

MUSIC JOURNALS IN SOUTH AFRICA 1854-2010: AN ANNOTATED BIBLIOGRAPHY

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Musiektydskrifte in Suid-Afrika 1854-2010: 'n Geannoteerde bibliografie

Suid-Afrika se ryk musiekerfenis kan duidelik gesien word in die talle musiekspublikasies in die vorm van tydskrifte, nuusbriewe en elektroniese tydskrifte. Hierdie musiekhistoriese erfenis strek oor meer as 150 jaar. Die artikel se fokus is om 'n geannoteerde bibliografie van musiekjoernalistiek in Suid-Afrika van so vroeg as 1854 tot 2010 aan te bied. Die meeste van die tydskrifte word in die Nasionale Biblioteek in Pretoria en Kaapstad bewaar. Die artikel sluit sowel 'n kort historiese oorsig oor die ontstaan van musiektydskrifte as 'n oorsig oor Suid-Afrikaanse musiektydskrifte in. Joernale en publikasies word chronologies aangebied. Hoewel nie volledig nie, identifiseer die artikel die noodsaaklikheid van 'n omvattende lys Suid-Afrikaanse musiektydskrifte.

Sleutelwoorde: elektroniese tydskrifte, geannoteerde bibliografie, musiektydskrifte, Suid-Afrikaanse musiekgeskiedenis, tydskrifte

The rich musical heritage of South Africa is evident in the number of music publications in the form of music journals, periodicals, newsletters, magazines and online magazines. This historical musical legacy spans more than 150 years. The article focuses on presenting an annotated bibliography of music journalism in South Africa from as early as 1854 until 2010. Most of the journals represented in the article are housed in the National Library in Pretoria and Cape Town. The article includes a brief historical overview of the genesis of music periodicals as well as an overview of South African periodicals. Journals and publications are presented chronologically. Although not conclusive, the article identifies the need for a comprehensive updated list of South African music journals.

Key words: annotated bibliography, electronic journals, music journals, periodicals, South African music history

Introduction

The history of music in South Africa is documented in periodicals dating back to approximately 1854, relating a musical legacy of over 150 years of musical activity. The article aims to bridge the current absence of comprehensive lists of music journals in South Africa, which has, to date, impeded research owing to their inaccessibility and the minimal awareness of these in the existing literature.

The use of the terms “journal” and “periodical” is defined and discussed in the *The New Grove Dictionary of Music and Musicians*:

Periodicals are publications appearing at regular (or sometimes irregular) intervals, and, normally, furnished with serial numbers indicating annual volumes. They primarily contain such material as essays, reports, critiques and news items. [...] In music, the concept of the periodical also includes yearbooks, annual reports and proceedings of institutions, almanacs on music and similarly orientated publications [...]. The essential criterion is that of periodical appearance, be it regular (daily, weekly, fortnightly, monthly, bimonthly, quarterly, half-yearly or annually) or occasional. The term ‘journal’ came into English with the connotation of ‘daily’ as a translation of the French ‘journal.’¹

The process of investigation began with a search of the Internet, databases and encyclopaedias² that confirmed the lack of conclusive lists of South African music journals. The most comprehensive inventory found is a dissertation written in 1984 by Leon Albertus van Wyk.³ It presents summaries and lists of music journals, as well as general publications that include music articles. The journals are grouped into categories ranging from scholarly music journals, specific subject-oriented journals, general publications on music, to general journals with regularly appearing music articles.

The author visited libraries and archives in Cape Town, Johannesburg and Pretoria. Most of the journals considered in the article are housed in the National Library in Pretoria and Cape Town. In most instances she has managed to find and scrutinise copies of the journals listed in this article, but where copies have not been

¹ I. Fellingner, Periodicals, in S. Sadie & J. Tyrell (eds.), *The New Grove Dictionary of Music and Musicians*, 2nd edition, 22 (London, 2001), p. 404.

² J.P. Malan, (ed.), *South African Music Encyclopedia* 1-4 (Cape Town, 1979, 1982, 1984, 1986).

³ L.A. van Wyk, *A survey of South African music periodicals, past and present* (MMus dissertation, University of the Witwatersrand, Johannesburg, 1984).

located, the information provided is based on the brief contents of library catalogue systems. Finding journals through the catalogue system proved challenging at times – journals are sometimes incorrectly catalogued, or issues are missing. It was evident that some library staff are inexperienced at handling old and delicate journals, resulting in torn pages or broken spined issues. Web pages of journals, when available, were accessed; however, many web pages have not been updated and contain dated information.

Although a wealth of information about musical activities and articles is available in general magazines and newspapers, this article includes only sources that publish articles about music.⁴ After a comprehensive search for journals in libraries a further online search was conducted for electronic journals, websites, current music magazines online, as well as music databases. To compile a comprehensive list of online journals and websites also proved challenging because websites change regularly or have short life-spans.

The purpose of this selective annotated bibliography, which totals about 50 journals, is to provide a list of music journals and publications about musical events in South Africa from the earliest archived journal to 2010. The main focus of the article is on journals that deal primarily with music in South Africa.

This bibliography does not categorise journals into broad themes, but, rather, approaches the publications chronologically. In order to place their development within a global context a historical overview of music periodicals worldwide and in South Africa is given. The article briefly discusses South African journals under the following sections: the early journals, 1850-1900; 1900-1950; 1950-2000; new journals, 2000-2010; and online magazines and directories. A short summary of each journal with its dates of publication is provided. However, in many instances a definite date for the last or final issue of a journal is unclear. The article includes four appendices: A) an alphabetical list of music periodicals in South Africa; B) a chronological list of periodicals; C) a list of online music magazines, directories and databases, and D) a list of journals arranged chronologically by content field.

⁴ *Drum Magazine* (1951), for example, contained regular music articles about the emerging jazz style amongst the black community, particularly those penned by Todd Matshikiza. Due to the changing political climate in South Africa, this important musical development was not written about in music journals. Also see Brett Pyper's article "To hell with home and shame!: Jazz, gender and sexuality in the Drum journalism of Todd Matshikiza, 1951-1957" in *Gender and Sexuality in South African music* (Stellenbosch, 2005), pp. 19-25.

Brief historical overview of music periodicals

The first music publication appeared in Germany in the first half of the 18th century, followed in the second half by journals in France, the Netherlands, Austria and England. The *Allgemeine musikalische Zeitung* was founded in Leipzig in 1798, *Le ménestrel* in Paris 1833, and *The Musical Times* in London in 1844.⁵ Outside Europe the first music periodicals appeared in the late 19th and early 20th centuries in countries such as Australia, Japan, Mexico and New Zealand. According to Fellingner,⁶ the first music journal in Africa came from French-ruled Algeria and Tunisia in 1897/8. Fellingner, however, overlooks two earlier journals printed in South Africa. First, in 1854 the journal entitled *United Musical Times* was published in Cape Town, followed later by the *Cape Musical Monthly* in 1884. The *United Musical Times* appeared ten years after the establishment of the monthly British journal *The Musical Times and Singing Class Circular*. Founded by J.A. Novello in 1844, *The Musical Times* is the oldest of all musical journals in England, boasting a continuous record of publication until today.

The purpose of music journals in Europe in the late 18th and early 19th centuries was to provide and strengthen musical resources, create a forum for the creative artist, and provide commentary on musical events. These journals were written for the musical connoisseur as well as the amateur. The mid-19th century journals established a fairly standard format with contributions divided into essays, reviews, biographical information, description of and commentary on concerts, musical items and letters. The consolidation of musicology as a discipline and the formation of musicological societies saw the publication in the later 19th century of musicological journals, devoting more attention to research articles.

Toward the end of the 19th century the *International Musical Society*, founded in 1899, sought to include and recognise music of other cultural areas outside Europe. The society, which functioned until the beginning of World War 1 (1914-1918), published two periodicals concerned with the actualities of musical life written in essays, critiques, reports and, for the first time, advertisements.⁷ The end of World War I heralded a major change in the development of music periodicals. Many journals were still concerned with the musical life of the time, while many others reflected

⁵ I. Fellingner, Periodicals, in S. Sadie & J. Tyrell (eds.), *The New Grove Dictionary of Music and Musicians* (2001), p. 406.

⁶ I. Fellingner, Periodicals, in S. Sadie & J. Tyrell (eds.), *The New Grove Dictionary of Music and Musicians* (2001), p. 407.

⁷ I. Fellingner, Periodicals, in S. Sadie & Tyrell (eds.), *The New Grove Dictionary of Music and Musicians* (2001), p. 460.

new musical developments such as tonal problems in modern music. The number of specialist journals grew worldwide, partly because of the founding of musicological societies. The invention of gramophone records created a burgeoning new music market globally, which in turn influenced writing about music. By the 1970s the variety of music journals included specialist areas such as music education, folk music and church music, as well as new topics such as copyright, sound reproduction, electro-acoustical experimentation, electronic technology, jazz, pop and rock. From this time, music periodicals gradually became more eclectic, allowing interdisciplinary representation of activities.

Brief overview of South African periodicals

South African music journals have followed European trends in their content and layout. The early journals mostly included columns that mirrored musical events and articles in European and British journals, and probably also served to keep foreigners in touch with their home countries. After the establishment of the Union of South Africa on 31 May 1910, the number of music journals increased dramatically. The next 40 years reflected South African society's vibrant cultural growth in specialist and didactic journals such as *The Trumpet*, *South African Music*, *Gramophone and Dancing Review* and *The South African Music Teacher*.

In 1928 *Euterpe* became the first journal printed in both English and Afrikaans. Afrikaans became one of South Africa's official languages in 1925.⁸ Ironically, the *African Music Society Newsletter*, the first journal devoted to African music, was launched in 1948, the same year that the National Party won the elections (for whites only) in South Africa under Dr Malan.⁹ From this point there is a marked difference in race representation¹⁰ in music journals, evident for the next forty years or so. Many music journals reflect a political drive to uplift the Afrikaner and the Afrikaans language, as is evidenced in the increased number of Afrikaans journals.

The late 1970s and the 1980s saw a notable growth in general music magazines aimed at the serious and the light music enthusiast. Some of the magazines were published in both English and Afrikaans. It is apparent that there was an attempt by editors to include articles on and reviews of black local musicians. *The Music Maker*

⁸ R. Ross, *A Concise history of South Africa* (Cambridge, 2007), p. 85.

⁹ R. Ross, *A Concise history of South Africa* (2007), p. 11.

¹⁰ The National Party, elected in 1948, remained in power for the next 46 years. Black South Africans were discouraged from integrating into white society, with their movement heavily restricted and controlled by the Abolition of Passes and Documents Act of 1952. See R. Ross, *A Concise history of South Africa* (2007), p. 118.

(1979), *Music Scene South Africa* (1981) and *MusiekSAMusic* (1988) are examples of the burgeoning of popular music magazines. Over the next two decades many more music magazines dealing with various rock, pop and jazz would begin publication with enthusiasm and the best of intentions for a racially inclusive and musically varied audience. These efforts rarely proved successful and most closed after a few months.

The development and growth of university music departments in major centres in South Africa is represented in newsletters and magazines associated with the various universities. Mostly, however, these newsletters were not catalogued, are difficult to find and need to be sourced from the respective university music departments. The scholarly value of some of these newsletters is dubious because they are written from students' perspectives and often include anecdotal and subjective views of events in the respective departments. The first South African research-based scholarly journal, the *South African Journal of Musicology* (1981), grew out of the inception of the Musicological Society of Southern Africa. After this publication more specialised academic journals followed. Interestingly, twenty-two years earlier, in the June 1969 edition of the *South African Music Teacher* (No. 76, 27), Dr K.R. (Klaus) Heimes had written about the acceptance of musicology as an independent discipline within tertiary education in South Africa, in an article entitled "Musicology and Performance: Their Mutual Dependence in Higher Musical Education". He made the important point that music degrees in South Africa included a combination of theoretical and practical subjects, unlike music courses overseas, where students either specialised in a theoretical musicology degree or a practical performance-oriented diploma at a conservatoire. The South African curriculum is still similarly structured today.

Since May 1994¹¹ the number of music periodicals, magazines and online music-related journals and sites has increased immensely, reflecting a culturally diverse and perhaps more integrated society.

As suggested, the lifespan of most South African music journals has been short, ranging from a few months to a few years.¹² Not unlike the problems experienced in other countries, in South Africa many journals face financial, distribution and subsidy difficulties. Often journals associated with music societies face dwindling membership and eventually close down. Many journals fail to publish issues timeously and in some cases there is an interruption of a few years between issues. This problem, however, seems to be widespread, as even the earliest journals of the 1800s, *United Musical*

¹¹ See R. Ross, *A Concise history of South Africa* (2007), p. 197. The nature of South African society changed fundamentally after Nelson Mandela became President of South Africa in 1994.

¹² *The South African Music Teacher* is the longest running music journal in South Africa.

Society and *Cape Musical Monthly*, include words of apology from editors for late editions.

The last ten years has seen a noticeable growth in online magazines and databases. This is an increasingly popular and inexpensive medium for advertising concerts and promoting music of every style, particularly light, pop, jazz and Afrikaans music, as well as music technology, related equipment and software.

The early journals: 1850 - 1900

According to Malan, in the early 1850s a group of businessmen in Cape Town, mainly Hollanders and Germans, formed themselves into a private club which they called the United Musical Society (UMS).¹³ Meetings were held on the first Thursday of every month. All members were to pay a monthly subscription of 15c. In 1854 they published their first magazine, *The United Musical Times*. This is the earliest journal to contain information about music in South Africa. *The United Musical Times* was written by hand, only one copy of each issue being made, which was circulated among the members.

*The articles were written upon sheets of foolscap paper, in double columns, in a beautiful miniature "copperplate" script, and each issue was embellished with many illustrations in both pencil and water-colour.*¹⁴

The editors announced, in an introductory remark, that the "desire to advance the taste for that sublime Art, Music [...] is the cause of the publication of this paper." The content of the journal, probably based on the British *Musical Times* version, focuses mainly on general events in Europe, and contains articles on composers, instruments, concerts by visiting musicians, and a few advertisements. Two articles make reference to "local" music in their titles only ("Local intelligence" and "Namaqualand"), referring to visiting musicians and the concerts given in local towns. Each member of the society could keep the journal for two days only. This rule was not always fulfilled, because the issue of 1 February 1855 contained an appeal for the return of an issue. This probably explains why only three issues of the magazine survived. According to Malan the general trend of the articles point to fairly low musical taste and standards, and are also indicative of "high idealism, an awareness of the great

¹³ J.P. Malan, *The United Musical Times*, in J.P. Malan (ed.), *South African Music Encyclopedia* 4 (Cape Town, 1986), pp. 393-394.

¹⁴ J.P. Malan, *The United Musical Times*, in J.P. Malan (ed.), *South African Music Encyclopedia* 4 (1986), p. 394.

musical scene overseas, and a desire to disseminate the knowledge and practice of music amongst the inhabitants of Cape Town.”¹⁵

The first monthly journal dedicated purely to music in South Africa is the *Cape Musical Monthly*, first published in Queenstown in the Eastern Cape in March 1884. The journal sets out its aims clearly in the introduction:

*...proposing to work entirely new ground. [...] we believe there is in South Africa real musical ability of no mean order, which only requires encouragement and assistance.*¹⁶

Choral music receives considerable attention in the articles, which offer advice on the benefits of a choir, the elements of a good choir and a suitable repertoire. The names of editors and authors of articles are omitted. There is evidence of a vibrant choir culture. The article warns against too much “glee-class music” as opposed to “high-class music.” The journal also contains biographical articles (interspersed with anecdotal comments) on prominent musicians. Music events and concert critiques are regularly documented in the following towns: Queenstown, King William’s Town, Grahamstown and Pietermaritzburg. The fierce competition amongst these towns for the accolade of being known as the “most musical city” is evidence of thriving music activity. The author of an article in the April 1884 issue¹⁷ enthuses about a grand performance in King William’s Town of *Elijah*, prepared in only eight rehearsals with thirty amateur voices. The journal offers a monthly prize (three guineas) for the best music composition on a given subject. An original composition was published monthly. The journal appears to have run for four issues only.

1900-1950

By 1910 the *South African Musical Monthly*, published in Cape Town, had become the official organ of the Music Teachers’ Association of South Africa, which had just been established. This was the first of many pedagogic journals to be published in South Africa. Each issue consists of an average of six pages with general articles about music teaching, composers, singing and piano technique, as well as short reports about musical events in various towns. The editorials are generally of an inspiring nature, attempting to instil an ethos of pride and commitment in music teachers, as is apparent in the June issue of 1911:

¹⁵ J.P. Malan (ed.), *South African Music Encyclopedia* 4 (1986), p. 395.

¹⁶ *Cape Musical Monthly* 1(1), 1884.

¹⁷ *Cape Musical Monthly* 1(2), 1884, pp. 17-18.

Two important branches have been established, one at Worcester in the early part of the year; and this month we notify the successful result of one inaugurated and established at Johannesburg on April 29th. [...] It is most stimulating to find others sharing our enthusiasm for the Divine Art: endeavouring themselves to assist in the pioneer work necessary to uplift the standard of the routine of the teachers' daily task by pressing onwards ever onwards, towards the goal of our aspirations – perfection.¹⁸

Two years later *The South African Musical Times*, established in April 1913, published monthly in Johannesburg, represented a rapidly growing community and music activity in the Transvaal. Its endeavours were directed to a general audience: “efforts will be put forth to make the paper interesting to musicians, students and lovers of music.”¹⁹ This is the first music journal to include and represent music across South Africa.



Congress Supplement, 1910.

THE JANUARY NUMBER OF
THE "MUSICAL MONTHLY."

Cape Town, 1911.

Figure 1: *The South African Musical Monthly* 2(1), January 1911
(National Library of South Africa)

¹⁸ *South African Musical Monthly* 11(6), 1911, p. 1.

¹⁹ *The South African Musical Times* 1(1), April 1913, p. 1.

Articles about composers, compositions and musicianship are included in the journal as well as reports about music events in cities and towns across the country such as Pretoria, Bloemfontein, Durban, Kimberley and Cape Town. The journal attracted a significant number of advertisements (tariffs are advertised on the first page of the journal), which increased the length to a substantial 26 pages. Advertisements showcase instruments, music shops, new music, photographers and the professional (business) cards of music teachers. The journal also includes a column on British, Colonial and Foreign news, which offers an indication of the number of expatriates and other foreigners living and teaching in South Africa. The journal content, as so many of the subsequent ones, reveal something about the social divides of the time in its omission of news of the Black community. The September 1914 issue of *The South African Musical Times*, issued after the outbreak of World War I, includes an article entitled *Music and War* referring to political unrest in South Africa.²⁰ This interdisciplinary article focuses on the part played by various musical instruments and music in ancient and modern warfare. It is not clear how long the journal continued because the last available issue is dated 1914.

The South African College of Music published three issues of *The Trumpet* in 1914, which lasted one year only. The following year saw the publication of the *SACM South African College of Music Quarterly Magazine* in March 1915. This publication, like its predecessor, was aimed at students and staff at the College of Music in Cape Town (established in 1910) and includes articles on general activities and personalia in the department as well as information on concerts, programmes and events on the term calendar. The publication continued for twenty-two years until 1937. The College of Music later, in 1952, published a quarterly entitled *The Muse*. By 1919 the weekly *Students Musical Magazine* was being published throughout South Africa. According to the editorial the magazine was

... devoted to *MUSIC, ART, LITERATURE*, and is intended to widen the outlook of the *MUSICAL STUDENT*, and create a spirit of *FRATERNITY* amongst *MUSICAL* and *ART* devotees.²¹

The journal was clearly aimed at music students (probably White), offering many articles focusing on practice techniques for various instruments. Advice on memorising and sight reading, and a column with readers' questions, feature regularly. The journal did its best to develop a readership of young music pupils and children by means of a regular column, "The Children's Corner", that featured the lives of great composers

²⁰ *The South African Musical Times* 2(6), September 1914, p. 11.

²¹ *Students Musical Magazine* 1(8), February 1919, p. 1.

and musicians such as “Pappa Haydn”. The journal lasted three months since the last issue (No. 11) appeared in May 1919. There are only four issues available in the South African National Library: February to May 1919, volumes 8-11.

South African Music and Art was a monthly publication that originated in Worcester in 1926. Its aim was to function as a channel through which ideas of music and art could be exchanged. Its lofty ideal was to raise the level of both art and music – resulting in the “progress of the arts”. Contributions were invited in the forms of reports, concerts, photographs of interest and essays. It was planned to include Afrikaans articles for future publications, but this did not materialise due its closure. It is not clear how many issues were printed.

In the same year, in October 1926, the *South African Music, Gramophone and Dancing Review* appeared. It was published monthly in Johannesburg by CNA Ltd. According to Van Wyk, the editor, Baroness de Wagstaffe, wrote under the pseudonym “Treble Violl.”²² Regular features included articles about gramophones and records, dancing, singing and piano playing, symphony concerts and seasons, and personality profiles. The publication lasted two years.

Euterpe, the first bilingual journal in South Africa in English and Afrikaans (1928), was a monthly publication printed in Pretoria as the official journal of the Society of the Advancement of Art, “Euterpe”. Its intention was to supply the journal free of charge to members of the Society in the hope that it would function as a “potent constructive medium for the promotion of art.”²³ The journal was funded by donors and generous members of the society. Its content included information about the various activities of the society, detailed programmes of future concerts and informative music articles. In the May issue number 4, members of the society (of which there were over 400), are urged to attend concerts arranged by the society. Apparently fewer than 200 attended the last concert:

It gives food for serious thought to learn that all the seats for a rugby match costing 7/6 were booked up in one day, clearly indicating how necessary it is also to learn to appreciate art.

It seems that concert attendance versus the popular sport rugby is a problem that has not dissipated over the years. Record of the last publication is 1931. The longest running journal to date is that of the *South African Society of Music Teachers*, later known as *The South African Music Teacher/Die Suid-Afrikaanse Musiekonderwyser*.²⁴

²² L.A. van Wyk, *A survey of South African music periodical literature* (1984), p. 34.

²³ *Euterpe* 1, 1928, p. 2.

²⁴ See <http://www.sasmt-savmo.org.za/magazine/index.html>

The journal is affiliated to the South African Society of Music Teachers, which is the oldest functioning professional music society in South Africa (inception 1922). The journal was first published in October 1931 and boasts a publishing record of 80 years. It encompasses music education at universities, colleges, schools and music centres as well as in private practice. The aim of the society is reflected in the journal articles, which include information about the teaching profession, furthering the interests of professionals, and maintaining an increasingly high standard. In the earlier issues music teachers and professionals could place advertisements for their teaching studios. A detailed list of qualified teachers, their credentials and contact information, grouped according to the main centres (later by provinces), was supplied in each issue.

August 1933 saw the appearance of the monthly journal devoted to dancing, *The South African Dancing Times*. The journal, distributed in Johannesburg, devoted itself to dancing of all types, including ballet, operatic dancing, ballroom, modern and Spanish. The editorial in the second September 1933 issue states that “It is the desire of the promoters that this magazine be representative of dancing throughout South Africa.” The journal is an indirect source of information regarding the performance

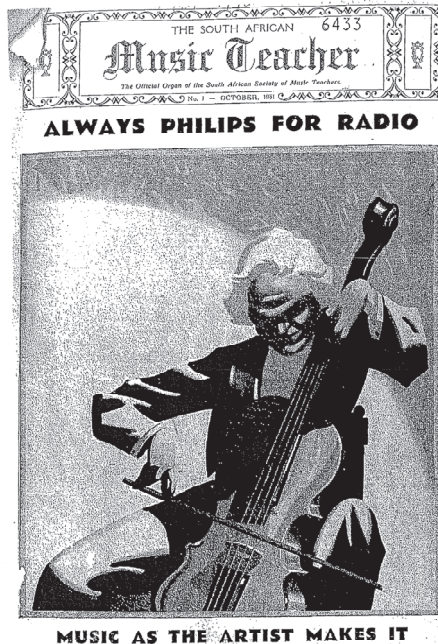


Figure 2: *The South African Music Teacher* (1), October 1931
 (National Library of South Africa)

of live music of varying styles in South Africa. Until 1945 the successful periodical had become a fairly weighty publication of 63 pages. It was also by then the official publication of the Johannesburg Festival Ballet Club and the Pretoria Ballet Club. The last issue found was printed in 1956.

After fourteen years of publication the editors of *The South African Dancing Times* realised there was a need for a journal dealing with entertainment with “unlimited scope”, and in June 1947 changed the name to *Night & Day* (Vol. 12 No. 1). The journal covered the theatre, radio, ballroom, ballet, books, and interviews with artists and musicians. The belief that the changed publication would cater for the greater demand for a magazine of this kind was wrong, readership declined. Several attempts were made to restore the periodical to its previous popularity, but by the end of 1955 the entire venture had failed.

South African
Dancing Times

Edited by LAWRENCE TURNER.
Registered at the G.P.O. as a newspaper.

Vol. I. No. 1. AUGUST, 1933. Price : Sixpence.



The Late Anna Pavlova

Figure 3: *The South African Dancing Times* 1(1), August 1933
(National Library of South Africa)

The South African Musical Review was first published in June 1938 till December 1938 in Cape Town. Its first edition includes a variety of articles for the student, teacher, music connoisseur and the avid audience member. Musical works are discussed in detail, for example, “Bach’s Chaconne” written by Prof. Stewart Seas (p. 1), and “The Lesser Known Keyboard Works of J.S. Bach” by Michael Whiteman (p. 9). There are articles and reviews of concerts and recordings abroad as well as a detailed overview of concerts in Cape Town, Durban, Pietermaritzburg and Bloemfontein in the article “Music In South Africa”.

The *Johannesburg Symphonic Post*, printed in 1944 to 1950, was a news-sheet published by the Johannesburg Symphony Orchestra under the editorship of E. Fleischmann.²⁵ It was intended for all members and friends of the Orchestra and contained news about the world of music in general as well as about the orchestra.

1950 - 2000

A burgeoning and vibrant arts community in South Africa is reflected in more magazines and journals devoted to music of varying styles over the next few decades. The increase in publications was probably the result of a number of factors, such as; the flourishing light music and jazz industry which saw a large number of magazine publications dedicated only to the arts; the growing number of students and university music departments; and, the growing South African Broadcasting Corporation (SABC) which started in 1936. The journal content of this time also reflects the increasing polarity in racially represented articles as a result of the political dispensation. Especially between 1955 and 1980, journal articles generally avoid, or omit completely, news of South African Black, Coloured or Indian musicians and their music or musical events.²⁶

Articles on the playing of harmonicas and accordions and the various personalities involved in these musical activities were published in the *Accordion and Harmonica News*, which was first issued in April 1950. Its final issue, No. 46, was printed in March 1973.

Bandstand, a monthly magazine devoted to entertainment in South Africa, was first published in 1951. Its short yet lively articles are devoted to local and international music, radio, shows, films and dancing. From Saturday 1 August 1953

²⁵ The Johannesburg Symphony Orchestra was founded in 1934 by Joseph Trauneck, shortly after his arrival from Austria.

²⁶ See R. Ross, *A Concise history of South Africa* (2007), p. 132. Prime Minister H.F. Verwoerd empowered the Publications Control Board in 1963 to check the contents of all periodicals in South Africa.

the magazine also included the complete list of radio programmes from Lourenço Marques (now Maputo in Mozambique). Many articles are aimed at educating the public about jazz music and musicians, particularly American jazz. The magazine included a regular column by British composer and conductor Avril Coleridge-Taylor entitled "Instruments of the Orchestra." South African composers and artists are also featured. *Bandstand* discontinued publication in 1954.

The South African Council for the Advancement of Music was officially established on 9 October 1951 to promote music in the country. One of the tasks of the Council was to distribute a bilingual news bulletin in the form of a magazine, *Res Musicae*. The magazine was first published in 1953 and was successfully in print for nearly a decade. The journal was aimed at music teachers, professional musicians, connoisseurs as well as the general public. It reported information on, and reviews of, concerts across the country as well as South West Africa (now Namibia). Articles about prominent musicians, composers and conductors abroad were provided. The magazine includes news items about money granted by the government for the advancement of the arts in South Africa. Its aim was to promote South African artists as much as possible. The June 1957 issue contains an interesting article about the conditions governing the allocation of a £1 500 grant issued by the Department of Education, Arts and Science. One of the stipulations of the Council was that only "European South African artists will be taken into consideration, but in exceptional cases, overseas artists will also be considered."²⁷ The South African Council for the Advancement of Music was incorporated into the new Performing Arts Council of the Transvaal (PACT) in 1963, which resulted in the termination of *Res Musicae*.

The South African College of Music published a quarterly magazine *The Muse* in 1952. It was succeeded by *The Trumpet* and *The South African College of Music Quarterly Magazine* as a publication for students and staff at the College of Music in Cape Town.

A further key journal in this period was the weekly *SABC Radio Bulletin* that reflected the influential contribution the medium of radio made to the development of music in South Africa by broadcasting recordings of music and live concerts. The monthly English publication started in 1955 and continued until 1962. Beside a regular detailed schedule of the daily radio programmes in both English and Afrikaans, the magazine contained general news-like articles related to the broadcasts, as well as articles on music, musicians and record reviews. South African musicians and

²⁷ "The term 'European South African artist' is applicable to any national of the Union of South Africa of European descent or to any person of European descent domiciled in South Africa". See *Res Musicae* 3(4), June 1957, p. 4.

composers were frequently featured; for example, the 11 January 1960 issue includes articles about pianist Lionel Bowman as well as composer and conductor Gideon Fagan.

The *African Music* journal was founded by Hugh Tracey in 1954, the same year in which he established the International Library of African Music (ILAM) in Roodepoort. The annual peer-reviewed journal, currently in its fifth decade, contains articles on contextualised studies of African music and related arts as well as book, film, CD and (more recently) DVD reviews. The aim of the journal is “to increase understanding of African music in all its forms, from the indigenous and popular music of Africa [...] to the many eclectic and diverse African influenced popular forms that now proliferate in the world.”²⁸ The International Library of African Music (ILAM)²⁹ houses the largest archive of African music in sub-Saharan Africa. It is currently digitising its historical collections, which include recordings dating back to 1929. It comprises a subdivision of the Institute of Social and Economic Research at Rhodes University in Grahamstown. The journal is still in publication to date.

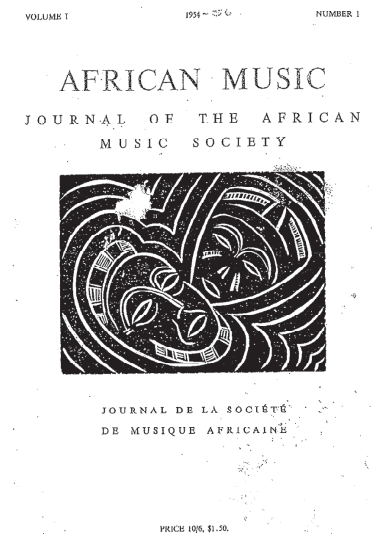


Figure 4: *African Music: Journal of the African Music Society 1(1), 1954*
(National Library of South Africa)

²⁸ Editorial, *African Music* 8(1), 2007, p. 5

²⁹ See <http://www.ru.ac.za/ilam/>

In the postscript to the first edition of *Vita Musica* in October 1962, the editor, Prof. Jacques P. Malan, writes that this journal appeared in response to general demand, as a result of the thriving musical life in South Africa, evident in the number of excellent theatres and concert halls as well as eight universities offering training in music. “*Vita Musica* must mirror the musical life of this country for professionals and lovers of the art alike, but it also has the task of informing other countries on the work being done in South Africa.”³⁰ The journal includes a range of scholarly articles in both English and Afrikaans about, amongst other topics, opera, theatre and ballet productions in South Africa. Sadly, like so many other journals, the periodical ceased within two years after only a few issues.

News about the Conservatoire of Music in Pretoria was published in an Afrikaans newsletter, *Konservatorium Nuus*, in February 1963, three years after the opening of the Conservatoire. The publication was primarily intended for parents of the students, as well as the public, to become aware of the Conservatoire and its activities. Published four times a year, the newsletters are very short, on average eight pages. The articles include general news about courses and lecturers at the Conservatoire as well as articles and courses aimed at the general public. It appears that volume 8(1) (June 1970) marked the tenth anniversary of the Conservatoire, and the discontinuation of the publication. A year later in 1971 another publication was printed for similar reasons, entitled *Musikon*.

June 1964 saw the first issue of *Opus*, a specialist magazine aimed at music practitioners. The magazine, published by R. Müller,³¹ claimed that every article was written specifically for each issue and was not “extracted from standard sources of stored material” (sic). Articles are written in both English and Afrikaans. The first five editions were issued free of charge, after which a nominal fee was charged. The periodical continued until July 1967. Two years later in 1969 a new series of *Opus* appeared, being sponsored and published by Otto Bach Pianos (as with the first series of *Opus*, a cunning marketing exercise). The revived glossy periodical with sponsored advertising, photographs and illustrations was known as *Opus – the New Series*, with Anna Bender as editor, was published until 1973. The content included articles provided by various scholars on cultural musical events and other subjects.

³⁰ *Vita Musica* 1(20), October 1962, p. 3.

³¹ See *The South African Music Teacher* 2, April 1932, p. 28. The music retailer R. Müller was established in Cape Town during 1882. The business included the sale of music instruments, printed sheet music, books and musical requisites of every description. The firm also supplied, repaired and tuned church pipe organs, of which they built a number in various parts of the Union, Rhodesia (Zimbabwe) and South West Africa (Namibia).

Ars Nova began as the Department of Music³² newsletter at the University of South Africa in 1969. By 1971 the 3rd volume of *Ars Nova* had become a full-scale journal. From volume 4 authors were not necessarily connected to the Department of Musicology at Unisa. The journal was therefore open to authors from other parts of the country. It was published twice a year up to volume 35 in 2003. *Ars Nova* was replaced by *Muziki* in 2004 (discussed later in this article).

Musikon – Maandblad van die Konservatorium vir musiek, a monthly newsletter, made its appearance in February 1971 at the Conservatoire of Music in Pretoria, as successor to *Konservatorium Nuus*, previously mentioned. Much like the previous publication, its contents included news of forthcoming events, of societies, concerts, examinations and master classes. From volume 2 no. 5 glossy paper and photographs were used in an effort to boost the publication. However, from volume 3 no. 7, its publication halted in 1974 due to a lack of funds.

Musicus, the bilingual bi-annual journal of the Department of Music Examinations of the University of South Africa, was first published in 1973.³³ The aim of the editors (Hennie Joubert, John Roos and Mary Rousseau) was to promote and attain an ever-increasing standard of music through knowledge and practice. The earlier articles dealt with music syllabi, practical examinations and theory of music examinations as well as prominent music personalities and new works. The publication has modified its approach over the years to become a more scholarly journal, enjoying accredited status for some articles since 2006.

According to Van Wyk only four issues of *Bladmusik Nuus* were published in Pretoria by the music shop Bladmusik Verspreiders between June 1976 and November 1977.³⁴ Each issue was free. However, because of rising costs further issues were never published despite plans for a further publication in 1985.

The Music Maker was a fortnightly music magazine aimed at the general public. Its first edition was published in January 1979 in large format. The newspaper-like periodical included articles on South African and international news events of light, rock and jazz music and musicians; it also made a concerted attempt to include articles about black South Africans. The magazine published for two years only and ceased

³² The Department of Music in the Faculty of Arts (now College of Human Sciences) was renamed the Department of Musicology in the late 1960s, then subsequently amalgamated with the Department of Art History and Visual Arts in 2002.

³³ There are two independent music departments at the University of South Africa, Pretoria. The Unisa Department of Music Examinations is the only national institution conducting graded music examinations throughout South Africa, whereas the Department of Musicology (lately known as the Department of Visual Arts, Art History and Musicology) offers undergraduate and postgraduate courses in Musicology.

³⁴ L.A. van Wyk. *A survey of South African music periodicals* (1984), p. 24.

publication in 1980. Twenty years later *The Music Maker* was revived from 2000 to 2009 as an online magazine.

The glossy monthly music magazine *Music Scene South Africa* was published in July 1981. Its colourful layout included articles and features of local and international interest. The first editorial suggests that “local music is at last gaining respectability across the country.” The editor states that the magazine hopes that its glossy visual appeal would ensure its long-lasting success. This was not to be. There are no copies of the magazine after 1981.

The annual official journal of the Musicological Society of Southern Africa, the *South African Journal of Musicology / Suid-Afrikaanse Tydskrif vir Musiekwetenskap* (SAMUS) published its first issue in 1981. This was the first publication devoted purely to musicological papers, reviews, correspondence and chronicles. The objective of the journal was to reflect the wide spectrum of musicological research carried out by South Africans and to create a forum for compositions by South African composers. The journal is still in publication.

The biannual Afrikaans newsletter of the Music Department of the University of the Orange Free State, *Odeionnuus, Nuusblad van die Musiekdepartement van die UOVS*, started in April 1981. The first issue contained a historical overview of the music department, which was established in 1946. The newsletter’s last issue was published in March 1988. It was succeeded by *Muse* in 1996.

Two separate publications of a music magazine, both entitled *Music Africa*, have been discovered. The first and only issue, published in April 1981, featured Diana Ross on the cover and contained articles on local and international black artists, such as Ladysmith Black Mambazo, Letta Mbulu and Steve Kekana, amongst others. The issue was published in Johannesburg by Cape and Transvaal Printers for the proprietors Fates Mores Publishing. No further record of this journal has been found in the National Library records. However, according to the same records, in July 1995 Sun Circle Publishers of Johannesburg printed the first bi-monthly issue of *Music Africa*, a glossy magazine covering news about the local music industry. The library catalogue shows two dates for the first issue - July/Aug 1995 or July/Aug 1996. The last issue recorded was volume 4, with no date, although the National Library in Cape Town possesses vol. 3, no. 6, printed in 1998, in its holdings.

The Southern Transvaal Branch of the Interest Group of the South African Institute for Librarianship and Information Science was established in 1982. The Interest Group published a bi-annual newsletter entitled *MUSLIG* in an attempt to ensure closer co-operation between librarians of the various music libraries. The newsletter included interdisciplinary articles dealing with copyright on sound

recordings, cataloguing problems and administrative issues. The newsletter survived for six years.

In 1981 the society for organists of the Afrikaans churches, Suid-Afrikaanse Kerkorreliste-vereniging (SAKOV), published its official newsletter *Vir die Musiekleier*. Founded in Pretoria, the annual issues contained scholarly articles about organs and organ building, book and score reviews, and articles on various South African church and concert organs. The newsletter is currently still in publication and has gained accredited status for some articles since 2011.

The South African Institute for Music Therapy issued its first quarterly journal in June 1982, entitled *South African Journal of Music Therapy*. It contains articles dealing with music to aid the physiological, psychological and emotional healing process in patients. Publications have been sporadic over the past few years. It seems that volume 17, published in 1999, was the last issue.

In 1983 the South African College of Music of the University of Cape Town published a student magazine entitled *basic – the ballet and music magazine for basic people* (sic). The magazine includes articles by students and lecturers. It is not clear whether the issues of 1984 were indeed the last year of publication.

Blake Toerien, editor of *MusiekSAMusic*, enthusiastically introduced a pre-issue of the monthly magazine in April 1988. The first editorial announced that the intention of the bilingual music magazine was “to be an important mouthpiece for South African music.” It “aim[ed] to promote a more professional and competitive South African music industry.” The magazine was inclusive of a variety of music styles as well as being representative in terms of containing articles in English and Afrikaans, as well as articles on black South African musicians written by black authors. The magazine included a Music Diary which aimed to accommodate and advertise (free) all musical events, from serious music to pop, country, jazz and Afrikaans music in all regions in South Africa. The music diary of the first official issue of *MusiekSAMusic*, printed in July 1988, contained a comprehensive list of interesting concert settings, from local bars, restaurants and hotels, to clubs, town halls and formal concert venues.

The Talking Drum newsletter, first in print in 1992, is published bi-annually by Graphicos in Durban.³⁵ Its primary commitment is to facilitate the process of sharing articles and ideas which will promote intercultural education through music. The newsletter includes articles on music education in South Africa, as well as useful and accessible articles for Arts and Culture teachers, such as “Learning how to play Karimba/Nyunganyunga the easy way for beginners” by Perminus Matiure.³⁶ *The*

³⁵ See <http://aboutdisa.ukzn.ac.za/samap/talkingdrum/htm>

³⁶ *The Talking Drum* 30, 2008, pp. 15-16.

Talking Drum is affiliated to the Network for Promoting Intercultural Education through Music (NETIEM) and to the Pan-African Society of Musical Arts Education (PASMAE). Its current editor is Prof. Elizabeth Oehrle.

Odeionnuus was succeeded eight years later by the bilingual *Muse – Nuusblad van die Departement Musiek UOVS / News Letter of the Department Music UOFS*. Four volumes were published between 1996 and 1999.

January 1979 saw the first edition of *Music Maker*, a magazine published fortnightly in Johannesburg and aimed at the rock and pop music audience. Its content (approximately 40 pages originally printed in large format) included a fair representation of articles about Black and White South African artists, concerts and reviews, as well as popular British and American artists like Rod Stewart and David Bowie. According to the library records the magazine lasted for approximately a year and a half. In March 2000 *Music Maker*³⁷ was published once again. The magazine released bi-monthly issues and featured reviews and articles covering music gear, musical instruments, stage gear, DJ gear, tips and tricks, and band interviews. In 2008 the magazine was also available free online. Financial problems, the recession and lack of advertising support caused the demise of the magazine, seeing its final issue printed in March/April 2009.

New journals 2000 - 2010

In May 1999 a group of new music enthusiasts in Grahamstown established a society supporting and encouraging emerging South African composers. An annual festival, the New Music Indaba, showcases contemporary South African Music performed by local musicians. Since 2002 the *NewMusicSA Bulletin*³⁸ has been published annually and includes scholarly articles, interviews, CD and book reviews, concert reviews, festival reports, new compositions, as well as information on new CD releases. Michael Blake was founding president of *NewMusicSA* and led the organisation for six years. Cameron Harris is the current president. In 2008 the archive of *NewMusicSA*, which includes published and recorded material and music by South African composers, was donated to the Documentation Centre for Music at the University of Stellenbosch. *Journal of the Musical Arts in Africa*,³⁹ edited by Anri Herbst and Hetta Potgieter, run from the University of Cape Town, is an annual journal that started in 2004. It is published in English and is available online in PDF format. This refereed journal

³⁷ See <http://www.musicmaker.co.za>

³⁸ See <http://newmusicsa.org.za>

³⁹ See www.jmaa.uct.ac.za

provides a platform for interdisciplinary “investigation of indigenous, diasporic and other socio-cultural changes of community life on the [African] continent.”⁴⁰ It includes a broad range of ethnomusicological, musicological and research-based practical articles for general and music educators, as well as reviews of books, compositions, audio and video recordings, and software. Although focused on South African music, the journal includes articles discussing a variety of music styles.

Formerly known as *Ars Nova*, the accredited journal *Muziki* came into existence in 2004. The aim of *Muziki* is to “establish a unified African voice for African music research,” intending to reflect the diversity of African music.⁴¹ The journal is published in English. It features scholarly articles, regular interviews with leading African musicians and composers, reviews of books, music and CDs. The editorial board includes notable African scholars in an attempt to elicit articles by scholars from the African continent.

South Africa’s only magazine dedicated to hip hop music is *Hype*.⁴² Its editors claimed it to be one of the fastest growing youth culture magazines in South Africa, with a readership of over 125 000. The magazine aimed to provide information about local and international artists as well as offer opportunities for DJs to showcase their skills and is available online. The magazine was published from 2004 to 2009.

Established in 2006, the new *SAMUS: South African Music Studies* (formerly the *South African Journal of Musicology*) represents the South African Society for Research in Music (SASRIM), which amalgamates two formerly separate bodies: the Musicological Society of Southern Africa and the Ethnomusicology Symposium. The journal now welcomes articles in the fields of musicology, ethnomusicology, music therapy and music education. Recent volumes are available in full text online.⁴³ The journal still aims to publish annually.

The Musaion Times (relaunched in July 2009) is a bi-annual newsletter compiled by the music students at the University of Pretoria. Although *The Musaion Times* was published in the past, the newsletter was not preserved and no back copies are available. The current version of the newsletter is intended to be more substantial than earlier publications.

⁴⁰ Editorial, *Journal of the Musical Arts in Africa* 1(1), 2004, p. xi.

⁴¹ Editorial, *Muziki* 4(1), 2004, p. 2.

⁴² See <http://www.hypemagazine.co.za>

⁴³ See <http://journals.sabinet.co.za>

Online magazines and directories

The past 12 years have seen a marked increase in online magazines as well as online directories that serve to advertise local music events and commercial ventures. It seems clear that the use of the electronic publication process could save significant costs and make more material available. Researchers are enthusiastic about the multi-media possibilities of their articles. However, scholarly journals have yet to progress to publishing exclusively on the World Wide Web.

*AJOL*⁴⁴ (*African Journals Online*) is a non-profit database of journals based in South Africa and is managed in association with the NISC (National Inquiry Service Centre). Journals must be scholarly, peer-reviewed and published on the African continent. This database is a valuable resource for access to scholarly journals in African research. The *AJOL* project was started in 1997 by the International Network for the Availability of Scientific Publications (INASP) based in Oxford, England.

The *Music.org* website began in 1997 and aims to be a reference and educational resource about musicians in South Africa and neighbouring regions. A priority has been to profile artists who were “previously marginalized in much of the media”. It was transformed into a database in 2003.

Currently there are two sites dedicated to Afrikaans music and readers. *Musiek.co.za* describes itself as a “webwerf vir opreggeteelde Afrikaanse musiek” (website for thoroughbred Afrikaans music) while *SaPop.com* writes about local South African Afrikaans pop musicians.

Afribeat is an online journal that promotes African music and fosters independence and cultural authenticity. The journals contain articles about music, musicians, literature, and oral and written history. *Afribeat* was founded in Durban in 2000.

It remains to be seen whether online music magazines, however convenient and accessible to those privileged enough to have access to the internet, experience longer life-spans than published ones.

Conclusions

The article has attempted to provide an annotated list of music journals in South Africa from as early as 1854. It traces the development of music journals from the early journals’ dependence on journals and articles from Europe in the first half of the 20th century to their fully South African, albeit politically polarised, reflection of

⁴⁴ See www.ajol.info

the arts in the early second half, and further to the eventual growth of academically oriented and general music journals over the last decade. The socio-political and economic growth of the country contributed to a fast-growing light music and jazz genre which resulted in a flourishing music retail industry. After 1994 and since the turn of the millennium there are new challenges in the attempt to include a wider representation of South Africa as a culturally diverse country, as well as in using the Internet as a medium for distributing music journals. This will surely have interesting implications for the future growth of music journals, not to mention the challenge of their preservation. Problems of funding, readership and distribution are not new and will probably remain challenging as journals and newsletters struggle to survive. However, pressure on academic staff at tertiary institutions to publish in accredited journals in order to obtain government funding will ensure the longevity of certain academic journals, and encourage more discipline specific and interdisciplinary academic journals.

Although the article presents material chronologically, the South African journals mentioned in this article can also be grouped into various categories: general music journals; specialist journals; African music; journals with interdisciplinary interests; newsletters to members of music societies; newsletters and journals of music departments; academic journals; popular music and jazz; music directories; and online journals.

The search for journals for this article identifies problems in the systems of preservation and cataloguing of journals in South Africa. The exact details of the reasons for the successes and failures of journals over this period is possibly an area for another research article. There is much scope for further in-depth study in this area as many of the existing sources have been under-researched. Our understanding of the complex relationship between music and society in South Africa, and the development of “art” and “popular music”, can be deepened through the study of these journals. Further research opportunities could include a more intensive scrutiny of the publishing history of music journals in South Africa, and the impact of technology on music journalism.

South African Music Periodicals
APPENDIX A: Alphabetical list

	Name of Periodical	Published	Date	Eng/Afr
1.	<i>Accordion and Harmonica News</i>	Johannesburg	1950-1973	E
2.	<i>African Music</i>	Grahamstown	1954-2007	E
3.	<i>African Music Society Newsletter</i>	Johannesburg	1948-1953	E
4.	<i>Ars Nova (succeeded by Muziki in 2004)</i>	Pretoria Unisa	1969-2003	E/A
5.	<i>Bandstand</i>	Johannesburg	1951-1954	E
6.	<i>basic – The ballet and music magazine for basic people (SACM - UCT)</i>	Cape Town	1983-1984	E
7.	<i>Bladmusik Nuus</i>	Pretoria	1976-1977	E/A
8.	<i>Cape Musical Monthly</i>	Queenstown	1884	E
9.	<i>Cantando Gaudeamus</i>	Bloemfontein	1989	E/A
10.	<i>Classic Feel Magazine</i>	Johannesburg	2000-	E
11.	<i>Euterpe Journal</i>	Pretoria	1928-1931	E/A
12.	<i>Hype</i>	Johannesburg	2004-2009	E
13.	<i>Johannesburg Symphonic Post</i>	Johannesburg	1944-1950	E
14.	<i>Journal of the Musical Arts in Africa</i>	Cape Town	2004-	E
15.	<i>Konservatorium Nuus</i>	Pretoria	1963-1970	A
16.	<i>Impromptu (UCT magazine)</i>	Cape Town	1992	E
17.	<i>Information Sheet: South African Libraries Association</i>	Johannesburg	1987	E
18.	<i>Muse, The</i>	Cape Town	1952	E
19.	<i>Muse (Newsletter of the Department Music UOFS)</i>	Bloemfontein	1996-1999	E/A
20.	<i>Music Africa</i>	Johannesburg	1981	E
21.	<i>Music Africa</i>	Johannesburg	1995-1998	E
22.	<i>Music Scene South Africa</i>	Johannesburg	1981	E
23.	<i>Music Maker</i>	Johannesburg Online	1979-1980; 2000-2009	E
24.	<i>MusiekSAMusic</i>	Johannesburg	1988	E/A
25.	<i>MMM Minority music mag</i>	Cape Town	1993-1995	E
26.	<i>Musikon</i>	Pretoria	1971-1974	A
27.	<i>Musicus</i>	Pretoria Unisa	1973-	E/A

28.	<i>Muziki (successor to Ars Nova)</i>	Pretoria	2004-	E
29.	<i>Musaion Times (UP music dept.)</i>	Pretoria	2009-	E/A
30.	<i>MUSLIG newsletter: Music Libraries Interest Group Newsletter</i>	Johannesburg	1982-1987	E/A
31.	<i>NewMusicSA: Bulletin of the International Society for Contemporary Music, South Africa</i>		2002-	E
32.	<i>Night and Day (successor to S.A. Dancing Times)</i>	Johannesburg	1947-1955	E
33.	<i>Odeionnuus (Nuusblad van die Departement UOVS)</i>	Bloemfontein	1981-1988	A
34.	<i>Opus</i>	Johannesburg/ Cape Town	1964-1967	E/A
35.	<i>Opus (New Series)</i>	Johannesburg	1969-1973	E
36.	<i>Res Musicae</i>	Pretoria	1953-1962	E/A
37.	<i>SABC Radio Bulletin</i>	Johannesburg	1955-1962	E
38.	<i>SACM South African College of Music Quarterly Magazine (successor to Trumpet)</i>	Cape Town	1915-1937	E
39.	<i>South African Dancing Times</i>	Johannesburg	1933-1947	E
40.	<i>South African Journal of Musicology (SAMUS)</i>	Pretoria/Natal	1981-	E/A
41.	<i>South African Journal of Music Therapy</i>	Port Elizabeth/ Germiston	1982-1999	E/A
42.	<i>South African Music and Art</i>	Worcester	1926	
43.	<i>South African Music Calendar</i>	Cape Town	1909	E
44.	<i>South African Music, Gramophone and Dancing Review</i>	Johannesburg	1926-1928	
45.	<i>South African Musical Monthly</i>	Cape Town	1910-1911	E
46.	<i>South African Musical Review, the</i>	Cape Town	1938	E
47.	<i>South African Music Teacher</i>	Port Elizabeth	1931-	E/A
48.	<i>South African Musical Times</i>	Johannesburg	1913-1914	E
49.	<i>South African Theatre Music and Dance</i>	Cape Town	1939-1940	E
50.	<i>Students Musical Magazine</i>	Cape Town	1919	E
51.	<i>The Talking Drum</i>	Durban	1992-	E
52.	<i>The Trumpet</i>	Cape Town	1914	E
53.	<i>United Musical Times</i>	Cape Town	1854	
54.	<i>Vir die Musiekleier</i>	Port Elizabeth	1981-	A
55.	<i>Vita Musica</i>	Pretoria	1962-1964	E/A

APPENDIX B: Chronological list

Date	Name of Periodical	Eng/Afr
1854	<i>United Musical Times</i>	E
1884	<i>Cape Musical Monthly</i>	E
1909?	<i>South African Music Calendar</i>	E
1910	<i>South African Musical Monthly</i>	E
1913-1914	<i>South African Musical Times</i>	E
1914	<i>The Trumpet</i>	E
1915-1937	<i>SACM South African College of Music Quarterly Magazine</i> (successor to <i>Trumpet</i>)	E
1919	<i>Students Musical Magazine</i>	E
1926	<i>South African Music and Art</i>	E
1926-1928	<i>South African Music, Gramophone and Dancing Review</i>	E
1928-1931	<i>Euterpe</i>	E/A
1931-	<i>South African Music Teacher</i>	E/A
1933-1947	<i>South African Dancing Times</i>	E
1938	<i>South African Musical Review, The</i>	E
1939-1940	<i>South African Theatre Music and Dance</i>	E
1944-1950	<i>Johannesburg Symphonic Post</i>	E
1947-1955	<i>Night and Day</i> (successor of <i>S.A. Dancing Times</i>)	E
1948-1953	<i>African Music Society Newsletter</i>	E
1950-1973	<i>Accordion and Harmonica News</i>	E
1951-1954	<i>Bandstand</i>	E
1952	<i>The Muse</i>	E
1955-1962	<i>SABC Radio Bulletin</i>	E/A
1953-1962	<i>Res Musicae</i>	E/A
1954-2007	<i>African Music</i>	E
1962-1964	<i>Vita Musica</i>	E/A
1963-1970	<i>Konservatorium Nuus</i>	A
1964-1967	<i>Opus</i>	E
1969-2003	<i>Ars Nova</i> (succeeded by <i>Muziki</i> in 2004)	E/A
1969-1973	<i>Opus (New Series)</i>	E/A
1971-1974	<i>Musikon</i>	A
1973-1994	<i>Musicus</i>	E/A
1976-1977	<i>Bladmusik Nuus</i>	E/A
1979-1980; 2000-2009	<i>Music Maker</i>	E
1981	<i>Music Scene South Africa</i>	E
1981-1988	<i>Odeionnuus</i> (Nuusblad van die Musiekdepartement van UOVS)	A

1981-	<i>South African Journal of Musicology (SAMUS)</i>	E/A
1981-	<i>Vir die Musiekleier</i>	A
1981	<i>Music Africa</i>	E
1982-1987	<i>MUSLIG newsletter: Music Libraries Interest Group Newsletter</i>	E
1982-1999	<i>South African Journal of Music Therapy</i>	E/A
1983-1984	<i>basic – The ballet and music magazine for basic people (SACM – UCT)</i>	E
1987	<i>Information Sheet: South African Libraries Association</i>	E
1988	<i>MusiekSAMusic</i>	E
1989	<i>Cantando Gaudeamus (South African Choral Society)</i>	E
1992	<i>Impromptu (UCT magazine)</i>	E
1992	<i>The Talking Drum</i>	E
1993-1995	<i>MMM Minority Music Mag</i>	E
1995-1998	<i>Music Africa</i>	E
1996-1999	<i>Muse (newsletter of the Department of Music UOFS)</i>	E/A
2000-	<i>Classic Feel Magazine</i>	E
2002-	<i>NewMusicSA: Bulletin of the International Society for Contemporary Music, South Africa</i>	E
2004-	<i>Journal of the Musical Arts in Africa</i>	E
2004-	<i>Muziki (successor to Ars Nova)</i>	E
2004-2009	<i>Hype</i>	E
2009-	<i>The Musaion Times</i>	E/A

APPENDIX C: Online music magazines, music directories and databases

Magazines, directories and databases	Web addresses
Afribeat	www.afribeat.co.za
AJOL (African Journals Online)	www.ajol.co.za
Amuzine	www.amuzine.co.za
Backstage	www.backstage.co.za
Beatfield	www.beatfield.co.za
BPM Magazine	www.bpmmag.co.za
CCM Contemporary Christian Music	www.ccm.co.za
Music Maker	www.musicmaker.co.za
Music Org (directory)	www.music.org.za
Musiek	www.musiek.co.za
Overtone (directory)	www.overtone.co.za
PCMusicSA	www.pcmusic.co.za
Powerzone	www.powerzone.co.za

Purity Magazine	www.puritymagazine.co.za
Rage	www.rage.co.za
SA Music	www.samusic.co.za
South African Music	www.samusic.org
SA Pop	www.sarock.co.za
SA Musiek en Teater	www.samusic.co.za
SA Rock Digest	www.sarockdigest.com
Strum Music	www.strum.co.za
Verge	www.verge.co.za

APPENDIX D: List of Journals arranged chronologically by content field

(Please note that many of these journals contain articles
that could be classified into other fields)

Date	General	Eng/A fr
1854	<i>United Musical Times</i>	E
1884	<i>Cape Musical Monthly</i>	E
1909	<i>South African Music Calendar</i>	E
1913-1914	<i>South African Musical Times</i>	E
1914	<i>The Trumpet</i>	E
1919	<i>Students Musical Magazine</i>	E
1938	<i>The South African Musical Review</i>	E
1953-1962	<i>Res Musicae</i>	E/A
1962-1964	<i>Vita Musica</i>	A
1976-1977	<i>Bladmusik Nuus</i>	E/A
1981	<i>Music Africa</i>	E
1981	<i>Music Scene South Africa</i>	E
1988	<i>MusiekSAMusic</i>	E/A
1995-1998	<i>Music Africa</i>	E
2000-	<i>Classic Feel Magazine</i>	E

Specialist journals

1926	<i>South African Music and Art</i>	E
1926-1928	<i>South African Music, Gramophone and Dancing Review</i>	E
1931-	<i>South African Music Teacher</i>	E/A
1933-1947	<i>South African Dancing Times</i>	E
1939-1940	<i>South African Theatre Music and Dance</i>	E
1944-1950	<i>Johannesburg Symphonic Post</i>	E

1947-1955	<i>Night and Day (successor of S.A. Dancing Times)</i>	E
1950-1973	<i>Accordion and Harmonica News</i>	E
1964-1967	<i>Opus</i>	E
1969-1973	<i>Opus (New Series)</i>	E/A
1983-1984	<i>basic – The ballet and music magazine for basic people (SACM – UCT)</i>	E
2002-	<i>NewMusicSA: bulletin of the International Society for contemporary music, South Africa</i>	E

Popular music, jazz – entertainment

1951-1954	<i>Bandstand</i>	E
1952-1962	<i>SABC Radio Bulletin</i>	E/A
1955-1962	<i>SABC Radio Bulletin</i>	E
1979-1980; 2000-2009	<i>The Music Maker</i>	E
2004-2009	<i>Hype</i>	E

Newsletters of music societies

1910-1911	<i>South African Musical Monthly</i>	E
1915-1937	<i>SACM South African College of Music Quarterly Magazine (successor to Trumpet)</i>	E
1981-	<i>Vir die Musiekleier</i>	A
1989-	<i>Cantando Gaudeamus (South African Choral Society)</i>	E

Newsletters of Music Departments

1928-1931	<i>Euterpe</i>	E/A
1914	<i>The Trumpet</i>	E
1915-1937	<i>SACM South African College of Music Quarterly Magazine</i>	E
1952	<i>The Muse</i>	E
1963-1970	<i>Konservatorium Nuus</i>	A
1969-2003	<i>Ars Nova (succeeded by Muziki in 2004)</i>	E/A
1971-1974	<i>Musikon</i>	A
1973-	<i>Musicus</i>	E/A
1981-1988	<i>Odeionnuus (Nuusblad van die Musiekdepartement van UOVS)</i>	A
1992	<i>Impromptu (UCT magazine)</i>	E
1996-1999	<i>Muse (newsletter of the Department of Music UOFS)</i>	E/A
2009-	<i>The Musaion Times</i>	E/A

African music

1948-1953	<i>African Music Society Newsletter</i>	E
1954-	<i>African Music</i>	E

Academic journals

1952	<i>The Muse</i>	E
1969-2003	<i>Ars Nova (succeeded by Muziki in 2004)</i>	E/A
1981	<i>South African Journal of Musicology (SAMUS)</i>	E/A
1982-1999	<i>South African Journal of Music Therapy</i>	E/A
2004	<i>Journal of the Musical Arts in Africa</i>	E
2004	<i>Muziki (successor to Ars Nova)</i>	E

Interdisciplinary

1982-1987	<i>MUSLIG newsletter: Music Libraries interest group Newsletter</i>	E
1983	<i>basic – The Ballet and Music Magazine for Basic People (SACM – UCT)</i>	E
1987	<i>Information Sheet: South African Libraries Association</i>	E
1987	<i>MMM Minority Music Mag</i>	E
1992	<i>The Talking Drum</i>	E