Sonic signatures in South African jazz: A stylistic analysis of the trio music of Kyle Shepherd, Bokani Dyer and Nduduzo Makhathini

by
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Declaration

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Abstract

This thesis presents stylistic analyses of the trio albums of three contemporary South African artists, namely Kyle Shepherd's *Dream State* (2014), Bokani Dyer's *Neo Native* (2018) and Nduduzo Makhathini's *Matunda Ya Kwanza* (2015). Through the notion of sonic signatures as expressed through musical style, the study considers how the albums reflect on both the time and place of its creation, plotting the respective musicians' style within frameworks of local and international jazz. It interrogates how the notion of 'South African jazz' is constructed both musically and discursively. The stylistic analyses take a holistic approach that includes consideration of each artist's biography, their oeuvre and important influences alongside musical elements such as form, syntax, synergy between musicians, improvisation, and the attributes of the album (including liner notes and the sequence of tracks). Ultimately, this study shows that each artist's music strongly invokes the idea of South Africa as place, although in each case this locality is conceived differently and evoked through different means. The study concludes that South African jazz is not as a singular concept but a referent that takes on particular meanings and dimensions in individual artists' work. It hence calls for a closer listening for its particular invocations and applications in an artist's work.

Opsomming

Hierdie tesis bevat 'n stilistiese analise van die trio albums van drie kontemporêre Suid-Afrikaanse jazz kunstenaars, naamlik *Dream State* (2014) van Kyle Shepherd, *Neo Native* (2018) van Bokani Dyer en *Matunda Ya Kwanza* (2015) van Nduduzo Makhathini. Deur die idee van 'n kenmerkende individuele klank ('sonic signature') soos uitgedruk deur musikale styl, ondersoek die studie hoe die bogenoemde albums die tyd en plek van hul skepping reflekteer, en situeer sodanig elk van die kunstenaars se styl in verhouding met bestaande raamwerke van nationale en internasionale jazz, en ondersoek sodoende Suid Afrikaanse jazz as musikale en diskursiewe konstruk. Elke kunstenaar se werk word holisties benader, en sluit die oorweging van die kunstenaar se biografie, oeuvre, en belangrike invloede in, tesame met musikale elemente soos byvoorbeeld vorm, sintaks, die sinergie tussen musikante, improvisasie en inligting oor die album (insluitend album aantekeninge en die volgorde van snitte). Die studie wys telkens dat elke kunstenaar se musiek 'Suid Afrika' as plek weerspieël, alhoewel 'plek', en dus verstaan van 'inheems', in elke kunstenaar se geval deur verskillende klank konnotasies herroep en uitgedruk word. Die studie kom tot die gevolgtrekking dat Suid

Afrikaanse jazz nie 'n eenduidige konsep is nie, maar eerder as 'n referent wat spesifieke betekenisse en dimensies in 'n kunstenaar se werk aanneem, gesien kan word. Dit is dus belangrik om aandag te gee aan die unieke aanroepings and aanwendings daarvan in 'n kunstenaar se werk.

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Chapter 1

Introduction

Jazz's global dissemination and its local articulations continues to be a widely engaged topos in jazz studies today (see for example Conti, 2009; Perchard, 2015; Barber & Wall, 2012; Austerlitz, 2005). While jazz relies on a shared set of practices and conventions which enables transnational collaborations, its more localized specificities often inform musicians' development of a personal style and sound, and also plays a role in how musicians are situated and operate in an international jazz market. These politics of place are as significant in the South African jazz arena as elsewhere around the world. South African jazz has a rich history and lineage, incorporating elements of American jazz and local music practices (Ballantine, 2012; Muller, 2007b). Since the first American jazz recordings arrived in South Africa, local musicians have assimilated it into their local musics, developing 'South African jazz' as practice and discourse. Debates surrounding South African jazz as a transnationally informed musical style as opposed to looking 'inwards' to local South African musics for inspiration have been present since its inception (Ballantine, 2012: 24-38 and 118-145). This tension between looking 'outwards' or 'inwards', or what Coplan has called 'cosmopolitanism' and 'nativism' respectively, continues to frame new imaginaries of how artists situate themselves today (Coplan, 2013:59).

The notion of a 'South African jazz' therefore invites further consideration. For one, it invites questioning the relationship between music and space. How does one 'hear' space in relation to music? Another question is how contemporary South African jazz artists are influenced by the lineage of musicians who form a part of the history of jazz in South Africa, and how these suggest, constitute and reinforce notions of place in music. Instead of qualifying what is (or is not) South African jazz, this thesis rather interrogates how the notion of 'South African jazz' is constructed both musically and discursively in the work of three contemporary jazz pianists: Kyle Shepherd, Bokani Dyer and Nduduzo Makhathini. It asks how these artists' music reflects on both time and place of its creation, and how the notion of place contributes to what one might call each musician's 'sonic signature', defined as 'the character of a particular individual or group's performance style and output' (Zagorski-Thomas, 2014:66). The notion of a 'sonic signature' refers to the idiolect of a particular artist, a unique way of articulating oneself (to invoke the etymology of the word 'idiolect'), in this case through the medium of sound. Sonic signatures beg the question of individual style.

To trace these 'sonic signatures', this thesis embarks on stylistic analyses of three trio albums by contemporary South African jazz pianists whose work is often framed and understood within the rubric of South African jazz, and whose discourses and practices reference South Africa as place in overt ways. The albums under discussion, which would serve as case studies in the following chapters, are *Dream State* by Kyle Shepherd (2014), *Neo Native* by Bokani Dyer (2018) and *Matunda Ya Kwanza* by Nduduzo Makhathini (2015). These artists were chosen as representative of a younger generation of South African jazz artists who are highly acclaimed for their work both nationally and internationally. All three are all pianist-composers who have released trio albums that reference space in more or less overt ways, as the following chapters will show.

This study considers the question of South African style through a close listening and stylistic analysis of these albums, informed by the discursive and contextual landscapes surrounding these works. It focuses on the pianist of each trio, since the compositions performed on the album were mainly composed by them (in exceptional cases, compositions by other musicians or traditional repertoires are covered). The role of performer and composer are, in their case, intertwined and the musical material therefore correlates with their biographies, stylistic influences and practices most strongly. The drummers and bassists receive considerably less attention in the analyses, and their interactions and contributions to the albums remain to be studied in greater depth due to the restricted scope of a study of this length. More specifically, each case study maps the musician's style in relation to both global and South African lineages, supplementing the close listening with a brief biography of each artist, an overview of their recorded oeuvre, the discourses in circulation around these musicians' practices (both in general media and, where available, academic studies) as well as musicians' own accounts of their practice.

While a number of sources discuss jazz in South Africa from a historical, socio-political and biographical perspectives (for instance Ansell, 2005; Ballantine, 2012; Coplan, 2013; Douglas, 2013; Rasmussen, 2003; Dalamba, 2006; Dlamini, 2009; Muller, 2012), analytical studies of this artform are more rare (Lilley, 2020, 2006; Xaluva, 2009; Sepuru, 2019; Merz, 2016; Brukman, 2016). This study contributes to this latter, analytical body of literature. This decision to focus on the jazz trio rests partly on the need to narrow the scope of a masters' dissertation, although it is also motivated by my personal interests. As a pianist, I myself often perform in this format, which contributes to my interest in these albums.

In the following sections, I anchor the study in four areas that inform a stylistic analysis of South African jazz, thus assembling an analytical toolkit. First, I consider the relationship between music and space, followed by a section outlining stylistic traits of South African jazz. The third section discusses the development of the jazz trio as format. Turning to the question of methodology, I survey the literature on stylistic analyses of jazz in the fourth section, before I discuss this study's approach to the stylistic analyses of Dyer, Makhathini and Shepherd's trios in the final section on methodology.

1.1 Music and space

Understanding the relationship between music and space is important when analysing the albums of musicians whose work is touted under the rubric of 'South African jazz', and who reference notions of place, lineage, particular cultural practices and belonging in various ways. In these instances, style is perceived in relation to notions of place. To understand how Shepherd, Dyer and Makhathini's albums stylistically operate within discourses of South African and transnational jazz, this section establishes a working definition of space, outlines ways in which music could be understood to relate to the notion of place, and considers the legacy of the relationship between music and space in South African jazz.

As the ethnomusicologist Martin Stokes argues, 'music […] articulat[es] our knowledge of other people, places, times and things, and ourselves in relation to them […] this becomes particularly clear when we think about ways in which music informs our sense of place' (Stokes, 1994:3). What this quote highlights is that senses of place are relational, and that music plays a role in constituting or expressing those relationships. Stokes differentiates between 'sense of place' and 'locale' (or 'place'). 'Place' or 'locale', according to Stokes, refers to a physical place or setting, whereas one's 'sense of place' is both 'penetrated' and 'shaped' by the social interactions that happen within 'place'(Stokes, 1994:3). In other words, in Stokes's 'sense of place' the notion of 'place' shifts from a geographic location to a social relation.

A similar differentiation between place as geographical location and as lived relation is made by Michel de Certeau. For de Certeau, 'place' refers to a physical location, while he uses the word 'space' to refer to 'practiced place' (de Certeau, 1984:117), or what Stokes would call 'sense of place'. De Certeau theorises place as part of 'the order (of whatever kind) in accord with which elements are distributed in relationships of coexistence' (de Certeau, 1984:117), whereas space 'takes into consideration vectors of direction, velocities and time variables […] it (space) is in a sense actuated by the ensemble of movements deployed within it' (de

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Certeau, 1984:117). Place, it emerges, is governed by the structures of pre-existing order, while space is conceived in a more dynamic way as a relation between two points or two perspectives.

In both De Certeau's and Stokes's definition, social, political, ideological, cultural or even musical discourses can create and shape 'space' or 'senses of place'. De Certeau explains this concept through the use of imagery in which he describes a street representing 'place' in the fixed or static sense, and the people walking, performing other actions or interacting in the street as the 'space'. 'Space' is therefore influenced by the 'operations' performed by the people in the street, and is dependent on the 1.) time of the occurrence and actions of the people, 2.) the direction of their movements and of the type of interactions, in other words, discourse, as well as the 3.) velocity of their actions, which refers to the 'succession of actions' (de Certeau, 1984:118).

De Certeau's use of the word 'space' and Stokes's 'senses of place' link to Sarah Cohen's argument that 'places […] symbolize social relationships' (1995:437). 'Place', in this conception, is not merely a reference to a geographical location, thus connoting a rather static or stable referent, but rather represents the dynamic relationship between people and their geographical location. Since Stokes' 'sense of place', de Certeau's 'space' and Cohen's 'place' all articulate the interactions that take place within a location, this thesis will use the term 'space' (borrowing De Certeau's definition) to refer to place in this more dynamic sense as social relation or 'practiced place', and 'place' as a physical location to make the differentiation clear. These conceptualisations of 'place' and 'space' serve as my first point of departure in understanding the relationship between music, place and space.

The second theoretical point of departure is Leyshon, Matless and Revill's (1995) discussion of ways in which music relates to space. In their editorial of the special issue on music and place in the journal *Transactions of the Institute of British Geographers*, Leyshon, Matless and Revill (1995:425) use both the terms 'place' and 'space', similar to De Certeau's use of 'space'). They state that ''place' and 'space' are here presented not simply as sites where or about which music happens to be made, or over which music has diffused, but rather different spatialities are suggested as being formative of the sounding and resounding of music' (Leyshon et al., 1995:425). They regard the relationship between music and place/space as mutually constitutive (as opposed to working only in one direction) when the refer to 'the spatiality of the music' (music happening in space, in other words shaped by and shaping space) as well as the 'mutually generative relations of music and place' (Leyshon, Matless & Revill, 1995:424-425).

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Leyshon, Matless and Revill's editorial outlines three ways (or 'possible textures of music's geography', 1995:425) in which music relates the of space namely:

1. Music as a representation of space

2. Music's capacity to affect/transform space

3. Music's capacity to create a sense of space across geographical boundaries (Leyshon, Matless & Revill, 1995:426, 428, 430).

In the first instance, music acts as a representation of space and place through connotations that include references to cultural and social practices associated with a particular place, since it is a 'practice involving people, sounds, images, artifacts and the material environment' (Leyshon et al., 1995:437). The type of instruments and the images evoked through sound references are therefore representative of specific musical practices connected to a specific place and time, but also connected to specific cultural or social interactions. Stokes's remark that 'the musical event […] evokes and organises collective memories and present experiences of place with an intensity, power and simplicity unmatched by any other social activity' (1993:3) supports this notion. The statement implies that one of the ways in which music communicates space is through its ability to evoke a shared memory or sense of 'space' and identity. In this way music is representative not only of daily activities that populate and shape a particular place, but also of its history, and has the capacity to evoke certain points in time (Cohen, 1995:436).

In the second instance, music may affect or transform space through its capacity to reflect or produce a sense of identity and belonging to a group, as people are drawn together through musical practices which 'symbolize their sense of collectivity and place' (Cohen, 1995:436). A certain style of music can contain elements that evoke the sense of belonging or identity, and musicians may furthermore occupy certain traditional, social and spiritual roles connected with such a cultural identity and sense of belonging (Cohen, 1995:436; Leyshon et. al., 1995:425).

The third way in which music relates to space is as a medium through which a sense of connection may be articulated across geographical boundaries. Here, 'local' is not bound to physical locality, but may be defined discursively as an area, a region, a country, or even a continent (for instance viewing Africa as local and adjusting one's view toward a pan-African perspective). Jazz itself could be regarded as a practice that connects communities of artists and listeners across national borders, creating transnational communities of practice.

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The dynamic understanding of space of which De Certeau, Stokes and Cohen make us aware, becomes important when considering the development of jazz in South Africa, as it brings to the fore the troubled historical relationship between music and the politics of place in South African jazz under apartheid. Apartheid as a formalised system of segregation regulated which places were available and accessible to population groups delineated according to their state-imposed racial categorization, and therefore deeply impacted on the spaces allowed (or prohibited) for jazz. Ansell describes the ramifications of apartheid legislature like the Urban Areas Act and other restrictive and discriminatory measures extensively in chapters four to seven of widely referenced book *Soweto Blues* (2004:108-260). These ranged from the closure of jazz venues and restrictions of musicians' movement, to the resulting economic pressures that necessitated professional musicians to find other means of making a living (in some cases auguring the end of their careers as musicians) and exile. While the development of South African jazz from a stylistic point of view is a topic which will be addressed in a section 1.4 of this chapter, here it is relevant to highlight the impact of this politics of place and space through a few instances drawn from the literature. I do so in conversation with Leyshon et al.'s outline of the relationships between music and space.

Music as representation of place/space and its capacity to transform space is powerfully demonstrated in Lucia's article (2008) on Abdullah Ibrahim's uses of memory to evoke South Africa while he was in exile in the United States:

> The music of Ibrahim bears testimony […] to the fostering of a heightened awareness of identity with place and the need to develop a notion of South Africa as "home". The name Ibrahim has given to successive ensembles from the 1970s on is "Ekaya" (Xhosa = "home"), and home is a recurring motive both in his many interviews and in texts associated with his music (titles, liner notes, occasional lyrics). […] One obvious way of doing this (evoking and reconnecting with home) was by evoking the power of memory, using the past to create an anchor that had both a spatial axis (South Africa the place) and a temporal one (South Africa the past). Thus, his music of the 1970s makes more overt use of *marabi,* swing, dance music, carnival, blues, hymns, gospel and spirituals than it had done in the 1960s, and additionally it brought gestures from Sufi traditions with which he was surrounded as a child but to which, as a newly converted Muslim, he reconnected on a different level (Lucia, 2002:127).

This lengthy quote describes how music could create a space: through depictions and evocations of place, time and the social, cultural and political interactions that shape the space. Music mobilises and manifests memory through titles, references to place, time and its

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invocations of cultural traditions. Although this space in Abdullah Ibrahim's music was removed from the place and time it represented, it was re-membered and (re)imagined the composition and performance of Ibrahim's music.

Relating to music's capacity to constitute and articulate identity, Washington describes how musician Chris McGregor, who was exiled from South Africa 're-evaluated the importance of his heritage while abroad' (Washington, 2012:96). In McGregor's own words:

> One thing you discover in exile is that you become more and more of a home-boy. Just when you thought you'd cut the ties, you actually tie them stronger (McGregor in Ballantine 2013:46).

The creation of these musical spaces provided means for the musicians to create links with a home to which it was no longer possible to physically return. The spaces that these exiled musicians created through their music, were linked to a 'place' that was absent, spaces remembered and reconstructed from a geographical and temporal distance. In the case of this study, by contrast, the musicians engage with sense of place from a lived presence and proximity. Although their work is informed by the previous, exiled generation of musicians, their own relationships with space are different: they are configured around the current questions and articulations of identity.

The relationship between space and music has been a historically significant in various ways in South African jazz with regards to not only the ability to evoke space through music, but also to transform space through music, which brings us to Leyshon et al.'s second point: music's capacity to affect/transform space. Abdullah Ibrahim's 'Mannenberg' is a case in point. This piece has been described as South Africa's 'unofficial national anthem' (Ansell, 2005:153) in the struggle against apartheid during the 1980s (Ansell, 2005; Duby, 2012). Ansell shows how a piece like 'Mannenberg' has the ability to unify disparate groups around a shared vision, to articulate a shared identity of a group, and reinforce these sentiments. Cohen describes how music, as is the case with 'Mannenberg', becomes a powerful vehicle in creating, maintaining and communicating symbolic boundaries, which can be engaged in processes of signifying group ideals, representing and reinforcing shared causes or creating a strong sense of unity amongst group members to effect change (Cohen, 1995:436).

In the case studies presented in this thesis, this study will consider the music of each artist in relation to both a South African and a transnational framework, presenting the question of how jazz is understood as broader practice and an articulation of the local simultaneously. While

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'South African jazz' might operate as a 'local' from a certain global perspective, it should not be understood in a singular, undifferentiated way. De Certeau's notes that space is created and influenced by multiple factors including discourses, which implies that the valencies of terms like 'local' and 'transnational' are static, but determined through their discursive use.

Schuller (2020), who argues that jazz as a style developed different 'dialects' in different regions and timeframes, influenced by the local style elements of those regions or the current musical developments of that milieu. This implies that while an artist's music may form part of what might notionally be considered South African jazz, it might not be similar to other artists' practices falling under the same rubric historically or even contemporaneously. This point is underscored by the premium that jazz musicians place on the development of a distinctive artistic voice, which precludes easy categorization under a single descriptor like 'South African jazz'. Indeed, artists' music contain many layers of influence and reference to many places, mentors, and musical lineages. It is therefore important to not accept even a localized notion such as South African jazz as a homogeneous style limited to a single set of melodic, harmonic, or rhythmical gestures, as I will show in the case studies. Instead, this study takes the notion of place as an invitation to trace their respective sonic signatures: the highly individual social, historical, and musical relations between an artist's work and his/her milieu.

1.2 Jazz in South Africa

Several styles of jazz developed in South Africa, marking a unique take on and development of the American jazz that reached South African shores in the 1920s. This section reviews some of the key styles that developed historically in South Africa, that are part of the background against which Dyer, Shepherd and Makhathini's practices are situated. I do this with the aim to understand the stylistic elements that inform and inhere within South African jazz.

Jazz in South Africa has developed as a style both in parallel and in reaction to jazz as a cultural export of the United States. As Christopher Ballantine discusses at length in his book *Marabi Nights*, American jazz records arrived on the shores of South Africa by ship in the early 1920s, and were assimilated into local music, resulting in a unique style of music which later developed into South African jazz (Ballantine, 2012). Musics that informed local articulations of jazz include *tula n'divile (*Xhosa folk music)*, tickey draai (Afrikaans dans music),* and *izingoma zomtshado* (Zulu wedding songs) (Ansell, 2005:17, 30). These local music practices, Muller (2007b:1065) argues, differentiate South African jazz from American jazz as it was

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based on different networks of prior knowledge (in this instance church musics, popular local musics and traditional musics) than those of American jazz musicians, who developed the style from the basis of blues.

Preceded by popular and influential minstrel groups from America, who had performed in South Africa since the late 19th century, early recordings of jazz made their appearance from the 1920s (Ballantine, 2012:1, 4-5; Ansell, 2012). This was a time of mass urbanization when South(ern) Africa's black populations were economically and politically coerced to move to cities to work as labourers as white settlement and the resulting black displacement of settler colonialism solidified and the effects of early segregation set in. Mining particularly brought people from different countries in sub-Saharan Africa such as Swaziland, Malawi, Mozambique (Ballantine, 1999:13), different cultures such as Sotho, Zulu, Tswana, and different backgrounds in close proximity to one another, resulting in the cross-dissemination of musical styles (including traditional music and jazz, among other styles). Marabi was one of the musical styles created from this cultural melting pot, and by the 1930s marabi was a prominent music in Johannesburg (Ansell, 2005:17).

Marabi became a popular dance music in these urban 'ghettos' between the 1920s and 1940s (Ballantine, 2012:6,7). It is characterized by a repeating a cyclical chord sequence of I-IV-I 6/4-V played over four measures. Marabi was mostly played on pianos, organs, handmade drums or percussion and whatever other instruments were available (Ansell, 2005:29). The melodies, which were sometimes improvised, were derived from 'a mixture of Sotho music, Xhosa music, Zulu music and African Christian hymns as well as popular music' (Ballantine, 2012:34).
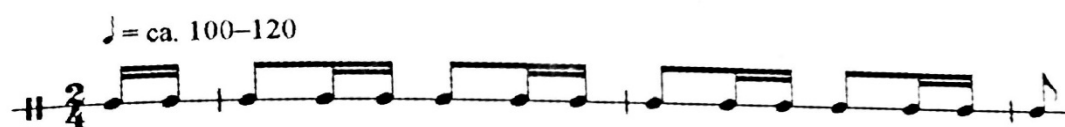
Figure 1.1 Typical Marabi rhythmic accompaniment (Ballantine, 2012:35)

The basic rhythmic accompaniment (see figure 1.1 above) would often be played by someone shaking a tin filled with small stones and constitutes an important stylistic trait of marabi (Ballantine, 2012:35).

In the 1930s, bands in Johannesburg modelled themselves on American dance bands, performing American swing, and later a fusion of swing and marabi (being a fusion of multiple

cultures and early jazz music). From the fusion of marabi music and the American element of swing, developed a style sometimes referred to as "African Jazz", a term which Ballantine uses interchangeably with "*mbaqanga*" (Ballantine, 1993:6; Ballantine 2012:7). However, there is some discrepancy about the interchangeable use of these terms. Authors, such as Allen (1993: 26) and Thorpe (2018:36), distinguishes between the two terms, mentioning that the former developed before the latter as a description of a style of music that contain elements of both African music and jazz. According to Allen, mbaqanga was also used to describe a completely different musical style, which became popular during the 60s, and therefore Allen prefers the term "African jazz" to avoid confusion. She states, however:

> The most popular and long-lasting name for this style (African jazz), however, was *mbaqanga,* which is Zulu for the maize bread which constitutes the staple diet of the majority of South Africans. (Allen 1993:26, 27).

Thorpe mentions, the name developed as an expression of "an independent and valuable black South African urban identity" (Thorpe, 2018:36; Allen, 1993:26, 27). Since marabi was already waning in popularity and performance, this new style acted almost as a "regeneration of marabi" (Ballantine 1993:61). Ballantine, similarly, describes the ideological importance of this style:

> The explicit and conscious acceptance of aspects of a social and political philosophy – in this case New Africanism – into the very constitution of music, was a turning-point in the history of black South African jazz (Ballantine 1993:62).

This style developed in the 1930s and '40s, performed by bands like the Jazz Maniacs, the Merry Blackbirds, the Rhythm Kings, the Jazz Revellers and the Harlem Swingsters. (Ansell, 2012; Ansell & Titlestad, 2017; Ansell, 2017; Ballantine, 1993:6; Rasmussen, 2003:6-7).

Mbaqanga incorporates the instrumentation and musical references of American big band jazz such as the use of swing rhythms, multiple brass and/or woodwind instruments (including arranged parts for brass and woodwind sections), as well as aspects of marabi, most noticeably the I-IV-V progression and rhythms from traditional Zulu dances, notably *indlamu* (see Figure 1.2) (Sepuru, 2019:12; Ballantine, 2012:7, 80). Mbaqanga was also called 'African Jazz' in colloquial settings, as it contained more identifiable jazz elements than marabi.
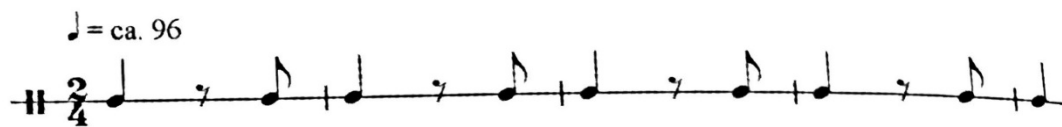
Figure 1.2 Indlamu rhythm (Ballantine, 2012:80)

In an interview with Ballantine in 1986 (2013:38), the South African jazz pianist Chris McGregor described the dynamics of playing mbaqanga:

These (performances) were also my first experiences of building things from riffs. You'd get the mbaqanga chords going, the lead trumpeter or sax player would improvise a melody, and then, in the next eight-bar sequence, out it would come, voiced and all. [...] Out of this would emerge the most amazing complexity of texture, instrumental colour, melodic interactions, the rhythmic interactions of three or four riffs going together, and a soloist in front, improvising.

[…] With mbaqanga music, because you've simplified the thing and made it circular, you are always confronted with the result: a circuit works itself out, and then you invent very much on formal implications. In contrast, in quite a lot of American jazz you say something and then leave it and do something else. (Ballantine, 2013:37, 39)

In other words, the cyclicity of mbaqanga, specifically the repetition of a short harmonic progression, encourages musicians to turn to rhythmic, textural, timbral and melodic interplay among the ensemble members to create interest. Several important elements of mbaqanga survived and characterize South African jazz practices today, such as the use of a rhythmic pattern as a key driver in composition. This has become the basis for South African jazz practice.

Apart from mbaqanga and marabi, other styles also developed due to the amalgamation of local styles and American jazz. One of these is Cape jazz, which Coplan (2013) describes as follows:

I use the term 'Cape jazz' knowingly, because the Mother City has its own characteristic style, strongly indebted to the American tradition starting with African-American minstrelsy, but mixed with old indigenous rhythms and melodies, mission

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hymnody, 'Malaysian' choral music, and Afrikaans Coloured ghoema parade band music. (Coplan, 2013:56)

Cape jazz also bears influences from *moppies* (up-beat Malay choirs) and *langarm*, as well as music played by bands from the Muslim community (Ansell, 2005:70). A telling characteristic of Cape jazz is the ghoema beat (see Figure 1.3), which Johannes (2010:35) describes as:

> a low pitch on every beat within the bar of music which gives the music its driving quality with the higher pitch playing a syncopated pattern to complement the singing and prevailing syncopation of ghoema music (Johannes, 2010:35).

Figure 1.3 Ghoema beat (from Johannes, 2010:35)

This influence is more noticeable in the music of Cape Townian musicians such as Abdullah Ibrahim or Robbie Jansen, although it is also regarded as an important element of jazz in South Africa. Marabi*,* mbaqanga and ghoema rhythms are markers in the broad style known as South African jazz.

The political climate of South Africa in the 1950s had a far-reaching impact on South African jazz. As Ballantine (2012:9) described:

> The legislation of the 1950s and the official violence that implemented it put some of the final touches to the consolidation of the apartheid state. Most serious for the future of urban black music was the *Group Areas Act* of 1950, in consequence of which all remaining racially mixed neighbourhoods were separated through the forced removal of entire black communities, often uprooted from centres of cities and relocated on the peripheries. The destruction of these vibrant communities was a major factor in bringing the era of large dance orchestras to an end by the late 1950s. For a while, smaller groups survived.

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Sources like Schumann (2008), Duby (2012, 2013) Washington (2012), Dalamba (2007, 2012), Muller (2007a and 2007b; Muller & Benjamin, 2011), Ramanna (2013) discuss the historical and political ramifications of these events on jazz. A consequence of these developments that is significant in terms of style, however, was the shift from larger to smaller ensembles, driven by political and economic constraints, as described in the excerpt.

These developments coincided with the influence of bebop in the 1950s, a style that also made use of smaller ensembles. The music of Charlie Parker and Dizzie Gillespie was braided in with local influences such as marabi, mbaqanga and Cape jazz. It was in this musical and political landscape that many of the influential South African jazz musicians such as Abdullah Ibrahim, Hugh Masekela and Jonas Gwangwa emerged on the jazz scene (Ansell & Titlestad, 2017; Ballantine, 2012:9; Douglas, 2013; Dalamba, 2012). A landmark album that shows this combination of influences is the Jazz Epistles' *Verse One* (Gallo record company, 1960).

There are two developments in South African jazz that had a more indirect impact on jazz stylistically, but that are nevertheless important for understanding South African jazz in its present context. The first is that jazz came to signify resistance against the apartheid regime since the late 1950s and 1960s (when the first wave of musicians went into exile, notably major figures like Miriam Makeba and the members of the King Kong production, see Dalamba 2012), and well into the 1970s and 1980s. Jazz, which, as Titlestad observes, had become a social, political and individual art form, developed into a form of being and expression (Ansell & Titlestad, 2017). This social-political awareness is part of an enduring legacy of how jazz is perceived in South Africa (Duby, 2012; Lilley, 2020; Ramanna, 2016), and arguably plays a role in how contemporary musicians view their practice and situate themselves musically within their respective contexts.

The second development was the advent of formal jazz education at tertiary institutions in South Africa. During the late 1980s, higher education institutions such as the Music Department of the University of Kwa-Zulu Natal started opening their doors to black students (Douglas, 2013:27-28). Musicians like Feya Faku, Melvin Peters, the late Zim Ngqawana and other significant jazz musicians in South Africa were graduates of the first formal jazz programmes, signalling a turn in the jazz profession (Ansell and Titlestad, 2017; Douglas, 2013; Brubeck, 1993). Coplan describes the impact that formal education had on how musicians work:

[…] [the musician] can apply his skills to short-notice studio and concert calls, popular concert backing bands, overseas touring, composing, and shifting ensemble work with unruffled professionalism (Coplan, 2013:59).

These developments in the role of the musician revived old debates about the relationship between local and global music practices in South African jazz:

The old argument between nativism and cosmopolitanism rages with new creative energy as the issue of how to think global and still play local affects South Africa's city music as a divergent but interconnected whole. … [performance] is an expression of our many-sided discourses of social re-invention, helps in understanding how successive cycles and re-cycles of style arise out of the ways South Africans experience themselves in an ever-present global imagination (Coplan, 2013:59).

It is this dynamic between 'nativism' and 'cosmopolitanism', interconnection and situating oneself in a global imagination, that this study aims to trace through its stylistic analyses.

1.3 The development of the jazz trio as form

This section considers the history and development of the jazz trio to understand the dynamics of trio format between players in terms of musical roles and musical material. DeVeaux (1998:487) problematises the issues around texts regarding the style, history and development of jazz, he raises the issue that the style and history of jazz is often delivered with reference to certain time periods of development, delineating stylistic developments to certain decades, for example bebop developed during the 1940s, cool jazz in the 1950s etc. The 'style' of jazz, however, includes many variants of such neat descriptions, and form a 'complicated and variegated cultural phenomena that we cluster under the umbrella *jazz'* (Deveaux, 1998:489). It is therefore important to note that jazz is not a style which can be described with any single set of descriptors, nor should its history be attempted to be delivered in a linear manner, e.g. as one event leading to the next.

DeVeaux argues that the history of jazz constitutes a complex narrative, and often varies according to the perspective from which it is described, for instance through the lens of race, politics, economics, tradition or the musical analyst. For the sake of brevity and focus, this section's survey of the development of the jazz trio as form will only discuss a limited range of musicians and their contribution to the jazz trio, and its narrative risks being presented as

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relatively tidy. It therefore acknowledges its limitations, but offers this account as a brief orientation to ground the discussions of the albums in the following chapters' case studies.

Trio format has been commonly used throughout the history of jazz since the early 20th century, yet the role of the players, use of instrumentation and type of interactions have developed significantly since its rise to prominence.

Although the 1930s and 1940s are most often associated with the big band tradition in jazz history, this period also saw the emergence of the jazz trio, especially towards the end of the 1930s. Musicians who performed in big bands were mostly confined to playing arranged parts in a very specific style, with few creative liberties outside of this style. The jazz trio, by contrast, offered those who explored it more freedom to improvise. Thus, the trio and other small ensembles (known as 'combos' in jazz circles) grew in popularity among musicians of the time (Gelfand, 2006:38; A. Augustyn, 2020; Palomares, 2010; Schuller, 1989:806, 811; Teachout, 1992:439).

Some of the first jazz trios to gain public acclaim include those of Teddy Wilson, Nat King Cole and Art Tatum. Instrumentation, however, was still more variable than that which later became the standard. The Teddy Wilson Trio, for instance, featured Benny Goodman on clarinet, Teddy Wilson on piano and Gene Krupa on drums, and in this case, Wilson provided the both the bass line and harmonic material. Another version of instrumentation was that of the renowned pianist Art Tatum's trio, which featured Tatum on keyboard, Tiny Grimes on guitar and Slam Stewart on bass, but no drums (Feather 1984:34, 35).

The standardized trio, which became more common in the 1930s would include piano, drums, and double bass. The double bass gained popularity, and had in many cases replaced the tuba in the big bands during the 1920s, and was also the preferred instrument to provide the bass notes of the harmony in jazz trios (DeVeaux & Giddins, 2009:173). The double bass could furthermore provide rhythmical elements through plucking action, which tubas could not provide (Schuller, 1989:806; Teachout, 1992:437).

Until the 1930s, jazz piano had mostly been played in a highly structured manner. Pianists often played a two-feel 'oom-pah' beat in their left-hand and syncopated right-hand melodies as part of the stride style, which was a dominant piano style of the time. Count Basie, a well-known big band director and pianist, was the first to play free rhythmical accompaniment (today known as comping) on the piano for his big band, and Nat King Cole in turn took his cue from Basie to do the same in the King Cole Trio. This meant that the bassist and guitarist

(or drummer) had to provide the steady beat and bassline in the band, creating the opportunity for the pianist to play and improvise more freely. This would set a standard for most pianists in the trio format (Gelfand, 2006:39).

Bud Powell and his trio (featuring Max Roach on drums and Curly Russel on bass) were active during the 1940s and were greatly influenced by Nat King Cole and Art Tatum's trios. Powell, however, added more syncopation to his left-hand and long, complex melodies in his right-hand. The trio played at incredibly fast tempos. This trio, and specifically Powell's playing style in the trio, influenced many pianists who formed prominent trios, including Barry Harris, Red Garland, Horace Silver and Errol Garner (Gelfand, 2006:40).

Although musicians like Tatum, Cole, Powell, and others established the standardized trio-format and sound, Oscar Peterson and his trio created the 'ideal type' for the traditional standard jazz trio sound and format during the late 1940s and early '50s. In this trio format, like those of Cole, Tatum and Powell, each of the three instruments had a defined role within the band (Clark, 2014:11; Gelfand, 2006:39; Sabin, 2007:1). Peterson took the lead role in his trio, providing the melody and harmony, as well as most of the fills and improvisations. The bassist Ray Brown played a constant crotchet beat bassline, outlining the harmony and chords of the piece, as well as emphasizing the swing-beat and occasionally accentuating off-beats (Sabin, 2007:2-4). The drummer would provide not only the beat and an occasional off-beat accent, creating syncopation, anticipation, and rhythmical variation, but also rhythmical fills to enhance forward motion. Many trios of the time adopted this style of playing as the standard (Murray, 2011; Sabin, 2007:2, 7; Clark, 2014:11).

The Peterson trio-idiom was widely used by trios in America and is still regarded as a standard for trio performances, although Bill Evans and his fellow band members, Scott LaFaro and Paul Motian developed a new idiom for the jazz trio during the 1950s and 1960s (Murray, 2011; Darragh, 2015; Doffman, 2008). Evans developed different aspects of his style and playing to create a new sound that would influence not only trio-format but also other elements of jazz, including the use of harmony, melody, texture, and form. His trio also exchanged the 'conventional roles' of the trio format instruments for a more equal and interactive approach – a trait that can now commonly be seen in modern[1] trios. The Evans trio was not the only group

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[1] Throughout the thesis, the word 'modern' (in the context of jazz) refers to the jazz style and idioms that developed between the early 1940s and 1960s (Collier, 2003). Monson (2007) suggests that modern jazz drew from five main aesthetics namely: '(1) the aesthetics of African American vernacular musics as expressed in jazz, blues, gospel, and R&B; (2) the aesthetics of American popular song as descended from Tin Pan Alley and musical theatre; (3) the aesthetics of modern classical music; (4)

to stretch the boundaries of the trio format during this time, but was very influential and well-known for doing so (Darragh, 2015:13, 26, 27; Doffman, 2008:202; Murray, 2011:3).

A significant innovation to come from the Evans trio formation lay in LaFaro's more liberal approach to the bass line. LaFaro took up a central role in playing melody, harmonies, and varied rhythmical material and extended improvisations, even solo improvisation sections, which were normally reserved for the pianist only and very seldom used by the bassist or drummer (Clark, 2014:12).

Herbie Hancock's trio, with bassist Ron Carter and drummer Tony Williams (who were also the rhythm section of Miles Davis's quintet), and McCoy Tyner's trio, with bassist Jimmy Garrison and drummer Elvin Jones (also the rhythm section of the John Coltrane quartet) were two influential trios of the 1960s building on the innovations of the Evans trio (Gelfand, 2006). These trios reflected the Evans trio model with regards to member equality and interaction and drew from the modal jazz of the 1950s as well as new styles that were emerging, such as the 1960s avant-garde[2] jazz style. Some of the innovations introduced by these trios involved the use of electronic instruments such as synthesizers, keytars, and vocoders, creating scope for different textures in their music. Hancock incorporated other genres such as funk and rock into his music to create what is known as fusion jazz, a style that is evident in his famous 1974 album, *Headhunters* (DeVeaux and Giddins, 2009:490, 491, 492).

During the '60s, '70s and '80s, trios like the Chick Corea Trio and the Keith Jarrett Trio increased the virtuosic standard of trio-playing and interaction. They also made use of electronic and acoustic instruments and often used an interactive improvisatory approach for their performances. They performed in a variety of different jazz styles which included among others:

- traditional swing in the Peterson idiom (Jarrett's albums *Standards V1 and V2* of 1983 by the Standards Trio, with bassist Gary Peacock and drummer Jack DeJohnette)
- bebop (Corea's 1981 album entitled *Trio Music – Disc 2*, with bassist Miroslav Vitous and drummer Roy Haynes)

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the aesthetics of Africa and its diaspora; and (5) the aesthetics of other non-Western musics, most notably in this time period, India.' (Monson, 2007:71).

[2] John Coltrane and Ornette Coleman were both significant role players in the 'Avant-garde' jazz movement, where jazz musicians would explore playing jazz beyond certain parameters such as pre-determined form, harmony, and melodies (Deveaux and Giddins, 2009:402).

- free jazz (for example Jarrett's *Changes* of 1983, and the LP release by Circle, in 1975 with Corea on piano, Anthony Braxton on saxophone and Dave Hollard on bass, and *Trio Music - Disc 1* of 1981)
- Latin-jazz (Corea's albums *Trilogy* of 2013, and *Trilogy 2* of 2018, with bassist Christian McBride and drummer Brian Blade) (see DeVeaux & Giddins, 2009:485, 494; Feather, 1984:37; Gelfand, 2006:41; 'Chick Corea, Brian Blade and Christian McBride Release Another Collaboration', 2019).

The use of multiple styles is adopted in the music of contemporary trios around the world.

Apart from different jazz styles, contemporary trios of today often include a variety of influences from other genres into their music, and the use of electronic instruments is prevalent. The Robert Glasper trio for example blends hip-hop with jazz, and performs jazz versions of pop songs, songs that he calls 'new standards'.[3] The Bad Plus trio incorporates rock into their music. Other examples of trios that absorb indigenous or popular music into their compositions include: Tord Gustavsen (Norway), Bugge Wesseltoft (Norway), Esbjörn Svensson (Sweden), Lionel Loueke (Benin), and Avishai Cohen (Israel) (Fordham, 2008; Gelfand, 2006; Kelman, 2012; Micucci, 2018, 2019; Tesar, 2018).

Although most of these trios are named after the pianist (who often functions as the bandleader), these bands have for the most part played together as an entity for many years. Each individual brings a specific dynamic to the table when playing. In this way, the trio can be viewed not just as a general format in which musicians perform from time to time, but as a unit with a particular sound developed over time (Kaviraj, n.d.:1; Kremsky, 2011:61; Schachter, 2013:116).

The history of the jazz trio in South Africa has not been written about to the same extent that its development in America and other countries has been documented. The confines of a master's thesis do not permit me to trace the histories and particularities of the trio form in South African musicians' work – a topic that merits further study. To bring this section closer to the South African context, however, I mention a few South African trios that may be taken as a starting point for further research in this direction. South African jazz pianists who have performed notably in this format – who have either recorded albums or toured as a trio – include among others:

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[3] Double Grammy Award winner, Robert Glasper, feels that jazz should not become a museum culture, but should expand to incorporate new trends and gain new audiences (Kettle 2015).

Abdullah Ibrahim	*Anatomy of an African Village* 1965, *Dollar Brand plays Sphere Jazz* 1962, *Yarona* 1995, *Duke Ellington Presents the Dollar Brand Trio* 1964, *Tsakwe (African Suite)* 1998*, Cape Town Revisited* 2000 and others
Bokani Dyer	*Neo Native* 2018
Charl du Plessis	*Trio* 2007, *Shanghai Brunch* 2011, *Baroqueswing Vol. I* 2014, *Baroqueswing Vol. II* 2016, *Baroqueswing Vol. III* 2018
Chris McGregor	*Chris McGregor Trio* 2008
Chris Schilder	Chris Schilder/ Ibrahim Khalil Shibab trio
Kyle Shepherd	*Dream State* 2012, *A portrait of home* 2010, 'Zimology' and 'Die Ghoema' on *FineArt* 2009
Melvin Peters	Melvin Peters trio
Nduduzo Makhathini	*Matunda Ya Kwanza Vol. 1* 2015
Paul Hanmer	*Primal Steps* 1999, *Move moves* 1996, 'Junk City' 1999 (featured in compilations albums), 'The Rock' 2001 (featured in compilations albums)
Tony Schilder	Tony Schilder trio with Leslie Kleinsmith *Made in Mannenburg* 1984, *Tony Schilder Trio* 1985, *Cape Sharps, and flat*s 1887, *Be positive* 2004

Table 1.1 List of South African jazz trios

(Ansell, 2005:104, 213; Bilawsky, 2014, 2018; Dalamba, 2007:83; Douglas, 2013:124, 206; Gamedze, 2018; Martin, 2014; Schadeberg & Albert, 2007:150, 152, 157; Turney, 2018)

1.4 Jazz analysis and style

The analysis of jazz requires a variety of approaches in order to gain insight into particular aspects of jazz and its performance. It includes methods like computerized analysis, which measures timing in performances; statistical analysis of musicians' performance traits (Ellis, 1991; Franz, 1998; Ulrich, 1977); transcription-based analysis, which gives insight into improvisational content like the use of scales and idiomatic phrases (Pfleider & Frieder, 2020; Perry, 2006); and formulaic and motivic analysis, which focuses on the use of formulas and motivic development during improvisation (Schuller, 1958; Owens, 1974:17; Martin, 1996:116; Larson, 2005:272 and Givan, 2009:75). This study is a style-based analysis, which is the focus of the rest of the section.

A style-based analysis aims at understanding or describing the style of a given piece or individual, which is often achieved by looking at the broader contextual influences as well as the musical elements present in the music. It also entails a holistic approach to gain information about compositional techniques, improvisation and the individual's playing style (Kenny, 1999:70). Pascal (2001) defines musical style as follows:

> A term denoting manner of discourse, mode of expression; more particularly the manner in which a work of art is executed. In the discussion of music, which is orientated towards relationships rather than meanings, the term raises special difficulties; it may be used to denote music characteristic of an individual composer, of a period, of a geographical area or centre, or of a society or social function. (Pascal, 2001)

This definition highlights two aspects of style: first, that style is concerned with *how* a person performs or executes a work of art; and second, that style is relational, insofar as it depends on the discourse (individual, historical, geographical or functional) in which it is situated. This definition implies that a style emerges from a larger context, such as an individual's oeuvre, a period, a place or community, and that the context from which a work arises is not irrelevant to the choices that inform the execution or performance of the artwork.

Leonard Meyer (1989), author of *Style and Music*, describes style as 'a replication of patterning, whether in human behaviour or in the artifacts produced by human behaviour, that results from a series of choices made within some set of constraints'. Meyer's definition relates to Pascal's 'mode of expression' (2001), which is produced by the patterning of material and functions within a set of limitations which provides a framework for understanding the stylistic choices evident in a piece. The trio format, for example, is one such a constraint, within which the role division and compositional participation of each player are determined. Each artist might work within these constraints in a different way.

The process of replication or patterning might include external patterning (material from external sources, for example the use of a marabi chord progression or a pianistic figure replicated from another musicians' playing), or internal patterning (which could include, for example, certain motives which are presented, repeated, developed a particular artist's music) (Meyer, 1989). These distinctive attributes of an individual's music inform what is be referred to as style, and often reflects the context in which those individuals' music is situated. Through stylistic analysis, a description of these attributes is formulated, including a reflection on their relationships within a larger context.

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These definitions of style serve as the foundation from which this study proceeds with its analysis. It will pay attention to both internal and external patterning in order to plot the styles of Shepherd, Makhathini and Dyer in relation to a constellation of South African and other jazz practices.

Examples of approaches to stylistic analysis include research by Alper (2011) and Conti (2009). Alper compared nine pianists' performances of 'What is this thing called love' by Cole Porter, in an effort to describe the development of jazz piano over time. This is an example of the use of stylistic analysis to achieve a better historical grasp of a topic. By contrast, the stylistic analysis of Keith Jarrett's improvisations by Schachter (2013:115) considered the need for different approaches in the absence of the repetition of certain motives and formulas, as Jarrett tended not to use those (Schachter, 2013:117). In this case, the stylistic analysis refines the understanding of an individual artist's practice.

In the literature on South African jazz, Xaluva (2009) conducted a comparative analysis of the style of the music of Miriam Makeba. She took into consideration a large number of compositions which were recorded by Makeba throughout her career and analysed them by comparing them to the style idiom they were performed in with regards to aspects such as 'style', 'tempo and time feel' 'choice of notes', 'phrasing and improvisation', 'timbral technique', 'instrumentation and arrangement 'and 'comparisons to other artists' (Xaluva, 2009: vii). Although this study is focused on the style of one vocalist over a long period of time, the study provides useful information on the development of South African jazz in general – thus linking both an individual and a geographically-informed understanding of style. Xaluva's study reminds us that South African jazz musicians' style should not be seen as a coherent linear output.

Shepherd's autoethnographic study (2018) and Makhathini's work on Bheki Mseleku (2018), provide insight into South African jazz artists' music and their philosophical, spiritual and circumstantial influences. Both texts offer invaluable information regarding Shepherd and Makhathini's relationships with musical icons who have played a seminal role in their own artistic development, compositional processes and personal philosophies. The music and influence of Bheki Mseleku is particularly relevant to the discussions of Makhathini and Dyer in this thesis. Washington (2012) describes the music of Bheki Mseleku, focusing on his use of both jazz and other South African styles of music. Similarly, Lilley's study of Bheki Mseleku's music, *The artistry of Bheki Mseleku* (2020), analyses the music of Mseleku, identifying key influences through transcriptions with the aim of understanding the thinking behind the

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creation of the compositions and improvisations. These findings aid my analysis of traces of Mseleku's influence on musicians like Makhathini and Dyer in this study.

Sepuru (2019) conducted stylistic analyses of ten South African jazz pianists using a collection of case studies and interviews to examine the pianists' backgrounds, influences and musical styles within a South African context. Her study developed three themes: developing a musical identity; negotiating a personal style; and finding the 'South Africanness' in jazz (Sepuru, 2019:7). Sepuru's study is significant as it included case studies and interviews with the three artists who are the focus of this thesis. While her thesis outlines how South African artists perceive their work stylistically, it does not contain an analysis of the music itself, as this study does.

In the literature by South African authors, Andrew Lilley's doctoral dissertation (2006) stands out as an extensive example of a stylistic analysis. It focuses on bebop, as understood within the context of the American jazz tradition. It is worth pausing to consider Lilley's approach to his analyses, because it highlights how the project of engaging with contemporary musicians' work (as the present study does) differs from that of analysing the work created in the more distant past. In Lilley's study, style is conceived as contained, with precise stylistic attributes or gestures. His subject matter – the bebop music of nine American pianists in the latter half of the 20th century – has the benefit of hindsight, in which bebop might be viewed as a more-or-less coherent set of practices. However, this conception of style is not so easily transferrable to, for instance, the analysis of contemporary jazz (which boasts a proliferation of styles) or jazz understood in geographical areas less contained than that of the American 'center' of the jazz tradition.

Lilley (2006) states that the individual style of a musician develops within the limits and knowledge of a particular style. This enables Lilley to proceed from a view of an individual jazz style within a broader notion of genre in the following way:

> Where individuality is expressed within an overall style such as bebop, a consensus of melodic vocabulary is always evident and the player formulates his own style within the parameters of the overall style (one must hear the devices that belong to bebop in order to define a player as being a bebop player) (Lilley, 2006:4).

Lilley's study reflects upon musical material that was created in some cases more than a half a century ago, which allows the researcher to consider stylistic attributes in retrospect, and also provides the research the benefit of finding coherence among the works which took place

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over a long period. Such a study therefore has recourse to a substantial body of secondary literature and other resources (like transcriptions) that would have been produced on the music of the artists under consideration.

The present study reflects upon music produced in the past decade, and consequently, there is significantly less secondary (and especially scholarly) literature available on the topic. The accepted concept of jazz in this study is also much broader than American jazz as it takes into consideration the local idioms of jazz and other endogenous musics that have informed it. This study is therefore interested in more diverse notions of 'tradition' that would include not only American jazz practice, but also other musical traditions (for instance, South African traditions like ghoema or marabi). Nevertheless, the parameters that Lilley (2006) uses to unpack the style of an are useful as points of reference for my own analysis, which will be discussed in further detail in the methodology section.

This study acknowledges that, even though their music is situated within the pre-existing lineages and frameworks of South African and American jazz, the artists discussed, have their own definition of jazz and how their music is situated in relation to this definition. Instead of prescribing a set of stylistic traits informing a 'consensus' of musical vocabulary to be identified in each musicians' work, this study will rather explore the elements found in the music, and assemble its observations of an individual's style through the analysis itself. This study aims to engage with the artists to gain insight into their practice and how they situate their music within the framework of various traditions, in order to determine the importance of these relationships in their style.

1.5 Methodology

This is a qualitative study, understood as research which involves non-numerical data, and which includes concepts, opinions, and experiences (Bhandari, 2020). This thesis presents three case studies which I approach through the following research methods:

1. A literature review of available texts about each artist, so as to create a biographical and musical context for the analysis.
2. Stylistic analyses of the albums in question (the specific analytical approaches are discussed in greater detail below).
3. Semi-structured interviews with the musicians, where possible.

The methods were selected in order to gain a thorough understanding of the trio albums within the broader contexts of the artists' biographies, their oeuvre (responding to Pascal's notion that style may be read at the level of the individual artist) and South African jazz (responding to Pascal's notion that style may be read in terms of a geographical area). These methods, combined, facilitate a holistic framework that informs the analysis of style. In this study, the question of style will be considered in context of the particular artist's body of work, their respective social contexts, ideas about and approaches to their work, as well as the work in its own right (i.e. the analysis of the particular albums under discussion).

More specifically, the stylistic analyses of the albums present a 'close-listening' of the work. A close reading (or listening) offers a useful model for analysing an album, as the researcher considers the formal elements of the album in their own right, including the album cover, liner notes, choice of track names, the order of the tracks, the style of composition and its musical characteristics (discussed in further detail below). My understanding of style as relational added to this 'close listening' a consideration of the discourses (individual, historical, geographical or functional) in which it is situated, and the inclusion of context (biographical, discursive and social) as parameters that inform my reading. A close reading that includes this broader contextual awareness is useful as a framework for thinking carefully about the stylistic elements of the music and the album itself. This process of musical analysis will include a schematic analysis (see addenda) of each album, which notate musical events and gestures which are significant indicators of music and space. These gestures were transcribed or described in order to bring them in relation with the artist broader oeuvre and biography, as well as within the album.

This study acknowledges that an artist's opinion about their own work can only partly inform a reading of the work, and therefore interviews (where possible) are included as a counterpoint and supplement to the analyses and literature reviews. I interviewed Bokani Dyer and Nduduzo Makhathini, but unfortunately Kyle Shepherd could not be reached for an interview despite several efforts. However, Shepherd's master's thesis, an autoethnography of his own practice (Shepherd, 2018) provided many of the insights to his practice and influences that were sought from interviews with Makhathini and Dyer. The interviews with Dyer and Makhathini were conducted after my literature reviews and analyses were completed, and included questions about musical elements of the work, influences, creative processes, the role of each band member, the significance of South African jazz (or other musical lineages), and other aspects revealed either by the artists themselves or by my analysis and research. Excerpts from the interviews were included at relevant points in the chapters. The interviews and Shepherd's first-hand accounts of his artistic process added to my identification of stylistic

traits and gave insight into the discursive ways in which artists situate themselves within certain jazz lineages and spaces.

Each case study commences with a brief biography of each of the artists, written chronologically to create a background against which the works of the artist are explored. These narratives are, however, provisional scaffolding outlining lives that are still unfolding and practices that are still developing in new directions. While the biographies serve a functional purpose of adding context to the analyses of the albums, they do not not intend to paper over problems of presenting lives in neat, contained ways. Pekacz problematises such narratives:

> Not only do lives not have the neat trajectory that the biographer typically aspires to achieve, but the personalities—"selves"—of the subject are fragmented and shifting rather than unitary and coherent, defying any biographical aspiration to identify the "real" person (Pekacz, 2004:39).

The excerpt indicates that often the life and works of a person is not simple and linear, and cannot be described in a 'neat' and linear manner. This study acknowledges that it is not possible to include all biographical information, but neither is it in the scope of this study to do so since the biographical sections in this thesis are supplementary to the analysis and overview of each artist's oeuvre. The biographical information provides background context of each artist, setting the metaphorical scene for a more holistic approach to analysis which takes into account the 'space' which shape (and is conversely shaped by) the artist's work.

In terms of the musical parameters used in stylistic analysis of the albums, my approach is adapted from the 'factors affecting style' and 'considerations for analysis' used by Lilley (2006:8-37), with variation as dictated by the material I focus on. Lilley considers the following parameters in his stylistic analyses:

1. repertoire (Lilley, 20016:8-11)
2. synergy between musicians (Lilley, 2006:11, 12)
3. duration of solos (Lilley, 2006:16)
4. vocabulary (licks, phrases) (Lilley, 2006:31-33)
5. implied harmony (Lilley, 2006:33-36)
6. range (Lilley, 2006:36)
7. comping (Lilley, 2006:36,37)
8. quotes (Lilley, 2006:37)

The following set of parameters guides this study's analysis, with explanatory remarks for these choices provided below:

1. album notes: e.g. track titles, track order, and liner notes
2. form: tonality/modality, structure of each track
3. syntax: rhythm, melody, texture, type of progression, meter, melody, musical quotes, vocabulary, licks, comping, or support within the band
4. synergy between players: with regards to the trio
5. improvisation and composition
6. track notes: overall sound or style of the track, any influences which may pertain to the style of the specific track

In this study, repertoire as a parameter is replaced with a more general consideration of how the album is presented, including the track order, track titles, liner notes and other information about the album as a work. I added form as an element to provide scope for reflection on the formal organization of each track, which is often influenced by the musician's approach to improvisation and composition. The duration of solos (number 3 of Lilley's parameters) is not as relevant for the albums discussed here as it is for bebop, as some of the tracks might be entirely improvised, or contain no improvisation, while other pieces might conform to jazz tradition and improvise over the form. Solo duration (where relevant) will therefore be discussed under the broader heading of form.

Points 4 to 8 of Lilley's parameters are grouped together under the heading of syntax. Vocabulary or licks and phrases will be analysed, but in a broader sense than the bebop or modal jazz conventions to which Lilley referred. The use of, for example, recognizably South African gestures, or references to other genres will be noted. Likewise, the descriptor 'vocabulary' implies that there is an idiomatic style of playing and is interpreted more loosely in this analysis as the approaches of the musicians under consideration are more diverse than bebop. 'Implied harmony' (in Lilley's list) refers to harmonic substitutions, adaptations or additions which are common in traditional jazz practice. This study will rather consider types of harmonic progressions which do not confine the music to traditional functional harmony, but that also considers contemporary harmonic devices or typically South African harmonic progressions (for instance marabi). Comping will be considered as a minor aspect as the trio setting mostly requires the pianists to play melodic or improvisatory material. In the case of another instrument soloing, comping would however, be considered. Finally, quotes will fall under the same category as vocabulary or licks. Range (number 6 of Lilley's parameters) will

not be considered for this study, as Lilley's study considers music in a coherent style, which implies that all minor differences made by musicians are significant to note and compare. In this study, however, musicians play music that is distinct, and they utilize a variety of different techniques to distinguish their sound. Range is not comparable in this case, since the overall style of each artist is different.

The synergy of the band (number 2 on the list of Lilley's parameters) is, however, important for this study's reflections on the trio as format. The musicians' interactions are highly relevant where improvisation might be a group effort, as the band might have an influence of the composition, or where the line between composition and improvisation is not very clear.

A few parameters were added to the refined list from Lilley's study: elements such as melody and meter were added under 'Syntax'. Meter is often a significant element in South African and African jazz (e.g. the use of polymeter, a change of meter and asymmetrical or irregular time-signatures). Furthermore, improvisation and composition are grouped together as two ends of a spectrum describing greater and lesser fixity in the material developed in each track.

The full, schematic analyses of the albums under consideration are included in table form in the Addenda. The discussions of the analyses included in the following chapters highlight significant aspects with regards to style, and bring them in relation with the biographical, social, historical discursive contexts in which these albums are situated. Selective transcriptions were made of excerpts from the music to illustrate a particular aspect, such as a melodic figure, harmonic progression or gesture.

With this thematic, historical, and analytical framework in place, the following chapters will explore the question of style in the trio albums of three contemporary South African jazz pianists: first in Kyle Shepherd's *Dream State*, then in Bokani Dyer's *Neo Native,* and finally in Nduduzo Makhathini's *Matunda Ya Kwanza*. The final chapter will return to the themes and issues discussed in this introductory chapter and will conclude with a reflection on the notion of style as it relates to these individuals and their geographical, historical, and artistic situatedness.

Chapter 2

An analysis of Kyle Shepherd's *Dream State*

Shepherd's music has been described as cutting-edge, and Shepherd himself cast as 'one of South Africa's leading progressive pianists and composers of his generation' (Sermand, 2014), praised for his ability to refresh and refocus attention on the musical heritage of the Cape. Shepherd's performances draw in audience members and are described as 'much more than just a concert; it's an all-sensory experience' (Sermand, 2014). This chapter delves into the stylistic traits of in Shepherd's oeuvre. The first section gives a brief overview of Shepherd's biography and career, highlighting important themes that emerge in his work. The second section explores stylistic traits evident in his broader oeuvre, creating a musical context that informs the analysis of his 2014 album, *Dream State*, in the final section.

2.1 Biography

Shepherd, born in Mowbray, Cape Town in 1987, started learning the violin when he was five years old and the piano when he was sixteen, and the latter eventually became his main instrument. Shepherd's mother was a violinist, and she exposed Kyle to a variety of music since his birth, taking him to concerts and rehearsals. She played (and toured) with Abdullah Ibrahim as part of a string quintet, and later worked at Ibrahim's music school called M7 (Shepherd, 2018:19). Ibrahim is a seminal influence in Shepherd's music, as will be discussed in next sections of this chapter.

Having grown up in Cape Town, a cultural hub and meeting place of many different cultures, Shepherd describes the importance of South African musics, specifically the music of Cape Town and some influential local musicians, for his own music:

> [I am influenced by the local music of] everyone from the Kaapse Klopse, Abdullah Ibrahim, Errol Dyers, Hilton Schilder, Dizu Plaatjies and, to name but a few [...] Over the years, especially in my teens, I listened to a lot of music; I made it a sort of study – and this included the music and artistry of great musicians like Abdullah Ibrahim and the late Zim Ngqawana. Zim later became my friend and mentor (Scott, 2016).

Shepherd references both indigenous music practices (such as the music of Dizu Plaatjies) and local Capetonian music practices (such as the Klopse) and composers (such as Ibrahim

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and Ngqawana) as influential to his musical development in his formal years. His interest in local music practices is further evident in the *uhadi* and *xaru* (Xhosa and San bow instruments) he plays, besides the soprano and alto saxophones and the drums (Scott, 2016).

Shepherd studied jazz at the University of Cape Town, although he did not complete his degree, but rather moved to Johannesburg to develop his music under the guidance of Zim Ngqawana. In an interview with Mabandu (2013), he explains that his interest lay heavily in local jazz, which was not part of the university curriculum (Scott, 2016; Mabandu, 2013; Vos, 2019:214, 215).

Due to the nature of the development of jazz in South Africa, most musicians learnt the nuances of the style informally within jazz communities of practitioners and/or autodidactically, rather than through institutional learning. In this regard, even though Shepherd started studying jazz at UCT, the bigger part of his learning of this style was (as he mentions) through listening and studying the music of Ibrahim as a teenager, absorbing the soundscapes of his surroundings and through listening to and performing with mentor figures like Zim Ngqawana. Shepherd's learning slotted into the informal tradition of learning in South African jazz that have historically been prevalent.

Shepherd released three albums in close succession, mainly appearing as jazz trio albums (although some include Buddy Wells as fourth ensemble member). His debut album *fineART* (2009), featured Shepherd on piano, alto saxophone and vocals, Buddy Wells on tenor saxophone,[4] Claude Cozens on drums[5] and Dylan Tabisher[6] on double bass. This album was nominated for two SAMA Music Awards: Best Traditional Jazz, as well as Best Newcomer categories.

In a review of the album, Ramanna (2010) compares Shepherd's practice to other global post-bebop jazz trios:

> Although he largely eschews the chromatic extensions and cluster chords that are almost obligatory in post-bebop jazz in favour of the churchier primary chords of marabi and Cape jazz, Shepherd always maintains harmonic interest through his canny and subtle approach to chord voicing. His harmonic playing has a sophisticated simplicity

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[4] *fineART* (2009) features Buddy Wells on all tracks except 'Die maan skyn so helder' and 'Almitra'.
[5] *fineART* (2009) features Claude Cozens on all tracks except 'Die maan skyn so helder' and 'Almitra'
[6] *fineART* (2009) features Dylan Tabisher on bass on all tracks except 'Die maan skyn so helder'

that recalls the mastery of veterans such as Keith Jarrett and Abdullah Ibrahim (Ramanna, 2010:105).

This review differentiates Shepherd from other post-bebop performers based on his preference for 'churchier' and Cape jazz-inflected chords and figures, suggesting these features as characteristic and recurring elements in his music. Already in his debut album, Shepherd focusses intentionally on local styles, as opposed to taking the lead from American jazz.

A Portrait of Home followed in 2010, with Shepherd on piano, Shane Cooper on the double bass, and Jonno Sweetman on drums. This album was nominated in 2011 for a SAMA Music Award in the Best Traditional Jazz category. Album tracks such as 'Sweet Zim Suite' and 'Zimology' reference Zim Ngqawana, suggesting Ngqawana's significance in Shepherd's practice. During his apprenticeship at the Zimology Institute, Shepherd stayed with Ngqawana and later also performed and toured with him. The traces of Ngqawana's influence are not confined to Shepherd's compositions, but they also informed his personal views and the philosophies of his practice. These include viewing music as a manifestation of one's spirituality and finding one's individual artistic voice within oneself – something to which Shepherd attaches great importance.

The next album, *South African History !X* (2012), features the same ensemble as *A Portrait of Home*, with Shepherd on piano, alto saxophone, *xaru*[7] and voice, Shane Cooper on double bass, and Jonno Sweetman on drums, with the additions of Buddy Wells on tenor saxophone, and a guest appearance by Zim Ngqawana (tenor saxophone) on the track 'Slave Labour'. This album exhibits Shepherd's concern with South African history, especially that of marginalized groups or communities, evoked by the '!X' in the album title as a reference to Khoi San language and people (Curtis, 2012; Shepherd, 2012). In this way Shepherd's music not only evokes space through sonic references and titles, but it also takes an activist stance in raising awareness of marginalized histories. This speaks of the way Shepherd situates himself in the histories and cultural heritages of the Cape.

Two years later, Shepherd released a solo piano album called *Into Darkness* (2014), which was also performed at the Tokyo Jazz Festival in the same year. This album was recorded in a Japanese village called Miyawaka, and includes ambient sounds also captured in the recording. Here Shepherd extends his usual Cape-inflected jazz palette to incorporate a more avant-garde-like sound in the tracks 'Silent Tongues Rise Up' and 'Multi-tonal Excursions'.

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[7] A *xaru* is a Khoisan bow instrument, which was also adopted by the Xhosa people (Apthorp, 2013)

These influences suggest Shepherd's musical interests beyond South African jazz, including classical music and free jazz, among others.

In the same year, Shepherd was named Standard Bank Young Artist in the Jazz category, which brought about the release of his album *Dream State* (2014). This album was recorded by the Kyle Shepherd Trio (including the regular ensemble members, Cooper and Sweetman) and includes Buddy Wells (tenor saxophone) on four of the tracks.[8] The album received nominations for both the 2015 SAMA Music Awards and the 2015 Metro FM Music Awards in the Jazz category. This album, which will be the focus of the analysis in this chapter, proposes that music could be seen as a mode for achieving altered states of consciousness (as suggested by track titles such as 'Transcendence', 'Dream State' or 'Flying without Leaving the Ground'), which echoes Ibrahim and Ngqawana's views of their practices as spiritual.

Shepherd was invited to curate the 49th SWR New Jazz Meeting 2016 in Südwestrundfunk. This project gave Shepherd the opportunity to assemble the band of his choice, which included his regular collaborators, Shane Cooper on bass and Jonno Sweetman on drums, as well as fellow South African Mthunzi Mvubu on alto saxophone, and renowned Beninese contemporary jazz guitarist, Lionel Loueke (Scotney, 2018). From this collaboration stemmed the album *Sound Portraits from Contemporary Africa: SWR New Jazz Meeting*, released in 2016 (Raubenheimer, 2017; Shepherd, 2018). Loueke, whom Shepherd mentions as one of his musical icons, is well known for his contemporary jazz style that amalgamates West African musics and jazz. Like Loueke, Shepherd also stresses the importance of incorporating local elements into his practice.

An important facet of Shepherd's music practice is his work as film music composer (Shepherd, 2018:63). His music has been featured in a variety of documentaries, productions and short films such as *Action Kommandant* (2016), *The Uprising of Hangberg* (2011), *Four Corners* (2014), and *Die Buitestaanders* (2011). A notable achievement is his music for the film *Noem My Skollie / Call Me Thief* (2016), which was nominated for the 2017 South African Film and Television Awards for Best Achievement in an Original Music Score in a Feature Film, and won the National Institute for Humanities and Social Sciences (NIHSS) Award for Best Musical Composition. Shepherd graduated with a master's degree in music from the University of Stellenbosch, South Africa, in 2018.

Another notable project Shepherd has worked on, is the theatre production *Afrikaaps* (2010) for which he was the musical director, and which featured hip-hop artists Jitsvinger,

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[8] *Dreamstate* (2014) features Buddy Wells on saxophone on 'Family Love', 'Xamissa', 'Siqhamgamshelane Sonke', and 'The Painter (for Melissa)'

Bliksemstraal, and Blaq Pearl, activist and rapper Emile YX and poet Jethro Louw. Branching out into the sphere of the visual arts and film, Shepherd collaborated with Lhola Amira for an exhibition entitled *Sinking: Xa Sinqamla Unxubo* (2018, film, photography and installations), and more recently with William Kentridge for two collaborative exhibitions: *Waiting for the Sibyl* (2019), a video art work which was commissioned by the Teatro dell'Opera in Rome, and *For Once/ Why Should I Hesitate* (2020) which included a live piano performance to a video projection, as well as pre-recorded piano and voice excerpts (Shepherd, 2018).

The histories and socio-political contexts of marginalized communities of Cape Town form a significant theme in Shepherd's work. The film *Noem my Skollie*, for instance, is set in Cape Town in the 1960s and is based on the life event of scriptwriter John Fredericks. The film centres around the life of a young man, who is imprisoned for petty crime but then uses storytelling to raise his status in prison. Later, when released from prison, he starts a new life of writing, and deals with many societal, socio-economic and political issues of the time. The *Afrikaaps* production raised awareness of the 'little known creole history of Afrikaans' (*Afrikaaps*, n.d.), and represents a reclamation of Afrikaans 'for all who speak it' (*Afrikaaps*, n.d.) as a corrective of Afrikaans seen as the preserve of white speakers in its standardized form. Apart from clear references to Cape Town in song titles like *Hanover Park* (referring to a neighbourhood in the Cape Flats riddled by gangsterism, and one of the areas where those designated as 'coloured' by the apartheid government were resettled after their forcible removals from Cape Town's city centre as a result of the Group Areas Act [Knight, 2019]), Shepherd wrote a 60minute work called *Xamissa: Place of Sweet Water* (2013, commissioned by the Fête d'Automne in Paris), documenting the rich cultural music history of Cape Town (Milton, 2013; Lawrence, 2013). In the film *The Uprising of Hangberg*, a community demonstration at Hangberg (close to Hout Bay) over the demolition of temporary dwellings which was met by police violence in 2010, is told from the residents' perspective (Kozaim, 2010). Another example is *Mama Goema: Cape Town Beat in Five Movements* (2011), a documentary about the development and origins of the ghoema beat and ghoema drum, and the cultures surrounding this style of music, for which Shepherd performed music representing Cape Jazz in its more contemporary form.

Less focussed on Cape Town, but still exhibiting a concern with socio-political issues of South Africa, is Shepherd's collaboration on *The Exhibition of Vandalizim* (2010). In the wake of the vandalism of Zim Ngqawana's Zimology Institute in Johannesburg, Shepherd reunited with his musical mentor, Ngqawana, for a performance amidst the debris of the buildings and instruments of the institute as a healing ritual (Vos, 2020). A comment about the film made of

this performance describes *The Exhibition of Vandalizim* as follows: 'Fundamentally the film [and the performance] speaks to the broken and torn fabric of South African society, and the place of music in such a society' ('Zim Ngqawana in concert', 2010).

From this brief review of Shepherd's biography and oeuvre, we can already observe some of the ways in which Shepherd's music relates to notions of place. Cape Town as a cultural and socio-political milieu is not only referenced through the themes his albums, productions and collaborations are concerned with, but also in the instruments Shepherd play (like the uhadi and xaru) and the stylistic elements that inform his piano style (for instance Ramanna's reference to the 'churchy primary chords' derived from marabi and characteristic of 'Cape jazz'). These elements already combine to form representations of place in some of his works. The next section will delve further into the stylistic traits and their relationship to a sense of place in Shepherd's practice, with reference to themes such as local indigenous styles, and the influences of Ibrahim and Ngqawana on his music.

2.2 Style

In concert and album reviews, Shepherd's music is described as cutting-edge, as well as iconically South African, referring to his unique way of re-interpreting both jazz and South African jazz (Bilawsky, 2014; Martin, 2014; Mabandu, 2013). Yet Shepherd acknowledges that his music draws on more than just the jazz tradition, whether South African or more broadly. Upon being awarded Standard Bank Young Artist Award for 2014, Shepherd spoke about his process of learning jazz and stated:

> [In order] to really make powerful music, you have to firstly keep your ears open to more things than just jazz. […] jazz is one thing, a drop in the ocean of life, there is something interesting in anything. ('Standard Bank Young Artist Award 2014 - Kyle Shepherd (Jazz)', 2013:03:22–03:35).

This section explores style in Shepherd's music, informed by the broader contexts in which his music is embedded and which it invokes. A number of themes recur his compositions, including the histories of South African jazz and other indigenous musics, and a sense of spiritual connectedness. Musically, his sound is characterised by frequent use of certain gestures, a free style of improvisation, his own expressive contemporary style of harmonic progression, influences of West African music, and the use of irregular time signatures. This section discusses these stylistic attributes with reference to his broader oeuvre, drawing on

interviews, reviews, Shepherd's master's thesis and other secondary literature on Shepherd to supplement reading and listening, before turning to the analysis of Shepherd's album, *Dream State* (2014).

As mentioned in the previous section, Shepherd's music is largely influenced by local music practices, which he considers important in how he situates himself artistically. For instance, he describes his own compositional process as follows:

> This is an aspirational and a continuous process of development that involves situating oneself in terms of your own particular context (e.g. location, and musical practices of the location) or set of musical influences (within the lineage of musicians, in this case Ibrahim and Ngqawana, for example), and forging one's own musical approach by drawing on and finally going beyond these influences. As no other musician works from the same personal coordinates, 'authenticity' in this sense speaks to a deeply personal and original music practice (Shepherd, 2018:9).

Shepherd emphasizes the role of one's own context and lineages of influential figures for developing an individual style. This contributes to honing a distinctive musical voice, what Shepherd calls 'authenticity' – a concept that Zim Ngqawana also articulated in his concept of Zimology as 'the study of the self' or 'knowledge of the self' (Ngqawana quoted in Vos, 2020). It follows that no two jazz musicians in South Africa have the exactly the same context and influences, and that the notion of an undifferentiated South African style is therefore problematic. At several points in an interview with Vos (2019), he addresses the importance of a lineage of influences specific to one's place (or context) in the development of one's style:

> Well I firstly, strongly feel that any pianist from Cape Town (laughs) should in some way have studied Abdullah, because he's geographically from the same place. [...]

This comment reveals Shepherd's emphasis on place as a topos and well of influence in forging one's own sound and artistic practice. Shared geographies, according to this argument, link musicians coming from the same place and space. Music informed by similar soundscapes and vernacular music practices therefore account, at least to some extent, to the frequent parallels drawn between Shepherd and Ibrahim. Although their music have a shared space (Cape Town) in common, there is a significant difference in their relationship with this space. Shepherd's music engages with Cape Town as soundscape from his

presence in this space, while Ibrahim's invocations of Cape Town are often done in its absence, recollected and (re)constituted through the work of memory in exile (Lucia 2008).

Bearing further testament to the importance Shepherd attaches to local music practices and histories, Shepherd laments that local jazz histories and figures, which inform local artists' 'personal coordinates', are often not represented in formal jazz programmes:

> […] we lose out a great deal by not having people like Winston Mankunku or Robbie Jansen or Louis Moholo frequenting the passages of institutions and the establishment (Shepherd in Vos, 2019:219, 221).

The influence of Abdullah Ibrahim in Shepherd's sound is a topic often remarked upon. Scotney (2018), for instance, describes how certain piano motives in Shepherd performance of the *SWR New Jazz Meeting* (2016) reference Abdullah Ibrahim's piano figures and playing. Similarly, bassist Shane Cooper speaks about how he noticed this influence as he started playing with Shepherd:

> [..] it [Playing with Shepherd] was very much about getting to grips with the ethnic sounds of the Khoi-San, stuff that Abdullah Ibrahim was doing and the drummers that played with him (Cooper quoted in Shepherd, 2018:58).

In response to the parallels drawn between his music and that of Abdullah Ibrahim, Shepherd remarks:

> So there's all these similarities, and I've often been criticised for that, which I accept, for sounding like Abdullah at times. But I embrace it because that is my point of entry, you know? (Shepherd in Vos, 2019:221).

Shepherd describes the attributes of Ibrahim's music, highlighting the way he uses 'predominantly small melodic motifs, not many solos, rhythmic ostinato patterns and cyclical textures' and that 'Ibrahim is content to play a repeated I-IV-V chord cycle, most certainly in a marabi style in his case, sometimes endlessly' (Shepherd, 2018:31). As mentioned in Chapter 1, *marabi* is one of the important legacies carried through in South African jazz, and here it serves as a marker of place. Shepherd's incorporation of this style shows how he connects with the musical lineage of South African jazz and South African history via the figure of Abdullah Ibrahim. Shepherd's use of marabi and marabi-style harmonic progressions are

evident in tracks like 'Coline's Rose' (*A Portrait of Home,* 2010) and 'Zimology' (*fineART*, 2009).

Besides these key figures in the Cape Town jazz community, Shepherd also assigns importance to the more general music practices and soundscapes which he was exposed to as a youth. In an interview with Monaheng (2015), he discusses his use of the ghoema beat in his music, and also references the soundscapes from his youth. He mentions influences that he grew up with:

> […] my great-grandmother was an organist in church so there's a lot of those elements and those elements come in. He [Abdullah Ibrahim] spent time with the Klopse and in the minstrel tradition; so did I (Vos, 2019).

Elements of indigenous musics featured in Shepherd's work include the use of the ghoema beat in compositions such as 'Zimology' and 'Spirit of Hanover Park', or his use of the uhadi in this 'Xam Premonitions (Cape Genesis – Movement 1, 2012)'.

Music as a spiritual practice is another important link between Shepherd's music and that of both of his mentor figures, Abdullah Ibrahim and Zim Ngqawana. He explains:

> The initial attraction to the work of these two individuals was at first a spiritual connection to their music and their personal philosophies, which in both cases are the driving forces behind the processes and outcomes of their work. For Ibrahim and Ngqawana, music serves as the medium in the quest for spiritual elevation, akin to John Coltrane's "A Love Supreme"-period (Shepherd, 2018:19)

This connection through music is an example of how identity may be expressed through music. Jazz viewed as spiritual practice links Shepherd to Ngqawana and Ibrahim at a philosophical and ideological level, in other words in more ways than the level of musical gestures. The ways spirituality manifests in Shepherd's music will be discussed in greater detail in the analysis of *Dream State* (2014)*.

In terms of ensemble playing, Shepherd regards the members of his trio as equals: 'Jazz represents freedom. It also represents a wonderful kind of democracy with a band when there's two or three more people on an equal footing coming together to make music work' (Shepherd quoted in 'Kyle Shepherd featured on 21 Icons', 2015). A review of a concert by

the Kyle Shepherd Trio at the University of Witwatersrand similarly reflects on the prominence of the drummer (Jonno Sweetman) and bassist (Shane Cooper) in the trio's interactions:

> The other Standard Bank Young Artist winner (for 2013) [in the band], bassist Cooper, did more than just carry the band through. His intricate and compelling solos commanded the crowd's attention, while Sweetman's syncopated drumming stood out and sometimes took centre stage while Shepherd and Cooper played on ('Kyle Shepherd brews a musical storm', 2013).

In a description of his musical process, Shepherd comments that the music can develop mid-concert, and therefore that his compositions are not set, but rather left open to change to a certain degree, based on the circumstances of the performance (Vos, 2019:224, 225). Scott (2016), Martin (2014) and Bilawsky (2014) refer to the interaction of Shepherd's trio, mentioning their ability to move between soundscapes and to work intuitively together. This style of playing requires the musicians to be well acquainted with each other's playing, which is true in Shepherd's case with Cooper and Sweetman as regular collaborators. With reference to the discussion of the development of trio as format in Chapter 1, this process aligns Shepherd's approach to trio playing more with the avant-garde and modern jazz than traditional jazz.

An element that often features in Shepherd's music is the use of irregular time signatures, or changes in time signatures. Shepherd interest in West African music (possibly sparked by his collaborations with Lionel Loueke in the SWR New Jazz session) resulted in his interest in irregular time signatures. Shepherd describes his musical process when using irregular time signatures:

> So in my practice, I sort of come up with these lines and if it's in 4/4, I quickly shift it to make it odd [...] I first approach it as a percussionist [..] and start to find the micro divisions in the rhythm [...] then relate what's happening percussively to the right hand, to the melody, you know (Vos, 2019:233, 234).

In this quote, Shepherd highlights the priority rhythm and meter takes in his playing and compositional process. These irregular time signatures are often created by a repeated ostinato pattern in the left hand (or at times in the right hand), forming a backdrop against which the improvisation unfolds (in contrast with functional harmonic progressions that operates as driving force of improvisations). To put it slightly differently, ostinato patterns create a soundscape that dictates the form of the composition, which could be differentiated

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from the approach to form when traditional harmonic progressions are used. For example, Shepherd might employ a two-bar ostinato pattern which creates a sound scape forming a section, instead of using a series of functional chords, over 12 or 16 bars (often the case in jazz standards). Shepherd uses this element to create a contemporary sound as he combines the use of irregular time signatures with extended and/or non-functional harmonic progressions and varied textural effects. This occurs in tracks such as 'Loueke (Live)' (*SWR New Jazz Meeting*, 2016). The use of asymmetrical meter and irregular time signatures could therefore be regarded as a stylistic feature of Shepherd's music.

In addition to conventional jazz and South African harmonic progressions like marabi, Shepherd's compositional style features the use of extended and/or non-functional jazz harmony. These progressions include chromatic harmonic movement and non-functional chord movement, which are pantonal in this case. Dean-Lewis (1996:203) describes pantonality as 'the use of other keys […] sufficiently complex and long-term among the whole group to disrupt any sense of the home key'. An example of pantonality is the track 'A Thread that Binds Us' (listen, for example, to 00:00–03:00) in *fineART* (2010). This piece features a repeated motive, starting on different chromatic notes. The chords and melody suggest several key centres, although it does not remain in any one of those key centres for long. This aspect is prevalent in *Dream State*, as I will show in the next section.

Shepherd's general style exhibits elements that are not bound by one style of jazz, although the emphasis of Cape jazz and the endogenous music practices of Cape Town are undeniable, and his thoughts about music practice and his approach to composition deeply influenced by musicians such as Ibrahim and Ngqawana. Yet his music is also situated in contemporary jazz through its elements such as harmony, an open approach to composition that leaves room for collective improvisation in performances, and references to musical practices beyond South Africa as in the case of irregular time signatures derived from West African music. In the following section, Shepherd's album *Dream State* (2014), will be analysed to gain specific further insight into Shepherd's use of these elements.

2.3 Analysis of *Dream State*

Dream State (2014) is composed of twenty-one tracks over the span of a double album.[9] The name of the album speaks to Shepherd's spiritual disposition in his music and composition

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[9] This study acknowledges that the albums of the three artists are not similar in length. As a qualitative study, however, this thesis focuses on the contents of the albums and how they are put together, rather

(Scott, 2016). In my listening, two broad themes emerged. The first is the idea of a 'dream state', of achieving a higher or altered state of awareness (or consciousness), and the second is Shepherd's situatedness in his South African constellation of music practices, most notably the influence of Ibrahim's music.

Dream State incorporates these references to Shepherd's local, 'personal coordinates' in a number of ways. The influences of the Capetonian and South African soundscapes are clearly heard in the tracks 'Xamissa' (with its ghoema drum pattern) and 'Siqhagamshelane Sonke' (based on the marabi harmonic progression). Abdullah Ibrahim, one of the central figures of jazz associated with Cape Town, is referenced in track titles such as 'Zikr' and 'Xahuri'. Zikr, a form of Islamic worship in which a phrase is repeated (either chanted, sung or spoken), at once evokes the soundscape Shepherd's (and Ibrahim's) upbringing in Cape Town, and recalls Ibrahim's track 'Zikr (Remembrance of Allah)', which appears on the album *Echoes from Africa* (1979). More overtly, the track 'Xahuri' refers to one of the names Abdullah Ibrahim (formerly known as Dollar Brand) adopted before he was finally known as Abdullah Ibrahim (see the album *African Sketchbook*, 1969, released under the name Dollar Brand Xahuri; Vos, 2015: 173, 174).

'Xahuri' starts with a marabi chord progression in the intro on the piano which is reminiscent of Ibrahim's use of a repeated I-IV-V chord cycle (mentioned in the previous section), thus connecting Shepherd with this foundational South African jazz form via Ibrahim. These elements are also heard in other tracks like 'Xamissa', which contains the same marabi-style progression throughout the entire track, towards the end of 'Fatherless' (03:38–05:30), or in 'Siqhagamshelane Sonke' throughout the whole track. A marabi-based harmonic progression is often used to bring the music back 'home', especially after long chromatic passages, for example, in 'Re-invention/ Johannesburg' (from 05:50 onwards, the piece moves into a marabi-style chord progression).

'Xahuri''s opening employs marabi style piano chords, however the track changes at 0:31 as the track moves to a more cosmopolitan, riff-based section, which is notable for the frequent use of dissonant chords (see *Figure 2.1*), similar to Ibrahim's playing (for example *Figure 2.2*). The harmonic progression propels the music forward, and in the A-section the progression appears in the right hand.

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than a direct comparison of the albums discussed. The comparison of the albums' duration, or the number of tracks on each album featured as a case study, is therefore not relevant.

Figure 2.1 'Xahuri' piano figure (00:33–00:36)

Figure 2.2 'Dust' from the album *Senzo* (2008) (00:42–00:45).

The solo section contains a riff in ⅝ meter, which is carried by the left hand, while the right hand plays fast set-wise lines alternated with phrases reminiscent of Abdullah Ibrahim's playing with its use of repeated 6th intervals (see *Figure 2.3* and 03:30–03:33) and motifs that are transposed chromatically (04:14–04:20). This style of improvisation, specifically the fast chromatic lines and dissonant chords with Ibrahim quotations in between, suggest a juxtaposition of South African and more general contemporary jazz idioms, thus not only drawing on Abdullah Ibrahim but also extending beyond his stylistic influence.

Figure 2.3 'Xahuri', Shepherd's piano improvisation (03:07–03:11).

Figure 2.4 'Xahuri', Shepherd's piano improvisation figure (03:36–03:39).

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Besides references to Ibrahim as iconic figure associated with jazz and Cape Town, Shepherd's investment in the musical heritage of South African jazz and South African history is also highlighted in other tracks. Track titles that operate as markers of place/space are 'Cape Flats', which invokes the area where Shepherd grew up, and 'Rock Art', a reference to the artistic legacies of the Khoi San people. 'Xamissa' refers to the original name of the Cape Town city bowl area that the Khoi and the San inhabited (Milton, 2013), and this reference is musically reinforced by its ghoema rhythm. Ghoema, as musical signifier of Cape Town, is also heard in 'Siqhagamshelane Sonke', 'Xahuri' (see for example 00:00–00:19) and 'Our House, Our Rules'.

As mentioned in the previous section, music conceived of as a spiritual practice is another important element that connects Shepherd's music with the jazz lineages of Abdullah Ibrahim and Zim Ngqawana. This is indeed also a notable theme of this album. In an interview with Ruan Scott (2016) Shepherd describes his playing as a means to enter into a 'dream state':

> I have always been a bit of a meditator; I'm always searching within, always pondering, always dreaming. It can happen in the beauty of nature, the sea, the mountains, and reading or in silence but also when I play – somehow, I am transported through the experience of it. I am still on a journey to discover more about this 'dream state' (Scott, 2016).

On the album *Dream State*, notions of spirituality are evoked in tracks such as 'Transcendence' and 'The Seeker'. 'Transcendence' starts with a tranquil piano introduction with a harmonic progression reminiscent of marabi (as well as Ibrahim's piano style in, for instance, 'The Wedding'), and voicings in the right hand that recalls Ramanna's description of Shepherd's use of the 'churchier primary chords' of marabi. The next section (01:44 onwards) is built on a repeating riff based on harmonies oscillating between G and A major (subdominant and dominant chords of the key, D major). This constant movement between subdominant and dominant creates a sense of unresolved tension, even as it is, at the same time, mantra-like in its repetition.

'The Seeker' starts with an open, improvised piano introduction. The piano leads in this open improvisational section, until 08:04 when the band enters with a slow blues rhythm. The piano ends with an open section again at 09:33. This long, free structure requires the band to follow the piano during the performance, which in turn requires the musicians to be very observant

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and well acquainted with one another. Here, the piano takes a leading role in the trio, although the track depends on the astuteness of the drummer and bassist, implying a more active role than merely that of accompanists.

The tracks 'Dream State' and 'Flying without leaving the ground' imply altered states of awareness or consciousness through music. The titles of these tracks, and indeed the title of the album, suggest that the music transports the musician into this different state of mind. A quote from Zim Ngqawana in the album's liner notes echoes this idea: 'The music must lead us to ourselves'.

Another notable figure in the constellation of lineages Shepherd invokes in *Dream State* is Thelonious Monk, who was also an influential figure in the music of Abdullah Ibrahim (Vos, 2015:212). The track 'City Monk, - Desert Monk - Zikr'[10] references Thelonious Monk in more than just name. Its A-section features dissonant chords (see for instance *Figure 2.5*), typical of Thelonious Monk's playing, and the open improvisation section also contains bebop quotations (for instance 06:10–06:26) that point toward the heralded pianist. Monk is known for his use of dissonant chords:

> Clusters, also called tone clusters, consist of collections of pitches that are closely arranged by stacking major or minor 2nds instead of 3rds or larger intervals. [...] Clusters provide maximum density and can represent either dissonances or more tonal consonances, providing a tight and compact arrangement of the notes. (In jazz these notes will almost always be members of a particular scale, chord, or mode. […]) Clusters usually sound best when played at soft to medium volume. Bill Evans and Thelonious Monk were pioneers in using clusters as chord voicings (Rawlins & Bahha, 2005:85).

Figure 2.5 'City Monk, - Desert Monk, -Zikr'. Shepherd's piano introduction (00:00–00:05).

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[10] Note that on Spotify, the track titles for 'Family Love' and 'City Monk – Desert Monk' have been changed around. I follow the track titles as on the physical album, with 'Family Love' (song duration: 5 minutes 53 seconds) as the first track, and 'City Monk – Desert Monk - Zikr' (song duration: 8 minutes 35 seconds) as the second track.

Shepherd's use of cluster chords is similar to those Monk used in his playing. The dissonant chords in Figure 2.5 are examples of clusters of 2nds and 3rds in Shepherd's playing.

In the same track, the improvisation section (05:35-06:00) employs a chant-like use of a harmonic minor at first and some idiomatic bebop lines such as movements from a dominant to a tonic chord with chromatic passing notes and chromatic approach notes to chordal notes. It is built over a suspended note at first, which creates a drone-like effect, before returning to the melody. The drone-like effect recalls the track 'Zikr' by Ibrahim, which contains repeated phrases or chants over a sustained drone on F in the bass.

The track is played in asymmetrical meter (a stylistic feature in Shepherd's work, as argued in the previous section), while the B-section contains rhythmical variations, unison stabs and lines and riffs in the bass that are matched rhythmically by the piano and drums (listen, for instance, to 03:38–04:11 or 04:30–05:02). These high-intensity rhythmical sections create an urgency that contrasts with the calmness of the melody in the A-section.

Other explorations of asymmetrical time signatures can be heard in the track 'Senegal'. Here, the music is built on a repeated riff in 5/8, based on the pentatonic scale starting on E (00:29–00:35). Shepherd furthermore plays with changes in time signatures in pieces such as 'Re-invention/Johannesburg', 'Dreamstate', 'Transcendence', 'The Seeker', 'Flying without leaving the ground', 'Rituals 1', 'Xahuri', 'The Painter', 'Doekom' and 'Fatherless'. This element contributes to the overall contemporary sound of Shepherd's music.

Shepherd further cultivates this contemporary sound through the use of chromatic or non-traditional harmonic progressions, and the creation of harmonic soundscapes through the selection and use of particular groups of notes. The use of chords that obscure a strong sense of home key can be heard in 'Re-invention/Johannesburg' (for instance 00:00–00:43, see for example figure 2.6), where the left hand pattern is based on a group of notes rather than a specific key. The track is also asymmetrical rhythmically, changing between meters.

Figure 2.6 Bass and piano left hand riff in 'Re-invention/Johannesburg' (00:00-00:06).

In terms of melodic material, Shepherd employs a variety of motifs idiomatic of contemporary jazz. Often, melodies of songs are riff-based (as in 'Senegal') or highly chromatic (as in 'Rituals'), with big leaps and sudden pauses. The melody of 'Re-invention/Johannesburg' is based on the key group of notes, rather than a key centre (see figure 2.6 above). Some melodies, like those of 'Ahimsa', 'Transcendence' and 'Cape Flats' have an improvisatory character. By contrast, the melodic material of 'Siqhagamshelane Sonke', 'Black Star', 'Xahuri' (introduction), 'The Sun at Dusk' and 'Fatherless' are diatonic, supported by chords in the right hand played rhythmically. Other melodies such as 'City Monk – Desert Monk, - Zikr', 'Re-invention/Johannesburg', 'Our House Our Rules', 'The Seeker', 'Doekom' and 'Senegal', showcase big leaps, chromatic movement, and modern voicings like clusters and fourths. Songs such as 'The Painter', 'Family Love', 'Xamissa', 'Flying without leaving the ground', and 'Rock Art', on the other hand, are simple, mostly diatonic and have no big leaps.

As is seen throughout his work, Shepherd's style demonstrates use of local idioms, which clearly highlights the significance of local musical context within which his compositional style is rooted. In this case, space is seminal in music, as it not only describes the location of the artist, but is also used by the artist to situate himself within the local jazz framework and community. Shepherd's style, although innovative and eclectic, points to Cape jazz and South African jazz as sites of priority, based on his relationships with particular people, practices and places.

Chapter 3

An analysis of Bokani Dyer's *Neo Native*

Bokani Dyer is well known in the South African jazz arena for his compositional style that includes elements of a range of African musics to popular music. Described as one of the 'new wave of contemporary South African jazz voices' ('Bokani Dyer, tapping jazz energy', 2011), his music, one observer notes, 'merges modernistic language with traditional streams' (Bilawsky, 2018). While this description is vague about what constitutes the 'modern language' and 'traditional streams' in his music, this chapter offers a more detailed analysis and description of his sound, mapping his style among the various coordinates of contemporary jazz trends, African musics and popular music. If Shepherd's music foregrounded place with a strong emphasis on a particular city (Cape Town), Dyer's music stretches the notions of 'local' and 'locality' beyond South African borders. This chapter first discusses Dyer's biographical background, focusing on his career and the influences that shaped his personal style. The next section considers Dyer's musical style, as well as his discourse around his style within its broader oeuvre and concludes with the stylistic analysis of his trio album, *Neo Native* (2018).

3.1. Biography

As the son of well-known South African saxophonist Steve Dyer,[11] Bokani Dyer, born in 1986 in Gaborone, was exposed to a variety of musics, particularly jazz and African musics, from a young age. Like many other South African jazz musicians of his generation, Steve Dyer lived in exile during the 1980s and was only able to return to South Africa during the early 1990s (Sheer Sound, 2003; Zama 2020). During Bokani's early years, he grew up amongst jazz musicians, many of whom were also exiled from South Africa (Braff, 2019). Dyer comments:

> I would say that my earliest memories were travelling with my dad when he was on tour. He was running a band called Southern Freeway, which he recorded, in about 1989. I remember meeting the musicians, hanging out and checking out the rehearsals and soundchecks. Those would be my earliest musical memories (Dyer in Hawkins, 2018b).

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[11] Steve Dyer's music has been played by several acclaimed jazz musicians in South Africa, such as Jonas Gwangwa and Philip Tabane, and has also been nominated for several SAMA and other awards (Sheer Sound, 2003).

Elsewhere, he remarks about these early years:

> I had lots of music around me – met a lot of great musicians – Andile Yenana […], and Feya Faku (for example) […] – they were working with my dad at the time (Dyer in Sepuru, 2020:69, 70).

A title such as 'Fezile', dedicated to the South African trumpeter, Feya Faku, indicate how the work of one of Dyer senior's contemporaries reverberate in Bokani Dyer's music.

Dyer started piano lessons at the age of fourteen and became interested in jazz at the age of sixteen. After finishing school, he worked and studied music at the South African College of Music in Cape Town between 2004 and 2008. It was during this time that he started playing with different jazz outfits, among others the Shannon Mowday band with whom he toured in 2007, signalling the start of his career as a professional jazz pianist ('Bokani Dyer, tapping jazz energy', 2011). In the same year he performed with his own trio at the Swedish Jazz celebration in Lulea, at Fasching, the iconic Swedish jazz club in Stockholm, and he also toured with his neo-soul outfit, Plan Be, with vocalist Sakhile Moleshe ('Bokani Dyer: Biography', 2013). Dyer was a runner-up in the Fine Music Radio travel awards competition in 2007 ('Bokani Dyer, tapping jazz energy', 2011).

In 2008 Dyer graduated with an honours degree in Jazz studies from the South African College of music, and played at the Cape Town International Jazz festival as a band member with the acclaimed South African jazz guitarist, Jimmy Dludlu, with whom he toured in South Africa and abroad. The band also performed with other South African jazz artists, including Jonas Gwangwa and Judith Sephuma ('Bokani Dyer, tapping jazz energy', 2011).

Besides performances in South Africa, Dyer has performed in numerous countries on the continent, including Botswana where he performed with his father in a concert headlined by Oliver Mtukudzi. Other countries also include Namibia, Mozambique and Zanzibar, where he performed with Mozambican jazz saxophonist, Moreira Chonguicaia ('Bokani Dyer, tapping jazz energy', 2011). Dyer's performances in these concerts are significant as they contribute to the broader African sounds in his music (compared to a more localized South African focus).

As winner of the SAMRO Overseas Scholarship competition in both 2009 and 2013, he had the opportunity to take masterclasses abroad. On the first occasion in 2009, Dyer travelled to New York to receive masterclasses from the acclaimed jazz pianist, Jason Moran. On the second occasion in 2013, Dyer had master classes with pianists Robert Mitchell in the United Kingdom and Malcolm Braff in Switzerland (Rohrbach, 2016; Fordham, 2013). These masterclasses offered Dyer the opportunity to further shape his practice. Malcolm Braff, for example, is well known for his interest and use of African musical elements in his own

compositions such as experiments in principles of meter and time. (Zama, 2020). This aspect is audible in Dyer's music, for example in his use of multiple and asymmetrical meters (which is often found in music of West African musics):

> It was interesting to get some insight into how he [Braff] thought about his rhythmic concepts and his quest for maximum fluidity in metric modulation (Dyer quoted in Zama, 2020).

Dyer has released four albums[12] and two singles to date. His debut album *Mirrors* (2010) features Lwanda Gogwana (trumpet), Sisonke Xonti (tenor saxophone), Chris Engel (alto saxophone), Angelo Syster (guitar), Orlando Venereque (saxophones) and Claude Cozens (drums), with Helder Gonzalo on bass on certain tracks and Shane Cooper on double-bass on others. 'On *Mirrors*,' he comments, 'I tried to do a lot of different things; I was using different people and it was recorded during three different periods over three years' (Dyer in Milton, 2011).

Dyer wrote and released his second album, *Emancipate the Story* in 2011, the year he was named Standard Bank Young Artist of the Year for jazz. Besides Dyer on piano and Fender Rhodes, the album features Marcus Wyatt on trumpet, Buddy Wells on saxophone, Ayanda Sikade on drums, Shane Cooper on double bass, Mandla Mlangeni on trumpet, Tony Paco on percussion and Mark Buchanan on guitar. In the same year, Dyer released his debut album with his soul-groove project, Soul Housing Project (formerly Plan Be), with vocalist Sakhile Moleshe in 2011. In this formation, he extended his sonic palette:

> I am experimenting with vocalist Sakhile Moleshe who is part of the 'Soul Housing' project, to make up our two-man band using laptop effects with vocals and keyboard only. Sakhile does all sorts of sounds vocally, which is why I include him in *World Music* (Martin, 2015b).

This quote highlights what came to be another one of Dyer's stylistic elements: drawing on electronic music techniques used in popular genres (such as soul-groove) in his jazz compositions, an aspect I will return to in the analysis section of this chapter.

Dyer embarked on his first European tour in 2014 with his Swiss-based quintet composed of trumpeter Matthias Spillmann, saxophonist Donat Fisch, drummer Norbert Pfammatter and bassist Stephan Kurmann ('Jazz'afro presents the Bokani Dyer Trio', 2019). The group performed in Switzerland, Germany, the Czech Republic and the United Kingdom. In the same year, Dyer's local quintet was invited to play at the London Jazz Festival to pay homage to

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[12] At the time of writing, Dyer had released four albums. His latest, fifth album was released just as the thesis was finalized, and is therefore not taken into account here.

iconic South African jazz group, the Blue Notes. The group did another European tour in 2015 as well as a tour of ten shows in South Africa and Mozambique.

Dyer's third album, *World Music* (2015), was nominated for a SAMA award for best jazz album in 2016, featuring Buddy Wells on tenor saxophone, Justin Bellairs on alto saxophone, Robin Fassie-Kock on trumpet, Shane Cooper on bass, John Hassan on percussion, as well as Lee-Anne Fortuin and Sakhile Moleshe on vocals. As the title suggests, the album incorporates a number of influences from across the world:

> The idea for my album was to create an open-platform music and to bring to the fore what we have come to think about as world music, which is a very ambiguous description for ethnic musics (Jason, 2015).

This experimentation with a diversity of influences, not only from other African musics but also from other genres, is an important stylistic element in Dyer's music. In this way Dyer's music is situated in a globally informed and connected music practice.

Neo Native (2018) is Dyer's latest full album and will be the focus of the analysis section of this chapter. It was recorded by Dyer's trio-outfit with Sphelelo Mazibuko on drums and Romy Brauteseth on bass, and features vocalist Asmaa Hamzaoui on the track 'Oumou'. The album won the SAMA award for best jazz album in 2019. The trio format used on *Neo Native* is significantly smaller than the more extensive ensembles featured in his previous albums. When asked about this choice in my interview with Dyer, he commented that:

> At the time of the *Neo Native* recording I was thinking a lot of the piano trio sound. What has come before in terms of jazz piano trio music, I felt I wanted to make a statement that had more of the African leaning than anything else, 'cause for me that's kind of a refreshing take on the piano trio sound, yeah so it was kind of thinking along those lines and how my contribution to the wealth of piano trio music – how I could place myself in that whole world (Dyer, 2020).

Dyer's approach to writing for and playing in a trio will be discussed in greater detail in the following section of this chapter. Dyer's trio went on an international tour to showcase this album in London, Germany, France, Belgium, Netherlands and Switzerland in 2019 ('Jazz'afro presents the Bokani Dyer Trio', 2019; Milton, 2011; 'Bokani Dyer, tapping jazz energy', 2011).

Dyer's upbringing with his exposure to South African jazz practices in exile, as well as African music practices, coupled with a career in which he sought collaborations and experimentation with musics beyond a South African or even an African purview, situates his practice in transnational discourses of place and practice. Even so, the album title *Neo Native* suggests

the idea of rootedness in a particular place, albeit in an extended or reimagined way. The next section explores these dynamics through considerations of his musical style.

<u>3.2 Style</u>

In interviews (Bilawsky, 2018; Martin 2015b, Ansell, 2018; Dyer, 2020) Dyer describes elements present in his music, which include African musics (by evoking indigenous African music principles and sounds) as well as South African jazz (through references to musicians such as Abdullah Ibrahim, Moses Taiwa Molelekwa, Zim Ngqawana and Bheki Mseleku); influences of other genres; Dyer's experimental use of the piano in non-idiomatic ways (exploring the idea of using a piano in an African way); and the inclusion of electronic instruments in his music. These elements, as well as Dyer's approach to the trio format, will be discussed in subsequent paragraphs with regards to Dyer's general style of composition throughout his oeuvre.

Dyer's music could be described as pan-African in its influences and outlook, incorporating references to and elements of various musics of Africa and the African diaspora in a style rooted in jazz. Ansell observes the increasing presence of these African-derived sounds in Dyer's music:

> It's not about 'tradition' and 'modernity', but rather a negotiation of a super-permeable membrane between what he called the music's 'Africanness' and 'jazzness'. With every release, it's getting harder – as it should, and as Dyer very deliberately intends – to decide which side of that border you're on (Ansell, 2018).

The distinction drawn between 'African' and 'jazz' in this quote should be questioned, as the development of jazz in South Africa (and also elsewhere in Africa) melded local practices with jazz from elsewhere (as discussed in Chapter 1). Nevertheless, Dyer's music could be considered to continue this process of assimilation, recasting sounds from the past (for instance, lineages of South African jazz) with contemporary global practices.

Dyer attributes this interest in African music to his father's influence through Dyer senior's music practice, as well as the records he (Bokani's father) used to listen to. Dyer recalls that he was exposed not only to South African jazz music, but to musics from 'all over Africa […] from Ghana, from Nigeria […] from Mali to Morocco', including the music of acclaimed musicians Oumou Sangaré and Fela Kuti, both of whom Dyer mentions are notable influences on his style (Dyer, 2020). Dyer stresses the importance of capturing traditional or distinctive South African and African sounds in his composition, not only because it speaks to his own identity, but because it also sets his own music (and South African jazz in general) apart from other styles of jazz (Dyer, 2020). Dyer comments that:

It's more a thing of putting a spotlight on Africanness and African identity, which I think is important, and I don't think it has been explored enough (Dyer, 2020).

One of the ways in which this 'Africanness' is expressed, is through Dyer's approach to his instruments, by using traditional African song elements through rhythmical, harmonic, melodic and textural references, and by emulating African instruments (Dyer, 2020). In the track 'Water (African piano)' from the album *World Music*, for instance, Dyer emulates the mbira through 'overdub, layering piano sounds which echo the effects of water' (Martin, 2015b). The album experiments with prepared piano techniques:

On *World Music,* I had a prepared piano with overdubs. So, there are three layers of piano. I've been doing that in my live trio show as well. I start with paper on the strings, and it's amazing to hear the sound and resonance. […] My plan is for my next album to be a solo piano, prepared piano album, and looking at a whole album of this kind of African Piano idea (Hawkins, 2018b).

In this way, Dyer evokes African references through percussive sounds on the piano, but even more, he veritably indigenizes the piano in his aspiration to create the idea of an African piano. Conversely, he re-presents African music practices in a new way. The prepared piano allows Dyer to use different timbres on the piano, which creates a more varied sound palette for experimentation.

Just as *World Music* is an exploration of sounds from the African continent, Dyer's preceding album, *Emancipate the Story,* focuses more closely on the music of South Africa. As Dyer reflects, 'I tried to capture the spirit of South African music and present it the best way I could' (Hawkins, 2018b). The 'spirit of South African music', invites reflection on the relationship between music and place. Tracks like 'Kgalagadi' (referring to the arid region straddling the border between South Africa and Botswana) or 'Hoods' (referring colloquially to neighbourhoods) convey senses of local places in South(ern) Africa, while 'Meditation Suite', 'ZimZim' and 'African Piano' invoke the first track of Bheki Mseleku's album, *Meditations*, the saxophonist Zim Ngqawana, and the idea of an indigenous take on the piano's sound respectively. Dyer demonstrates how his music is situated as part of South(ern) Africa as place and jazz lineage through his use of sounds or soundworlds that are associated with a certain identity attached to space. This identity is, however, more than a generic 'South Africanness'; it reflects a deeply individual situating of the self:

I am aware of a lot of music that's happening at the moment, you know, that can be called contemporary jazz […] I feel like people are doing their thing, telling their stories

and I'm telling mine. That's how I situate myself, no one can tell my story the way I can (Dyer, 2020).

Like Shepherd, Dyer stresses the importance of telling one's own story (recall Shepherd's emphasis on finding one's own voice and the idea of 'authenticity', derived from one's own context).

There is a certain tension here between the existing practices (lineages or traditions) one's practice is situated in, how these are selected and invoked as a means for situating oneself artistically, and the crafting of a more individualized artistic voice from within this matrix of practice. While a particular musical heritage (or lineage of practices) informs a musician's aesthetic, there is also the imperative to go beyond this to create an individual style and sound. Dyer captures this process of individualization in his description of how jazz traditions or lineages unfold:

> 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 in Sepuru, 2020:94).

It is interesting that Dyer notes the use of harmony in this quote, as it signals his own interest in the use of the harmonies of key figures in his own practice. The musicians who are important influences on Dyer, Bheki Mseleku and Zim Ngqawana, used distinct harmonic devices in their compositions, which he incorporates in his album *Emancipate the Story* (2011):

> The album opens with 'Fanfare', which pulled from Zim Ngqawana's approach, that [is a] very modal aesthetic that he touches on. It's a great signature sound of his, and very distinct. I think we younger South African musicians, really can and do appreciate the contribution Zim made. 'Meditation Suite' was a more Bheki-influenced piece. It was inspired by one of his pieces: 'The Age of Inner Knowing' from his *Celebration* album (Hawkins, 2018b).

Apart from Mseleku's influence in his composition 'Meditation Suite' (also the name of Mseleku's first track of his album *Meditations*, 1994, that opens with a similar descending melodic motif as Dyer uses in 'Meditation Suite'), Mseleku's influence is also present in both 'Song No 2' and 'Whisper' on Dyer's album *Mirrors*, the latter which he dedicated to Mseleku.

> In fact, the track 'Whisper' was a dedication to Bheki. How it came about was that Charlie Haden was playing at the Cape Town International Jazz Festival, and he

gave a workshop that I attended. He had previously recorded the album *Star Seeding* with Bheki Mseleku, and he was talking about this thing that all great players had, which is a whisper. You can hear the notes being played, but along with that there's another frequency you can hear at the same time. The way I took it was a spiritual frequency that goes along with the music. So that was a track dedicated to Bheki (Hawkins, 2018b).

Dyer, however, qualifies that although Mseleku's influence is present, it is difficult to pinpoint in his music (Hawkins, 2018b).

Although Dyer studied almost exclusively American jazz (and shows great admiration for this style of music (Dyer, 2020)), he regards South African jazz as distinctive:

Jazz as an art form definitely, it is attributed as an American music, [but] we [South African jazz musicians] have found a way to put our own mark on jazz music, that has some kind of distinctiveness. I would say more than anywhere else in the world (Dyer, 2020).

Dyer further mentions the lineage that he sees himself a part of, both in terms of American and South African jazz:

[It is the] great music [of Ibrahim, Monk and other musicians] that has inspired me, that I try to breathe into my own music; things [a style of playing] 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 [who influenced Dyer] would approach this piece of music, and that kind of informs the style (Sepuru, 2020:88, 89).

These existing lineages of American and South African jazz as well as traditional African musics have shaped Dyer's compositional style – yet he also turns to other genres as influences. This amalgamation of influences is also found in other contemporary jazz musicians' work (as mentioned in Chapter One), to the extent that Dyer observes that 'eclectic is now becoming the norm' (Hawkins, 2018b).

Dyer mentions the multiple influences on his track 'Transit':

The beginning of this song is Herbie Hancock-ish which is a feel I like. It then moves into other influences, from Bheki Mseleku's ballad style to the Mozambican rhythms. […] I played it a lot [with a synthesizer] when performing with Jimmy Dludlu and loved being able to bend notes which can't be done on a piano. (Martin, 2015b).

The eclectic mix of influences on 'Transit' is not an isolated example. The opening track 'Waiting, Falling' (which is also featured in trio format in *Neo Native*), for instance, was influenced by both American jazz trumpeter Ambrose Akinmusire and Johann Sebastian Bach: 'Bach appears on the first notes of the album, in 'Waiting, Falling', composed while I was practicing preludes and fugues, and types of harmonies and structures of melody' (De Greef, 2015). 'Keynote', also from this album, showcases influences from Kenny Garrett and Terence Blanchard (Martin, 2015b).

Dyer smoothly merges these different influences to create his own style, which also includes genres such as R&B, funk and electronic music. Dyer often uses electronic keyboards for these styles, for example 'Recess' (*World Music*), about which Dyer comments: "This was my fusion piece, with layback R&B sounds' (Martin, 2015b). Dyer also uses a synthesizer during 'Transit', bending notes in similar fashion to a how a guitar would perform a 'slide' (Martin, 2015b). This experimentation with different sounds, styles and instruments gives Dyer's music a postmodern edge.

Turning to Dyer's musical process in creating an album, Dyer explains:

> This [*World Music*] is not a concept album. The writing process for this album was more similar to my first album, *Mirrors*, where I had a lot of compositions and I was trying to create a good listening experience. Whereas the writing process for my last album [*Emancipate the Story*] was so different to *World Music*. I had just won the Standard Bank Young Artist prize for jazz and thought I needed to write an album to go with it. So it was more a writing on assignment project as opposed to creating an organic album such as this one [*World Music*] (Jason, 2015).

It is significant that Dyer distinguishes between writing 'on assignment', evoking a much more planned and controlled creative process, as opposed to developing ideas 'organically'. Dyer elaborates on what he means by working in an 'organic' way in another interview:

> As an artist, what is most important to me, is to approach things more instinctively and let them just come through you. Because it has a more natural feel to it. It should be something closer to where your mind doesn't play a part in it (Dyer quoted in Panyane, 2018).

This organic process may unfold over a long period of time. In the case of *Neo Native* (2018),

> The compositions were written at lots of different times, like some of them were really old, some of them were really new at the time of the recording. […] it's just a mixed bag of stuff (Dyer, 2020).

Despite the fact that Dyer's overall compositional process is more intuitive than carefully planned or coordinated, there are recurring themes and subjects which bind each album as a whole. 'Once the album is recorded,' Dyer says, 'then I decide on a flow of music, that will work the best. Like, what's going to be a good opening statement and then work it through like that' (Dyer, 2020). In the light of this statement, Dyer's music speaks perhaps more earnestly of the influences contained in his music as not methodically included, but rather as the result of his internalization of these elements so that they become intuitive.

All the elements discussed in this section connote a sense of place and belonging, not only within the South African jazz discourse, but also in the influences found in Dyer's listening environments. Dyer's music speaks not only of a connectedness with local jazz musicians and styles, but also with a broader African music scene as well as a global jazz scene. These aspects will be explored in more detail in the next section's stylistic analysis of his album *Neo Native* (2018).

3.3 Analysis of *Neo Native*

The Bokani Dyer Trio's album *Neo Native*, released in 2018, has fourteen tracks. The title suggests a new way of understanding the concept 'native', and points to the intersection of place, time and identity. Dyer explains this concept:

> *Neo Native* is an idea about identity. How one chooses to identify, and the question of what a person feels connected to as 'native'. In the human experience, where does the feeling of home reside? (*Bokani Dyer Trio - Neo Native (Album EPK) video*, 2018).

The word 'native', in Dyer's case, evokes a complex set of referents: Dyer expresses the challenge he faces to locate his own 'nativity' in a singular place, since his mother is Kalanga[13] and his father South African, whilst he was born and raised in Botswana. Dyer's music reflects the assemblage of places and cultures that inform his sense of identity:

> [...] so my 'native' is already multiple things, before you even look at the heritages of my parents' parents and their broader families. *Neo Native* carries through a personal interest in identity that's been present in all my recordings (Dyer quoted in Ansell, 2018).

'Native' therefore connotes a sense of rootedness both personally and musically. The tracks and their musical referents arguably represent space and place, but in this case, Dyer references both the South African jazz sound and a broader African sound as markers of an

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[13] The Kalanga are one of the ethnic groups found mostly in the Bulilima and Mangwe districts in the southwestern parts of Zimbabwe (Dube, 2020).

extended, transnational set of relations that informs his framework for belonging. Although the album contains references to Feya Faku and Abdullah Ibrahim (amongst other South African musicians), he brings them in relation to a broader set of pan-African influences. Articulating his aims with the album, Dyer comments: 'It's kind of a statement, […] speaking in a more African way (Dyer, 2020).

After the focus on South Africa in his album *Emancipate the Story*, in *Neo Native* Dyer 'look[ed] more to Africa as a whole, as opposed to just South Africa' (Dyer, 2020). The use of titles is one way in which Dyer evokes African stories, music practices, people or places. For instance, Dyer describes the African Piano Suite pieces as follows:

> I felt like it was shorter pieces that, for me, were telling distinctly African stories […] and I approach them with their themes […] from a strong rhythmical perspective. So, it's kind of, like a different kind of energy for me, as opposed to a more structured composition, you know, you think about the form and things like that. So it's for those pieces, I feel, it is coming from a more [African] energy space and distinctly African sounds (Dyer, 2020).

For the purpose of this study's interest in how music connotes space, it is significant that Dyer uses the devices of 'African stories', 'African sounds' (presumably derived from the use of particular instruments) and the trope of rhythm to denote places, people, histories and cultural practices (recalling this thesis's definition of 'place' as a set of relations, rather than merely location). He opposes this to how one might approach the conventions of traditional jazz composition, which might focus more on melody, structured sections, harmonic progression and improvisation. More specifically, his notion of Africa is informed by soundscapes and soundworlds, emphasizing music as situated in rich contexts of people and livelihoods (rather than simply being representative of a stagnant notion of 'tradition'):

> [The 'African piano suite' focusses on a] consciousness of traditional African music, traditional African instruments, and those sounds. Basically, just thinking about a soundscape and a sound world and that's how I conceive of those ideas that fall into the African piano series. (Dyer, 2020)

'Nguni', the first track of the 'African Piano Suite', is the name of a group in southern Africa that includes the Zulu, Xhosa, Ndebele and Swazi peoples, which forms a part of Dyer's 'native' positionality (*Botswana info directory*, 2020). The second piece is called 'Xikwembu':

> Xikwembu is a Shangaan word, and they speak Shangaan in South Africa and in Mozambique. […]. The concert promoter in Mozambique came up to me after the show

and said, 'wow, man, when you play you get completely possessed by something. It's like the spirit gets you.' The word for that is *xikwembu* (Hawkins, 2018b).

'Chikapa' is the third piece in the suite*,* which was a nick name for the late Ray Phiri, the acclaimed South African jazz composer, guitarist and singer. Dyer did the musical directing and arranging for Phiri's band shortly before he passed away (Hawkins, 2018b). Dyer recounts that 'in one of the rehearsals, he sang a melody in preparation for one of the shows, which led me to the piece on my album, so it's a tribute to him on that one' (Hawkins, 2018b).

The final song of the suite *'*Mutapa' refers to a southern African kingdom which was located in the north of the current Zimbabwe and surrounding areas between the mid-fifteenth and mid-seventeenth centuries (Cartwright, 2019). Dyer's mother, who is a part of the Kalanga people, historically comes from this group. These four pieces relate to Dyer's cultural lineage, musical connections (like Ray Phiri), and experiences ('Xikwembu') that inform the constellation of referents that make up Dyer's identity. The piano textures used to evoke African music will be discussed later in this chapter.

'Gono Afrobeat' is a reference to Afrobeat, a style that was pioneered by Nigerian musician Fela Kuti, and consists of a blend of traditional Yoruba music, jazz, highlife[14] and funk. 'Kgalagadi'*,* refers to an area that straddles South Africa and Botswana, pointing to both places where Dyer lived for significant parts of his life, while 'Oumou' is influenced by the music of Oumou Sangaré, written in a West-African style and incorporates the vocals of Asmaa Hamzaoui.

It is evident that Dyer's sense of home, or 'native', includes several parts of the continent, and is not exclusively located in South Africa or Botswana. Dyer thereby configures his identity as African rather than South African.

Another part of the 'identity' to which Dyer refers is the lineage of musicians whose influences are evident in *Neo Native.* For example 'Fezile' which is a tribute to South African jazz trumpeter Feya Faku, and 'Oumou' which was written in tribute to the Malian musician Oumou Sangaré, as well as 'Dollar Adagio*',* a tribute to Abdullah Ibrahim (Panyane, 2018).

Dyer clearly points to Abdullah Ibrahim's influence with the track 'Dollar Adagio' which refers to Dollar Brand, the name Ibrahim was formerly known by. Dyer describes his composition:

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[14] Highlife is a style of music (also associated with a specific style of dance) which originated in Ghana during the mid-20th century. This is an assimilation of Western idioms, mostly due to the European military and colonialization, as well as military instruments and local African idioms, which developed on the Coast of Ghana, and later spread inland, where it was played with predominantly traditional instruments (Mensah, 2001).

['Dollar Adagio'] is a way of expressing my sentiments when I hear Abdullah Ibrahim playing, rather than an attempt to mechanistically reference him. And, yes, especially the early Dollar – there's that Monk thing about him then [...] He commands his space, and takes his time [..] If there's a musical reference, it's probably the track 'Moniebah' on the Dollar Brand/Archie Shepp album (Ansell, 2018).

This use of space is especially noticeable in Dyer's playing on the track 'Dollar Adagio' (listen to 01:40–02:00), followed by three Monk-like chords at 02:06–02:12 (see *Figure 3.1*). Dyer uses melodic lines in unison or octaves, leaving space of a bar or so in between, accompanied by several accents from the drummer, Mazibuko. The following section (at 02:34–02:39) contains a repeating marabi-like chord progression and then the style changes distinctly from a driven beat to more open, longer riff-based playing at 02:39–03:50, alternated by sections of Ibrahim-like sustained chords (for example 03:36–03:38).

Figure 3.1 Dyer's chords in 'Dollar Adagio', 02:06–02:12.

'Dollar Adagio', also references Monk (who was an influence on Ibrahim). In my interview with him, Dyer mentioned that, during his studies at the University of Cape Town (UCT), he focused on American jazz, which included Monk's music as an important – although not exclusive – influence in his music (Dyer, 2020). In his thesis, Lilley remarks on Thelonious Monk's use of dissonance in his voicings:

His voicings often expose dissonant intervals. Chordal function is enhanced through [the] use of only the most essential notes. The Figure [3.2 below] compares a conventionally voiced V7-I progression with a Monk voicing. Absence of density in the third and fourth bars exposes the dissonant interval of a major 7th existing between flat 7 and 13 (Lilley, 2006:51).

Lilley also mentions:

[..] complex harmony and melody manifests as a result of the superimposition of simple forms such as major 6th, minor 6th and diminished 7th chords (Lilley, 2006:45).

Figure 3.2 'Conventional and Monk styled voicings', from Lilley (2006:52).

Dyer's chords in 'Dollar Adagio' resemble this use of dissonance, by means of incorporating different extensions above the E7-based riff in the bass line in the A-section of the piece. He plays a series of three dissonant voicings over the chord (see Figure 3.3), then proceeds to alternate between a suspended and a resolved chord over the riff.

Figure 3.3 Dyer's Monk Style voicings in 'Dollar Adagio' (01:17-01:24).

The texture of the form (head) is noticeably light, with the exception of some piano accents. The bass plays a repetitive riff, the drums generally play lightly on the cymbal, adding some accents to off-beats. The piano plays mostly unison lines of melody during the A-section, which also contains chordal stabs which leads to the slower B-section, which has a much more open texture. This section (02:40–03:49) contains a piano and bass riff alternated with piano chords and figures. The texture changes with the start of the improvisation section, back to the same rhythm as the A-section, but the drums provide more of a groove, adding an occasional snare shot (for example 04:00–04:10).

In the improvisation, a more eclectic mixture of influences can be heard, including:

- bebop (04:51–04:56 or 05:51–05:57)
- classical music (04:12–04:16 or 04:32–04:36)
- West-African piano figures in octaves (04:18–04:26 or 05:09–05:12)
- chromatic motivic development (04:36–04:43 or 05:06–05:59)
- parallel chordal movements (05:22–05:28)

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- use of a harmonic minor (04:56–04:59)

Each of these techniques represent a different influence. For instance, Abdullah Ibrahim often used harmonic minor figures during his improvisation (e.g. 'Tuang Guru'), and similarly John Coltrane made extensive use of chromatic motivic development (e.g. 'A Love Supreme: Acknowledgement').

Dyer uses all of these techniques over a repeating bass riff. Each of these gestures are episodic – they do not build upon one another in the same way that a traditional jazz musician would build in his solo but are rather presented as a string of unique ideas. This approach is also observed in Mseleku's playing:

> Modal compositions comprise static non-functional harmony over one or two chords. The absence of moving chord changes demands an entirely different approach with more emphasis placed on motivic development within the mode rather than the outlining of a chord as in functional harmonic settings [...] Mseleku can be heard outlining the melodic minor at times as well as moving through constant-structure voicings outside of the confines of the mode (Lilley, 2020:35).

It is important from these examples to note that Dyer's improvisation also reflects the jazz lineage beyond the scope of South African jazz musicians, including the American jazz lineage. Dyer often uses bebop-licks during his soloing as well as harmonic minor scale lines, as in 'Fezile' and 'Waiting'. *Figure 3.4* is a transcription of an excerpt of Dyer's solo in 'Waiting' (05:28–05:36), which contains bebop elements such as chromatic passing notes, altered and whole tone scale lines between chordal lines and arpeggiated chords. This excerpt also shows the change in time signatures that are also frequently implemented in these two pieces.

Figure 3.4 Piano improvisation on 'Waiting' (05:28–05:36)

Although Dyer's improvisation and chord choices reflect to some extent traditional American jazz aesthetics, his incorporation of African influences and irregular time signatures creates a contemporary sound, which situates Dyer's music within the global practice of contemporary jazz.

The track 'Fola' is another example of Dyer's connection with contemporary jazz practices beyond the African continent, in this case Scandinavian jazz, specifically the music of Bobo Stensen and Tord Gustavesen, which he listened to at the time of writing (Dyer, 2020). Yet he brings this idiom to an African context through the track's title, 'Fola', which means 'heal' in Setswana. The title relates to an African conception of music as part of healing practices, also expressing his aim for his practice to 'heal the world' through music (Dyer, 2020).

'Kgalagadi' also reflects this contemporary aesthetic and starts with a vocal group singing and clapping ('Kgalagadi Intro' and 'Kgalagadi' 00:00–00:08). The A-section (see Addendum B) commences with a bass and drum introduction, which is soon joined by the melody in both hands on the Rhodes piano, utilizing blue notes and embellishments. The track's general style emulates a hip-hop-like bass and drum sound, although at times the melody is reminiscent of African melodic gestures, see for instance *Figure 3.5.*

Figure 3.5 'Kgalagadi', piano melody (01:26–01:28)

A characteristic element of Dyer's music, as is evident in 'Kgalagadi', is his use of electronic instruments. Dyer makes use of both the Rhodes and acoustic pianos in this piece, which creates contrasting textures, and in turn a change of atmosphere. This mixture of elements creates a contemporary sound which is rather unexpected after the *a cappella* vocal introduction, and also the southern African connotations evoked by the name of the piece. This casts 'Kgalagadi' as referent of Dyer's home (in both Botswana and South Africa) as cosmopolitan places, conversant with the world and other music practices beyond the vocal indigenous music traditions associated with this region.

The last track 'Oumou' is a clear example of West-African influences in Dyer's music. Dyer starts 'Oumou' on piano, in a percussive style, using short rhythmical unison lines in a repeated riff-like fashion. This riff (see *Figure 3.6*) with the vocal improvisation of Moroccan vocalist Asmaa Hamzaoui and the accents played by Mazibuko on the first eighth note of each bar, creates a Dyer's West-African inspired sound. Dyer switches to a Rhodes sound at 02:00, which again puts the focus on an African sound as a significant part of a contemporary jazz aesthetic.

Figure 3.6: 'Oumou', piano figure (00:24–00:28)

In 'Light', a solo piano piece, Dyer uses mostly non-functional, planing chords. Harmonic progression is constituted through chords played in a series down by a whole tone, up by a whole tone, or up by a fifth, often modulating through many keys. The piece never concludes to the tonic until the last few seconds of the track (see 00:55–01:02). While 'Light' contains some functional chord progressions, these are in the minority (see 00:15–00:17 for a progression from C minor to F minor to B-flat or 00:55–01:02 for a progression from F major to G minor). This conjunctional use of chords by either a whole step or a fourth/fifth is common in jazz practice.

Dyer, as mentioned before, experiments with texture and attack on the piano. The track 'Neo Native' employs a simple melody (00:00–02:40) in the right hand, over a riff in the left hand. The riff resembles African mbira music, based on a C-pentatonic scale, before moving to a distinctly rhythmic improvisation section (at 02:45). This new section continues to employ a two-chord riff in the bass, although this riff is decidedly rhythmically dense. The piano improvisation contains a combination of African and virtuosic, chromatic melodic lines.

Figure 3.7 Piano solo in 'Neo Native' (03:07–03:16)

Figure 3.7 illustrates an example of this type of piano melodic line in the first three bars, which superimposes a B-flat Dorian line over a C-suspended and a D minor chord. The melodic line in the next three bars is played with both hands in unison and acquires a more rhythmical approach with acciaccaturas. This latter melodic figure evokes a more African style.

As seen throughout this chapter, the fusion of contemporary jazz and African material is an important and frequent stylistic trait in Dyer's compositions and improvisations. The left hand

riff also creates a fluid texture, rather than chord changes (as found in conventional jazz music), to provide a harmonic foundation for the melody. Using the melody over a riff creates a contrapuntal effect and obscures the time signature.

Dyer further experiments with piano texture, and he also challenges the conventional use of the piano in African Piano Suite. He states that in African Piano Suite*:*

> I wanted to explore the piano in a different way, inspired by African idioms and musical instruments, […] I'm interested in whether, for people listening to it, it can communicate on a level that's inherent in 'Africanness' before 'jazzness' (Dyer in Ansell, 2018).

This quote describes how Dyer perceives his own identity as fundamentally linked to Africa, and as more important than his link (and obligation to adhere) to the American jazz lineage. Dyer expresses this priority through experimenting with piano technique, attack, prepared piano, the use of the piano as a rhythmical or riff-based instrument, and by emulating traditional African sounds and instruments.

Dyer creates different textures with the piano, an aspect of his playing that has become part of his piano style and sound. This approach is apparent in the African Piano Suite. The piano is sometimes very rhythmical, providing intricate and rhythmical melodies ('Nguni'), and at other times it employs strong marimba-like melodic lines ('Mutapa') or guitar-like acciaccatura figures ('Xikwembu', see for example *Figure 3.8)*.

Figure 3.8 'Xikwembu', piano figure (00:05–00:08)

Dyer has previously experimented with the imitation of the mbira, balafon, marimba and kora on piano during his Pro Helvetia-funded Artist's Residency in Switzerland, in August 2019 (Braff, 2019).

In terms of the trio dynamics in the Bokani Dyer Trio, Brauteseth and Mazibuko play a more prominent role than in the case of Makhathini's trio that is discussed in the next chapter. The double bass, for example, starts 'Dollar Adagio', 'Kgalagadi' and the B-section of 'Neo-native' (02:44–03:03), and drums start 'Felize' and 'Gono Afrobeat'. The drums often support the piano's improvisatory passages by reacting to the intensity of the piano. The piano and drums

also support the bass solo in 'Waiting' from 02:40–03:50 sensitively, as both instruments lower their density and dynamics to bring out the bass solo. This is, in my opinion, very well executed. Similarly, in 'Fola' the bass seem to support the piano solo to such a degree that it suggests that the musicians know one another very well. This trio has indeed performed together for a significant amount of time before recording this album (Hawkins, 2018b). As was mentioned in Chapter 1, there are not many critically acclaimed trios in South Africa who perform and tour together regularly. In this regard the Bokani Dyer's trio interaction is an important point of reference within jazz trio music in South Africa.

In summary, Dyer's style consists of pan-African and cross-genre influences. His playing reflects not only elements of the jazz tradition as well as the South African jazz tradition, but also includes elements from West African music. His compositions are harmonically driven and include functional harmony, modal pieces and non-functional modulatory pieces. Dyer furthermore uses a variety of textures, specifically through unison lines, rhythmical piano figures, in addition to melodic playing and traditional comping. The other members of the trio contribute significantly to the trio's texture and sound, creating variation from the piano as leading instrument.

Dyer intentionally assimilates different genres and musics in order to create a unique and contemporary sound, which reflects the spaces that inform his identity through his choice of titles, sounds, musical influences or references. In seeking an African approach to the piano, he creates a distinctive and multi-faceted sound, particularly heard in his rhythmical approach to the piano instead of predominantly melodic playing. Dyer's music encapsulates and expresses the amalgamation of space in his own style, which reflects a complex, multifaceted sense of home and identity.

Chapter 4

An analysis of Nduduzo Makhathini's *Matunda Ya Kwanza*

Nduduzo Makhathini is a prolific South African jazz artist, described as a 'visionary South African pianist, composer, and healer' (Blue Note, 2020) as well as a 'highly individual composer' (Ansell, 2015). Having performed with many acclaimed South African and international jazz artists and released nine albums in only six years, he has become well known to audiences not only as an innovative composer, but also as someone deeply rooted in his Zulu cultural heritage, in terms of which he views his music as a spiritual practice.

4.1 Biography

Born in 1982 in uMgungundlovu, Nduduzo Makhathini was exposed to music from a young age. His mother was a pianist and his father a guitarist and singer who performed traditional and popular music, and led, among other musical ensembles, an *isicathamiya*[15] group in which the young Makhathini participated. Makhathini was brought up with traditional Zulu music practices through his father's influence, and church and choral music through his mother's influence. It was the latter who taught him to play the piano. He participated in his school's choir and sang at the church that his family attended, an influence which he later mentioned was very important in his music (Makhathini, 2020; Sermand, 2017).

Makhathini studied jazz at the Durban Institute of Technology in 2001, under the guidance of jazz pianist Neil Gonzalves. This was where Makhathini met Bheki Mseleku, who frequented the institute on an informal basis at the time and became a very significant musical and spiritual influence on Makhathini. It was through Mseleku that Makhathini became aware of the possibility to bring traditional music into his jazz practice:

> [...] through Mseleku's sounds I could hear overtones of Zulu traditional music that I grew up listening to. Some of the songs even employed lyrics that were in my native tongue, such "Vukani Madoda" from *Timelessness* to "Thula Mntwana" from *Star Seeding*. The music soon became a soundtrack of my life. Witnessing our friendship grow stronger everyday gave me a sense of hope that I would soon be able to channel

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[15] *Isicathamiya* is a purely vocal style of South African music which developed as a hybrid of Zulu traditional practices and American minstrel shows, spiritual and hymnody music and later tap dance practices (Ballantine, 1993:6).

some of my thoughts and beliefs through music in a similar way (Makhathini, 2018: 81).

These interactions with Mseleku led to a significant aspect of Makhathini's music, where he expresses traditional indigenous practices through jazz as a medium.[16] Makhathini mentions that he was especially drawn to the improvisatory aspect of jazz and the style of jazz played by John Coltrane, which is similar to the traditional music he grew up with in the sense that it is cyclical and modal. This element of Makhathini's music will be discussed in more detail in the section on style later in this chapter.

After graduating with a diploma in jazz, Makhathini enrolled at the University of KwaZulu-Natal's Centre for Jazz and Popular Music where he majored in jazz piano in 2005 ('Birthday Profile: Nduduzo Makhathini', 2019). In 2006 Makhathini performed with a band called Voice, with acclaimed South African jazz musicians Marcus Wyatt, Herbie Tsoaeli, Morabo Molajele and Sydney Mnisi, and he also toured Europe with Simpiwe Dana. During this tour he had the opportunity to share the stage with Herbie Hancock and Miriam Makeba at the Avo Sessions Jazz Festival in Basel ('About Nduduzo', 2015).

In 2008 Makhathini joined Zimology Quartet, touring throughout Europe and the United States. Makhathini later mentions the profound impact Ngqawana had on his music and his growth as a musician, specifically with regards to his musical philosophy and approach to composition (Ngqawana's musical impact on Makhathini's music is discussed in the section on style later in this chapter). Makhathini continued to tour with Ngqawana and he also joined Carlo Mombelli's band in 2009 ('National Arts Festival 2015 Program', 2015).

Makhathini is a prolific recording artist. He released two albums in 2014, the first of which was *Sketches of Tomorrow,* that he wrote for his children (Martin, 2015a). Makhathini took inspiration for the concept of the album from Ornette Coleman's *Tomorrow is the Question* (1959), which considers and questions the sound of jazz in the future. Makhathini remarks that this is a concept album dealing with thoughts about his own legacy and fatherhood; as well as the challenge of dealing with the fusion of western and traditional Zulu cultures in his own life and the lives of his children (Martin, 2017). This assimilation of styles is a notable theme throughout Makhathini's oeuvre (Martin, 2017). The personnel on this album are Mthunzi Mvubu on alto and soprano saxophone, Ayanda Sikade on drums, Jonathan Crossley on guitar and Sakhile Simani on trumpet and flugelhorn. Makhathini also features his children and

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[16] Makhathini wrote 'Echoes of You' (*Mother Tongue,* 2014) as a tribute to Mseleku (Mohlomi, 2014; Herimbi, 2017; Makhathini, 2018; Martin, 2017).

his wife, the vocalist Omagugu Makhathini, in the last song of the album, 'Indonsa Kusa' (Mohlomi, 2014; Martin, 2015).

Mother Tongue was Makhathini's second release in 2014, featuring Mthunzi Mvubu on alto saxophone and flute, both Ariel Zamonsky and Benjamin Jephta on double bass, Ayanda Sikade on drums, Linda Sikhakhane on tenor saxophone, and Sakhile Simani on trumpet and flugelhorn (Martin, 2015a). Makhathini describes the compositional process for this album, which was influenced by Mseleku's music, as either in reaction to or similar to Mseleku's music. For instance, Makhathini notes that:

> 'Umsunduzi' [from *Mother Tongue,* 2014] uses the same harmonic cycle as Mseleku's 'Violet Flame' [from *Beauty of Sunrise,* 1997] (Makhathini, 2018).

The album is dedicated to his mother and his ancestors, thanking them for the 'language of *ingoma* [which means both song and healing in isiZulu] and the gift of healing' (Martin, 2014). The title of the album suggests the sense of being at home in a language, suggesting the album as a sort of homecoming within the spiritual practices of his cultural background. These spiritual and traditional references in the music are emblematic of Makhathini's traditional disposition in his jazz practice (Mohlomi, 2014).

Makhathini took up the position as Head of the Music Department at the University of Fort Hare in 2013. He performed on South African bassist Herbie Tsoaeli's album *African Time*, released 2012, which won a South African Music Award for the best jazz album in 2013 (Mohlomi, 2014; Mrashula, 2017). Makhathini was the pianist on Feya Faku's album *Le Ngomi* in 2015 and released two of his own albums in the same year. The first was *Listening to the Ground* (2015), with Feya Faku on trumpet, Ayanda Sikade on drums, Omagugu Makhathini on vocals, and the Swedish musicians Karl-Martin Almqvist on saxophone and Martin Sjöstedt on bass ('National Arts Festival 2015 Program', 2015). Makhathini explains the album's personal and philosophical meaning for him as an artist in an interview, again highlighting how his cultural background and jazz combine in his practice:

> [...] this is for my ancestors. It's about the African soil, and African environment, which has so much energy and sounds in it. How deep is the African ground, and how deep is the African soul? In spite of slavery, African people continue to smile, continue to have hope, and till the soil. (Martin, 2015a)

Similar to *Mother Tongue* (2014), the music of Mseleku also played an important role in the composition of this album:

> I have a lot of other songs that mirror Mseleku's choice of harmonies over a common South African marabi I-IV-V progression, such as 'From an Old Bag of Umkhumbane' [on *Listening To The Ground,* 2015], that borrows a lot from Mseleku's 'Monwabisi' [on *Home at Last,* 2003] (Makhathini, 2018).

Like Mseleku, Makhathini employs cyclical harmonic progressions in his compositions – a characteristic formal principle in the South African jazz tradition, for example in marabi.

The second album released in 2015 is the trio album *Matunda Ya Kwanza, Vol. 1*, the focus for the stylistic analysis presented in this chapter. With Magne Thormodsæter on double bass and Claude Cozens on drums, the title of this album is a Swahili phrase meaning the 'first fruits of the harvest'.

For the second successive year, Makhathini released two albums. *Icilongo: The African Peace Suite* features Sakhile Moleshe on vocals, Justin Bellairs on alto saxophone, Shabaka Hutchings on tenor saxophone, Benjamin Jephta on double bass and Ayanda Sikade on drums. The title is the Zulu word for trumpet/horn, which signifies a call for peace. *Icilongo Levangeli* also refers to a Zulu hymnbook, which Makhathini remembers was used at his church:

> [...] not every family could afford to own a copy, when it was time to sing a song from this particular book people would form groups sharing the ten or so copies we had among the whole congregation then we would start singing, the sound of the voices would be magical you could feel a strong sense of unity the power of coming together (Hazell, 2016).

The album opens with a recording of a prayer delivered by Nduduzo's grandmother, Alphina, in a telephone conversation and is followed by a tribute to her in the form of a traditional South African blues (Hazell, 2016). The second album of that year, *Inner Dimensions* (2016), won a SAMA award for best jazz album. This album was recorded as part of Makhathini's residency at Pro Helvetia in Johannesburg in 2016, and includes the Umgidi Trio, with Makhathini (piano), Dominic Egli (drums and kalimba,[17]) and Fabienne Lannone (double bass), as well as the One Voice Ensemble with Lisette Spinnler, Julia Fahrer, Githe Christensen, Christa Unternährer, Ines Brodbeck, Anna Widauer, Maximillian Bischofberger and Yero Richard Nyberg ('Nduduzo Makhathini lets us in on his award-winning Inner Dimensions', 2017; Martin, 2017). According to an interview published in *Stellenbosch Visio* ('Nduduzo Makhathini scoops SAMA for best jazz album', 2017), this album was inspired by the notion that each person can

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[17] A kalimba is a plucked idiophone, which is a modern version of a mbira (Artopium, 2018).

contribute to a greater good when they focus on improving their inner world ('Nduduzo Makhathini scoops SAMA for best jazz album', 2017). In another interview Makhathini describes the album concept as follows:

> *Inner Dimensions* seeks ways to go deep within the inner realms of our souls and find those melodies that bring about harmony, healing, and hope for all people ('Nduduzo Makhathini lets us in on his award-winning Inner Dimensions', 2017).

Makhathini's spirituality is a key feature of his music and musicianship. As an initiated sangoma (Makhathini, 2018:67), his music is manifest to his spiritual practice, and provides a medium through which he connects with ancestral figures and brings healing. Any account of Makhathini's music therefore has to include consideration of his spiritual approach to his music practice – a facet of his music that I will explore in the stylistic analysis.

2017 also saw the release of two albums. The first, *Reflections* (2017), won the All Africa Music Award for the best artist in African jazz. The second, *Ikhambi* (2017) received the SAMA award for best jazz album in 2018 (Haden, 2018; Malonde, 2018).The title *Ikhambi* refers to a Zulu word used by traditional healers as a type of mixture with healing properties and it links, in this case, to music as 'a projection of a healing energy through a sonic experience' ('Nduduzo Makhathini scoops SAMA for best jazz album'*,* 2017; 'Another SAMA for Nduduzo Makhathini', 2018; Sermand, 2017).

Makhathini's latest album *Modes of Communication: Letters from the Underworlds* appeared under the prestigious Blue Note record label in 2020. This album features American alto saxophonist Logan Richardson, tenor saxophonist Linda Sikhakhane, trumpeter Ndabo Zulu, bassist Zwelakhe-Duma Bell Le Pere, drummer Ayanda Sikade, percussionist Gontse Makhene, with vocals by Maski and Omagugu Makhathini as well as background vocals by his Nduduzo's children, Nailah, Thingo and Moyo Makhathini ('Nduduzo Makhathini: Blue Note Debut 'Modes of communication: Letters from the underworlds' Out Now', 2020).

4.2 Style

Several themes emerge in Makhathini's oeuvre, including references to traditional Zulu cultural practices, as well as the influence of South African and American jazz musicians such as Bheki Mseleku, Zim Ngqawana, McCoy Tyner and John Coltrane. A major theme in all his output – and indeed a central part of his personal views of his artistic practice – is the importance of his spirituality and calling as a healer, which manifests in his music. This section

discusses these aspects, with a particular focus on how they inform his musical style, followed by the analysis of his trio album *Matunda Ya Kwanza* in the next section.

Makhathini's music is intimately linked with his spirituality, specifically in relation to his Zulu cultural heritage. Makhathini identifies himself as a sangoma in accordance with the practice of *ubungoma*, which links the physical realm and the spiritual realm of the ancestors. 'Isangoma is a medium, someone who is chosen by ancestors and entrusted with the gift of healing and divination' (Makhathini, 2018:54). Makhathini explains that he carries out this calling through his music in order to bring healing (Mohlomi, 2014). In an interview with Hofmeyer, he describes how he received music as part of his calling as a sangoma:

> During initiation as a sangoma, in a number of dreams, you're not just given revelations about how to be a diviner, but you're also given compositions (Makhathini quoted in Hofmeyer, 2018).

A reading of Makhathini's style has to take into account the integration of this cultural practice with jazz, which informs Makhathini's distinctive musical style. Bheki Mseleku was a key figure in forging a link between these two practices. Known for his embrace of various spiritual practices, Mseleku might best be described as pan-spiritual in his approach (Makhathini, 2018:44) although there is a strong emphasis on Buddhism (Makhathini, 2018:49). The importance of spirituality in Mseleku's music practice is evidenced in album titles like *Meditations*, or track titles like 'The age of the divine mother', 'The age of the inner knowing' and 'Looking within' (Makhathini, 2018:43–44). While the view of music as spiritual practice is a significant point of connection between Makhathini and Mseleku's work, they also share a Zulu cultural background:

> I come to this analysis [of the music of Mseleku] [...] as a sangoma who is immersed in traditional music practices in South Africa, notably Zulu music practices. This informs my sonic frame of reference as a listener and enables me to recognize the techniques and influences I identify in Mseleku's music (Makhathini, 2018:76).

Part of the resonance between Makhathini's and Mseleku's music is therefore the way they regard music as a spiritual practice. But another part of the resonance, as the quote above suggests, is their shared Zulu cultural background, traces of which Makhathini recognizes in Mseleku's music.

Mseleku is furthermore a figure through whom Makhathini connects with American jazz. In a panel discussion about Bheki Mseleku (Dalamba et al., 2019), Makhathini recounted an encounter with Mseleku's music which related to John Coltrane's music, *A Love Supreme*:

> I go into music library [at the Music Technicon in Natal 2001] and I found *A Love Supreme*, which uBab'uMseleku was very fond of [...] a couple of days later I would meet Bab'uMseleku […] and this one time I saw uBab'uMseleku, I listened to him; and somehow there was like this connection between what I had just heard, which is *A Love Supreme* in terms of how his playing made me feel.

> I get to talk to uBab'uMseleku [...] trying to understand Mseleku's 'modes of spirituality' and, and how we could start thinking of them, not just as a backdrop but as a framework with which to start understanding Mseleku. [...] uBab'uMseleku became this person that would help me sort of gravitate to creating my own definitions of this music, but otherwise I feel like I couldn't have access or sort of a context that would connect me with how my people dance for instance. So, it was through Mseleku that I was able to relate to jazz (Dalamba et al., 2019).

It is interesting to note that both Coltrane's *A Love Supreme* (an iconic album in the American jazz canon) and Mseleku's playing and thinking were key for Makhathini to understand jazz as a mode for spiritual connection. It is this spiritual understanding of jazz that enables Makhathini to relate to a particular lineage of American jazz practice given his background of practicing music in traditional rituals, where music is understood to be part of a spiritual practice.

Jazz conversely became a mode of expression for the music of his upbringing and his calling as a healer. His album *Listening to the Ground* (2015) is about connecting with pre-colonial history, as is also the case in *Ikhambi* (2017), which considers 'how we repackage ubungoma in this modern space, and how we bring them closer to the people' (Hawkins, 2018). Makhathini further describes his influences:

> My early influences were Bab'uBheki Mseleku and Bab'uJohn Coltrane obviously with uBab'uMcCoy Tyner as the connection, the reason I got attracted to them was because I always wanted to see myself in jazz music, I wanted to see my people and feel their dance in this music so they were and remain my link to this music (Hazell n.d.).

It was not only in the way Coltrane considered his music as spiritual practice that Makhathini felt resonances with his own musical background, but also in the modal harmonic palette of Coltrane's music of the *Love Supreme* phase which he considered similar to the use of modalities in Zulu traditional musics. Porter describes Coltrane's use of modes in the album *A Love Supreme* as follows:

> [...] in 1960 Coltrane had increasingly specialized in modal pieces and improvisations over drones, the latter being essentially modal pieces with no chorus structure. These

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open-ended formats enabled him to refine his control over long improvisations without having to conform to a chord progression. Indeed, the most memorable sections of *A Love Supreme* are those without a chorus structure (Porter 1985:600).

Makhathini recognizes similar uses of modality in the indigenous musics he grew up with:

> I was coming from what I'd term modal music, not so much moving between chords. So, things like that ii-V-I movement were very unfamiliar to me in terms of what I had heard before. African music is more modal-oriented music (Martin, 2017).

Another figure who looms large in Makhathini's development as an artist is Zim Ngqawana, with whom Makhathini studied at the Zimology Institute and with whom he also later performed. Both Mseleku and Ngqawana's music drew on that of Coltrane, albeit in different ways. Makhathini observes that Mseleku's compositions have a very structured approach:

> You can find a scientific formulation in the music. He was really attracted to cycles. I think it comes from Coltrane's work in the late 1950s on things like *Giant Steps*, where he was exploring cycles in music. (Makhathini in Hawkins, 2018a).

This stands in contrast to Ngqawana, whose compositions leave more space for freer improvisation, akin to Coltrane's later period (from which *A Love Supreme* derives). Yet Ngqawana's music also references traditional Xhosa musics and cultural practices (which form part of Ngqawana's cultural background) as evident in his compositions like 'Qula Kwedini' (referring to Xhosa initiation practices), and references to other Nguni practices and sounds in the Ingoma Ya Kwantu Suite and Intlombe Variations (in the Zimphonic Suites), to name but a few examples.

Speaking about the relationship between jazz and African music practices more broadly, Makhathini points out the resonances he sees between these practices:

> South African jazz is interesting in the sense that, we need to separate between the arrival of African American jazz in South Africa and the sounds preceding that suggesting a level of jazziness, even before the time. So, there is a way in which for instance improvisation doesn't arrive with jazz in South Africa, where the music had already been seeking this new place.
>
> [...] There is a sense in which how we then even play American jazz is based on the cultures of music that precede jazz itself. Our articulation of jazz is based on the diversity of languages, of cultures, of landscapes. So, you know, there is a way in which we cannot ignore what existed before, in order to understand our articulations of jazz.

[…] There is a way in which South Africans borrow a jazz sensibility, but I think they are performing their own folk sounds, in the same way that Ibrahim will be playing ghoema, or someone like Kyle will be playing their own traditional music, whereas I'll be playing my own Zulu music, influenced by maskanda or *amahubo*, but the jazz sensibility is what we borrow (Makhathini, 2020).

In this quote, Makhathini indigenizes jazz, creating a narrative of its history that weaves it into the existing, earlier histories of South African indigenous musics. This could be read as a way that Makhathini situates himself in a jazz practice, bringing it closer to his home and identity than American-centred jazz narratives allow. Jazz becomes a way in which an 'African sensibility' is articulated (therefore a means, rather than an end), rather than a style merely inflected with local flavours or influences.

Jazz as a medium through which Makhathini expresses his spiritual and cultural identity also recasts what may be regarded as 'tradition' as understood in a stable, stagnant sense. Although 'tradition' here operates as a marker of a particular sense of local in South Africa, it is articulated through new medium of expression – jazz as a global music practice – which is harnessed to articulate an indigenous practice.

It is particularly the element of improvisation that draws Makhathini to jazz as a medium for expression of spirituality:

One of the things that attracted me to jazz, was the aspect of improvisation. It was about elsewhere […] how things begin here but move towards a place that we all don't know. […] If you think about like, the construct of African cosmology, our belief in like ancestors, is always believing that we are here while we are there, so elsewhere is always an overlap. I think maybe what attracted to me [to jazz] is this idea of divining, what lives inside what we think we know, that we actually do not know. So, within jazz, if you look at the structure, we play the head and then we play solos. So, for me solos are this part of not knowing, of getting lost and accepting the fact that I do not have to know, then coming back to like a kind of rebirth […]. So, [the] head is the melody, is the identity, what we know; [which is] going into the solo, which pushes to the unknown, and coming back [to the head] with this idea of knowing what we know in a different way, 'cause we came from elsewhere now (Makhathini, 2020).

This quote demonstrates how spirituality becomes the lens through which Makhathini understands and explains his musical practice. The connection between jazz and Makhathini's own (Zulu) cultural practice is two-fold: the first connection lies in the openness of

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improvisation that enables it to take on a spiritual meaning; and the second connection lies in the similarity between indigenous African musics and the harmonic, rhythmic and other musical elements present in free and modal jazz aesthetics.

The music of the Nguni groups, which includes Zulu music, does not employ Western functional harmony. According to Rycroft et al. (2001), the music that developed in these traditions were often based on hexatonic or pentatonic modes, based on two contrasting triads a whole tone or semi-tone apart – which is not dissimilar to the modal style of music in Coltrane's *A Love Supreme.*

Makhathini furthermore evokes his locatedness in a Zulu cultural context through the titles of his music. Two such examples are 'Amathambo', which is a Zulu word for bones, and references the tradition of divination, and 'Umlahlankosi' which is a word used to describe the tree which aids a person to a locate the spirit of a loved one who passed away due to unnatural causes. Makhathini also mentions the influences of traditional musics such as: amahubo, isicathamiya, maskanda, Shembe, nangoma and Zionist church music in his own compositions (Makhathini, 2020).

The references in Makhtahini's work, however, stretches beyond Zulu or nguni musics. Martin (2017) observes the following on Makhathini's album *Inner Dimensions:*

> The range of styles include early South African jazz motifs, contemporary gospel, and jazz choral, funky, liturgical, a cappella harmonies, indigenous African chants to Spirit, and free-flow improvisation. [...] What is different from his previous albums is the inventive use of vocals and choral orchestration alongside acoustic improvisation of his trio (Martin, 2017).

The gospel or choral styles could also be traced to the music of Abdullah Ibrahim:

> *Inner Dimensions* uses a hymnal idea, as well. Abdullah Ibrahim embraces the hymnal in such a beautiful way, too. You hear a unique South African aesthetic in the way we articulate the influence of hymnals in our music. If you listen to 'Mannenberg', I don't think there is anywhere else in the world where jazz is approached that way. (Makhathini in Hawkins, 2018a).

Apart from Ibrahim's influence heard in Makhathini's hymnal approach on *Inner Dimensions*, his approach to solo piano is also audible in Makhathini's album *Reflections*. Makhathini considers Ibrahim an important contributor of the 'South African jazz' style (Hawkins, 2018a).

Makhathini continues to describe South African jazz and his use of articulation in more detail:

Regarding Mseleku's right-hand articulation, that is something that has always fascinated me about his playing. I know it comes from McCoy Tyner, but I think Bheki Mseleku developed it to a point that he owns it. [...]

That is not a new thing in jazz; every jazz musician studied someone else and then developed their own thing. So *Reflections* is about me looking into the jazz culture of South Africa and trying to develop this voice that speaks to what some of the influences are [...] Later, when I think about improvisation, I think about the right hand, always in search of new things. But I think of the left hand, composed and definite in what it's trying to do. Everything we play in our right hand is derived from our roots (Martin 2017).

This statement suggests that Makhathini often perceives jazz as a continuous transmission of gestures from one musician to another, serving as coordinates from where a distinctive individual sound is then developed. More than just a description of an approach to piano playing, the right hand and left hand as metaphors encapsulate this: one hand rooted in something 'composed' and 'definite', which may represent this musical lineage, while the other explores 'new things', or develops different approaches.

In summary, Makhathini's style of composition and performance is deeply influenced by traditional music practices, South African jazz musicians like Abdullah Ibrahim, Bheki Mseleku and Zim Ngqawana, as well as American musicians like McCoy Tyner and John Coltrane. Most importantly, however, Makhathini's music is rooted in his spiritual practice. All these elements are prevalent in his album *Matunda Ya Kwanza.*

4.3 Analysis of Matunda Ya Kwanza

Matunda Ya Kwanza (2015) is Makhathini's only trio album released to date (although the subtitle 'Vol. One' suggests that there may be more to follow). The album comprises of seven tracks and features Magne Thormodsæter on double bass and Claude Cozens on drums. Makhathini recalls that the decision to record with the trio was a spontaneous one after playing a show with them:

Often when I do a recording, I bring charts. I, you know, perform some gigs and play the music a couple of times […] With *Matunda Ya Kwanza* […] it was just more about me starting something, and they respond […] and the compositions are not necessarily composed […], I was thinking about energy fields that could trigger out something for all of us to be excited about.

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> I would say I brought sketches with me (in my head) [...] The group really gave it life […] Nothing [was] performed before […] the drummer and the bass player had no parts (Makhathini, 2020).

In other words, the musical ideas for the album were drawn from Makhathini's sound worlds, to which the bass and drums responded. Makhathini explains that 'by composing I mean organising, there is a way in which you can think of composition as organising sounds' (Makhathini, 2020). This suggests that Makhathini perceives composition and improvisation as very close to one another, and reminds of McGregor's description of mbaqanga in Chapter One, which also relied on collective improvisation to a great extent, and often unfolded in cyclical forms. While Makhathini is the central driver behind the musical material of the trio, he sees the development of the material as a collective process:

> In the album it was about, like, finding energy fields […] creating a comfortable space to 'hang out' with the trio as opposed to leading the trio, whoever then gets the next inspiration we follow […] Creating spaces that in themselves are producing composition, […] all of it is very repetitive, […] 'Okhalweni', all of the songs have like a hook, […] how do you just like find spaces where contributions are equal (Makhathini, 2020).

As Makhathini recounts, he often receives his music from his ancestors through dreams. This is also true for the album *Matunda Ya Kwanza*, which came to Makhathini in a dream. The album's title is a Swahili phrase meaning 'first fruits (of the harvest)'. This work was inspired by a dream in which, Makhathini describes, his ancestors appeared to him:

> […] this melody you are hearing [in 'Ancient dance'] was sung by a familiar voice that sounded like Mam'Busi Mhlongo [...] There was also a huge backing vocal response done by the rest of the tribe, then I saw dancers, all of them dressed in African costumes, dancing moves I had not seen before and all this was very well orchestrated ('About Nduduzo', 2015).

Makhathini felt that the ancestors wanted to join in celebration of the coming festive season, and subsequently decided to record this album as an offering of music ('About Nduduzo', 2015).

Spirituality as a theme, closely linked with Zulu practices and culture, is evident on most of the tracks of the album. For example, the track title 'Nomkhubulwane', is the name for the Zulu goddess of rain and fertility, sometimes referred to as 'mother nature' (Kendall 1999:96). 'Ancient dance', as mentioned in the excerpt, is a reference to a dance by his ancestors, which

he saw in a dream. Indlamu, the type of traditional dance music the track is based on (and incidentally one of the styles that influenced mbaqanga), is usually played at a faster tempo. Makhathini recounts that he was trying to capture how it would be to dance with the very ancient forefathers and mothers, thus accounting for the slower tempo (Makhathini, 2020). The track titles 'Ehlobo' and 'Okhalweni' are Zulu expressions meaning 'in the summer' and 'from the waist' respectively.

The only track not composed by Makhathini is 'Lakutshon'ilanga', a trio rendition of the famous South African jazz standard that invokes the South African jazz heritage. A similar invocation of jazz lineage is the final track, 'Tyner's visit', referencing one of the major influences on Makhathini's music beyond his local cultural sphere, the pianist McCoy Tyner.

The general style of the compositions and improvisations of this album may, at first hearing, seem more situated in the American jazz tradition than those of Shepherd and Dyer. Yet this is debatable. A great influence on Makhathini's music is Bheki Mseleku, whose 'conceptualisation of harmony and use of form are consistent with African-American jazz' (Lilley 2020:1). It is therefore difficult to pinpoint the influence of Mseleku, as opposed to the American jazz tradition in general – although I would argue that Mseleku is a more likely source of inspiration in certain tracks. Another area where musical influence is ambiguous is Makhathini's use of modality. Although modal jazz has been common practice in the American idiom since Miles Davis's famous album *Kind of Blue* (1959), modality is also central in Nguni music practices (see Rycroft et al., 2001).

Modality (or harmony), of course, is closely related to the question of form. In this album, 'Tyner's Visit' is in a standard jazz form, ABAC, which is repeated for improvisation following the structure of the form. Most of the pieces, however, do not display this formal structure. Several tracks (like 'Nomkhubulwane', 'Ancient Dance', and 'Okhalweni'), are in non-strophic forms and exhibit the use of short cycles – an attribute of African music (Kubik, 2010:41) also evident in Nguni music practices (Rycroft et al., 2001). This formal principle was also used by Mseleku, although he used this technique in a highly structured way. Makhathini refers to Mseleku's cyclical progressions:

> The movement does not have one tonal centre, but rather moves cyclically through different keys. Incidentally, the chord progression Mseleku uses here – and the way it modulates through the twelve keys – is the same as in the track 'Angola' on his album *Celebration* (1991). 'Meditation Suite', the modulating theme on which the second movement is based. At each cadence, the tonic becomes the subdominant of the next phrase (Makhathini, 2018:72).

The following figure (*Figure 4.1*) is extracted from Makhathini's thesis and demonstrates this modulating theme based on cyclical harmonic progressions in Mseleku's 'Meditation Suite'.

Figure 4.1 Makhathini's transcription of the cyclical harmonic progressions in Mseleku's 'Meditation Suite' (Makhathini, 2018:72).

Mseleku's use of this technique is also cited by Lilley:

> If it moves from a minor 7 up a whole step to a dominant resolving to minor, the progression will continue endlessly through a cycle of fifths. Mseleku engages the repetitive symmetry […] to create interesting harmonic cycles (Lilley, 2020:10, 11).

Makhathini uses a short cyclical harmonic progression in 'Okhalweni' (repeating a marabi-like I-IV-V pattern) and 'Ancient Dance' (based on a repeating riff C–D–G in the bass). The melodic section of 'Nomkhubulwane' (01:07–03:08) leans on the recurring refrain (the descending melodic line E-flat–D–C–B-flat) as an organising principle. This refrain is also played in unison by the piano and the bass (02:37–03:08), undergirded by a cyclical (repeated) harmonic progression that does not resolve to a clear sense of a home key, but rather, at the end of the cycle, initiates the next iteration of the cycle. This harmonic progression is significant in the light of the explanation by Rycroft et al. (2001) about harmonic progressions present in traditional Nguni music:

> […] no functional hierarchy of discords and concords seems to operate consistently […] there is no collective resolution or cadence; instead, the artistic intention is possibly to maintain and ever-changing balance between the constituents, through chordal contrast as well as by other means (Rycroft et al., 2001).

In 'Ancient dance' and 'Okhalweni' the bass and drums play a cyclical riff, which repeats throughout most of both tracks (the one exception in 'Ancient dance' is at 01:42–02:01, when the piece moves through a series of chords: E, C, B-flat, A, A-flat major 7, C and then back to

the riff in G with a melody mostly based on a pentatonic scale on F). Although the fourth voicings (for instance 01:43–01:46) hint at Tyner's voicings

> The Xhosa, and also Zulu-speakers in southern Natal, most frequently use whole tone root progressions as typified in the C and D roots of the *uhadi* bow. Descending hexatonic modes comprising note from the C and D triads are very common, as in A-G-F#-E-D-C-(A); the F# may be omitted, resulting in the common pentatonic (Rycroft et al., 2001).

'Ancient dance' utilises an F-pentatonic scale, with an occasional B, resulting in a similar effect as Rycroft et al. describe about the bass line consisting of a C-D-G figure. The improvisation contains acciaccatura figures reminiscent of Alice Coltrane's 'Turiya and Ramakrishna' (on *Ptah, The El Daoud,* 1970, listen 02:12–02:24), although Coltrane's figures seem more definitively blues inspired.

Another formal structure, an episodic formal structure, is found in 'Nomkhubulwane's' introduction which starts freely, with the bass and drums following the melody, which quickens and slows with the contour of the melody (played by the piano), but then later adopts a slow 4/4. This introductory section reminds me of the introduction of 'The Mountain' or 'Joan Cape Town Flower (Emerald Bay)' by Abdullah Ibrahim, as it is episodic and suggests a hymnal sound. The ideas that seem disparate at first, but later start to link to one another before moving to the melodic section.

Makhathini evidently uses more repetitive and episodic forms, which are more in step with African traditional music than jazz. In this case, his use of form is shaped by his use of repeated riffs, which most often results in modal harmony. Both cyclical formal principles and the use of modality evoke African traditional music practices, which situates Makhathini's music in a very culturally specific way within the panoply of South African jazz.

Although Makhathini's music incorporates elements of indigenous music practices to a great extent, his music also shows influences of American jazz. This can be heard in the frequent use of bebop figures (see *Figure 4.2)*, as well as swing and modal jazz lines in his improvisation. This style of improvisation is frequently present in this album.

Figure 4.2 'Imagine', piano bebop solo line (01:55–01:59)

'Imagine' employs bebop lines during the solo, but its harmonic progression seems largely influenced by Mseleku. 'Imagine' employs a sophisticated melody with frequent sudden chromatic shifts in harmony. The intro progression (00:00–00:14) comprises of:

Ab∆9, Db7#11, Ab∆9/C, A7b9#11, G (fourth voicing), Gb sus.

The rest of the piece is based on the following progression:

Gmin, C7sus, (Fmin) B♭7, E♭∆7, A⌀, A♭, G7, Cmin, D∆7#11, C∆7/G, A♭∆7sus/E♭.

These chords are repeated throughout the form. They move through a sequence of ii-V's (essentially descending in fourths) until they reach the perceived tonality of A♭-major (see for example 00:35 at the second occurrence of A♭, which is A♭∆7sus/E♭).

This progression, which moves through the circle of fifths, is similar to those of Mseleku discussed above. Although 'Imagine' has a contemporary jazz quality and exhibits some references to American jazz, it links to the music of Mseleku, thus situating it within the South African jazz aesthetic with regards to lineage.

Another American influence on Makhathini's playing, that of McCoy Tyner, is evident in the track named 'Tyner's Visit'. The piano voicings in this track are similar to Tyner's voicings (see *Figure 4.4*). McCoy Tyner is known for his use of quartal voicings, parallelism and modal playing (see *Figure 4.3*) (Levine, 1989:97, 101, 102; Dias, Guedes & Marques, 2014:560). As Dias, Guedes and Marques aver:

> McCoy Tyner is usually pointed out as the creator of another kind of comping technique and harmonization known as Voicings in Fourths. In this case the chords tend to be distributed vertically in intervals of fourths. The fourths provide an ambiguous sound close to the sound of suspended chords, but without losing its harmonic functionality (Dias, Guedes and Marques, 2014:560).
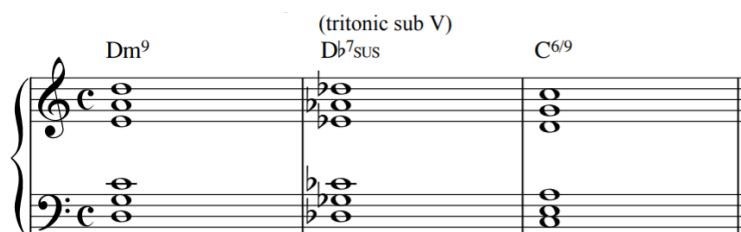
Figure 4.3 McCoy Tyner voicings (from Dias, Guede & Marques, 2014).

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Figure 4.4 Makhathini's voicings in 'Tyner's visit' (02:00–02:03)

Makhathini's playing in this piece includes frequent parallelism, a modal choice of voicings, as well as some quartal and 6ths voicings (rather than traditional tertian voicings).

Coltrane and Tyner's influence are also apparent in the improvisation in 'Okhalweni'. Makhathini makes use of motivic cells as well as longer jazz lines during the improvisation sections. The use of motivic – or cell – development is linked to Coltrane's playing. These motives are often repeated in different keys, super imposed above the chords: see 01:50–01:59 (also repeated 02:55–02:56); 02:12–02:14 (also repeated 02:45–02:46); 02:02–02:04 (also repeated 02:18–02:25 and 03:07–03:14) and 03:29–03:33.

The most striking influence heard in 'Okhalweni', however, is that of Abdullah Ibrahim. The slow marabi evokes the sounds of 'Maraba Blue', 'Water from an Ancient Well' and 'Whoza Mtwana' to name but a few. Based on a marabi progression which oscillates between the major and minor tonic chord (see, for example, the major tonic at 00:00–00:22 and a minor tonic progression at 00:22–00:33), the left hand voicings harmonised in intervals of 6ths suggest Ibrahim's style of pianism. Although the bass repeats the same marabi bass-line throughout the track, the rhythm changes and evokes a Latin-style bass line during the improvisation (see 02:28–02:35), playing upon the similarity between the styles' bass line figures. The bass reverts to its original marabi sound when the piano returns to the A-section (see 01:50–03:34).

'Ehlobo' recalls Ngqawana's composition 'Four-part suite (opus#20): Baby Angelina' and also Mseleku's 'Age of the Divine Mother'. The space used in this track is reminiscent of the solo piano style of Ibrahim, with a pause after each phrase as though the silence is in answer to the phrase.

Like 'Imagine' 'Ehlobo' leans toward a contemporary jazz style, incorporating chords with traditional jazz voicings and harmonic implications (see *Figure 4.5*), although there are occasionally also some South African style chords.

Figure 4.5 'Ehlobo', piano introduction utilising traditional jazz chords (00:00–00:10)

Figure 4.5 illustrates not only use of jazz chords, but also how they function in the harmonic progression. The progression starts with F# diminished (which could also function as D7, the dominant of G), which leads to G7-suspended (which is in turn the dominant of C), and then leads to C-minor, which then becomes a C7. These chords fit a more traditional jazz harmonic framework – in contrast with pieces such as the introduction of 'Nomkhubulwane' (00:00–00:59) or the modal piece, 'Tyner's visit'. Here, instead, Makhathini uses functional jazz progressions, similar to 'Lakutshon'ilanga'

Makhathini uses mostly 4/4, 2/4 or 6/8 time signatures, in contrast to Shepherd who experiments with irregular time signatures. Yet Makhathini often shifts the accent to unexpected beats, for example in 'Ancient Dance', which is in 4/4, the last two quaver beats of the bar is accentuated by the bass line, giving the piece a 6/8 plus 2/8 feel. The melody starts on the second half of the third quaver, which also obscures the feel of the first beat.

As I have shown in this analysis, Makhathini's music evokes both South African and American jazz soundworlds through his use of various elements that belong to both styles. In this way it is almost impossible to distinguish certain songs or sections as one or the other. He has, however, integrated both styles with musical principles derived from traditional musics. His style could therefore be described as a contemporary reflection on jazz interpreted through the lens of indigenous (Zulu) musical traditions linked to spirituality. Mseleku, Ibrahim and Ngqawana are more than just musical references in Makhathini's work; their philosophies and ideas about their practice have resonance with Makhathini's view of his own music.

The harmonic content of Makhathini's work, which is closely related to its form, includes frequent use of modal progressions (which both points to Nguni music practices as well as Mseleku and Tyner's influence), traditional jazz progressions and local harmonic progressions like marabi. His use of form, shaped by the harmonic content, is mostly cyclical, although he also uses more traditional, strophic jazz forms, as well as freer episodic forms.

Ultimately, spirituality is central to Makhathini's compositional process, content, and expression. This part of his music, although perhaps difficult to pinpoint through musical analysis, is the most significant aspect of his practice. From an analytical point of view, the way he situates himself stylistically not only in the jazz lineage but to a great extent also within indigenous South African music practices, provides a musical response to Makhthini's question of 'how we repackage ubungoma in this modern space, and how we bring them closer to the people'.

Chapter Five

Conclusion

This study set out to explore the sonic signatures of three eminent contemporary pianists of their generation: Kyle Shepherd, Bokani Dyer and Nduduzo Makhathini. It traced the different ways the selected trio albums of these artists reflect on both the time and place of their creation, thus problematizing a blanket notion of 'South African jazz'. It did so through a stylistic analysis, and plotted the respective musicians' style within frameworks of local and international jazz. The stylistic analyses of *Dream State* by Kyle Shepherd (2014), *Neo Native* by Bokani Dyer (2018) and *Matunda Ya Kwanza* by Nduduzo Makhathini (2015) presented in this study yielded perspectives on the relationship between music and place, how musicians situate themselves vis-à-vis local and transnational jazz practices, and how these artists' conscious alignment with particular lineages of musicians suggest, constitute and reinforce senses of place in their music.

The first chapter of this thesis delineated the analytical framework and toolkit used in subsequent chapters, and situated the theoretical framework of the study in terms of its disposition to existing literature on music and space (both in context of analysis and the history of the relationship between music and space in the narrative of South African jazz), the history and development of South African jazz from the perspective of musical forms, the development of trio as form and the study's approach to stylistic analysis. Subsequent chapters presented the analyses of the selected trio albums by Shepherd, Dyer and Makhathini. These case studies provided brief biographical background of the artists as well as overviews of the style, content and influences of their oeuvre, before turning to a stylistic analysis of the work, which involved a close-listening of a trio album by each artist respectively. The stylistic gestures of each artist were noted, focusing on their use of music to evoke, reflect and influence the space in which their practices are situated. Each of the artist's engagement with the discourses pertaining to South African jazz or other influences mentioned by the artists, were considered in the analysis in order to plot their style within frameworks of local and transnational jazz.

This approach to the analyses proved useful to go beyond the mere the identification of structural aspects of the work, contributing to an interpretive framework. It highlighted prominent themes in the music of each artist specifically pertaining to their influences,

interests, and backgrounds. The biographies and interviews gave further insight into the artistic process and the conceptual focus of the works. The scope of this study necessitated that the analyses focus on the pianists biographies, oeuvre and style, and therefore paid only cursory attention to the contributions of and interactions with the other members of the trio. The latter is a topic that merits further investigation in future research. This thesis's analyses furthermore focussed on the sonic signatures of the artists, as constituted by stylistic gestures, illustrated with the aid of selective transcriptions. A more extensive transcription-based analysis might, however, be useful for a more thorough understanding of the role of each of the trio members in terms of range, texture and rhythm. The broader reading and listening done in this study's analyses, however, enabled a the mapping of musical elements that are discursively associated with a 'South African jazz' sound, as suggested in interviews with the artists and titles of the works, and aided the discussion of several influences in each of the musician's work. This uncovered distinct stylistic attributes of each artist both in terms of musical content and the engagement of the music relative to the frameworks and places in which the artists are situated. These aspects of the study will be discussed in the paragraphs below.

'South African music', David Coplan argues, 'retains its variety and vitality as part of an effort to develop newly imagined yet historically rooted arrangements for social survival and ultimately transformation' (Coplan, 2013:59). The tensions and/or symbiosis between 'nativism' (being 'historically rooted') and 'cosmopolitanism' (which may inform and fuel the 'new imaginaries') are evident as each artist craft their sound signature. The concepts of what might be considered 'native' and 'cosmopolitan' are relative to the time, place and space within which an artist is situated. This recalls Pascal's description of style, which involves the interaction of these elements: style is 'the mode of expression […] of an individual composer, of a period, of a geographical area or centre, or of a society or social function' (Pascal, 2001). In this way style can be understood as the way an artist develops his own sound over time, conversant with the historical moments or trajectories, locations and social functions (which animate the place where music unfolds, and therefore contribute to the creation of musical spaces) in which the work resounds.

As Chapter One pointed out, 'South African jazz' derives from the amalgamation of transnational (mainly American) jazz and indigenous South African musics. Although this style has many 'dialects', there is some conceptual consensus regarding elements that historically came to signify a South African jazz sound. These include marabi (with its distinctive I-IV-V chord progression), mbaqanga (this was especially felt in the importance of the rhythmical drive and interest and repeating harmonic progressions, rather than the other formal attributes

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of mbaqanga itself), ghoema or *indlamu*, amongst others. One of the ways in which Shepherd, Dyer and Makhathini connect with the South African lineage of jazz, and a sense of place therefore registers in their work, is through the incorporation of these elements in certain songs or tracks.

Shepherd, Dyer and Makhathini's musical references to markers associated with a South African jazz sound through their use of these sonic gestures, suggest the importance these artists attach to connecting with their respective musical and socio-cultural contexts. This is further confirmed in the artists' commentaries on their practices, for instance in interviews and titles of their work. This study identified several of these gestures the case studies. This relationship between music and place is important contributing factor in the creation of an artist's sonic signature: it conveys a sense of identity through markers of geographic situatedness, cultural roles, and connections with lineages of musicians who influenced the practice of a musician.

The three 'possible textures of music's geography' (or relationships between music and space) outlined by Leyshon et al. (1995) were set out in Chapter One. These were: music as representation of place, music's capacity to affect or transform space, and music's capacity to create a sense of space across geographical boundaries (Leyshon, Matless & Revill, 1995:426, 428, 430). The stylistic analyses showed that music as representative of space was the most prevalent way that relationships with place/space were demonstrated in the albums this thesis considered. This was most obvious in song titles that reference particular physical places such as 'Kgalagadi' (Dyer) or 'Mali' and 'Cape Flats (stray bullets kill our children)' (Shepherd), or historical spaces, as for instance in the track 'Xamissa' (Shepherd). It could also be read in musical elements representative of cultural practices connected to a certain space, like the use of the ghoema beat which is strongly associated with the music of the Cape (e.g. 'Siqhagamshelane Sonke' or 'Our House, Our Rules' by Shepherd). In a more abstract way, references to particular figures invoke certain lineages of practitioners connected with spaces of jazz practice. South Africa as a jazz space might be invoked through references to the people whose practices are associated with it, for instance Feya Faku (referenced in Dyer's track 'Fezile') or Zim Ngqawana (referenced in Dyer's track 'ZimZim').

Shepherd's music invokes Cape Town as a cultural space through both track titles and musical references. The album, *Dream State* exhibits several sonic references to the music of his predominantly Cape Townian context that are varied in their representation of place. Some reference the geographic area (for instance 'Xamissa' and 'Cape Flats (stray bullets kill our children)'), others invoke cultural practices and histories associated with people of Cape Town

(for instance 'Doekom' and 'Rock Art (in memory of the indigenous people of Southern Africa)'). It is clear in Shepherd's responses in interviews that connecting with these local histories, issues and soundscapes forms an integral part of how he crafts a distinctive musical voice. While Shepherd's use of these elements links him to Ibrahim's practice, his music also developed beyond this focus, as is evident in his experimentation with West African sounds in tracks like 'Senegal', contemporary jazz aesthetics (e.g. 'Re-invention/Johannesburg'), and popular music influences in pieces like 'Flying without leaving the ground' or 'Our House Our Rules'.

Music as representative of place/space is also evident in Dyer's practice. Although *Neo Native* evokes the lineage of South African jazz through track titles, idiomatic phrases and quotations, he often references places that extend beyond South Africa as locale, thus also linking to the third of Leyshon et al.'s 'textures of music's geography': music's capacity to create a sense of space across geographical boundaries. Dyer's upbringing with his exposure to South African jazz practices in exile as well as African music practices, coupled with a career in which he sought collaborations and experimentation with musics beyond a South African or even an African purview, situates his practice in a more fluid, transnational discourses of place and practice where the notion of 'local' stretches beyond a singular notion of space. His music reflects this broader spatial frame of reference in tracks such as 'Mutapa', 'Gono Afrobeat' and the African Piano Suite. As the album title implies and Dyer explains in an interview, *Neo Native* was a project in which Dyer explored his identity. As he commented on his approach to writing *Neo Native* in an interview: '[i]t's more a thing of putting a spotlight on Africanness and African identity, which I think is important, and I don't think it has been explored enough' (Dyer, 2020). In this way Dyer's music is representative of a more extended, pan-African sense space, reflecting not only his geographical locality, but also a broader sense of belonging.

An exploration of various music spaces and traditions is prevalent throughout his oeuvre (signalled, for instance, in an album title like *World Music*), and could be read (or heard) in his approach to compositional form and material, as well as his approach to his instrument. His use of short rhythmical patterns and cyclical forms reminiscent of the organisational principles of the respective African practices he evokes (as, for instance, in African Piano Suite) as well as the imitation of instruments such as the mbira, balafon, kora or marimbas in his piano/keyboard playing could be construed as the means through which he conducts these explorations.

Makhathini's music also contain evocations of space and place, although this predominantly manifests in connections with cultural practices rather than particular places. This might be

read in, for instance, titles such as 'Nomkhubulwane' or 'Ehlobo', and musical elements drawn from indigenous practices such as *amahubo*, *isicathamiya*, maskanda, Shembe, *nangoma* and church music, as well as Makhathini's practice as a sangoma (an cultural marker that, when read together with Makhathini's verbal and written commentaries on his music, connotes his identification with and situatedness in Nguni cultural practices). Makhathini's music often contains forms, rhythmic and harmonic approaches that invoke Nguni music practices, including the use of episodic and cyclical formal principles and the use of modalities. While these musical gestures in themselves are not unambiguous markers of particular cultural practices, they become clearer as spatial coordinates when read together with Makhathini's discourses on his practice.

In my interview with Makhathini, he reiterated that South African jazz draws on different styles of traditional musics, and that his own practice does so as well, albeit perhaps in new or different ways. The emphasis he places on an 'inward'-looking South African jazz practice is underscored when he argues that American jazz's arrival in South Africa seemed like it was 'returning' rather than 'arriving' (Makhathini, 2020). In other words, he considers the roots of jazz to lie in African music practices, which travelled with slaves across the Middle Passage into the new world. Jazz, according to this narrative, is thus an extension (or at the very least a kin) of African music practices. Makhathini's music reflects this inward-looking, Africa-focused jazz aesthetic. This is especially noticeable in his album *Listening to the Ground* (2015), which engages with pre-colonial history (refer to pp. 71-72 of Chapter 4). Makhathini's view of his music as a medium through which his spiritual practice as a healer manifests, is a further link to one sense of a local jazz space: in this case a Zulu/Nguni cultural role and identity. The album *Ikhambi* (2017) is another case in point, in which Makhathini considers 'how we repackage *ubungoma* [healing] in this modern space, and how we bring them closer to the people' (Hawkins, 2018). Makhathini's artistic practice comes closest to the second of Leyshon et al.'s 'textures of music's geography', which refers to music's capacity to transform space. If healing is understood as a transformative act or experience, Makhathini's aim for his music to 'repackage *ubungoma*' in the 'modern space' that is jazz practice is an example of this kind of relationship between music and place/space.

Jazz lineages serve as mechanisms through which connections with place and certain cultural practices are suggested, constituted and reinforced. Makhathini acknowledges the significance of mentor figures like Bheki Mseleku and Zim Ngqawana in shaping his own practice – figures who are well known for their views of their artistic practice as spiritual practice. Makhathini, for instance, attributes some of his compositions to dreams where he

received them, thus radically shifting the notion of the composer beyond a singular person to a person connected with a spiritual realm.

These reflections on this study's analyses provide one set of responses to the initial questions of how music relates to place, and how the notion of a 'South African jazz' might be heard. While Shepherd, Dyer and Makhatini's music strongly points to the idea of a local, in each case this notion locality is conceived differently and evoked by very different means. In Shepherd's case, connotations with place mainly reference a particular space, Cape Town, where he grew up and where he lives. Of the three case studies, this is perhaps the most direct way place is referenced. In Makhathini's practice, a more general situatedness is invoked through references to particular cultural practices – namely his view of his practice as healing – which situates it less in an specific place than within a cultural framework that is markedly Zulu. Thus 'place' (e.g. South Africa) is less important than a cultural locatedness, but nevertheless the cultural practice situates the music – in an indirect way – within the fabric of South Africa as a multifaceted, diverse notion of place shaped by practice. Dyer's practice extends the notion of locale and locality to a broader African sense of home and belonging. Although the word 'native' in the album title might imply roots in a specific place of origin, Dyer's music invokes the transnational complex of places, people, musics and stories that inform his sense of identity, thereby recasting the idea of nativity (as signalled by the word 'neo' in the album title) as something connected with broader networks of practice. These reflections support the hypothesis stated in the first chapter: that 'South African jazz' is not a singular concept, but an unstable referent discursively constructed, which always begs for further exploration – not only in its discursive but also in its musical construction.

Even as Shepherd, Dyer and Makhathini's practices strongly invoke pluralistic 'South African' coordinates of sound, these spatial coordinates audible in their music reach beyond South Africa's borders. Makhathini's music showcases American influence, which is most prevalent in his solos. Makhathini's interest in the music of John Coltrane (with whom he shares his spiritual orientation to jazz, use of cyclical forms and improvisatory structures), McCoy Tyner (evident in his use modality and chord voicings) and Ornette Coleman (in his free approach to improvisation) is also audible in his music. These elements, however, share musical attributes with Nguni music practices, and it is in this overlap that we might see how Makhathini re-routes/re-roots American jazz to articulate a particular local identity. Dyer also makes use of American jazz gestures, most notably in his improvisations. His music often reflects aspects of American jazz such as formal structures and, in some cases, harmonic progressions. He incorporates elements of other contemporary styles such as R'n'B, electronic and hip-hop, which often reinforces this study's reading of his music as transnationally connected. He

furthermore uses electronic keyboards more often to add another layer of timbre in his compositions. His style is significantly more integrated with contemporary styles than the other two artists. Shepherd's music also contain American jazz elements, including as bebop lines in his improvisations and his approach to harmonic progressions reminiscent of Keith Jarrett's. His experiments with irregular meter connect with West African music practices. These attributes preclude a simple reading of the artists' work 'South African' in a singular sense, and rather reminds us that the notion of a 'South African' jazz is in a continuing dialogue other music practices – whether this is with American jazz (which has historically powerfully informed South African jazz and continues to do so) or musics from other places or genres. The multi-directional flows between local and transnational, contemporary and historic jazz and other music practices remind us that place is relational (recalling Sarah Cohen and De Certeau's descriptions of 'place' and 'space' respectively, discussed in Chapter 1 p. 4). All these relationships outlined in the practices of the musicians above, inform the coordinates that shape their style, and constitutes Shepherd, Dyer and Makhathini's 'sonic signatures'.

Through the stylistic analyses, this study therefore traced the relationships that inform and constitute these sonic signatures, coordinates that situate each artist uniquely within the broader constellations of South African and global jazz practices. The study focussed on how notions of place and space emerge in their work, since each artist is often framed under the banner of 'South African jazz', and each artist overtly use their individual contexts to develop a distinctive artistic voice and sound, albeit in different ways. This study's readings do not claim to be definitive nor are they exhaustive. Shepherd, Dyer and Makhathini are still active in their careers, and the analysis of one album of each artist can only provide the reader with a close listening to a snapshot of their style at a particular point in time. Although the analyses were informed by their biographies, careers and output to date, it does not claim to describe the style of their entire oeuvre, but rather offers one listener's informed perspective on their sonic signatures on one album produced by each artist.

The study set out to determine sonic signatures, described as 'the character of a particular individual or group's performance style and output' of each artist (Zagorski-Thomas, 2014:66). These signatures were determined through an examination of style, which drew on Pascal's definition of style: 'the manner in which a work of art is executed […] which is orientated towards relationships rather than meanings, […] it may be used to denote music characteristic of an individual composer, of a period, of a geographical area or centre, or of a society or social function' (Pascal, 2001). In closing, the notion of style or sonic signature as a set of *relationships* should be stressed. This study plotted in relation to: 1.) its time and place of creation (how the historical moment and space of the artist influenced the compositions), 2.)

the lineages which influenced its creation (the artist's relation to and engagement with lineages such as South African jazz or American jazz, or how other musicians influenced on the work of the artist) , and 3.) the social (and cultural) functions (such as cultural and spiritual roles which influenced the artist' compositional style). It is this author's hope that the mapping of the particular constellations of relations in their work brings a better understanding of the sounds, relationships and artistic practices that contribute to Shepherd, Dyer and Makhthini's sonic signatures.

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Addenda

The following sections contain schematic analyses of each album. The close listening to the albums that informed the analyses highlighted important moments in the music with regards to the parameters set out in Chapter One.

The following shorthand was used:

Pno – piano
Bs – bass
Drms – drums
Rit – *Ritardando*
Mel – melody
Head – the form once through
A – A-section

<u>Addendum A: Schematic analysis of *Dream State* by Kyle Shepherd</u>

City monk, - Desert monk - Zikr		0	0:22	0:42	1:24	1:45	2:05	2:16	2:57	3:46
Form: A B (with interludes in between)		Intro chords	A section	A2 section	Octave piano riff, same chords	A3 section	Open	B melody, over same chords	Open chord, over sustained note	Riff, bass and LH, with RH melody
Syntax:										
	Rhythm	Piano driven LH rhythm								
	Texture					very fluid, piano rhythms			Bass texture on one chord, drums build	Bass and piano unison
	Type of progressions/chords, Harmony	Dissonant chords							One note, build up	
	Metric	7/4								
	Melody		Melody begin, very sparse, big jumps	Second melody, more coherent, stepwise						
	Quotes, vocab, licks									
	Comping, support									
Synergy between Players										
Improv/composition										
Track notes		Reference Thelonious Monk and Abdullah Ibrahim		Zikr is a chant repeated mantra						

City monk - Desert monk - Zikr, Continued	4:05	4:10	4:29	5:05	5:33	6:11	6:50	7:20
Form: A B (with interludes in between)	Unison line	B Melody again	Unison line	B melody	Improv over Chords	Improv, then build to tonic	Back to B melody	Piano line in min maj7
Syntax:								
Rhythm								
Texture								
Type of progressions/chords, Harmony								
Metric								
Melody								
Quotes, vocab, licks								
Comping, support								
Synergy between Players								
Improv/composition						Chant like, Harmonic minor	Bebop lines (06:10-06:26)		
Track notes								

Family love	0	0:21		0:53	1:15	2:06	3:08	3:26	3:49	4:29	5:49
Form		AABBB Solo ABBB, solo		A	A	B			A	B	
Syntax:											
Rhythm		4/4					African feel,4/4				
Form: AABBB Solo ABBB, solo	Intro: pno, bs and drms	A section: melody: piano and sax		A section	B section	Solo: sax over B section	Introduction	A-section	B section	B section, some improv lines	fade out
Syntax:											
Rhythm											
Texture	Repetitive chords										
Type of progressions/chords, Harmony	Min I, V, IV, I/iii: F#					Marabi like progression: functional harmony,	1,4,5	min, instead on I			
Metric	/04/04										
Melody					Lyrical						
Quotes, vocab, licks											
Comping, support											
Synergy between Players		Sax, piano, bass, drums		Sax melody, piano chords							
Improv/composition						Sax, piano comp African elements					
Track notes											

Re-invention/ Johannesburg	0:00	0:12	0:38	0:44	1:05	1:11	1:24	2:09	2:14	3:29

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Form: A With interludes and variations, B		A section, LH melody	A section, bass join	Interlude line, RH	A section	Interlude	Improv		Improv continues.: Interlude in form		A Section
Syntax:											
	Rhythm										
	Texture	Piano LH pattern, RH short burst or chords	Bass enter on LH melody					Lh and bassist keep riff		Piano let go riff, more dissonant chords, bass keep Riff	
	Type of progressions/chords, Harmony	Pan tonal, based on a group of notes	RH comp with groups of notes		Chords on off beats and syncopated			dissonant, non-functional		Dense chords	
	Metric	5/4; 4/4; 4/4 (5:8)		7/4 bars X2 bars		Extra bar different time signature			2X7/4 bars, back again, during solo		
	Melody		RH Mel, LH counter	Melody starts in RH, counter melody in LH and bass					LH change		
	Quotes, vocab, licks										Chromatic notes, third movements,
	Comping, support										
Synergy between Players			Drums, texture					Drummer reacts, mimic, off-beat feel.			Drum uses improvisation
Improv/composition							Short fragmented	Off-rhythmical repeated motive, short phrases		Classical and jazz lines	
Track notes		Performance notes on other occasions include that drummer should play as much as possible over the bar line, to create a chaotic "grounding"									

Re-invention/ Johannesburg, Continued		4:28	5:27	5:36	5:45	8:08
Form: A With interludes and variations, B		Interlude into B-section - repetitive note, quiet, less motion			Marabi style	
Syntax:						
	Rhythm					
	Texture	Drone note in LH, drums fade out, bass out		I, IV, V over a I bass		
	Type of progressions/chords, Harmony			Drone becomes Dominant	Major functional chords, I, IV, V7	Chords change, no longer just suspended
	Metric	meter starts changing		6/8, marabi		
	Melody				Melody is repeated note, in the chords, changing, South African jazz piece	

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Dream state	0:00	0:17	0:42	1:47	2:17	2:54	3:25	4:43	5:19	5:47
Form: A With interludes and variations, B	Intro	Intro with band	A section Melody	Intro	A2 section Melody changes,	B section chordal	Improv	A section	A3	Melody
Syntax:										
Rhythm										
Texture	Piano intro		Piano and bass melody	Piano, repetitive notes		Bass, lyrical quaver bassline	Octaves, simple melodies, high notes, repetitive type of chords to build hype			
Type of progressions/chords, Harmony							Two main chords			
Metric	16/8, 17/8, of 8/8, 8/8, 8/8, 9/8									
Melody										
Quotes, vocab, licks										
Comping, support	Piano lead intro							melody bass and piano		
Synergy between Players							chordal			
Improv/composition	Altered states of awareness									

Xamissa	0:00		0:20	0:43	1:30	1:53	2:45
Form: AABB cycles	Drum intro		Piano and bass intro	A: (aabb)	A: (aabb)	bb	solo, sax
Syntax:							
	Rhythm	South African jazz rhythm					Anticipated notes, melody and chords	RH rhythm, acciaccaturas, stabs on off beats, ghoema rhythms
	Texture	4/4						
	Type of progressions/chords, Harmony	Traditional I, IV, V rhythm, marabi		suspended over 5.				
	Metric							Piano LH and bass Notes 1, 5 of the key
	Melody				piano subtlety support melody, with LH note 1 and 5 of the key, syncopated pattern			
	Quotes, vocab, licks							
	Comping, support							
Synergy between Players					Sax melody, piano rhythmical playing,			
Improv/composition								
Track notes		Also a bigger work: 'Xamissa' musical portrayal Cape Town						

Flying without leaving the ground	0:00		0:10	0:32	0:42	0:53	1:01	1:26	1:47	1:58	2:07
Form: A (sections 1-5, 1-5), B	Intro chord		A Section1	Section 2	Section 3	Section4	Section 5	Section 1	Section 2	Section 3	Section 4
Syntax:											
Rhythm											
Texture											
Type of progressions/chords, Harmony											
Metric											
Melody	Irregular		bs & drms only on accents								
Quotes, vocab, licks											
Comping, support											
Synergy between Players											
Improv/composition											
Track notes	The track starts slow and quiet, but builds up to an intricate rhythmical, perhaps part of idea of spiritual ascending										

Flying without leaving the ground continued	2:16	2:42	2:56	4:35	6:22	6:32	7:26	7:44	8:54
Form: A (sections 1-5, 1-5), B	Section 5	Modulations of theme, back again to key	B section	Bass improv	Unison section	Piano Improv	Unison line, ensemble playing	C section	Progression out
Syntax:									
Rhythm				Piano keep repetitive rhythm					
Texture								4/4 rock type of progression (mostly)	
Type of progressions/chords, Harmony			Rhythmically dense, piano, two chordal melodic patterns intertwined						
Metric									
Melody			LH riff and RH riff create dense movement	piano softer, drums light, bass solo,		LH keeps three chords repeated in rhythm, RH long lines			
Synergy between Players									
Improv/composition				Not typical bebop or South Africa jazz solo					

Transcendence	0:00	1:48	2:48	4:37	4:56	6:10
Form: A: free Marabi, B: riff	A section	B section	Saxophone improv over B	B, melody over end of sax solo	Sax plays A melody	End of A with rit, piano end
Syntax:						
Rhythm						
Texture	South African, piano chords	Two chords semi-tone apart, almost like a IV to V, seems to want to resolve, but continues in that fashion			chords on piano,	
Type of progressions/chords, Harmony	South African jazz piano, similar to Ibrahim long beautiful piano intro	Two notes, big jump				
Metric		Simple melody line	Very open, two chords, slow, less notes.			
Melody						
Quotes, vocab, licks						
Comping, support						
Synergy between Players						
Improv/composition						
Track notes	**Abdullah influence. Chords and spirituality**					

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Our House Our Rules	0	0:21	1:14	1:57	2:45	3:49	4:33	5:15	5:36
Form: ABAC	Intro	A section	Solo over A	B section	A solo	C: Eb and D	C with melody	chords over C	A
Syntax:									
Rhythm		Marabi type of rhythm		Rhythmically dense, similar to before		Rock like rhythms now			
Texture	4/4								
Type of progressions/chords, Harmony	Chords, light, many chromatic shifts, aloof			Minor progression, ominous	Back to LH riff of A, very light, Less, smooth, rim shots	Dissonant chords, maybe poly keys,			
Metric		Eb mode		D mode					
Melody		melody and bass unison line		Thick, dense, build up, underlying SA rhythm, not harmony		Rock, or neo soul 16th	Build, bass and drums harmony change, piano fill after change, and melody	Piano chords build	Less again
Quotes, vocab, licks					some chromatic and jazz licks				
Comping, support									
Synergy between Players									
Improv/composition									
Track notes									

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The Seeker	0	0:50	1:05	1:55	2:10	2:24	3:42	5:18	6:06	8:04
Form:	Free Introduction section	Suggest figure to come	Chords enter	Begin again	Functional chord	Melody, bass and drums enter	Chords down by interval		Octave melody, then also arpeggiated chords	Rhythm come in
Syntax:										
Rhythm										
Texture						no rhythm yet				Blues, funk vibe solo
Type of progressions/chords, Harmony										check chords
Metric	Occasional functional progression		Progressive, seem to want to continuously resolve			Suggest functional harmony of SA jazz, and traditional jazz,				
Melody	Sparse, some chords, but mostly high register flurry melody					piano, some cymbals, brushes and bass				
Quotes, vocab, licks			Lah, ti, do, re, then chromatic change, seem to go down chromatically then always go to Something							
Comping, support										
Synergy between Players										
Improv/composition								Classical line		
Track notes	Obscure between improv and composition									
'Siqhagamshilane Sonke	0	0:45	1:06	1:29	1:42	4:39	5:20	5:54		

Form: Cycle Marabi		intro	A, A, B, B	A, A, B, B,	A, A, B, B	Sax Improv	Intro in piano, sax improv	Drum solo, piano riff, LH off beats, RH chords	rit with melody in piano
Syntax:									
	Rhythm								
	Texture	6/8, slow							
	Type of progressions/chords, Harmony	Marabi, slow							
	Metric		Piano	Piano	Saxophone	Sax, solo			
	Melody		Piano leads chordal melody						
	Quotes, vocab, licks								
	Comping, support					Piano comp in SA jazz tradition			
Synergy between Players									
Improv/composition									
Track notes									

Cape Flats (stray bullets kill our children)		0	2:47	3:32	3:34	4:41	4:53		
Form: Free form, some Marabi progressions		Free improv	Change slowly towards a SA jazz chord progression	Resolution	improv continues, resolve, and continue	Dissonant chord roll	Out		
Syntax:									
	Rhythm								
	Texture	no rhythm							
	Type of progressions/chords, Harmony	Bass notes, piano and bass, and some mallets on toms, ominous chords			min/Maj chord				
	Metric	min/Maj, now and then few chords in progression	Become more hopeful and Maj chords,		Suggest some Marabi Chords				
	Melody	Quick succession, dissonant or long notes		seem like a cowbell in the background					
	Quotes, vocab, licks								
	Comping, support								
Synergy between Players									
Improv/composition		Mallets, some cymbals, some drums, lot of piano long lines, or flurry's, chords, min Maj, bass slides here and there							
Track notes		Cape flats, specific geographic area, the sad reality of stray bullets murdering children, slow chord progression.							

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Black star - Unsung hero	0	0:23	0:44	1:26	1:40	2:11	2:53	3:01	3:38	4:20	6:06	7:05
Form: Repeated Cycle	Intro	Band in	Repeat	Piano figure (B), modulation momentarily	Piano figure, modulation momentarily	Piano improv	Piano figure (b)	Piano figure, modulation	Suggest new octave melody	IV to V repeated, bass solo	Piano melodic lines, hint of SA	A section
Syntax:												
Rhythm												
Texture										7/8		
Type of progressions/chords, Harmony												
Metric												
Melody	Fmaj and D min			whole pattern Dmaj/B min	momentarily in Dmin then in Dmaj or Bmin	Dmin then again Dmaj, solo in Dmin	Dmaj again	min then again Maj				
Quotes, vocab, licks										Just two chords		
Comping, support	Melody part of chords					Simple, high notes improv, often return to initial piano figures						
Synergy between Players												
Improv/composition									Octave improv on piano	bass solo seemingly pentatonic at first		
Track notes												

Xahuri	0	0:35	0:46	1:43	2:36	5:03	5:22	5:34	6:36
Form: Intro, A, riff based,	Intro piano African	B suddenly 5/8 figure,	Band joins	B section, lines with alternating chordal sections	Improv: A-section	Same line, now and then some harmonic resolution	B section, lines with chord progressions		Rit Ibrahim, sus ending to resolution
Syntax:									
Rhythm		LH line, dissonant figures in RH, contrast							
Texture	3/4	5/8							
Type of progressions/chords, Harmony									
Metric	Piano acciaccaturas, marabi style chords	Dissonance	Chordal, texture in drums	LH and bass unison one 10 beat line			SA piano resolution, but drums remain mainly on 5/8 with 16ths		
Melody									
Quotes, vocab, licks		Dissonant chord, then line	very busy piano LH and bass line and RH chords.	occasional spaces from bass and drums,	drums accent LH piano riff				
Comping, support									
Synergy between Players		Ibrahim, Monk							
Improv/composition			Bass percussive, seems, not play all notes, drums accent 16th		Piano builds, drums fill and follow very well			Piano solo now more quiet and reflective	
Track notes									

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Rituals 1		0	0:20	0:41	1:00	1:11	3:24	3:46	3:55
Form: ABA		Intro	A	B	A	Improv over riff	Riff superimpose over 4/4	same chords, 4/4 rock no riff	break
Syntax:									
	Rhythm								
	Texture	16ths, fast tempo					over to 4/4 with triplet pattern		
	Type of progressions/chords, Harmony								
	Metric	Piano LH pattern, RH mostly on every third beat				LH and Bass riff			
	Melody	Not functional harmony	Atonal, or different key from LH melody, some fast 16ths						
	Quotes, vocab, licks	12/8 straight				Drum, fast, full			
	Comping, support								
Synergy between Players									
Improv/composition						Contain chords and notes not in the riff, bebop lines, fast lines, stabs 12, 12, 12, 123,123,			
Track notes		May refer to Rituals performed culturally in the area							

The painter (for Melissa)	0	0:12	0:47	1:22	1:48	2:42	4:00	4:23	4:55	5:32
Form: AABB	Intro	Sax A: line 1, line 2X 3 with breaks int between, line 3	A section	B Section	B Section	Sax improv	Piano take over, some stabs,	A Section	A Section	B Section
Syntax:										
	Rhythm										
	Texture	Irregular time signatures, 7, 6, and 8.									
	Type of progressions/chords, Harmony										
	Metric		Stabs in the band					Softer than Interlude			
	Melody										
	Quotes, vocab, licks	Drum groove, almost like 4/4, piano African piano figures									
	Comping, support										
Synergy between Players											
Improv/composition											
Track notes											

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Doekom	0	0:06	0:17	0:24	0:27	0:40	0:51	1:03	1:16	1:41	2:48	3:16	5:03
Form: ABAC, D	Intro	A Section	B Section	A Section	C section	A Section	B Section	C section	D section	Improv over Form	D section	Bass solo over D	A Section
Syntax:													
Rhythm													
Texture										6/8, 6/8, 6/8, 7/8			
Type of progressions/chords, Harmony													
Metric	Riff in RH of piano, LH chords 5ths up and down by semitone, bass follow				5ths chromatic movements	Mostly riff, chromatic						Piano, play African and 6/8 rhythms, constant, bass solo a lot of notes, drums, only rhythm now and then	
Melody	Chromatic perfect 5th movements								African resemblance				
Quotes, vocab, licks	6/8					piano two chords in LH			Piano riff LH, bass now also play riff, rather than two notes				
Comping, support										Classical lines		Drums, follow and support bass solo very well, quoting what has just been played	
Synergy between Players													
Improv/composition													
Track notes													

Doekom: Continued		5:50	6:13	6:42	
Form: ABAC, D		build over A and B chords, some improv, LH stick to riff		groove over 7/8, piano improv	end with chromatic line repeat
Syntax:					
	Rhythm			7/8	
	Texture				
	Type of progressions/chords, Harmony				
	Metric				
	Melody			bass and LH play riff, not happy riff of D, new riff in 7	

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Fatherless	0	1:01	1:24	2:52	3:00	3:38	5:30	5:43	6:08
Form: Intro, AAB	Piano intro Pentatonic, then some Iv to V	New key, seems like classical music	A section	chromatic chord, then few tone apart parallel chords to one	A section	Marabi chords	Rit and stop, slower and quieter,	only piano outro, similar to Ibrahim the wedding	one chromatic note up, then back down
Syntax:		and resolve again							
	Rhythm								
	Texture			Upbeat accentuations, stabs					
	Type of progressions/chords, Harmony								
	Metric	Piano alone		Bans in				Rit	Piano only
	Melody	Functional chords but end in Min chord, resemble marabi chords.		Marabi style					
	Quotes, vocab, licks						4/4 soft rock African feel		
	Comping, support			4/4					
Synergy between Players			many inversions						
Improv/composition						very good playing together, dynamically, stabs and feel			
Track notes	SA feel progression								

Senegal	0	0:09		1:10	2:29	3:23	4:25	4:53
Form: Riff based	LH pattern, RH Chords	A over riff		Piano improv over riff	Drum improv	Intro	A again	unison 1 line
Syntax:								
Rhythm								
Texture								
Type of progressions/chords, Harmony								
Metric	Riff in Lh, bass,				Band out	Riff in LH and bs, piano play improvised lines again		
Melody								
Quotes, vocab, licks	5/8 meter	Piano line 4 or 3 over pattern						
Comping, support								
Synergy between Players								
Improv/composition				Chordal and motivic, Harmonic minor figures				
Track notes	West African music pattern, poly rhythmic , drums also mimic that feel							

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Rock art (in memory of the indigenous people of South Africa)		0	0:10	1:28	2:09	2:26	2:46	3:21	4:52	7:30	
Form: ABCA		Drum intro	A section piano and bass in	B section	C section	A section	Build in Marabi style, with ascending bass line	Piano improv	A section	some SA chords	fade out
Syntax:											
	Rhythm										
	Texture	4/4									
	Type of progressions/chords, Harmony		Chords,					Less chords, feel change, more groove			
	Metric				Harmony ascend in the bass note, one different chromatic chord,		some SA chords, Vsus, VI to V or I/V				
	Melody										
	Quotes, vocab, licks		Simple melody, one note, some others, one again		Melody sparse, accompanied by chords				Grow quiet again	build slowly	
	Comping, support										
Synergy between Players			play on beat most of time								
Improv/composition								Blues, soul lines, bebop line, long lines			
Track notes											

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The sun at dusk	0	0:57	1:12	2:51	3:10	3:26	4:18	4:31
Form: Free jazz (A, Improv, A)	A section	Alternative chords and ending to what came before	Free Improv, whole band	A again	big chord, very short,	A, but more in jazz swing style, not completely in tempo	Bass improv momentarily	some high piano notes as ending
Syntax:								
Rhythm	Stabs							
Texture								
Type of progressions/chords, Harmony	piano, bass and drum stabs, with pauses							
Metric	some jazz chords, but a lot of chromatic jumps							
Melody								
Quotes, vocab, licks	stabs with drum and bass,		Frantic phrases, and spaces	stabs				
Comping, support								
Synergy between Players								
Improv/composition			Build well together, when one does something significant, other react			bass often does extra note or so, after piano		
Track notes								

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Ahimsa (For Gandhi & Mandela)		0	4:03		4:27	0:05
Form: Riff based		Piano riff	Some changes in LH, but mostly just the riff,		Seems like A	Rit to end, end in resolution.
Syntax:						
	Rhythm					
	Texture					
	Type of progressions/chords, Harmony	Soft cymbals, LH peaceful no emotion line, some RH almost improvised, some ideas more vas than others.				
	Metric	Pentatonic riff based				
	Melody	LH line in 7				
	Quotes, vocab, licks					
	Comping, support					
Synergy between Players						
Improv/composition		Cymbal and drum work very fluid and spontaneous, bass play over muted strings in percussive fluid way.				
Track notes		Gandhi and Mandela				

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Addendum B: Schematic analysis of *Neo Native* by Bokani Dyer

Neo Native	0	0:30	1:02	2:40	2:43	4:25	4:50
Form (AB(solos)A)	A: Piano riff, drums cymbals only	Bass doubles the piano	Drum, mostly cymbals	Unison riff, change of meter	B: Improv: piano. Bass riff, drum rhythmical		A: preceded by new harmony,
Syntax:							
Rhythm	RH obscure time signature				Rhythmically dense riff		
Texture	LH riff, RH improv LL, African figures (contrapuntal), bass double LH						
Type of progressions/chords Harmony	C pentatonic				I, ii, I, ii.		
Metric	6/8				3/4		
Melody	West African type LH, acciaccaturas, rhythmical melody						
Quotes, vocab, licks							
Comping, support							
Synergy between Players							
Improv/composition					Modal lines Bb Dorian (03:07-03:16), African lines, bebop envelopes, in and out of key	Repeated figure, unison lines	
Track notes	Title track, idea of native.						

Dollar, Adagio	0	0:22	0:45	1:17	2:22	2:40	3:00	3:54	6:36
Form: (ABA(solo)B)	Bass intro,	Rhythm come in	Head, (A section) unison piano line,	Three dissonant chords, also at 02:06-02:12	Chordal movement	B- section, slower harmonic rhythm, unison line.	Riff alternating with chordal movement	Improv section over A section riff	B-section with chordal movement, also see 03:00
Syntax:									
Rhythm									
Texture	Piano few high chords, drum roll					Repeated riff (02:39-03:50)	Bass and Piano LH riff, RH chords	Bass line and drums create upbeat rhythm, not sit entirely, rather jumpy	
Type of progressions/chords, Harmony	Chord I, bass notes 145 1 in Emin			Monk influence, Ibrahim	Monk like chords, dissonance, also marabi chords at 02:34-02:39		Some Ibrahim chords (03:36-03:38)		
Metric	6/8/feel but is 4/4						A-symmetrical time signatures		
Melody			Space (01:40-02:00), unison line, very chromatic use of pattern						
Quotes, vocab, licks								Classical line (04:12-04:16, 04:32-04:36), and bebop figures (04:51-04:56, 05:51-05:57), West African (04:18-04:26, 05:09-05:12)	
Comping, support									
Synergy between Players								Bass and drums react to improv (06:00)	

Improv/composition							Piano solo: parallel chords(05:22-05:28), harmonic minor (04:56-04:59)	
Track notes	Tribute to Ibrahim, 'Moniebah',and classical music							

Fezile	0	0:10	1:13	1:26	3:30	4:03	5:00	5:07
Form: (AB Improv AB)	Drum intro	A section pno, bs, drm	B section	Improv	Head – A section	Groove more, 2 chords, re and do, some SA piano figures in RH (improv)	B section	Soft, no more chords, but classical lines
Syntax:								
Rhythm	up tempo, lively, rhythmical piece							
Texture		LH and bass stabs, RH chords		Softer, bass subdued, piano high range, long chromatic lines				
Type of progressions/chords, Harmony			New progression			ii, I, ii, I		
Metric	3/4 with occasional extra beat							
Melody		Rhythmic, chords, two lines underneath one another, parallel,						
Quotes, vocab, licks								Classical line
Comping, support								
Synergy between Players								

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Improv/composition				Harmonic minor lines (01:32-02:36), Bebop lines (01:58-02:05)	Different sections during solo, band follows piano, long solo on piano,			
Track notes	Tribute to Feya Faku							

Kgalagadi	Kgalagadi Intro and Kgalagadi 00:00-00:08)	Kgalagadi 00:08	0:46	1:20	1:28	2:29	2:54	3:05	3:42	4:03	5:15	5:34
Form: A-section repeated, Improv, B repeated	Voices singing together	Bass and drums intro (voices fade)	A section, riff based	Chords stabs, interlude	Improv, use some of material in piece, on A section	Quote figure Xikwembu, Ibrahim	Longer lines	Melody again	Chord stabs piano, then B section (02:45)	New melody in pno and bs	Slight improv, some octaves	Piano and bass melody, less groove
Syntax:												
Rhythm												
Texture		Bass riff, hip-hop or funk drums, rim shot	Panned Rhodes, some distortion, very smooth cool bass and drums							Drum solo		Groove out, drums pull back, bass and pno riff
Type of progressions/chords, Harmony			1 minor and 4									
Metric		3/4										
Melody			Rhodes unison line, RH and LH									
Quotes, vocab, licks												
Comping, support												
Synergy between Players												
Improv/composition					Chromatic chords, over same bass riff, very cool, not too much, some fast lines							
Track Notes												

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Waiting		0:00	0:51	1:08	1:32	1:40	2:06	2:27	2:40	3:51	4:37	5:37
Form: cyclical		Piano intro	Intro two	A section	Interlude	A section	B section (short section with different harmony, but similar style rhythm), resemble a section	Interlude	A section, bass solo	End of bass solo, to piano solo		
Syntax:												
	Rhythm	free						bass solo			sol picks up in piano RH lines	
	Texture	drums cymbals,	piano play two lines and chords		piano two lines, bass another line, drum							
	Type of progressions/chords, Harmony							three or four main chords, repeat over and over				
	Metric											
	Melody											
	Quotes, vocab, licks											
	Comping, support											
Synergy between Players		bass and drums follow intro seamlessly							Drums and piano pull back very well, bass stands out very well.	Very little drum (pick up after a while)/bass	Drums provide lot of cymbal work, very textural	
Improv/composition									Strong bold tone, gentle song	Gentle, space in solo, simple lines	Strong piano line, improv	Bebop lines (05:28-06:00)
Track notes		Also in another album, but in quintet form with horns										

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African piano suite: Nguni	0	0:09	0:26	0:36	1:51	1:56	2:12
Form: riff based	Piano intro	Bass and drums come in	Marabi progression	Piano improv	Marabi chords again	Back to melody	Rit and end
Syntax:		riff drsdrsd					
Rhythm							
Texture		piano, mostly chords, not so much melody, groove					
Type of progressions/chords, Harmony							
Metric		6/8					
Melody							
Quotes, vocab, licks							
Comping, support							
Synergy between Players				Stay similar throughout song			
Improv/composition				Some motives, repeated, lot of oscillations, very rhythmical			
Track notes	People group in Southern Africa						

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Xikwembu	0	0:06	0:28	0:48	1:18	1:51	2:29
Form: riff based	Hanging chord, cymbals intro momentarily	Rhythmical piano intro,	A section, Bass and drums join, very improvisational	West African piano figure melodic figure, into soloing		A section melody/motive repeated, lot of acciaccatura figure	Fade out
Syntax:							
Rhythm							
Texture		acciaccaturas (guitar like), rhythmical and riff			one chromatic turn, rest in key over LH repeated riff		
Type of progressions/chords, Harmony	I, ii (only over 2 notes and a pentatonic scale)						
Metric		fast 6/8	feel of 4/4 and 6/8				
Melody			Rhythmical figure is the melody	New more defined, also very rhythmical melody, seems almost improvised.			
Quotes, vocab, licks				West African figures in playing			
Comping, support							
Synergy between Players							
Improv/composition							
Track notes	Means to be possessed, got the name from an audience member at a concert						

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Chikapa	00:00	0:28	1:01	1:47
Form: riff based	organically follow from previous song	bass also join melody	Piano out, only bass and drums, drum solo	Bass and drum fade out to end.
Syntax:				
Rhythm		Motive rhythmically displaced		
Texture	Drum - cowbell(4/4), piano figure			
Type of progressions/chords, Harmony	Based on riff only, no clear harmony			
Metric	6/8 and 4/4 feel			
Melody	Unison line, Rh, Lh, Chordal melodic figure	seems like singable melody		
Quotes, vocab, licks				
Comping, support				
Synergy between Players			Bass and drums solo at the same time	
Improv/composition				
Track notes	Nick name for Ray Phiri, an influential musician who Dyer arranged music for.			

Mutupa		0:23	0:49	1:08	1:13	1:17	1:32	1:45	2:11	2:35
Form: riff based	Strong lyrical piano intro riff	Bass take riff, drum enter, pno other melody	piano solo							Melody
Syntax:										
Rhythm										
Texture	Lh play single note chord notes, rh play 1 and 5 melody									
Type of progressions/chords, Harmony	Diatonic: I I, I, vi, vi, ii, ii-V, I									
Metric	6/8	feel 6/8 in bass and drums, pno melody in 4/4								
Melody	Lots of big intervals									
Quotes, vocab, licks										
Comping, support	very light, bass keep riff									
Synergy between Players										
Improv/composition				at first very open, simple short phrases, chord, then rhythmical figure	bebop line	chords (jazz chords)	chromatic motives	Unison African lines	Classical line	
Track notes	African kingdom located in north of Zimbabwe, area which was inhabited by Kalanga, (Dyer's mother is from the Kalanga)									

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Gono Afro beat	0	0:09	0:18	0:28	0:32			1:04	1:32	2:08	3:04	3:32	4:01
Form: riff (call and answer repeated)	Drum intro	Bass line	Piano come in with chords	A section	Crowd answer	Piano line and chords answer	Crowd answer (chorus)	B- ection, lead singer's line	Crowd chorus x2	A section Piano line in unison x2 then improv	Crowd chorus over piano improv	Solo in piano continues, more chromatic chords, parallel	A section melody by voice and piano
Syntax:									x2				
Rhythm	voice not very prominent, groove based												
Texture	4/4												
Type of progressions/chords, Harmony								This section in repeated with alternating crowd (chorus) and solo singer					
Metric													
Melody													
Quotes, vocab, licks													
Comping, support													
Synergy between Players													
Improv/composition										Unison lines, acciaccaturas			
Track notes	Afrobeat, Fela Khuti, Nigeria												

Light	0	0:15	0:45	0:55
Form: Free form, some harmonic progressions reoccur	piano song, chordal playing		to minor	
Syntax:				
Rhythm				
Texture				
Type of progressions/chords, Harmony	Non-functional, plaining chords	Functional: Cmin, Fmin, Bb		Fmaj to Gmin
Metric				
Melody				
Quotes, vocab, licks				
Comping, support				
Synergy between Players				
Improv/composition				
Track notes	Solo piano piece, seamlessly in Fola			

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Fola	0	1:04	1:17	1:35	3:35	3:43	3:58	4:17	4:45
Form	A section, piano, bass and drums,	B section, strong melody	B section, with alternate ending	Improv, piano solo,	Solo winds down, down dynamically	B section, back to melody,	B section, melody again	A section, only piano	Ritardando
Syntax:									
Rhythm									
Texture	2/2								
Type of progressions/chords, Harmony	long form, not short a or something	1234 then 12 121234 then 12 123412							
Metric									
Melody									
Quotes, vocab, licks									
Comping, support									
Synergy between Players				Bass support piano solo very well, fill in in terms of when and where to play					
Improv/composition									
Track Notes	Personal content in the song								

Oumou	0	0:16	0:38	1:01	1:22	1:48	2:00	3:03
Form	Introduction, piano, bass and drum	A-section, Singer joins	A2 section, very similar, piano up an octave, some changes in the voice	A3 section (piano back down an octave)	A4	B-section, new accompaniment	C section, keyboard not piano	Wind down, less drums
Syntax:							keyboard, not piano	
Rhythm								
Texture		piano plays riff two note groups	harmony in piano	unison in piano	more notes in piano			
Type of progressions/chords, Harmony	seem like over riff rather than key cmin pent	cmin pent					progression, chromatic progression	
Metric	6/8							
Melody								
Quotes, vocab, licks								
Comping, support								
Synergy between Players							vocal improv, melisma's	
Improv/composition								
Track notes	Inspired b Oumou Sangare.							

Addendum C: Schematic analysis of *Matunda Ya Kwanza* by Nduduzo Makhathini

Ancient dance		0	0:23	0:45	1:04	1:29	1:44	2:04	2:07	3:29	4:00	4:43	5:25
Form: cyclical		Section A: Melody A over riff	Melody B over riff	Melody A	Melody B	Quieter section, preceding section B	B section, momentary stop of rhythmical playing, chordal movement	A section	Piano solo		A section	Softer, no melody anymore	A section melody again
Syntax:													
	Rhythm	African piano rhythm, Ibrahim											
	Texture	Piano acciaccaturas, bass and drums accent last two beats							Acciaccatura figures				
	Type of progressions/chords, Harmony	Cluster notes, and mainly built on riff in pentatonic					E, C, B-flat, A, A-flat major 7, C						
	Metric	4/4 eigth notes are played: (6and 2)											
	Melody	Based on F pentatonic, not so much line, more chord and texture											
	Quotes, vocab, licks												
	Comping, support												
Synergy between Players									Band stays similar throughout the piece, even during solo, accenting up 2 upbeats				
Improv/composition										Possibly some reference to Coltrane and McCoy Tyner, fourths patterns, digitals			
Track notes		Could reference to the dream											
Track notes		Riff based song, melody from a dream, indlamu, but slower											
Ehlobo		0		0:40	1:35	1:50		3:09	3:28	4:00		4:12	

Form: cyclical		Piano melody, very Bill Evans trio style, traditional jazz chords	African figures	Unusual resolution, chromatic rather than functional	Unison rhythm, then back to groove	Scale down, possibly alt	Groove stop again, unison small line with bass, accents by drum	SA resolution	Chromatic resolution to a minor
Syntax:									
	Rhythm								
	Texture	Spacious, like Ibrahim							
	Type of progressions/chords, Harmony	F#dim (D7), Gsus, Cmin, C7 (00:00-00:10)							
	Metric	4/4							
	Melody								
	Quotes, vocab, licks								
	Comping, support								
Synergy between Players									
Improv/composition									
Track notes		Ehlobo: Zulu word Meaning summer Ballad, and contemporary, functional harmony, in comparison to Shepherd. Ngqawana (opus#20): Baby Angelina, or Mseleku: Age of Divine Mother							

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Imagine	0	0:14	0:37	0:39	1:01	1:06	1:55	2:25	2:43	3:32	3:53	3:37	4:18
Form: cyclical	Piano intro, rhythmical, (Monk)	A section	Pause	A section	pause	Piano solo			Bass improv	A section	Break, the A section	A	Break, to 2 chords, tone away
Syntax:									piano accompaniment Latin rhythm, accent and of 2				
Rhythm	Latin												
Texture		LH chordal sharp, very contemporary piano lines, but soft											Piano improv over chords
Type of progressions/chords, Harmony	Ab∆9, Db7#11, Ab∆9/C, A7b9#11, G (fourth voicing), Gb sus	Gmin, C7sus, (Fmin) Bb7, Eb∆7, A-7b5, Ab , G7, Cmin, D∆7#11, C∆7/G, Ab∆7sus/Eb.											
Metric	2/4												
Melody		Two note motive, some repetitive notes, short, Latin											
Quotes, vocab, licks													
Comping, support													
Synergy between Players													
Improv/composition						Jazz, Latin	Mseleku style solo, jazz style, bebop lines	Dissonant chords	keep form for solo				
Track notes	Inspired by harmonies, Mseleku cycles.												

Lakusthon'ilanga	0	1:17	1:54	2:30	3:18	4:02	Lyrics of original song: Lakutshon' ilanga When the sun sets

Form: ABA		A	B	A	Repetitive note on I, bass play melody, suspended harmony	Back to B	A	Zakubuy' izinkomo When the cows return
Syntax:								Ndakucinga ngawe I think of you
	Rhythm							Lakutshon' ilanga When the sun sets
	Texture				6/8			phesheya kolwandle Over the sea
	Type of progressions/chords, Harmony	Jazz progressions typical jazz song						Lakutshon' ilanga When the sun sets Ndohamba ndikufuna I will go everywhere looking for you
	Metric							ezindlini nasezitratweni In peoples houses and the streets
	Melody							Nguwe esibhedlela In hospitals
	Quotes, vocab, licks							entrongweni And in prisons
	Comping, support							ndide ndikufumane until I find you
Synergy between Players								Lakutshon' ilanga
Improv/composition								Close
Track notes		Song by Miriam Makeba, Ballad, SA Jazz hit, but sounds like Jazz ballad						

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Nomkhubulwane		00:	1:03	1:42	2:34
Form: Section A: episodic, Section B: cyclical		Section A, free, faster and slower	Section B, melodic line E-flat–D–C–B-flat, organising principle	Build the progression	Section B
Syntax:					
	Rhythm		Triplets in drums		
	Texture	Shaker, rain like quality, bass play melodic bass notes in free section, some Abdulla figure here and there,			Unison between piano and bass
	Type of progressions/chords, Harmony	Some unexpected key changes			
	Metric	free	4/4		
	Melody	Free melody, more chordal with a few trills	Chords with one line at the beginning of the section		
	Quotes, vocab, licks				
	Comping, support				Softer, less groove, bass join melody
Synergy between Players					
Improv/composition					
Track notes		Nomkhubulwane is the Zulu Goddess of rain, nature, and fertility, and is regarded as the Mother Earth. She is believed to be capable of changing into different types of animals. The name Nomkhubulwane means "she who chooses the state of an animal".			

Okhalweni		0	0:21	0:35	1:50	2:30	2:39	3:21	3:47	3:54	3:57
Form: cyclical, riff based		A-section	Minor variation	Maj line on different place, repeat in same fashion	Piano solo	For a moment more Latin	Ibrahim influence, acciaccaturas		Ibrahim influence	A section melody, major	A section, melody minor
Syntax:		Marabi style intro chords			Similar to Coltrane using line in different place, repeat on different notes						
	Rhythm										
	Texture										
	Type of progressions/chords, Harmony	145	Between Maj and min		Same progression. but more minor						
	Metric										
	Melody										
	Quotes, vocab, licks										
	Comping, support										
Synergy between Players					Bass keep chord changes		Stay quite light, lot of space left in between, low notes	Longer, higher, more complicated lines			
Improv/composition					Super imposed chords, motivic development, harmonic minor	Latin style					
Track notes		Zulu word meaning from the waist, sounds like 'Maraba blue', Ibrahim									

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Tyner's visit	0	1:34	1:37	1:45	1:53	02:00	02:07	02:14	02:22	2:31	2:37	5:05	05:12	05:20	05:28	05:35	05:43	05:48	05:56
Form: Intro, ABAC solos ABAC	Drum intro	Rhythm enter for head	A-section, Piano and bass join	B	A	C	A	B	A	C	Piano solo	A	B	A	C	A	B	A	C repeat out
Syntax:																			
Rhythm			Off beat accents																
Texture		Driven by drums	Bass and LH of piano play together. Rhythmical interlocking of the hands																Drum fills
Type of progressions/chords, Harmony			Fourths, modal (D min pentatonic) on D																
Metric	4/4																		
Melody																			
Quotes, vocab, licks																			
Comping, support																			
Synergy between Players																			
Improv/composition											4ths, motivic development, chromatic figures, also bebop lines, and off beat accents, and super impose 3 and 5 over 4. Chromatic motivic development								
Track notes	Up tempo, fourths, modal, Based on McCoy Tyner's music																		

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