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FROM COSMOPOLITANISM TO COSMOLOGY AND BACK AGAIN: CO-CURATING A PRACTICE-CENTRED SOUTH AFRICAN JAZZ COLLECTIVE, 2020-2022

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Background

Since 2005 as a researcher, and since the early 1990s as an organiser who worked in Pretoria as South Africa transitioned towards democracy, Brett Pyper has had the privilege of knowing a community of practice that occupies a distinct, under-recognised position in the country's internationally famous jazz culture. Known variously as jazz appreciation societies, social clubs or *stokvels* (mutual aid associations), these township-based collectives played no small part, during the long night of apartheid, in preserving and developing the vibrant, cosmopolitan African cultures that were suppressed and dispersed under racial and ethnic segregation policies. They did so in spite of restrictions on public gatherings, and in communities with hardly any civic or cultural amenities. After the formal end of apartheid and the lifting of cultural boycotts in the 1990s, the country's reintegration into circuits of international cultural exchange resulted in the establishment of several globally benchmarked festivals. Meanwhile, these community-based jazz societies underwent their own efflorescence, though in relative isolation from the festivals that take place in downtown convention centres for a globally mobile, relatively elite clientele. These developments emblematise the promise as well as the limitations of the post-apartheid transition: while the existence of platforms for international jazz luminaries serves as a powerful symbol of change and a vehicle for the assertion of transnational cultural and political ties, the audience for jazz music in South Africa remains largely excluded from participating in these celebrations of avowedly post-apartheid culture.

As a South African music researcher who grew up and worked in the transitioning public sphere in and around Pretoria, later directing a festival with a national mandate, Pyper's work involves a long-term commitment to public engagement and scholarship informing one another. Curation has been associated with museums and the visual arts, and has in recent decades also come to include the kinds of avant-garde performances associated with so-called live art. This paper and the project on which it reports reflect on the affordances of using the term to refer to projects in which the programming or organising of music performance are approached as an exercise in knowledge production and/or dissemination, beyond contemporary heritage or fine art practices. The collaborative project reported on here centres not only on the *study of* public jazz ecologies but also on *studying in* them, with the practitioners as co-curators. As a particular take on practice-led research, it thus attempts to de-objectify the study of cultural worlds and take on board the needs and perspectives of communities *not only about, but with whom* research is conducted. The collaboration in which we have become involved has come to be called the Cosmopolitan Collective (introduced below). It initially emerged as an attempt to assist jazz practitioners in and around Mamelodi, where Pyper's research relationships have been concentrated (see Pyper 2014), to sustain their practice amidst COVID-19 pandemic conditions. As detailed below, this work has taken the form of live events, initially socially distanced, in community venues as well as on campuses, and online. Beyond navigating the disruptions of the pandemic, our intention was also to address some of the underlying inequalities that characterise so much of life in what some now refer to as the post-postapartheid context.[1]

The project has combined historical and contemporary investigation with artistic, practice and action research methodologies, with much of its activity taking place in the public domain. The broader project of which it is a part involves four components: 1) reading/theorising, 2) making/musicking, 3) organising and 4) teaching/learning as complementary, mutually informing modes of knowledge production. Our focus here is on two aspects within the larger project: musicking and the pedagogical strategies entailed in teaching/learning activities (a fuller account of all the components is given in Pyper's forthcoming monograph). While mindful of the

risks of discourses of "inclusion" (Ahmed 2012), the project takes on the challenge of co-curating knowledge about this rich, transmodal[2] and interdependent South African jazz culture, deliberately working across the socio-economic, genre-based, generational and related social divides that characterise the neoliberal, post-apartheid public sphere.

Initially concerned with the reading and understanding of cosmopolitanism in West and Southern African settings through socio-cultural phenomena and interaction with the jazz music of John Coltrane, this project presented an opportunity to showcase dialogical parallels between Accra, Ghana and Johannesburg, South Africa. Focusing on the academic and practice-based implications of the work of Steven Feld (introduced below), the project was first conceived of as a residency in the School of Arts at the University of the Witwatersrand. Although this did not unfold in exactly the manner intended because of the pandemic, it evolved into a multi-stakeholder collaboration involving researchers from different departments in the university and reached out to communities of practice not often recognised as research collaborators. This evolution was not altogether pre-conceived. It responded to recognition of the evolving need for input from various disciplines to curate the work. In addition, the project attracted the involvement of value-adding entities that provided financial and other support for curatorial events and content creation. It is this integration of thoughts and activities in the practice of curation that the present paper addresses. In the process, it presents an argument for curatorial practice as artistic research. Although this project works mainly with the idea of arts ecologies, a similar concept was framed as a system of creativity by Moshugi (2022). In a study that centralises artistic practice as the object, subject and tool of inquiry, Moshugi outlines the complexity of creative environments and the often overlooked yet central activities that enable the manifestation and circulation of artistic content. This project reported on here recognises the multiplicity of activities and role-players involved.

Pyper's position as a researcher of jazz appreciation societies, an administrator in the School of Arts, and supervisor of artistic research projects, enabled a rare inter-departmental, trans- and multidisciplinary engagement to take place. As indicated in this paper, the project integrated several methods of data collection with the collaboration of academics, practitioners and communities. Underscoring the approach was a growing realisation that curation entails the interdependence of a network of activities and collaborators at the levels of both research and practice. Importantly, this paper illustrates how listening, making, creating, performing and organising are forms of knowing that all culminate in curation as a mode of research.

The Emergence and Consolidation of the Cosmopolitan Collective, 2020–2022

In March 2020, on the very eve of global pandemic lockdowns, a pan-African arts residency was in preparation in the Wits School of Arts (WSOA), linking jazz practitioners in the Gauteng city region around Johannesburg and Pretoria with a group of multi-media jazz experimentalists from Ghana. Inspired by the work of the Anyaa Arts Kollektif in Accra and their collaboration with the preeminent anthropologist of sound, Prof. Steven Feld (a former lecturer of Pyper's), the project initially set out to document diverse interdisciplinary expressions of jazz across Africa and its diaspora and to enable collaboration between some of its contemporary practitioners.[3] Set against longstanding, relatively elite, Euro-American manifestations of cosmopolitanism, this project took its coordinates from an extensive, transdisciplinary literature on pluralised understandings of the term, as the concept is played out in everyday, non-elite contexts around the globe.[4] From a South African perspective, it



is of considerable interest to ascertain how, amidst the racial segregation associated with colonialism and apartheid, so much grassroots cultural expression has been decidedly cosmopolitan in scope. The most prominent example is South African jazz culture, though other musics (including choral, operatic and a range of neotraditional popular styles) also register expressions of musical cosmopolitanism in their own ways. Our initial hope as organisers simply to postpone activities for a few weeks or months after the first lockdown yielded, as the pandemic dragged on, to the imperative to reconceive the entire intended pan-African exchange. This led to the artistic team in the WSOA convening online listening and study sessions to engage with the Anyaa Arts Kollektif's extensive set of albums and films, as well as Feld's monograph *Jazz Cosmopolitanism in Accra* (2012), which recounted the making of these multimedia materials and theorised their significance. The Wits group's intention then shifted to formulating a musical response to the recorded Ghanaian collaboration in the form of a performance that could be live-streamed to our intended visitors and recorded for subsequent reference.

On the 30th of October 2020, this intention was realised in Johannesburg (during a lull between the first and second waves of the pandemic) with the staging of a special performance in the Wits Theatre, which remained closed to the general public. The concert featured lecturers, students and alumni of the Music Department under the musical co-direction of the late Andre Petersen and Chantal Willie-Petersen, as well as two veteran musician-researchers who had long expressed interest, Prince Lengoasa and Salim Washington (see Appendix 1 for a list of the full cast). The performance was documented by a Master of Fine Art photography student, and live-streamed by a class of Film & TV students under the guidance of a lecturer focusing on the skill of filming live performance. The physical event as well as its online presentation were organised by the School's Festival Study Group, an international network convened by Oladele Ayorinde, then a PhD candidate in the WSOA who had become an associate of the Department of Cultural Policy and Management (CPM). It was this group that decided to brand the concert "Cosmology" to underscore the resonances between our theoretical interest in jazz cosmopolitanism and the musical titling practices of jazz musicians ranging from Charlie Parker to Zim Ngqawana and the Afro-futurist legacies of Sun Ra and the Afro-diasporic spiritual imaginaries to which they gestured.

This already broadly collaborative group from across the School of Arts was joined by perhaps the most distinctive additional constituency: members of the jazz appreciation community from Mamelodi East of Pretoria/Tshwane. They attended under carefully socially distanced conditions as a live, invited audience. Informed by Pyper's PhD research, the event aimed, curatorially, to foreground the significant role that community-based jazz appreciation clubs around Tshwane continue to play in creating culturally resonant grassroots social settings for the music. It also sought to recognise their creativity and the broader implications of their contribution to the musical elaboration of public space in a transitioning South Africa (Pyper 2014). With this in mind, the festival study group subtitled the concert "Not Another Jazz Festival."

The unprecedented circumstances occasioned by the COVID-19 pandemic resulted in a crisis that not even the apartheid system at its height had precipitated for jazz appreciation communities: a blanket prohibition of social gatherings. Faced with the predicament of how to sustain their practice and the sociability that is central to it, the Cosmology concert acquired a significance that not even its organisers or featured musicians had fully anticipated. On the evening of the concert, this was most strikingly evident in the presence, among the invited jazz appreciation



audience in the Wits Theatre, of several practitioners of the solo improvised dance form practised at jazz appreciation sessions known as *diga*.

When they took to the stage, unscripted, these diggers (*digas*) introduced a new, dynamic relationship between the performers and the audience, to the surprise of the seasoned jazz audience online and several of the musicians themselves. To the colleagues involved from Wits, the bringing together of these communities of practice – professional musicians with grassroots jazz appreciation practitioners – felt transformative from multiple perspectives: musical, curatorial, social and pedagogical.

It also soon became evident that that sense was reciprocated. In the week after the Cosmology concert, our community partners elected to form a new collaborative structure, the Cosmopolitan Collective, to build on the potential that the Cosmology concert had demonstrated for role players who usually operated separately to work together to sustain community-based jazz gatherings, expression and research. The extended public humanities and practice-centred collaboration that has ensued has become a unique, experimental, and still developing collaboration between interconnected communities of practice from Mamelodi and its surrounds: jazz collectors and appreciators, dancers (*digas*), musicians, heritage activists, music educators and researchers. The common intention has been to introduce new, more inclusive ways of working together to sustain grassroots jazz cultures, in communities and also in mainstream public venues.

Research engagements with jazz appreciation societies have subsequently turned into an intensely participatory collaboration, on as well as off-campus, and have involved undergraduate students, postgraduate researchers as well as practitioners from around Mamelodi, many of whom have become co-organisers and co-researchers. Based on principles of reciprocity, mutuality, transparency and collaboration, and drawing on the hospitality and conviviality central to the culture, the project has come to centre on intergenerational knowledge interactions within and beyond the community.

As of the end of 2022, the Collective has presented several jazz concerts in community venues, and two in university theatres (after the initial Cosmology concert at Wits). We have experimented with local models for cultural organising that enable inclusive cultural participation and expression alongside the heavily consumption-based models that have tended to prevail in the jazz festival sector. These concerts have also been embedded in a developing action research project, encompassing oral history work that has fed into some of the concerts, and a yearlong residency in the Department of Cultural Policy and Management in the WSOA. A timeline of these activities appears in Appendix 2. We now turn our attention to aspects of the broader project that have advanced African artistic research and pedagogy, before reflecting on the gains made, the challenges encountered, and how the initial concepts developed (in ways both anticipated and unforeseen) as the activities unfolded.

Advancing African Artistic Research and Pedagogy through the Cosmopolitan Collective

The conference for which the present paper was formulated was concerned with interrelationships among artistic research, pedagogy and artistic practice in Africa. The emergence of the Cosmopolitan Collective and its subsequent activities have entailed various practices associated with knowledge production in relation to jazz music. Underscored by research interests and the collaboration of multiple stake-

holders, the project has provided a platform for both interdisciplinary and extra-academic action and interaction. The idea of cosmology depicts the expanding spheres in which these practices unfold. It is within this metaphorical jazz cosmology that cosmopolitanism as an expansive way of being intersects with various contexts of practice. The section that follows focuses on music-based learning and research with reference to three of the concerts presented in university spaces: the original Cosmology concert in October 2020, and two concerts featuring Abbey Cindi and his band, under the name of the United States of Africa, in April and September of 2022. This is followed by a brief discussion of what these concerts have meant for our pedagogies.

Musicking

Musicking happened at the level of curation (the selection and sequencing of, and commentary on, repertoire), creation (composition and arranging) and performing (interpretation and expression).[5] Kgomotso Moshugi participated in preparations for the pan-African residency as well as the reading/listening group that ensued when the pandemic disrupted those plans, and arranged some vocal pieces as a member of the musical team that prepared for the concert. Drawing on our experiences in our respective roles, we narrow the focus here to music programming. Reading Feld's reflections and interactions with the Anyaa Arts Kollektif in Accra not only provided the initial prompt for the possible collaboration but also offered a conceptual framework and theoretical premise for engagement with the music. For several members of the WSOA team, the Anyaa recordings rather than an encounter with Feld's writings were the primary point of engagement with the music.[6] Given the centrality of John Coltrane's music to Steven Feld's early interactions with what became the Anyaa Arts Kollektif, the WSOA team responded with a Coltranean take from South African musical perspectives. The first concert performance brought together on stage the skills and participation of experienced practitioners and acclaimed scholars as well as students and early career artists (see Appendix 1 for a list of the musical forces convened). Chantal Willie-Petersen directed the music with Andre Petersen. In addition to arranging several pieces for the ensemble, she asked the participating professional musicians each to choose and arrange a piece of their choice for the joint performance. Working with the ideas of cosmology and cosmopolitanism in relation to Coltrane's legacy, she drew attention to the question of gender in jazz music by integrating works of female composers, including Alice Coltrane.

Chantal Willie-Petersen produced a new musical arrangement of John Coltrane's iconic standard, "Giant Steps," to which Kgomotso Moshugi contributed a vocal arrangement. This displaced the traditional instrumental virtuosity of the piece with a distinctly South African contribution to jazz practice: the emphasis on the singing voice in multivocal textures. The juxtaposition of the latter with "Blue Nile" by Alice Coltrane, also arranged by Chantal Willie-Petersen, invited a comparative listening and demonstrated Alice Coltrane's stature as a composer alongside her luminary husband. These two musical selections and arrangements together pivoted the programme towards a decidedly African take on the jazz repertoire, starting with Salim Washington's piece "Oshun," inspired by West African cosmological and musical referents, and grounding the final stretch of the programme in works by six South African jazz composers who in different ways and to differing degrees reflect Coltranean influences.[7] The presence of *diga* dancers while these pieces were performed of course added a decisively South African improvisational component.

The next curated programme presented eighteen months later centred on Abbey Cindi, a veteran musician who was at the helm of creating the Malombo jazz

sound in Mamelodi in the 1960s. Cindi had a chance not only to talk about the music but to also teach it to a band of young players who performed with him in the Chris Seabrooke Hall at the University of the Witwatersrand on 30 April 2022, and at the University of Johannesburg's Art Centre on 3 September 2022.[8] The performances drew mainly from his re-issued album *The United States of Africa*, self-produced in 2008 but no longer available. The organisers of the concerts sought to create a platform for the sharing of musical culture between musicians of different generations, and for disseminating it to a contemporary audience, affirming its local heritage. Kgomotso Moshugi, as a co-researcher straddling the artistic and theoretical aspects of the project, re-imagined and recontextualised the music of Cindi by focusing on the theme of black struggle and the issue of land. He connected Cindi's music to the work of choral composers through *a cappella* arrangements performed by No Limits, the five-voice ensemble of which he is a member. During the performance at UJ, they performed with Cindi playing the harmonica in the lead. Another on-stage collaboration with Cindi featured seasoned musician and trumpeter Prince Lengoasa, a resident musician within the Cosmopolitan Collective fold since the first Cosmology concert. As a whole, this work focused on using musical arranging and performance to share a musical history in ways that performatively and ideologically interacted with the present. Through arranging (a re-organisation of musical elements) as research, Moshugi connected historical works with his own ideas to generate re-imagined versions for contemporary audiences. In other words, arranging as a research method produced output under the rubric of "the past in the present." It utilised artistic forms to transmit vocal aesthetics and communicate social issues in ways that transcended historical distance. This segment of the project illustrated how, through arranging and performance, the works and ideas of composers can be afforded an extended life cycle.[9]

Other performances organised by the Cosmopolitan Collective have featured local bands whose musical approach was not closely curated in the way described above, but which offered additional, often vernacular, perspectives on cosmopolitanism and jazz. Using local idioms and cultural references, musicians indicated their awareness of other, international repertoires, even in presenting their original compositions or interpretations of borrowed repertoires. This manifested in the choice of conventional band formations with keyboards, drums, bass and horns or lead guitar, on the one hand, and the incorporation of indigenous drums or multiple keys, on the other. These bands participated in the events on the basis of their roots in the local jazz community in Greater Tshwane. Their knowledge of this culture informed repertoire selections and enabled connections with the audiences, underscoring the importance of programming and artist line-ups at such events. An additional milestone was a specially convened workshop, lecture and performance focusing on Malombo jazz. *Diga* dance, initially a surprise to audiences in more mainstream venues, has become a crucial part of these events and performances, an expression of appreciation and a culturally resonant means of active participation.

Pedagogy and the Transfer of Knowledge

The concerts described above enabled a multi-directional pedagogy through collaboration and interdisciplinarity centred on jazz musical practices. Each stakeholder brought their strengths and interests. Students learnt new music or new arrangements of Coltrane standards and played them under the direction of, and with, their lecturers and professional peers. Simultaneously, community members made their way into university theatres, often for the first time, and university researchers worked with self-organised jazz communities, with the common aim of enriching their respective practices through mutual learning. The often-invisible social la-

bour of the jazz appreciation community has been affirmed, and some members have expressed interest in joining the academy to learn more. The university is generating forms of output and knowledge based on the developing relationship. Through the initiative, some students are embarking on research projects related to the Collective's work. Extending beyond music studies and research, the Cultural Policy and Management MA degree programme has considered the Cosmopolitan Collective as a case study for a course titled Culture, Creativity and the Economy, focusing on the informal economic models at play around the forms of sociomusical practice involved.

Through participation in conferences to share the research process and outcomes, this project acquires a layer of engagement for ongoing reflection, meaning-making and ultimately, theorising the findings made. The project has yielded rich data in the form of autoethnographies, multimedia recordings of interviews and performances, and a range of archival materials. Central to these is the jazz musical practice imbricated with other arts practices that complement, support or enable wide-ranging cultural participation.

Conclusion

The condensed overview offered above necessarily focuses on certain aspects of the ongoing collaboration at the expense of others. In addition to the musical factors, the Cosmopolitan Collective presents an opportunity to consider arts-enabling practices in parallel to more familiar arts-based, arts-related or arts-informed creative research. The administrative is in dialogue with the artistic at the level of research values and propositions in ways that invite further exploration. Jazz appreciators, initially a relatively obscure community flying under the radar of much of the South African jazz scene, have become central members of the Collective. The Collective entails an ongoing, intensive collaboration in musical creation, event organising and knowledge production with the potential to yield insights that reach well beyond its initial pandemic context and through which we continue to explore the interface between artistic research and pedagogy. We would count among the successes of the Collective the strengthening of relationships, despite the multiple fractures within South African society and the micropolitics within jazz appreciation communities. As the project navigates the terrain on which a significantly depleted professional arts sector finds itself after the COVID-19 pandemic,[10] the sustainability both of the professional jazz scene and the project itself remains an ongoing challenge. It is hoped that the Collective will remain a venue for ongoing reflection on curatorial practice in the context of jazz cosmopolitanism and cosmology.

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Appendix 1

Musicians featured in the Cosmology Concert (October 2020)

Convenor/director:
Brett Pyper conceived the project, appointed and coordinated the creative team, and informed the selection of music and the creative research approach to be followed by presenting and arranging lectures, reading and listening group meetings, a colloquium on African jazz cosmopolitanism, and public engagements with jazz appreciation societies and the online public.

Creative team:
- Musical directors: Andre Petersen & Chantal Willie-Petersen (WSOA Music Department staff)
- Featured arranger and vocalist: Kgomotso Moshugi (WSOA Postdoctoral Fellow, previously: music PhD student and teaching assistant)

Featured guest instrumentalists:
- Salim Washington (UKZN; saxophones, flute, etc.)
- Prince Lengoasa (trumpet, continuing WSOA Music MMus student)
- Thabo Rapoo (percussion, occasional WSOA Heritage student)

Band members:
- Sphelelo Mazibuko (drums, WSOA Music Department staff)
- Yonela Mnana (piano, WSOA Music PhD student)
- Andre Petersen (piano, WSOA Music Department staff)
- Chantal Willie-Petersen (bass, WSOA Music Department staff)

Featured vocalists:
- Keoraptese Kolwane (WSOA Music Department MMus alumna)
- Lindiwe Maxolo (WSOA Music Department staff)
- Denay Willie (WSOA Music Department staff)

Vocal ensemble (all undergraduate WSOA Music students):
- Thembekile Duze
- Boniswa Hlongwane
- Mathapelo Matabane
- Motswedi Modiba
- Kgaugelo Modise
- Sasha (Xola) Phakane

Appendix 2

1. Attendance and participation at a socially distanced, livestreamed performance titled *Cosmology* at the Wits Theatre in October 2020 that inspired the Collective's formation.
2. Convening a community concert in Mamelodi township in Dec. 2020 on the Reconciliation Day holiday.
3. Convening a community concert in Mathibestad village in May 2021 to mark International Jazz Day.
4. Presenting a community concert in Atteridgeville township in January 2022 at the start of a yearlong residency in the Dept. of Cultural Policy & Management (CPM) in the WSOA.
5. A community-led research project to honour veteran artists, led by the heritage working group of the Mamelodi Arts & Culture Forum (MACFO), who have hosted Wits student excursions and joined others.
6. Presenting two concerts for veteran musician Bra Abbey Cindi, including recruiting a new band of young musicians from the community under his leadership and re-issuing an out-of-print album of his music. Work continues on a documentary film and a book by community-based researchers.
7. Hosting an exchange with "chilombist" music researchers/teachers/activists from Rio de Janeiro in April 2022 with the intention of establishing a transnational "sound praxis" collaboration.
8. Presenting a community concert in Mabopane in August 2022.
9. A prominent public concert co-produced with UJ and UKZN in September 2022.
10. Presenting a Heritage Day workshop, lecture and performance at MACFO's base in Mamelodi.
11. A year-end session at Kwena Phola Park outside Soshanguve in December 2022 to mark the end of the residency in the Department of Cultural Policy and Management in the Wits School of Arts.

Alongside the events, members of the Collective have participated in several online and in-person presentations at academic conferences in South Africa and internationally:

12. Featured case for the ICTM Online Dialogues on decolonising music and dance studies (Feb. 2021) and the subsequent digital publication (2022).
13. For the 14th Austrian Chapter of the ICTM meeting, invited to present on a panel titled "Sustainable Solutions for Participatory Research in Ethnomusicology" (Nov. 2021).
14. Panel discussion on Mamelodi as a site of resistance for the African Critical Inquiry Program's Workshop titled "1985!" (Apr. 2022).
15. Sound praxis exchange closing colloquium with Brazilian visitors (Apr. 2022).
16. Jazz as Heritage panel at the UJ Weekend of Jazz (Sep. 2022).
17. The panel at the ARA2022 conference reported on here (Sep. 2022).

Notes

1 Amidst the student protests that brought many South African universities, including Wits, to a halt in 2015 and 2016, the view was often expressed that we had moved beyond the mainstream consensus that the country had put its apartheid past behind it. In this sense, we were moving beyond the "postapartheid" into a new, ongoing period of reckoning with South Africa's racialised past.

2 In this context, transmodality refers to the ways in which vernacular jazz culture goes beyond music to include practices of collecting, DJing, forms of social association, sartorial display and dance.

3 The Anyaa Arts Kollektif emerged out of the work of Accra-based musician, sound sculptor, author, educator, and community arts library activist, Nii Noi Nortey. His collaborations with other Ghanaian musicians and the anthropologist of sound Steven Feld are documented on a series of DVDs and CDs on the Voxlox label and in the book *Jazz Cosmopolitanism in Accra* by Steven Feld (2012). For more about the Anyaa recordings, see recordings and films at https://voxlox.myshopify.com.

4 Feld engages extensively with this broader literature on cosmopolitanism in his monograph. For a more recent, relevant elaboration of pertinent theoretical debates, see Paulo Lemos Horta's *Cosmopolitanisms* (2017).

5 For the moment, we recognise but bracket the consideration that by Christopher Small's account, listening and dancing are equally interesting manifestations of musicking (1998).

6 For more about the Anyaa recordings, see recordings and films at https://voxlox.myshopify.com.

7 These pieces were "Build Dreams" by Chantal Willie-Petersen, "Ballad for Nana Chakela" by Prince Lengoasa, "Wars of Perception" by Andre Petersen, "Marvellous" arranged by Kgomotso Moshugi, "Music" by Sathima Benjamin (music and vocal arrangements by Chantal Willie-Petersen) and "Ndizakuxhela Kwamajole" by Winston Mankunku Ngozi.

8 This band comprised a bass, lead guitar, drums, keyboards and Cindi on various wind instruments in the lead and on vocals.

9 A full chapter "A Musical History through Vocal Expressions at the Abbey Cindi Cosmology Concert" is presented as part of the ARA2022 Conference Proceedings.

10 The iconic Cape Town International Jazz festival that had been scheduled for 2023 was postponed till further notice.