaposed with the influences of American jazz. Makhathini, Gonsalves and Shepherd mentioned audible influences from the American pianistic tradition in Mseleku's music while Peters remarked on his close musical relationship with American saxophonist Joe Henderson.

Bheki had one foot in a deep sense of his Zulu roots and in his South African roots, but also, and with his other foot, one foot say in the American jazz idiom you know, from McCoy Tyner, and that was his big, Bud Powell, McCoy Tyner and Thelonious Monk were his big American influences [...] So, he's a good example of somebody who's found, found a wonderful balance right in-between those two worlds (Shepherd).

...there's certain rhythmic kind of gestures, certain things that he do, that he does I mean, you hear a lot of McCoy and all of these kinds of things in there... [sic] (Gonsalves).

...obviously Mseleku was a, a big disciple um of McCoy Tyner (Makhathini).

Correspondingly, Dyer mentioned that "*he had a lot of influences which were not South African, but I think you can kind of tell that he is*", when explaining Mseleku's style.

Barry spoke of her personal encounters with Mseleku and recalled a particular instance in which he referred to himself as a "*universal band*". She expressed her agreement with this stance, mentioning that while there were clear elements in his music that revealed his South African background, the harmonies that he implemented were often redolent of those employed by Coltrane, while the melodies were at times arduous to describe as purely South African. Similarly, Mkhize mentioned how although there were prominent modern jazz influences in the music of Mseleku, the nuances in the music reflected his cultural roots.

...Mseleku he could branch off and give us something outside the I-IV-V progression and then he would, he would do you know *eziny'izinto ze* (other things like) you know, maybe *ezireminiscent* (reminiscent) of the music of the 50s in America you know, *i-era ye* (the era of) bebop, and yet *inuance* (nuance) is always a South African thing... (Mkhize).

Mashiloane and Barry noted the influence of American jazz on their own music and personal styles; and observed the natural intermingling of South African elements with American harmony, based on the influences from their tertiary music education. This affirmed an earlier statement by Mashiloane when he stated that his melodies were derived from traditional *sangoma* music while his harmonies borrowed from the American tradition, which consists of an extensive vocabulary.

...it's a collaboration of um what I've learnt at school, the American kind of jazz [...] most of my harmony is in American, is in Coltrane, is in McCoy, most of the harmony... (Mashiloane).

...I was doing using some Coltrane changes in ways that were quite heavy and with a whole um. So, you know I think those kinds of things have come into my compositions style... (Barry).

Akin to Dyer, Barry questioned whether a strictly South African pianist existed, based on the assumption that elements of American jazz were present in the works of most notable South African jazz pianists: “*So, who the hell is a strictly South African pianist? I mean they, they don't exist!*”. She referred to the styles of Bheki Mseleku and Nduduzo Makhathini which, although both rooted in the Zulu culture, exhibited strong elements from the music of McCoy Tyner. Petersen acknowledged that while there were unique elements that South African jazz pianists implemented, a significant portion of their traditional approaches lay in the open voicings found in the music of Coltrane and Tyner.

Mkhize suggested that that the blues progression had a substantial influence on the South African jazz style.

...*ib*lues (the blues) I think has got a lot of influence as well *ku* (in the) music *wase, wase* (of) South Africa, or *umusic* (music) in general anywhere in the world (Mkhize).

He continued to discuss the numerous positive elements from the American musical culture, which he suggested as the rationale for its major influence on South African jazz music features elements from the music: “*all the worlds that have had contact with the American culture, cause it's good hey, [...] we have to admit you know [...] we cannot deny the influence of the*

American culture in our music". Nonetheless, he noted that the implementation of "borrowed" harmony did not diminish the validity of the music being described as South African, as there were elements such as melody, rhythm and nuances that reflected this identity. He described his music as: "South African music that borrows from the jazz idiom and sometimes [...] consciously so, sometimes unconsciously".

With the confluence of American and African influences in South African jazz compositions and style being brought to the fore, selected participants spoke of the elaborate relationship between the two spheres. Yenana recalled watching an interview in which McCoy Tyner spoke about his music and the influences therein and cited African music as one of the primary inspirations behind his sound: "whilst we're busy grinding in this, in this part of the world, they're busy grinding and, and finding some kind of identity and affinity with, with, with this continent". Tyner's view was reinforced by Makhathini who stated that he was drawn to modern jazz²⁵, specifically modal jazz²⁶, as throughout his studies he was searching for music that would resonate with his cultural roots and musical background. He found this in the music of Tyner and Coltrane. He mentioned how the musical devices such as the scales, modes and intervals, contained inflections found in Zulu classical music and *maskandi*, suggesting that this may owe to Tyner and Coltrane's encounters with African music. He suggested this as a possible reason for Mseleku's musical style containing influences from the music of Tyner.

When I first heard the *A Love Supreme* by John Coltrane then I, for the first time, I could almost visualise these um rituals, these ceremonies, and I could see my people dance [...] I felt that it was a movement that almost um had some resonance with the movement of my people and, and, and I think it's cause of um the tonality of the music, like on that album Coltrane is really playing modal, which is like really one, and also the use of fifths as well cause I mean that comes through a lot in the bow music as well *amahubo*, *ngikhule amahubo* (I grew up singing indigenous hymns) and, and you now. So, the pentatonic scales, the Phrygian modes, they come through a lot and, and Coltrane was into that. Obviously via African music but also via um Indian classical music, so those connections. [...] when you think of for example *is'hlabo* (elaborate introductory phrases) in, in, in maskandi guitar and you think of some of the introductions that McCoy plays, I see a lot of parallels there. So, so later I was able to go back and be like "okay, so what really drew me to this music?" and I was able to start now drawing parallels between um the McCoy kind of um piano and some of the traditional music that we grew up listening to, and I guess maybe Mseleku felt the same sort of connections with McCoy Tyner. [...] obviously Mseleku was a, a big disciple um of McCoy Tyner but then one would start thinking about where did McCoy Tyner get these rhythms? And it's back in Africa, so there's always a way of tracing it back... (Makhathini).

²⁵ Modern jazz spans the period from the 1940s onwards, which was heightened by intricate harmonic and rhythmic developments.

²⁶ Modal jazz (1950s and 60s) is based on the functions of modal scales.

The two-chord progression in which chords are a tone apart found in a substantial amount of South African traditional and jazz music was mentioned by Gonsalves. When playing this type of music, he cited Tyner as a primary influence on how to approach the music due to similar elements to those mentioned by Makhathini such as his use of scales, intervals, and his technical facility. He stated that this particular sound and approach to South African jazz had become a significant feature of modern music.

... it seemed the best way to approach that music was kind of coming out of a McCoy Tyner kind of thing. And so, like I remember that there was a period where I was big into McCoy and like that kind of fifths sound and lots of pentatonics, high speed, high energy kind of thing, which I think I mean is probably that's come back in like a big way [...] you hear so many guys playing like that way now... (Gonsalves).

The cultural exchange that took place between America and South Africa, according to the participants, is evident in the correlation between the two styles. Barry recounted how Mankunku would often say that American saxophonist Wayne Shorter was playing South African music. Similar to Gonsalves and Makhathini, she observed the intervals, scales and two-chord progressions implemented by Tyner, even suggesting that they were reminiscent of traditional Xhosa music: *“the open 4ths [...] pedal tones or he’s using chords a tone apart you know? It fits with the style and that’s why a lot of South Africans musicians have taken his style”*.

The role of American jazz music on the style and works of South African pianists was also said to be exemplified in the works of prominent musicians. The influence of American jazz, specifically the modern jazz era, on the compositions and style of Mseleku was a recurrent theme throughout each interview. Gonsalves stated that Mseleku was the South African pianist that he felt was the most discernible as a jazz musician: *“in terms of style, you say okay, so Bheki might tick the most boxes”*. Petersen went deeper by expressing his uncertainty at labelling music as South African jazz. His views again highlighted the significance of knowing what constitutes this musical identity.

...listen to Bheki’s album *Beauty of sunrise*. What is South African about that album? Nothing, but he’s South African and so the way he plays... But if you didn’t know that he was South African, and you just listened to that album, there’s nothing, no compositional element. There’s no *mbaqanga*, there’s no I-IV-V, there’s no... What about that is South African? Even a, even his first album *Celebration*, what, except for the last tune, *Closer to the source*, that is very

clearly not Afro-American in its pianistic approach. What about the rest of the album is actually South African? (Petersen).

These two opposing views possibly suggest that style may be reliant on perception, and that there could be more to a style than what one hears. *Furthermore, there are possibly many ways of thinking 'South African' and what that entails, resulting ambiguity and uncertainty being evident.* Several participants noted that although Mseleku's style demonstrated American influences, particularly in his harmonic usage, the nuances therein spoke to his South African heritage. Following the aforementioned view, Petersen was queried on why he labelled Mseleku's style as South African, to which he replied: *"it's the accent. It's the (it's the) way that he plays it"*. Subsequently, he expressed his admiration for Mseleku: *"He almost doesn't have a pretentious self-consciousness that 'I'm South African therefore I have to...'"*, suggesting that his music reflected his legitimate experiences, and thus personal style. Barry stated that: *"Bheki is not uniquely South African [...] but obviously there's a lot of African - South African things in what he is doing and that's what makes him different from American musicians"*. Shepherd expressed a similar view: *"Bheki had one foot in a deep sense of his Zulu roots and in his South African roots [...], one foot say, in the American jazz idiom"*, with influences from pianists such as Powell, Tyner and Monk being highlighted. He also noted an equilibrium in the external influences, American and European, and assimilation of elements of the Zulu culture, that fused together in Mseleku's music.

Ibrahim displayed influences of American jazz and classical music in his playing which he was able to combine with his South African background and roots. Yenana mentioned that the influence of Thelonious Monk and Duke Ellington was audible, but Ibrahim's own works were unique. Shepherd referred to this as a *"balance between those internationalisms"* but emphasised that he was able to retain a *"deep sort of rooted in this country"*. Peters avowed that while there are external influences in Ibrahim's music, works inspired by his heritage were unambiguously perceivable.

I think what, what he tried to do was to bring in elements of music outside of the South African jazz landscape. He tried to bring in European elements into his music, and then of course when he played his tunes that whole understanding of hearing something from a very different tradition was there you know. So, it wasn't uniquely African, which is something that I think also appeals to me... (Peters).

Classical music was named as a critical influence on the musical styles of several participants. Barry specialised in classical composition for her undergraduate qualification and listed this as a significant influence on her compositions and approach. Having commenced classical piano lessons from an early age, Peters cited the music of Bach ²⁷ and impressionist composers as notable influences on his development: “*I loved playing his preludes and fugues [...] what attracts me to Debussy is the use of imagination, and the extent to which he could capture that in the way he composed*”. He mentioned being particularly drawn to impressionist music as: “*the impressionists I feel, had a little more liberty and flexibility to allow the performer to bring more of themselves into the performance*”. Peters insinuated that he was able to connect with jazz through the melodic lines, harmonies and the inventiveness found in this music, particularly that of Debussy. Furthermore, he remarked that he did not see jazz and classical music as two separate entities, but rather saw jazz as an annex to classical music, while adding elements of the finesse found in classical music. Peters cited this viewpoint as definitive feature of his musical identity.

While undertaking a degree in jazz studies, Dyer started taking lessons in classical music to improve his technique and ended up developing a fondness for the music, which later influenced his compositions and piano playing. Shepherd discussed the impact of the second Viennese school in shaping his personal sound: “*Webern, Schoenberg and so on. That kind of interpret minimalism and sort of texture creation*”. Shepherd too mentioned that he heard a similar influence in the music of Mseleku.

4.5.3 Sub-theme 3: The role of Metanarratives

Throughout the interviews, the participants spoke of specific compositional elements that reflected a South African identity, but as the research progressed, it became clear that there was more to this. The pianists elaborated on specific metanarratives and philosophies that were core to the full comprehension of a South African jazz musical identity.

Creative inspirations

The importance of considering the metanarrative when attempting to fully understand musical style in a South African context was emphasised by the majority of the participants. Makhathini

²⁷ Bach’s music was significant in musical training for technique at UKZN in the mid-1990s.

mentioned the metanarrative as reflective of the objective of the music: “*we cannot extract it from the context, which is the narrative [...] we can try but it’s always gonna to bring us back to, to what, what is the intention in the music? Where does the music come from?*”. Dyer stated that if one listened to some of his music, on the surface, they may not be able to detect that it is South African. He felt that to fully understand his music, one would need to know his background and experiences: “*I would say if somebody did not know who I was, because they didn't see the full picture see, because it's also about my unique experience and how I wish to express myself*”.

Peters elaborated on how, at times, song titles and lyrics provide the only evidence that a work is South African. He referenced two popular South African standards with Xhosa titles that could easily be perceived as stemming from a different locale if one only listened superficially.

I often say to my students, that tunes like *Lakutshon’ ilanga* and *Ntyilo*, funny enough don’t sound African you know. When you play them just harmonically with the melody, there is nothing there to say that these tunes are African. The only time you realise that they are, is when somebody sings the lyrics (Peters).

Shepherd expressed that for one to fully comprehend the intention behind the music, they needed to perceive beyond what they heard and pay attention to the social aspects and the story of the composer, as mentioned by Dyer. He felt that the metanarrative behind his music qualified it as entirely South African in style.

Problem is if you listen to music only on the surface, you start to attach geographical ideas to it, this is from here, that is from there. But if you go, if you can listen with this some kind of almost “third eye, third ear” type of idea, you really, you really get to the roots of things; you get to the social context... (Shepherd).

Gonsalves and Dyer suggested the issue of the metanarrative as a rationale for why some may not understand the music of Mseleku in its entirety as they may not know the roots and story behind his musical style and compositions.

Bheki is like he is South African, but kind of his influences are, he had a lot of influences which were not South African, but I think you can kind of tell that he is. I don't know, it's a tough one but there again if you listen to some of your songs you might not say. If you listen to *Timelessness* I don't know, if you didn't know him, I don’t know if you'd be able to say that he was South African if you did not know who he was or if you are asked to identify. Some of them are more obvious things (Dyer).

...he's still very South African because, and I don't know [...] I don't know if anyone gets the whole picture because he style was so multi-dimensional you know, he was a universalist and his like whole spiritual kind of thing you know, aspect to his music as well (Gonsalves).

This was reinforced by Makhathini who remarked that he thought in narratives related to his upbringing in the Zulu culture when composing and interpreting his own music. This suggests that one would have to understand his background and philosophies to truly grasp his musical style. Makhathini and Gonsalves spoke about the significance of being able to narrate a story through their works. Part of Makhathini's musical philosophy is centred on articulating African stories, the stories he grew up listening to, in varying ways, through his music. He views his music as a means to portray these stories.

...the people, kind of people that influence me are the people that are also in the same search of coming back to Africa and finding um these stories cause, cause [sic] [...] it's also a way of, of, of like documenting a particular history, a way of telling stories. So, I think that's what really fascinates me the most – to derive um um my playing from existing narratives and, and even like just tales you know, like stories from my grandmother and how, how sometimes they could improvise stories and, and, and, and, and how we could hear the same story from ten different people and it sounds completely different, and that's been my thing. [...] I find that the more I get to know about some of my um cultures and my upbringing, I, I love, I love storytelling, and um I think this is how my playing has developed – this idea of telling stories and fine-tuning that idea (Makhathini).

The notion of understanding the narrative or storytelling became apparent when Makhathini elaborated on the narrative of his latest album. He argued that to understand why he described his music as South African, one would not only need to fathom the musical elements, but the story behind it. The album tells the story of his personal experience of divination, reflected in the titles, musical devices and narrative, alongside some elements of American jazz. This album, according to Makhathini, realised his philosophy of telling African stories, although articulating them through “*foreign*” instruments and adding external influences. Makhathini stated that while jazz influences were present in the music, the narrative qualified it as South African, and further influenced the approach taken in the articulation of musical elements.

...my last album *Ikhambi* um the narrative is a 100% South African um, for example the first song talks about *Amathambo* is um this idea I was telling you about how we can perceive um um the coming together of the bones during divination and um improvisation and how we bring these modes together, and how they could form musical gestures that could be interpreted for healing and people that need you know. So and then there is another song *Umlahlankosi* and *Umlahlankosi* is this, is the branch of this tree that is regarded to be sacred within the, the, the Zulu tribe, but what the branch is used for is that if someone dies in an unnatural way like in a car accident, it is believed that through the branch of *umlahlankosi* you are able to go an recollect the spirit and direct it home because it's believed that in a car accident then the spirit

gets lost cause you know. So, you have to go to the scene and redirect the spirit home. [...] even though it carries attributes and characteristics of, that are found within jazz music, but the narratives are purely South African and that's, that's the part that is really South African. And so then, the ways of articulating the music is also South African [...] it brings us back to Africa and further to South Africa because of the narratives that I'm using (Makhathini).

Makhathini was the only participant to elaborate on the role of ancestry and dreams on his musical identity and supporting narrative of his composition: “*some of the things that have been channelled through my dreams because that's where most of my songs...that's how I receive most of my melodies*”. This led him to question the effect that dreams could have on reality, having had these thoughts channelled through his dreams from a young age. Makhathini uses his music, specifically the piano, as a means to fulfil his role as a traditional healer, to worship and provide healing, based on his cultural beliefs and practices.

I sort of like dedicated my whole um work as a pianist or as a musician or as a cultural worker to my ancestors and sort of the gift *yobungoma* (healing), and I tried to question how we package *ubungoma* (healing); *ukuthi* (whether) do we all have to be there *la ukini* and *sibhule* (for divination), but what could be the equivalent? (Makhathini).

He likened the act of *sangomas* throwing bones to read people's futures to how he approached playing the piano and using it to heal and affect others. He expressed trying to comprehend how he as a traditional healer could use a western instrument as a means of expression and divination.

...that's how I started thinking about um the piano as an instrument, how I would approach improvisation and how I um compose music and, and, and, and, and what sort of immediate change can um my music have on the surroundings. So, I started thinking about um I started becoming more deliberate about creating change through music or the, the, the aspects of healing through music [...] the repackaging of *ubungoma* (traditional healing practices) and how do we even think about *ubungoma* (traditional healing practices) in a modernised space, modernised society? So, and then out of that I thought deeply about my culture, my people, and interestingly enough I started trying to make parallels between divination *ukwebhula* (divination) and improvisation (Makhathini).

Makhathini views the piano as a means for the ancestors to communicate to and through him, and he acknowledged that this is a complex concept to fathom: “*I also am moving towards like really abstract improvisation, which is just allowing myself to just feel direction of the vibe, what the ancestors are saying through, through the piano*”. He mentioned how the keys of the piano were traditionally made from ivory which often comes from an elephant, which is seen as the strongest animal in the Zulu culture. He cited this as a possible explanation to why he

was able to communicate through the instrument. He is still on the journey of discovering this even further and this is what influences the majority of his current output.

...then I started thinking deeply about what it means then to be a *sangoma* (traditional healer) that uses *ipiano* (the piano) for *ukwebhula* (divination). So that's, that's really what is inspiring or influencing my work [...] I'm trying to dig deeper within what um being a pianist means in my own terms and what actually being a *sangoma* means within jazz or improvised music. (Makhathini).

Makhathini places great meaning on the role of ancestry and dreams in his creative process. He understood the composite nature of explaining this process, as it is an African phenomenon. The piano is seen as more than just a physical instrument, but also as a means to expedite the practice of divination. This philosophy shapes his approach to compositions, improvisation and the metanarrative behind his works.

The aforementioned transcripts suggest that for a true understanding of a South African style to be garnered, not only must one consider the musical devices utilised, but also examine the backgrounds of the musicians and intentions and meaning behind their works.

Music making in an African context

Makhathini and Mkhize expanded on the role of music making in African cultures and its importance when trying to pinpoint a South African style. In African culture music is a social activity in which brings communities together, fostering social cohesion and connection. Music in the community was never for artistic reasons or financial gain, but to communicate deeper meanings and to transfer traditional practices and repertoires.

...all these ceremonies had songs and we used to have like specific people *awabizwa amagosa* (that were called chiefs) that who would take the lead parts, but music was just a thing. I came from a musical space where there wasn't much of the artistic kind of view to being a musician but it was just like a thing that is important for our culture and something that was um almost natural to sort of absorb [...] All of it was communal, all of it was just from the community, from the people (Makhathini).

...yet when you think of *amacommunities ethu ngaleso sikhathi* (our communities back then) you know, they would just go there around the fire and have fun where the practitioners and the audience would be one you know, and then *mhlawumbe istage besingekho, mhlawumbe* (maybe the stage was not there, maybe) ... (Mkhize).

Holistic African musical practices and philosophy in which music, healing, singing, dancing and drumming are seen as a single unified concept, was raised by Makhathini. He expressed

that separating music from its functional nature is a western practice: “*This idea of dance, um music, healing um, singing, as separate entities is a very new idea for African people*”. The word that represents a ‘song’ or ‘singing’ in various African dialects often simultaneously means dance, healing, music and drumming, for example, the Zulu word *ingoma*. Makhathini suggests that jazz bridges a cultural divide in that South African jazz could be seen as a form of healing. The existence of this holism in one’s style is what Makhathini deemed as representative of a South African style, as seen in the works of Molelekwa and Ibrahim.

If it channels a healing energy which definitely comes through in Molelekwa’s playing, if it channels um yeah if it channels or reflects how our people sing, if it, it, it, it has a connection with the African drum... [...] ...why do we say it’s South African? Because he was able to tell his story in his own way. He was able to find a very unique way of playing these hymns. And he was able to find his way um um interesting way of thinking about the perfect cadence. I mean what we know to be “amen” we didn’t know that people could dance to that as well, so it’s Abdullah Ibrahim that brought those harmonies into dance, into healing, into you know all these things that I was talking about (Makhathini).

Style as a continuously evolving phenomenon

In the quest of developing a personal style, a number of the participants spoke about their musical style never being static and constantly being open to expansion. The participants described their styles as an amassing of various influences and an entity that developed as they listened to more recordings and performed.

It’s always evolving because we’re always listening to more and more [...] melodicism’s always been important to me, so I’m trying – and I say I’m trying because it’s a constant evolution of what I’m trying to be [...] After all these years it’s still a process... (Shepherd).

...my style has often changed depending on like what kind of music I’ve been playing and who I’ve been playing with... (Gonsalves).

In discussing factors that shaped their style and playing, a number of participants alluded to a constant pursuit for originality and inventiveness that existed within their own musical output. Shepherd noted how he actively researched musics from various cultures around the globe to find aspects that could enhance his melodic and rhythmic interests and elements that he sought to develop in his own playing. Shepherd started listening analytically to modern electronica music two years ago and found elements in this music that he could incorporate into his jazz playing. During the interview, he often spoke about focusing on and researching music of other cultures in order to supplement his own music. He views the development of his style as an ongoing process that requires actively seeking to learn more.

I know for me electronica provides a great, it provides great rhythmic material, if you know what I mean. And then I also sort of extend my research into the music of South Africa, and I still do it now, I research a lot of music from the rest of Africa as well. And I'm mostly curious of the melodic aspects, for example Malayan music – I'm very interested in their melodic phrasing. When one thinks of certain other countries; Cameroon, something like that, Senegal – I'm very into their rhythmic sound. Ya, and it's just influence accumulation. It's always evolving because we're always listening to more and more (Shepherd).

Makhathini, Barry and Petersen too described their styles as continuously developing, depending on their influences at a particular time. Barry aims to work with varying musicians and bands on each album. She stated that she did not want to confine herself to a specific sound or style and strived to constantly evolve in her approach. Correspondingly, Mkhize discussed how he did not want to be restricted by the music. He recalled how some of his contemporaries, often purists, did not want to hear elements in the music that they felt did not belong: “*I love experimenting. [...] I understand, ukuthi amastyles wona ana, ulokhuzane, ama parameters akhona you know (different styles have their own parameters) [...] I think that arrests the music; it, it doesn't allow it to grow*”. Although he understood that there were boundaries within the music that one needed to adhere to, his personal style involved continually experimenting within those restrictions.

Yenana stated that there is a common purpose of seeking more and expanding on the African elements within South African jazz: “*There is a quest for this newness all the time, so I think South African style then becomes this quest for newness, for, for something different, for something African*”. This view was propelled by Gonsalves and Mkhize. Gonsalves elaborated on his interest in the use of the primary chords in South African jazz and investigating what more could be done with those three chords. Mkhize originated his own scales and related modes and associated chord progressions based on the traditional Zulu music that he grew up listening to: “*I came up with iscale (a scale) which I would like to call uNongoma (Nongoma)*”. He asserted that there was more that could be done in this regard when one considered the different cultures that co-existed in South Africa and spoke of the possibility of these new scales and harmonies being integrated into other existing forms of South African music.

...to try and, and see *ukuthi* (whether) harmonically *kunani laphaya* (what is there)? You know, that has influenced um (that has influenced) the way I, I, I write, and, and, and, and um I'm still on a, on a route, on route to checking *ukuthi iziph' eziny' izinto ezikhona* (what else is there)? But then there is other *amanye amalokhuzane, ama, ama* (other) examples of itraditional (traditional) music maybe *aphuma* (come) from other regions, or *aphuma kwaXhosa* (come

from the Xhosa culture) for instance *i, ilokhuzane i* (this) [plays an example of Xhosa music], so [plays the Phrygian scale] *iPhrygian* (Phrygian). So, I think *nayo* if *singayibheka* [if we can put the Phrygian], I think *nakhona umuntu ufaka* [when a person adds] extra quality *abone ukuthi kungaphumani* [to see what can come out of it] (Mkhize).

Makhathini too raised the need to explore the music of different cultures. He expressed how he viewed the issue of trying to describe the identifying features in South African jazz as convoluted. He described South African style as “*quite a complex thing*” due to the various cultures and tribes, each with their own native rhythms, dances, songs, inflections and languages, that one would have to be aware of to fully understand certain musicians. He referred to Molelekwa and Mseleku, two diverse and distinctive South African pianists, who one could not completely comprehend unless they grasped the music of their respective cultures.

...within South African jazz if you come from KZN there is a particular nuance, but also if you come from the Eastern Cape there is also you know. For example, if you look at Moses Molelekwa as well and the rhythms he was exploring, they're different to the rhythms *ubab'* (*acknowledging a male elder*) *uBheki* (Bheki) Mseleku was exploring, so I think we have sub-genres within (Makhathini).

This quest for newness is what made Yenana and Shepherd elaborate on their reverence of Ibrahim's works as a younger pianist. Yenana voiced how Ibrahim's compositions and improvisation during this particular period were particularly notable: “*a young Abdullah that you hear [...] playing solo piano in Basil in Switzerland and in Canada, those were the compositions [...] that kind of stood out and [...] how he improvised*”. Shepherd considers Ibrahim's albums during the 1970s as some of his most significant works. He mentioned that in all his listening experience, this was the first time that he felt a South African pianist had presented a new style or approach to playing the piano. Shepherd explained that, in his opinion, no other jazz pianist had offered a sound similar to Ibrahim's prior to that; a style that he felt other pianists could imitate and learn from. He too noted the challenge of actually being able to develop a particularly unique pianistic sound.

For me, Abdullah's importance, Abdullah's most important work [...] it's quite a claim, but it's my opinion. His most important work was in the 70s, his solo piano records from the 70s, I think the late 70s. *African Sketchbook*, *African Piano*, and there was a number of live albums as well from the same period. For me that was stylistically [...] that period of Abdullah's solo piano was perhaps the only instance in the South African pianists that I've heard that actually offered a new, new sound. [...] New as in nobody else has played like that before [...] Stylistically, for me Abdullah's importance is that period in particular. He really offered, he

offered another road to walk if you are a pianist researching different pianistic styles, and that, let me tell you as a pianist myself, that is not an easy thing to get done you know (Shepherd).

Striving towards a deeper meaning

The participants expressed the need for an existence or manifestation of a deeper meaning being present in their works. Mashiloane and Gonsalves spoke about the existence of spirituality in their music, with Mashiloane articulating that his music contained what he described as “*meditative*” and “*spiritual elements*”. Peters commented on how his personal style delved beyond highlighting technical ability, but rather conveying ideas that would touch the listener: “*Playing lines that have a deeper meaning for me. It’s about trying to play more of those lines, as opposed to playing a whole lot of lines which have no meaning at all*”.

Through an analysis of the transcripts, one of the principal notions that became apparent was the unfeasibility of the development of a personal style if one still placed great importance on the technical aspects of the jazz style. Four participants indicated that they started thinking beyond the theoretical principles that defined jazz when attempting to acquire a deeper meaning in their music. Yenana concentrated on bringing out what he heard and being completely immersed in the music, which he attributed to not focusing on technique, although he received the required training: “*I’m focussing on what I, I, I want to do, which is just flow for me really [...] I don’t want not to be in the music [...] so sad not to be. [sic]*”. For Yenana, placing emphasis on the harmonic changes leads one to play numerous solos in an attempt to display an understanding of the functions of the chords. Furthermore, he insinuated that approaching music from such an ideology resulted in a futile outcome. He focuses more on the pulse of the music as a guideline to interpreting the music, as opposed to the harmonic movement.

...hitting the chords there I-VI-II-V-I, do la re so, do la re so, the next thing if you don’t make a beat you want to call for another chorus! Then you find that you know someone like plays five choruses only because they didn’t address those seven chords at the end um and then you end up you know having all these choruses that really were meaningless [...] So, the reason why I don’t play the blues is when I feel that I will be blocked from, from chord I to IV and back, I don’t want that. I don’t want that blockage to think that I’ll have to rely on the set of transcribed lines that I know you know. I need to feel the pulse of a twelve bar, then I can do anything (Yenana).

Dyer, Peters and Mashiloane supplemented Yenana’s views. They touched on the ability to look beyond the technical aspects of the music as a sign of musical maturity. While they did not discount the importance of knowing and understanding the technical aspects and having

the facility to execute them, they all stated that there was more to the music than that. They further expressed that simplicity was key and that a display of technique just for the sake of it detracted from the music and overall sound.

Mashiloane declared that he consciously chose not to focus on the technical aspects in his music, but the intention and intensity behind every note that he played. He voiced his distaste for an audible focus on technical ability over meaning in the music. This is in line with the views expressed by the other participants.

...I'm starting to connect more to the music rather than the technical part of the music you know. For example, when I solo when I start playing, you know when I play I don't think, I no longer think so much about um the scales to use [...] I listen to where could this note take me you know, and now I try to connect more to the music [...] To me, it was, actually *namanje* (even now), *iyang' worrysha* (it worries me), because I can hear scales you know. I could hear *ukuthi* (that) ah man this guy is just playing scales, I could hear moving from a Dorian to whatever altered scale, and that thing usually disturbs me you know, because then now the question would be "how technical can this guy go?" I think that's how now I've moved – I've moved from being technical to being more musical (Mashiloane).

In sum, the participants discussed elements in their own compositions and the works of prominent South African musicians that reflected what they perceived as an identity or stylistic traits. A significant part of their rationale lay in the influence that the traditional music of the various South African cultures played in shaping a unique perspective to components that shaped their styles. While acknowledging these eclectic and significant elements, the pianists underscored that these were complimented by features of American jazz, particularly harmony, and interpretative and stylistic elements rooted in classical music. The participants noted the significance of looking beyond compositional elements and understanding the role of metanarratives.

4.6 Conclusion

The descriptive and critical inquiry into the conducted interviews uncovered the complex and elaborate understandings that exist not only on style in South African jazz piano, but South African style in general. There were commonalities in that deliberating on issues around style seemed to be a complex issue for the participants to elucidate.

The three overarching themes delved into factors that influenced the participant's earliest conceptions of style such as their family backgrounds, societal roles, multiple forms of musical

education, and the critical role of focused listening in their determinative development. Furthermore, the participant's stressed the two-fold nature of style, which involved understanding the core rudimental elements existent in the jazz tradition, then being able to transform these elements into a personal style through the addition of musical elements from their unique socio-cultural contexts. The participants discussed several variables that they deemed crucial to the clarification of a South African approach to jazz piano; such as the content of compositions, the viewpoints and context behind these works, the need to develop a vocabulary for the music, and consciously engaging with the music. There is an apparent complex interplay between personal development and the changing social environment – the inter and intra, in the development of musical style.

The subsequent chapter is intended to provide a systematic discussion of the attained data and further relate it to pertinent literature in the field.

CHAPTER FIVE

Discussion of the Results

5.1 Introduction

The current chapter makes a discussion of the findings of the study which have been presented in the previous chapter. The foremost research question that the study endeavoured to satisfy was centred on stylistic features in the jazz style that could be considered as typical of South African jazz pianists. To further explore this notion, examining the role of South African ethnic cultures and traditions on style and delineating predominant stylistic elements that featured in the playing and works of South African jazz pianists was pivotal. The findings of the study, in this chapter, are discussed in relation to the three main themes: 1) Developing a musical identity; 2) Negotiating a personal style; and 3) Finding the South Africanness in jazz.

5.2 Main theme 1: Developing a Musical Identity

Reviewed literature emphasises on the important role that formative relationships play in the development of musical identity, supporting the outcomes of this study (Evans & McPherson, 2017; Lamont, 2017; Trevarthen & Malloch, 2017). Immediate family members played an essential role in the participants' formative musical experiences, early preferences and initial conceptions of musical identity. It is interesting to note that for nine of the ten cases, parents were found to largely contribute to the participants' interest in music. Four of the pianists' parent(s) had, or still have, professional careers in music, either as performers, conductors or teachers. This suggests that directly observing parental figures engaging in musical activities spurred the participants' interests in the field, thus modelling their parents, which is significant to the development of their early musical identity. The study also found the mere partaking of parents in musical lessons or activities, although not at a professional level, was motivation enough. One participant's paternal grandparents were musicians, and although her parents did not pursue music professionally, an intergenerational influence was evident. This finding resonates with MacDonald and Wilson (2006) who, following their interviews with ten jazz musicians from the UK, found parents as a motivation to pursue jazz studies.

While Yenana was the only participant who did not mention a direct parental influence on his early musical development, his foremost musical development began when his mother

purchased a piano for his brother. In this study, the need to imitate older siblings, both in action and choices of musical instruments, led to Yenana and Gonsalves's formative musical experiences.

Another important finding is that the various social environments during their formative years of participants had a critical influence on their early musical identities as first brought to scholarly attention by Pöder and Kiilu (2015) and Barrett (2017). Furthermore, the study indicates that the influences absorbed from these environments formed the core of their current personal musical voice. A strong sense of community among ethnic and cultural groups was present in all the shared narratives. One of the study's most substantial findings is that the lived experiences of South African jazz pianists have resulted in idiosyncratic musical features, such as rhythmic and melodic influences from the traditional music heard in the townships and rural areas, melodic and harmonic influences from music they sang or played in the church, and the 'street music' that they were involuntarily exposed to. These specific influences will be discussed in greater detail later in the chapter.

While classical music, Afro-American jazz and church music evidently played a significant role in the participants' musical identities, the music from their immediate environments presented a unique contribution to their personal styles. This was fuelled by an existent pride of reflecting South African patriotism, with the participants considering it a necessity to mirror a South African identity through the medium of music. Gonsalves aptly referred to this as exhibiting a "*sense of place*" in the music.

The social environment in South African townships was found to be fertile developmental grounds for developing a musical identity, also identified as a key component in Vokwana's (2007) paper. In the townships, participants were involuntarily subjected to the music their neighbours played. As Mkhize mentioned, noise restraints were not an issue in the township. The involuntary music exposure sparked an interest in certain musics, which led to the sharing of records among neighbours. Consequently, Mkhize and Petersen were able to organically develop a feel for what Mkhize referred to as "*street*" music, that is, what he heard in his immediate environment, similar to descriptions by McGregor in his interview with Ballantine (2003). During the interview Mkhize often referred to himself as a "*street musician*", which may relate to him viewing himself as a direct product of his environment.

Traditional music, performed in the townships and rural areas, was found to be indispensable to the development and unique style contributions of three participants in particular. Traditional ceremonies, in a South African context, are often held to Peters significant life events such as initiations, weddings or the inauguration or welcoming of traditional healers, among others, as outlined by Nketia (1962). These events are often accompanied by set traditional repertory, each with specific accompanying melodies, rhythms, harmonies, forms and dances.

The significant contribution of the church and church music was found to be a progressive influence for five of the participants. Four of the participants were actively involved in the church as musicians. The four-part hymns sung in the Catholic church were influential to three of the participants. Gonsalves and Peters were later able to identify strong connections between the harmonies implemented in these hymns and the jazz music that they would later learn at university. Peters noted that these hymns further influenced his musical preferences, which he provided as a rationale for his partiality of Abdullah Ibrahim's music; as this hymnal influence is audible in his music, also highlighted by Lucia (2002). Mashiloane, in particular, was grateful for the church environment as he was able to develop his musical ability without judgement whilst playing in the church with the aid of more accomplished musicians. The impact of church and hymns on jazz musicians is supported by Baines (1997), Devroop and Walton (2007) and Ramanna (2012).

Learning from established jazz musicians was a fundamental formative influence for a number of participants. Observing live jazz concerts or gigs was inspirational for four of the participants. This had a profound impact than purely listening to a recording, as the participants were able to witness the actual musicians perform live. Furthermore, direct face-to-face interactions and discussions were also crucial. Petersen was able to develop his playing through querying musicians on musical elements heard during the performance while Shepherd, Dyer and Mashiloane found value in direct conversations with professional musicians. These granted them information on how to improve their playing and encouraged them to continue in their individual musical journeys.

It is interesting to note that the politically repressive environment in South Africa during apartheid years affected a number of the participants. Two of the participants' parents' music careers were limited by this. This finding aligns with Judkins (2014) who states that one's socio-political environment inevitably affects their musical style. Gonsalves actively sought to

develop an American style in his own playing because a South African musical style seemed to be unattainable due to the racial oppression at the time. In his view, the current output by younger South African jazz musicians who clearly articulate South African elements in their playing is reflective of the freedom associated with the democratic political environment.

One unanticipated finding was the role of this political environment during the late 1960s to 1970s on Barry's musical development as a white female jazz musician. The political environment at the time prevented her from even imagining a career in jazz during her teenage years. The majority of the musicians that she admired and was exposed to were musicians of Colour. However, despite it being illegal at the time, she pursued her dream and later worked with a band of Black musicians who would rehearse in the township. Township areas were strictly for Black citizens only. Barry was subsequently caught by police and detained. Thereafter the band had to find an alternative rehearsal venue. Barry recalls that she willingly provided musical equipment and transportation to Black musicians as these were not easily accessible at the time.

Similarly, participants in Devroop and Walton's (2007) study expressed that the government's restrictions presented challenges as musicians of varying races were not allowed to perform together, and that acquiring musical instruments was not easy for Black musicians. Furthermore, the White participants expressed that while they would rehearse or jam privately with Black musicians, which was illegal, public performances were strictly prohibited. This finding also supports Ramanna (2004) and Khan (2013) who argue that musicians would integrate in some areas despite restrictions. The formation of a South African jazz national identity, and its underlying cultural or ethnic identities can therefore, be seen as a form of protest against stringent laws enforced by the apartheid government. This allowed the musicians to emphasise a unique musical identity in the presence of hegemony. This supports assertions by Allen (2003), Martin (2013) and Vokwana (2007) that music has historically been used as a tool of defiance of socio-political oppression.

The findings show that the participant South African jazz musicians acquired skills through multiple forms of learning. These findings resonate with Devroop and Walton's (2007) study in which the interviewed South African jazz musicians revealed that they learnt formally through music education from missionaries, or from resources shared by their families, contemporaries and friends. In all the cases in this study, a combination of formal and informal

music learning was found to be essential to the formation of musical identity as corroborated by Pöder and Kiilu (2015). Informal learning, either through self-discovery or from friends or contemporaries, was a vital part of development for the majority of the musicians. Four of the participants learned through self-discovery prior to undertaking any form of piano lessons. Three of the participants received their ‘lessons’ from childhood friends whom they would either observe and later imitate, or who would teach them what they knew. In their later years, specifically when studying music, four of the participants stressed the importance of the knowledge gained from their university contemporaries who were already established jazz musicians. This form of learning assisted in developing their listening preferences, playing, and their personal styles, whether practical or theoretical.

The current study found that formal learning was clearly important for South African jazz pianists. Nine of the ten participants have music degrees. One unanticipated finding was that Mkhize, the pianist with the highest professional experience but no prior formal qualification, had recently begun his university studies. A possible explanation for this might be that jazz musicians yearn for more knowledge, or, perhaps this finding points to a perception that certain aspects of jazz playing can only be formally learned. Many of the participants were critical of their tertiary education in that they felt that institutions focused too much on the development of formal aspects of jazz, while the students’ natural musical identities were ignored. The participants found that the syllabi at university did not accommodate their own unique cultural identities, nor their ethnic implications. Hugh Masekela, in Ansell (2004) shared a similar view: “The music and the traditional myths and all of that stuff are not in our curriculums.” One needs to acknowledge, however, that American jazz musicians developed and inducted the first jazz programs at South African institutions (Darius Brubeck, 2016; Muller, 2008). It is hoped that this situation will soon change as more South African jazz musicians enter academia and implement necessary changes to curricula.

Similar to the findings by Bastien and Hostager (1988), this study found that gigs were an important part of the majority of the participants’ musical education. Professional gigs with jazz musicians from the Zulu and Xhosa ethnic groups enabled Gonsalves, Barry and Peters exposure to ethnic musics that were not a part of their upbringing; thus, developing their familiarity with South African traditional music and jazz. The aforementioned social encounters represent what Hargreaves et al. (2016) term “identities in music” (IIM) as the

participants' formative musical development and identity formation was rooted in their social encounters.

Listening, whether conscious or subconscious, was found to be a critical influence in the development of the participants' musical identities. This was also the case for all the South African jazz musicians interviewed by Devroop and Walton for their 2007 book. All the pianists were exposed to a variety of music at home, either from records played by their family members or music that they heard on the radio. In hindsight, Mashiloane and Petersen found that the jazz music that their siblings played later influenced their conceptions of jazz style. Once fully interested in the jazz style, the participants became deliberate in their listening. The study found that their listening was guided by their musical tastes or preferences which were further based on their musical needs. This aligns with Hargreaves et al.'s (2016) second category of musical identities, namely; "music in identities" (MII) which asserts that musical preferences shape one's musical identity. The pianists listened to recordings that enticed them musically, or visually, in Yenana's case. Preferences were founded on elements they sought to develop in their own playing. Shepherd and Petersen began listening to jazz chronologically as they progressed, based on recommendations, which again brings to light the importance of community in developing a musical style or identity. Actively seeking for and listening to new music was found to be important, with one participant stating that listening to other instruments apart from piano influenced his personal sound.

The study found that South African jazz pianists were selective about the music that they listened to, particularly for understanding and analytical purposes. This was consistent with Devroop and Walton (2007) who found that analytical listening was key to the development of the participants. This music shaped their sound as they personified and initially emulated the styles of their selected listening influences. A preference was given to recordings that contained musical elements that resonated with the participants, such as a pianist's approach, touch or the challenging nature of their work. The pianists were also drawn to the works of musicians who espoused similar philosophies or shared a similar musical background. For example, Peters was drawn to the music of Shepherd Jarrett due to their common histories with both classical music and jazz. Makhathini was drawn to the music of Mseleku and Tyner as he found elements therein that embraced what he was seeking within jazz music. This was music that contained elements of home, reminiscent of the traditional Zulu music he grew up absorbing. His views align with those shared by Mseleku in Ansell's (2004) book in which he states that "What helps

me understand Coltrane are the Zulu musics, Xhosa musics, Indian musics I was born among” (p. 263).

Interestingly, Barry, the only female pianist, was the only participant to cite female pianists as an influence on her musical style. Aside from naming them as influences due to their aptitude on their instruments, she also admired their characters and ability to command attention and respect in a patriarchal domain. It is likely that this response is due to her recognising her own journey as a female jazz pianist and minority and ‘other’ in the South African jazz sphere. This aligns with MacDonald and Wilson’s (2006) study wherein the contributions of the female participants resulted in their acknowledgement of patriarchy in jazz. Their responses suggested that while skill is significant to their musical identities as jazz musicians, intersectionality, in their case, gender, played a vital role in their identity formation. Throughout this research, it was evident that gender and race played a role in the development of identities. The case of Barry emphasised the importance of considering individual realities, as found by Curran (1996) and MacDonald and Wilson (2005, 2006), in understanding a unique musical identity. Barry had to navigate her musical identity in a space where she considered herself as the other (Jensen, 2011), based on her race, and her gender. Barry also recounted having to affirm identity as a White South African when people referred to her as ‘Black’ due to her extensive working experience with Black musicians, and thus Zulu traditional music. During the interview process, she was often apologetic about her musical skill and significant formative encounters which the male participants were able to own effortlessly.

The current study found that the development of a musical style follows a similar trajectory to identity; and this involves a constant negotiation between the self (intra) and others (inter), which Ybema et al. (2009) refer to as the “dual culture” of identity. This aligns with Pöder and Kiilu’s (2015) study which found that musical identity involves a negotiation between individual and societal influences. The generated responses indicated that while formative influences were integral to the participants’ developing musical identities, they had to discover and assert their sense of self within these multiple environmental influences. Personal agency was found to be constantly at play in the development of a unique South African musical identity, involving the formation of a personal identity through negotiating between one’s self- and social identity, as described by Hargreaves et al. (2016), Lamont (2017) and Spychiger (2017).

5.3 Main theme 2: Negotiating a Personal Style

An unanticipated finding of the study was that participants struggled to discuss personal style, at best, because of its nebulous nature. This is consistent with Judkin's (2014) view on the challenging nature of defining a personal musical style, particularly as some musicians may not have taken time to consider this. As the interviews progressed, richer explanations of musical style were elicited.

Judkins (2014) states that the word 'style' may be used to define the use of specific musical characteristics. It was apparent that participants in the study also referred to musical characteristics in their attempt to describe style. One participant initially referred to style as a commonly used term which he did not deem important. However, on reflection, he later began to describe style in a similar fashion to the other participants. The participants discussed the jazz style, in general, from a historical perspective, noting that each stylistic period had a unique manner in which technical musical elements, specifically melody, harmony and rhythm, were utilised. They emphasised that the foremost musical component of a jazz style was the use of rhythm, particularly the importance of a swing feel; and the use of syncopation. Furthermore, three of the pianists found pulse to be important when considering the jazz style, particularly if one wanted to transcend from purely focusing on technical elements while playing. Developments in the jazz style were found to mirror and respond to socio-political happenings at the time, which in relation to this study, suggests that South Africa's socio-political history needs to be considered for its musical style to be appreciated.

Importantly, Mkhize mentioned how each jazz style had its pioneers who presented new identifiable elements which he referred to as a "*style within a style*" which shed light on the commonly shared significance of interpretation in the jazz style. The "*styles within a style*" suggests that developing style in jazz involves imitating and emulating leading musicians on specific jazz styles. This finding was supported by Yenana who stated that jazz standards had been sustained over time, based on the various interpretations presented by different musicians. The results of the analysis suggest that the ability to interpret compositions is a necessary skill for any jazz musician; one that is based on hearing, personal experiences and occurs over time.

Interestingly, the study found that the interviewed pianists had not really taken time to consider their own personal musical identities, with one participant suggesting that the knowledge of

such could result in limitations in one's playing. Another participant stated that although he had not considered it before, he wanted to further explore the constituents of his musical style. Four of the participants proposed that describing a personal style involved impartiality. They therefore suggested that their audiences could better describe their individual styles. This finding, in a sense, supports Judkin's (2014) assertion of the listener's role in identifying a musician's style Vokwana (2007) who noted the significance of others in labelling one's identity. As the interviews progressed, the participants managed to arrive at a more refined description of their own styles.

The participants acknowledged that the development of their personal styles was an organic process, based on their distinctive personal and musical journeys. Their musical identities were informed by their listening and a consolidation of their musical encounters. These lived experiences, thus, influenced what Dyer described as the "*what and how*" behind their playing. This is also referred to by Judkins (2014) as the rationale behinds one's interpretation, and thus, style. Keil (1985, p. 122) defines style as: "a deeply satisfying distillation of the way a very well-integrated human group likes to do things".

Shepherd and Petersen strongly noted the influence of music from the Cape on their personal musical styles. Mkhize and Makhathini repeatedly reiterated the significance of traditional Zulu music on the approach taken in their own playing and music. The gentle three-part acapella singing of the *isicathamiya* style, and influence of traditional Zulu music – *amahubo* - were named as influences by both Mkhize and Makhathini. Makhathini constantly morphs melodic, harmonic and rhythmic elements from his upbringing in the Zulu culture into his jazz playing. Makhathini, in particular, emphasised the need to incorporate pre-colonial Zulu music into his playing, almost suggesting the need to incorporate elements into South African jazz music that had not been influenced by external cultures. In correlation with research by Allen (1996), Ramanna (2004), Muller (2007), Ballantine (2012), Khan (2013) and Mapaya et al. (2014), two of the participants directly expressed the need to use their music to reflect socio-political occurrences in their music, while the emphasis of traditional music elements by all the participants could too be perceived as a means to resist these historical limitations. This is in accordance with Allen (1996) and Khan (2013) who claimed that music served as a means for South African jazz musicians to not only respond to socio-political occurrences, but to defend their own identities.

The need to reflect a style that constituted elements of a South African upbringing was evident throughout the interview process, with pianists such as Bheki Mseleku, Abdullah Ibrahim, Moses Molelekwa and Andile Yenana recurrently being named as exemplars of this.

MacDonald and Wilson (2006) noted the significance of narrative when one explains personal style. The study identified two methods of portraying musical style; the first of which being the outward. This refers to noticeable or apparent elements within the music that have been shaped and named over time (Judkins, 2014). The other, an inward approach, refers to the innermost personal or hidden elements within an individual, based on their experiences, which then shape the approach that they take in their personal music style. Relating to an inward approach, the study found that the unique musical identities of South African jazz pianists involves a constant negotiation between the self and external influences as explicated by Keil (1985) and Dys et al. (2017). Hatch and Schultz (2002) and Elliot and Silverman (2017) refer to this as a negotiation between the “I” (self) and “me” (societal influences), thus the formation of a personal identity. This is supported by Evans and McPherson (2017) who found that positive IIM is established when one is at the centre of the development of their musical identity.

5.4 Main theme 3: Finding the South Africanness in Jazz

It was somewhat surprising to discover that a significant number of the participants were not satisfied with them being referred to as “jazz” musicians as they perceived it as limiting. Several participants felt that the “jazz musician” label failed to recognise the idiosyncratic characteristics present in the musical styles of South African “jazz” pianists. This concurs with similar assertions by Makgopa et al. (2014). One participant stated that the label was purely for publicity purposes with some participants suggesting that a new term symbolising the unique contributions of South African musicians was indeed necessary. Makhathini expressed a distaste for the term, as it suggests an American influence, while disregarding African contributions to the formation of the style, as noted by Taylor (1986). Makhathini thus, preferred to refer to his style of playing as “*improvised music influenced by some jazz aesthetic*”. This suggests that there is more to a South African sound than purely American jazz influences. This ratifies the sentiments of Vincent and Lindsey (2017) and Gioia (2011) who suggested a new definition for the term “jazz” as they too noted that the current meaning neglects the African contributions and “Blackness” therein. Participants offered suggestions of

more fitting terms such as “*Cape folk music*” and “*Cape-influenced improvised music*”, and pianist Moses Molelekwa being referred to as a “*world music specialist*” and “*sound scientist*”. This is akin to Johnny Dyani who preferred to rather be referred to as a folk musician (Opondo, 2007). These suggestions not only display a common need to diverge from a stereotypical association, but also to fully assert the contextual influences in the South African jazz musical style.

Two pianists expressed a partiality for the term. One participant said that this was due to the respect associated with it, while the other viewed owning an identity as a jazz musician as a point of departure for his musical expression and identity. Pianist Moses Molelekwa, in Ansell (2004) expressed how he also initially opposed being identified as a ‘jazz’ musician, but his travels led him to understand that while he was incorporating elements of his background into his music, there was a rootedness in the jazz style. Interestingly, while the majority of the participants were not fond of the term “jazz”, Makhathini expressed that it would remain until South African musicians were able to formulate acceptable alternate ways to fully describe their music. Throughout the analysis, there was often a mention of an inherent South African feeling or approach, which when probed, the participants were unable to fully elucidate. Following his extensive interviews with jazz musicians, Berliner (1994) highlighted that while practitioner-based research produces new and previously inaccessible knowledge, there are some elements of the creative process that may still remain vague. It is therefore, likely that once such aspects are explored, a fitting term can be agreed on, representing the true nature of the music.

This study found that South African jazz pianists felt that being “from this place” – being a South African citizen – qualified their music as South African. These findings are consistent with Miller and Shahriari (2012) who explain that one’s nationality is essential to their developing identity. Furthermore, Martin (2013) states that the diverse ethnic identities within South Africa suggest that multiple musical identities exist therein, each with common histories, philosophies and musical traditions. These are attributed to the innate influences that developed as a result of their surroundings and experiences which consequently influenced their musical development and identity. Martin’s (2013) assertions support Miller and Shahriari (2012) and Hatch and Schultz’s (2002) findings which state that one’s musical style is viewed as a form of reflexivity, allowing one to communicate unique experiences. The study found that being South African and thus, possessing a South African musical identity was largely reliant on a

sense of community, not purely from ethnic backgrounds, but cultural influences based on encounters with other musicians, and thus, musics. Compellingly, Makhathini stated that South African pianists need to be more creative and explore unique ways to approach jazz pianism that would reflect a unique South African approach.

The research found that participants perceived several challenging aspects in the assertion of a South African musical identity, such as a tyrannical socio-political history and ‘otherness’. The study found that South Africa’s oppressive socio-political history resulted in the pianists using their personal musical styles as a means to assert their identities and pride, supporting similar assertions by Khan (2013). Musicians of Colour were historically treated as the ‘other’. This aligns with Jensen’s (2011) finding that the ‘other’ is often used to refer to historically ostracised groups. Jensen (2011) further notes that self-awareness is important when being classified as the ‘other’. Essentially, as expressed by Barry, and supported in literature by Dys et al. (2017) and Elliot and Silverman (2017), one’s musical style is a reflection of their self-view. This however, presented a different dichotomy for some of the South African jazz pianists, who had to assert their own identities in an unfavourable environment. One participant expressed viewing jazz as a music associated with first world countries, thus sureness being a possible issue in the identities of South African musicians, and the music being examined. This supports Allen’s (1996) and Khan’s (2013) findings where the significant relationship between jazz and economic status was brought to the fore. Furthermore, this can be seen as reinforcing Vokwana’s (2007) view that South African jazz musicians played American jazz as a way to access an urban style of playing that countered the narrative of the apartheid government. That being said, the need to be confident in the unique contributions of South African jazz musicians despite these histories, was repeatedly emphasised.

The study further found that media culture in general has shaped the developing identities of some South African jazz musicians. Barry expressed an existent lack of recordings and documentation on protagonists of the South African jazz style, which matches the observations by Baines (2007), Ballantine (2012), Muller (2007) and Washington (2012). The media, according to Mkhize, presented, and still presents, American culture as hegemonic, thus South African musicians at times having to adhere to that style of playing to ensure that their music receives media attention. Jazz music was also said to be only played on Sundays, which limited the consumption of the music. In the words of Mkhize, “*the culture of the country is the face of the country*”. This supports the existent need of South African musicians to constantly assert

their musical identity despite being treated as the ‘other’ in the presence of hegemony. This viewpoint suggests that American culture dominates, thus resulting in the contributions of South African jazz musicians possibly being seen as “othering” within the greater sphere of the jazz style.

The study indicates that the participants viewed themselves as representatives of the South African jazz piano style. The participants found it a necessity to incorporate elements of their South African heritage into their works and performance, and to find a way to articulate existent works from a South African perspective. This supports assertions by Hammond (2007) that once an individual associates themselves with a certain culture, group, or collective identity, they highlight those elements in their behaviours. The study found that South African jazz pianists were compelled to convey a South African ‘feeling’ in their works through the use of musical characteristics and extra-musical associations, which are both at times challenging to explain. Davidson (2012) made the suggestion that transcriptions and analyses of South African jazz compositions are needed. Martin (2013) and Judkins (2014) explain that observing the manner in which musical elements are utilised is important when trying to comprehend a musical style.

One of the most interesting findings of the study is that the participants agreed that the essence of an eclectic South African music style lies in the use of indigenous musical elements in South African compositions, such as melody. The discussion on melody in particular suggests that the voice is at the heart of so much jazz thinking for some of the pianists. Simple and ‘singable’ melodies were named as the most significant aspects in South African compositions. Melodies are derived from traditional music from the participants’ ethnic cultures or those that they encountered during their musical development. Mkhize and Makhathini incorporate modal elements from traditional Zulu music in their styles, which although simple in sound, contain obscure dissonances. Yenana draws a significant number of his melodies from the traditional musics that form part of various ceremonies found in the Xhosa culture, and music from Shepherd’s background in the Cape comes through in his compositions. Rycroft (1959) and Makgopa et al. (2014) found that Sotho melodies followed a steady beat, while Rycroft stated that Zulu and Xhosa melodies used irregular rhythms. Ballantine (2008) also noted the influence of traditional music on melodies.

Interestingly, Mashiloane, who stems from the Ndebele culture, repeatedly noted the influence of the *sangoma* music that he involuntarily heard while growing up as a significant component in his compositions, akin to Makhathini. Mashiloane, however, was reluctant to elaborate extensively on this as it is contradictory to his religious beliefs. While he did not actively discuss these elements at once, throughout the research process he made several references to the influence of the music on his personal style, which further highlights the magnitude of the music that one is exposed to from an early age in the shaping of one's musical identity.

The use of the I-IV-(I6/4)-V harmonic progression in the South African jazz style was noted by all the participants, matching Ballantine's (2008) and Miller's (2011) observations in *marabi* music. The particular approach taken by South African jazz pianists in the articulation of this progression was found to be reminiscent of the church music to which they were exposed during their upbringing. While the use of this harmonic progression can be attributed to western influences, Mkhize explained that the implementation of the tonic chord in second inversion between the sub-dominant and dominant chord is a unique trait found in the South African style. While this progression is prominent in the South African style, the participants incorporate more extensive harmonic progressions, as is evident in the works of Mseleku. Yenana and Mashiloane explained that their harmonies laid in the extended harmonies present in modern jazz, but their melodies drew from traditional influences. Two participants expressed a need to develop a new harmonic vocabulary unique to the South African context. Mkhize, in particular, has developed a unique set of melodic modes and interrelated harmonies based on the traditional Zulu classical music of Princess Magogo, and has given them traditional Zulu names. Figure 5.1 is an example of the *Nongoma* mode derived from Princess Magogo's *Wamthinta UPhefeni* and its supporting harmonies.

Nongoma Mode C

The figure displays the Nongoma Mode C scale and a related chord sequence. The scale is written on a single treble clef staff with a key signature of one flat (Bb). The notes are: C, Bb, Ab, G, F, E, D, C. Above the scale, Roman numerals I through VII are placed in boxes, corresponding to the notes: I (C), II (Bb), III (Ab), IV (G), V (F), VI (E), VII (D). Below the scale, a chord sequence is shown on a single treble clef staff. The chords are: Cmaj7, Dbmaj7, Emin6, Fmin(maj7), G7(b5), Abmaj7(#5), Db/Cb, and Cmaj7. The sequence is numbered 1 through 8 above the notes. The notes are: C, Bb, Ab, G, F, E, D, C. The chords are: Cmaj7, Dbmaj7, Emin6, Fmin(maj7), G7(b5), Abmaj7(#5), Db/Cb, and Cmaj7. The sequence is numbered 9 through 16 above the notes. The notes are: C, Bb, Ab, G, F, E, D, C. The chords are: Cmaj7, Dbmaj7, Emin6, Fmin(maj7), G7(b5), Abmaj7(#5), Db/Cb, and Cmaj7.

Figure 5.1: The Nongoma mode and related chord sequence

All the participants emphasised rhythm as a key demonstrative characteristic of traditional music elements in the South African style. The findings allude to the innate use of cross-rhythms in South African compositions and the playing styles of South African jazz pianists which are also discussed in Merz’s (2016) study on South African jazz saxophone players. An underlying feeling of playing three crossed with four time was said to be present regardless of the time signature of a piece. Swing, which was mentioned as a key element of jazz playing in general, is approached differently in some South African compositions due to influences from the different ethnic groups. This corroborates Judkins’ (2014) view that while styles may share similar elements, their interpretation within each style, may differ. Barry and Mashiloane stated that their approach to swing was derived from the rhythms used to accompany Zulu dances, and participants suggesting that Mseleku’s articulation was reflective of his Zulu background. Makgopa et al. (2014) also emphasise the integration of musical elements from South African indigenous dances in the South African jazz musical style. Ibrahim’s works, for example, reflect a concurrence of American swing elements and the music of his Cape Town heritage which Washington (2012) similarly found to be present in the works of Mseleku. More than half the participants stated that South African rhythms reflected and articulated the dances found in South African cultures as also found by Ballantine (2012), Makgopa et al. (2012) and Miller (2011). A further unique element in South African jazz style was the emphasis on the

downbeat as expressed by Yenana and Mashiloane. This is in contrast to the emphasis on the second and fourth beat in American jazz.

The indigenous South African languages were found to be an underlying influence on the articulation of musical elements such as melodies, chords and rhythms. This finding is corroborated by Rycroft (1959), Washington (2012) and Makgopa et al. (2014). Makhathini expressed how the natural over-expressive nature of the Zulu dialect influenced the manner in which he approached improvisation in his music. His improvisation is influenced by the fast, elaborative, emotionally and dynamically expressive lines found in “*izibongo*” or Zulu praise poetry. Makgopa et al. (2014) found an imitation of praise poetry to be also present in the works of Northern Sotho musicians. Makhathini argued that elements of American jazz were imperceptible in his improvisation. This suggestion is not surprising as Makhathini constantly voiced a need to articulate African elements in his improvised music.

A fascinating finding of the study was the need for the participants’ personal styles to reflect musical elements from hegemonic ethnic cultures in their locales as found in research by Ramanna (2004) and Martin (2013). This also resonates with Hammonds (2007) argument that biology is not key to one’s self-identification, but rather their socio-cultural encounters. Barry, who spent a greater part of her life in Durban, acknowledged the influence of Zulu traditional music on her personal style. However, she argued that someone that was raised in the culture may have misgivings about her approach as they would have grown up influenced by the music. She expressed not being fully conversant in the Zulu dialect, which based on the aforementioned findings on the importance of language in a South African approach, may have affected her approach. This reemphasises the influence of language, correlating with Jackendoff’s (2014) research which suggests that language, like music, is learned during one’s formative years. Therefore, while the participants may have assimilated musical elements from a culture that they did not necessarily grow up in, their ‘accent’ may vary, based on their formative experiences. In the greater context, this may suggest that while jazz is a universal language, the accent of South African jazz musicians represents a separate region. Furthermore, a Zulu jazz musician, for example, may represent a distinct accent within the sphere of South African jazz. In the case of musicians that have adopted unique elements from other ethnic groups, they have different accents to those who grew up in the culture.

All the participants acknowledged the influence of American jazz on their musical styles, but argued that strong ethnic elements therein qualified it as a South African style. This supports assertions by Gioia (2001), Miller (2011), Davidson (2012), Martin (2013) and Merz (2016) that groups may borrow influences from other groups, but then add distinctive elements, resulting in a new cultural identity or sense of self. Allen (2003) also found American influences to be audible in the harmonic language, rhythms and form structures borrowed from American jazz. The very term ‘South African jazz’ reflects a South African identity influenced by American culture (Judkins, 2014). The South African jazz style reflects what Martin (2013, p. 39) referred to as a co-existence of “inside and outside” influences in the identities of South African jazz pianists.

A significant finding in this study is that playing in a South African style means that one naturally draws from American sources alongside home-grown musical influences, too expressed in Muller and Benjamin (2011). This can be seen as supporting MacDonald and Wilson’s (2006) study where multiple identities were found to co-exist in individuals. In the case of South African jazz pianists, this involves identities formed from the environments that they grew up in and those formed from various external encounters, such as music education. This emphasises why personal agency is consistently at play. South African jazz pianists have been able to draw inspiration from the American jazz style and merge it with traditional South African musical influences to represent a distinct regional style. These results match those observed in earlier studies by Allen (1996), Miller (2011), Muller (2007) and Washington (2012) who found South African jazz to be a *mélange* of American jazz, indigenous South African music, township and church music. The influence of American jazz on South African music can also be seen in its influences on earlier township jazz styles such as *marabi*, *kwela* and *mbaqanga* (Allen, 1996; Ballantine, 2008; Coplan, 1985; Mapaya et al., 2014; Miller, 2011; Muller, 2007; Muller, 2008). Makhathini stated that the incorporation of elements found in American jazz in no way diminishes the South Africanness of the music which is evident in the unique nuances, melodies and rhythms. Thus, based on definitions of diverse identities by Folkestad (2002), South Africans have taken their deep-seated and varying ethnic identities and incorporated them with elements from their social encounters, thus forming a cultural identity. The sum of these differing influences is a South African jazz national identity. National identity can thus be seen as a ‘top down’ entity, as it is constructed of all the cultural and ethnic identities, whereas cultural identity can be seen as ‘top up’, because it is context specific. Therefore, their national identity is South African and musical identity is that of a jazz

musician. A cultural identity is a sum of the experiences of South African jazz pianists, and their ethnic identity is informed by whether they are from the Ndebele culture, Zulu Culture, Afrikaans culture, and so forth.

The impact of the American jazz style is also seen in the dedications to American musicians by South African jazz musicians. Interestingly, McCoy Tyner was listed as a major influence by the majority of the participants because they were drawn to melodic and harmonic content in his music that resonated with indigenous music from the various South African ethnic groups. Tyner's music resonated with the participants' inner musical landscape. An example of this is Mseleku, whose style, according to the participants, had the deepest influence of an American jazz style. While on the surface his music sounded American, all the participants agreed that the Zulu accent in his music was prominent. Significantly, Petersen revered Mseleku for staying true to himself and not having what he referred to as a "*pretentious self-consciousness*". Mseleku's musical identity reflected his musical influences which was an amassing of American jazz and Zulu traditional music influences.

A unique and interesting finding of the study was the role of divination in the musical style of one of the participants. Makhathini, a traditional healer, receives his compositions through his dreams. His latest creative output served this purpose of communicating with his ancestors through music. His unique musical approach involves using the piano as a means to heal people and communicate with spirit, in the same manner that traditional healers would throw bones as a means of communicating with their ancestors. The titles of his compositions are suggestive of a South African metanarrative. This is supported by Eato (2011) who emphasised that song titles are often reflective of underlying metanarratives. Makhathini acknowledged that the process of divination may be challenging to understand, particularly from a western ideology. Makgopa et al. (2013, p. 127) state that using music as a means to communicate with one's ancestors is common practice in African culture, which requires an entrenched understanding of one's ethnic identity. Makhathini's philosophy supports the notion of African style not being fully understandable if the underlying context is not understood, like all other styles.

The findings suggest that a holism must exist in a South African jazz musical style; that is elements of healing, music and dancing existing as a unified and perceivable entity in a South African musical identity. Two of the participants expressed that the separation of these elements is a western ideal. The organic role of music in African cultures needs to be present

in the works of South African jazz musicians. A sense of community, arcane meanings, and traditional practices need to be communicated through South African compositions, thus sustaining and continuing traditional musical practices, as outlined by Nketia (1962). Thus, the musical outputs of South African jazz pianists can be seen as an innovative way to sustain, cultivate and strengthen indigenous South African musical histories and beliefs (Elliot & Silverman, 2017; Makgopa et al., 2014; Martin, 2013; Nketia, 1962).

Thus, the findings of the study propose that to fully comprehend a South African jazz musical style, the metanarrative and supporting philosophy behind the music need to be understood (Martin, 2013; Barrett, 2017). This is in contrast to assertions by Judkins (2014) who suggests that a musical style should be almost immediately identifiable. The study found that the metanarratives surrounding the musical styles of South African jazz pianists are based on their backgrounds and social encounters, and their unique anecdotes. Barrett (2017) found that metanarratives allow for the exploration of details of the participants' experiences which have informed their identities, and consequently, their musical output. The metanarratives provide the full picture or story behind compositional styles, approaches and meaning in South African compositions. A similar view can be seen in the story of Sathima Bea Benjamin's style, who although a South African singer, was often not perceptible as a South African jazz musician (Muller & Benjamin, 2011). Therefore, understanding Benjamin's personal story and the meaning and reasoning behind her personal voice would be central to understanding her musical style. The participants agreed that if one simply listened to a musical work, they may not grasp the intended connotation. Therefore, simply classifying a piece based on audible influences may result in a misrepresentation of a musical style. Understanding the musical style and nuances of South African jazz pianists requires that one understands the deeper narratives that have resulted in their unique musical content. Therefore, a South African jazz musical style can be seen as a direct reflection of one's personal encounters.

The performers' experience of musical style elicited responses that indicate it to be a dynamic phenomenon. As highlighted by Judkins (2014), Keil (1985), Lamont (2017), MacDonald and Wilson (2006), Pöder and Kiilu (2015), and Vokwana (2007), musical style is a continuously evolving process based on one's influences at a particular time. The continuously evolving character of musical style makes the study of identities a multifaceted process. This supports Hargreaves et al.'s (2016) finding of IIM being a constantly evolving entity. This organic nature of musical style aids in not limiting one's style.

5.5 Conclusion

The study reflects how personal and social encounters have shaped the identities of South African jazz pianists. Their organic familial backgrounds, initial social encounters and education informed their early musical identities (“identification”). As the participants in the current study continued in their musical development, they were able to assimilate influences based on further encounters and musical preferences (“individuation”), then “integrate” and negotiate aspects of their “identification” and “individuation”, forming a self-concept, that is, a unique musical style, language or identity. The histories of musicians such as Chris McGregor, Winston Mankunku Ngozi and Bheki Mseleku, as documented by Washington (2012), support the narrative of the backgrounds of South African jazz musicians being a distinguishing factor to their unique musical identities. The musical identities and encounters of these musicians also displayed the American influences on their styles, however, their sense of self, the “I” amidst the “me”, was distinguishable.

The next chapter concludes the study.

CHAPTER SIX

Conclusions and Recommendations

6.1 Introduction

The purpose of this study was to explore the thinking and creative processes that underlie idiomatic elements in the musical styles of South African jazz pianists in order to understand their unique approach to the jazz style. The first chapter provided an introduction and background to the study, outlined the main objectives of the study and provided the research questions that the study sought to fulfil. Chapter Two focused on pertinent literature on the social history and development of South African jazz music, musical style, and hybridity within the styles and works of South African jazz musicians. Chapter Three provided a detailed discussion on the methodology that the study adhered to, leading to the gathered data. The fourth chapter presented a comprehensive analysis and interpretation of the data collected. Chapter Five discussed the main findings emanating from the data and related them to relevant literature as presented in Chapter Two. The current chapter concludes the study. The chapter revisits the research questions as outlined in the first chapter, discusses the contributions and limitations of the study, makes recommendations, and provides suggestions for future research.

6.2 Findings from the study

The primary objective of the study was to fulfil the following question: What are the processes, narratives and beliefs that have shaped the thinking surrounding the musical styles and creative processes of selected South African jazz pianists? The secondary research questions will be answered first and the main research question will be satisfied thereafter.

6.2.1 Secondary Research Questions

What are the predominant formative influences on the musical styles of South African jazz pianists?

The research found that the foremost of the influences on the development of musical identities by the interviewed South African jazz pianists were based on personal and social encounters. Parents, siblings and friends had a significant impact on the participants' early conceptions of musical style and musical preferences. Parents who had careers in music or partook in music lessons guided them along the same path, while those who had no musical history served as a source of motivation and support. Modelling older siblings as well as imitating and learning from friends were also viewed as key factors in some of the participants' initial fascination with music.

The impact of place was immense. Musical elements absorbed from the participants' surroundings had an impact on their development of musical identities and current personal styles. The township was named as a breeding ground due to the varying musics that they were naturally exposed to. Upon reflection, it was found that these musics became a critical component of the participants' musical identities. Traditional music heard in the townships was found to be influential as was music encountered at ceremonies and jazz recordings that their neighbours would play. The church was a formative place where selected participants were exposed to harmonies and musical elements that they would later connect to the jazz style and their personal voice. The church provided participants with an opportunity to develop their growing musical abilities.

South Africa's despotic political history influenced the participants directly. Racial boundaries set by the apartheid regime led to one participant developing elements in his music that did not entirely speak to his social background. For some, this meant that they had to navigate ways in which to exist as jazz musicians in such an environment. Despite this oppression and stringent laws, ethnic music practices continued to thrive (Ballantine, 2008).

South African jazz pianists have been able to develop their musical styles through a combination of formal, informal and autonomous learning. Learning through self-discovery was critical to the development of the participants, particularly prior to engaging in formal piano lessons. For a single participant, engaging in this form of learning subsequent to an extensive career allowed him to grow previously neglected areas in his playing. Learning informally from others, particularly from established jazz musicians was found to be important in launching the participants' "identities in music"; and in turn developing their "music in identities" (Hargreaves et al., 2016). Formal learning was important across the board. All the

participants in this study pursued jazz studies at tertiary level. Participants therefore, felt that there was a lack of focus on South African jazz pianism and musical style in the tertiary curriculum.

Direct encounters with jazz musicians, either through attending live shows or direct conversations, were integral to the growth of some of the participants. Collective music making, too, had a significant and educational influence on the participants. The interviewed pianists were able to develop their personal styles and familiarity with music from other ethnic groups through playing professional gigs. This method of learning was referred to by some participants as the most significant.

Listening was vital in shaping the musical identities of South African jazz pianists. The participants' earliest conceptions of style were subconsciously influenced by the music that they heard in their natural environments. Once the participants began pursuing careers in music, their developmental musical needs and musical preferences guided their listening. The pianists' musical preferences were directed towards the works of pianists or other instrumentalists who shared similar backgrounds to theirs, or music that contained traits that they wanted to emulate in their own playing, thus informing their developing musical identities.

In what way have South African indigenous cultures and traditions influenced the musical styles and output of South African jazz pianists?

The musical styles of the participants display the impact of loyalty to one's roots and culture. The incorporation of indigenous elements into the jazz style allowed South African jazz musicians to use their music as a way to assert their identities within a repressive environment. The participants subconsciously absorbed musical influences from the indigenous music that they heard in their environments while growing up. The participants found ways to incorporate these elements into their articulation of melody, harmony and rhythm within the jazz style. Furthermore, these elements extended their vocabulary as they had more sources to draw from.

The study found that home language contains implicit culturally unique prosodic articulations which are then subtly voiced musically in the styles of South African jazz pianists. The nuanced timbre, meter and texture of an indigenous language such as Zulu impacted musical expression

in subtle ways. Incorporating elements from traditional music was viewed as a way of sustaining indigenous practices.

There is an existent need to articulate indigenous musical influences from other ethnic cultures, aside from one's own. The indigenous musics from hegemonic ethnic cultures in their locales, were absorbed into the participants' personal styles. These participants, often viewed as the "other" due to their ethnic differentiation, can be seen as incorporating these elements in response to interlocking systems of oppression and their social encounters. The participants who did not stem from these cultures noted that their styles reflected their genuine lived experiences and encounters with this music.

Which musical or philosophical structures guide the stylistic approach of South African jazz pianists?

The musical style of South African jazz pianists is impacted by elements of other styles and genres, predominantly Afro-American jazz. These are then transformed through the incorporation of indigenous elements into musical elements such as melody, harmony and rhythm. Similar to the historical development of previous jazz styles, South African jazz is defined by a distinct musical application, a representation of its socio-political history, and the underlying metanarrative.

The majority of the participants preferred to use terms other than "jazz" to define their style as it fails to embody the complete qualities extant in the musical styles of South African jazz pianists. The shift from a focus on technical elements to a style that reflected their own experiences resulted in a personal style being formed, one which was based on 'hidden' elements within the music. Extra-musical associations were found within the music, suggesting that the specific histories, beliefs and musical experiences of South African jazz pianists need to be understood for their musical style or identity to be comprehended.

6.2.2 Primary Research Question

What are the processes, narratives and beliefs that have shaped the thinking surrounding the musical styles and underlying creative processes of selected South African jazz pianists?

The musical styles of South African jazz pianists constitute audible and imperceptible elements such as simple melodies stemming from traditional repertory and rhythms that organically contain cross-rhythms emanating from indigenous music. The participants named Abdullah Ibrahim, Bheki Mseleku, Moses Molelekwa and Andile Yenana as pianists who reflected a South African approach to musical style due to their ability to amalgamate internal (“I”) and external (“me”) elements in their music, speaking to their individual histories (Hatch & Schultz, 2002).

The backgrounds of South African jazz pianists provide them with a unique context to extract influences, thus informing their distinct approaches and compositions. External influences such as American and western musical elements are inexorably perceivable in the personal styles of South African jazz. However, the varying ethnic musics, and thus, multiple identities, distinct to the South African milieu present an inherent eccentric articulation of musical elements such as melody, rhythm, and harmony, reflecting a clear-cut nationalism. Furthermore, to fully comprehend the interpretation of style in the works of South African jazz pianists, one has to be aware of the supporting historical narratives.

6.3 Contributions of the study

This study contributes to the growing body of literature on South African jazz. Furthermore, it addresses the gap in literature focusing on stylistic elements within South African jazz, and practitioner-based research.

6.4 Limitations to the Study

Following the completion of the research, limitations were identified which will assist in enhancing future research within the field. While the sample reflected the demographics within a South African society, the contributions of the sole female and White participant highlighted the need for a greater focus on overlooked voices within the South African jazz sphere. The study produced numerous transferable findings, however, a larger sample group may have yielded more diverse results.

The research process posed some challenges, particularly in relation to the selection of literature and securing some participants. The scarcity of literature focusing particularly on stylistic elements in South African jazz was a challenge. This, however, meant that the questions had to be carefully structured to probe issues not interrogated in literature. While ten participants were interviewed in the final study, initially only nine interviews were transcribed and analysed. The tenth participant, who was contacted numerous times, unsuccessfully, availed himself for an interview at a few months later. This meant that additional time was required to transcribe, code and analyse the additional interview, then integrate it into the existing results.

6.5 Recommendations for Future Research

The following recommendations are made in view of the findings of the study. The study highlighted the need to explore the narratives of the female jazz instrumentalists. Furthermore, the majority of existent literature is focused on the experiences of Black South African jazz musicians, therefore looking into the unique histories of White South African jazz musicians could be beneficial.

The significance of indigenous South African cultures was a key finding in the study, therefore an extensive analysis of how these elements have come to shape a South African identity within the works of South African jazz musicians at large, can be explored. Furthermore, there is a need to rethink and transform the curriculums of jazz programmes in South African institutions to incorporate ethnic identities and greater components of the South African jazz style.

It is also important to recognise that a South African style is not binary, that is, South African and/or American, as historically, musicians did not only encounter, perform with and listen to American jazz. In exile years, they performed with musicians from other locales such as Europe. Therefore, it would be worthwhile to explore how these experiences have shaped and possibly influenced the South African jazz musical identity.

A comprehensive study comprising an analysis of the works of South African jazz pianists, or musicians in general would be beneficial, particularly to gain a more nuanced understanding of the theoretical and practical elements embodied in a South African approach to musical style. While this study focusses on the histories, thinking and creative processes involved in

the conception of a South African approach to musical style, it would be beneficial to analyse how these elements are personified in the pianists'/musicians' works.

6.6 Conclusion

The findings of the study suggest that a South African jazz musical style is the result of a complex dynamic of interactive factors that develop alongside participants' personal and musical identity in an ongoing symbiosis of internal and external factors, and over time. The current study found that in the development of the unique musical style of South African jazz pianists, there is a middle ground that is found between the self and societal influences (Pöder & Kiilu, 2015). Furthermore, musical style is always provisional as social and individual identities are continuously contested and reconstituted through time. This negotiation between internal strivings and external prescriptions reflects a discursive positioning, particularly in the presence of factors such as language, culture, and the sense of the past and how individuals are responding to that past. The findings suggest that this continuous negotiation between the inner and outer unfolds over time, creating patterns of thought that become subconscious (Judkins, 2014). Furthermore, labelling by others is beneficial in the identification of a personal style. This reflects how the musical styles of South African jazz pianists are socially negotiated. Thus, personal agency is constantly at play in the process of finding the "voice" of South African jazz pianists.

The musical styles of South African jazz pianists reflect the impact of the developing self. The South African self could include ancestors, family, and others, as well as how one defines oneself in light of who one is individually, intellectually, politically and musically. Musical style, like personal style, is therefore largely the realisation of subconscious and conscious impulses to events internal and external, constantly evolving in real time. The South African jazz musical style, therefore, embodies the unique phenomenological socio-political experience and societal factors interpreted through performer and listener.

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APPENDICES

Appendix A: Interview questions

1. Background:

- 1.1 Can you please tell me about your musical background and formative influences?
- 1.2 How many years have you been playing the piano? In general, and professionally.
- 1.3 Which musicians did you pay special attention to when growing up, and why?
- 1.4 What are your music-related qualifications, if any?

2. Style:

- 2.1 What is your understanding of style? Can you explain your answer in relation to melody, harmony, rhythm, or articulation?
- 2.2 How would you describe your style?
- 2.3 What are the key elements to your style? Please elaborate
- 2.4 Can you please tell me more about how your style has developed over the years and what your influences are?
- 2.5 Who or what has been the main influence(s) on your personal style? Please tell me more about this
- 2.6 Does your style contain anything uniquely South African in style?
- 2.7 Would you say that what you play is South African jazz? Why? Or why not?
- 2.8 From your experience, can you name a pianist whose style can be considered as uniquely South African jazz? Please tell me why

Appendix B: Participant informed consent forms



FACULTY OF HUMANITIES
SCHOOL OF THE ARTS: MUSIC
TEL: (012) 420-3747 (*Secretary*)
FAX: (012) 420-2248

PRETORIA, 0002, SOUTH AFRICA

October 2017

Dear _____

I would appreciate it if you would consider being a participant in my study titled *Exploring elements of musical style in South African jazz pianists*, for my Doctorate in Musicology under the supervision of Prof. Clorinda Panebianco.

Purpose of the study

The study endeavours to ascertain the foremost components that distinguish the thinking and creative process surrounding the playing and musical styles of South African jazz pianists. The research intends to gain a holistic view of traditional and modern features that make up the unique South African jazz piano style.

Procedures of the study

You are invited to a face-to-face interview. The interview will be approximately an hour. The interview will be audio recorded for accuracy of analysis. You have been selected to take part in my research due to your contribution, experience in, and knowledge of the jazz in general, and South African jazz style and sound.

Participants' rights during the study

Should you so prefer, confidentiality will be assured, and your name will not be used in the study. You may withdraw from the study at any point, with no negative consequences. To ensure the trustworthiness of the findings, you will have the opportunity to review the transcribed interview before the data is used.

Benefits of the study

Although the study has no direct benefit to you, it will contribute towards a growing body of knowledge about South African jazz style. Currently there is inadequate information on the South African jazz sound, or stylistic elements in the music of South African pianists. This study endeavours to generate a new field of knowledge for performers, and researchers alike, by focussing on the establishment and characteristics of a uniquely South African jazz sound and identity.

Confidentiality

Transcripts and recordings of the interviews will be stored in a password protected electronic format at the University of Pretoria's School of the Arts, for 15 years, as per the university's ethics code. The only individuals with access to the records will be the researcher and supervisor. The data may be used for further research.

Possible disadvantages

I do not anticipate any negative consequences as a result of participating in the study.

Phuti Sepuru

Student/Researcher

Cell: 081 046 3095

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Prof. Clorinda Panebianco

Supervisor

Work: 012 420 5382

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FACULTY OF HUMANITIES
SCHOOL OF THE ARTS: MUSIC
TEL: (012) 420-3747 (*Secretary*)
FAX: (012) 420-2248

PRETORIA, 0002, SOUTH AFRICA

Informed consent letter

I hereby give consent to participate in the research of Phuti Sepuru entitled *Exploring elements of musical style in South African jazz pianists*.

I understand that my participation is voluntary.

I agree that data may be used for further research purposes.

I agree that my name may be mentioned in the dissertation.

Participant's signature: _____

Date: _____

Appendix C: Table of Themes

1. Developing a musical identity

Influence of family

Parent as musician or influence

Sibling influence

Social influences

Environment

Traditional or ceremonial music

Concerts

Exposure to established musicians

Church music

Political situation

Music education

Informal

Friends

Contemporaries

Formal

Lessons

Universities

Other institutions

Professional gigs

Variety of music

Multiple instruments

Self-discovery

Self-taught

The role of listening and preferences

General listening

Records at home

Variety of music

Playing in a band/social aspect

Music and status

Deliberate listening

Frequently listening to jazz

Other instruments

Radio

Intentional listening - Extensive or analytical listening, application –

Imitation

Listening shaping sound or style

Style informed by influences and listening

Personal taste

2. Negotiating a personal style

Earlier conceptions of style

Style as core of jazz

Style refers to interpretation

Style as swing – Pulse - Style through articulation

Teacher as influence

Socially and culturally negotiated style

Style as a heavy topic or tough to describe/ has not really thought about

own style

Audience or listener can describe or analyse style

Shift from technical

Influence from jazz musicians and their recordings

Human development fosters musical development

Personal style, sound, identity, voice

Traditional or ceremonial music

Background or culture incorporated/influence into personal style

(Articulation)

Style involves creativity

Society affects style

3. Finding the South Africanness in jazz

Challenges with situating and describing a South African jazz identity

Plays or does not play SA jazz

Intentional about playing SA music

Personal style subconscious/conscious

Style a combination of physical and emotional

“Jazz” label

Vocabulary

No pianist uniquely SA

Confidence

SA government & media - Accessibility of jazz – radio and venues

Need to make SA jazz known

Important SA musicians and recordings not documented

Defining the South African style

Style through composition

Melody in SA style

Rhythm in SA style - Downbeat in SA style – Dance in SA style

Harmony in SA style

Style as a language

Improvisation as a locator

Approach or feel in SA jazz -

South African nuances

Singing – Chants

Willing to contribute or mentor

Hybridity/American influence

Americans finding identity in African music and vice versa

Classical music influence on style

The role of metanarratives

Narrative

Playing as storytelling

Ancestry

Use of music in the community - Healing, singing, dance, as one

Meditative/spiritual

Quest/search for newness in SA style

Group coding and commonalities

Question	Andile	Bokani	Kyle	Melvin	Nduduzo	Neil	Sibusiso	Susan	Themba	Andre
Musical background & formative influences	<ul style="list-style-type: none"> -Records at home -Social environment -Radio DJs in area -RnB, Philly sound, fusion, mbaqanga -Mom bought brother piano -Watched brother practice -Friend taught him -Xhosa tunes -Imitated brother's friend -Informal learning -University -Reading & playing recorder in high school -Played pop songs heard on radio 	<ul style="list-style-type: none"> -Father is a musician and biggest influence -Exposed to music and musicians -Not sure about music as a career -Music always part of life -Interest at 12 -Irregular lessons at 12 -Regular lessons at 14 -Drawn to piano -Lessons from friend, pop -Discovered on own -Learning and exploring alone important -Knew he wanted to be a musician at 14 -Music as powerful tool -Applied for tertiary studies 	<ul style="list-style-type: none"> -Mother a classical musician -Attended rehearsals as a child -Mother played with jazz musicians -Classical violin lessons from 5 -Self-taught as pianist -Played in bands as a teen -Played in church as a teen -Importance of church music -Mother ran Ibrahim's music school -Exposed to great jazz musicians -Exposure to jazz musicians best formative influence 	<ul style="list-style-type: none"> -Formal classical piano lessons at 6 -Father suggested that he studies music -Brubeck came in 3rd year -Curiosity for jazz -Started learning jazz 35 years ago -Listened to jazz before playing it -Listened to Dave Brubeck & Peterson -Played pipe organ in church -Drawn to hymnals, 4-part harmony -Connection between organ music to jazz -Still plays organ 	<ul style="list-style-type: none"> -Influenced by Zulu traditional music -Heard music at ceremonies -Exposed to sangoma music -Exposed to church music -Different repertoire from all activities -Indian music which he imitated -Joined isicathamiya groups -Exposed to gospel singing & church music -Started listening to jazz after matric -Not exposed to commercial music because of upbringing -Keyboard at home -Mom had keyboard lessons -Observed mom's lessons -Fascinated by piano -Memorised shapes on the keyboard 	<ul style="list-style-type: none"> -Non-musical household -Organ at home -Mom took organ lessons -Brother took organ lessons -Brother stopped, he continued -Started playing in catholic church -Organ had pre-sets which got him used to playing 'with a band' -Organ-type built metronomic sense -Played pop -Organ competitions -4-part hymns in church -Not a good reader -Lead sheets prepared him for jazz studies -First improvised & played in a band in varsity -First played piano in varsity -Playing in a band a sophisticated task -2 years to feel like he was playing piano 	<ul style="list-style-type: none"> -Started playing 21 years ago in Bethal -Informal lessons -Friend taught him one key -Taught himself other keys -Played in church -Plays drums -Knew from a young age that he wanted to be a musician -Did not practice when he was not serious about it -Went to university 10 years after -Started listening to the right people -Started actively practicing -Listened to jazz records being played at home -SA, American & traditional music played at home -Jazz music part of social activities -Brothers repeated appealing records -Brother's took pride in listening to jazz 	<ul style="list-style-type: none"> -Grandfather a musician -Grandmother's sister a nun in Zululand -Grandmother a piano teacher -Mother took classical piano lessons -Other grandmother sang & played piano -Father played guitar -Classical & jazz records at home -Classical piano lessons from standard 5 -Improvised things on the piano before formal lessons -Attended jam sessions -Excited by jazz -Crossing racial divide unimaginable -Rebellious -Unhappy with political situation and thinking of those around her -Classical BMus -Felt she did not fit in with classical surrounding -Interested in composition -Taught theory to 	<ul style="list-style-type: none"> -Started playing young -Dad a choirmaster -Dad lost job due to apartheid -Dad sent children for piano lessons -Stopped classical lessons -Regrets stopping classical lessons -Street sound appealed to him -Drawn to music he heard around him -Influenced by music from the catholic church -Praised for playing church music by peers -Interest in mbaqanga -Played pop music in a band in school -Formed a band with cousins 	<ul style="list-style-type: none"> -Parents both music teachers -Siblings all play -Grandfather & father church organists -Mother was choir conductor -Brother introduced him to 70s jazz records -Unaware of influence of listening -Father refused to teach him because of past experiences -Father sent him for formal lessons at 7 -Lessons at school -Classical music studies at UCT -Racial insecurity -Cultural identity realised -Interaction with jazz students -Associated with jazz musicians -Listened & observed jazz classes -Drawn to jazz -Cape town jazz culture -Music active programme -Licentiate & Masters

	<ul style="list-style-type: none"> on piano -UKZN -Lessons with Brubeck & Scholarship -Melodica in standard 5 -Exposed to instruments by brother 	<ul style="list-style-type: none"> -Accepted at UCT due to compositions 				<ul style="list-style-type: none"> -Ears used to hymns and pop -Dad brought home music books and jazz recordings -Listened to different jazz albums as teenager -Did not understand what he heard -Grateful for early exposure to jazz recordings -Jazz recordings ignited curiosity -Started jazz late -No exposure to Pentecostal jazz experience -Radio -Varsity, full on jazz -Jazz greats as peers -Peers made him feel like he had a lot to learn -Learnt from peers -Advised by peers on what to listen to and playing -Exposed to Xhosa music -Started playing Xhosa rhythms, which organ helped with 	<ul style="list-style-type: none"> -Listened to "deep" jazz -Siblings helped him differentiate between jazz-types -Listened to older records -Seniors at varsity gave him South African records to listen to -Listened to new SA pianists daily -Had access to SA pianists & their records -Met Yenana -Meeting Johannesburg musicians ignited his career -Personal conversations with Mkhize 	<ul style="list-style-type: none"> township kids -Kids taught her African jazz & folklore -Felt a sense of belonging -Continued teaching -Political riots in 76 -Berklee: did not connect -Mentors at Bennington college -Dixon & Graves -Acquired intellectual & spiritual knowledge -Concert: free jazz, Xhosa & African music -Taught in SA again -Started Vukani with jazz legends -Vukani: American & SA music -Masters at UKZN in 85: new programme -Beachfront band: Ngidi -Sought African singer -Ngidi introduced her to Mhlongo -Started working with Mhlongo & band in township -Plays flute 		<ul style="list-style-type: none"> -Classical degree unfinished -Professional gigs -Gigs important education/ -Classical training instilled fear -Asked questions after Attending gigs -New music on radio -Importance of live shows -Self-study -Jam sessions -Classical influence: approach -Learned from older/experienced musicians
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- [REDACTED]
[REDACTED]
[REDACTED]
- [REDACTED]
[REDACTED]
-Appreciates social aspect of music
-Practicing at home isolated him from social aspects of music
- [REDACTED]
-Started composing & arranging own music in varsity, once confident

- [REDACTED]
[REDACTED]
-Different backgrounds in band
-Provided equipment for band
-Important jazz musicians featured in band
-Talks about important musicians not being documented before death
-Jailed & threatened by police in Kwamashu
-Band rehearsed in town, assisted them
-2 years in Botswana playing & teaching
-Completed MMus in Durban after dropping out
-Commune; musical hub
- [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
-Politically rebellious & oppressed
-Free spirit
-Drawn to jazz by life, spirit & improvisation

<p>growing up</p>	<p>played at home</p> <ul style="list-style-type: none"> -Fascinated by album covers -Developed taste on what was played -Varsity exposed him to jazz music & musicians -Masekela & Davis because of covers -Visually driven 	<ul style="list-style-type: none"> -Ibrahim Schepp -World music -Attention to Mseleku when serious, before varsity -Attended Mseleku album launch -Mseleku's music "mental" -Molelekwa's music -Evans -Jamal -Exposed to Ibrahim in 2nd year 	<p>chronologically</p> <ul style="list-style-type: none"> -Advised to listen to recordings -Listened to new music -Purchased what appealed to him 	<ul style="list-style-type: none"> -Debussy one of favourite composers 	<ul style="list-style-type: none"> -Sees himself as a product of his people 	<p>pop</p> <ul style="list-style-type: none"> -Listened to radio -Loved to dance -Variety of music -Teacher gave him organ arrangements of jazz & rock tunes -Playing with music teacher first time -playing with someone -Friend exposed him to fusion -Started actively listening to jazz in varsity -Focused more on musicians than music -Guided by music & philosophies of Davis & Coltrane -Received guidance on who to listen to 	<ul style="list-style-type: none"> accessible compositions -Mkhize use of keyboard & voice appealing -Own music likened to Mkhize's -Listened intensively to Mkhize -Yenana for comping, evident in own music -Yenana's comping compliments music through colour & rhythms -Dance element in Yenana's music reflects his identity -Length of solos adapted from Yenana -Listening gave him skills he was not taught -Uniqueness of Mseleku's compositions -Likens Mseleku's style & titles to Tyner -Mseleku's identity is The feeling of home in His music 		<ul style="list-style-type: none"> -Later exposed to Hancock & Corea -Asked about records neighbours would play -Sharing of records -Knowledge of music & recordings equalled status -Exposed to SA jazz records that he heard -Listened to popular jazz & smooth jazz -Listens to everything 	<p>the tradition, chronologically</p> <ul style="list-style-type: none"> -Introduced to Mseleku -Contemporaries exposed him to new musicians -More intentional about listening (American) -SA music education after school -Syllabus influenced listening
<p>Qualifications</p>	<ul style="list-style-type: none"> -BMus -Rejected for Master's due to writing -Would like to continue 	<ul style="list-style-type: none"> -BMus -Enrolled for MMus 	<ul style="list-style-type: none"> -MMus dissertation submitted -Initially dropped out because of gigs 	<ul style="list-style-type: none"> -BMus (Education to jazz) -MMus -1 year general studies at Harvard 	<ul style="list-style-type: none"> -MMus 	<ul style="list-style-type: none"> -MMus 	<ul style="list-style-type: none"> -MMus -Enrolled for PhD -Focused on Tyner, Mkhize, Coltrane & traditional jazz for MMus 	<ul style="list-style-type: none"> -BMus (classical) -MMus -2 semesters at Berklee -1,5 years at Bennington College 	<ul style="list-style-type: none"> -No formal qualification -Enrolled for honours 	<ul style="list-style-type: none"> -Teacher's licentiate -MMus -Enrolled for PhD

			<ul style="list-style-type: none"> -Played with jazz musicians -Gigs seen as best education -Zimology institute valuable lessons 				<ul style="list-style-type: none"> -Analysed Coltrane's formulation of compositions 			
<p>Understanding of style, relation to elements</p>	<ul style="list-style-type: none"> -Interpretation -Core of jazz -Jazz interpreted according to understanding = style -Music has to swing, make one move -Be in the pulse -Articulation technical, can be personalised after intense study -Learning jazz from masters -Articulation based on culture 	<ul style="list-style-type: none"> -Heavy topic -Style is identity or signature -What and how -Informed by who you listen to -Tradition which suggests approach -Style can influence and be transmitted -Tough to explain 	<ul style="list-style-type: none"> -Personal sounds, not styles -Personal style audible with trained ear -Personal sound evident regardless -Personal sound more important than style -Different jazz styles, different requirements -Personal imprint on a style appealing -Personal style reflects interpretation of musical elements -Personal style unexplainable -(Because) Personal style involves 	<ul style="list-style-type: none"> -Tricky question -Divided style by periods and their requirements -Attracted to Debussy's works -Connection to jazz via impressionist's harmonies and lines -Jazz style open -Openness in jazz interpretation -No restrictions in jazz -Respect in openness of jazz style -Incorporating own background into style 	<ul style="list-style-type: none"> -Never really thought of it -Style concerned with pulse -Style depends on how people hear and interpret that -Style influenced by culture -Grew up exposed to 3-part harmony & dissonances that influence his style -3-part harmony found in SA jazz -Wanted to derive jazz from familiar context -Brings out traditional elements exposed to, in jazz -Nuances in SA jazz reflect one's identity -Sub-genres within SA jazz, based on cultures -Style in SA complex to describe 	<ul style="list-style-type: none"> -A specific period -A specific influence -Exemplified by certain musicians -Represents genealogy -Generic term to name something -Unsure about usefulness of the term -Roots of the style needs to be found -Each style has characteristics and rules, used to judge accuracy 	<ul style="list-style-type: none"> -Views style as a language -Versatility in different styles important **Yenana's comping reflects a personal style -Styles of SA piano players exist -Playing SA songs requires the piano to sing -Inversions important to the SA style -Chords are like a choir -Style applies to melody -Style applies to form -Molelekwa's style percussive 	<ul style="list-style-type: none"> -Not sure if she can respond -Comes from a lived experience -Jazz allows individuality -Parallels history of black South African's & urbanisation with African Americans and influences -South African traditions and languages thrived despite colonialism and apartheid -I-IV-V SA blues -I-IV-V connected to traditional music -Rhythmic phrases from SA languages -Swing similar to Zulu rhythms -Style is how one views themselves -Confidence through oppression 	<ul style="list-style-type: none"> -Interested in harmony -Questions whether primary chords define SA music -Questions what was Happening harmonically pre-colonialism -I-IV-V played differently in SA -I-IV-V reminiscent of the church -SA music can go beyond primary chords -Questions what happens in South African jazz music -Blues an influence on South African music -Older melodies used arpeggios -Ponders on melodies from the Zulu culture -Analyses occurrences in Zulu music -Zulu melodies not diatonic 	<ul style="list-style-type: none"> -Recurring repetitive, recognisable consistent elements -Socio-historical factors important -Language during an era -Defined by hindsight -Stylists not conscious -Represents an era -Phrases, techniques and theories -Affirmed by documentation

			<ul style="list-style-type: none"> spontaneity -“Why” hard to answer -Physical embodiment and emotions combine -Indefinite answer 		-No definite answer			-Humour in jazz stylistic	<ul style="list-style-type: none"> -Created own scales and associated harmonies -Transformation needed in music -SA needs own modes and unique names, like classical music -Compositions reflect created scales and harmonies -Need to create beyond primary chords -Never really thought about style -Style differs for every individual, like language -Styles exist within styles -Personal styles -Styles refers to tendencies -Style is inherent -Rhythm comes from the way we speak and hear 	
Describe your style	<ul style="list-style-type: none"> -Time alone -Previously focused on balancing practicing, gigs 	<ul style="list-style-type: none"> -Difficult to explain -Style reflection of him -Accumulation of influences of music inspired by 	<ul style="list-style-type: none"> -Not really thought about -Aware of his uniqueness -Approach to musical elements 	<ul style="list-style-type: none"> -Interesting question -Refined style -Incorporated classical background -Jazz an extension of classical background -Classical “cleanliness” into jazz 	<ul style="list-style-type: none"> -Influenced by pianists he listened to: Tyner, Mseleku -Struggled to connect with styles in university content because of upbringing -Applied to study 	<ul style="list-style-type: none"> -Tries not to think about it too much -Does not play as much as before -Still arranges and composes -Audience feedback alludes to him having 	<ul style="list-style-type: none"> -Style is soulful -Melodies sing from his heart -Thinks about the horn when soloing -Saxophone influence 	<ul style="list-style-type: none"> -Eclectic -Identity debated -True to self to connect with others -Background is important -Universities focus on being someone else 	<ul style="list-style-type: none"> -Styles draws from traditional elements from his background -Church music influence evident in style -Choral music interest evident in albums -Experimented with 	<ul style="list-style-type: none"> -Difficult to define -Reflects accumulation of influences: classical, jazz, SA -Formed by what appeals to him

<p>& social aspects</p> <p>-Listened extensively, then applied</p> <p>- [redacted]</p> <p>- [redacted]</p> <p>- [redacted]</p> <p>- [redacted]</p> <p>- [redacted]</p> <p>- Sang as well</p> <p>- Listening analytically to own playing when alone</p> <p>- LH neglected due to playing with bands</p> <p>- Worked on hand independence</p> <p>- Piano trio as quartet</p> <p>- Student of American Jazz</p> <p>- Not master of American style</p> <p>- Syncopation important</p> <p>- Grateful that he</p>		<p>varies</p> <p>- Music varies, but style consistent</p> <p>- Personal approach reflects influence accumulation</p> <p>- Jazz musicians consciously and subconsciously selective about what influences them</p> <p>- Selected influences form personal sound</p> <p>- Environment had influence on personal sound</p>	<p>- Focuses on resolving phrases</p> <p>- Combination of jazz & classical in playing</p> <p>- Bill Evans a great inspiration</p>	<p>music, not jazz</p> <p>- Told he does not have a musical background</p> <p>- Tyner: Modal music spoke to what he was after</p> <p>- Sangoma music trance music musically complex</p> <p>- Coltrane's music reminiscent of music from his upbringing</p> <p>- Interested in Coltrane's music due to relation to traditional music</p> <p>- Fascinated with how people walk & imitating this</p> <p>- Coltrane interested in African & Indian music</p> <p>- Modal influences contributed to style</p> <p>- [redacted]</p> <p>- [redacted]</p> <p>- Main drive is getting piano to reflect sound of his people</p> <p>- Tyner's playing liked to maskanda</p> <p>- Mseleku possibly drawn to Tyner because of African</p>	<p>a unique style</p> <p>- Having a personal style a compliment</p> <p>- Influenced by Hancock</p> <p>- Gravitates towards SA 'things'</p> <p>- Music has a sense of place: SA</p> <p>- Does not view own music as pianistic due to organ background</p> <p>- Imitates KZN guitar in playing</p>		<p>- Important to know one's identity</p> <p>- Education good for understanding styles</p> <p>- Education is not enough</p> <p>- Know your identity</p> <p>- Know your background</p> <p>- Teach from identity to the world</p> <p>- Classical background evident in compositions</p> <p>- Works mix African, classical & jazz</p> <p>- Works reflect life experiences</p>	<p>isicathamiya</p> <p>- Piano assists in arranging for voices & harmony</p> <p>- Questions what was happening before the 12 note system</p> <p>- Combines American jazz chords with South African melodies and nuances</p>	
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	<p>did not focus on technical aspects</p> <p>-Able to hear what he wants</p> <p>-Contribute to SA music</p>				link					
Key elements to your style	<p>-Melody key</p> <p>-No aim to write complex melodies</p> <p>-Compositions come from practice</p> <p>-Melody must move him</p> <p>-Melody must bounce</p> <p>-Melodies from Xhosa traditional melodies from childhood</p> <p>-Traditional sounds modernised through harmony & rhythm</p>	<p>-Not really thought about it</p> <p>-Creativity</p> <p>-Not his job to analyse own style</p> <p>-Subconscious process</p> <p>-Instinctive elements in personal style</p> <p>-Influences audible</p> <p>-Classical music influences on technique, compositions & style</p> <p>-Latin music experience audible in compositions & rhythms</p> <p>-Style informed by SA music</p> <p>-Influenced by Yenana's touch</p>	<p>-Influence of SA music</p> <p>-Classical music influence</p> <p>-Liken elements of classical music to jazz</p> <p>-Melodicism in personal style</p> <p>-</p> <p>-</p>	<p>-Combination of classical & jazz</p> <p>-Aimed to develop own voice and unique approach</p>	<p>-Fascinated by rhythm & pulse of languages & influence on styles</p> <p>-Resolves tensions the way Zulu people speak</p> <p>-More steps than resolution in personal style</p> <p>-Vocabulary needed for the way South Africans play</p>	<p>-Sees self as composer than pianist</p> <p>-Deals with composition via piano</p> <p>-Investigating, playing & working around I-IV-V core SA music</p> <p>-Exiled musicians</p> <p>-Extension of harmonies in American jazz</p> <p>Evident in SA jazz</p> <p>-Focuses on exploring I-IV-V</p> <p>-Personal style has a sense of place</p> <p>-Nothing authentic about individualising musical elements</p> <p>-SA approach unique in rhythmic approach to I-IV-V</p>	<p>-Not really thought about</p> <p>-Reluctant to describe personal style</p> <p>-Moving towards traditional style but fears he may sound like his contemporary</p> <p>-Likens his and Makhathini's experiences & thinking</p> <p>-Township exposed him to various music</p> <p>-Listened to music accompanying traditional ceremonies</p> <p>-Rhythms from traditional ceremonies stayed with him</p> <p>-Now wants to think about personal style</p> <p>-Downbeat important to style</p> <p>-Dance element important to style</p> <p>-Traditional music & singing important to music & teaching</p>	<p>-Style evident in compositions</p> <p>-Difficult question</p> <p>-</p> <p>-explore certain elements</p> <p>-Sometimes build on a melody</p> <p>-"Outside" style</p> <p>-Current free jazz dated</p> <p>-Free approach</p> <p>-</p> <p>-</p> <p>-</p> <p>-Actively listened to different musics</p>	<p>-</p> <p>- style</p> <p>-</p> <p>-</p> <p>- Nuances in South African music important and need to be exploited</p> <p>- Does not consider himself a jazz musician</p> <p>- SA media focuses on American music & culture</p> <p>-Results of colonialism evident in SA culture</p> <p>-SA music most played, apart from America</p> <p>-National anthem sounds German</p>	<p>-Difficult to define</p> <p>-</p> <p>-Influences audible</p> <p>-Recognisable by others</p> <p>-</p> <p>-</p> <p>- Embodies various musical influences</p> <p>-Source untraceable</p> <p>-Listening only way to inform style</p> <p>-Context creates illusion of newness</p> <p>-New approach to existing ideas</p> <p>-Painter metaphor</p> <p>-New formed by old</p>

		<ul style="list-style-type: none"> & style -“Channels” and individual to inform style of approach -Different style & approach to songs different -Unsure about key elements to style -Intentional about SA music & approach in playing 					<ul style="list-style-type: none"> philosophy -Currently focuses on traditional music & dance -Meditative & spiritual music 			
Development of style over the years and influences	<ul style="list-style-type: none"> -Respected Ngqawana for awareness of personal style -Being alone helped find sound -Last album 12 years ago, before 2017 -Worked on other music -Influenced by socio-political issues -Tries to be parts of 	<ul style="list-style-type: none"> -Understanding of music grown -Young musicians focus on technique -Development as a human fosters musical development -Not impressed by just technique -Power in simplicity -Has matured 	<ul style="list-style-type: none"> -First 3 albums focused on SA jazz style -Need to fill gap after golden period -Combines world influences & SA sound -Style has become modern -Rootedness in music important -Incorporation of modern electronica -Research on SA & African music 	<ul style="list-style-type: none"> -Initially into Peterson -Thought jazz was about technical -Realised it was about more as he matured -Listened to other pianists more -Started digging deeper after varsity -Influenced by Monk & Taylor -Listened to other instruments -Influences changed as he matured -Playing less with more meaning -Playing should touch 	<ul style="list-style-type: none"> -Not monitoring -Happened organically -Playing has developed in how he tells his stories -Thinks in narratives -Influenced by Randy Wesru -Influenced by the search of returning to Africa -Tells stories through music in the same way he was told -Developed in different ways of telling stories 	<ul style="list-style-type: none"> -Jazz education focused on the technical -Started playing different music -Tyner influence in approaching 2 chord music -Tyner influence in Mseleku’s music -Style -Personal thoughts limit playing -Hancock reminiscent of the pop music he 	<ul style="list-style-type: none"> -Always aimed to have music swing in South African way -First release involved freedom & -Swing was not a requirement -Two chord tunes create a mood -Not trying to prove a point -First album seen as commercial -Traditionalising popular jazz tunes -Second album intentional about not 	<ul style="list-style-type: none"> -Drawn by the chant -Developed spiritually -Influenced by Tania Maria and Eliane Elias -Inspired by Mseleku -Has not played much lately (health) -Trying to come back -Still teaching -Has been playing, but no projects 	<ul style="list-style-type: none"> -Constantly exploring harmony -Constantly looking for new avenues -Traditional music from other cultures can be explored -More needs to be done to open possibilities of SA music -Musical resources are confined -Longs to see new South African harmony in original South African styles -Restricting the music 	<ul style="list-style-type: none"> -Now secure in identity and thus, style -Life experience heightened confidence and awareness -Influences change -Loves classical music again -Variety of music; must resonate

<p>musical chaos in SA</p> <ul style="list-style-type: none"> -Expectations of being a "jazz" pianist -Enjoys mentoring -Trying to find identity within the chaos -His music is people's dance music -Music for movement -Voice found through playing with others -Voice found through practicing -A voice allows for full immersion in the music -Does not pay attention to changes now 		<ul style="list-style-type: none"> -Interested in melody & rhythm of African music 	<p>people</p> <ul style="list-style-type: none"> -Strong focus on lines & phrasing 		<ul style="list-style-type: none"> grew up with, crossover -Latin in Corea and pop appealed to him -Tyner, Jarrett, Hancock & Corea -Does not listen as much as before -Played with Mseleku, who helped with keys -Greater understanding of Tyner after Mseleku experience -Great appreciation of SA music after Mseleku -Triad harmony involves drawing, more melodically -Focused on finding identity through Zulu traditional music & knowing that he is a jazz musician 	<ul style="list-style-type: none"> showing off -Second (first) released album: compositions from student days based on who he listened to -Now connects to music than technical aspects -Directed by music, not changes -Musicality over technicality 		<ul style="list-style-type: none"> deprives the listener -Wants to know what South Africans were doing pre-colonialism -How does one explore? -Traditionally Africans made music together, without modern technicalities -Music must be availed to communities -Government has a role in regulating the culture of music -Jazz venues not accessible to children 	
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	<ul style="list-style-type: none"> -Music beyond technical -Focuses on being in the music -Does not just play -Does not want to be blocked by changes -Driven by feeling the pulse -Lack of pulse makes one focus on technical 									
Main influences on personal style	<ul style="list-style-type: none"> -Chaos in SA music -Social aspects 	<ul style="list-style-type: none"> -Yenana's touch -Mseleku as a complete musician -Mseleku: platform for analysis -Soul in Mseleku -Transcribed all of Mseleku's music, hopes it's audible -Loves Mseleku's style -Influenced by, but not copying Mseleku 	<ul style="list-style-type: none"> -Ibrahim through personal engagement & music -Plays saxophone -Interrelations between music and other ideas -Jarrett made him want to improve -Different musicians for different needs 	<ul style="list-style-type: none"> -Brubeck: teacher -Evans: touch -Dave Brubeck: classical influence -Jarrett great in classical & jazz -Miller, Camille -Alexander: gospel influence 	<ul style="list-style-type: none"> -Receives melodies via dreams -Role of ancestry -Gift of ubungoma as a teen -Questioned how dreams can affect reality -Dedicated output as a pianist to ancestors and calling -Approaches the music like throwing bones -Music used as medium for healing -Questions how people view or think about 	<ul style="list-style-type: none"> -Self as main influence -Personal style a search for identity -Music is now about the story being told -Thinking about the story helps compositions -Experiences shape views which form our world 	<ul style="list-style-type: none"> -Traditional ubungoma music -Traditional chants -Reluctant to elaborate -nature of traditional music -Strong dislike for 'correct' singing in modern SA music -Wants to hear the heart -Wants to hear traditional voice 	<ul style="list-style-type: none"> -Classical music an influence due to studies -Compositions appealed to Mseleku -Coltrane changes in works -Influenced by African traditional music 	<ul style="list-style-type: none"> -Victor Ntoni helped him with analysis -Influenced by indigenous sounds -A lot can be drawn from traditional music -Influence of maskanda Guitar -Pre-colonial music 	

		<ul style="list-style-type: none"> -Mseleku's influence audible among contemporaries -Molelekwa free thinker -Molelekwa ahead of his time -Molelekwa: full self-expression through jazz -Self-expression not easy -Jamal's minimalism -Older pianists -Compositions on other instruments 			<ul style="list-style-type: none"> the piano -Questioned the use of piano for ancestry -Ubungoma in modern society -Connections between divination and improvisation -Moving towards abstract improvisation -Piano used for divination -Role as a pianist & healer in jazz -Thinks about traditional responsibilities through jazz 					
<p>Style contain anything uniquely SA</p>	<ul style="list-style-type: none"> -Style determined by compositions -Mankunku album reflected American music, SA composition led to change in approach -Tyner stated 	<ul style="list-style-type: none"> -Thinks so -Progressor of SA music -Questions how to combine his style with influencers -Conscious of SA music before him 	<ul style="list-style-type: none"> -Believes music is uniquely SA -SA music & traditional music evident in earliest albums -Traditional SA music appeals to him -Researched & used Khoisan elements in 3rd album 	<ul style="list-style-type: none"> -Tries to incorporate SA elements in playing -Initially not due to background -Influenced by Ibrahim due to touch & approach to I-IV-V -Influenced by SA legends in Jazzanians -Formed own band backing jazz legends 	<ul style="list-style-type: none"> -Believes style is uniquely SA -Audience can answer this best -Half of output influenced by being South African & Zulu -Mhlongo demonstration of Zulu traditional music -Aims to reflect Zulu traditional music in compositions -Narrative of latest 	<ul style="list-style-type: none"> -Has been told so -Hopes South Africanness is audible in his interpretation -Likens having a unique voice to speaking a language -Feels one cannot really ask what a SA sound is -Decolonisation of the curriculum 	<ul style="list-style-type: none"> -Style a collaboration of American jazz and SA traditional music -Uses SA rhythms -Extends harmony, which differentiates music -Combines traditional melodies with American harmony -Basslines & melodies uniquely SA -Basslines & melodies from music he heard 	<ul style="list-style-type: none"> -Believes style contains uniquely South African features -African elements important to style -Cannot produce the same as a black person would (example of singer featured in composition) -Style reflects true self -Hybridity in compositions 	<ul style="list-style-type: none"> -Music in South African due to indigenous influences from childhood -American influence audible and good -Sometimes has to compose purely for radio-play -Lyrical content reflects society -Questions why jazz is only played on Sundays 	<ul style="list-style-type: none"> -Style South African due to nationality -Travels helped realise uniqueness -South African style consciously & subconsciously learned -Listening to Xhosa musicians helped in assimilation -Environment aids understanding of music -Conscious practice of the music

<p>that influences are African -Americans finding identity in African music -Crosslines between SA and America -Civil rights leaders influenced by jazz -SA style in compositions -Need to label the music -SA styles reflect quest for newness -SA styles search for something African -Downbeat crucial to personal style</p>	<p>-Wants to expand on existing SA music -Uniquely South African can mean there is American inspiration -SA musicians aware of American music -SA musicians transform American music with SA identity -Link between SA & American jazz</p>	<p>-[redacted] variation of phrases -Not easy to incorporate SA elements -Listening to Ibrahim & Molelekwa helped him -Started to sound South African -Had to consciously seek to add SA elements -Mseleku: SA hero due to unique feel -Molelekwa: unique feel -Mseleku, Molelekwa & Ibrahim: unique feel -Ibrahim: embellished melodies in improv -SA has unique approach to I-IV-V, extending harmonies -For style, one has to focus on feel -Underlying 2 against 3 rhythm is South African</p>	<p>album completely South African -I-IV-V audible -Resolving is Western -SA music did not resolve before colonisation -SA music combines jazz character with SA narratives -Articulation is South African -Rhythm: grooves in bass and rhythms from sangoma music -Triplets in rhythms -Harmonies & melodies come from modal structures in traditional music -Similarities between SA & Mali music -Improvisation carries jazz elements -Musical elements must be strong enough to influence improvisation -Deliberate compositions influence improvisation = SA feeling -Hard to explain SA</p>	<p>-Says music can be learned, but questions if it can be taught -Music education disconnects from what people know; hope is that the old and new connect -Near impossible to explain SA style -[redacted] & [redacted]</p>	<p>when growing up -Traditional sangoma music captured SA elements -Religion poses a challenge in describing own music</p>			
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					<ul style="list-style-type: none"> - 'feeling' - 'Feeling' can refer to rhythm, harmony & melody - Range of textures used in SA music - Languages influence how music is played - Music & narrative cannot be separated - Knowing the intention of the music important 					
<p>Is what you play SA jazz?</p>	<ul style="list-style-type: none"> - Feels he plays SA jazz - Angered that PC does not ID his music - Make "SA jazz" known - Composition makes music different - Interpretation & how things are laid down SA - South Africans play "other way" due to societal issues 	<ul style="list-style-type: none"> - Plays SA jazz because he is South African - Music is South African because of influences behind it - Some compositions do not sound SA if one lacks the narrative - Compositions reflect personal experiences - Experiences sometimes only audible through narrative 	<ul style="list-style-type: none"> - Plays SA jazz because he is South African - Listening to music on the surface results in geographical associations - Listening with a third-eye or ear to understand the narrative - Titles and musical devices allude to roots of the music - Own music very SA - Half of concert has roots of SA 	<ul style="list-style-type: none"> - Believes that he plays SA jazz - 50% jazz in performance repertoire - Some tunes do not sound SA without lyrics - Tries to incorporate roots - Him being South African makes tunes South African 	<ul style="list-style-type: none"> - "Jazz" is problematic - "Jazz" makes people forget about Africa - Plays improvised music, which people can locate - Improvised music influenced by jazz - SA jazz best term – for now - Vocabulary needed - Thinks outside of jazz when improvising - Zulu praises in improvisation - Absence of bebop - Wants to tap into people's thoughts through playing 	<ul style="list-style-type: none"> - SA folk musician - Exploring SA elements through music and trying to develop them - Roots to music & rhythms from KZN - Does not know if this would be considered jazz - Style can only truly be judged by the listener - Does not see the benefit of focusing on style 	<ul style="list-style-type: none"> - Believes he plays SA music - Audible influence of traditional music - Music shows how South Africans dance - Emphasis of downbeat - Meditative nature - Directed by the melody, not harmony - Melody greatest characteristic of SA jazz - Travels showed him importance of happiness & dance in SA music - Soloing in SA is not about chords - Melody helps the solo - Solo about melody & 	<ul style="list-style-type: none"> - Does not think that she plays SA jazz - Plays SA music at gigs - Music a mixture of experiences - Draws from classical, jazz & African - African would critique her work - Does not pretend to be black - Own approach - Desires to learn from & teach others 	<ul style="list-style-type: none"> - Plays South African jazz - Music consciously, and sometimes unconsciously, borrows from American jazz 	<ul style="list-style-type: none"> - Unsure of term 'SA jazz' - Folk music or improvised music - Easier to define style in classical music - Molelekwa: world music approach - Music has South African accent - 'South African jazz' a marketing tool - Not sure if he plays it - Questions South African nature of Mseleku's music - Mseleku: unique accent - Mseleku's confidence - South African 'jazz' - icons' works not purely South African

<p>-Issues of confidence among South Africans</p> <p>-Issues of identity among South Africans</p> <p>-SA jazz will be scrutinised</p>	<p>-Rhythms are African language of identity</p> <p>-Ability to ID compositions reliant on society & exposure</p> <p>-3/4 signature jazz sound in SA</p> <p>-Struggles to write in 4</p> <p>-Improvisation South African because of expression of self</p> <p>-Identity formed when technicalities put aside</p> <p>-Attitude behind the note forms identity</p> <p>-“How” behind the note forms identity</p> <p>-Vibrancy and social nature of South Africans audible in</p>	<p>music</p> <p>-SA roots evident in rhythm & harmony</p> <p>-Triplet feel and 3/4 rhythm from Xhosa music</p> <p>-South Africans feel rhythm differently: melody & rhythm</p> <p>-Unique use of melodic & rhythmic approach involuntary</p> <p>-Unique approach audible in improvisation</p>			<p>-Music speaks Zulu with jazz overtones</p> <p>-Interpreting Zulu vocal music via the piano</p>		<p>groove</p>			<p>-Eclecticism in South African style</p> <p>-Does & doesn't play it</p> <p>-Distinct accent in own playing</p> <p>-Examples of South African accent limited</p> <p>-South African style not easily discernible</p> <p>-South African musicians draw from Afro-American jazz</p> <p>-</p> <p>-Reflects influences in real-time</p>
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		the music -Improvisation is personal								
Pianist you consider to be uniquely South African	-No pianists uniquely South African -Ibrahim: Monk, Ellington, due To exposure -Ibrahim compositions South African -Ibrahim's young compositions stood out -Mseleku not uniquely -Style perceived from compositions -Improvisation can help locate a musician -Molelekwa's music & improv driven by composition -Molelekwa: strong	-Ibrahim: style, personal signature -Ibrahim: approach is South African jazz -Mseleku: non-South African influences -Mseleku: audible that he is from South Africa -Mseleku: sometimes hard to detect that he is South African -Knowing one's story is important -Molelekwa: South African features obvious because he looked outside of jazz	-Mseleku: roots in Zulu music & Tyner, Monk & Powell -Mseleku: rootedness in culture audible in rhythms and harmonic feel -Mseleku: balance between, South African, American jazz & classical music -Ibrahim: balance between South Africa & America -Ibrahim: most important works in the 70s -Ibrahim period of solo piano only instance of new piano sound in South Africa -Ibrahim's new pianistic style can be studied	-Mseleku: reflected South Africa in works -Mseleku mastered American jazz & South African language -Molelekwa: unique elements to African piano -Molelekwa: simple singable melodies -Ibrahim: ethereal music, simple music, connection is church music -Likens Ibrahim's compositions to classical composers -Ibrahim: incorporated European elements in his music -Molelekwa's tunes most African -South African jazz piano heritage: Molelekwa, Ibrahim, Mseleku	-Molelekwa: captured spirit of Bapedi people in rhythms, textures & dances -African thinking combines healing, singing & dance as one entity -True South African musician should reflect music, healing, dancing & singing in their music, which Molelekwa did -Ibrahim: dealing with post-colonial South Africa – hymns from missionaries -Ibrahim: added personal voice to hymns -Ibrahim: Added cadential harmonies to dance, music & healing -Mseleku: certain extent due to Tyner influence -Tyner derived	-McGregor: grooves, progressions & articulations from EC -Molelekwa: particularly unique, strong & easily recognisable sound -Mseleku: most identifiable as 'jazz' musician -Non-South Africans will not understand Mseleku completely -Mseleku: universalist, spiritual -Mseleku: South African rhythm gestures & articulation -Mseleku: Township & Tyner combined -One has to conduct research to understand South African sound -South African style or identity identifiable practically & philosophically	-Molelekwa: use of harmony reflects him -Molelekwa: pure, no American influence -Molelekwa: made triads sing -Mseleku not uniquely South African -Mseleku "universal band" -Mseleku: African elements -Mseleku: Coltrane changes -Mseleku: some melodies specifically African, some American -Mseleku: South African rhythms & progressions on Home at last -Matsikiza, not strictly South African -All pianists borrowed from the USA -Shorter played South African music -Explains why Tyner's music is "Xhosa" -Tyner an influence on Mseleku and Makhathini -**Yenana reflects	-Ibrahim: incorporation of mbaqanga -Mseleku: extended harmonies -Mseleku: combined modern American jazz with South African nuances -Makhathini: versatility, American influence & unique sound -Afrika Mkhize: unique voice -**Yenana: reminiscent of Xhosa dancing and Eastern Cape sound -West African elements -Swing not essential -Ibrahim & Mseleku: swing -Objective listening important -McGregor: American influence audible -Xhosa harmonic influences -Suitability of term 'jazz' -Ibrahim: South African rhythms and ideas & American swing. Straight/swing. -Unique accent	-Ibrahim: South African Ellington -Ibrahim: American & South African influences -New indigenous elements to piano -Audible that not American -Build on tradition -Folk music + indigenous -American influence audible -Molelekwa: new, unique approach -Swing not essential -Ibrahim & Mseleku: swing -Objective listening important -McGregor: American influence audible -Xhosa harmonic influences -Suitability of term 'jazz' -Ibrahim: South African rhythms and ideas & American swing. Straight/swing. -Unique accent	

<p><u>rhythms</u></p> <ul style="list-style-type: none"> -American music based on compositions -South African jazz in compositions; transferable -Will defend South African jazz 			<p>-No need to go beyond Mseleku & <i>Ibrahim</i></p>		<p>rhythms from Africa</p>	<p>[redacted]</p> <p>[redacted]</p> <p>[redacted]</p> <p>[redacted]</p> <ul style="list-style-type: none"> -Music is self-expression -Current generation more influenced by South Africa than ever before -Role of apartheid on South African style needs to be understood -Apartheid led to him wanting to have an international sound -International tours alerted him to importance of one's identity -Search for identity -Own the term 'jazz' musician -Second class citizen when playing American music in an American way -Plays music in a way that reflects his geography & experiences 		<p>Pullen</p> <ul style="list-style-type: none"> -No distinctly South African pianists 		<ul style="list-style-type: none"> -Distinctly South African -Some elements unexplainable -Approach, nuances, phrasing & spirit are unique -World music -Jazz descriptions problematic -Ibrahim: transforms American influences
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