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Post-Apartheid Jazz Pianism: A Biographic Profile of Matshawandile Yenana

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Submitted in fulfilment of the requirements for the Degree of Master of Arts in the Wits School of Arts, Faculty of Humanities,
University of the Witwatersrand

2019

Plagiarism Declaration

I hereby declare that this academic dissertation, excluding the referenced material, is my own original work. This research has also not been, previously, submitted to any other institution of higher learning for degree purposes.

Signature: .

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February 2019

Abstract

Jazz studies in South Africa is a growing field. Its main areas of focus have included outlining the history of South African jazz stylistically and politically. The field is rich in its theoretical nuances, following and adding to the 'new jazz studies' that gained prominence in the early 1990s in the United States of America. South African jazz studies does not have a similar body of literature and academic work that could form a common foundation for future critique and theorisation. This is the case particularly for musicians' biographies or, as I call it here, biographic profile. Our musicians' biographic details remain diffuse and scattered across various media. This contributes to their marginalization, particularly for the purposes of teaching in undergraduate courses and for emerging researchers. This thesis aims to contribute to the need for consolidated profiles of South Africa's jazz musicians by sketching such a profile of the pianist Matshawandile 'Andile' Yenana. It highlights glimpses of the South African jazz genre through Yenana, exploring his artistic capacity and multifaceted specialities which include music production, lecturing, mentorship, talent scouting, film-scoring, ensemble performance and solo album recording. Lastly, the research includes an appendix that displays a chronologically quantitative discographic database which lists the finer detail of his role in contributing intellectual property to South African jazz pianism through recorded material. Rather than aim to completeness of a life that is still being lived and that is still creating, the thesis aims to contribute one layer to the foundation, to encourage and speed up future research, analysis and critique.

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I am eternally grateful to God Almighty for affording me the opportunity to explore an avenue that I never thought was possible for me to realize. When I look back at the countless hurdles that I had to overcome, it can only be the grace of God upon my life that helped me conquer all the adversities.

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To one of my musical icons, Andile Yenana, I am honoured to have had an opportunity to research and write on your life and musical journey. I hope my effort will help to contribute in advancing the discourse of spreading the rich and untapped stories of our own creative heroes. Lastly, I also give cognisance to all of my music teachers and mentors who have introduced me to the thought provoking avenues of music education which have shaped my musical philosophy and voice and amongst that - introducing me to the timeless music of Andile Yenana.

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Chapter One
Introduction



1. Andile Yenana (piano) Patrice Moret (bass) Michi Stulz (drums) live in Basel.

1.1 Aim

The aim of this dissertation is to examine aspects of post-apartheid jazz pianism by focussing on one of its most iconic exponents, Matshawandile Yenana, whose professional name is Andile Yenana. First, I sketch his early biography – birth, early life and schooling – to introduce my research subject to the reader and to consider how biography may shape a musician's life. I then examine Yenana's extensive musical contribution to South African jazz pianism as a solo and ensemble performer, and both in live and recorded formats. Since Yenana is primarily a performer and therefore prolific, I argue that studying him allows us a glimpse into the wider post-apartheid jazz scene, from the 1990s to more recent years. Although Yenana is a performer, his other activities in the jazz scene include production and he is an award-winning producer. I therefore want to examine this aspect of his musical career because, as a producer, he is involved in the shaping of South African jazz beyond performance as 'self-expression': he makes the aesthetic decisions that shape the final product being made for other musicians. Yenana's involvement in jazz education also deserves attention; exploring the significance of his role as a formal lecturer and as an informal mentor to aspiring young jazz pianists (or even young musicians who play different instruments) is therefore another aim of this thesis. In sum, this thesis aims to discuss the

musical, historical, geographical and socio-political background that constitute Yenana's biographic profile with the purpose of asking: how has Yenana's multifaceted contributions to South Africa's post-apartheid jazz scene shaped what I call 'post-apartheid jazz pianism'.

As a performer, Yenana has worked with a number of the top South African recording artists' ensembles, including: trumpeter Feya Faku, saxophonist Zim Ngqawana, saxophonist Steve Dyer, bassist Herbie Tsoaeli and percussionist Tlale Makhene. It is significant that he met many of these musicians during his studies as a music student at the University of Natal (now University of KwaZulu-Natal). Moreover, like most of these and other musicians (for example bassist Lex Futshane and drummer Lulu Gontsana), he is also from the Eastern Cape. It may be said, then, that the University of Natal enabled him to meet and collaborate with fellow musicians with whom he shared a localised jazz heritage. At the same time, the jazz experimentation in which he and these fellow students were involved opened up a broader world that, in the context of South Africa's 1990s, viewed jazz or musical pan-Africanism as the vanguard of the new democracy. And so, for example, having met Steve Dyer in Durban in 1991, Yenana joined Dyer's big band concept *Mahube (A New Dawn)* (1998). This was a pan-African twelve piece group that included notable artists from four different southern African countries, such as: Steve Dyer (Botswana), Andile Yenana (South Africa), Oliver Mtukudzi (Zimbabwe), Suthukazi Arosi (South Africa), Scorpion Madondo (South Africa), George Phiri (South Africa), Bheki Khoza (South Africa), Phinda Myta (South Africa), Barry van Zyl (South Africa), Feya Faku (South Africa), Herbie Tsoaeli (South Africa) and Tlale Makhene (Swaziland). The *Mahube* project toured extensively in the sub-Saharan countries of Africa and gained popularity abroad in Munich, Germany. His longest tenure as an ensemble pianist was with saxophonist Zim Ngqawana, with whom he recorded *San Song* (1996) which was a musical collaboration with the avant-garde Norwegian group, the San Ensemble.

Yenana's musical career, as I previously expressed, has been a combination of recording and live contexts, including with international artists. For example, the renowned steel-pan player, Andy Narell, arrived in South Africa to perform at the Johannesburg Arts Alive Festival where he played with Yenana in front of an audience of an estimated sixty thousand people during his live album recording. Narell released an album entitled *Andy Narell: Live in South Africa* (2001) in which he features Yenana on piano/keyboards. Narell also featured Yenana on keyboards on his South African tour, performing in different platforms and major

South African festivals such as the former North Sea Jazz Festival. In the late 1990s, Yenana, Sydney Mnisi, Marcus Wyatt, Herbie Tsoaeli and Lulu Gontsana formed a quintet project called *Voice* which recorded two albums: *Quintet Legacy, Vol 1* (2001) and *Songs for Our Grandchildren* (2003). *Voice*, however, gained its renowned status as the cornerstone of the live Johannesburg jazz scene. They featured regularly in legendary Johannesburg venues like the former Bassline in Melville, Kippie's Jazz International in Newtown, Barrington's in Killarney and the Blues Room. As a result of their live collaboration in the *Mahube* project, Suthukazi Arosi requested Yenana to act as a musical director, composer, pianist/keyboardist, vocal arranger and a producer for her debut album *Ubuntu* (2001). The significance of all these musical interactions is the production of musical works which shaped the legacy of the early post-apartheid jazz scene.

Yenana took some time to record under his own name. His debut album, entitled *We Used to Dance,* was recorded in 2002 under the Sheer Sound record label. It featured musicians with whom he had performed and recorded in the past, but now the hierarchical scenario was different because it was his own piano voice and compositional work that took the lead. In *We Used to Dance*, Yenana also featured compositions by Johnny Dyani and Dudu Pukwana, who were both members of the Blue Notes, to celebrate Eastern Cape's own heroes (Sikwebu 2002).[1] As his reputation grew, Yenana was soon in demand as a performer and an arranger for vocalists. His role as an arranger in the South African jazz scene has been relatively unacknowledged. However, Yenana has arranged music for the likes of Sibongile Khumalo in her album *Quest* (2002). In 2005 Yenana was a recipient of the Standard Bank Young Artist of the Year award which availed numerous platforms for his solo career to flourish and in the same year he released his second album entitled *Who's Got the Map?* (2005), which was also nominated for a South African Music Award.

Yenana's collaboration with vocalists launched him into the popular music scene. It may be asked, therefore, how his post-apartheid jazz pianism adapted to this context – the answer would have to acknowledge that these vocalists had a jazz background and he himself had other musical influences besides jazz, therefore there was some common ground. These ventures into South African contemporary vocal jazz, which remains more popular than instrumental jazz, was diametrically opposite to the award-winning production project

[1] The Blue Notes was a hard bop jazz ensemble active from the late 1950s until the mid 1960s, when they left South Africa for France and then the United Kingdom.

Yenana was part of, *Abantwana be Afrika (Children of Africa)* (2003), with the celebrated tenor saxophonist Winston Mankunku Ngozi. Yenana has also featured in Abdullah Ibrahim's South African big band *Mbombela* which has been performing since 2012 throughout the country. He is also part of the recently formed seven piece *The Blue Notes Tribute Orkestra* which is dedicated to the renaissance of the music made by the 1960s hard bop band. In other words, Yenana is equally committed to creative engagement with South African jazz history and contemporary jazz-influenced popular music.

Yenana's contribution to jazz education has been manifold, including institutional, formal and informal setups. He has lectured in the University of Venda, hosted and facilitated music workshops, and he has also mentored many young students through personal tuition. This also exhibits his influence regarding inspiring aspiring jazz pianists. Yenana's unique musical voice, technique, improvisation, harmonic approach and works are in my view worthy of extended individual attention, though this is beyond the scope of this biographic profile. The objective of the thesis is instead to account for the subject's life and legacy within the study area of South African jazz pianism which is ultimately a contributor to South African jazz.

1.2 Rationale

Due to limited academic research about local contemporary jazz musicians such as Andile Yenana, it is of paramount importance to broader South African jazz scholarship to pay attention to post-apartheid jazz cultures. This focus would complement research journalists and scholars who have covered political, economic, social and gender issues on South African jazz (Ansell 2005, Kimberlin and Euba 2005, Devroop and Walton 2007, Coplan 2007, Shipton 2004, Ballantine 2012, Titlestad 2004, Ramanna 2013 and Muller 2008). Beyond this academic rationale for the research, there are three further reasons for this study's importance: aesthetic, historical and personal.

The multifaceted aesthetics of Yenana's music is evident in all his endeavours and consists of many musical elements that can be traced back to his musical background and his jazz pianism lineage, most audibly: Tete Mbambisa, Themba Mkhize, Keith Jarrett, McCoy Tyner, Cedar Walton and Thelonius Monk. These pianists have directly and indirectly contributed to his musical journey from a technical, harmonic and compositional perspective (author conversation with Yenana 2016). Yenana's compositional style is modern and shows with influences of Thelonius Monks' approach in his syncopated comping and improvisation.

This is especially evident on *Mr. Harris* – a song in his second offering entitled *Who's Got the Map?* (2005). Yenana also uses pedal point style which was made popular by the modal jazz pioneer McCoy Tyner during his 'Coltrane' years in the 1960s. There are classical aspects evident in Yenana's harmonic approach and dexterity, which could be traced back to the likes of Keith Jarrett. For example, 'The Finale,'[2] a ballad on Yenana's debut album entitled *We Used to Dance* (2002) has a simple melody and displays a soulful harmonic texture and timbre; the second section pivots to a different key which ultimately modulates back to the parent key which is F major. In the recordings Yenana played with Zim Ngqawana, he showcased his virtuosity by playing marabi-style piano inspired by the likes of Tete Mbambisa and Abdullah Ibrahim,[3] by including hymnal church-style on *You think you know me* by Mongezi Feza of The Blue Notes, and the Xhosa compound time rhythms on *Qula Kwedini.* The American blues and European avant-garde elements are also undoubtedly present in his broader output.

By historical rationale, I mean it is important for scholars to trace if or how post-apartheid South African jazz's trajectories contribute to his biographic profile. South African jazz history is almost parallel to jazz in American historiography. Similar to America, jazz in South Africa was and is still played in nightclubs, restaurants and music festivals. Many musicians went and still go to jazz clubs to learn and perform in jam sessions, and this promotes an informal/communal culture and environment of learning for both aspiring and professional musicians. South African jazz initially played a role of fighting the apartheid regime, and then later was also instrumental in advocating reconciliation in the post-apartheid era, but slowly moved towards an elitist perception due to the rapid growth of the black middle class in our young democracy. We therefore need to conduct research of this kind to consider how South African jazz's social role has changed, and what this can teach us about its musicians in the present day.

My first notable encounter with jazz music was during my high school years, through my father's album collection (almost similar to Yenana's early musical encounters as I show below) at home which included the likes of Dave Brubeck, Miles Davis, Chick Corea, Herbie

[2] 'The Finale' – is a track 7 solo piano piece from Andile Yenana's first album recording entitled *We Used To Dance* (2002).
[3] Marabi – is an old South African genre which is also the basis of of many South African jazz styles. It was made popular by rural migrants who migrated to urban South Africa to work in mines. The music was performed in slumyards and shebeens as a form of live entertainment (see Ballantine 2012).

Hancock and Oscar Peterson. The collection also contained local pioneers such as Sibongile Khumalo, Jimmy Dludlu, Selaelo Selota, Don Laka, Judith Sephuma, Themba Mkhize and Musa Manzini. After completing my matric senior certificate at Florida Park High School in 2004 I decided to enrol at a Further Education and Training (FET) college, South West Gauteng College and later Central Johannesburg College (CJC), due to the fact that I had no basic knowledge of music because of a lack of primary and secondary public government schools that incorporate music education. During the period of 2006 to 2007, Central Johannesburg College had music teachers who were active in the Johannesburg jazz scene namely: Mncedi Kupa (pianist), Sisa Sopazi (drummer), Nduduzo Makhathini (pianist) and Victor Mbotho (pianist), therefore it was easy for them to expose us (students) to the 'hip and happening' acts in and around town. This is when I was introduced to Andile Yenana's second album entitled *Who's Got the Map?* (2005) and I was mesmerized by his compositions, harmonic approach and improvisation to such an extent that I listened to the album religiously for over a year or so. After two years at CJC, I was encouraged by one of my teachers to apply and further my studies in any university – I took her advice and I was ultimately accepted to study at the University of Cape Town's South African College of Music. As a jazz performance diploma student, I transcribed some of Yenana's songs in my first year and then in the following year I performed an 'Andile Yenana tribute concert'. During my six years of study in the University of Cape Town, I realized how little historical and contemporary South African jazz is taught, in comparison to American jazz content. Therefore all these personal reasons represent a certain aspect of the overall rationale behind my biographic profile approach to the main subject.

1.3 Literature Review

This review highlights some of the literature dealing with American jazz, South African jazz and South African jazz pianism, critical biography and Andile Yenana. I do this to paint a broader picture of the context in which my study is situated. I am also guided by the lack of substantial literature on Yenana's career; therefore, I will discuss writings that are relative to the field that I want to pursue. I also concur with Julian Jonker's observation of the South African jazz researcher's predicament:

> First, a warning. The writer approaching the intersections and digressions that comprise the history of jazz in and outside South Africa is confronted with the conundrum of finding a place to start. How does one tip up the mutiplicitious locations and trajectories of the jazz story and mould them into something

> resembling a linear narrative? Perhaps one can't, and is left to juggle false starts and dead-ends. (Jonker 2009:5)

Jazz Biography

Jonker's argument that perhaps the desire for linear narratives should be abandoned, and that juggling false starts and dead-ends is a more probable reality, is a challenge that has been faced by jazz biographers more generally. Despite these chellenges, the importance of biography is still acknowledged. In our context, we can begin by pointing out that during the apartheid regime most scholars approached South African jazz from a broader, national perspective. This is because South African jazz studies is a relatively new discipline, therefore a few number of scholars had to cover a broader view of the study area. By contrast, post-apartheid jazz scholarship is more diverse and tends to be focussed on individual interviews, smaller ensembles, local spaces and entire studies of solo artists. I am situating my study in the later incarnation because I am focussing on an individual.

In the context of biographical writing, Christopher Harlos begins his article on jazz autobiography by quoting a passage from *Miles: The Autobiography* which narrates Miles Davis' experience in a jazz history class in the Julliard School of Music. Davis found a certain statement made by the teacher misleading and since then, contemporary scholars realized that there was a need to revisit the entire historical account of the origins of jazz. The antagonistic discourse between jazz musicians and writers was fundamentally caused by the press industry dictating the angle from which they wanted to narrate jazz development. Harlos expresses the tremendous growth of jazz autobiographies and biographies in from the years 1983 to 1993 and how this growth revealed new material that enhanced primary jazz literature. These biographies not only rediscovered musical history but also highlighted the socio-political environment jazz artists were subjected to. Harlos also cites artists like Duke Ellington's and Sidney Bechet's self-writings, stating that they used autobiographies to redefine their music as a challenge to the jazz industry's distortions (Harlos 1995).

According to Gary Giddins, many accounts of autobiographies were unsatisfactory and filled with false information, and non-musician critics were lambasted for criticizing an art form they knew nothing about. This is echoed by Harlos, who recounts Miles Davis's rage towards white critics for targeting black jazz artists with negative press and only writing about white jazz artists in a good light. The musician-writer relationship had grown exponentially as

opposed to the non-musician critics and due to this phenomenon there was a more positive jazz writing within musician-author texts. The musician-author relationship was nevertheless criticized for giving a subjective account of events instead of one that is holistic and objective. These dynamics have influenced my approach in this thesis: unlike a critical biography, which implies completeness and the authoritative covering of a whole life, a biographic profile is an offering that allows for future correction of ommissions and for future divergent interpretations of an artist's continuing life.

Harlos makes a point of how autobiographies can be misleading especially when there is no reference to different accounts besides the main storyteller – in this case he cites Art Pepper. He also cites Dizzy Gillespie's *To Be or Not…to Bop* and states its inconsistencies and the failure to meet a standard and objective account. Some scholars found the collaboration of Gillespie and Fraser's account as problematic whereas others defended it. Another autobiographical collaboration between Billie Holiday and William Dufty was unevenly distributed hence resulting in grave historical and factual errors. Harlos lists numerous autobiographical collaborations to prove the theoretical confusion that is often generated in them. He notes that while Count Basie collaborates with an esteemed literary scholar, this did not prove a guarantee of factual correctness. It is essential for the collaborators to make sure that there is no misrepresentation of information to avoid cases like Louis Armstrong's changing date of birth in his sundry autobiographies. Harlos also expresses how in some autobiographical collaborations, editors tend to add information unknown to the other party and leave out controversial issues such as sexual promiscuity, drug addiction and racial segregation. Harlos concludes by describing different writing styles displayed by the various autobiographies including Miles Davis, Art Pepper, Charles Mingus and Louis Armstrong. Some autobiographies are candid and some censored issues of domestic violence, drug abuse and sexuality (Harlos 1995:131).

Harlos' paper is important for this research. Yenana's autobiographical statements, like those from American jazz musicians, tell us much about South African jazz history and about him. In Schadeburg (2007), he notes: 'I guess my soul was nurtured in my formative years by all forms of urban black music – Motown, Philadelphia, South African jazz, the blues, funk and gospel'. Yenana, who was born into a musical family in King Williamstown in 1968, was introduced to music by his father, Felix Yenana. He obtained his teacher's diploma from Fort Hare University and studied music with Darius Brubeck at the University of Natal, which

was also where he met and struck long-lasting friendships with fellow musicians Feya Faku and Zim Ngqawana, whose work he greatly admired. Since 1991, as I have noted, Yenana has worked on several pan-African music projects with saxophonist Steve Dyer, under the title *Mahube*. After his studies, he moved to Johannesburg and joined Zim Ngqawana's band, recording five albums with Ngqawana, the first of which was *San Song* in 1996. From the late 1990s he became very much involved with the band *Voice* with Sydney Mnisi, Marcus Wyatt, Herbie Tsoaeli, Lulu Gontsana and Morabo Morajele, releasing two albums and touring Sweden. In 1996, Yenana and Ngqawana played in Chicago as part of Black History Month (the first of three trips to the United States of America). They also performed at the Royal Albert Hall[4] in London and then the Fin de Siècle Festival[5] in Nantes, France. Much in demand as a musician and arranger, Yenana composed and recorded the 2003 album *We Used To Dance*, which pays tribute to the legacy of the jazz greats Dudu Pukwana and Johnny Dyani, followed by *Who's Got The Map?* in 2005 after a successful trip to the Havana Jazz Festival.[6] In 2005, he won the Standard Bank Young Artist Award for Jazz,[7] a confirmation of the talents of this music maestro (Schadeburg 2007:158-159).

These details would make it seem as if Yenana's musical world is solely a jazz world, especially if his note to Jurgen Schaderburg is ignored. My point here is that, as scholars of jazz biography have noted, musicians' personal accounts must be recognised as in dialogue with independent research. Ignoring how Yenana was nurtured by Motown, Philadelphia, blues, funk and gospel will result in a mis-hearing of his music and, in the extreme, in ignoring those musical outputs that do not sound as clearly 'inside' the American or South African jazz mainstream. My biographical profile will grow from this seed. It will do so by showing how one musician's life may be a window to the social, educational and political worlds that frame post-apartheid jazz pianism and South African jazz more broadly.

American Jazz History

South African jazz history is almost parallel to jazz in American history. According to musicologist Krin Gabbard, the word jazz was originally expressed as a state of being (Joy)

[4] Royal Albert Hall – A concert hall in London England, with a capacity of an estimated five thousand seats, which hosts a variety of performances annually.
[5] Nantes Fin de Siecle Festival – A prestigious and annual music festival in France. South African pianist and composer Moses Taiwa Molelekwa has also performed in the festival in the year 2009.
[6] Havana Jazz Festival – An international jazz festival which was birthed in the late 1970s in Havana, Cuba.
[7] Standard Bank Young Artist Award – An annual award given to outstanding individuals in different fields within the arts fraternity. These awards have been running for over three decades to date.

and by others in a sexual context. During the 1910s jazz evolved to seek historic precedents both from an African and European (French) perspective and in the midst of my reading and exploration, countless theories of the genesis of the word jazz are stated with varying degrees of uncertainty. In the 1920s many jazz writers segregated the African-American jazz artists from white jazz artists, believing that the latter were not true jazz artists. The emergence of bebop in the 1940s alienated many jazz followers and pressured writers into finding ways of naming these contrasting styles. Between 1940s and 1980s jazz evolved extensively to the point of infusing avant-garde, classical and rock elements. Critics and purists viewed this as 'selling out' true jazz. Jazz slowly gained a new definition as: a forward movement of experimentation (Gabbard 2002:1).

Gabbard's overview emphasizes the importance of rewriting jazz history in order to challenge commercial interpretations of the genre. He compared how rock and roll has continuously attracted scholars who have analysed the genre from economic, social and ideological perspectives as opposed to jazz writers who, until recently, only focused on formal elements. As he continues, jazz writers began to collaborate with artists in trying to define and narrate the tradition and culture behind the music through film, autobiographical literature and discourse. Literature on jazz dance was ultimately put on film and it represented jazz improvisation between the 1930s and 1940s in a visual context. Jazz was later adopted by many art forms including painting in academic institutions. This, for him, is the process of writing jazz's 'Other History'. Indeed, Gabbard concludes by stating that 'Other History' is about unravelling the unknown as opposed to the usual 'adjectival accounts of important recordings' (Gabbard 1995:1). His conclusion has some repercussions for this study. Because this is a biographic profile of a relatively undocumented musician, it participates in the collective writing of South African jazz's other history. It also aims to be more than a series of adjectival accounts of important recordings because it pays attention to the biographic subject's context. The significance of Gabbard's argument is also that it highlights the metamorphosis of the jazz genre in America which also influenced similar happenings under apartheid South Africa.

Post-apartheid South African Jazz Studies

Although my research takes apartheid-era South African jazz research on board, it is more firmly situated in studies of post-apartheid jazz. Carol Muller (2008) defines the different

political eras of South African music as: Segregation, Apartheid and Post-apartheid and she also discusses how numerous authors such as Yvonne Huskisson, Muff Andersson and Jeremy Marre have attempted to write about the music from different perspectives. Andersson, Muller points out, captured the complex issues of how protest music was criminalized and punished by the South African apartheid law and how many black and white musicians were silenced and censored by the regime. Muller mentions international anthropologists and musicologists who have written about South African music from a black perspective such as David Coplan, Gwen Ansell and Charles Hamm. Muller also suggests that South African music history should be written from a five historical sub-sections model: Prehistory – through World War 1, World War through 1940, World War 2 through the end of the 1950s, 1960s-1980s and 1990s to present (Muller 2008:75-80). Yenana falls on the final era, but I argue that his biographic profile is partly a consequence of the previous sub-sections she has listed. Therefore, while the musical past may be divided into convenient decades, a musical life is less conveniently partitioned.

Nishlyn Ramanna's (2003) research on post-apartheid South African jazz observes how jazz education has grown in tertiary institutions in South Africa in the post-apartheid period since the early 1990s. He notes that this jazz education extends beyond universities: in for example the Grahamstown National Arts Festival, which conducts workshops for students from all over the country by local and internationally renowned jazz musicians. The role of Standard Bank's investing in South Africa's biggest jazz festivals has been important in empowering young aspiring artists and has contributed in boosting the South African economy. Ramanna further shares how he has subdivided the "shifting fortunes" topic of the post-apartheid jazz scene into institutional, political and economic perspectives between the mid-1990s to early 2000s. In other words, he further subdivides the final era (1990s to present) identified by Muller. These kinds of perspectives have also informed how I have shaped my proposed research on Yenana, who has participated in these shifting fortunes, from the 1990s to the present.

Ramanna uses the idea of scripts to forward his argument. He defines scripts and their functionality in society and the role they played in the apartheid system. For the apartheid script, Ramanna highlights Christopher Ballantine's academic career abroad and how after he finished his studies he returned to South Africa to try and find a suitable context for South African jazz education. Ballantine narrates how inescapable and tense the political

atmosphere during the 1970s was; he was very cautious of books that he could or could not smuggle into the country to avoid imprisonment or harsh consequences. Ballantine also shares how some of his senior colleagues were undercover African National Congress (ANC) members and were later sentenced to many years in jail. Ballantine explains how he and his colleagues found loopholes in order to introduce new courses and black lecturers. This education system is important for Yenana's profile: the apartheid script had no space for institutional jazz education taught by black lecturers for black students.

Accordingly, Ballantine explains to Ramanna how in the early 1980s the music department in University of Natal experienced a paradigm shift in the way the courses were designed, to accommodate the 'non-White students' – one of whom was the pianist Melvin Peters. Jazz became a respectable degree to pursue, under the tutelage of Darius Brubeck – precisely because Darius Brubeck is the son of the reputable Dave Brubeck. Melvin Peters and the bassist Lex Futshane elaborate to Ramanna that the popularity of jazz in the townships during the apartheid era was high, and so this was perhaps a more important reason for the uptake of the jazz courses in the University (rather than merely the presence of Darius Brubeck). The introduction of jazz on the Howard campus created interracial activity amongst music students and that was unheard of in other faculties, but black students still felt marginalised as far as the curriculum was concerned. According to the double bassist Futshane (cited in Ramanna), the black students did not benefit much from the jazz courses which were offered by the institution and only classical music students had a proper curriculum. Drummer Lulu Gontsana also argues that the students from poor townships were under-resourced when it came to jazz education compared to the middle class children and that is a true reflection of what was happening in the society at large. The apartheid script, in other words, was detrimental to black students' jazz education. Even the post-apartheid script, which suggests shifting (improving) fortunes, has done little to upend its predecessor (Ramanna 2013). For example, Gwen Ansell expresses how festivals still fail to invest in young talent from disadvantaged backgrounds and give international acts first class treatment. She also states that corporates and record labels try to commercialise great artists for capital.

Despite these challenges, the post-apartheid script had consequences for the kinds of jazz that were taught and performed in the 1990s. For example, Neil Gonsalves and his peers in Durban started a band called *Mosaic*. This band represented multiculturalism and a non-racial South Africa. Gonsalves also states to Ramanna that both the macro and micro-political

platforms contributed towards a "Rainbow Nation". The concept of a Rainbow Nation obviously did not reflect the realities of what was happening on the grass-roots level. It was imposed by the government as an ideal script around which South Africans were urged to gather – including investors. The corporate world soon duly realised that there is a great following of jazz and especially Afro-jazz in Durban and South Africa at large, therefore they took advantage of the situation to make some revenue.

These post-apartheid dynamics, and their prehistory in apartheid South Africa, may be traced through consideration of South African jazz pianism. Alyn Shipton, for example, opens his text *Handful of Keys: Conversations with Thirty Jazz Musicians* (2004) by describing a personal encounter (concert and interview) with Abdullah Ibrahim, which took place long after Shipton had listened to Ibrahim's music for many of his formative years. Shipton defines Ibrahim as tall, impressive, calm and self-contained and also deems him as one of the most influential modern pianists to come out of South Africa. Ibrahim's upbringing in Cape Town's District Six area was one of multiculturalism and community, but that was later destroyed by the apartheid regime which forcefully removed its residents in order to re-establish it as white suburbia. Ibrahim travelled overseas and in the mid-1960s he left Elvin Jones's band in order to return home to capture the prevailing mood through his music and therefore many classics like *Mannenberg* were birthed which increased his popularity around South Africa. Political scripts, therefore, influence musical production.

In the early 1960s Ibrahim became part of a bebop band called *The Jazz Epistles* with saxophonist Kippie Moeketsi, drummer Makhaya Ntshoko, trombonist Jonas Gwangwa and trumpeter Hugh Masekela. The band released an album but was later disrupted by the horrifying Sharpville Massacre which led to their separation – Masekela, Ntshoko, Gwangwa and Ibrahim fled to exile at various times but Moeketsi and the rest of the band members remained in the country. Ibrahim and his wife Sathima Bea Benjamin had settled in Switzerland and that is where they met the legendary Duke Ellington (one of Ibrahim's musical inspirations). Ellington was impressed by Ibrahim and Sathima's music to the extent that he organized a recording session with them in Paris France which resulted in an album entitled *A Morning in Paris*. Ibrahim's encounter with Ellington launched him as the former Dollar Brand onto an international stage called the Newport Jazz Festival. Shipton states that of all Ibrahim's work he enjoys the *Ekaya* septet which plays music with influences from Cape Town and South African choral music and he also looks forward to Ibrahim's solo

piano pieces (Shipton 2004:71-74). The process of making it big 'overseas' for jazz musicians grew during these times. It increased a musician's profile. For Yenana, his international recognition has had important consequences in the shape of how he is received and his status as a post-apartheid jazz pioneer.

The pianist, composer, arranger and bandleader Chris McGregor, who was born and raised in Cape Town and the Transkei, shows a similar biographical curve to Ibrahim. In the 1960s McGregor moved between Johannesburg and Cape Town, and in the midst of his journeys formed, with the help of saxophonist Dudu Pukwana, the hard bop band called the Blue Notes, which won the *Cold Castle* competition that afforded them an opportunity to record their music as the *Castle Lager Big Band* in 1963. McGregor and the Blue Notes also had an opportunity to perform overseas in Antibes Jazz Festival France, Switzerland and then settled in the United Kingdom (Breakey 1997:33). This pianist's biography is long and complex (McGregor 1995); however, what it does show is that, again, a political script influenced jazz production negatively, and that the move overseas raised one's profile. Yenana's biography resonates with McGregor's, as his involvement in Marcus Wyatt's homage to the Blue Notes as a pianist suggests.



2. Tete Mbambisa on the grand piano.

In Devroop and Walton (2007) Gareth Crawford interviews Duncan Village (East London) born pianist Tete Mbambisa and he opens the dialogue by asking about Mbambisa's earliest musical influence, which for Mbambisa includes his mother and a man called Langa. Mbambisa also mentioned that the first musical instrument at his home was a pump organ but

his mother later bought a second-hand piano from an auction through her small business of selling meat and vetkoeks. Mbambisa started playing the piano at the age of 10 and he had no formal music education, therefore he learned through transcribing jazz recordings. In the 1950s when he was 14 years old he became highly influenced by American jazz pianists such as Nat King Cole and Fats Waller. Mbambisa was also influenced by musicians who played in big bands (*Havana Swingsters* and *African Quavers*) in East London namely Eric Nomvete, Willy Mbali and Nfezile Nombathla. Mbambisa listened to various musical genres from classical music, rock and roll and vocal acapella groups. All of these artists inspired him to form a vocal group called *The Four Yanks* (Devroop & Walton 2007:93-104).

Mbambisa's younger brother was a multi-instrumentalist who accompanied *The Four Yanks* and the vocalist Margaret Singana. Although Mbambisa was a self-taught pianist he felt the need to learn how to read and write music and he therefore approached many established musicians like Chris McGregor, Abdullah Ibrahim and Darius Brubeck to assist him but to no avail. When he visited with Duke Makasi in Johannesburg Soweto, there was an opportunity to play with Percy Sledge in Dorkay House[8] which required him and his peers to read music, it became a hurdle and they had to find coping mechanisms. In 1959, Mbambisa and his vocal group were invited to perform in Langa Cape Town and that's when Mbambisa decided to make Cape Town his new home. Mbambisa stated that he knew he was great but he did not have the same opportunities that many musicians who went overseas had. As a youngster Mbambisa travelled extensively between Johannesburg and Cape Town to play gigs and watch live Jazz festivals. Besides his vocal group he also formed trios and quartets with numerous musicians like Louis Moholo, Sammy Maritz, George Kussel, Ronnie Beer, Max Diamond, Dudu Pukwana and Spencer Mbadu (Devroop and Walton 2007:93-104).

Mbambisa won a jazz competition in Johannesburg and then travelled to Durban and Port Elizabeth where he met his wife Viva who was a full time nurse and part time singer. She featured in Mbambisa's band as a vocalist. Mbambisa also performed alongside the well renowned Port Elizabeth's Soul Jazzmen in Orlando Johannesburg. In the late '70s he also recorded three solo albums *Tete's Big Sound*, *The Brothers* and *Xhosa Nostra.* Mbambisa and his wife Viva explain to Crawford that the apartheid regime had exploited many musicians by

[8] Dorkay House is a building in Eloff Street Johannesburg that was built in 1952 and named after its original owner Mrs Dora Kotzen. In its early years, the building housed shops, workshops, rehearsal and practice facilities. Many household names like Hugh Masekela, Abdullah Ibrahim, Miriam Makeba and Jonas Gwangwa were frequently seen at the venue.

stealing their creativity and opportunities (Devroop and Walton 2007:93-104). In comparison to Ibrahim and McGregor, Mbambisa felt the weight of the apartheid script most intensely, in particular because he is a black African and did not go into exile. These dynamics undoubtedly had an effect on his jazz production. Compared to McGregor and Ibrahim, for example, Mbambisa's jazz pianism is more closely influenced by marabi and mbaqanga – something which must be heard and read as partly a result of his continuing struggle against the oppressive apartheid script.

The musicians discussed here, as I also mentioned in my aim, influenced Andile Yenana significantly. Unlike these predecessors, however, Yenana has performed under vastly different circumstances. These have been characterised by the growth of important venues, especially around Johannesburg. It is an era that also saw the formation of iconic jazz ensembles, and the definitive career of the late saxophonist Zim Ngqawana. Yenana was integral to all three scenes.

One of these scenes included Brad Holmes as the founder of a jazz club called Bassline in the Melville suburb, in Johannesburg, in 1994. The venue was situated not so far from the historically destroyed Sophiatown, and Bassline hosted six varied performances a week for almost a decade.[9] Numerous bands were indirectly birthed through this venue including Voice – a band comprising of the most in-demand musicians in the mid-1990s namely: trumpeter Marcus Wyatt, saxophonist Sydney Mnisi, pianist Andile Yenana, double bassist Herbie Tsoaeli and drummers Lulu Gontsana and later Morabo Morajele. Voice consciously played music that was reminiscent of the yester year sounds of the 1950s Odin Cinema jazz jam sessions;[10] the band for example revisited Kippie Moeketsi's seminal composition 'Scullery Department' and also focussed on contemporary improvised music (Ansell 2004:277). Voice, for example, has been described as the 'Jazz Elite' of Johannesburg (Coplan 2007:346).

Another, related, scene was presided upon by the saxophonist Zim Ngqawana. Michael Titlestad describes Zim Ngqawana's *Ingoma*, recorded in 2000 under the Sheer Sound label,

[9] Bassline – A live performance venue and entity which has been in existence for over two decades. The institution was previously situated in Melville before relocating to Newtown Johannesburg and it has hosted more than a couple of thousand concerts to date.
[10] Odin Cinema – It was an upmarket cinema situated in Sophiatown Johannesburg before the passing of the Group Areas Act. It featured live stage performances and jazz jam sessions which attracted both Black and White musicians during the Apartheid era.

as a collaboration of South African jazz, American jazz, avant-garde, politics and poetry. The album also features both South African and Norwegian musicians: pianist Andile Yenana, trumpeter Dumakude Msuthwana, drummer Paal Nilssen Love, contrabass Ingebrigt Haker and poet Lefifi Tladi. In Nils Jacobson's article (Jacobson 2002) Ngqawana elaborates on how *Ingoma* mirrors the shift in culture and traditional practices in modern times and that people should embrace the evolution. Ngqawana and artist-musician-poet Lefifi Tladi agree that artists should be the ones who redirect the society of the previously oppressed people to return to their traditional ways (Titlestad 2004:213-214). This is echoed in the closing pages of Ballantine's second edition of *Marabi Nights*. Ballantine describes a new political era influencing a new breed of jazz musicians who further developed a contemporary sound and approach in the South African jazz scene (2012:193). However, the degree to which jazz musicians were able to re-write or set the terms of the post-apartheid script remains an impediment. If the matter was settled, there would be little need for research of this kind, as our musicians' biographies would by now be familiar, their aesthetic identities commonly known, and South African jazz studies would by now have moved towards critique, analysis and interpretation from a common foundation of knowledge.

Ramanna (Ramanna 2016) expresses the existential dimensions (social and sound worlds) of South African Jazz. In South Africa, the term Jazz refers to a broad scope of indigenous Marabi, Kwela as well as traditional American jazz in its entirety. He continues to state that South African Jazz scholarship generally leans more towards socio-historical and cultural dynamics and less on literature and musical analysis and proves his theory by a brief quantitative analysis of monographs, dissertations and articles. Ramanna alleges that - the reasons why the earlier scholarly writings were dominated by socio-historical dynamics were due to racialism, colonialism and capitalism which was/is deeply entrenched in society.

Ramanna (2016) accounts on the contrasting methodologies, between South African and American jazz, by which scholars used to record musical historiography. Early American writers focussed more on individual biographies, whereas South Africa centralized political and cultural meaning. He also observed four main shifts in research methods: 1. Movement from general contexts to particular studies 2. Focus on musician's experience rather than the listener's perception 3. Focus on musical analysis 4. Writing and exploring more on jazz culture. Ramanna reviews Coplan's *In Township Tonight!* as ground breaking for incorporating research that was previously rejected by ethnomusicologists about music

believed not to be indigenous in South Africa due western imperial influence and he also mentions Lara Allen for exceptional execution in her research on the penny whistle kwela of the 1950s and early 1960s. Ramanna also engages the work of Valmont Layne, who gives a Cape perspective of South African jazz as opposed to the Johannesburg central historiography.

Ramanna (2016) discusses Lara Allen's work as one which focuses on feminism, individual studies and Johannesburg's centralism in the development of popular music and South Africa jazz. Ballantine on his book *Marabi Nights* explored the local happenings of South African jazz history whereas Ansell's *Soweto Blues* had excerpts of South African jazz in exile or diaspora and Ramanna further displays the contrast between how earlier scholars e.g. Ansell and Coplan differ from the latter e.g. Dalamba, Allen and Allingham who've conducted in depth individual interviews with musicians with the purpose to acquire a much more candid detail of experiences. Ramanna reflects on the gist of doctoral dissertations by Dalamba, Dlamini, Allen, Lucia (and himself) on how they explore and place the socio-historical dynamics of South African jazz under the Apartheid regime and in exile.

Ramanna argues about the complexities of South Africa jazz in Apartheid and post-Apartheid scenes as it relates to race, politics, gender and sexuality. Ramanna also delves into the detail of music business, feminism, patriarchy and the political economy of developing a successful career both locally and internationally. Ramanna also summarizes multiple dissertations in relation to music analysis, transcription, audio recordings and album cover artwork (Ramanna 2016: 7-20). The kinds of writing, all of which explore the intersection of music and politics, have a bearing on my narrative about Yenana's formative years.

The literature I have outlined here highlights different biographical information that collectively outlines Yenana's contribution in different contexts and projects throughout his career. It also outlines the context in which South African jazz piano emerged, and how Yenana has been a recipient of pianism and its received scripts, in post-apartheid developments. After engaging through all of the literature examined above, I have concluded that a biographic profile of Andile Yenana will enhance the intellectual property, jazz heritage and genealogy of South African jazz pianism.

1.4 Methodology and Structure

This dissertation highlights five aspects which are mentioned in the aim:

- To examine aspects of post-apartheid jazz pianism by focussing on one of its most iconic exponents, Andile Yenana.
- To examine Yenana's extensive musical contribution to South African jazz pianism as a solo and ensemble performer in live and recorded formats.
- To explore the significance of his role as a formal lecturer and as an informal mentor to aspiring young jazz pianists.
- To discuss the musical, academic, historical, geographical and socio-political background that constitute Yenana and helped shaped his musical voice.
- Lastly, to analyse the subject's life and legacy within the study area of South African jazz pianism, which is ultimately a contributing factor to the broader spectrum of South African jazz.

The research mechanism includes collecting, analysing and interpreting information in order to answer the questions central to the dissertation. The nature of the study is qualitative and I have collected my data via music analysis, print media, academic literature, previous unpublished research and video documentaries.

Music analysis assists in exploring some of Yenana's recording career and creative path. I chose music from his first and second albums in order to explore his ventures, influence and a message he tries to convey through his compositions. For me to accurately analyse the music, it was essential to listen critically in order to internalize all the elements that help build the overall product or concept. As I have mentioned in the rationale, I have had the privilege to perform some of Yenana's music in a live format/context, therefore this should serve as an advantage towards analysing the different pieces. In my musical analysis I also explore technical elements by using the appropriate musical terminology (specifically the jazz genre) such as: compositional influence, comping style, dexterity, dynamics, form, harmonic approach, improvisation, modulation, pedal point, syncopation, texture, timbre, time signature, tonality and virtuosity. As a musician myself, I am aware that as artists we try to reflect or mirror what we experience in our society whether it be political, social, economical or otherwise – therefore engaging with Yenana's music on these issues has revealed interesting views.

Print media, be it from paper publications circulated in the form of physical editions of books, journals, magazines and newsletters, has supplemented my data collection and the musical analysis. I have been able to cross-check factual information without undermining the subjective aspects that recorded interviews that are already available and musical analysis allows. Most print media articles generally highlight Yenana's album reviews, live performance gig guide, award ceremonies and basic biographical background. This is a prime example of this phenomenon:

> *"My dad, Felix Thamsanqa Yenana, had a huge collection of music, ranging from jazz to Motown, all the forms of urban black music. My brother also had discs, and I grew up listening to their records and singing along."*
> http://www.music.org.za/artist.asp?id=86

> *"My mom bought a piano when I was 13 years old."*
> https://blog.standardbank.com/arts/2010/09/learn-more-about-piantist-andile-yenana

Video documentaries of apartheid and post-apartheid South African jazz have helped me to outline the various stylistic eras of jazz music under oppression and in a new democratic South Africa. Key figures such as Abdullah Ibrahim, Miriam Makeba, Hugh Masekela, Kippie Moeketsi, Jonas Gwangwa, Bheki Mseleku and Winston Mankunku Ngozi and bands like The Jazz Epistles, The Blue Notes, The Soul Jazzmen, The Manhattan Brothers[11] and The Jazzanians are some of the bands that helped carve the sound of what we call South African Jazz today. Research through documentaries has varied impact in fields of academia; it complements and extends the biographical inquiry of a specific subject. Similar to other mechanisms of collecting data one must be able to analyse the visual imagery on display and come to verifiable and credible conclusions. While I recognise these documentaries can be problematic because their aim is to entertain even while informing, they are nevertheless crucial for research on post-apartheid jazz, precisely because of the dearth of academic literature on this phase of the music. To conclude, I would like to emphasize that the significance of each method (available interviews, music analysis, print media and video

[11] The Manhattan Brothers – A close-harmony vocal male group which was popular between the 1940s and 1950s Apartheid years and they also featured female songstress Miriam Makeba before she went to exile in the United States of America (see Ballantine 2012).

documentaries) mentioned above will assist me in collecting data, examining it and carefully placing it in the applicable chapters in the thesis.

A regrettably unavoidable absence in the thesis is Andile Yenana's voice. Preliminary interviews were set up during the course of this research, and telephone conversations on 28 July 2016 and again on 28 March 2017 unfortunately yielded little fruit. Reasons for this include Yenana's move from Johannesburg to KwaZulu-Natal, where he now teaches. These two years were also extremely productive for the pianist: he was continuously on tour and, despite his and my best efforts, we simply could not find the time to meet. Yenana's absence here also made me reluctant to interview his colleagues and contemporaries, as that would mean he has no right to reply, and would have moved the study from a biographic profile to an essay on representations of the pianist. The state of affairs also necessitated a change in focus: from a critical biography (the very initial aim) to a biographic profile. A critical biography would have been incomplete without Yenana's voice. A biographic profile, however, focuses more on an artist's existing work and achievement, to facilitate future and extended research.[12] Rather than Yenana's voice, which a critical biography of a living artist in my view demands, what I offer in this biographic profile are aspects of Yenana's musical voices: what they have said, how they have said it, and how we need to continue listening to them. In what follows, I trace Yenana's formative years (Chapter Two), focusing on his family life, singing and piano playing. Chapter Three explores his education and introduction to jazz education, while Chapter Four zooms in on his profile as a post-apartheid jazz pianist.

[12] Yenana will receive a copy of this dissertation and is aware that I am conducting research on his career.

Chapter Two
First Encounters: the Piano and Singing in Formative Years

2.1 Historical Background

The practice and culture of jazz pianism in South Africa is an abundant commodity which has been exported, explored and appreciated both in prominent international jazz circuits and on our very own humble home soil**.** Salim Washington in his article (Washington 2012: 91-109) speaks to this claim by examining historical career exploits by exile and inxile pianists such as Chris McGregor, Abdullah Ibrahim, Tete Mbambisa, Mike Perry, Bheki Mseleku and Andile Yenana. The fundamental rationale behind the jazz medium being so prevalent in South Africa's urban culture for several decades is due to the socio-political reality, that: the republic of South Africa has been consistently flooded with North American arts and culture, which include minstrels, films and pop music, amongst other imports, for almost a century if not more. According to (Erlmann 1988: 334) minstrel performances were introduced to South Africa in the 1850s by English colonialists after the Virginia Minstrels were launched in New York. These imported musical cultures had a profound impact on South African popular music stars in the early 20th century.

According to some South African jazz historians and scholars, music genres like *marabi* music precede the formation and birth of South African jazz (Ballantine 2012). These parent genres were brought to the urban cities through rural migrants who came to work in the gold mines of Gauteng. By the 1930s-40s, American swing cultures influenced South African cultures and African jazz was formed. According to (Bozzoli 1983: 160-161) the marabi culture was a collaboration of shebeen queens brewing beer, musicians providing entertainment and kids acting as guards looking out for police. These genres also employed similar elements or musical linguistics that American jazz had like syncopation, pocketing, swinging and basic improvisation over a simplistic 1-4-5 chordal progression (Ansell 2012). Through the years, these formative genres gradually evolved and furthermore influenced other popular styles in South Africa such as *Kwela, Jive* and extremely influential *Vocal jive*, leading to what we call South African jazz today.

In this chapter I aim to display the background of Andile Yenana, derive his musical influences and unravel the makeup of his musical voice. After all as a South African jazz

pianist Yenana is a recipient of this long history. I do this by outlining Andile Yenana's personal biography and musical biography.

Jonathan Eato (Johnson ed., Eato 2017: 241-267) cites Ansell's analogy of the status of jazz in South Africa during the 1960s period. Political pressure in this period was rife, producing occurrences of: Sharpeville massacre, preceding that was the Group Areas Act No. 41 of 1950, democratic movements were banned, a state of emergency was declared, the South African Broadcasting Corporation divided their listeners based on ethnic groups and most musicians decided to leave South Africa for exile. Although it was extremely tough, there were musicians who stayed behind and developed the music from within.

Eato (2017) gives an introductory background of South African political history since 1652 when Dutch and British settlers arrived to the southernmost tip of Africa. The British and Dutch established legislation that would benefit white minorities and the next step was to introduce segregation amongst various ethnic groups. Eato also further explores the ideology of totalitarianism and if it truly defined South Africa at that time; he cites two writers of that time Houser and Gunther as stating that South Africa was not yet a totalitarian state, but Eato further argues that the six main symptoms of a totalitarian state mentioned by authors Friedrich and Brzezinfki were clearly present. Eato discusses the parallels between the political and jazz scenes, indeed the diversity in jazz mirrored the social construct – this was evident in the varied South African music of the time from Marabi, Jive, Kwela[13] to Rock n roll.

In the 1960s, according to Eato (2017), more than thirty African countries received their independence and this put much political pressure on the remaining ones such as South Africa, therefore the National Party began to remove British monuments as a false symbolism of independence, but for many non-white South Africans everything structurally remained the same. The National Party rejected British cultural practices but maintained the trade policies with Britain. Eato discusses the view of cultural historians that the 1960s were 'The Silent Years' referring to the socio-political context of South Africa. The counter argument by Gwen Ansell is that 'Silence' is far from what was truly happening in the social circles citing

[13] Kwela – An old musical style, previously popular in Southern Africa, which consists of rhythmic and melodic sequences that are reminiscent of jazz music, the melodic lines are usually played with a penny whistle over a 1-4-5 harmonic progression.

Winston Mankunku Ngozi's album *Yakhalínkomo* (1968) as the best selling jazz album of that time. The historians might have coined the phrase 'The Silent Years' from government initiatives to silence any form of opposition such as uMkhonto weSizwe, Rivonia Trial leaders, banned political movements and protests.

Print media and the national broadcaster began to include an apartheid broadcast service and hence excluded many South Africans, therefore many left the country. Eato reiterates that in spite of the apartheid government's efforts to silence many protest voices, the silence was clearly not achieved due to the number of jazz recordings that were produced during that decade:

> *Dollar Brand Plays Sphere Jazz* (1960), *Cold Castle National Jazz Festival* (1962), *Jazz Fantasia* (1962), *Gideon Plays* (1968), *The Malombo Jazz Makers* (1966, 1967, 1969), *Something Out of Africa* (1966), *Mankunku Jazz Show* (1968), *Jazz from District Six* (1969), *Nik Moyake* (1960), *Dudu Pukwana* (1961), *The Jazz Kings* (1961), *Philip Tabane and the Pretoria Mellow Crooners* (1961), *The Hometown Sextet* (1961) and *Chris McGregor and His Blue Notes* (1962).

Eato proceeds to give quantitative statistics of recorded Jazz, Jive and Mbaqanga[14] music in various decades since the 1930s to 2000s. He also delved into weekly print media articles in order to conduct an audit for different provincial regions in South Africa (Eato, 2017: 248-249). Eato concludes by reiterating that indeed jazz was alive and well in the 1960s despite the harsh political reality that was prevalent in that era. The South African jazz culture then was highly charged both by American and South African front runners namely: Miles Davis, Thelonius Monk, Dizzy Gillespie, Hugh Masekela, Tete Mbambisa and Chris McGregor. (Eato 2017: 241-251)

Nevertheless, western imperial cultural practices have exposed South Africa to both negative atrocities on the 'natives' as well as positive lifestyle behaviour and one of the commendable imports was/is the American jazz medium. The majority (if not all) of our legendary pianists such as: Abdullah Ibrahim, Bheki Mseleku, Tete Mbambisa, Pat Matshikiza, Themba Mkhize, Moses Taiwa Molelekwa, Paul Hanmer, Hotep Galeta, Tony Schilder and Chris

[14] Mbaqanga – Original musical genre that predominantly uses 1-4-5 chord progressions.

Mcgregor were/are all highly influenced by American jazz icons like Duke Ellington, Thelonius Monk, Art Tatum, Oscar Peterson, McCoy Tyner, Keith Jarrett, Bill Evans and Herbie Hancock to name but a handful. Andile Yenana was/is highly influenced by Cedar Walton, McCoy Tyner, and Keith Jarrett on an international dimension as well as local pioneers namely Abdullah Ibrahim, Tete Mbambisa, Pat Matshikiza and Themba Mkhize. When one delves into the historiography of musical ensemble concepts in the Apartheid regime like The Jazz Epistles, The Blue Notes, The Manhattan Brothers, The Jazz Disciples, Tete's Big Sound[15] and The Soul Jazzmen[16] - it is evident that these were some of the bands that shaped South Africa's jazz heritage from both a theoretical and practical perspective.

2.2 Birthplace, Immediate Family and Geographical Location

Author, researcher and jazz journalist Gwen Ansell narrates Yenana's musical influences and aesthetics more explicitly in her *Business Day* article:

> Those are the bones of a biography, but what about the playing? Overseas critics hear Abdullah Ibrahim in Yenana's playing, and that is certainly one of his influences: he credits Ibrahim's *Mannenberg*, along with Pat Matshikiza and Kippie Moeketsi's *Tshona* and Mankunku's *Yakhal'Inkomo* as his three key compositional influences. But the soil that nourishes Yenana's ideas is the red clay of Eastern Cape. He credits many influences, from Motown, the Philly sound and bebop to the modern jazz of Sophiatown and of today. And for anyone who ever heard Chris McGregor play live, that is the voice that Yenana most often recalls: complex rhythms, Xhosa chords, urgent vamping, rolling free passages and a glorious, inclusive sense of swing. (Ansell 2004)

[15]Tete's Big Sound – An octet founded by pianist and composer Tete Mbambisa that recorded an album entitled *Tete's Big Sound* during the 1976 year of the Soweto youth uprising.
[16] Soul Jazzmen – A popular jazz band of the 1960s from the Eastern Cape, well known for 1969 album *Inhlupeko*. The album consisted of Tete Mbambisa on piano, Duke Makasi on tenor saxophone, Big T Ntsele on bass, Mafufu Jama on drums.



3. Andile Yenana on the grand piano.

In 1968, Matshawandile Yenana (also professionally known as Andile Yenana) was born in King Williamstown's Zwelitsha Township which is geographically situated in the Eastern Cape province of South Africa. Yenana grew up in an area which was profoundly rich with socio-political, arts and cultural history – this is the same place that gave birth to political heroes such the leader of the Black Consciousness Movement Steve Bantu Biko, [17] the African National Congress (ANC) comrade and leader Steve Tshwete[18] and countless other pan-Africanist freedom fighters. King Williamstown was also 'Hip and happening' when it comes to musical theatre productions and live jazz bands. The prolific and memorable Gibson Kente's stage plays, Victor Ndlazilwana's band Jazz Ministers, [19] Soul Jazzmen, Eric Nomvete and pianist Tete Mbambisa's Big Sound band kept crowds yearning for more at Ginsberg township and Zwelitsha's Community Hall. In the mid 1970s Kente (Kavanagh 2015: 218) was arrested in the Soweto Uprising of 1976 due his political activism through his works such as theatre production and film *How Long* which was banned in South Africa.

In those days, Yenana was too young to attend the vibrant festivities in and around the community, but his parents and older siblings attended the events religiously. Yenana would be intrigued by the raving excitement and reviews which would be brought back by his loved

[17] Black Consciousness Movement – An anti-Apartheid movement which was established in the late 1960s. It sought to reverse the literal and psychological effects of oppression by the regime and activist Steve Bantu Biko was a prominent face of the movement.
[18] African National Congress – A liberation party which fought against the former governing Apartheid regime and managed to transform South Africa into a democratic country through peaceful means and non-racial elections in 1994. The liberation party is still in government to date.
[19] Jazz Ministers – A band founded by Victor Ndlazilwana and it is also one of the first bands, to come out of Africa, which performed at the Newport Jazz Festival in New York.

ones after attending these highly charged concerts/showcases. There were innumerable other household names, in the arts fraternity, that lived in and around the radar of King Williamstown such as pianists Pat Matshikiza and Claude Kawe. (Sikwebu 2002, *City Press*)

2.3 Introduction to Music: Father and Brother's Music Collection

Yenana (Ansell 2006) was brought up in a musical family environment where by the time he was nine years old, he was exposed to the arts fraternity by his father through musical recordings and collections of South African Jazz, Motown, [20] Philly, [21] Bebop, Funk, Blues, Gospel and Rhythm and Blues – the music had become a staple in the household. Young Andile's curiosity about music transpired gradually. Yenana's father, Felix Thamsanqa Yenana, occasionally hosted social gatherings in the house where he had the opportunity to display his record collection to his friends and acquaintances in order to ultimately show off about the fact that he attended school in the elite St. Peters College in Rosettenville with the likes of the internationally renowned trumpeter Hugh Masekela and trombonist Jonas Gwangwa. Andile's elder brother also had his own contemporary collection of albums too, which also had musical elements which influenced and grew in the young Andile. (Sikwebu 2002, City Press)

My reason for focussing on this context is influenced by the work of Rineke Smilde (Smilde 2008), who gives a background overview of biographical learning by exploring careers of multiple musicians in the context of teaching and performance. Smilde defines autobiographical awareness as a personal and professional developmental identity of a musician's lifelong learning and further quotes scholars who express that significant learning takes places in informal, non-formal and formal – such as a home space and family – in order to reach the desired goal which is empowerment. Smilde states that in a learning biography it is critical for one to be able to reflect special incidents in the life, education and career of the subject.

A further rationale for focusing on 'first encounters' is due to Smilde's (Smilde 2008) reference to Etienne Wenger's concept of four interconnected components of learning which

[20] Motown – The first black owned record label in the United States of America established in the late 1950s by Berry Gordy. The label primarily recorded Soul music and introduced the world to artists like *Marvin Gaye, The Temptations, Stevie Wonder* and *The Jackson 5*.
[21] Philly – The Philadelphia sound is specific geographical funk genre with daring signature horn arrangements.

are: meaning, practice, communities and identity. In her study, Smilde chooses to examine biographies of four musicians Arne, Joe, Jesse and Diana. Three of them were initially informally trained through aural means and participating in pop bands and church. The four students had varying educational experiences in academic environments: both negative and positive, depending on individual outlook. After the education which is generally theoretical, the musicians had to re-learn by doing (like how they started) and this occurred in live performance spheres with different bands and orchestras. The 'communities of practice' concept is when musicians create an environment of learning by conducting listening sessions, workshops and master classes amongst themselves to critique each other and share constructive ideas. The home and immediate context, as my narrative here illustrate, is an example of 'communities of practice'. What remains important when we speak of communities of practice is that this reminds us that for Yenana music was part of a way of life. These first encounters arguably left a lasting impression, beyond the continuing existence of, for example, his father's and brother's record collections. Moreover, the narrative also shows us that by the time Yenana matured and entered formal music education, he was not a blank slate. Finally, through considering his formative years, we recoup spaces like King William's Town, which are often marginal to South African jazz history writing, from obscurity.

2.4 Earliest Vocalism and Pianism

In his childhood years when he was still in primary school, Yenana picked up the melodica, which is usually utilized in choral setups, and the recorder - which is a very popular instrument when it comes to basic music education studies. Yenana used to sing classical opera in a choir during his primary and high schooling years. Choral music had a very strong tradition amongst black and white schools in the 1980s and long prior to that. One of the reasons that increased the popularity of choral music was the fact that many school choirs were generally involved in competitions which took place annually from a local, regional, provincial and ultimately national level. Later in his career we find Yenana using his vocal skills and experience in a context which is the albums that he produced and arranged for Winston Mankunku Ngozi and his expertise on vocalism also helped him to work harmoniously and productively with other vocalists.

In 1981 (Sikwebu 2002) when Yenana was thirteen years old he gravitated towards the piano which was bought by his parents as an architectural decoration in the household. As an amateur who figured out things aurally, Yenana played basic tunes and continued to grow as a pianist during his high school years in Gauteng (Sifile 2006, *Daily Dispatch*) and he would often informally entertain guests who came to visit the house. When Yenana was introduced to the piano at an early age, he was largely self taught during that phase, his mission was to specifically play jazz and today he can safely say that he has accomplished one of his childhood aspirations. These early musical encounters help formulate one's musical identities.

The brief background outlined here may be said to be a window into the formation of musical identities, here specifically of Yenana (MacDonald, Hargreaves, Miell 2002: 1-8). We learn that this developed in him as a son in a particular household in the Eastern Cape, and also as a listener who was included in his home's musical life. The broader immediate context embraced him in its community of practice that included the arts fraternity in King William's Town, making music – and jazz – part of his early identity rather than alien.

We may make further sense of the importance of formative years via cognitive psychology in music studies. Cognitive psychology speaks to the behavioural mechanisms employed by musicians from practice, creativity, composition and expression. Through the years cognitive psychology has broadened its spectrum into sub-disciplines such as the developmental and social psychology in music. Social psychology needs to focus on psyche of social environments and behavioural reactions/interaction towards music in various contexts. However, characterising social psychology is not a simple task, hence it is subdivided into four categories: social-positional, ideological levels, inter-individual and intra-individual levels. The first two categories explore group environments – such as Yenana's home life – and the latter deal with individual effects – such as his youth and early choral singing. Social psychology further borrows philosophical questions such as 'What is music for?' in order to investigate the relevance of music on a day-to-day basis. In psychology the functionality of music is threefold: cognitive, emotional and social and these are manifested in threefold too: interpersonal relationships, mood and self-identity.

Developmental psychology of music begins in infancy through speech as a form of communication and therefore parents take it further by developing communicational

mechanisms with the baby through singing songs and lullabies. This ultimately familiarises the child's musicality with social spaces and communicative meanings, as we have seen in the case of Yenana. The cognitive approach of teaching young learners concepts in unison or groups plays a paramount role in developmental psychology; hence the concept of self and identity is highly influenced by self-image, self-esteem, cognitive and emotional aspects. The narrative of self identity is a collective of experiences from childhood, adolescence and adulthood – and music plays a crucial role here. For Yenana, at least, what we can learn here is that his relationship with music was formed at an early age; his desire to *perform* music for family and friends led to his joining a choir, thus entering a new community of practice and further satisfying his desire to perform. Listening, learning and performing in a group (community) would continue to be important for this pianist as an ensemble member.

Chapter Three
Education and New Jazz Knowledge

3.1 Studying at Fort Hare University

Immediately after Yenana successfully matriculated in 1986, he progressed and then went to tertiary to pursue his studies by enrolling for a Teacher's Diploma in Music at Fort Hare University which was, at that particular time, a predominantly black or non-white institution of higher learning, during the Apartheid regime, in the Eastern Cape Province (in Alice). An innumerable portion of sub-Saharan academics including former Zimbabwean President Robert Mugabe are Fort Hare University alumni. Some of the faculty courses that were part of Yenana's curriculum were Music theory, Education, Geography, History and Pedagogy. During his years as a student at Fort Hare, Yenana had not yet been formally and academically introduced to the scholarship of jazz, due to the fact that the university did not offer jazz music as a diploma nor a degree, therefore he settled for classical and baroque music on the piano. He was also involved in classical opera singing which was one of the talents he had honed from his early school days in the choirs he took part in.

During the course of his university studies, Yenana was also involved in a reggae band where they played some of the cover songs of Jamaican legend Bob Marley and, in the course of finding his own musical identity, he was later introduced to the well known Ngcukana[22] brothers in the township music scene, who gradually introduced him to the jazz genre by playing - amongst others - covers by American jazz and blues organist Jimmy Smith. After completing his teacher's diploma Yenana was advised by one of his lecturers to consider moving to Durban in the KwaZulu-Natal province to go and study a much more relevant degree for his childhood passion (which was jazz music ofcourse) in the University of Natal, Howard campus. Yenana took the suggestion with an open mind and pursued it.

[22] Ngcukana Brothers – Duke, Ezra and Fitzroy are renowned jazz musicians and sons of multi-instrumentalist and legend Fezile Christopher Ngcukana. The Ngcukana brothers are well known for mentoring many young township musicians and were also forerunners in uplifting the legacy of South African jazz amongst the Black community.

3.2 Studying in the University of Natal (now University of KwaZulu-Natal) Under the Tutelage of Professor Darius Brubeck



4. Andile Yenana and Feya Faku.

In the political regime change period of 1990 and 1995 in South Africa (Sikwebu 2002, *City Press*), Yenana was in the course of studying his Bachelor of Music (BMus) in Jazz Studies degree at the University of Natal. When Yenana arrived in Natal, the jazz department was fairly new with less than ten years under its academic belt. As a first year student, Yenana gravitated towards older peers, saxophonist Zim Ngqawana and trumpeter Feya Faku, who were surprisingly his home boys from the Eastern Cape - a predominantly Xhosa region – he admired their seriousness towards grooming their craft, jazz studies and towards their overall jazz appreciation. Yenana also formed a band called *Inside Out*[23] with his new school friends: electric bass player Concord Nkabinde, Dumisane Shange and Mfana Mlabo and they all created memorable performances and fun 'gigging' times in and around the Durban live music scene. (Ansell 2006)

[23] Inside Out – A former band co-founded by Andile Yenana and his peers whilst they were all students at the University of Natal.



5. Andile Yenana and Mahube band founder Steve Dyer.

In his second year at the University of Natal (Durban), Yenana met and played with Zimbabwean born afro-jazz guitarist Louis Mhlanga in and around the Durban circuit too. In the same year of 1991, he also met a tenor saxophonist from the country of Botswana, Steve Dyer, with whom he played musical genres like *Mbaqanga* and Chimurenga (protest music) from Zimbabwe in sub-Saharan Africa in the twelve piece band *Mahube* project (Kakaza 1998, *Mail&Guardian*). There are many other peers and colleagues that Yenana met in and through university namely drummers Lulu Gontsana and Kevin Gibson, pianist Neil Gonsalves, pianist Melvin Peters, trumpeter Sydney Mavundla, acoustic double bass player Lex Futshane and the list goes on and on. Sydney Mavundla and Yenana would often assist each other when it comes to song-writing and musical arrangements – this exercise of 'iron sharpening iron' truly stretched their jazz knowledge and compositional skills. Yenana was also part of a compulsory big band ensemble in university and he was also privileged to study jazz piano under the tutelage of Professor Darius Brubeck, a founder of the jazz department in the University of Natal in 1983 and a son of the world renowned American jazz icon and pianist David Brubeck who rose to international acclaim through a popular jazz tune 'Take Five' with co-writer and saxophonist Paul Desmond.

In 1988 prior to the arrival of Yenana in the University of Natal (Gravystreet 2012), Professor Darius Brubeck took a group of young musicians and promising jazz students, who formulated a jazz band and called themselves the *Jazzanians,* to the United States of America

for an annual commemoration called the *Black History Month*[24] in Chicago. The personnel in the ensemble were the late trumpeter Johnny Mekoa, electric bassist Sibusiso Victor Masondo, alto saxophonist Zim Ngqawana, saxophonist Nick Patten, lead guitarist Andrew Eagle, drummer Lulu Gontsana, saxophonist Rick van Heerden, pianist Melvin Peters and drummer Kevin Gibson. The group of youngsters were also afforded an opportunity to visit the alleged birth place of jazz music, New Orleans. They were also given a platform to: perform in front of decently jam-packed crowds, teach their South African approach to jazz music and also learn through music workshops and participate in jazz jam sessions alongside American musicians such as the *Dirty Dozen* band. Most members of the *Jazzanians*[25] would become Yenana's colleagues and friends which he ended up working with in Durban and Johannesburg for the majority of his musical career.

In Carol Muller (2007), scholars share dynamics about jazz in KwaZulu-Natal and South Africa in general. Carol Muller begins the text by sharing her earliest moments of higher education as a South African jazz student in the University of Natal (now University of KwaZulu-Natal). Muller also explains that in the 1980s the school's curriculum was generally taught through American scripts which narrated jazz as a music which was innovated by Africans who were exiled into America through slavery. The music developed from field hollers, negro-spirituals to ragtime and evolved even further across numerous jazz evolutions (Blues, Bebop, Hard bop, Modal, Free etc) - all the way to rock fusion. Muller further describes the geographical history of jazz from New Orleans, Chicago to New York City.

The scholarship of South African jazz was at its earliest and it was conducted by American scholars on exiled South African jazz artists. The literary and recorded material was hard (but possible) to attain because it was banned in the 1980s. Apartheid law made it tough for White scholars to meet and interact with Black township musicians, therefore scholars tried to find alternative means to interpret the jazz scene. Most black musicians had access to American jazz material, which they learned and performed. South African jazz musicians transcribed Americans closely but those who were overseas realised that it was essential to develop a unique voice, true to indigenous origins and therefore the artists began to tell political stories

[24] Black History Month – An annual commemoration, which takes place in the United States of America, Canada and in the United Kingdom, of African diasporic historical experiences and black excellence.
[25] Jazzanians – A band formed by the University of Natal students, during the late 1980s, which was afforded a grand opportunity to travel to the United States of America in 1988 through Professor Darius Brubeck.

through their music, hence jazz became a political vehicle to fight against Apartheid in South Africa. Muller acknowledges five key scholars who've contributed immensely to South African jazz scholarship in a period of three decades namely: David Coplan, Christopher Ballantine, Veit Erlmann, Dale Cockrell and Charles Hamm. (Muller 2007)

Furthermore, Muller (Muller 2007) narrates the emergence of young scholars with a fresh perspective, in the early 1990s, who began to write articles and dissertations on South African jazz from local universities: University of Cape Town, University of the Witwatersrand, Rhodes University, the University of KwaZulu-Natal and abroad. These students were Richard Gassert, Shamiel Jeppie, Valmont Layne, Michael Nixon, Michael Rossi, Gary Baines, Lara Allen, Bjorn Solberg, Naresh Veeran, Maxine McGregor, and Sathima Bea Benjamin.

Muller (Muller 2007) mentions a list of significant audio, visual, photographic and literary publications and of South African jazz into the 21st century and she also notes the extensive attention jazz has been given in post-apartheid South Africa, from academic institutions, to jazz societies and international jazz platforms where local and international artists could interact. Muller delves in the issues of comparativeness and equity when comes narrating the historical relations of jazz in America and South Africa and she suggests that scholars and musicians should move away from seeing jazz as superior in America and inferior in South Africa, but we should all admit that jazz has become a global phenomenon. As Muller engages the concept of political and musical parallels between America and South Africa, she then discusses the idea of Echoes through various definitions in ancient Greek Mythology.

Muller shares her echoes concept with Sathima Bea Benjamin, wife of Abdullah Ibrahim and she could relate immediately to her own life as a South African living in America due to political frustrations. Benjamin narrates those personal experiential parallels through her musical compositions. Muller discusses that recordings played a major role on establishing the historiography of American jazz whereas in South Africa jazz recordings were scarce, banned and destroyed by the repressive laws of the apartheid government. It was even more difficult to access material from artists in exile, therefore more scholars and historians had to rely on oral narratives, autobiographies and newspaper articles. Muller suggests that South African jazz history should be looked at organically instead of a chronological and linear approach.

In her conclusion, Muller reflects that if jazz could be written from an oral and global perspective – this would result in a desired and balanced historiographical outcome (Muller 2007: 57-69). Muller's observations sketch out the context of Natal University in which Yenana began accessing formal or institutional jazz knowledge.

Ramanna (Ramanna 2004) argues that specific music (sometimes even musical instruments) and geographical locations have a common place and how musical production can create meaning to a specific location and then he examines this by linking certain musical styles and instruments with various countries e.g. accordions with France, bamboo flutes with Japan and China and bagpipes with Scotland and so forth.

The gist of Ramanna's research in this particular text (Ramanna 2004) is to establish how environmental, economic and political factors influence music makers in trying to find meaning that mirrors these societal issues in their music. He therefore cites Chris Merz and Darius Brubeck stating contrasting views on the scarcity of mainstream jazz in Durban. Merz states socio-economics as the musician's stylistic bias and Brubeck mentions that it boils down to personal choice and relevance by musicians. Ramanna mentions various cases and individuals who have attempted to support live music in Durban with little success to show for it. Durban pianist Neil Gonsalves describes Johannesburg as too high tempo and sought of a battle ground and Durban much calmer and accommodating to a 'layed-back' personality and this to him seems to be the case even on comparative musical terms. Through dialogue with Christopher Ballantine and Deepak Ram – Ramanna's conclusion is not necessarily in agreement with Gonsalves. In agreement with pianists Neil Gonsalves and Melvin Peters, Ram recalls: the differences of geo-political and topographical situations between Durban and Johannesburg, the Apartheid Group Areas Act's successes and failures, restrictions toward theatrical and church venues and how all these factors affected musical performances.

Ramanna continues (Ramanna 2004) to explore the race, class, poverty and musical dynamics in and around the city of Durban; Mageshen Naidoo speaks about how living in interracial zones influenced his guitar playing due to genres like Maskandi[26] music playing in and around his geographical habitat. Johannesburg based trumpeter Marcus Wyatt delves into

[26]Maskandi – Also originates from KwaZulu-Natal usually led by a guitarist and vocalist who usually narrates his/her world view in song and rapidly recites clan names in a historical context of self identity.

unfortunate issues that affect South African jazz as: geographical, economical and undue pressure from record labels for artists to commercialize for sales. In the early 1990s as mentioned by many interviewees, the scene in Durban was somewhat unstable due to venue inconsistencies, therefore many musicians decided to establish their own little crowds and play their non-commercial mainstream jazz.

Gonsalves states that jazz in Johannesburg is more established economically due recording labels but less ambitious compared to Durban. In the mid-1990s jazz venues in Durban began to flourish, The Hilton Hotel hosted regular performances, the International Convention Centre hosted conferences and corporates which employed jazz musicians. A general media interest helped create a market for live jazz performances. Turner shares in detail how media contributed towards jazz music in Durban being more viable and trendy. Gonsalves, Turner and Peters continue to share the unfortunate dynamics of the Durban jazz scene: lack of creativity, commercialisation of jazz, monopolisation of jazz venues and an exclusion of township based musicians due to the lack of resources (transport and musical instruments) (Ramanna 2004: 112-125). Through Muller and Ramanna, we gain a better idea of how the social context of Yenana post-Fort Hare had a profound effect on his maturing jazz voice.

This recognition is important for us to bear in mind as we write biographic profiles and other forms of South African jazz history. For example Christine Lucia (Lucia 2005) argues this when she describes how many scholars in different countries approach their writing styles. Lucia comes to a conclusion that most writers link two aspects in their approach – the music of the people with national identity. Lucia further argues that this is not the case with South Africa – South Africa in its totality is only represented by Black music. A majority of post-1990 writers had to face intellectual challenges of post-apartheid, post-modern and post-colonial aspects in their texts and most challenges also delve in multi-disciplinary faculties such as biography, musicology, ethnomusicology, anthropology, sociology, history, linguistic and cultural studies.

Lucia explores the various writing tones amongst scholars, representing different eras within the Apartheid regime, referring non-Black music such as Afrikaner folk song, classical and choral music. In the 1980s period many Afrikaner and Black scholars and musicians published literature and music material which describe contrasting socio-political views on the state of South Africa. Lucia concludes by expressing the countless dynamics and

difficulties of trying to define South African music as a subject. She further explains how compiling a variety of scholarly perceptions results in contrasting destinations (almost as if the different texts are in dispute):

> Drawing some of these texts together tells one kind of story about what South Africa has been and therefore to some extent what it is; or it tells many such stories. If it is a fiction, it might be one through which South Africans can understand themselves and reconstruct their past in the way that Umberto Eco imagined; and if it is non-fiction we can read it as a collection of narratives tracing connections that individual writers cannot make. For it is, to use Barthe's phrase, a writerly text, in which the reader is by far the most important player. (Lucia 2005: xl-xliv)

Beyond being aware of how we write context and history, our writings have consequences thereafter for how we theorise jazz education – such as that Yenana recived in Natal – in general.

3.3 Theorizing Jazz Education

In the late 1800s, Jazz/Jass was initiated and developed by African slaves in America through call-and-response field hollers, the blues and Negro-spirituals sung during labour sessions. (Berendt 1981) gives us a clear timeline of the development and evolution of subgenres within American jazz namely: Ragtime, Dixieland, Chicago, Swing, Bebop, Cool, Hard Bop and Free Jazz. The jazz genre did not stop evolving until today; it has also extended into the diaspora e.g. Latin jazz, Euro jazz and Afro jazz. South Africa is one of the countries which was/is highly influenced by the jazz culture on a parallel basis.

Most early African American jazz musicians learned jazz through aural tradition as opposed to their white counterparts who learned how to read and write music. This became an official precedent of formalising jazz education in its entirety. The different jazz eras had their own pioneers and according to (Berendt 1981) they were: Louis Armstrong, Bessie Smith, Bix Beiderbecke, Duke Ellington, Coleman Hawkins, Lester Young, Charlie Parker, Dizzy Gillespie, Miles Davis, John Coltrane, Ornette Coleman and John McLaughlin. The characteristics of jazz in different eras varies stylistically but is similar in approach i.e. syncopation, comping and improvisation. Theorizing jazz education also differs according to geographical location and style though fundamental aspects belong to one parent genre.

Jazz education involves scales, harmony, improvisation, rhythm, melody, time signature, key signature and repertoire. All these theoretical components are or should be taught in every jazz curriculum. (Berendt 1981: 371-372) wrestles with many academic attempts and ultimately defines jazz as:

> Jazz is a form of art music which originated in the United States through the confrontation of blacks with European music. The instrumentation, melody and harmony of jazz are in the main derived from Western musical tradition. Rhythm, phrasing and production of sound, and the elements of blues harmony are derived from African music and from the musical conception of the Afro-Americans. Jazz differs from European music in three basic elements, which all serve to increase intensity:
>
> 1. A special relationship to time, defined as "swing".
> 2. A spontaneity and vitality of musical production in which improvisation plays a role.
> 3. A sonority and manner of phrasing which mirror the individuality of the performing jazz musician.
>
> These three basic characteristics, whose essentials have been – and will continue to be – passed on orally from one generation to the next, create a novel climate of tension. In the climate, the emphasis is no longer on great arcs of tension, as in European music, on a wealth of tension-creating elements which continuously rise and fall. The various styles and stages of development through which jazz has passed on since its origin around the turn of the century are largely characterised by the fact that three basic elements of jazz temporarily achieve varying degrees of importance, and that the relationship between them is constantly changing.

South African jazz education in academic institutions is relatively young hence thorough research about South African jazz history and theories are vital for a decolonised curriculum in the near future. Paying attention to its brief history (Ramanna 2013) as I have done theoretically in the Introduction and further done here, helps explain some of the issues encountered by those musicians who matured after the end of apartheid.

Chapter Four
Post-apartheid Jazz Pianism

4.1 Introductory Background: Aim and Rationale

The aim of this chapter is to display Yenana's work in a more practical and detailed format in order to give the reader a microscopic perspective of what has been alluded to in the preceding chapters. It is also critical to showcase the subject in diverse musical capacities including: solo, ensemble and production works. This chapter also opens a platform to analyse compositions and explore the subject's piano style and influential musical elements. For a successful analysis it is imperative for one to know the music and that would require an in depth listening skill in order to pick up the finer detail of every selected piece. It is also essential to draw knowledge from previous courses such as jazz theory and jazz history. The more one listens to the pieces, the more they stretch their perception of the composition – one begins to recognise dynamics beyond melody, harmony and rhythm.

Before writing, it is vital for one to set their mind towards the pieces they have chosen to analyse and then remember to use the appropriate terminology when analysing the music. The music analysis involves vital key points namely: key signature, time signature, instrumentation, musical style, form, chord progressions and improvisation. The central figure of the analysis is Yenana's piano playing – where components such as comping, harmonic approach, improvisation, texture and timbre are examined in order to reach one's findings. In the course of analysing particular pieces it is possible to have a different interpretation and outcome in comparison to other schools of thought, as long as one's conclusions are justified accordingly.

The discographic section (produced fully in Appendix A) primarily serves as a database that measures Yenana's career time-line as well as his experience in the South African music industry. The section also serves: to exhibit all the musicians Yenana has worked with, to showcase the subject's accolades, and to prove his contribution to South African jazz pianism via recorded material. This particular section was inspired by scholar Lars Rasmussen's book entitled *Abdullah Ibrahim: a discography* (Rasmussen 1998), and similar to the book the section examines detailed information and the historiography of musical works and evidence that indeed the subject had/has a commendable input in shaping and defining what I deem as

post-apartheid jazz pianism. The significance of the overall chapter is justified in context of bringing the reader closer to the musical works which are the central discourse of the entire dissertation.

One of the most important reasons for this chapter is to qualify and prove my argument that the subject has in factual terms contributed a significant portion, both as a pianist and ensemble player or accompanist, in shaping post-apartheid jazz pianism. Indeed, Yenana has worked with and amongst the finest artists in South Africa and the international landscape has to offer in the world jazz fraternity namely: multi-instrumentalist Zim Ngqawana, saxophonist Steve Dyer, trumpeter Feya Faku, double bassist Herbie Tsoaeli, vocalist and violinist Sibongile Khumalo, vocalist Suthukazi Arosi, guitarist Bheki Khoza, saxophonist Sydney Mnisi, trumpeter Marcus Wyatt, steel-pan player Andy Narell, afro-jazz guitar Louis Mhlanga, tenor saxophonist McCoy Mrubata, double bassist Mlungisi Gegana, guitarist and vocalist Oliver Mtukudzi, tenor saxophonist Winston Mankunku Ngozi and guitarist Allou April. The list also includes all the British, Norwegian, Latin and American musicians Yenana has worked with during his tenure with Ngqawana.

Secondly, the rationale behind this chapter is to expose and inform the reader to evidence and some of the perceptions that drive my discourse. In the course of proving my discourse, I thought it very helpful to develop a quantitative database and career timeline that will collect available information, from hardcopy compact discs cover credits, online sources and research interviews, and then brand it in the manner that will bring forth new knowledge in the academic sphere. Another purpose of this particular chapter is to serve as a referential or vantage point for all the ventures Yenana has been exposed to throughout his career and it is also critical to note that the discographic element of this chapter also serves as a statistical graph that explores the peak and anticlimax of the subject's career. For instance, according to the available information – statistically one can derive that 2001 was one of Yenana's busiest years as a recording artist; certainly a year where he recorded five prominent and diverse albums namely: Andy Narell – *Live In South Africa*, Voice – *Quintet Legacy, Vol 1* 2001, Louis Mhlanga – *Shamwari* 2001, Suthukazi Arosi – *Ubuntu* 2001, Zim Ngqawana – *Zimphonic Suites*. (See Discographic Data on Appendix A)

Finally, it is also critical to evaluate Yenana's musical stature/rank and influence in the South African jazz genre or scene – and one piece of evidence that supports this notion is the fact

that the subject has recorded over twenty five reputable albums in his career of almost three decades. That is 'legendary status' in industry terms and it also sufficiently substantiates the importance of the musical analysis and discographic aspect of this chapter.

4.2 South African Jazz Pianism

This is the South Africa jazz piano lineage which forms the discourse from Apartheid to post-Apartheid jazz piano scene by looking at both young and older pianists. There are five components that I explore in this subsection:

1. Compare each pianists unique contribution
2. Discuss each of them and how they influence the jazz pianism scene and vice versa
3. Examine the musical discourse between Yenana with older pianists and his influence on younger pianists.
4. Yenana's piano mentors.
5. Explain Yenana's uniqueness in the midst of all other pianists.

Abdullah Ibrahim performs a solo piano rendition *Green Kalahari* at the Heineken Jazzaldia. His piano playing is influenced by classical, marabi, hymnal and excerpts of Duke Ellington and Thelonius Monk. Ibrahim has contributed immensely in the development of South African jazz piano from Apartheid to post-Apartheid South Africa. Tete Mbambisa is influenced by traditional American jazz and marabi this is evident in his *Xhosa Nostra, Tete's Big Sound* and *Did You Tell Your Mother* albums. Pat Matshikiza is predominantly a marabi pianist and this evident his works like *Tshona* and *Umgababa*. Chris McGregor on *The Bride* 1971 album with the Brotherhood of Breath plays percussive African rhythms and harmonies on the *Brotherhood of Breath* song with a fusion of American hard bop. Hilton Schilder is influenced by classical, ghoema, marabi and traditional jazz and this is evident in his solo rendition entitled *Rebirth*.

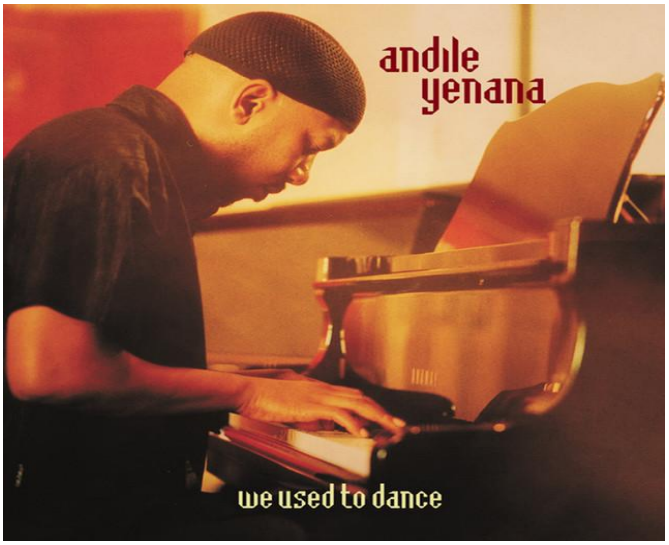
Bheki Mseleku was influenced by classical, African and American jazz. This is evident in his album recordings featuring songs like *Ntuli Street, Thula Mtwana* and *Mbizo*. Themba Mkhize is highly influenced by Zulu traditional maskandi, isicathamiya and Bheki Mseleku. This is evident in his works like *Ngaliwe, Amakwebevu* and *uShaka*. Paul Hanmer performs a solo piece entitled *The White Sand of the Flats*. His piano voice consists predominantly of

African elements and classical harmonies. Hanmers playing is also a prime example of post-Apartheid pianism in South Africa, especially prominent in the 1990s. Moses Molelekwa was influenced by contemporary jazz, classical, African jazz and marabi and this is evident in his works like *Mountain Shade, Genes and Spirits* and *Spirits of Tembisa*.

Mark Fransman performs a solo piano piece *For Brother Morten*. This particular piano approach is classical, atonal, abstract and somewhat avant-garde. Fransman is a highly influential pianist in post-Apartheid jazz pianism – from Afro jazz to traditional American jazz styles. Afrika Mkhize is highly influenced by his father Themba Mkhize, Bheki Mseleku and Moses Molelekwa this is evident in his performance in the European based Banz Oester & Rainmakers quartet performance of *Alone Again*. Nduduzo Makhathini is influenced by McCoy Tyner, Bheki Mseleku and Yenana especially because he took on many gigs that Yenana played therefore he had to learn how Yenana played in those gigs. Bokani Dyer grew up listening to Yenana by default since his father Steve Dyer worked with Yenana on numerous projects. Yonela Mnana is yet another young pianist mentored by Andile Yenana. In his song *Baba* he displays influences of gospel, classical and African elements. These are but a few of Yenana's piano ancestors, contemporaries, and younger pianists he has mentored.

Lastly, Yenana in both his solo albums and on his work with Zim Ngqawana showcases vast knowledge on different styles within jazz from marabi, free jazz, Xhosa piano style, blues as well as modal jazz. He is influenced by pianists mentioned above like Ibrahim, McGregor, Mbambisa, Matshikiza, Mseleku and Mkhize. There are four components that make Yenana unique in comparison to other pianists: his warm harmonic piano voicings, sparse thoughtful improvisational technique, a musical voice and compositions which fuse Jazz, Gospel, Blues and African elements and his personal interpretation of indigenous Xhosa music e.g. *Qula Kwedini*.

4.3 Andile Yenana: Soloist, Composer and Bandleader



6. Andile Yenana's debut album cover *We Used To Dance* (Sheer Sound 2002).
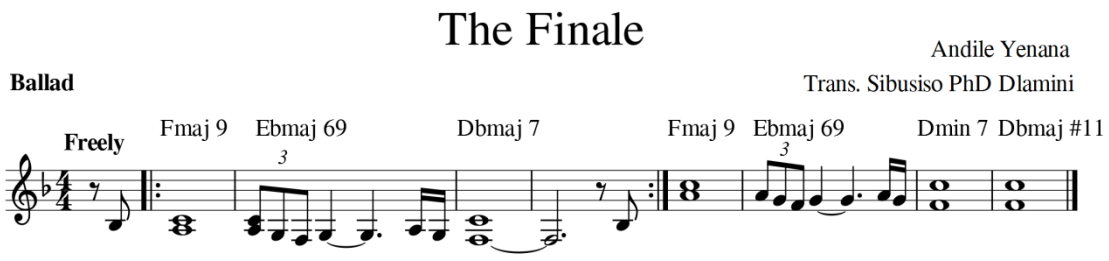
In 2002, Yenana recorded his debut eleven track debut album entitled *We Used To Dance* under the Sheer Sound label which received a nomination at the South African Music Awards for Best South African Jazz Album. The offering featured well written songs like *Wicked Whispers, Oasis, Blues for Nick* and *Tembisa-The People.* Trumpet player Feya Faku, saxophonist Sydney Mnisi, acoustic double bass player Herbie Tsoaeli, drummers Morabo Morajele and Kevin Gibson are some of the most sought after jazz musicians in South Africa and friends of Yenana that made up the quintet ensemble for the album recording. Yenana dedicated his debut album to highlighting and preserving the legacy of South African jazz music in its entirety especially acts that influenced his upbringing such as *The Blue Notes*.

> Yenana's debut album *We used to dance* celebrates "what was hip in his upbringing". The album is also an honour to the resilience of his community "which under adverse circumstances developed a popular culture with its own heroes". Compositions by Johnny Dyani and Dudu Pukwana on his debut CD bears testimony to Yenana's commitment to what he calls "ours". In the liner notes of his new CD, released in March, Yenana makes it clear he does not believe in the notion "in with the new, out with the old". For him, people don't need kwaito to dance. They used to "dance to jazz and other forms of black music". (Dikwebu 2002)

We Used To Dance was well received by many jazz lovers across the country and it was also reviewed relatively well by most jazz critics. Here is one of the songs recorded in the debut album that displays one of Yenana's inputs to jazz pianism:

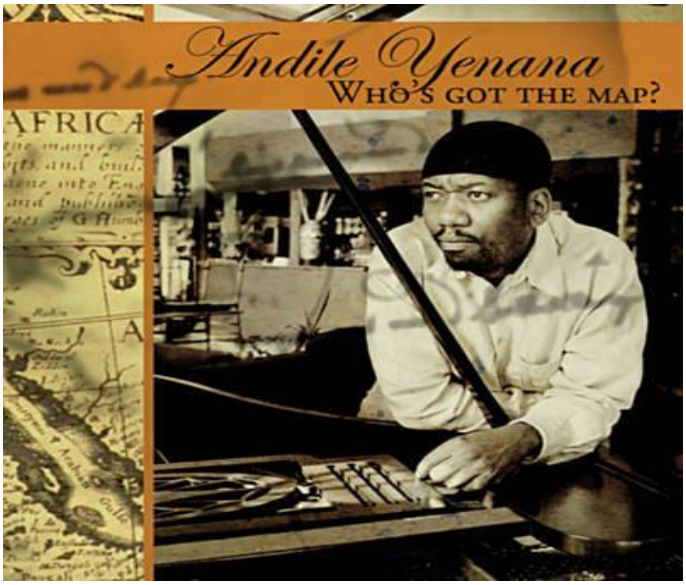
The Finale

- Key signature: F major
- Time signature: 4/4 – A section & Freely – B section
- Instrumentation: Solo piano
- Musical style: Ballad
- Form: AAB
- Year of publication: 2002
- Chord progression:



First eight bars of *The Finale*

- Mood: Yenana opens the song with an anticipated melody on the last quarter note of the previous pick-up bar and he generally uses the voice-leading piano method and poly-chords in his harmonic approach. The song is meditative with a very calming warm texture and timbre in the opening section. The dynamics of the composition employs crescendo effectively on the B section when playing a descending whole tone harmonic sequence of pivot chords that finally modulate to the parent key which is F major but the coda ultimately concludes the piece on C major. This particular composition essentially (successfully so) marries diatonic and atonal principles which ultimately enhance the aesthetics of the broader musical canvas.



7. Andile Yenana's second album cover *Who's Got The Map?* (Sheer Sound 2005).

In 2005, Yenana released his second solo offering entitled *Who's Got The Map?* under the Sheer Sound recording company. The band personnel in the album were slightly different from the previous offering namely: saxophonist Sydney Mnisi, trumpeter Sydney Mavundla, drummer Clement Benny, double bassist Jimmy Mngwandi, percussionist Basi Mahlasela and drummer Morabo Morejele. The dynamics and process of recording an album usually involves discussing the form and comparing different takes of the pieces. Here is a prime example of this phenomenon:

> The group runs through the head a couple of times. There are a few problems in executing the melody. To saxophonist Wayne Shorter, Davis rasps: "We need to divide this up, brother," suggesting that each play separately a portion of the second half of the melody. Hancock: "It's getting there, it's getting there." Following the next take, Davis says, "You know, Wayne, what we can do," and he sings the melody, but adds two bars of silence between each of the three phrases. They try it with the additional bars without melody. To producer Teo Macero in the control room, Davis says, "Hey, Teo. Play that back." Regarding his own suggestion for the bars of silence added within Harris's melody, Davis adds, "That's a nice idea, through. *Brilliant* idea." The group runs through the head several more times. To drummer Tony Williams, Davis suggests that he play eighth note triplets. The group tries the head in another recorded take, the tenth. Finally, despite a false start - Davis comes in early at the beginning - Take 11 continues with solos. It becomes the master take released on the recording. (Waters 2011:4)

The album featured songs like *Pedal Point*,[27] *Sydney's Etude, Rwanda and Mr. Harris* and the composers were the likes of Andile Yenana himself, Sydney Mnisi and Dr. Sazi Dlamini. This particular project was nominated four times at the annual South African Music Awards, hosted by RiSA,[28] for Best Male Artist, Best Instrumental Album, Best Jazz Album and Most Popular Artist of the Year. In an interview with Dirk Binsau, Yenana portrays his second album as more gratifying due to him composing more songs in comparison to his first offering. He also describes this album as thought provoking and expresses how it disrupts the status quo of society and the role and history of the South African jazz heritage:

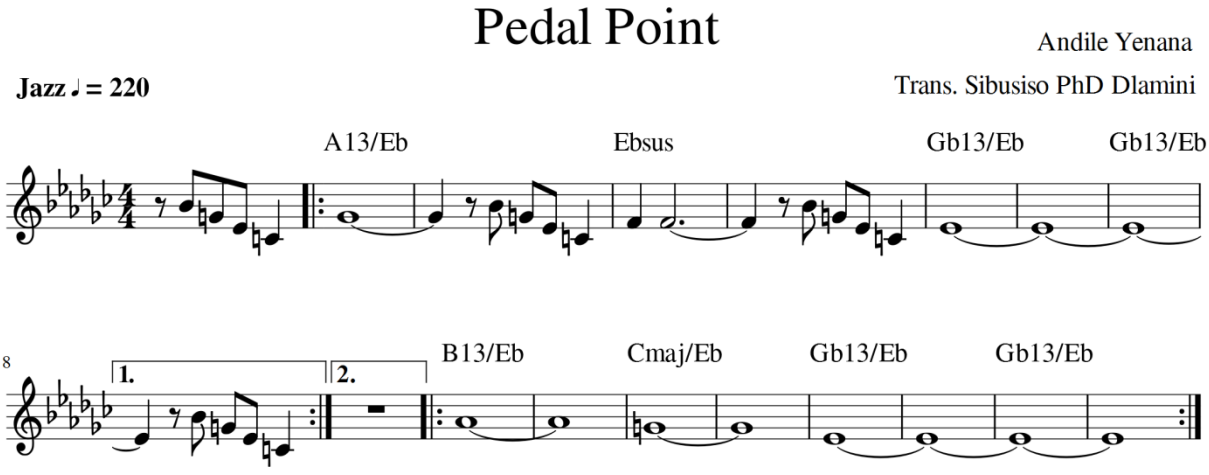
> "It's designed to evoke thoughts about places, spaces, treaties, borders and restrictions – what place does jazz have in the so-called post-modern society. I don't want a spaza shop (a little corner stall). I'd like to see a supermarket run by musicians for musicians: a place where, before they go to university, young players can learn about South African jazz before they learn about jazz from overseas." Andile Yenana (Ansell 2006)

Here is one of the songs recorded in the second debut album:

Pedal Point

- Key signature: Eb minor mode
- Time signature: 4/4
- Instrumentation: Piano, acoustic double bass, drums, saxophone & trumpet
- Musical style: Modal swing
- Form: ABAB
- Year of publication: 2005
- Chord progression:

[27] Pedal Point - Is a track 1 song from Andile Yenana's second album recording entitled *Who's Got The Map?* (2005).
[28] RiSA – The Recording Industry of South Africa was birthed in the 1970s as the Association of the South African Music Industry (ASAMI) and it is an entity which represents the ideas and concerns of musicians from both major and independent recording companies in South Africa.



A section of *Pedal Point*

- Mood: Yenana introduces the song with an Eb pedal point solo piano which lasts for four bars (or sixteen crotchets) and then the rest of the ensemble steps in with a rhythmic, percussive beat with the horn section and the piano emphasizing and also harmonizing the melodic lines – this lasts throughout the A section. On the B section the song modulates into a swinging phase where the piano plays the melody in a percussive and McCoy Tyner modal style without the horn section and then ultimately ends the section with the Eb minor pedal point similar to the A section. The A and B section repeat once more and then the tune moves to an improvisation section which is initiated with a thoughtful, spacious and sparse piano solo which plays throughout the entire form of the composition successfully avoiding improvisational clichés. Yenana's solo is followed by Jimmy Mngwandi's brief acoustic double bass solo which leads the song back to the head or melody of the song. The song ends on a gradually fading pedal point which is accompanied by collective yet different improvisational phrases by the horn section.

4.4 Years of Apprenticeship

In the mid-1990s, after successfully graduating with a bachelor's degree in jazz music, Yenana migrated to Johannesburg with many of his varsity peers from the University of Natal (now University of KwaZulu-Natal) to establish their musical careers where all the big recording labels and the hub of the South African economic activity is situated. Yenana essentially began his career as an ensemble player who played with several bands and many of the artists he accompanied were mostly signed by the Sheer Sound label which has

produced and released innumerable jazz albums to date. Sheer Sound is indeed one of the major record labels that played a paramount role in the development of the jazz industry in Southern Africa. Yenana mostly played with Zim Ngqawana: he recorded five albums in an extensive - recording, performing and travelling - period of eleven years and they toured overseas to countries like the United States of America, Norway, France, Netherlands, Switzerland, Sweden and Britain together. In the early 2000s while Yenana accompanied many artists, he was also busy brewing his own music for his debut album *We Used To Dance* which he was to release in 2002.



8. Zim Ngqawana playing a soprano saxophone.

In 1996, Yenana became part of a cultural exchange project with Zim Ngqawana on saxophone and three other Norwegian musicians namely: Bjorn Ole Solberg on saxophone, Paal Nilssen-Love on drums and Ingebrigt Haker Flaten on bass. These musicians ultimately had an opportunity to record a six track album entitled *San Song* in Oslo Norway after a brief tour in South Africa. The project features compositions from South Africa and Norway such as *Migrant Workers*, *Elgester* and *Ode* to name only a few. At the age of 37 years this offering became Zim Ngqawana's first ever album recording as a solo artist and it was released under the Sheer Sound record label. In this recording Ngqawana expresses elements of traditional South African folk music as well as avant-garde and jazz influences from the likes of John Coltrane, Archie Schepp, Eric Dolphy, Pharoah Sanders and Yuseef Lateef.

Yenana also makes his presence felt by showcasing glimpses of McCoy Tyner and Kenny Kirkland fused with Abdullah Ibrahim in his piano approach. The Norwegian songs are more orchestrated and precise in writing and just like classical music - they dictate how the musicians should approach the music but all in all, their collaboration has being fruitful and full of chemistry. In the same year Yenana and Ngqawana travelled to the United States of America Chicago to perform, conduct workshops and Yenana also gave talks about the arts and politics in South Africa to audiences at the North Western University[29] during the Black History Month celebration.

In 1997, Yenana travelled with Zim Ngqawana to the United Kingdom to perform at the Royal Albert Hall with a British ensemble which was directed by Keith Tippet and then they also travelled to France to perform at the Nantes Fin de Siecle festival – this was due to a cultural exchange project between France and South Africa. In 1998, Yenana accompanied Zim Ngqawana on his second album entitled *Zimology* with the same Norwegian musicians they worked with on the *San Song* album excluding saxophonist and composer Bjorn Ole Solberg, but this time around the album was recorded in South Africa. Yenana played a pivotal role in shaping and complementing the visionary sound of Ngqawana's musical concept. The offering was also recorded under the Sheer Sound label led by executive producer Damon Forbes and it featured exceptional songs like *Mayenzeke, Hymn For The Orphans, Qula Kwedini* and *You Think You Know Me*. *Qula Kwedini* is a Xhosa traditional song which was/is sung by young males during stick fighting sessions or during a cultural journey of transition towards manhood in the rural homelands and *You Think You Know Me* is an old church hymnal inspired composition by trumpeter and flautist Mongezi Feza who played with the 1960s hard bop band the *Blue Notes* which went to exile in Britain due to political pressure. The album won a South African Music Award for Best Traditional Jazz Album and the quartet Zim Ngqawana, Andile Yenana, Paal Nilssen-Love and Ingebrigt Haker Flaten all played an equally commendable role in the production of the album.

In 1999, Yenana recorded another album as a sideman with reedman Zim Ngqawana entitled *Ingoma* (meaning A Song) under the Sheer Sound label. The album also featured exceptional musicians like acoustic double bass player Ingebrigt Haker Flaten, drummer Paal Nilssen Love, trumpeter Dumakude Msuthwana and lastly poetry and spoken word delivered by

[29] North Western University – A private American research institution of higher learning based in Evanston north of downtown Chicago.

Lefifi Tladi. The album won a South African Music Award for Best Traditional Jazz Album and this is due to the outstanding repertoire namely: *McGregorian Chant, Unamaqhinga Na?, Ingoma* and *Biko's Ghost (Crucifixion)*.

In 2001, the *Zimphonic Suites* album by Zim Ngqawana also recorded under Sheer Sound by executive produced Damon Forbes featured Andile Yenana on piano in the same year alongside the usual jazz suspects Herbie Tsoaeli on double bass and Kevin Gibson on drums. This offering also featured songs like *Royal Drumming, Diviner's Ceremony, Ebhofolo* and *Two to Tangle*. *Zimphonic Suites* involved three composers namely Zim Ngqawana, Astor Piazzolla and Abdullah Ibrahim and the album won South African Music Awards for Best Male Artist, Best Engineer and Best Traditional Jazz Album. According to my research knowledge, Yenana was involved in five album recordings in the year on 2001 alone and this shows the level of demand he was experiencing at that point of his career.

In 2004, Yenana accompanied Zim Ngqawana on his fifth offering entitled *Vadzimu* (A TshiVenda word for ancestral spirits) under the Sheer Sound record label. The band personnel in the album are pianist Andile Yenana, trumpeter Marcus Wyatt, drummer Lulu Gontsana, drummer Kesivan Naidoo, trombonist Bheki Mbatha, guitarist and narrator Bheki Khoza, bassist Herbie Tsoaeli, harpist Merle Thomson, violist Elizabeth Rennie, percussionists: Basi Mahlasela, Gugu Ngwenya, Monna Mashinini, Thebe Motlhakeng and Tlale Makhene. Vadzimu features songs like *Umthakathi*, *Zimzim*, *Dirge* and *Thula Sizwe* and the album won two South African Music Awards for Best Male Artist and Best Jazz Album. Yenana also travelled overseas with Zim Ngqawana and amongst others Capetonian legendary saxophonist Robbie Jansen to *Havana Jazz Festival* and then upon their return Yenana went into studio to work on his second solo album *Who's Got The Map?* this was released in the following year of 2005.

The year 2006 somewhat marked the beginning of the end in a great musical relationship when Yenana and Zim Ngqawana played their final international performance in a duet setup in Paris France at [30]*Citi de la Musique* (Lavevillette). In the same year Yenana also took on the academic path by lecturing Jazz Theory, Piano Practical and Ensemble courses at the

[30] Citi de la Musique (Lavevillette) – A collective of institutions dedicated to promoting the entire framework of music development and appreciation.

University of Venda in the Limpopo province of South Africa – this particular adventure for almost a year or so.

4.5 Afro-centric and World Music Collaborations

In 1998, Yenana joined a twelve piece pan-African band called *Mahube* (New Dawn) which was led by saxophonist Steve Dyer. The *Mahube* project was made up of Steve Dyer on tenor saxophone, Oliver Mtukudzi on guitar and vocal, Suthukazi Arosi on vocal, Scorpion Madondo on saxophone, George Phiri on guitar and vocal, Bheki Khoza on guitar, Phinda Mtya on vocal, Barry van Zyl on drums, Feya Faku on trumpet, Andile Yenana on keyboard, Herbie Tsoaeli on bass and Tlale Makhene on percussion - they released their debut album entitled *Music from Southern Africa*. The band was invited to perform at the *Out of Africa*[31] music festival where they mesmerized the crowds with a plethora of southern African musical cuisine in Munich, Germany. The album title spoke to the fact that the group collaborated in anthropological music, indigenous cultures, and multiple languages from different sub-Saharan countries like Botswana, Zimbabwe, Swaziland and South Africa. The album was recorded under the Sheer Sound record label and it consists of varying musical genres like *Jazz, Marabi, Mbaqanga, Maskandi* and *Mbira* songs like *Ndiwe Muroyi, Tangira* and *Mahube* – all the songs of the album were composed, arranged and produced by different members in the band in order to display the concept of unity in diversity. The project also included South African traditional songs like *Ilanga Litshonile* by a legendary songstress, songwriter and political activist Miriam 'Mama Afrika' Makeba and Dyer describes *Mahube* as a musical concept that is about sharing ideas and exploring African sounds instead working in isolation.

In the same year Yenana worked with Capetonian born saxophonist McCoy Mrubata on his debut album entitled *Tears of Joy*. The album was also recorded under the Sheer Sound record label and the band personnel who accompanied him on the album were: Andile Yenana on piano, Jasper Cook on trombone, Johnny Fourie on guitar, Lulu Gontsana on drums, Paul Hanmer on piano, Bheki Khoza on guitar, Prince Lengoasa on flugelhorn, Bongani Masuku on vocal and Barry van Zyl on djembe and percussion. The album featured songs which predominantly represent the rich *Ghoema* and *Kaapse klopse* coloured heritage

[31] Out of Africa Music Festival – A festival in Munich Germany, that features African acts for arts and cultural shows.

and compound rhythms of the Xhosa culture of Cape Town like *Qula, Cape Samba, Bo Kaap* and *Sangoma Blues* which were all written by Mrubata.

In the year 2000, Yenana recorded an album entitled *Hoelykit?* (An Afrikaans slang word used for greeting) with saxophonist McCoy Mrubata and the album was recorded under the same label as trumpeter Marcus Wyatt. The ensemble which formed part of the project included Andile Yenana on piano, Mandla Zikalala on double bass, Barry van Zyl on drums, Herbie Tsoaeli on bass, Dave Reynolds on steel pan, Morabo Morejele on drums, Isaac Mtshali on drums, Paul Hanmer on piano, Feya Faku on trumpet, Marc Duby on double bass, Gloria Bosman on vocals and Romeo Avelino on percussion. The album featured songs like *Romeo and Alek, Pt 2, Bra Kadudu's Dream, Waki's Walk and Chef's Special*.

In the following year of 2001, Yenana recorded an album with internationally renowned steel pan player Andy Narell entitled *Live In South Africa* under Dave Love the executive producer of the Heads Up label. The band members in the offering were: Andile Yenana on keyboards, Rob Watson on drums, Louis Mhlanga on guitar and bassist Denny Lalouette. The album is a refreshing double disc recording and it features songs like *Out of The Blues, Coffee Street, Chakalaka* and *Heads or Tails*. The album was recorded in front of tens of thousands of people in the audience in Johannesburg. Yenana proceeded to record with Zimbabwean guitarist Louis Mhlanga on his debut album *Shamwari* under the Sheer Sound label. The session artists involved in the project were the likes of pianist Andile Yenana, bassist Denny Lalouette, percussionists Basi Mahlasela and Elhadgi Diop, drummer Sello Montwedi, bassist Herbie Tsoaeli, drummer Rob Watson, vocalists Nomsa Magwaza and Sipho Nkosiyani. The album features songs like *Afrika Ya Uya, What Happened To Love? , Kugarisana Nevamwe Zvakanaka* and *Take Me*. All the songs were composed and arranged by Louis Mhlanga exclusively and the album was rightfully nominated for two South African Music Awards.[32]

In 2005, Yenana recorded with acoustic double bass player Mlungisi Gegana on his debut album entitled *One Step Forward* under the Gallo record label. The album band personnel were pianist Andile Yenana, vocalist Phinda Myta, guitarist Louis Mhlanga, percussionists Godfrey Mgcina and Basi Mahlasela, drummer Vusi Khumalo, trombonist Jasper Cook and

[32] SAMA – South African Music Awards are the most prominent awards in South Africa and they are produced by The Recording Industry of South Africa (RiSA).

guitarist Johnny Chonco. The album also featured songs like *Yes I Will, I Love This Music, Sitting on the Edge* and *Vuyo Lwethu* which were all written by Cape born Gegana.

In 2012, Yenana worked with another Cape Town born double bass player Herbie Tsoaeli on his debut album entitled *African Time* under the Sheer Sound label. The band personnel on the album are pianist Andile Yenana, trumpeter Marcus Wyatt, drummer Kesivan Naidoo and trombonist Bheki Mbatha. The album won a South African Music Award for Best Jazz Album and it also features songs like *Hamba No Malume, Kerekeng, Hymn for the Innocent* and *Kuzobuya Kulunge*.

4.6 Flirtation with the Popular

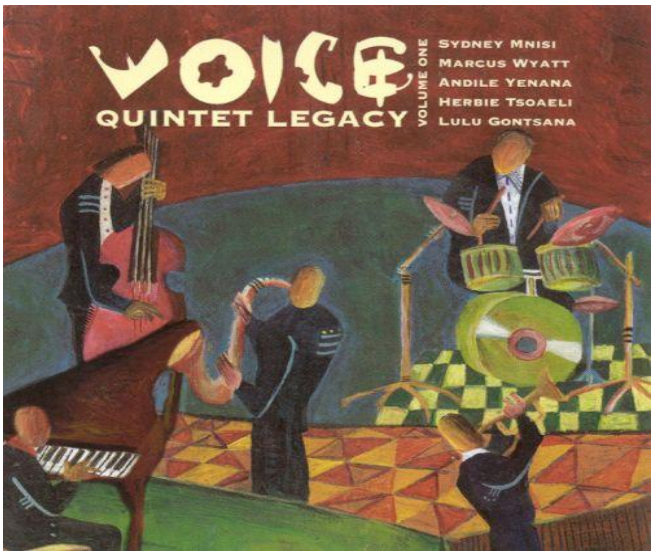
South African traditional music vocalist, Suthukazi Arosi, is also one of the artists Yenana worked with in the year 2001 on an album entitled *Ubuntu* (which simply means being humanitarian). Arosi initially worked with Yenana in the *Mahube* project during the 1990s – that is where she asked Yenana for his skills as a producer, arranger and pianist. Like many other projects Yenana has been involved in, the *Ubuntu* album was also recorded under the Sheer Sound record label and it employed session artists such as Andile Yenana on piano, Rob Watson on drums, Herbie Tsoaeli on bass, Jimmy Mngwandi on bass, Louis Mhlanga on guitar, Bongani Masuku on vocals, Basi Mahlasela on percussion, Sonto Khumalo on vocals, Sello Montwedi on drum, Isaac Mtshali on drums, Sipho Nxumalo on vocals, George Phiri on guitar, Thuthukani Cele on organ and Bheki Khoza on guitar. The album genre is predominantly South African Traditional Music and it features songs like *Wemnt'omnyama Vuka Emaqandeni, Abelungu Abamnyama, Abafazi Balelali* and *Ulele Ulele* – all the album songs were composed and arranged by Suthukazi Arosi, Andile Yenana, Basi Mahlasela and Herbie Tsoaeli. *Ubuntu* was nominated and eventually won a South African Music Award for Best Xhosa Album.

In the following year of 2002, Yenana worked as a session artist with Cape Town born contemporary jazz guitarist Allou April in his debut album entitled *Bringing Joy* which was also recorded under the Sheer Sound record label. The musicians who were involved in the project were Andile Yenana on piano/keyboards, Marcus Wyatt on trumpet, Basi Mahlasela drums/percussion, Robbie Jansen on saxophone and the late rhythm and blues artist Tk on vocals. The album features songs like *A Place Called Love, Bringing Joy, Everything in My Life* and *Love Theme for Tk* which was a hit song in South African music circles. Finally, in

the same year Yenana took up the challenge to work with classical trained vocalist and songstress Sibongile Khumalo in her album entitled *Quest* which was recorded under the Sony Music Entertainment label. The band personnel in the album were Andile Yenana on piano, Sibongile's son Tshepo Mngoma on violin, Sylvester Mazinyane on piano, gospel sensation Mthunzi Namba on keyboards, self taught Fana Zulu on bass and Kwazi Shange on drums. The album featured songs like *Thando's Groove, Xola Moya, Ancestral Ways* and *Joy Finds You* and the project won a South African Music Award for Best Vocal Performance. In the offering, Sibongile Khumalo sings a combination of church traditional hymns like *We Bathandwa*, South African jazz standards, her own compositional works and a classic *Seliyana* by renowned acoustic double bass player and baritone vocalist Victor Ntoni.

4.7 Back to the Mainstream

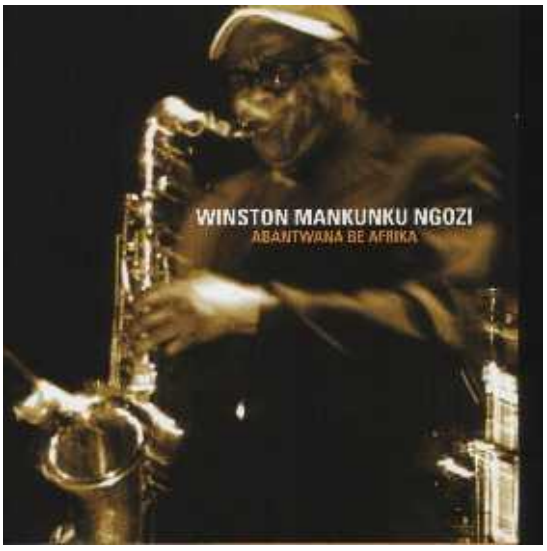
In 2000, Yenana played piano in Marcus Wyatt's debut album entitled *Gathering* which was also recorded under the Sheer Sound record label. The personnel in the album were Andile Yenana on piano, Carlo Mombelli on electric bass, Herbie Tsoaeli on the acoustic double bass, Johnny Fourie on guitar, Gaston Goliath on drums, Lulu Gontsana on drums and son of well known South African jazz pianist Themba Mkhize - Afrika Mkhize on keyboards. The album featured well written songs composed by Marcus Wyatt and Carlo Mombelli like *Raindance, Sue's Groove, Freedom Love Song* and *Breathe* and the offering was also nominated for a South African Music Award. Some jazz critics described Wyatt's album as being reminiscent of the legendary *Blues Notes* but on the down side they also mentioned that the project lacked slightly when it comes to innovation.



9. Voice debut album cover *Quintet Legacy* (Sheer Sound 2001).

In the following year of 2001, Yenana recorded an album entitled *Quintet Legacy, Vol* 1 with a five piece ensemble concept that was initiated in the late 1990s called *Voice*. The name of the band was coined due to the fact that there were no vocalists in the band therefore they combined their instruments to create one musical voice. The band consisted of saxophonist Sydney Mnisi, trumpeter Marcus Wyatt, acoustic double bass player Herbie Tsoaeli, pianist Andile Yenana, alternating drummers Lulu Gontsana and Morabo Morajele. Their debut album featured songs like *Sinivile, Jessica, Blue for Green* and the well known South African jazz standard *Lakushon' Ilanga* by tenor saxophonist Winston Mankunku Ngozi and the rest of the songs were composed by Andile Yenana, Herbie Tsoaeli, Marcus Wyatt and David O' Higginds. The band was afforded an opportunity to travel overseas to perform in Sweden and their debut album was also nominated for a South African Music Award.

In 2002, Yenana also sessioned as a pianist on Marcus Wyatt's second *Africans In Space* album which was also recorded under the Sheer Sound record label. The band personnel in the project were Andile Yenana on piano, Herbie Tsoaeli on acoustic double bass, Kesivan Naidoo on drums, Mark Fransman on piano, Sydney Mnisi on saxophone and Nontuthuzelo Puoane on vocals. The album featured songs like *In The Beginning, Australopithecus Africanus, Umculo Wakwantu* and *Black Genesis* to only name a few. The production credits of the album are due to Marcus Wyatt and Damon Forbes. In the same year Yenana recorded with ex schoolmate, musical acquaintance and Eastern Cape born trumpeter Feya Faku on his album entitled *Tacit.*



10. Winston Mankunku Ngozi's album cover *Abantwana Be Afrika* (Sheer Sound 2003).

In 2003, Yenana played the piano and co-produced the legendary Cape Town born Winston Mankunku Ngozi's album entitled *Abantwana Be Afrika*. The album was recorded by the Sheer Sound record label and it won a South African Music Award for the Best Producer category. Musicians like trumpeter Prince Lengoasa, acoustic double bass player Herbie Tsoaeli and drummer Lulu Gontsana formed part of the band that contributed to the success of the album. The project is also well known for popular local jazz hits such as: *Give Peace a Chance, Abantwana Be Afrika, Lakutshon' Ilanga* and *Inhlupeko*. Yenana has always expressed much admiration for Winston, deeming him the father of South African jazz. *Abantwana Be Afrika* is dedicated to the children of Africa and it was also simultaneously dedicated to a Sowetan tenor saxophonist Duke Makasi who was part of a band called *Spirits Rejoice* which was later joined by a Cape Town based saxophonist Robbie Jansen in the 1980s. Musicologist and tenor saxophonist Salim Washington shares pointers on *Abantwana Be Africa* on an academic script entitled *Exiles/Inxiles: Differing Axes of South African Jazz During Late Apartheid*:

> One of Ngozi's later recordings, *Abantwana Be Afrika,* is a very different kind of affair. Recorded in 2003, 35 years after his first recording, this is a relaxed session of a master in his later years. Accompanying him are young musicians who are among South Africa's finest: pianist Andile Yenana (who also served as co-producer), bassist Herbie Tsoaeli, trumpeter Prince Lengoasa, and drummer Lulu Gontsana. This is a well produced, almost slick, professional recording. But for this writer, there is less of the fervour and fire of rebellion that marked Ngozi's earlier work. To be fair, the old Winston is frequently very evident in his later recordings. One such instance would be on *Molo Afrika,* particularly on the track "Khanya." On this track there is a decidedly postmodern sensibility in which the rhythm section oscillates between jazz swing feel and a pop oriented backbeat. During his solo there is a protracted section with the swing feel, but the overall momentum of that section is deliberately contrasted with the backbeat sections, which all but dominate the track. (Washington 2012: 105)

In the same year Yenana recorded a second album with his collaborated band *Voice* entitled *Quintet Legacy, Vol 2 Songs For Our Grandchildren* under the Sheer Sound record label. The album was also nominated for a South African Music Award and it featured songs like *Scullery Department* by saxophonist Kippie Moeketsi, *Days Mandulo, Children In The Rain* and *I Remember Billy*. From the first and through to the second album the quintet maintained their fundamental mission of dedicating past musical legends like saxophonist Kippie

Moeketsi and an unsung jazz guitarist Allen Kwela although at the same time playing their own compositions as a means of maintaining a balance.



11. Andile Yenana and Sydney Mnisi.

In 2008, Yenana recorded with his long time industry colleague and friend tenor saxophonist Sydney Ace Mnisi on his debut album entitled *20 Years Celebration* under the Samco record label. The band personnel were pianist Andile Yenana, drummer Clement Benny, acoustic double bass player Jimmy Mngwandi and percussionist Basi Mahlasela. The album featured songs like *It's About Time, Kwela Gontsana, Grooving In Hell* and *Blues Tembisa* and the project was also nominated for a South African Music Award for Best Jazz Album.

4.8 Supplementary Roles and Achievements

In-between all the recording, performing and travelling Yenana has contributed in film scoring music for an Aids documentary entitled *Shouting Silent*[33] which was a project that was written to fight against the scourge of the disease in South Africa and also to educate people against the stigmatization of Aids in many communities. He wrote and played piano

[33] Shouting Silent – A film by Renee Rosen and Xoliswa Sithole, released in 2002, about an adult orphan who lost her mother due to the scourge of the HIV/Aids pandemic in South Africa.

on two other documentaries *The Road to Xua*[34] and *Jazz Fantasia – The Music of Gideon Nxumalo*.[35] Yenana was also involved in a television game show called *Lilizela Mlilizeli*[36] (a South African phrase for ululating) where he provided his services as a: musical director to a live band, head researcher and producer for two seasons. Yenana also worked as a talent scout for the *Gospel Star Search* show.[37] These 'branching out' roles that Yenana took are also a lesson that one should diversify in an uncertain and specialist industry like the entertainment/music industries.



12. Andile Yenana.

In the year 2005, Yenana becoming one of the young artists who were selected by the 24th Standard Bank Young Artists Awards in the jazz category alongside with: Wim Botha for visual art, Mpumelelo Paul Grootboom for drama and Peter John Sabbagha for dance. These were handpicked young artists who had contributed profoundly and extensively to the

[34] The Road To Xua - A documentary featuring pianist Andile Yenana as a film scorer and piano player.
[35] Jazz Fantasia – The Music of Gideon Nxumalo – A documentary by Glen Masukwana about the life and works of Gideon Mgibe Nxumalo which featured Andile Yenana on piano.
[36] Lilizela Mlilizeli – A television game show which was aired on the South African Broadcasting Corporation (SABC 2) co-hosted by poet and rapper Stoan Seate and Andile Yenana was the pianist and musical director for two seasons.
[37] Gospel Star Search – A former South Africa talent search show which went around the country to scout for the next gospel sensation. Andile Yenana was part of the panel of judges who assessed the auditioned.

advancement of the South African arts landscape. Each winner was afforded an opportunity to perform new material on the National Arts Festival in Grahamstown main stage for two nights and they were also given a cash prize as part of the award perks. Yenana tried to break the usual stereotypes about South African jazz by experimenting with post modern approaches to the jazz medium. According to *Daily Dispatch* Yenana was both surprised and excited about winning the award:

> "I am so excited about winning this award, I never expected to win, I have seen people winning it but never thought that I could be the one winning it one day," said Yenana. (Kota 2004)

> "I am looking forward to performing at the Grahamstown Arts Festival next year for two nights, I have always wanted to and this is a great opportunity to realise that dream," said
> Yenana. (Kota 2004)

A highly grateful Yenana also expressed that his debut album *We Used To Dance* had not gotten good marketing but the platform given by the award will help to boost his career and afford him the recognition that he deserves. Some of the previous Standard Bank Young Artist winners on the music category are (City Press 2005) : Sibongile Khumalo, Johnny Clegg, Prince Kupi and Angela Gilbert and the much more recent artists are vocalist Nontuthuzelo Puoane, vocalist Melanie Scholtz, saxophonist Shannon Mowday, bassist Concord Nkabinde, pianist and saxophonist Mark Fransman, pianist Bokani Dyer, pianist Kyle Shepherd, pianist Nduduzo Makhathini, pianist Afrika Mkhize, bassist Shane Cooper, vocalist and trombonist Siya Makuzeni and bassist Benjamin Jephta. Later, in the same year Yenana opened for an international jazz icon and Grammy award winning vocalist Dianne Reeves at the Johannesburg Joy of Jazz festival. In 2010, Yenana performed with the Standard Bank All Stars at the Grahamstown Arts Festival.



13. Amandla Freedom Ensemble featuring Mandla Mlangeni, Andile Yenana and Louis Moholo.

In recent times Yenana has worked with younger artists who have approached him both as a pianist and as a mentor and one of them is trumpeter, composer and bandleader Mandla Mlangeni. Mlangeni hails from Soweto and he studied jazz composition in the University of Cape Town and has also founded *Amandla Freedom Ensemble* which has recorded an album entitled *Bhekisizwe*. In an interview Mlangeni narrates his thoughts about Yenana as a mentor:

> "Bra Andile is a very special character, when I say character I mean a very special being, a very special person. He is very kind hearted. He was able to listen to me and guide me. Working with him actually helped me to pace myself and to actually listen to the music and relax. Be in the present and to listen. Working with him has changed my scope, in a much more broader perspective, to how I relate to the music and how I relate to people in the music." (Mlangeni 2014)

There are numerous other youngsters that Yenana has tutored including blind pianist Yonela Mnana, Apiwe Bubu and others from rural KwaZulu-Natal, where he is currently teaching Jazz education. Apiwe Bubu is an Eastern Cape born artist who migrated to Johannesburg to pursue education and ultimately a career as a musician, composer, sound engineer and disc jockey. After completing his sound engineering studies, he worked for different media

entities while also learning a Berklee online course which he successfully completed.[38] Bubu approached Yenana for private jazz piano lessons; the lessons progressed for a period of four years before Bubu decided to audition for the Berklee College of Music in Boston New York. The audition was successful and today Bubu is an alumnus of that institution.

In the year 2012, veteran pianist, composer and bandleader Abdullah Ibrahim (formerly known as Dollar Brand) initiated a concept called the *Abdullah Ibrahim Mbombela Big Band* which was endorsed by the arts and culture government department and other sponsors to preserve South African jazz heritage through music. The big band featured some of the most notable names in the jazz fraternity such as pianist Andile Yenana, trumpeter Feya Faku, saxophonist Barney Rachabane and youngsters Nhlanhla Mahlangu on saxophone, Ayanda Sikade on drums, Mthunzi Mvubu on saxophone, Malcolm Jiyane on trombone and Thembinkosi Mavimbela on the acoustic double bass.

The band played a mixed repertoire of American and South African tunes - from Duke Ellington (one of Ibrahim's musical influences) to Marabi style and some of Ibrahim's favourites. The group conducted performances in the Cape Town International Convention Centre (better known as CTICC) and the Linder Auditorium in Johannesburg. I was also privileged to attend one of their shows and one of the things that intrigued me was watching Yenana alternating the piano with Ibrahim during the show and then at some point Abdullah asked Yenana to play one of his original solo piano pieces from one of his album recordings – it was almost like watching one of Duke Ellington's DVDs where he would call each member of the big band to showcase their talents. Anyway, Yenana played his solo piece with such grace and warmth, that one could tell that the audience was captured and moved in its silence.

[38] Berklee College of Music – An independent college of higher learning for contemporary music and music technology, situated in Boston New York.



14. The Blue Notes Tribute Orkestra.

Yenana is also part of a seven piece band called *The Blue Notes Tribute Orkestra.* It is a collective ensemble led by trumpeter Marcus Wyatt and it was formed to pay tribute to the hard bop sextet *Blues Notes* band of the 1960s. The ensemble includes Johannesburg based musicians Marcus Wyatt, Andile Yenana, Siya Makuzeni, Ayanda Sikade, Mthunzi Mvubu, Thembinkosi Mavimbela and Janus Merwe. The band's most memorable performances were during the Freedom Day Concert at the Sophiatown Cultural and Heritage Centre in Johannesburg, The Orbit in Braamfontein and the Cape Town International Jazz Festival. The Orkestra's mission is to preserve the *Blues Notes* music which excelled in their style of a free form approach to South African Jazz which inspired many artists such as the late trailblazer Zim Ngqawana.

5. Conclusion

5.1 A Synopsis and Summary of the Dissertation

During a conversation with Yenana, which does not form part of this study, I record this interaction:

AY: Why all these questions?
SD: I am planning to conduct a Masters research on you sir.

AY: So you are writing a book on me?
SD: Hahaha…I guess.

AY: I also want to do a Masters degree.
SD: Go for it…you are more knowledgeable about South African Jazz history.

According to the critical information that has been examined, explored and highlighted in the preceding dissertation chapters, it is therefore safe to claim – one of my key arguments of the thesis - that Andile Yenana is indeed one of the most significant contributors to South African jazz pianism and the broader spectrum of South African jazz. In the turbulent course of my research, I have examined Yenana in varying roles including: scholarship credentials, solo recording artistry, ensemble playing, tertiary lecturing, musical mentorship, album production, industry award accolades, talent scouting, film scoring and television co-production. As I previously mentioned, Yenana has been involved in more than twenty five notable jazz album recordings in South Africa; this fact alone justifies his influence and contribution in shaping the jazz pianism sound in post-apartheid South Africa.

In summary of this dissertation, I thought it is vital for Yenana to share his final thoughts on the current status of the South African music industry concerning the jazz genre and then I came across a very interesting online jazz article interview by jazz writer Dirk Binsau, which spoke exactly to my observations and feelings, entitled *The New Black Magazine: On Andile Yenana's "Who's Got the Map?"*

> Binsau's Question: You were living in South Africa, a country still notorious for the apartheid system. Unfortunately racism seems to be one prejudice that's very hard to overcome for many people. It may work to abolish racism in people's head if a country is well-off and the wealth is shared by a large part of the population. But as soon as the

> economy doesn't prosper very well you will be confronted with more and more racist opinions. What I'd like to know how much are you still confronted with racism in South Africa these days? And what do you think one can do to get rid of racism?
>
> Andile Yenana's response: Fortunately with us, our music is more readily accepted by white audiences because the venues we play and their background (White) has enabled them to embrace our music as more progressive, devoid of the township stereotypical Jazz that is associated with black musicians. The problem is that now our communities are still racially divided therefore there is a serious lack of cultural cohesion that should be about transformation and national identity.
>
> Binsau's Question: Damon Forbes, the president of your label Sheer Sounds said that "Europe and the US are still in the Makeba/ Masekela/ Mahlatini/ Johnny Clegg and Abdullah Ibrahim frame of mind. There is very little interest in the new breed of musicians, something the exiles were able to overcome." What do you think why is there so little exposure of South African jazz artists in Europe and the USA?
>
> Andile Yenana's response: I think South African embassies in the world should be at the fore front of the change but they don't. They still keep connections with those musicians you've mentioned to portray South African identity in music. Those musicians with all the respect need to pass the torch to others coming up. (Binsau 2013)

According to my personal view, the thoughtful discourse between Binsau and Yenana, expressed in this jazz article resonates with most South African artists' concerns especially younger jazz musicians who have been marginalised from participating fully in the music industry due to a lack of 'apartheid struggle credentials'. Jazz development in the grassroots level and adequate exposure of the jazz brand and advanced technology in South Africa has still got a long way to go in comparison to first world countries. Yenana's experience of touring overseas as a musician helped him realise the varying methodologies and also note a few observations which result in the antithesis between South Africa and western imperialist countries:

- The jazz medium in the United States of America is highly respected from both a cultural and aesthetic perspective.

- The American jazz genre and the European jazz festival clientele have been connected in the context of arts and culture since the earliest development of the jazz genre in the 1930s.
- The European jazz scene successfully created a professional platform for countless American jazz artists to perform in and another advantage for this phenomenon was the fact that this was geographically away from socio-political tensions which were prevalent in that era.
- European jazz festivals and academic institutions are well organised when it comes to the administrative part of the arts and cultural sector in comparison to South Africa. One of the reasons that prove this argument is the level of funding that first world countries put into the arts in comparison to semi-third world nations.
- Post-apartheid South African audiences relatively have a misconception of what jazz is and therefore the music festival promoters exploit and abuse that particular naivety by booking popular non-jazz artists and still coining the concert as a jazz festival for credibility and monetary ambitions.
- The local government municipalities in South Africa lack the necessary infrastructure and relevant jazz development programs to educate communities (both the young and old) about jazz and music on a broader scale. (Binsau 2013)

Art in its entirety plays a paramount role of influencing the society and vice versa. Yenana expresses jazz as a genre which reaches far beyond its repertoire and it does this through touching on a variety of humanitarian issues such as sociology, politics, activism and pedagogy. He also insists that the jazz genre should represent an evolving contemporary discourse and also unite people on national and international platforms against social ills such as racial prejudice, economic exclusion, classicism and xenophobia. In post-apartheid South Africa, similar to most parts of the world, jazz has gradually become a purist, elitist and 'sought of' an acquired taste especially to the so called affluent black middle class, whereas in apartheid South Africa it was an everyday entertainment tool for poor migrants in informal drinking establishments and it had also begun to develop into a form of protest and activism towards day to day prejudicial oppression such as racial discrimination, poor labour laws and general human rights. The elitist perception of jazz perpetuated largely by the radio industry has put the jazz genre at the backseat of the South African music industry and it is also unfortunate that our musical jazz exports are celebrated more overseas rather than on local avenues. Another seemingly minute parasite that is slowly devouring our local jazz circuits is

the monopolisation of live performance gigs by better resourced individuals and this issue is articulated better in this particular excerpt:

> More worrying, in an almost textbook example of neo-liberalism's monopolistic impetus, the live jazz market in Durban has been cornered by just three bands. This process occurred in three stages. First, the owners of Zack's, a restaurant at the upmarket Musgrave Shopping Centre on the Berea, gained ownership of five other restaurants at Wilson's Wharf – a new multimillion rand restaurant and shopping complex on the Durban harbour-front, Second, these restaurant owners engaged the services of just three bands: playing easy-listening classical music and/or jazz, these bands presented a mini-circuit of Wednesday, Saturday and Sunday performances at three of the restaurants. Finally, these same bands were called on to do gigs at the newly-built casino complex near north beach, at the Trans African Express (a restaurant at the Bat Centre, an arts and crafts complex at the northern edge of Durban harbour) at Rivets and less regularly, at the Wild Coast Sun resort at the southern edge of KwaZulu-Natal. Hampered by transport problems and unreliable equipment, bands from poor township areas, especially, lost these gigs to better-resourced trio of bands on the Zack's circuit. (Ramanna 2004: 123)

When it comes to public relations and marketing our music on digital platforms, it is still a bit tricky (yet possible) due to the fact that South African musicians fall under countries that do not have direct access to major digital distributors like iTunes, Amazon and Google play to only name a few – therefore they have to upload via alternative means such as CDBaby and this requirement slightly puts the country on the back foot in the context of the 'global village' development concept. Finally, the opportunity to examine and explore Yenana in different musical facets and works has proven to be critical and fruitful in clarifying my argument that indeed he has and is still contributing to shaping South African jazz pianism even as an activist for equitable exposure for all jazz musicians in post-apartheid South Africa. Andile Yenana's biographic profile has shown us that in order to understand post-apartheid jazz, we need to know something of its apartheid history. It has also shown us that the oppressive scripts that constrained earlier jazz musicians, including pianists, exist in different ways today – but, they still exist. The biographic profile has also given us space to contemplate and appreciate one outstanding musician without burying him in the rubble of apartheid history and post-apartheid politics. Instead, we have allowed his musical voices to speak to us. It is in this way that, in my view, we can build some foundation for urgent future

engagement, research and analysis – before theorising on a broad and indistinct post-apartheid jazz.

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Discography

Primary Albums:

- Andile Yenana - *We Used To Dance* 2002
- Andile Yenana - *Who's Got The Map* 2005

Secondary Albums:

- Zim Ngqawana – *San Song* 1996

- Mahube – *Music from Southern Africa* 1998
- McCoy Mrubata – *Tears of Joy* 1998
- Zim Ngqawana – *Zimology* 1998
- Zim Ngqawana – *Ingoma* 1999
- Marcus Wyatt – *Gathering* 2000
- McCoy Mrubata – *Hoelykit?* 2000
- Andy Narell – *Live In South Africa* 2001
- Voice – *Quintet Legacy, Vol 1* 2001
- Louis Mhlanga – *Shamwari* 2001
- Suthukazi Arosi – *Ubuntu* 2001
- Zim Ngqawana – *Zimphonic Suites* 2001
- Allou April – *Bringing Joy* 2002
- Feya Faku – *Tacit* 2002
- Marcus Wyatt – *Africans In Space* 2002
- Sibongile Khumalo – *Quest* 2002
- Winston Mankunku Ngozi – *Abantwana be Afrika* 2003
- Voice – *Quintet Legacy, Vol 2: Songs For Our Grandchildren* 2003
- Zim Ngqawana – *Vadzimu* 2004
- Mlungisi Gegana – *One Step Forward* 2005
- Sydney Mnisi – *20 Years Celebration* 2008
- Herbie Tsoaeli – *African Time* 2012

Author Preliminary Conversations

Yenana, Andile. Author's interview: Johannesburg – A brief mobile phone interview, 28 July 2016

Yenana, Andile. Author's interview: Johannesburg – A semi structured mobile interview, 28 March 2017

Appendix A

*All the information documented in this section is derived from: hardcopy album covers, online music sources and fieldwork research.

Primary Albums:

1.

- Artist name: Andile Yenana
- Album title: We Used To Dance
- Published year: 2002
- Album genre: South African Jazz
- Record label: Sheer Sound
- Country: South Africa
- Session artists: Feya Faku, Sydney Mnisi, Herbie Tsoaeli, Morabo Morajele and Kevin Gibson
- Album language/s: English and isiXhosa
- Album song list: 1. Wicked Whispers 2. Tembisa-The People 3. No Lights 4. The Source 5. Mhlekazi's Dance 6. Oasis 7. The Finale 8. Wish You Sunshine 9. Blues For Nick 10. We Pray 11. Tembisa-The People (Reprise)
- Awards or nominations: Nominated for South African Music Award – Best South African Jazz Album
- Composer/s: Andile Yenana, Sydney Mnisi, Johnny Dyani and Dudu Pukwana
- Music producer: Andile Yenana
- Executive producer: Damon Forbes

2.

- Artist name: Andile Yenana
- Album title: Who's Got The Map?
- Published year: 2005
- Album genre: South African Jazz
- Record label: Sheer Sound
- Country: South Africa
- Session artists: Sydney Mnisi, Sydney Mavundla, Clement Benny, Jimmy Mngwandi, Basi Mahlasela and Morabo Morejele

- Mixing and mastering engineer/s: Peter Thwaites
- Album language/s: English & isiXhosa
- Album song list: 1. Pedal Point 2. Sydney's Etude 3. Dream Walker 4. Rwanda 5. Umunyu 6. South Central 7. Mr. Harris 8. Flat no. 22 9. Pillar To Post 10. Sydney's Etude (Reprise)
- Awards or nominations: Nominated for South African Music Awards – Best Male Artist, Best Instrumental Album, Best Jazz Album and Most Popular Artist Of The Year
- Composer/s: Andile Yenana, Sazi Dlamini and Sydney Mnisi
- Music producer: Andile Yenana
- Executive producer: Damon Forbes

Secondary Albums:

1.

- Artist name: Zim Ngqawana
- Album title: San Song
- Published year: 1996
- Album genre: South African Jazz
- Record label: Sheer Sound
- Country: Norway
- Session artists: Andile Yenana, Bjorn Ole Solberg, Paal Nilssen-Love and Ingebrigt Haker Flaten
- Album language/s: English and Norwegian
- Album song list: 1. San Song 2. Migrant Workers 3. Elgester 4. 43. Casablanca 5. Cape Point 6. Ode
- Awards or nominations: None
- Composer/s: Zim Ngqawana and Bjorn Ole Solberg
- Music producer: Zim Ngqawana
- Executive producer: Damon Forbes

2.

- Artist name: Mahube
- Album title: Music from Southern Africa

- Published year: 1998
- Album genre: African Music
- Record label: Sheer Sound
- Country: South Africa
- Session artists/Band members: Steve Dyer, Oliver Mtukudzi, Suthukazi Arosi, Scorpion Madondo, George Phiri, Bheki Khoza, Phinda Mtya, Barry van Zyl, Feya Faku, Andile Yenana, Herbie Tsoaeli and Tlale Makhene
- Album language/s: Shona and Nguni
- Album song list: 1. Ndiwe Muroyi 2. U Snuze U Looze 3. Oxam 4. Ziwere 5. Ilanga Selishonile 6. Bambanani 7. Tangira Poi 8. U Shonaphi Na? 9. Kolo Kolo 10. Mahube
- Awards or nominations: Nomination for South African Music Award
- Composer/s: Steve Dyer, George Phiri, Bheki Khoza, Oliver Mtukudzi, Phinda Myta, Andile Yenana and Bongani Mokhitli
- Music producer: Steve Dyer
- Executive producer: Damon Forbes

3.

- Artist name: McCoy Mrubata
- Album title: Tears of Joy
- Published year: 1998
- Album genre: South African Jazz
- Record label: Sheer Sound
- Country: South Africa
- Session artists: Andile Yenana, Jasper Cook, Johnny Fourie, Lulu Gontsana, Paul Hanmer, Bheki Khoza, Prince Lengoasa, Bongani Masuku and Barry van Zyl
- Mixing & mastering engineer/s: Andrew Smith
- Album language/s: English and isiXhosa
- Album song list: 1. The Groove 2. Qula 3. Tears of Joy 4. Cape Samba 5. The Poet 1 6. The Poet 2 7. Bo Kaap 8. Masigoduke 9. Umsenge 10. Sangoma Blues
- Awards or nominations: None
- Composer/s: McCoy Mrubata
- Music producer: McCoy Mrubata
- Executive producer: Damon Forbes

4.

- Artist name: Zim Ngqawana
- Album title: Zimology
- Published year: 1998
- Album genre: South African Jazz
- Record label: Sheer Sound
- Country: Norway
- Session artists: Andile Yenana, Ingebrigt Haker Flaten and Paal Nilssen-Love
- Mixing & mastering engineer/s: Asle Karstad and Jan Erik Kongshaug
- Album language/s: English and isiXhosa
- Album song list: 1. Mayenzeke 2. Hymn For The War Orphans 3. The Widow 4. Baby Angelina 5. Transformation 6. Biological Warfare 7. Requiem For Bucs Gongco 8. Unyangantathu 9. Qula Kwedini 10. You Think You Know Me
- Awards or nominations: South African Music Award – Best Traditional Jazz
- Composer/s: Zim Ngqawana and Mongezi Feza
- Music producer: Zim Ngqawana, Andile Yenana, Paal Nilssen-Love and Ingebrigt Haker Flaten
- Executive producer: Damon Forbes

5.

- Artist name: Zim Ngqawana
- Album title: Ingoma
- Published year: 1999
- Album genre: South African Jazz
- Record label: Sheer Sound
- Country: South Africa
- Session artists: Andile Yenana, Ingebrigt Haker Flaten, Paal Nilssen Love, Lefifi Tladi and Dumakude Msuthwana
- Album language/s: English and isiXhosa
- Album song list: 1. McGregorian Chant 2. Mamazala 3. Unamaqhinga Na? 4. Umzi Watsha 5. Amanzi 6. Usizi Emnqamlezweni 7. Sangoma 8. Ingoma 9. Umthandazo (Prayer) 10. Biko's Ghost (Crucifixion) 11. Resurrection 12. Consciousness 13. Amen
- Awards or nominations: South African Music Award – Best Traditional Jazz Album

- Composer/s: Zim Ngqawana
- Music producer: Zim Ngqawana
- Executive producer: Damon Forbes

6.

- Artist name: Marcus Wyatt
- Album title: Gathering
- Published year: 2000
- Album genre: South African Jazz
- Record label: Sheer Sound
- Country: South Africa
- Session artists: Andile Yenana, Carlo Mombelli, Herbie Tsoaeli, Johnny Fourie, Gaston Goliath, Lulu Gontsana and Afrika Mkhize
- Mixing and mastering engineer/s: Kevin Coughlan, Peter Thwaites, Mart Horne, Carlo Mombelli and Marcus Wyatt
- Album language/s: English
- Album song list: 1. Raindance 2. Owed to Bishop 3. Lullaby for an African Princess 4. Sue's Groove 5. Jessica 6. Dance of the Painted Faces 7. Freedom Love Song 8. Divination 9. Breathe 10. Raindance (Electric) 11. (Untitled Track)
- Awards or nominations: Nominated for a South African Music Award
- Composer/s: Marcus Wyatt and Carlo Mombelli
- Music producer: Marcus Wyatt
- Executive producer: Damon Forbes

7.

- Artist name: McCoy Mrubata
- Album title: Hoelykit?
- Published year: 2000
- Album genre: South Africa Jazz
- Record label: Sheer Sound
- Country: South Africa

- Session artists: Andile Yenana, Mandla Zikalala, Barry van Zyl, Herbie Tsoaeli, Dave Reynolds, Morabo Morejele, Isaac Mtshali, Paul Hanmer, Feya Faku, Marc Duby, Gloria Bosman and Romeo Avelino
- Mixing and mastering engineer/s: Sam Wingate, Ian Osrin and Peter Thwaites
- Album language/s: English, isiXhosa and Afrikaans
- Album song list: 1. Hoelykit? 2. Romeo and Alek Pt 2 3. Philani 4. Obsession 5. Time 6. Bra Kadudu's Dream 7. Waki's Walk 8. Amasabekwelangeni 9. Chef's Special 10. Romeo and Alek Will Never Rhyme
- Awards or nominations: None
- Composer/s: McCoy Mrubata
- Music producer: McCoy Mrubata
- Executive producer: Damon Forbes

8.

- Artist name: Andy Narell
- Album title: Live in South Africa
- Published year: 2001
- Album genre: World Music
- Record label: Heads Up
- Country: South Africa
- Session artists: Andile Yenana, Rob Watson, Louis Mhlanga and Denny Lalouette
- Mixing & mastering engineer/s: Michael Canfield and Andy Narell
- Album language/s: English and Nguni
- Album song list: Disc 1 – 1. Play One of Keith 2. Kalinda 3. Out of the Blues 4. Jenny's Room 5. Coffee Street 6. Hannibal's Revenge Disc 2 – 1. Sugar Street 2. Chakalaka 3. Little Secrets 4. Heads or Tails 5. Mpule 6. Oxamu
- Awards or nominations: None
- Composer/s: Andy Narell
- Music producer: Andy Narell
- Executive producer: Dave Love

9.

- Artist name: Voice
- Album title: Quintet Legacy, Vol 1

- Published year: 2001
- Album genre: South African Jazz
- Record label: Sheer Sound
- Country: South Africa
- Session artists/Band members: Andile Yenana, Sydney Mnisi, Marcus Wyatt, Herbie Tsoaeli, Lulu Gontsana and Morabo Morejele
- Mixing & mastering engineer/s: Carlo Mombelli, Marcus Wyatt and Peter Thwaites
- Album language/s: English and Nguni
- Album song list: 1. Sinivile (We Heard You) 2. Sweet Anathi 3. Jessica 4. Blue for Green 5. Phindile 6. Khumbul' Ikhaya 7. Lakushon' Ilanga 8. Under Pressure
- Awards or nominations: Nominated for South African Music Award
- Composer/s: Andile Yenana, Herbie Tsoaeli, Marcus Wyatt and David O' Higginds
- Music producer: Voice
- Executive producer: Damon Forbes

10.

- Artist name: Louis Mhlanga
- Album title: Shamwari
- Published year: 2001
- Album genre: Afro-pop
- Record label: Sheer Sound
- Country: South Africa
- Session artists: Andile Yenana, Denny Lalouette, Basi Mahlasela, Elhadgi Diop, Sello Montwedi, Herbie Tsoaeli, Rob Watson, Nomsa Magwaza and Sipho Nkosiyani
- Album language/s: English and Shona
- Album song list: 1. Hona Ka 2. Beira 3. Afrika Ya Uya 4. What Happened to Love? 5. Distant Lover 6. Chifamba 7. Kugarisana Nevamwe Zvakanaka 8. Shamwari 9. Take Me 10. Dzembira
- Awards or nominations: Nominated for 2 South African Music Awards
- Composer/s: Louis Mhlanga
- Music producer: Louis Mhlanga
- Executive producer: Damon Forbes

11.

- Artist name: Suthukazi Arosi
- Album title: Ubuntu
- Published year: 2001
- Album genre: South African Traditional Music
- Record label: Sheer Sound
- Country: South Africa
- Session artists: Andile Yenana, Rob Watson, Herbie Tsoaeli, Jimmy Mngwandi, Louis Mhlanga, Bongani Masuku, Basi Mahlasela, Sonto Khumalo, Sello Montwedi, Isaac Mtshali, Sipho Nxumalo, George Phiri, Thuthukani Cele and Bheki Khoza
- Mixing and mastering engineer/s: Peter Thwaites and Peter Pearlson
- Album language/s: Nguni
- Album song list: 1. Wemnt'omnyama Vuka Emaqandeni 2. Somandla 3. Amanyala 4. Abelungu Abamnyama (Into) 5. Abelungu Abamnyama 6. Umziwasha 7. Abafazi Balelali 8. Vumani 9. Isidudla 10. Ulele Ulele 11. Uyakhala
- Awards or nominations: South African Music Award – Best Xhosa Album
- Composer/s: Suthukazi Arosi, Herbie Tsoaeli, Basi Mahlasela and Andile Yenana
- Music producer: Andile Yenana and Suthukazi Arosi
- Executive producer: Damon Forbes

12.

- Artist name: Zim Ngqawana
- Album title: Zimphonic Suites
- Published year: 2001
- Album genre: South Africa Jazz
- Record label: Sheer Sound
- Country: South Africa
- Session artists: Andile Yenana, Herbie Tsoaeli and Kevin Gibson
- Mixing and mastering engineer/s: Sarah Mcgregor and Peter Pearlson
- Album language/s: English and isiXhosa
- Album song list: 1. Invocation 2. Royal Drumming 3. Resolution 4. Diviner's Ceremony 5. Ebhofolo 6. Bantu 7. Sad Afrika 8. Ode To Princess Magogo 9. Old Blues 10. Compassion 11. African Continent 12. Man And Woman 13. Man 14. Two To Tangle 15. Chisa 16. Gobbliesation 17. Beautiful Love

- Awards or nominations: South African Music Awards – Best Male Artist, Best Engineer and Best Traditional Jazz Album
- Composer/s: Zim Ngqawana, Astor Piazzolla and Abdullah Ibrahim
- Music producer: Zim Ngqawana
- Executive producer: Damon Forbes

13.

- Artist name: Allou April
- Album title: Bringing Joy
- Published year: 2002
- Album genre: South African Jazz
- Record label: Sheer Sound
- Country: South Africa
- Session artists: Andile Yenana, Marcus Wyatt, Basi Mahlasela, Robbie Jansen and Tk
- Album language/s: English
- Album song list: 1. Bringing Joy 2. G's Vibe 3. Allou's Groove 4. Free Spirit 5. Everyday in My Life 6. African Voices 7. Love Theme for TK 8. Elegant Dance 9. David's Way 10. A Woman's Heart 11. A Place Called Love 12. Madiba's Jive 13. Just My Imagination
- Awards or nominations: None
- Composer/s: Allou April
- Music producer: Allou April
- Executive producer: Damon Forbes

14.

- Artist name: Marcus Wyatt
- Album title: Africans In Space
- Published year: 2002
- Album genre: South African Jazz
- Record label: Sheer Sound
- Country: South Africa
- Session artists: Andile Yenana, Herbie Tsoaeli, Kesivan Naidoo, Mark Fransman, Sydney Mnisi and Nontuthuzelo Puoane
- Album language/s: English and isiXhosa

- Album song list: 1. In The Beginning 2. Australopithecus Africanus 3. Umculo Wakwantu 4. Prayer for Nkosi Part 1 5. Part 2 6. Awakening 7. You Were There 8. Zonki's Dance (Vannie Atcha) 9. Mencetak/Mnino 10. Black Genesis 11. Prayer for Nkosi Part 3 12. Part 4
- Awards or nominations: None
- Composer/s: Marcus Wyatt
- Music producer: Marcus Wyatt
- Executive producer: Damon Forbes

15.

- Artist name: Sibongile Khumalo
- Album title: Quest
- Published year: 2002
- Album genre: South African Jazz
- Record label: Sony Music Entertainment
- Country: South Africa
- Session artists: Andile Yenana, Tshepo Mngoma, Sylvester Mazinyane, Mthunzi Namba, Fana Zulu and Kwazi Shange
- Album language/s: English and isiZulu
- Album song list: 1. Thando's Groove 2. Lomathafa 3. Busis' Abantwana 4. Seliyana 5. Xola Moya 6. We Bathandwa 7. Ancestral Ways 8. Khumbula 9. Thetha, Wathula Nje 10. Mina Nawe 11. Joy Finds You
- Awards or nominations: South African Music Award – Best Female Vocal Performance
- Composer/s: Sibongile Khumalo and Victor Ntoni
- Music producer: Sibongile Khumalo

16.

- Artist name: Winston Mankunku Ngozi
- Album title: Abantwana Be Afrika
- Published year: 2003
- Album genre: South African Jazz
- Record label: Sheer Sound

- Country: South Africa
- Session artists: Andile Yenana, Prince Lengoasa, Herbie Tsoaeli and Lulu Gontsana
- Album language/s: English and isiXhosa
- Album song list: 1. Give Peace a Chance 2. Ndizakuxhela Kwamajola 3. Abantwana Be Afrika 4. George & I 5. Lakutshon' Ilanga 6. Dedication (To Daddy Trane and Brother Shorter) 7. Inhlupeko 8. Tshawe 9. Ekuseni 10. Thula Mama
- Awards or nominations: South African Music Award – Best Producer
- Composer/s: Winston Mankunku Ngozi
- Music producer: Winston Mankunku Ngozi and Andile Yenana
- Executive producer: Damon Forbes

17.

- Artist name: Voice
- Album title: Quintet Legacy, Vol 2: Songs For Our Grandchildren
- Published year: 2003
- Album genre: South African Jazz
- Record label: Sheer Sound
- Country: South Africa
- Session artists/Band members: Andile Yenana, Sydney Mnisi, Marcus Wyatt, Herbie Tsoaeli, Lulu Gontsana and Morabo Morejele
- Mixing & mastering engineer/s: Peter Pearlson & Lorenz Rugheimer
- Album language/s: English and isiXhosa
- Album song list: 1. Scullery Department 2. Ida 3. Days Mandulo 4. You Are The Way 5. The Promise 6. Children in the Rain 7. #18 St. Mary's 8. I Remember Billy 9. Syd's Dilemma
- Awards or nominations: Nominated for South African Music Award
- Composer/s: Voice
- Music producer: Voice
- Executive producer: Damon Forbes

18.

- Artist name: Zim Ngqawana
- Album title: Vadzimu
- Published year: 2004

- Album genre: South African Jazz
- Record label: Sheer Sound
- Country: South Africa
- Session artists: Andile Yenana, Marcus Wyatt, Lulu Gontsana, Kesivan Naidoo, Bheki Mbatha, Bheki Khoza, Herbie Tsoaeli, Merle Thomson, Elizabeth Rennie, Gugu Ngwenya, Monna Mashinini, Thebe Motlhakeng, Basi Mahlasela and Tlale Makhene
- Mixing and mastering engineer/s: Peter Pearlson and Dave Seagal
- Album language/s: English, Venda and isiXhosa
- Album song list: 1. Umthakathi 2. Kubi 3. Gumboot Dance 4. Interlude 5. Amagoduka (Part 3) 6. Long Waltz To Freedom 7. Zanusi 8. Mozambique 9. Zimzim 10. Dirge 11. Tafelberg/Carnival Samba 12. Unamaqhinga Na? 13. Anthem 14. Umoya 15. Vadzimu 16. Thula Sizwe
- Awards or nominations: South African Music Awards – Best Male Artist and Best Jazz Album
- Composer/s: Zim Ngqawana
- Music producer: Zim Ngqawana
- Executive producer: Damon Forbes

19.

- Artist name: Mlungisi Gegana
- Album title: One Step Forward
- Published year: 2005
- Album genre: South African Jazz
- Record label: Gallo
- Country: South Africa
- Session artists: Andile Yenana, Phinda Myta, Louis Mhlanga, Godfrey Mgcina, Basi Mahlasela, Vusi Khumalo, Jasper Cook and Johnny Chonco
- Mixing and mastering engineer/s: Neil Kuny
- Album language/s: English and isiXhosa
- Album song list: 1. Uthando 2. Kwambozi 3. Yes I Will 4. One Step Forward 5. Masihlangane 6. I Love This Music 7. Sitting On The Edge 8. Vuyo Lwethu 9. Granny's Song 10. Bethanda Bengathandi
- Awards or nominations: None

- Composer/s: Mlungisi Gegana
- Music producer: Mlungisi Gegana and Neil Kuny
- Executive producer: Neil Kuny

20.

- Artist name: Sydney Mnisi
- Album title: 20 Years Celebration
- Published year: 2008
- Album genre: South African Jazz
- Record label: Samco
- Country: South Africa
- Session artists: Andile Yenana, Clement Benny, Jimmy Mngwandi and Basi Mahlasela
- Album language/s: English and Nguni
- Album song list: 1. It's About Time 2. Global Village 3. Courtyard 4. Kwela Gontsana 5. Grooving In Hell 6. Lost a Few Times 7. Afro 8. Skuka 9. Blues Tembisa
- Awards or nominations: Nominated for South African Music Award – Best Traditional Jazz Album
- Composer/s: Sydney Mnisi
- Music producer: Sydney Mnisi

21.

- Artist name: Herbie Tsoaeli
- Album title: African Time
- Published year: 2012
- Album genre: South African Jazz
- Record label: Sheer Sound
- Country: South Africa
- Session artists: Andile Yenana, Marcus Wyatt, Kesivan Naidoo and Bheki Mbatha
- Album language/s: English & isiXhosa
- Album song list: 1. Hamba No Malume 2. Indlal' Ibhokile 3. Asiyibambeni Sonke 4. Kerekeng 5. Afrika Entsha 6. Bambanani Thandanani 7. Hymn For The Innocent 8.

Work & Wait 9. It’s That Time of the Night 10. I Wish I Knew You 11. Uzobuya Nini 12. Thixo Akunangqalelo

- Awards or nominations: South African Music Award – Best Jazz Album
- Composer/s: Herbie Tsoaeli
- Music producer: Herbie Tsoaeli
- Executive producer: Damon Forbes