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ABSTRACTS

JEAN KIDULA (pp. 1-14)

Nandio Kwalange: 'Embodying' Logooli Cultural Memory in Song

Nandio Kwalange is a song associated with male circumcision rites of the Logooli of Western Kenya, directly translated as, 'that is the way we were'. The text symbolically introduces the concept of what it means to be Mulogooli while at the same time recognizing a new lineage, a new time, new ideas that will coalesce into the essence of contemporary Logooli informed by the rite. Most Africans find themselves living in a coalescence of a broad range of identities encompassing ethnic or language group, national, age group (contemporary ethnic, national and global), occupational, contemporary educational group among others. Participants ebb and flow in the multiple music identities constructed by this amalgam of cultures. Beginning with Nandio Kwalange in its use and function in rural religious/social rites and contemporary classroom situations, I examine the tensions and resolutions articulated through music performances, structures and tools that determine the appropriation of particular historical and ideological identities that inform contemporary collective African societies.

CHRISTO JANKOWITZ & MARY RÖRICH (pp. 15-30)

What Quackie said to Meister Eckhardt: Intertextuality, Projected Motion and Double-coding in John Adams's Harmonielehre

This paper interrogates the radical intertextuality of John Adams's orchestral work *Harmonielehre*, a work that sets up and fulfils many of the established conventions of the late-nineteenth-century symphonic genre while also exploiting techniques and processes of American minimalism. It is thus 'double-coded' in the sense that postmodernists like Charles Jencks and Linda Hutcheon use the term, to categorise artworks whose intertextuality is fundamental to their understanding. Both late Romanticism and minimalism are referenced in *Harmonielehre* in the work's syntactic surfaces and in allusions and metaphors in its musical, extramusical and paratextual codes. Adams alludes to the music of Mahler's Tenth Symphony and Wagner's *Die Walküre* in tandem with powerful verbal signifiers (the titles *Harmonielehre* and 'The Anfortas Wound'). It seems that Adams intended to make a point about the expressive force of tonality and his decision to engage its directionalized rhetoric, albeit in a double-coded relationship with minimalism. Particularly distinctive within this fused syntax is Adams's development of a strategy the authors have termed 'projected motion', which occurs at critical points throughout the work and is analysed both as procedure and postmodernist referent.

LARA ALLEN (pp. 31-52)

Circuits of Recognition and Desire in the Evolution of Black South African Popular Music: The Career of the Penny Whistle

Although the penny whistle is a primary aural icon of township life, particularly in the processes of re-remembering the history of black South African urban culture in the contemporary projects of nation building and the heritage industry, very little is known about its history. This article offers a 'biography' of the penny whistle's South African career, including its fundamental role in the Schottisches marching bands, local versions of blues and swing, and the evolution of the marabi-based style that became known as kwela. It suggests that the complexity of local-global interactions exemplified in this evolution is fundamental to the trajectories of many urban South African styles, and that such interactions are driven by productive tension between a fascination

with the foreign and a cooption of practices from elsewhere to meet local ends. This tension is created by a drive for cultural power manifest in the extent to which this musical practice is recognized, desired, and ultimately owned by musicians and audiences, a process that goes through a circuit of four phases: attraction, imitation, indigenisation, and recognition, although not all styles reach the final stages. The article concludes that kwela was the first township style to complete the circuit and that this partially accounts for its enduring iconic status.

MICHAEL DREWETT (pp. 53-70)

‘Stop This Filth’: The Censorship of Roger Lucey’s Music in Apartheid South Africa

In the late 1970s South African protest singer Roger Lucey composed and performed songs critical of the apartheid government. When his music came to the attention of the South African Police, they intervened, applying pressure to all areas of production, promotion and distribution of Lucey’s message and thereby effectively silencing him. The article considers Lucey’s story and his message, the mechanisms used to silence him, and the implications for a deeper understanding of what constitutes censorship and how it operates within repressive contexts such as apartheid South Africa. It argues that a holistic definition of the popular music censorship process in repressive contexts needs to incorporate both administrative and repressive means of silencing counter-hegemonic music and musicians.

NISHLYN RAMANNA (pp. 71-82)

Performances of Biography, Taste, and Identity Construction in Some South African Jazz

Drawing on poststructuralist notions of identity as performative, this article describes the distinctive biographies and taste-preferences that interviewed jazz musicians and concertgoers on the jazz scenes of post-apartheid Durban and Johannesburg bring to their musical experiences. It argues that through their engagement with contemporary South African jazz, these individuals affirm and/or contest their participation within a variety of micro- and macro-social narratives.

CHRISTINE LUCIA (pp. 83-108)

Mapping the Field: A Preliminary Survey of South African Composition and Performance as Research

This article examines the project of evaluating music composition and performance as research outputs in the South African Higher Education (HE) context. It surveys the field of music production and reception in South Africa in terms of Bourdieu’s analytical model of a ‘field of cultural production’, and maps ways in which musical fields have operated over the past twenty years. It considers evidence from interviewees who are practitioners in the field as well as the literature, and describes how music’s value is (and was) constructed in South Africa and how the field has changed since 1994. It notes a huge imbalance between the fields of composition and performance in the academy and situates the limited South African HE field in larger national and international contexts. It assesses ways performance or composition address(ed) different publics, interrogates the notion of reputation, and reads composition and performance as products of unique systems of knowledge and education. As the first attempt to map the field of composition and performance in South Africa this article is not conclusive but rather problematizes the topic in order to further institutional and national debate.

SUSAN HARROP-ALLIN: Review Article (pp. 109-126)

Ethnomusicology and Music Education: Developing the Dialogue

This article compares seven resource books on music in South Africa published between 2001 and 2005 for ways in which support (or not) new educational philosophies in post-apartheid South Africa. It considers the obligation on texts by Cowen et al., Herbst et al, Levine, Lucia, and Smuts to contribute to the society within which academic institutions exist, and to broaden the audience for ethno/musicological research. It concludes that despite the potential for music research to inform educational transformation (and vice versa) there is little effective communication between these domains or exploration of the critical edge between them, as exemplified in most of the books under review.

MICHAEL BLAKE: Review Article (pp. 127-144)

The Present-Day Composer Refuses to Budge: Case Studies in New South African Orchestral Music

Taking Theodor Adorno's complaint that the history of modern music between the two World Wars was a retrogression into the traditional as starting point, this article reviews six orchestral and choral-orchestral South African compositions completed between 2002 and 2005. It notes a wide range of aesthetics at play in the local orchestral arena, from the revival of early twentieth-century styles in Klatzow and Hofmeyr, through cross-cultural composition in Zaidel-Rudolph and Grové, to the quest for accessibility in Hankinson and a concern with surface in Volans.