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ABSTRACTS

Dominant culture, Afrikaner nationalism and Cromwell Everson's *Klutaimnestra* *Jeffrey Brukman*

In November 1967, a four act opera, *Klutaimnestra*, by the South African composer Cromwell Everson (1925-1991) was premiered in Worcester, a rural Western Cape town situated northeast of Cape Town. *Klutaimnestra*, the first full-length staged Afrikaans opera in South Africa, with the libretto and music composed by a South African, represents a milestone achievement in South African art music. In *Klutaimnestra*, Everson retained models of Ancient Greek characters and aspects essential to Greek history. Drawing on his own background – the Afrikaner heritage of his mother – Everson's dramatic setting was transformed into an opera that spoke directly to those who identified with Afrikaner national consciousness.

This article explores *Klutaimnestra*'s portrayal of the relationship between British colonialism and Afrikaner nationalism with specific reference to the Anglo-Boer War as expressed within the opera's libretto and musical setting. The article will also show Everson's (failed) attempt to configure himself as a full-blooded Afrikaner for the purposes of capitalizing on career advancement and new arts funding opportunities. Christopher Ballantine's (1984) notions surrounding the meaning of quotation in music will frame discussions of Everson's inclusion and use of musical signifiers drawn from Afrikaans public culture.

Stylistic traits in South African jazz – Barney Rachabane: A case study *Kevin Davidson*

This research views the construction of melodic improvised playing as an extended chain of causal events, which in themselves are interdependent on one another. The author is of the opinion that all improvising soloists strive to speak with their own voice. This research therefore looks at two remarkable such voices. The intent of this writing was never to find one practitioner's method superior to the other. As listeners we would like to experience a diversity of melodic and harmonic concepts when absorbing the uniqueness of improvised solo playing.

The analysis of playing is based on a set of jazz performances that took place at Sun City. There were many soloists that night; however the author identifies Bob Mintzer and Barney Rachabane's playing, both of who were at the top of their game, as pivotal. This provided a unique opportunity for the author to look for possible sources that could be fuelling the *prime ideas* in their music. These *prime ideas* usually occur in a constant state of flux in any given solo. However, if music reflects the many facets of the human soul, either in joy or in anguish, then personal experience and background could, in themselves, become generators of *prime idea* formations that may reflect the identity and predilections of the improvising soloist. These formations, when they do occur in an improvised passage, could have the ability to touch the listener in a deeper place than any predetermined melodic construct may do.

Vuvuzelas, pop stars and back-up dancers: The politics of rhythm and noise at the 2010 Soccer World Cup in South Africa *Nicol Hammond*

When South Africa hosted the Soccer World Cup in 2010, the sound of the vuvuzela dominated proceedings. In this article I consider the vuvuzela as both a symbol and a

disruption of existing neoimperial assumptions about sound, race, gender, and global capitalism in South Africa. I begin by examining the construction of African sound, and the 'African World Cup' in the music video of Shakira's *Waka Waka (This Time for Africa)*, the official song of the event. I then discuss the extent to which the vuvuzela can be considered a queer intervention into this problematic construct, and I consider some of the ways in which theories of camp can be productively drawn into postcolonial queer theory in South Africa. Finally I examine some of the intersecting race, gender, and sexual dynamics that make this queer intervention necessary. Furthermore I suggest that a queer approach to scholarship on South African music can reveal the extent to which queer interventions are compatible with post-apartheid South African nationalism, despite attempts to declare queerness unAfrican.

Bodysuits and biodomes: The construction of the sonochronotopia on Johannesburg's South Korean ethnoscape

Jay Schutte

The aestheticization of space through sound as a mode of negotiating disjuncture is an under-researched phenomenon. In this paper I will discuss such processes as a means through which certain members of Johannesburg's Korean expatriate community anaesthetize themselves in response to a disjuncture between experiences of South Korean and South African space and temporality. During fieldwork conducted between 2006 and 2009, I found that many of these community members regarded Johannesburg, and 'Africa' as an amorphous category, as a space that signified hostile alterity. The use of sound – specifically mediated through the iPod – appeared to be one way in which this experience of trauma could be negated.

I explore in this article the ways in which spatiotemporal construction through music plays a facilitating role in alleviating this perceived trauma. In circumscribing this process I have found the work of Susan Buck-Morss and Mikhail Bakhtin useful in approaching the overlapping 'symbolic' and 'material' discourses at play in this research context. Specifically, Bakhtin's formation of the chronotope, ethnographically interpreted via the lens of metapragmatics serves as a constructive theoretical starting point through which to analyse the Anaesthetic-Aesthetic critique of 'modernity' Buck-Morss argues for.

Practice-based research in music: International perspectives, South African challenges

Mareli Stolp

This article examines practice-based research and its application in doctoral studies in music. The research reported on here is of particular importance in the context of tertiary studies in music in South African academe. While several South African universities currently offer a DMus degree where practice and research are approached as separate examinable endeavours, the practice-based research approach does not as yet have a significant position in South African music institutions. Practice-based research (PBR) is an emerging type of research that aims to integrate research and practice in a single endeavour. Although practice-based research degrees are well established in creative disciplines such as drama and theatre and visual arts and design, its application in music has only more recently come to the fore.

International debates around PBR display elements of both philosophy (especially in terms of epistemology, ontology and methodology) and education politics and strategies. This binary structure suggests the form of this article: philosophical considerations pertinent to PBR in music will first be examined, followed by a delineation of the position of PBR in education politics, both internationally and specifically in South Africa. In general, the focus will be on PBR and doctoral studies in music.

Exiles/inxiles: Differing axes of South African jazz during late apartheid *Salim Washington*

The late apartheid era in South Africa yielded two axes of local jazz. The first, pertaining to a teleological trajectory (from late apartheid to the beginnings of democracy), describes an evolving aesthetic which moves from protest to celebration. The second axis defines the difference between the possibilities and the formations of jazz by musicians who left the country and those who stayed. To analyse these axes the author draws on critical notices, biographies, interviews, and especially on commercial recordings. These are focused around the exile, Chris McGregor, and the inxile, Winston “Monwabisi” Monkunku Ngozi. The author asserts that having left the racially-constrictive apartheid South Africa, McGregor engages actively with the incorporation of a South African voice into the European jazz aesthetic which conversely also allows him a development of a more dissonant and avant-garde style. In the case of Ngozi, the author presents an aesthetic rooted in more traditionally South African forms of “musicking”, which then draws on the influences of American jazz artists such as John Coltrane. In the case of his early music, similarly to the African American artist suffering under racial oppression, he reflects on and engages with the politics of the Apartheid regime. The essay concludes with a return to the first axis which is made evident in the recording of *Home at last* (2003) by Bheki Mseleku (an exile returned) and Ngozi. This recording sees the artistic merging of the exile/inxile yielding a celebratory exuberance which still manages to be rooted in a complexity that challenges the consensus-type politics of the post-apartheid regime.

Report

Looking back, looking ahead: The state of our discipline *Christopher Ballantine*

The most pressing questions facing music research in the ‘new’ South Africa – its health, and the roles it might play in the creation of a post-racial democracy – were the focus of a lively panel at a recent SASRIM conference. The arguments traversed a wide range, and included the following ‘headline’ issues: because musicological discourse of a progressive, socio-political kind has ironically tended to minimise music’s place within the cultural public sphere, we now need urgently to develop a proper understanding of the cultural role of the musical arts in South Africa; since the historical ‘chasms’ presumed to underpin social and musical identities are really ideological, musicology must pay closer attention to the relationships that exist between and within diverse South African musical idioms, so as to uncover their hidden meanings; we need to transcend our institutionalised positions and embrace new challenges such as music in a multicultural society and the implications of a democratic musical culture; rather than allowing ourselves, as a community of scholars, to be coerced towards any musical and political monoculture, we should deepen our appreciation of the country’s rich and diverse musical heritage and thus further the cause of intercultural understanding; instead of endorsing the historically-rooted personal or political chasms often nurtured in our academies, we should develop responses to contemporary South Africa that are socially responsible, both aesthetically and intellectually; and, more pragmatically, we need to foster quantitative and interdisciplinary research methods so as to develop, for the first time, baseline data on musicians, music teachers, students and consumers of music in contemporary South Africa.