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## **ABSTRACT**

### **The Role of Devotional Music in the Homogenisation of South African Hinduism**

**S. Goodall**

Three devotional musical forms are examined: the *mantral*, the *bhajan*, and the *kīrtan*. Because factors that affected a breakdown of the Indian joint-family system favored English as a home language and created a demand for a rationally understandable religion, a situation was created in which earlier forms of ritual Hinduism declined and in which there was an increase in neo-Hinduism with a meeting-house type of worship. This homogenization and its emphasis on regular worship created a move away from the *mantra*, associated with temple worship, toward the popular *bhajan/kīrtan*. The *kīrtan* contributed to homogenization because it does not need understanding in a linguistic sense and thus blurs distinctions between linguistic groups, which are the main means Indians use to distinguish themselves.

### **Crimen Injuria: How Television Destroys Meaning in Canonised Music**

**K. Heimes**

Meaning in music lacks definition and is prone to manipulation by association. This is demonstrated through a comparison of the processes of semiosis in language and music and an examination of examples taken from television programs and advertisements. A detailed analysis of a painstakingly designed National Panasonic advertisement shows how music is devalued by the opportunistic appeal to the one-upmanship of status seekers, current political grievances, and a fascination with sex. The question of the moral rights of the television industry with regard to the trivialization of creative achievement and intellectual property is discussed.

### **Die Musieklewe aan die Hof van hertog Karl Eugen (1744-1793)**

**F Jooste**

Among the two thousand troops of the Württemberg regiment stationed at the Cape of Good Hope from 1787 to 1791 were more than 50 musicians. Duke Karl Eugen improved his court theater at great expense until it was one of Europe's finest, especially between 1753 and 1769 when Jommelli was the Ober-Kapellmeister. Then because of financial difficulties and the duke's loss of interest in the theater, the standard gradually declined until the 1780s, when he hired the Cape regiment out to the Dutch East India Company.

### **Music in Transition: In Search of a Paradigm**

**W. Lüdemann**

It is widely assumed that the changes taking place in South Africa will lead to the emergence of a typically South African musical style. Against this background the relationships between society, its ideas, and its music are investigated, with specific reference to causality. Using examples from Baroque music and the field of music history, new arguments are developed in favor of the approach known as structural history. A detailed application of this approach to the Baroque period is followed by conclusions regarding music in transition in South Africa.

## **The Use of the BACH Motive in the Music of Arnold Schoenberg**

*J. May*

Schoenberg used the B-A-C-H motive in a number of his works, often in combination with a version of his own musical signature. Examples of this are analyzed in several works, including *Moses und Aron*, *Die Jakobsleiter*, *Pierrot lunaire*, and his orchestration of Bach's *Komm, Gott, Schöpfer, Heiliger Geist*, BWV 667.

## **A Composer's Perspective: Reconciling Mainstream, Rock, Jazz and Cross-Cultural Influences**

*R. Rollin*

Arthur Koestler's concepts of ripeness for discovery and bisociation may be applied to mainstream compositions with popular, jazz, and folk music influences. Examples are cited from the author's own works to illustrate various musical personas and bisociative connections in chamber music, electronic music, ballet music, piano solos, and chamber orchestra media.

## **The Strange Case of the Bulgarian Voices -- and Other Adventures in Popular Music**

*J. Sey*

Examines the state of contemporary academic criticism of popular music. Starting from the ideological and evaluative distinction drawn by Adorno between high and popular culture, the possible reasons why an adequate critical vocabulary for the study of popular music has not been developed are examined. The anomalous popularity of Henryk Górecki's symphony no. 3, op. 36, recordings of Bulgarian folk choirs in the 1980s, and the specificities and difficulties that popular music presents for analysis and reception studies are discussed.

## **Peter Warlock and the Occult**

*B. Smith*

One of the particular interests of the English composer Peter Warlock (Philip Heseltine) was the study of black magic and the occult. His interest in such matters is traced from his early correspondence with his mentor and friend, Frederick Delius, through his year at Oxford, to his friendship with D.H. Lawrence in Cornwall when his interest was reawakened. An account of his time in Ireland in 1917, when he became actively involved in the occult, and extracts from his letters of this period, in which he discusses his views on composition and musical inspiration, are included. Evidence indicates that these occult experiences, especially those concerning automatic writing, may have had an influence on his early efforts at composition.

## **Schenker's Analytical Concepts and Their Relation to Aesthetic Experience**

*M. Viljoen and N. Viljoen*

Questions posed by aesthetics need to be answered by the evidence supplied by analysis. Likewise, aesthetic judgments of value always influence analytical decisions, thereby causing an interrelation between analysis and aesthetics. Schenker's reliance on the organic metaphor in art and his view of form as the ultimate manifestation of structural coherence are traced. By

fulfilling the basic premises of analysis, Schenkerian analysis has relevance for questions of an aesthetic nature. This view is supported by an analytical example.