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ABSTRACTS

Singing songs of AIDS in Venda: Performance, pollution and ethnomusicology

(Fraser G. McNeill and Deborah James)

Musical representations of HIV/AIDS by (female) peer educators and (male) zwiLombe musicians in Venda, South Africa, present a challenge to overarching 'neo-liberal' models of social change by demonstrating that the values created or affirmed through broader structural changes are mediated through local settings and by the groups of people situated within them.

Refiguring the archive through music: South Africa's recorded music heritage and transformation *(Lara Allen)*

Innovative curatorship of popular music archives offer solutions to post-apartheid South African archivists wishing to transform, evolve indigenous epistemologies and move beyond the positivist paradigm. Opportunities include: black experience may be recouped through recordings; the orality of music tends towards an indigenous epistemology; music audiences are already interactive and dialogical.

Global *maskanda*, global music historiography? Some preliminary enquiries

(Barbara Titus)

The article explores the intersection of South African notions of 'Zuluness' and global fantasies of 'Africa', that feature maskanda's portrayal to international audiences. These coincide in the 'aestheticization' of the experience of forced labour migration from which maskanda emerged. The author intends to dissect this process of 'aestheticization' from a global historiographical perspective.

Storing and storying lives: The biographical illusion in three musicians' autobiographies *(Lindelwa Dalamba)*

The author analyses autobiographies of formerly exiled South African jazz musicians: *Makeba My Story* and *Makeba: The Miriam Makeba Story*, Mantindane: *'He Who Survives'*, and *Still Grazing*. By examining how their authorship is mediated, the author shows their status as nonfictional testimonies about the past to be a biographical illusion, concealing the processes informing their writing.

Mothers of the Church: Coloured women's society music and South African gender issues *(Marie Jorritsma)*

This article examines the ways in which church women's society music and actions in Graaf Reinet, South Africa allow women to express freedom from expected gender roles without disturbing community norms. This research calls for an extension of the concept of African 'poetic license' to include the nonverbal channels of musical sound and style.

The culture of digital music piracy: A South African perspective *(Barry Sherman)*

Most South Africans who have the technological means engage in digital music piracy, seeing it as a lesser offence than other forms of piracy, including theft. Music retains an intrinsic social value, connecting fans to the artist and one another, and enhancing rather than detracting from music's inherent social value and the value of the physical music collection.

Ruwenge: The discovery of an African jew's harp constructed with a frame (Dave Dargie)

The *ruwenge*, an African jew's harp first discovered in 1981 in Rundu, Namibia and confirmed in 1988 in the same area, is a rare example of an idioglot idiophone in this region of Africa. It is a rhythm rather than melody instrument, and transcriptions show the derivation of *ruwenge* music from Kavango drumming in two or three parts.

A semiotic investigation into dialectical opposition in Schoenberg's Third String Quartet, first movement (Chris Jeffery)

A semiotic analysis of the first movement of Schoenberg's *Third String Quartet* using the series as the unit of signification, reveals that order-number partitioning supports the arch-form of the movement. Other serial and non-serial dialectical oppositions are analysed and the conclusion is that their interaction with thematic/developmental opposition assists in the creation of dramatic contrast.

Review article: Ethnomusicology and music education: Continuing the dialogue (Alvin Petersen)

This review article critiques some recent publications on African music, education, and identity, and attempts to continue the dialogue between music education and African music/(ethno)musicology initiated in SAMUS vol. 25 (109-124). It argues for a more thoroughgoing approach to address gaps in this area of research.