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ABSTRACTS

DAVID COPLAN (pp. 1-12)

Music: Anthropology

Originally presented as a keynote address to the 2003 Congress of the Musicological Society of Southern Africa, this paper surveys the field of interactions between music and anthropology. The historical problematics of an institutional location for the discipline of ethnomusicology are linked to changing theoretical approaches and the appearance of landmark studies. The paradigm represented by Anthony Seeger's 'musical anthropology', with its connection to a broader 'performance anthropology', suggests important directions for future research, particularly in the areas of nationalism and trans-nationalism, ethnic identity and the location of culture, as examples from South Africa to Eastern Europe demonstrate.

EMUROBOME G. IDOLOR (pp. 13-27)

Ókpè Disco: Its Emergence and Performance Practice

A neo-traditional popular music, Ókpè Disco is practised by the Ókpè people in the Ókpè and Sapylly Local Government Areas within Nigeria's Delta State. It is a vocal music genre performed in solo/chorus responsorial style with the leader, assisted by the second lead singer, taking the solo while the other members of the group sing the chorus and play an instrumental accompaniment. The texts of the songs are sung either in Ókpè or in English, and they focus on current social issues. They include extensive praises for particular affluent members of the society.

Over time Ókpè Disco has borrowed from more cosmopolitan types of music found in other parts of Nigeria; these types include highlife, kokoma and gospel music. Western diatonic melodies and harmonies seldom feature in the music, while the harmonica and keyboard are included in few instrumental ensembles. Studio recordings of Ókpè Disco are available commercially and are regularly aired during Delta Broadcasting radio and television programmes.

GRANT OLWAGE (pp. 29-45)

Scriptions of the Choral: The Historiography of Black South African Choralism

An aporia exists in the South African musical scene: black choralism's compelling presence in contemporary South Africa — it is the largest participatory form of musicking in the country — is marked by its absence from the academy's library shelves. We may naively wish to chalk this lack down to scholarly choice, but I choose instead to proceed from the commonplace that our research tastes are politically informed.

This essay focusses on two moments in the historiography of black choralism. The work on choralism by the first generation ethnomusicologists, specifically Percival R. Kirby, provides an opportunity to re-evaluate their scholarship as well as revisit the charge of their collaboration with segregationist/apartheid thought. More recent ethnomusicology's (non)engagement with black choralism affords similar insights into its workings. The erasure and misrepresentation of choralism in recent histories of black South African musicking is traced to the narrative form that structures, and the ideology of resistance which informs, their writing.

BERTHA SPIES (pp. 47-61)

Alban Berg's *Wozzeck*: Revisiting a Historically Sedimented Metaphor

The binary opposition between music text and reader can be transformed into a dialogue when the text is allowed to "speak back". A dialogue approach helps to provide an answer to the question of two different interpretations of the meaning of circularity in Alban Berg's *Wozzeck*. Although the circle is traditionally regarded as a symbol of the wholeness and perfection of the psyche, in this opera it can be regarded as metaphor for entrapment, i.e. for the inability of the downtrodden to escape their plight. Thus within the social context of the opera, the systematic erosion of the circle during the work can be interpreted as symbolizes the systematic disintegration of *Wozzeck*'s psyche. Thus there is a conflict between the historically sedimented view of circularity on the one hand and the representation of the systematically eroded circular figures for *Wozzeck*'s physical and psychological destruction on the other.