

Vol. 26/27 (2006/2007, published 2008)

EDITORIAL	iii
ARTICLES	
Constructing <i>Maskanda</i> <i>Tom Collins</i>	1
Faust, Robert Johnson, and the Film Crossroads: A Semiotic and Psychoanalytic Reading of Musical Discourses	27
Jonas Gwangwa: Musician and Cultural Activist <i>Colette Szymczak</i>	47
Digitization and Music Distribution <i>Chatradari Devroop</i>	71
Arnold van Wyk's Primavera: Music of another South Africa <i>Winfried Lüdemann</i>	87
'This Is Our Sport!' Christmas Band Competitions and the Enactment of an Ideal Community <i>Sylvia Bruinders</i>	109
INTERVIEW	
Spirit of Africa: An Interview with Andrew Tracey <i>Christine Lucia</i>	127
REVIEWS AND REPORTS	
Review Article: Voices of a Nation: Recent Recordings from South Africa <i>Michael Blake</i>	145
Book review: <i>Okeke: Music, Myth & Life: An African Story</i> <i>Luvuyo Dontsa</i>	160
Report: New directions, new voices <i>Musonda Chimba & Thomas Pooley</i>	163
Report: The first congress of the South African Society for Research in Music <i>Eric Akrofi</i>	168
Report: The first Congress of the South African Society for Research in Music <i>Barbara Titus</i>	172

Report: The final seminar of the Swedish-South African research network on music and identity <i>Eric Akrofi</i>	174
Report: The South African Music Project symposium <i>Barbara Titus</i>	175

ABSTRACTS

TOM COLLINS (pp. 1-26)

Constructing Maskanda

Drawing on transcriptions made from commercial recordings of the popular music genre maskanda and interviews with Bongani Nkwanyana, this article shows how the 'internal construction' of various song forms is partly reliant on the way Zulu guitarists relate to their instrument. Maskanda's 'external construction' during a recording history spanning some sixty years is also assessed, particularly with a view to considering recent modifications to the genre.

ZELDA POTGIETER (pp. 27-46)

Faust, Robert Johnson, and the Film Crossroads: A Semiotic and Psychoanalytic Reading of Musical Discourses

Against its intertextual connections with the legends of Robert Johnson and Faust, a semiotic and psychoanalytic reading of musical discourses in the film *Crossroads* (1989) highlights the manner in which musical styles here interact as cultural musical codes that may be understood as a metaphor for the Oedipal trajectory of the main character.

COLLETTE SZYMCZAK (pp. 47-70)

Jonas Gwangwa: Musician and Cultural Activist

This article traces the life history and achievements of jazz trombonist-composer Jonas Gwangwa (b.1937): from *King Kong* (1959) which took him to London and New York, to his years of activism with Umkhonto we Sizwe (MK), the cultural wing of the ANC in exile. It analyses musical and political contributions Gwangwa made through productions such as *Amandla*, and shows how his music embodied an African past for South Africans in exile, and speaks today to a period when music helped to keep the hope of a future democracy alive.

CHATRADARI DEVROOP (pp. 71-86)

Digitization and Music Distribution

This paper traces some recent technological developments (especially the digitization of music and its accessibility) and shows how they impact on music and music distribution globally, with particular reference to South Africa. The theory underpinning this investigation is drawn from Alvin Toffler's predictions about digital convergence, de-massification and the rise of prosumerism.

WINFRIED LÜDEMANN (pp. 87-108)

Arnold van Wyk's Primavera: Music of Another South Africa

The orchestral suite *Primavera* (first performed 1960) is arguably Arnold van Wyk's finest composition. This article reveals the intricacies of the work's thematic construction, given that all four movements are based on common motivic material derived from a Medieval German Minnelied. It argues that because the first performance of the work took place during the 1960 Union Festival celebrations, the textual level of the music is overlaid by a second, contextual level of meaning. The article shows inter-textual relationships between *Primavera* and the almost contemporaneous Suid-Afrika *Nag en Daeraad* by Hubert du Plessis and considers the political subtext in *Primavera* as well as in other works performed at political celebrations during the *old*

and the *new* South Africa, concluding that Primavera is still of great relevance for the musical culture of South Africa today.

SYLVIA BRUINDERS (pp. 109-126)

‘This Is Our Sport!’ Christmas Band Competitions and the Enactment of an Ideal Community

The annual Christmas Band Competitions in the Western Cape established since the 1940s, developed out of city clubs established under British colonial rule and the Temperance movement, both of which endowed the bands with the idea of presenting a respectable working class ethos through the use of stylish uniforms, strict discipline and implied militarism. The bands characterise notions of masculinity, bond local communities, train musicians, and, through the annual enactment of an ‘ideal’ coloured community, help coloured working class people to perform a social identity which, though marginalized and contested, is nonetheless proudly independent and united.

MICHAEL BLAKE: Review Article (pp. 145-159)

Voices of a Nation: Recent Recordings from South Africa

The voice has played a major role in South Africa, where the majority of compositions are choral and many popular music performers are vocalists. Examining an eclectic cross-section of recent CD recordings, this article shows that the voice in all its manifestations, including voice as compositional identity and as ‘instrumental’ timbre, is a connecting thread between apparently disparate genres. The recordings, by Sibongile Khumalo, OldMutual-Telkom competition choirs, Carlo Mombelli’s Prisoners of Strange, and film music by Philip Miller, are critiqued in terms of both music and production, and it is argued that Khumalo’s recording reflects most clearly a distinctive ‘national voice’.

CHRISTINE LUCIA: Interview (pp. 127-144)

Spirit of Africa: An Interview with Andrew Tracey

This issue of South African Music Studies contains the first in a new series of SAMUS interviews with major figures in South African music, which explore the life experiences that formed a scholar, performer, or composer’s world view. It is fitting that Dr Andrew Tracey, Professor Emeritus of Rhodes University, former Director of the International Library of African Music and former editor of African Music, should be the first interviewee. Andrew’s world was very different from that of his father Hugh, and the imperative to apply knowledge of African music through research, instrument building, and teaching has been far greater for Andrew than it was for Hugh, even though the collection of data continues for Andrew as for ILAM. A major innovation of Andrew’s was the establishment in 1980 of the ‘Ethnomusicology Symposium’: an annual gathering of researchers on African music. This grew into a critical event that gave rise to Proceedings that are now a major source for citations on South African music research. The informal Symposium also grew intellectually until it achieved a status equivalent to that of the more formally constituted Musicological Society of South Africa. The two were merged in a landmark conference in 2005 (reported in SAMUS vol 25). In this interview with Christine Lucia, Andrew Tracey talks about his childhood and education, his experience of Hugh Tracey as father and mentor, and the independent paths he has followed throughout his life.