

# **SAMUS Vol 34/35**

## Table of Contents

vii     **Editorial**

Stephanus Muller, Stellenbosch University and Willemien  
Froneman, University of KwaZulu-Natal

## **Node 1: Academic Freedom**

- 1        **The Politics of Musical Meaning: The Case of Jeanne Zaidel-  
Rudolph's Masada**  
Annemie Stimie Behr, University of South Africa
- 29       **Shifty Records in Apartheid South Africa: Innovations in  
Independent Record Company Resistance**  
Michael Drewett, Rhodes University
- 63       **Contesting Freedoms Colloquium 2014**  
Cara Stacey, University of Cape Town
- 69       **The 'Reshef Affair': A Personal Reflection**  
Jeffrey Brukman, Rhodes University
- 92       **SASRIM's Eighth and Ninth Annual Congresses, 2014 and 2015**  
Mareli Stolp, Rhodes University

## **Node 2: Tracing Lines**

- 97       **Interview with Robert Fokkens**  
Andile Khumalo, University of the Witwatersrand

- 109     **From the Incompatible to the Provisionally Synthesised in the Music of Robert Fokkens**  
Chris van Rhyn, North-West University  
**Tracing Lines**  
Robert Fokkens
- 135     **Book Review: 'The Girls in the Baobab: Venda Stories from the Limpopo Valley' edited by Jaco Kruger**  
Ernest Patrick Monte, Kabarak University

### **Node 3: Andrew Tracey (Guest-edited by Kathryn Olsen and Christopher Cockburn)**

- 141     **Andrew Tracey and the Art of Embodied Knowledge**  
Kathryn Olsen and Christopher Cockburn, University of KwaZulu-Natal
- 146     **Andrew Tracey: Performer, Scholar, Teacher, Mentor**  
Diane Thram, International Library for African Music, Rhodes University
- 171     **Cracking the Rhythm Codes in the Music of the Lumko District**  
Dave Dargie, University of Fort Hare

### **Node 4: Jazz**

- 207     **Review article: 'Keeping Time: 1964-1974, The Photographs and Cape Town Jazz Recordings of Ian Bruce Huntley' by Chris Albertyn**  
Niklas C. Zimmer, University of Cape Town
- 229     **Peter Rezant: Doyen of South African Jazz-Band Leaders – Introduction and Interview**  
Christopher Ballantine, University of KwaZulu-Natal

- 262 Experiences of Belonging and Exclusion in the Production and Reception of some Contemporary South African Jazz: An Interpretative Phenomenological Analysis  
Nishlyn Ramanna, Rhodes University
- 290 Book Review: 'Sounding the Cape: Music, Identity and Politics in South Africa' by Denis-Constant Martin  
Francesca Inglese, Dartmouth College

### **Node 5: Music/Vision/Blindness**

- 299 No Consolation: The Poetics of Lament and the Insistence of Complicity  
Heidi Grunebaum, University of the Western Cape
- 311 From Strange Rooms: Music, Landscape, and the Failure of Response  
Daniel M. Grimley, University of Oxford
- 325 A Literary Critique of Death Songs: Night Is Coming – A Threnody for the Victims of Marikana  
Gillian Schutte, Independent
- 337 What do we then do, Aryan? Where do we then go?  
Matthew Pateman, Sheffield Hallam University
- 352 Disquiet  
Aidan Erasmus, University of the Western Cape
- 364 Negotiating Vision: Listening with the Eyes and Hearing Landscape Critically  
Carina Venter, University of Oxford
- 391 River Blindness  
Stacy Hardy, Rhodes University

## Node 6: Performance

- 408    **The Flute Becomes a Gun: A Flautist's Perspectives on Aryan Kaganof's Film 'Night Is Coming: A Threnody For The Victims Of Marikana'**  
Marietjie Pauw, Stellenbosch University
- 426    **Analysing 'from the inside out': Frederic Rzewski's De Profundis from a Performer's Perspective**  
Mareli Stolp, Rhodes University
- 459    **Exploring the Role of Pianists' Emotional Engagement with Music in a Solo Performance**  
Catherine Foxcroft, Rhodes University and Clorinda Panebianco-Warrens, University of Pretoria

## Node 7: Futures

- 501    **2015 Keynote Address: On Being Undone by Music: Thoughts Towards a South African Future Worth Having**  
Christopher Ballantine, University of KwaZulu-Natal
- 521    **Some Implications of Being Undone by Music: A Response to Christopher Ballantine**  
Barbara Titus, University of Amsterdam
- 529    **Political Speculations on Music and Social Cohesion**  
Mohammad Shabangu, Stellenbosch University and Humboldt University, Berlin