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ABSTRACTS

The redoubtable Nofinishi Dywili, uhadi master and Xhosa song leader

Dave Dargie

Nofinishi Dywili led a normal life as a resident of a remote Xhosa village. However, her musical skill and knowledge of traditional lore, especially regarding the traditional education of young women, gave her leadership roles in the village, both as a music leader and as a teacher of young women. Looking for players of the *uhadi* musical bow, the author discovered her in 1980, and thereafter recorded her and worked with her until her death in 2002, bringing her to the attention of musicologists and students. The article briefly covers her early life and background, her rise to fame in South Africa, as well as her achievement of an international reputation. The roots of her special genius are investigated by examining her bow playing, and especially her use of highly sophisticated rhythm. The method of playing the *uhadi* is discussed, as are the writings of other authors on the topic. Transcription examples of Nofinishi's *uhadi* songs are included in the discussion, to illustrate her playing and rhythm techniques. Looking at the texts of her songs, the article then gives a glimpse into her deep knowledge of traditional lore. Brief comparisons are made with other players of the same instrument.

Tracing tribe: Hugh Tracey and the cultural politics of retribalisation

Garrett Felber

The enclosed essay challenges the impulse of Hugh Tracey apologists who argue that the South African musicologist's work in cultural preservation absolves his resistance to musical syncretism, which in many ways bolstered the retribalisation efforts of apartheid South Africa. By viewing musical hybridity as culturally impure, Tracey resisted recording and preserving the sounds of an urban, non-tribal, working class, and instead helped to create a divisive and often imagined tribal world that fetishized ethnic purity. The apartheid government resisted missionaries' assimilative (though equally paternalistic) efforts through the creation of tribal reserves and the marriage of such reserves with cultural aspects of retribalisation such as carefully managed sport and recreation. Tracey was deeply entrenched in the engineering of one such recreation, mine dancing, which was portrayed as a glimpse at unfettered African primitivism. The maintenance of such mine camps undid the gains of female economic independence offered by urbanization, separated men from their families, and created a system of forced labor migration. Tracey also held prominent positions in the recording and radio industry at Gallo Records and the SABC, choosing to eschew significant musical achievements such as marabi and jazz in favour of 'pure' music of the official homelands. To be unwilling to "judge Tracey by today's standards", as some critics have proposed, is to be complicit in subverting the story of forced migration, Sophiatown's urban removals, and the cultural and political loss brought about by retribalisation, as well as an oversimplification of one of South Africa's most noted musicologists and cultural preservationists.

'Never the twain shall meet': Africanist Art Music and the end of apartheid

Thomas M. Pooley

Art music composition in South Africa was an increasingly contested artistic and ideological space through the late apartheid period (1980-1994). Rapidly declining institutional and political support threatened activities long associated with white 'superiority' and distinctiveness under apartheid and threw the field into crisis. 'Africanist' art music was a means by which composers negotiated the crisis. This history chronicles the fates of the

various Africanisms that emerged in the context of South Africa's democratic transition. 'Africanist' or 'cross-cultural' works are compared to analogous 'cross-over' styles in popular music. Specific composers' responses are considered, including: Kevin Volans's 'African Paraphrases' (1980-1986), Stefans Grové's 'Music from Africa' series (1984-), Hans Roosenschoon's 'African-inspired' music (1978-), and works by Peter Klatzow. These various Africanisms took on very different political valences and precipitated an acrimonious debate and power struggle over what a 'reconciliation of aesthetics' could or should entail. At first 'reconciliatory' composers were ostracized from the academy with Hubert du Plessis proclaiming, "never the twain shall meet." But by the early 1990s the balance of power had shifted and establishment composers developed a 'new Africanism' that employed self-consciously 'African' texts, titles, and 'elements' in a largely exoticist, 'accessible' mode of representation for a 'new' South Africa.

Music as discipline, solidarity and nostalgia in the Zonderwater prisoner of war camp of South Africa

Donato Somma

A particularly rich vein of cultural products in a variety of media emerged from South Africa's Italian prisoner of war camps in the Second World War. Contrary to the popular image of nightmarish World War Two prisoner of war camps such as those of Japan and Italy, as well as the British-run camps in North Africa, the South African internment sites offered prisoners of war (POWs) a safe and relatively comfortable experience. They were run along humane lines in strict adherence to the precepts of the Geneva Convention. Foremost among these in both size and reputation was the camp of Zonderwater, east of Pretoria, which housed up to one hundred thousand Italian prisoners. The fairly open and fair-minded approach taken at this camp allowed a number of creative endeavours to flourish. A pathologized perspective on the Italians' love of music was generated by the 85 Somma – Music as discipline, solidarity & nostalgia in Zonderwater camp management and then apparently deployed as a method of social control appropriate for Italian prisoners. The stereotype of Italians as a singing nation was read as symptomatic of an essential weakness or softness in their character, part of a broader set of stereotypes that positioned Italians as lazy, effete and uncommitted participants in the Second World War. This perspective differed radically from the Italians' own sense of themselves and the cultural values embedded in music. An ethnocentric and very patriotic perspective on their musical culture defines the parameters of their national identity; an issue central to the war itself. The respective approaches of the South Africans and Italians, however, facilitated a musical culture that fulfilled both agendas; creating a more than satisfactory set of 'docile bodies' for the captors, and a vehicle of nostalgia, solidarity and channels of communication with the outside world for the prisoners. This article traces the roots of this singular musical culture through an exploration of certain culturally specific narratives at work in the wartime culture of both Italy and South Africa.

An intertextual reading of the 'Elegia' from Arnold van Wyk's *Duo Concertante*

Matildie Thom Wium

This article presents a multi-layered intertextual reading of the "Elegia" from Van Wyk's *Duo Concertante* for viola and piano. The intertexts that "converse with" Van Wyk's piece in this article highlight aspects of that composition not immediately obvious without such intertextual perspectives. Two of these intertexts have an obvious connection to the "Elegia" and constitute intuitively suggestive texts for interrogation: Martin Peerson's *The Fall of the Leaf* from the Fitzwilliam Virginal Book was identified as a model for the "Elegia" by the composer on the sketch drafts and programme notes, and Gerald Finzi's *The Fall of the Leaf*

(Elegy for Orchestra), opus 20, in turn is identified with that same intertext through its title, and, possibly, through musical references.

The third intertext represents a more unusual intertextual practice, in that the intertext is a musical fragment by Arnold van Wyk himself, which he invented, by his own testimony, about twelve years before the completion of the first version of the *Duo*, and which he used as the main theme of the “Rondo” in the *Duo*. This article argues that Van Wyk wanted to embody the “extra-musical” concept of ‘prophecy’ through this musical idea, and traces the role of the musical idea through the composition process of the *Duo*. This idea and its associations for Van Wyk, like the other two intertexts that command attention here, contribute towards the construction of radical new understandings of the “Elegia” and the *Duo*.

The effect of the Tomatis Method on the psychological well-being and piano performance of student pianists: An exploratory study **Ansie Vercueil, Hannes Taljaard, Wynand du Plessis**

Since features inherent in student pianists’ training may contribute to psychological vulnerability, especially regarding self-concept and anxiety, these student pianists may benefit from interventions that could elevate their level of psychological well-being. Clinical observations, research and Tomatis’ theories indicate that the Tomatis Method of sound stimulation and guidance can enhance psychological well-being, academic functioning and possibly music performance through improving self-listening skills. Apart from a single case study by Madaule in 1976, the paucity of further evidence regarding its benefit for student pianists has prompted this exploratory study. A two-group pre-post assessment, mixed-method design was used. It involved thirteen sophomore-to-postgraduate student pianists, their piano lecturers and other lecturers, from the School of Music and Conservatory, at North-West University’s Potchefstroom Campus. Quantitative and qualitative data were obtained at three time points. Qualitative results suggest that the Tomatis Method enhanced psychological well-being, particularly regarding autonomy, interpersonal relationships and self-confidence in experimental group participants. Quantitative and qualitative findings strongly suggest that participants benefited primarily regarding piano performance, through listening skill enhancement and statistically significant music performance anxiety reduction. Practically no change occurred among the non-intervention control group. Further research regarding these aspects remains a prerequisite for attaining definitive outcomes.

The piano teaching situation from a student perspective: A South African qualitative study **Frelét de Villiers**

This article discusses a qualitative survey conducted among piano students in order to determine their needs regarding piano teaching. The empirical research underlying this article indicates that, from the perspective of the piano student, certain needs in the piano teaching situation are not satisfied, while piano lecturers feel that they cannot reach their music students, resulting in both parties experiencing the teaching situation as unsatisfactory and frustrating. The solution can be found in the lecturer’s willingness to pay attention to the personal needs and cognitive preferences of students, value their opinions and play a guiding role in forming well-trained pianists who can live to their full potential². This approach relies upon the idea of brain dominance as set out in the work of Ned Herrmann, who posed that dominance of specific parts of the brain has an influence on processes of skill acquisition, resulting in the identification of preferences for certain learning processes in individuals.

Review Articles and Reports

Review article: Beethoven sonatas for cello and piano

Mareli Stolp

In 2010, two South African musicians, Peter Martens and Luis Magalhães, released a recording of the sonatas for cello and piano by Ludwig van Beethoven under the ‘Two Pianists’ label, of which Magalhães is the co-founder and -owner. Martens and Magalhães, both from the University of Stellenbosch, state in the CD liner notes that they have aimed to incorporate “Carl Czerny’s insights on performing Beethoven’s music” (quoted from the CD liner notes). This “groundbreaking” approach (Ibid.) is not located exclusively in the engagement with Czerny (specifically Czerny’s writings on tempo choices for these works), but also in the general approach to the marketing and presentation of the product, which is set up as a creative project informed by scholarly research.

It is the purpose of this review article to examine some of the scholarly claims made in the liner notes (composed jointly by the performers and Dr Stewart Young), as well as the artistic content of the performances. Several claims made in the liner notes concerning period performance practice, the use of metronome tempi and other related issues are perceived to be problematic; this article addresses these issues.