

**CONTEXTUALIZING AFRICAN MUSIC IN CHORAL
PERFORMANCE THROUGH THE PROCESS OF
TRANSLATION AS NEGOTIATION**

by

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ACRONYMS

AMCT	Africa Music and Choral Trust
CBMR	Center for Black Music Research
CIIMDA	Center for Indigenous African Instrumental Music and Dance
DALRO	Dramatic, Artistic and Literary Rights Association
ILAM	International Library of African Music
OCPA	Publishing Observatory Of Cultural Policies In Africa
SAMRO	South African Music Rights Organization
SARRAL	South African Recording Rights Association
UNESCO	United Nations Educational, Scientific and Cultural Organization

ABSTRACT

This dissertation investigates the process of translating contemporary African choir music for non-African choirs, as performed by African choirs themselves, in the Gauteng area, and mostly as part of the ‘traditional’ section of their repertoires, through the process of negotiation. The aim of this research is to contextualize relevant material and problematize the issues that arise when the music from an African choir culture is translated for non-African choirs in order for these choirs to perform this music as part of their repertoires.

Issues that develop from the contextualization of the main problem of the research, namely translation as negotiation, are problematized and notions of hegemony, identity and cultural relationships are addressed and the compatibility of cultural systems within a performance context is explored.

The methodology focuses on fieldwork, processing and publishing of the Choral Music from South Africa Series, a multimedia package of contemporary African choir music, for performance by non-African choirs as published by the researcher.

The research is located within the theoretical framework of postcolonial studies, and concepts flowing from the study will be discussed, based on the works by prominent scholars in the field: firstly, the notion of difference, experienced as ‘otherness’, will refer to the world acclaimed work, *Orientalism*, by Edward Said (1978). Secondly, the notion of change, as expressed by Jean Comaroff (1985), in *Body of Power Spirit of Resistance: Culture, Consciousness, and Structural Transformation*, as well as thirdly, the negotiational aspect of dialogue between cultures as expressed by Bakhtin (1981) in *The Dialogic Imagination: Four Essays* by M.M. Bakhtin, will be addressed. Fourthly, boundaries and cultural hybridity viewed by Homi Bhabha (1994) as a concept of ‘third space’ in his work *The Location of Culture* and lastly the impact of commerce and technology on African music with reference to Walter Benjamin (1973), in *The Work of Art in the Age of Mechanical Reproduction*, as well as its significance in/for publication will be explored.

The researcher argues that the translation of contemporary African music for choirs can only be brought about by means of cultural dialogue, within cultures and between cultures.

KEYWORDS:

Contemporary African Music

Cultural Dialogue

Translation

Negotiation

Choral Music

Transcriptions

Notations

Choral Performances

Music Publishing

Authenticity

Thus at any given moment of its historical existence, language is heteroglot ... it represents the co-existence of socio-ideological contradictions between the present and the past, between differing epochs of the past, between different socio-ideological groups in the present, between tendencies, schools, circles and so forth, all given a bodily form. These 'languages' of heteroglossia intersect each other in a variety of ways, forming new socially typifying 'languages'.

(Bakhtin *The Dialogic Imagination: Four Essays*. 1981:291)

CHAPTER 1

INTRODUCTION, RESEARCH QUESTIONS, AIMS OF STUDY, AND METHODOLOGY

1.1 INTRODUCTION

I am interested in the challenging process of the representation/translation of contemporary African music for non-African choirs, as performed by African choirs themselves in the *Gauteng*¹ province. ‘Non-African’ choirs in this research will refer to choirs from cultures other than an African culture, such as white South African choirs and international choirs. The word ‘translation’² in this case implies “to take across” the music (Bosman, van der Merwe and Hiemstra 2003:384) from one culture to another. This research has arisen out of my collection, transcription and publication of contemporary African choral music for use by choirs and teaching institutions locally and overseas.

The study of contemporary African choral music, as the “representation of the past in the present” (Vansina 1985:xii), is usually the province of ethnomusicology and anthropology. My background is in choral performance. As a distributor of choral music in South Africa, including contemporary African choral music, I came to realize the necessity for transcribed contemporary African choral music. This need is clearly expressed by the conductors and choristers whom I have met overseas as well as in South Africa.

To address this demand I founded the *Africa Music and Choral Trust* in 1999 and started with the collection, transcription, notation and publication of contemporary African songs over a period of four years. Four volumes, entitled *Choral Music from South Africa Volume 1* (2001), 2 (2002), 3 (2003) and 4 (2004), that include a supplementary video and CD, have already been published. This music is currently being performed, for example, in Norway. It was during my visit to Norway in 2003 as guest of the Ostfold County and the Norwegian

¹ The Gauteng province is the largest industrial area in South Africa, with Johannesburg as the capital of the province and the capital of South Africa. All music was recorded in the Gauteng area and therefore implies that it is usually urban styled music.

² Translation in the sense of negotiation of a culture, as the researcher will approach it, is “a process by virtue of which, in order to get something, each party renounces something else, and that in the end everybody feels satisfied since one cannot have everything” Eco (2003:6).

choir *Korluren* that I began to realize I was being regarded as an expert on contemporary African choral music, whereas I felt far from competent. I began to explore contemporary African choral music in terms of the notions of similarity and differences between cultures, dialogue between cultures, translation, improvisation, representation, performance, authenticity, education, change and development, and identity. In discussions with, and according to advice from specialists in their fields, such as Dineo Diale (*Choir Academy* in Pretoria) who is a dance specialist in contemporary African music, Mokale Koapeng (*TUKS Chorale*) with his views on the performance of contemporary African choral music by a choir, as well as attending and recording practice sessions of choirs such as the *Wits Technikon Choir* and *TUKS Chorale*, I realized that I had to explore these issues further.

The music I was interested in appeared to have oral-traditional (possibly rural) roots, with a largely contemporary-urban context. I realized that, to understand contemporary African choral music, not only should issues such as oral history, transcription, notation, editing, popular music, social agency and performance be explored, but also how ‘traditional’ African choral music is related to its contemporary counterpart.

The position from which I therefore write, is a complex one. I am immersed in the field of choral music as ethnographer, music distributor, teacher, participator in and director of African, as well as non-African, choirs over many years as observer, student/scholar, translator, interpreter, presenter, interviewer and peer conductor. To be translator, mediator and competent presenter of the ‘truth’ (Clifford 1988:10) of Western and African cultures, and specifically of African cultures, as a white South African, is no easy task.

1.2 RESEARCH QUESTIONS

The main question addressed by this research is:

What does the process of translation of contemporary African choral music for non-African choirs embrace, in the sense of negotiating boundaries as suggested by Agawu in the quotation below?

To translate is to seek imaginative ways of negotiating boundaries and fusing worlds (Agawu 2003:182).

Four subsidiary questions that arise here from are the following:

Sub-question 1:

What is the relationship of ‘contemporary African choral music’ with ‘traditional’ African music, within the concept of change? (See Chapter 2, pg 2-22.)

Sub-question 2:

What constitutes the processing of African oral history, with reference to transcription and editing of choir music, and from which perspectives should this translation process be approached? (See Chapter 3, pg 3-35.)

Sub-question 3:

What does commercializing of contemporary African choral music (with ‘traditional’ roots) imply, with relation to authenticity and commercial exploitation? (See Chapter 4, pg 4-38.)

Sub-question 4:

What does the ‘negotiation’ of cultural boundaries within the process of translation imply, with reference to identity, hybridity and the ‘third space’? (See Chapter 5, pg 5-26.)

1.3 AIMS OF STUDY

Knowledge is a product of differing displacements of reality perceived from different viewpoints rather than a singular, authoritative perception (Tomlinson 1991:240).

This thesis investigates the process of translating contemporary African music for choirs of cultures other than an African culture, and as performed by choirs in the Gauteng area. It will focus on cultural and technological mediation and explore the processes of music transcription, and the production of a supplementary video and CD, in other words, the production process of a multi-media package in order to contextualize and understand the

process of translation through contextualization. This ‘multimedia package’ should enable non-African choirs to perform these songs as part of their choral repertoires. The choirs should have an informed and holistic approach towards the songs, so as to be able to give a “symbolic representation of the whole” (Erlmann 1996:15) of a song, and convey some of the energy and humaneness of the music of Africa to their audiences.

My aim, therefore, is to enable non-African choirs to perform, enjoy and understand music from an “other” (Said 2003:xix) culture than their own, through translation of the music, to make it “usable and accessible” (Baum 1977:5) for choirs. The political developments in South Africa, since 1994, were a motivation to focus the publications for choirs on, as well as “concentrate on the slow working together of cultures that overlap, [and] borrow from each other” (Said 2003:xxii). One should not set boundaries to your own thoughts by following the distilled thought patterns of definite ‘groups’ or ‘schools’ in the world which need nothing from one another (Said 2003:xxii), but should “live together in far more interesting ways than any abridged or inauthentic mode of understanding can allow” (Said 2003:xxii). One’s mind should be open to explore, through creative reasoning, cultural differences and appreciate one another and one another’s culture, whether from the West or the East (Said 2003:xxii), or, might I add, Africa. This can develop into an enriching and rewarding experience for choirs.

The aim of this research will therefore be to *understand* the *translation process* of making contemporary African choral music, as well as the culture thereof, “usable and accessible” (Baum 1977:5) for non-African choirs.

The overarching aim of this research thus is the contextualizing of contemporary African choral music, as well as the issues that arise when a choir from one culture wants to perform the music of another culture with a different history and context (for example a Western choir performing the music of an African choir).

First this thesis explores the issues around the production process of a multi-media package (book, video and CD) as a technological and cultural form of *mediation* between two different

cultures, against the broader background of contemporary African choral music publications, for example the *Choral Music From South Africa Series*. Secondly the concept is addressed of translation in the form of negotiation between two cultures. This dual aim in the research captures the primary motivations for this thesis:

- to contextualize the translation process between an African and non-African culture
- to address the issues related to this process:
 - commercialization of ethnographic recordings copyright and intellectual property
 - performance theory and change
 - hybridity, authenticity
 - boundaries and identity
 - dialogue in culture
 - translation as negotiation

1.4 METHODOLOGY

A wide variety of ethnomusicological, sociocultural and music educational material is critiqued, relating to transcription and editing of oral history, performance theory and the multimedia approach, including performance and social agency, as well as the concept of ‘translation and negotiation’. This material, as well as my practical work, is synthesized into my dissertation in order to develop my own approach and concept of the translation of contemporary African choral music for non-African choirs.

I divide the methodology of my research into a collection and an interpretative phase. The methodology of my research comprises a strong element of fieldwork. The *process* of translation is described in Chapter 3 with the title: *Transcribing and Editing Oral History*, and in chapter 4 with the title: *Performance Theory and the Multimedia Approach*. The interpretative phase comprises Chapter 2 as a theoretical approach, and chapter 5 with the title: *Translation as Negotiation*.

This research was initially done in an unstructured form, without the intention of using it as research material, but for commercial publication only. Only after four years of ‘working in the field’, did I decide to commence with my studies.

The instrumentation applied for data collection was audio- and video-recordings, interviews, as well as specialized help from two firms, namely *Afri-Lingo and Associates*³ and *Ludumo Consultancy*⁴. All instruments, excluding the video-recordings, were applied by the researcher.

When material was needed for transcription purposes, a choir was approached for consent; the music was recorded, processed and published over a period of four years as the *Choral Music from South Africa Series*. Songs of mainly four choirs in the Gauteng area were solicited for performance, recording and processing: the *Wits University Choir*, the *Wits Technikon Choir*, the *Allen Glen High School Traditional Choir*, as it was referred to at that stage, and the *Boitemogelo Senior Primary School Choir*. I will refer to work that has been done in this field, as well as the *Choral Music from South Africa Series Volume 1*.

Informal interviews were conducted with primary informants of each choir for additional information and background on the works performed, as well as on issues such as text, translation and history. During these informal interviews, I obtained invaluable information on issues such as: transcription, performance, the influence of Western music on contemporary African choral music; the meaning and perception of the term ‘contemporary African choral music’, as well as the issues of change and development in this music.

On the notion of music represented through transcription, the step-by-step manual for the processing of oral traditional music by Willa K. Baum, *Transcribing and Editing Oral History* (1977), although an older work, was particularly helpful. Here I also refer to the works by Jan Vansina, *Oral Tradition as History* (1985), and the *Lumko Music Publications*, as well as cassettes and transcriptions by Dave Dargie. Although there are many different transcription methods, such as the accurate and complicated pulse-notation method developed by Andrew Tracey and used by Dave Dargie as well as the tonic-solfa notation method, which is the most common form of notation, used by African choirs, I transcribed my recordings directly into staff notation. This Western form of transcription is easier for non-African choirs

³ *Afri-Lingo and Associates* is a Roodepoort firm specializing in the translation of all official African languages in South Africa. They do most of the translation work for the *Gauteng City Council*.

⁴ *Ludumo Consultancy cc* is headed by the well known choral conductor, Ludumo Mgangane. The firm specializes in consultations concerned with African music.

to read and is therefore more practical and accessible for non-African choirs. Initially, in the first Volume, *Choral Music from South Africa Volume 1*, dual-notation (staff notation as well as tonic-solfa), was used for the benefit of the black South African choirs, but this music, I later realized, was mostly used by ‘white’ choirs in South Africa and overseas and they are only interested in conventional notation, namely staff-notation.

On the notion of interpretation through analysis, Kofi Agawu states that an integrative approach or ‘cultural analysis’ (Agawu 2003:197) of African music is more feasible than a single disciplinary perspective. This research is *based on a holistic approach* to the translation process, which includes not only ethnomusicological and anthropological aspects, but also an educational and commercial perspective. For this reason no detailed analysis of the above-mentioned choir music will be made, but only general referrals to the work itself. Agawu argues “for more analysis of African music, [and] for the application of *any and all methods*” (2003:174. Emphasis added). As musicology itself is divided into categories such as historical musicology, theory and ethnomusicology, I choose to apply a more integrated approach in the interpretation phase.

1.5 NOTES TO THE READER

The following notes are presented by way of clarification.

1.5.1 It is important for the researcher to state to the reader from the outset, that:

This dissertation is not merely based on an ethnomusicological or educational approach to the translation process of African choir music for non-African choirs, but it is based on a *multidisciplinary* perspective of the translation of contemporary African music in choral performance, due to the multiple facets of the translation process itself. It should therefore be kept in mind by the reader and judged accordingly.

The *Choral Music From South Africa Series* was not a professionally planned project from the outset, but developed over a period of time (see Chapter 3) as a response to a need for contemporary African choral music for performance on stage by choirs. Although no ‘formal’ research methods were implemented during the initial collection phase of the transcription

material, the experience and material gained, in the form of the fieldwork executed, provided excellent research material as well as a setting from which this research paper could develop. I now realize that ‘nothing’, during this period, ‘was as it should have been’, and therefore the situations and material stimulated questions and interests in the *how* and *why* and *what for* of the process of the translation between cultures came about.

In order to limit my field of study, and avoid unnecessary discussion in the course of the dissertation, when quoting or referring to certain authors in my research, the term ‘presentation’ will be considered as similar in meaning to the term ‘translation’. Although I realize that this can give reason for debate it is not possible to apply only the term ‘translation’ throughout the study, as I feel would be appropriate.

1.5.2 Where more than one author is listed as referrals in the dissertation, all these referrals to authors will be in chronological order.

The author gives the assurance that secondary sources, were only quoted where it was difficult to obtain the original sources.

Although some of the literature may seem old, the literature and author thereof is usually still referred to as relevant and important today.

The large number of quotations in the dissertation is in order to substantiate the context and avoid incorrect conclusions and perceptions.

The use of the single inverted commas (‘ ’) is intended for the meaning of ‘so-called’, while the double inverted commas (“ ”) signify direct quotations.

The use of square brackets [] denotes this writer’s comments in a quotation or supplies missing or incorrect words.

Italics are used for African names of styles and for emphasis.

The term ‘African music’ will refer to musics of sub-Saharan Africa and will always be a general referral to these musics. The term ‘contemporary African *choral* music’ will refer to the two-, three- and four-part singing of the African songs that have been recorded from the choirs in the Gauteng area by the researcher at the schools and universities and technikons for publication of the multimedia package. Not in any way, within the scope of this study, will this term refer to *formally* composed African choral music by specific composers.

The term *choral*, as part of the term ‘contemporary African *choral* music’, although I realize that the term ‘contemporary African music’ is the accepted form of addressing this genre of African music, will be used to signify the difference between formally composed African choral music, the ‘traditional’ music performed in the ‘rural’ areas and the music within the area of my study. Therefore the term *choral* in ‘contemporary African *choral* music’ will refer to the music recorded and published by the researcher, as performed by African choirs for performance on stage as part of the ‘so-called’ traditional section of their choral repertoires. The term thus delimits the field of study.

‘Traditional’ is a controversial term, and it is almost impossible to define this term at the outset of this dissertation. The meaning of the adjective ‘traditional’, as well as ‘contemporary’ African music, will be explored to a great extent in this research. For the purpose of this study the term ‘traditional’ will be referred to in the context of choir music performed in the ‘rural’, non-urban areas of South Africa, as communal and functional music, and unaffected to a large extent by the migration to the cities, industrialization, and technology.

The term ‘contemporary’ African music, for the purpose of this study, can be categorized as popular, urban choral music, with its ‘roots’ in ‘traditional’ music of the rural areas, but, as now performed by black choirs in the Gauteng area for functions, concerts, eisteddfods, as well as for competitions such as the *Old Mutual National Choir Festival*, or the *Sowetan Transnet SABC Massed Choir Festival*. But this music is recorded and transcribed for performance outside of these contexts.

CHAPTER 2

PERSPECTIVES ON THEORY, HISTORY AND CHANGE

2.1 INTRODUCTION

Primal cultures are essentially much alike, as proved by the universality of their myths; but worldviews, beliefs, and attitudes of primal societies are so fundamentally different from those of the modern Western society that what may be perfectly logical to one group may seem bizarre and incomprehensible to the other (Herb Kawainui Kane in Floyd 1998).

Times bring changes⁵ (Ugandan proverb).

All music transcribed and published by the researcher during the past four years has been performed by urban choirs in the Gauteng region. The study focuses on this 'urban styled choral music'. But what is 'urban styled choral music', where did it originate and what are the ideological concepts surrounding the development of South African urban music? It is necessary to know something about the 'scene' of traditional and contemporary African music. This chapter will be devoted to the literature explored, the historical background of African music, and aspects of African music and change.

2.2 THEORETICAL PERSPECTIVES

The potential literature relating to a topic such as that of this dissertation is enormous and I intend focusing on the literature of the most important sub-disciplines such as ethnomusicology, sociocultural studies and a music educational approach.

The theoretical framework located within postcolonial studies, as expressed dialogically by writers such as, in chronological order, Said (1978/2003), Comaroff (1985), Bhabha (1994),

⁵ Proverbs: "The African proverbs that serve as epigraphs to the chapters are culled from Jan Knappert's collection *The A to Z of African Proverbs* (1989). Proverbs, part of the daily conversational experience in all of Africa, are 'true expressions' of African philosophy, Knappert confirms. These 'short expressions of wit, containing the wisdom of past generations in condensed form,' express 'the essence of African wisdom' and 'reveal the unity of mankind and the universality of our human emotions, thoughts and problems' (2, 3). In African proverbs the entire realm of human experience is condensed, making them excellent for teaching, for soothing emotions, for social control, and for helping us adapt to a variety of conditions and circumstances. In addition, they are 'poetic commentaries on human life and society' (10). As epigraphs in this work, they are combined with quotations from European and American writings to illuminate, from the perspective of both continents, the central ideas of the chapters they accompany" (Knappert quoted in Floyd 1996:12,13).

Erlmann (1996), Monson (2000), Agawu (2003), Meintjes (2003) and Eco (2003), addresses notions of hegemony, identity, authenticity and cultural relationships and explores the compatibility of cultural systems within a performance and translational context that is relevant to my research.

Earlier works discussed in this research date from the 1970s and 1980s and concentrate on cultural differences as created by the West, where specific boundaries were identified. During the 1990s the issues of integration of cultures, hybridity, cross cultural access and performance theory are explored, while the new millennium perspectives focus on technology as part of the translational process in relation to African music.

To a great extent this research is based on the world acclaimed work, *Orientalism*, by Edward Said (1978/2003). In the sense that Said identified an ‘othering’ of non-Western cultures by the West, so, too, has traditional African music been ‘othered’ in many ways. It has been represented as ‘foreign’ to non-African cultures, but also, through its modernization as choral music, for example, has been further (re)presented by African musicians themselves.

Jean Comaroff, in *Body of Power Spirit of Resistance* (1985), develops this notion of identities and relationships further and states that, due to the impossibility of dominance and absorption of one cultural system by another, ‘articulation’ or interchanging of cultural systems already in existence takes place. ‘Interchange’, with reference to the notion of representation/translation in my research, implies issues such as the effect of Western influences on African traditional music, the myth of a ‘pure’ form of traditional African music and the development of a new form of traditional African music: contemporary African choral music, all of which I will discuss.

The grey area between cultures, where articulation and interchange take place and cultures are free to interlink without the restrictions of the perception of cultural barriers, is seen as “cultural hybridity” by Bhabha in *The Location of Culture* (1994). He argues that this space is located where neither the one nor the other culture dominates, and goes beyond the polarities of Self and Other. This “third space”, as he calls it, eludes the “politics of polarity and emerge[s] as ‘the others of ourselves’” (1994:39). This is useful for me in terms of the

‘translation’ of contemporary African choral music, not only from within its own cultural boundaries, but also beyond such boundaries.

But this “third space” can only be determined after both the cultural tenets of the two merging cultures are understood. In order to understand and translate a ‘foreign’ culture, as well as negotiate boundaries and differences, one must first know who one is, and where you come from yourself, as “one self, one culture, [and] one language” (Clifford 1988:93). The position from which I write as a white Afrikaans-speaking South African female studying black music and, moreover, helping to assimilate this music into white cultures overseas, is, thus, a very complex one.

In contrast to Said, perhaps, Agawu offers an alternative Afro-centric means of understanding and translating African music. In *Representing African Music: Postcolonial Notes, Queries, Positions* (2003), Agawu advocates the importance of African music in its own right. This work, in the sense that it focuses on the detail of musical representation/translation, interfaces in an interesting way with the explanations of cultural boundaries and ‘spaces’ expressed by Said, Comaroff and Bhabha. With reference to the undeniable influence of Western music on African music, Agawu agrees with Bhabha when discussing the grey areas between cultures that “it should dispense with the facile distribution of insights into ostensibly Western or African categories, ... one that fails to appreciate the advantages of redrawing boundaries in the process of identity formation” (Agawu 2003:115).

Africans on Stage: Studies in Ethnological Show Business by Bernth Lindfors (1999) provides a useful historical and ethnomusicological background on the 19th and 20th centuries’ phenomenon of African music as ‘showbusiness’ in Europe and America, while the holistic ethnomusicological approach to African music by Grant Olwage in *Music and (Post) Colonialism: The Dialectics of Choral Culture on a South African Frontier* (2003), on issues such as transcription, characterization of African music, oral tradition, tonic-solfa, language and melody can successfully be applied to my research. In the translation process the views of Veit Erlmann on performance in *Nightsong: Performance, Power and Practice in South Africa* are a valuable asset to this dissertation: an ethnographer should approach life as social performance, internalized in the body and the social mind and thus “one of the main arenas of mediation” (Erlmann 1996:28). In *Mouse or Rat? Translation as Negotiation*, Eco develops

this notion further and approaches translation between cultures as a ‘cultural negotiation’ and as a “shift, not between two languages, but between two cultures” where the translator should always consider rules that are “broadly speaking, cultural” (Eco 2003:82).

Interrelated with translation is the notion of ‘authenticity’, which is addressed by Monson in *The African Diaspora: A Musical Perspective* (2003). Cultures are inevitably part of a constant process of change, of reproducing themselves through time and Monson asks the question whether, in this case, one may consider how “cultural authenticity is necessarily redefined and renegotiated in each generation”, and for that reason cannot be static (Monson 2003:10).

Publication through technology is the practical application of the notions as discussed in this research, addressed by Meintjes in *Sound of Africa* (2003), in which the perspectives of the 1970s, 1980s, 1990s and the new millennium converge with this new approach.

Magazines and periodicals were an important source of information during my research: examples are *The World of Music* and *Ethnomusicology* (University of Chicago Press). Prominent journals were also consulted and of invaluable assistance: *Black Music Research Journal* (Columbia College Chicago), *Journal of American Folklore* (American Folklore Society), *Journal of the Musical Arts in Africa* (University of Cape Town), *South African Journal of Musicology* and the *Journal of the International Library of African Music* (University of Rhodes).

Archival material as listed in John Gray’s source *African Music: A Bibliographical Guide to the Traditional, Popular, Art, and Liturgical Musics of Sub-Saharan Africa* was helpful in locating sources in the UCLA Ethnomusicology Archive and the Archives of Traditional Music (Indiana).

While contemplating the essence of African music, questions such as the following come to mind and have to be answered:

What are the differences or similarities between concepts such as traditional African music, contemporary African music, popular African music, contemporary popular African music, and modern African music?

How should African music be categorized? Will categories such as classical, traditional, popular and folk music be adequate?

How should I approach notions and discrepancies such as rural/bush versus urban (Stewart 2000:2-18), traditional versus contemporary/modern, popular versus traditional in the African music context?

During my research and fieldwork I came to realize that the concept of an African music culture is made problematic by the “conflicting notions” of what really constitutes ‘traditional’ African music and its “supposed opposite”, namely ‘modern’ or ‘contemporary’ African music (Chrispo 2003:27), and that African music is “perceived differently by different people” (Chrispo 2003:33).

2.3 WHAT CONSTITUTES ‘TRADITIONAL’ AND CONTEMPORARY AFRICAN MUSIC?

The objective of African music is . . . to translate everyday experiences into living sound . . . to depict life, nature, or the supernatural⁶ (Frances Bebey).

The term traditional, as also contemporary African music, is highly problematic because it has so many subtle, less subtle and different meanings (Chrispo 2003:52). The categorization of musical styles may prove a problem in this particular study. Chrispo also agrees with Manuel (1988) and Barber (1997), that in a “modern versus traditional categorization of musical style... all such categorizations [will] lie on a continuum according to the meanings people assign to their orientation of musical types and styles” (Chrispo 2003:32). My use of the term contemporary African music as well as popular African music will be to indicate a similar area of exploration, rather than to classify a discrete category of cultural products.

⁶ Refer to footnote 5, page 2-1.

Tradition not only belongs in the past, but is “continuously being reshaped to suit existing situations,” remarks Chrispo (2003:55), while Stewart offers that traditional music may be said to “infer indigenous melodies and rhythms played on indigenous instruments and generally associated with specific functions or occasions” and that it may or may not “include pure recreation” (Stewart 2000:2-16).

There is a large body of contemporary popular musical culture in South Africa that is claimed by musicians to be traditional as well, but Chrispo refers to textbook definitions of ‘traditional’ African music by scholars such as Nettl (1973:127), Blacking (1976:21), Arom (1985:7), and Nketia (1988:21), and concludes that the “communal and functional”, as well as the “oral nature,” of African music constitutes its core as traditional music (Chrispo 2003:32). Agawu summarizes traditional music as follows. It is

... communal and inviting, drawing in a range of consumers young and old, skilled and unskilled. It allows for the spontaneous and authentic expression of emotion. It is integrated with social life rather than set apart, natural rather than artificial, and deeply human in its material significance. Its themes are topical and of sharp contemporary relevance, sometimes humorous and satirical, sometimes sad and affecting, often profound. Thoughtful observers celebrate the close affinities between language and music, marvel at the extraordinary intellectual acumen displayed by lead drummers, song crafters, and instrumentalists, call attention to musicians’ clever use of iconic modes to signify, and, above all perhaps, proclaim the subtle and intricate domestication of a broad range of temporalities in African music from the syllabic, speech mode employed by talking drummers to the mesmerizing, endless melody of *mbira* virtuos (Agawu 2003:xi).

On the other hand Chernoff comments that modern African music still has strong traditional roots and that the creative modern African societies have successfully developed these roots and were able “to mediate, through their music, the disparate lifestyles of their pluralistic social environment” (Chernoff 1985:156). “Modern African music” comments Chernoff,

seems familiar to Westerners who are up-to-date with contemporary trends in American and European music, but it has developed in the nightclubs of African cities for African audiences who are sophisticated music-lovers and who dance many of the same steps both to electrified African pop and to village drumming and singing. Modern African musicians look inward and outward, backwards and forwards, and they have expanded their traditional music and adopted it to modern social contexts and modern musical technology. In typical African fashion, they have seen the new and the different as a means of adding to themselves, and they have turned adaptation into an agent of increase and not abandonment. The source of their musical vitality is their connection to their own African roots (Chernoff 1985:152,153).

To what extent did change have an effect, positive or negative, on the development of contemporary African music, as it is heard and sung today?

2.4 PERSPECTIVES ON THE CONCEPT OF CHANGE IN TRADITIONAL AND CONTEMPORARY AFRICAN MUSIC

“[C]ulture is neither static nor insular”, it is an ongoing process, and “African music being one of the elements of culture, and culture being dynamic, cannot escape the process of change” Chrispo (2003:36).

Cultural change can be approached as a form of “mediation” (Chernoff 1985:166) between cultures, or adaptation to, or, “negotiation” (Eco 2003) between the different and complex cultures of a multi-ethnic urban society. It is “an ongoing exploration of the relationship between modern social contexts and traditional music” (Chernoff 1985:166) and still a contentious issue.

The cover page of *Sounds of Change* by Thorsén (2004) remarks: “African music is intricately interwoven with development issues ... music reflects and interacts with [[the] development of society. Music is a dynamic and highly charged force that effects and embraces ... democracy, economic growth, ... media, tradition, globalization, and education” (Thorsén 2004: coverpage).

Blacking agrees that culture is not static and that “[c]hanges in musical style have generally been reflections of changes in society” (Blacking 1976:76). He uses the example of the European knights and other secular powers of about A.D. 1200 that turned away from the social dominance of the church, and rejected its music and turned to the “people, whose popular style of singing they adapted to their more refined taste” (Blacking 1976:76). Another example, mentioned by Blacking, is the *domba*, the premarital initiation dance of the Venda, whose application in the day-to-day situation has changed owing to changing social circumstances. Initially girls and youths performed it, but today it is exclusively performed by girls, because the migrant labour system and the development of the educational system changed the pattern of Venda rural life (Blacking 1976:76).

Over the years traditional African music has changed and today the music is often not performed in its ‘traditional’ and social context, as was earlier the case. When a choir performs a circumcision song at a concert, for instance, the ‘original’ functional value of the

song is omitted, because the actual circumcision is not taking place any more (Chrispo 2003:62) and the music is only used as part of a repertoire, for performance on stage and not in any other context.

The approach to informal, spontaneous and creative communal singing, as practised in the rural areas, had to adjust from performing music in its “traditional functional context to presentation of these musics for audience reception” by choirs (Chrispo 2003:62). Because the requirements for performance, as well as the performance space, have changed, adjustments had to be made by choirs to adapt to these ‘changed’ situations, which were now before audiences, before television and in recording studios. Performing choirs or groups now work in a formalized atmosphere where regular rehearsals, for instance, are important. “Music gradually assume[d] a new function, different from that in the traditional music cultures where it had a primary communicative or ritual role” (Chrispo 2003:62).

Merriam’s statement on ‘change’ is as follows: “change is brought about through the process of innovation via any of the following processes: variation, intention, invention and cultural borrowing” (Merriam 1964:303), while Kebede offers that the “transformation” of African music is a process in three stages namely, “musical adoption’, ‘acculturation’, and ‘innovation’” (Kebede quoted by Stewart 2000:2-18). This process of musical change and syncretism is aptly described by Chrispo as “acculturation”, which may also be described as “cultural transmission in process” (Chrispo 2003:12), as well as an “ongoing process of negotiation between traditional and modern, African and Western and between rural and urban traditions” (Chrispo 2003:32).

This change or development of African music, argues Chrispo, was brought about by globalization, industrialization and urbanization as well as by the revolution in communications technology, where people were brought together and “consumed common musical styles, regardless of their ethnic and cultural identities and local geographic boundaries” (Chrispo 2003:31). Different peoples from different ethnic backgrounds started to mix in urban centres and formed “new communities of taste” (Chrispo 2003:62).

The ‘new’ communities fused their respective musical heritages and from this developed hybrids of urban musics (Chrispo 2003:62). It is almost impossible to separate these different

ethnic groups in the cities. They are both proud of their rural heritage as well as of their ‘newborn’ urban identity. “Popular performance in South Africa has enabled migrant workers, teachers and shopkeepers to express at the same time pan-ethnic African nationalist ideology ... nationalism, pride in status as permanent urban citizens as well as rural nostalgia” (Erlmann 1991:4).

‘Change’ has been part of the traditional, contemporary and popular African choral music’s history scene.

2.5 A HISTORICAL PERSPECTIVE

There is an overwhelming body of literature on the history of African music, including South African urban music. This literature often reveals a rather confusing, sometimes contradictory, and often superficial treatment of South African urban styles. Contemporary African music has developed from a painful political past and “in spite of (and at times because of) hostility, arrogance, indifference and attempts to frustrate its growth” (Stewart 2000:3-2).

2.5.1 Urban Popular Music – an overview

The first cultural interaction in South Africa took place in the early 1700s between the Khoi-Khoi and the Dutch, as well as with the importation of slaves from, for example, India, Java and West Africa and with the arrival of immigrants from England, France and Germany (Stewart 2000:3-3). Then came the colonial era in South Africa.

There are different views on the impact of missionization in South Africa: Comaroff, in a case study on the influence of the Western grounded culture of the missionaries, and the effect of their attempt to Christianize the Tshidi, in South Africa, maintains that a new system of mutual influence between the Western and African cultures was developed from ‘within’, where the cultural needs of both parties were accommodated within the existing structures of mutual influence (Comaroff 1985:150). “No”, Agawu maintains, “the undeniable influence of Western music on African music: the origins were irreducibly mixed, hybrid, syncretic, in-between, impure. And this is one of the enduring effects of colonialism” (Agawu 2003:15).

Through education the missionary schools and churches were able to control the indigenous ‘black population’ and ‘civilize’ them through the harsh educational system. Traditional music was “pronounced heathen and had to be eradicated at all costs” (Stewart 2000:3-8).

The industrial revolution in South Africa created black migration to the cities. Kimberley and Johannesburg were established as “founders of [the] black urban society” in South Africa and from here this new society culture was disseminated to the rest of South Africa (Stewart 2000:3-4). The revolutions in communications technology as well, brought people together in the cities and they “consumed common musical styles, regardless of their ethnic and cultural identities and local geographic boundaries” (Chrispo 2003:31). Erlmann (1991:4) states: “popular performance in South Africa has [had] enabled migrant workers, teachers and shopkeepers to express at the same time pan-ethnic African nationalist ideology ... nationalism, pride in status as permanent urban citizens as well as rural nostalgia”. For that reason it is apparent that into urban music were incorporated traditional as well as modern or contemporary features (Chrispo 2003:31,62).

To varying degrees, all modern urban African music can be said to represent “cross-over music” (Stewart 2000:2-2). Traditional African elements have been “assimilated into modern syncretic styles”, which often contained Afro-American or Afro-Latin characteristics (Stewart 2000:2-3). Therefore urban popular music can present both Western/American and African elements to a greater or lesser degree. It is from this “musical mélange of assimilated and hereditary ingredients” (Stewart 2000:2-3) that various popular idioms have developed. This demonstrates an ability of ethnic groups to communicate and exchange on an international level as well and they are able to form a “double transformation in the music of inter-ethnic mixing” (Stewart 2000:2-4).

Africa is traditionally multi-ethnic. Urban music developed from a multi-ethnic society in the city, where ethnicity can still be identified in the music of a specific ethnic group, through certain characteristics unique to each group, such as different tonal systems (a strong form of identification in ethnic music), language, and “personal, social and historical identification” (Stewart 2000:2-15). Ethnic exclusivity in African music is possible and ‘happens’, but urban music focuses on inclusivity. Urban music as genre, thus, is the “common voice of the ethnic

variety of its peoples”, and they dictate the styles of their musics themselves (Stewart 2000:2-15).

During the 1960s there developed in the lives of the migrant workers in the urban areas “a new economic and social framework for musical performance”, due to the many political as well as economical changes and influences (Blacking in May 1980:200). During their leisure hours, and for the public on Sunday mornings (Blacking in May 1980:215), compound-workers on the Witwatersrand gold mines performed mine dances that “reflect[ed] the synthesis of old and new that is [were] the life of the migrant workers” (Blacking in May 1980:201). Dances such as the *Shangana-Tsonga makwaya*, the *isicathulo* or *bhaca* gumboot dances were Western influenced dances while some are “modern versions of traditional dances” (Blacking in May 1980:201). The new popular styles, such as *maskanda*, *iscathamiya* and *kwaito* (Chrispo 2003:34) have developed in the African music genre and are examples of change in a dynamic culture (Chrispo 2003:37).

Many of these styles, such as *iscathamiya*, are performed in four-part harmony, and the question now arises what the origin of choir music in South Africa is. From where, when and how did it develop?

2.5.2 History of choir music in South Africa

Africans did not originally sing in harmony; this practice was adapted from the Western missionary system (Mngoma interviewed by Stewart 2000:3-9).

2.5.2.1 Makwaya

According to Stewart, there is no single term in South Africa “to categorize the western-style choral singing which was the direct legacy of white missionary influence in South Africa” (Stewart 2000:3-11). However, a term mentioned readily to describe Western-style choral singing and discussed by many scholars such as Coplan (1985:72), Manuel (1988:106) and Erlmann (1991:123) is *makwaya*, which is the *Nguni* term for choirs (Stewart 2000:3-10). The term is defined as “African sacred or secular choral music developed by mission-educated

Africans, combining European classical song and hymnody, American popular song and African traditional choral music” (Coplan 1985:267).

Makwaya as genre developed as a result of the contact between “local sung traditions in southern Africa” and the “Christian hymnody” of Europe. The success of this contact and interchange was due to the fact that “traditional music in the south is predominantly vocal, characterized by choral singing in complex, overlapping responsorial patterns” (Manuel 1988:28-29). The influence of hymn-singing, with its three-chord “harmonic structure” which could be identified in popular South African music (Manuel 1988:86), such as *makwaya*, was widespread. It stretched from “*marabi*, through *kwela* and *mbube*, to the mainly media-disseminated *mbaqanga*” (Manuel 1988:108). But even in the mission contexts where it initially took root in the nineteenth century, it provoked not so much the slavish imitation of the hymn, of which some writers have complained, as the inventive responses of such genres as *makwaya* (Manuel 1988:107).

Initially *makwaya* was directly associated with the emerging African middle class in the rural and the urban areas (Coplan 1985:72,118; Manuel 1988:107). The music was taught to choirs through the tonic-solfa system of notation. Later, especially in the urban context, choirmasters changed to teaching their choirs to sing ‘by heart’ or ‘out of their heads’ (Coplan 1985:117). When this aspect of *makwaya* declined in the cities, which started to favour jazz, it was still performed in the rural areas of South Africa, where it was sung by “church-goers” and mostly “performed in schools by scholars on both sides of the Christian/traditionalist divide” (James 1999:155).

Although *makwaya* was initially associated with the African middle class, it was later performed “across boundaries of income, occupation ... status ... [and] unskilled migrant labour” (James 1999:155). This music became an important part of the musical culture in Lebowa, for example, “where urban *kiba* singers grew up”, as well as in other areas where school-going children and adolescents often performed this music (James 1999:155).

As mentioned, the influence of Colonialism in South Africa had a vast and influential outcome, and also produced a very complex society. Christian missions provided the first organized musical training in the country (<http://www.cbmr.org/index.php>) and from this

flowed forth, with the development of the urban communities, the ‘church influenced black urban music’.

2.5.2.2 *Church Influenced Black Urban Music*

What is ‘church influenced black urban music’?

The missionaries came to South Africa in the 1800s and brought with them a capitalistic and industrial system with European history, ideologies, cultures and thought systems. The missionaries represented a European culture system with no understanding of the African culture system. There was thus “a typical instance of the contradictory relationship between the First and Third Worlds” (Comaroff 1985:129), between Africa and the West. Their approach towards Africa as the ‘superior’ culture was the “evangelizing [of] the Christian poor” (Comaroff 1985:130), and through this process these local and global systems became engaged with one another in relations characterized by symbiosis as well as struggle” (Comaroff 1985:3).

2.5.2.3 *The Development of Western Style Choral Singing*

The white European missionaries did not only introduce choral music to the Africans in South Africa, but “the influence of the missionaries, and particularly the education they provided, spawned a societal phenomenon in the form of a black Christian elite”, who were “mainly responsible for reflecting whites’ tastes in their endorsement of ragtime, vaudeville and Western choral music” (Stewart 2000:2-6). This ‘elite’ group regarded themselves as superior to their own people who did not conform to Christianity and the Western music style.

“Of all of the musical influences, spawned by colonial encounter”, Agawu remarks, “that of tonal functional harmony, has been the most pervasive, [and] the most far reaching ...” (Agawu 2003:8). Mngoma agrees with Agawu that the triadic harmonies of black and sacred music have been strongly influenced by the missionary church; the African did not originally sing in harmony, and it was adapted from the Western missionary system (Mngoma interviewed by Stewart 2000:3-9).

At this stage the Wesleyan and baroque Christian hymn should be mentioned. From this four-part hymn-style, at a later stage in history, arrangements of traditional songs were developed. An example of this development is the famous *Nkosi Sikelel'i Afrika*, now part of the national anthem of South Africa (Dargie n.d.:15).

How then did this 'adoption' come to pass?

2.5.2.4 Africans' Adoption of Four-Part Singing

It was in their contact with the missionaries and Christianity that the four-part singing was adopted as part of the music-making experience of black South Africans (Mngoma interviewed by Stewart 2000:3-13). The Africans' more 'easy' adoption of Western four-part harmony into African choral singing was due to the fact that firstly, South African traditional music to a large extent "was characterized by predominantly choral styles" (Blacking 1982:297). Secondly, there was their "inherent vocal ability" to naturally hear the overtones in the resonance of the voice and then to be able to produce these intervals integrated in four-part singing (Mngoma interviewed by Stewart 2000:3-12). On the other hand, Agawu argues that many listeners have "internalized the harmonic progression" of I-IV-V, and that they "associate them spontaneously with African practice, and not the erstwhile European one", thus a certain part of functional harmony has become "naturalized" for them (Agawu 2003:8).

Erlmann, as well as scholars such as Kirby (1982:272), Rycroft (1982:313), Manuel (1988:6) and Stewart (2000:3-14), listed in chronological order, maintain that the most negative influence of Western harmony on African music was the sacrifice of the rhythms, inflections, meaning and flow of the African language in order to accommodate the Western harmony style of singing (Erlmann 1991:123,124). "The worst fault", says Dargie (n.d.:15), "was the ban on rhythm... African singers make use freely of techniques of improvisation, both of harmony parts and of overlapping polyphonic parts, for which new texts may also be improvised ... This happens more in traditional music than in church music, because for so long the natural African genius has been stifled for the 'holiness' of worship".

The suppressing effect of the church on the language, on traditional dancing gestures and work movements, on melody lines (which replaced parallel melodies), and on the harmonic

range that introduced three basic chords, namely tonic, sub-dominant and dominant, was overwhelming. African music and language are so closely interlinked that they cannot be regarded as separate entities. Speech rhythm and speech tone are so important in African languages that “we might think of African languages as forms of music” (Agawu 2003:107) and, says Blacking, that while the melodies and rhythms tend to be influenced by the fluctuation of speech-tones, the melodies are “never slavish imitations of speech-tone, but both they and their rhythms tend to be influenced by its fluctuations” (Blacking 1967:167). Blacking mentions that in some cases, “speech-tone patterns are sacrificed almost entirely for musical considerations” (Blacking 1967:168, 201).

At the same time, in African part-singing, the text and melody line in a harmonic progression “must move in parallel (because all parts must follow the patterns of the same speech tones), so the parallel fifths and octaves in the scores are intentional.” In this case “single melody lines with harmony replaced parallel melodies” (Dargie 1990: vi).

In the black middle-class there was a gradual shift away from the influence of missionary hymnody back to ‘their own traditional’ music. Due to white colonization and domination, cautious doubts were expressed about embracing the Western civilization in their culture. One person expressing such doubts was *Ntsikana*, a Xhosa prophet, who preached an “African version of Christianity”. In his songs he used African “concepts” and African “imagery” (Dargie 2000:2). John Knox Bokwe, an ordained minister, was the first person who transcribed the *Four Hymns of Ntsikana* (Dargie 2000:2,3) “as an authentic African expression of Christianity” (Hodgson quoted by Stewart 2000:3-17). The significance of this song lies in the fact that it was one of the first samples of adaptation of the white man’s medium in order to create a musical vehicle for rousing black nationalistic feelings; the indigenization of church music (Stewart 2000:3-18). The fact that Dargie transcribed nine different versions of *Ntsikana’s* hymn, sung by nine different groups and even for different occasions, and arranged two from all these versions himself, shows the strong form of adaptation in the Xhosa culture (*Ntsikana Music Collection 2000*: no page numbers).

2.5.2.5 *Indigenization of Sacred Choral Singing*

Around the debate on the indigenization of church songs, Khumalo, in an interview with Stewart, asserts that most of the sacred choral singing is not in “black style”, but in Western-style. “The only thing that’s indigenized is the choruses [of each song], because these choruses ... are in typical African style” (Khumalo interviewed by Stewart 2000:3-24).

One of the indigenized forms of song is the *amachorus*, an improvisational style of hymn-singing. This form of hymn-singing was applied as a “gentle admonishment for practices of which the community disapproved”, for instance to articulate the disagreement of a community to the behaviour of their leader (See Stewart 2000:3-28). Closely related to the *amachorus* are the protest songs. Protest songs have the same basic call-and-response and improvisatory style of the *amachorus* song, but although they may contain elements of spiritualism, the protest songs are more “aggressive than that of the *amachorus*” and can cause anger and resentment for the black communities, as is their aim (Stewart 2000:3-32).

Relevant to my work is that elements of the style and technique of the *amachorus* are later found in the popular urban music arena as well as in the protest songs of the liberation movement from the 1970s onwards (Stewart 2000:3-28).

2.5.3 **Folk Music and Western Style Choral Competitions**

A need arose, specifically in KwaZulu-Natal, where a “cultural osmosis” (Erlmann 1991:71) began to appear amongst the black cultural leaders, to “create an authentic but modern African culture”, which moved away from the imposed white Christian styles to an individual identity created by the black elite. Thus developed a style similar to popular African music, but as the “appropriation of peasant traditions by urban elites” (Stewart 2000:3-19). There is a very specific difference between ‘folk music’ and the ‘popular’ African music styles. Folk music is:

the product of a culturally and politically conscious reworking of ‘traditional’ performance styles by the black intelligentsia under the conditions of the urban ghetto. As such it is distinguished from popular music which, although equally grounded in traditional music, is the product of a much greater amalgamation of styles from a much wider range of cultural and class sources in which the laboring masses have a greater stake than in folk music (Erlmann 1991:72).

In the industrializing of South African societies, the social influences of “missionization”, as well as the results of urbanization (Stewart 2000:3-20), were clearly seen during the 1930s and 1940s in the development of musical styles in the urban areas. Mission-school graduates (Stewart 2000:3-21), who, by force, were not able to identify with traditional or urban music cultures and ‘looked down’ on these cultures, turned to Western-style choral singing. Thus, initially, black Western-style choral singing was performed by the educated black elite that generally formed part of the programme at ‘couth’ recreational functions such as tea meetings and evening concerts (Stewart 2000:3-21). At a later stage ‘coon’ groups, ragtime, together with Western choral music (*makwaya*) were performed at these meetings (Stewart 2000:3-21).

The educated blacks, in trying to “embrace the white man’s ‘civilization’” (Stewart 2000:3-24), established a culture of Western-style choral singing in the form of tea-meetings, choir concerts, such as Eisteddfods of the 1930s and the Johannesburg Bantu Music Festival of the 1940s. Teacher associations organized national choir competitions from the 1860s (Stewart 2000:3-24).

These developments in black choral music flowed over into the development of black urban popular music.

2.6 POPULAR VOCAL MUSIC FROM MINSTRELSY UP TO *ISICATHAMIYA*

The history of black South African music is characterized by strong influences of the popular music scene in America.

2.6.1 Minstrelsy

The visits of the American minstrel troupes, known as jubilee singers, to South Africa in the 1890s, had a major influence the urban popular music styles, an specifically on the *isicathamiya* style. Erlmann comments: “Our oldest brothers, the first to sing *isicathamiya*, were the Jubilee Brothers” (Erlmann 1991:159). Another contribution by the minstrels was vaudeville, which, with their characteristic elements of ‘show’ and the ‘coon’ songs, was immediately absorbed into the urban popular music styles (Stewart 2000:3-35).

Erlmann concludes that:

Minstrel humor closed the ranks of the black community and ultimately helped to restore racial confidence. Thus it is a perfect illustration of the effect of minstrel performances that as early as 1904 the Inanda Native Singer persuaded doubtful concertgoers who ‘did not think there is anything worth seeing which could be done by blacks’, of the viability of black values (Erlmann 1991:64).

2.6.2 Contributions of Reuben Caluza

The most important contribution made by Reuben Caluza was towards the development of black urban popular music in South Africa. African nationalism and in particular Zulu nationalism, “the expression of racial pride” of the middleclass urban black (Erlmann 1991:126), developed through his arrangements of traditional Zulu songs in Western choral style. His combination of traditional African and popular American elements into a new syncretic style portrayed the black man as a “sophisticated urbanite with a unique and proud culture” and engendered self-respect in the black communities (Stewart 2000:3-36).

What many black people needed at this stage was a way to preserve the values of the past and the knowledge of the present in their music. This was done by a “syncretism of indigenous and foreign materials”, which was expressed in their music, drama and dance. The performance culture of black America had the strongest influence on the South African scene. The “troupes of American ‘minstrel’ variety performers and local imitators” (Coplan 1986:159), became very popular in South Africa.

Caluza’s main contribution to the urban popular styles of choir music was the *iRagtime* and the *isikhunzi* or ‘coon’ style (Stewart 2000:3-36). *Isikhunzi* were songs composed by Caluza and reflected in the slick dances of Caluza’s *Ohlange Choir*. They were modeled on these American minstrel songs with a skilful combination of dance, action and topical lyrics in *isiZulu*. It was “a low-intensity and low-range idiom in four-part harmony” (Coplan 1985:72,73). It was the earliest prototype of *isicathamiya*.

Isikhunzi and *isiZulu*, a traditional Zulu genre (Erlmann 1991:71), as well as *imusic*, European hymns (Erlmann 1991:59), “became recognized categories of black urban performance” (Erlmann 1991:123). *Urureka*, a combination of action songs and movements, imitated from the minstrel and ragtime shows (Coplan 1985:72,73), and Zulu topical lyrics (Erlmann

1991:159), changed the “entire concert stage practice of Natal’s black middleclass”. *Isicathamiya* later developed from *urureka* (Erlmann 1991:139).

Caluza's work reflected the problems of his times and of the black elite. “Unlike mission-type concerts of *imusic*, Caluza’s shows attracted audiences made up of “all classes, from everywhere” (Erlmann 1991:122) and his work definitely “influenced those outside the confines of the educated middle-class” (Coplan 1985:78). They were caught between the city and “rural nostalgia” (Erlmann 1991:127) and Caluza reflected their problems of ‘unhomeliness’, of belonging nowhere: the “condition in which the border between home and world becomes [became] confused” in music. For Caluza, the traditional customs of their homes were not forsaken when they moved to the cities, but it was only a further development and continuation of their rural lives and traditions, which took place in a “modern industrial state” as part of a middle class society (Erlmann 1991:136).

2.6.3 *Isicathamiya*

Arguably the most important purely vocal style to have emerged in South Africa this century (Ballantine 1989:307).

Isicathamiya must be understood against the background of migrant labour and the historical background of this period of South African history (1891–1991 and up till today). The performance of *isicathamiya* is an interaction with, and of, certain social processes, beyond the boundaries of one social group or community. Many cultures influenced the development of *isicathamiya*, thus the “performance ... does not emanate from a social base, it is itself a field of changing and conflicting social relations” (Erlmann 1996:176).

Isicathamiya songs, was a medium of expression for the political and ethnic consciousness of the Zulu people, focusing on their history, uncertainties of the future as well as being a call for resistance against foreign domination (Erlmann 1996:176). Coplan remarks that *isicathamiya* has, since World War Two, mostly been performed by “people who may be considered urban, but not Western in culture” (Coplan 1985:67).

American minstrelsy, missionary influences, as well as rural and urban dynamics were strong components of this genre. Of the important characteristics of this style, that were “particularly

indebted to Christian hymnody”, were: Western hymnody, melodic contour and Western four-part harmony (Erlmann 1996:56), the four-square phrasing apparent in many of the night songs (Erlmann 1996:159), the ‘near miss’, the staggered entry between choirs and the use of lead singers (Erlmann 1996:159). Manuel was struck by the characteristic rich and unique sound of “overlapping antiphonal harmonies in distinct ranges ... sung in medium slow tempi” (Manuel 1988:109).

Prominent *isicathmiya* choirs that not only represented, but also contributed to, the *isicathamiya* style were *The Crocodiles*, *Evening Birds* and *Ladysmith Black Mambazo*. *The Crocodiles* were one of the pioneer choirs of the *isicathamiya* style and were well known for fast synchronized tap dancing in the 1940s and 1950s, called *istep* (subtle, almost silent fast fidgeting footwork). This male *a capella* group sang hymns, folk tunes, *isikhunzi*, wedding songs, urban-mission educated Western style music and ragtime music (Erlmann 1996:57). This style was described by Ballantine as an “extraordinary style, vibrantly alive with echoes of American minstrelsy, spirituals, missionary hymnody, Tin Pad Alley and Hollywood tap dance ... as well as Zulu traditional idioms” (Ballantine 1993:4,5; 1989:306).

Through the 1920s and 1930s, *The Evening Birds* of Solomon Linda maintained a leading position among the *isicathamiya* choirs in South Africa. In 1939 Linda started working for Gallo Records as packer, where his choir was asked to do recordings (Erlmann 1996:57). One of Linda’s songs, *Imbube*, or *Mbube*, [the lion], the synonym of the *isicathmiya* style (Stewart 2000:3-41), topped the list of best selling records in the country. Linda introduced innovative contributions in *Mbube*, a wedding song that would become representative of the new *isicathmiya* style. The “I-I-V6/4-V7 ostinato harmonic pattern” (Stewart 2000:3-41), called the “booming bass” (Erlmann 1996:57), became a characteristic of all *mbube* music (Stewart 2000:3-41). All voice parts were linked to the traditional Western style of choral singing: the soprano was referred to as the ‘lead’ solo part, the alto as the ‘top’ choral part, tenor and bass were the same as in the Western choirs (Erlmann 1996:61,62). *Mbube* remained one of the dominant styles throughout the 1940s and 1950s. Coplan confirms these viewpoints of Erlmann, with the following: “[u]rbanized styles of choral music sung by non-westernized Zulu migrants was recorded, both in the more traditional (but not rural) *bombing* mode, and in the more westernized *mbube* form [was] made famous by Solomon Linda” (Coplan 1979:144).

In the 1970s, at the height of the Apartheid regime and with the constitution of the homelands, forced removals and the start of political uprising (Erlmann 1996:82), the development of *isicathamiya* was strongly influenced by the interaction between the musics of the cities and their rural counterparts (Stewart 2000:3-41). Through the migrants (Erlmann 1996:82) “rural material was influenced by the urban environment and transported back to the rural setting where this new influence was reabsorbed and reworked with a rural flavor, before the process began again” (Erlmann 1991:157, 158). Together with the influence of the media and especially the SABC, a new *isicathamiya* style was developing (Erlmann 1996:82), because choirs were not only performing, but were now financially independent, and were able to pay and watch one another perform.

Isicathamiya, derived from the verb – *cathama*, to stalk, to stand on tiptoe, could roughly be translated as “stalking style” (Erlmann 1996:83), while Copland uses the term *ingom’ebusuku*, meaning “night music” in Zulu and *isicathamiya*, interchangeably (Coplan 1985:65). But *Isicathamiya* was epitomized by Joseph Shabalala and the *Ladysmith Black Mambazo*, “the greatest *isicathmiya* choir of all time” (Erlmann 1996:83. Italics added). This was because of Shabalala’s attempts at “modernizing” the *isicathmiya* style (Erlmann 1996:83). They were a traditional choral ensemble that adjusted Zulu male polyphonic vocalization, to four-part Western harmony, in the old *isicathamiya* style (Coplan 2001:110).

The “gentle alternative”, or, “soft touch”, as Shabalala explains in the introduction of *Nightsong* (Erlmann 1996:7), signals an “urban sophistication” (Erlmann 1996:7) in the revolutionizing of *isicathamiya*, with the blending of *umgqashiyo* and *istep* in this genre. The emotional dancing before the 1970s was replaced by a dance of more “urban sophistication” and controlled emotions. Song texts ‘made sense’, because Shabalala based his compositions on extended narrative logic and he conveyed ideas and feelings, which he interpreted with words. Shabalala also experimented with new soft sound textures where the upper voices of the choir blended more with the bass parts. Words such as ‘calm’, ‘polite’ ‘rounded’ and ‘peaceful’ were used to describe this new development. Sometimes, just to feel the flow of the music, choirs fell back on words or sounds such as ‘*wi, wi, wi*’ (Erlmann 1996:91, 92).

The *isicathamiya* style was acknowledged internationally, with the involvement of *Ladysmith Black Mambazo*, through the Grammy award-winning album of Paul Simon, *Graceland*, in

1986, where Paul Simon brought black musical traditions into the modern limelight (Erlmann 1996:94)

2.7 CONCLUSION

The discussion in this chapter focused on different perspectives on traditional and contemporary African music, with special reference to choral music. These genres can often not be clearly defined as purely ‘traditional’, or purely ‘modern’, as given by many African scholars. Being ‘traditional’ is often qualified as “purely oral, expressed in exclusively indigenous languages or images, and coming from or alluding to the pre-colonial past” (Barber 1997:1). Being ‘modern’, on the other hand, is often defined as being related to a part of a world developed by “higher education”, through European languages and seated near “metropolitan centers” (Barber 1997:1), a more urban culture. In being neither purely ‘modern’, nor purely ‘traditional’, these genres find themselves in a space ‘between’ the poles of modernity and tradition.

Cultural expressions, whether in the form of music, paintings, or novels, are all part of cultural productions, which create different forms of consciousness. In this process of cultural production and cultural expression, “the past and tradition”, as well as the “West and innovation” are envisioned and integrated in radically different forms by different approaches (Barber 1997:6). Whatever the perspective on these roles of ‘traditional’, ‘modern’, ‘Western’ or the ‘Other’ might be, all these genres are influenced by, and are struggling with, the notion of *change*, and furthermore, the notion of *change* as *cultural* change specifically, and as *difference* and in coping with “*new situations*” (Barber 1997:6. emphasis added). This struggle, envisioned as *change*, has resulted in an emergent consciousness that is “open, negotiable, *and in process*” (Barber 1997:6. emphasis added) and will be addressed in the following chapters.

To summarize this chapter, I pose the following question:

What is the relationship of ‘contemporary African choral music’ with ‘traditional’ African music, within the concept of change?

CHAPTER 3

TRANSCRIBING AND EDITING ORAL HISTORY

3.1 INTRODUCTION

There is a saying in Africa that when a person dies, his tongue never decays (Nketia 2005:181).

This chapter urges greater self-awareness in making and evaluating the contents of the vast archive of written, recorded and oral texts in African music. The research has arisen from the collection, transcription and publication of contemporary African choral music for use by conductors, choirs and teaching institutions locally and overseas, as well as for performance thereof by non-African choirs. A multi-media choral series of contemporary African music, which consists of four albums with a supplementary video and CD: *Choral Music from South Africa Volume 1-4* (Human 2001, 2002, 2003, 2004) was published. The foreword in the first volume summarizes the motivation for the publication of the series as follows:

Choir leaders and choral organisations all over the world are interested in our music. The need for ... choral music in South Africa and from South Africa is well-known. Many of our beautiful traditional songs have never been notated, but have been passed down orally from generation to generation (Human 2001: Foreword).

In the same Volume, Richard Cock⁷ explains:

In 1989 when I first became involved with the Sowetan Massed Choir Festival, I remembered being amazed at how little music from African repertoire was in print. Third and fourth generation copies were circulating and choirs were confronted by a bewildering array of scrappy papers. Year by year we published collections of songs, originally with staff notation and tonic-sol-fa separately, but later with dual notation. Choirs have really welcomed these books ... Many of our songs remained unavailable to choirs, generally because they were passed on orally. René Human is doing us all a service in making this part of our heritage available to a wider public in this published form. I commend ... this first Volume of the Collection, to choirmasters and choirs (Human 2001: Foreword).

The aim of this chapter, with reference to the collection and processing of the music during the four years 2001-2004, is to contextualize the *translation process* of the collection,

⁷ Richard Cock was Music Director of the *National Symphony Orchestra* for 19 years. He founded the *SABC Choir* and the internationally recognized *SABC Chamber Choir*. Both choirs are recognized as leaders in their respective fields. With Mzilikazi Khumalo, he is Musical Director of the *Nation-Building Massed Choirs Festival*.

transcription and editing of the contemporary African choral music, as well as the culture related to it, because “[m]usic cannot be transmitted or have meaning without associations between people” (Blacking 1976:vi).

In exploring the *process* of transcription and editing, I refer to *Transcribing and Editing Oral History* (1977), by Baum. Although an older work, this book is still the top seller (<http://www.amazon.com>; 25/11/2005) on the market for *amazon.com*, and many current works, of which eight were mentioned on *amazon.com*, still refer to Baum’s publication. Works by some of the most prominent scholars in the field are those by Vansina: *Oral Tradition as History* (1985), the *Lumko Music Publications*, including *African Sunday Marimba Mass*, by Dave Dargie, as well as his cassettes and their transcriptions. Discussions by Blacking (1967), Tracey (1997) and Shelemay (1998) were found to be particularly enlightening as well.

How should this transcription and editing process be approached and contextualized?

3.2 APPROACH AND ANALYSIS

Juze na yana si kama leo

The day before yesterday and yesterday are not the same as today⁸ (Swahili proverb).

The research is based on my ‘unintentional’ participant observation of four years on an informal basis for choirs. I realize the impossibility of covering the whole field of four years of recording, transcribing, editing, producing a supplementary video and CD, as well as publishing the transcriptions. I only focus on transcription and editing in this chapter, and will refer to the production of the video and CD as part of performance theory, in the next chapter.

But, to what means can ‘musical analysis’, the act of taking apart to see how things ‘work’

(Agawu 2003:173), be applied purposefully in this research project and what analytical approach should I use? Analysis is essential for this process of contextualization.

⁸ Refer to footnote 5, page 2-1.

“African music is at its best when its purpose is understood ... It is simply life, life expressed in the entirety of a language”, in short, “a language expressing humanity” (Tchebwa 2005:13,14).

“[O]bviously [there is] no way *not* to analyze African music”, says Agawu. All forms of analysis are acceptable, although some approaches may “prove more or less useful” (Agawu 2003:196), depending on the aim of the research. An important form of empowerment, and essential in African musical analysis, is the production of a written text (Agawu 2003:26). One of the translation processes that is analyzed, and perhaps the most important one, is the transcription of the oral sources, because “African cultures remain largely oral” (Agawu 2003:24).

Western notational forms have to a great extent not been found “adequate for ethnomusicological purposes” (Nettl 1980:4). Transcription is often used for analytical purposes, for instance when “we devise analytical and notational methods to fit what we want to find out about the music” (Nettl 1980:5). But it is impossible to portray African music accurately in its unique complexity through notation only (Gray 1999:31), and transcription is not a “substitute for the oral mode, but where the oral mode is no longer available because time has distanced researchers from the original, transcription is of immeasurable value” (Gray 1999:32).

This chapter will not focus exclusively on an ethnomusicological analytical approach which, according to Nettl (1980), centres around five characteristics of the field, namely the appreciation of difference, the emphasis on fieldwork, the possibility of notating and analyzing music visually and verbally and the “insistence that music can be understood only in its cultural context”, as well as the “interest in processes” (Nettl 1980:5,7). But important aspects to be addressed will include the issue of recording, transcribing and editing for *publication*.

Blacking and Agawu agree that there are several forms of analysis by which a song can be interpreted (Blacking 1976:89,90). Using the Western techniques of structural analysis such as scales, modes, intervals, patterns, such as melodic, harmonic, speechtones, repetitions, convergence on tone, tonic-dominant tonality, as well as patterns of melodic relaxation and tension (Blacking 1976:90,93) is not a sufficient form of analysis, because the analysis of

music “cannot be derived from the study of the notes alone” (Blacking 1976:88). An “image of a system does not emerge from the observation of one of its components”, says Erlmann (1996:15), but on every level of analysis “the forms of the music are related to the forms of the culture from which they are derived” (Blacking 1967:193).

After consulting scholars such as the following (listed chronologically): Nettl (1973,1980,1983), Ekwueme (1975,1976), Geertz (1983), Baumann (1991), Erlmann (1996), Lindfors (1999) and Agawu (2003), I agree with Blacking that a “formal analysis of the cultural experience behind the music” (Blacking 1967:197), and an analysis “within the framework of the culture that produces it” (Blacking 1967:193), is essential. Blacking was deeply committed to the idea that music making is a fundamental and universal attribute of the human species. He attempted to document the ways in which music-making expresses the human condition, how it transcends social divisions, and how it can be used to improve the quality of human life (Byron 1995:coverpage). This approach of *cultural analysis* (Blacking 1967:197) of music is illustrated by Blacking’s analysis of the *Venda* children’s songs:

Without reference to general structural features of Venda music, and ... the national dance [tshikona], it would have been impossible to produce a coherent analysis of the children's songs. The gap that at first seemed to exist between the styles of the music of children and of adults, closes when it is seen that most of the children's songs are compressed, and sometimes simplified, versions of adult music (Blacking 1967:193) ...Children often sit with the women who play the drums in the centre of the dance circle, while the dancers move round them, blowing their differently tuned reed-pipes. The cultural situation, whereby children sit in the middle of a moving 'orchestra', gives them an opportunity to hear different aspects of tshikona music, from which they can select what suits their voices (Blacking 1967:193) and draw on remembered sound, which is usually associated with emotional reactions to the cultural experiences in which the sounds were heard, [where this music] express[es] a general feeling of ‘Vendaness’ (Blacking 1967:197).

A cultural approach to analysis naturally includes oral history as an integral part of African music. It is important to give a general assessment of *oral tradition as a source*, for the performance and understanding of contemporary African choral music.

3.3 ORAL HISTORY

Ancient things are today (Vansina 1985:xii).

Oral history is “a modern research technique for preserving knowledge of historical events as recounted by participants” (Baum 1977:5) and “remain[s] an indispensable source for

reconstruction” of the past (Vansina 1985:199). There is a difference between oral *history* and oral *tradition*. A working definition of *oral tradition* is “verbal messages which are reported statements from the past beyond the present generation”. These messages should be spoken, sung or called out on musical instruments (Vansina 1985:27). On the other hand, recorded *oral history* differs from specific historical research, in that it is intended for the widest possible use (Baum 1977:5), because I think that applies to historical research as well

The analytical approach of oral history, is in four steps, encompassing the “creating, processing, curating and using” (Baum 1977:5) of the material, as part of the translation process. This chapter will only deal with the *creating*/collection and *processing* steps of the research, which will include fieldwork, transcription and editing of contemporary African choral music.

Firstly, the process of contextualizing the translation process of this music constitutes the *creation* or collection of the material. This involves the careful selection of choirs, conductors and choir members to be recorded and interviewed in order to collect the best material available. The material should be “of value” and “historically authentic (based on fact)” (Baum 1977:5).

Secondly, in the *processing phase*, the historical material, the transcription, editing, verbal translation and indexing of material is focused on accessibility and usability of the oral history “in a form and a degree of understandability to be used fairly easily” (Baum 1977:5,6).

Thirdly, the *curating process* deals with the problem of preserving the material (recordings, transcriptions, CDs, video material), ordering it and filing it for future use (Baum 1977:6). This dissertation will only deal with the curating process superficially, due to unavailability of time and space for an in-depth analysis.

The fourth aspect deals with the “suitable and unsuitable *uses*” of oral history materials: how to find them and how to quote them (Baum 1977:6). Here I want to deviate from Baum’s approach and, in applying the term *using*, I will focus on the *application* of the recorded and transcribed music for publication purposes.

Decision making is part of oral history. Examples are: which choirs to record, how ‘lightly’ or ‘heavily’ to edit, and with what degree of refinement to complete the video tapes and CDs. The researcher agrees with Baum that “there are no cut and dried rules on how to do oral history at any step”, and each oral history research programme is different and has different “realities”. One should work out the specific aims and points of departure (Baum 1977:6) for each venture and thus the “method of transcription that we select is related to the particular problem confronting us” (Nettl 1980:5).

Western notation methods have often been found inadequate for transcribing non-Western music. Methods such as the “Seeger Solution”, the “Hipkins Solution” and the “Laban Solution”, can be mentioned here (Nettl 1980:4). Initially music was transcribed, “for the sake of preserving it”, but presently transcription is mostly used to address analytical issues (Nettl 1980:5).

When turning to the contextualization of African music, the initial planning is important.

3.3.1 Initial Planning and Goal Setting

The process of transcription is time consuming, and planning is vital. An aid in considering the transcription process itself is suggested here by Baum (1977:18). Refer, too, to Annexure 1: *Processing of Fieldwork Material: Transcription*

One Interview Session

1. Transcribing the tape: the result is a neat transcript with transcription errors corrected
2. Editing and chaptering: preparing the transcript for review by auditing, checking facts and adding questions, putting in chapter headings and subheadings.
3. Final editing: about 15 pages, including introductory material and index.
4. Proofreading and indexing the final typed transcript.
5. Introduction and supplementary material: writing an interview history and any other explanatory material, collecting photographs and illustrative materials, and writing captions or descriptions of papers.
6. Final preparation: all of the clerical details required to end up with a finished transcript, as copying photographs, typing captions, manuscript corrections, xeroxing, assembly of transcript, binding.

(Baum 1977:18).

3.3.2 The Limitations of Oral Tradition

Oral history has the potential of becoming “memories leading to theory” (Portelli 1998:63), depending on how you approach this source of information.

Since this research is almost entirely dependent on oral sources and memory, questions such as those mentioned below, which can unfortunately not be discussed in detail, emerge concerning reliability or credibility of memory, objectivity of oral sources, as well as the selectiveness and interpretative nature thereof.

“Oral sources are *not* objective”, because non-objectivity of oral sources lies in its very nature, states Portelli (1998), and can be characterized as “*artificial, variable and partial*”. But it should be kept in mind that oral resources are only a potentiality until the researcher “calls it to existence” (Portelli 1998:70). Limitations of oral history, for instance, can be overcome by referring to “outside evidence” (Vansina 1985:190), such as written documents or even “astronomical data or calamities” (Vansina 1985:189). The content of oral history, to my mind, depends on the aim of the researcher, and what he or she wants to unlock in the process of exploring oral history, because, oral history is a “stable text which we can only interpret” (Portelli 1998:70).

The credibility of oral history can be approached as a limitation, or as information which is “credible but with a *different* credibility” (Portelli 1998:71). These differences of approaches towards *credibility* lie not in adherence to *fact*, but in the effort of the narrator/singer to *make sense* of past history in relation to the present. Oral testimony as a reconstruction of the past from memory is never presented in the same way more than once, thus, oral sources are never ‘false’, but are interpreted or remembered by the narrator/singer from a personal perspective, and should be approached by the researcher as such (Portelli 1998: 68-71).

Oral tradition is selective as well as interpretative in nature, and develops mainly for social reasons. People are interested in and remember ‘worthwhile’ topics, and forget others because they are not interesting, because some individuals are worth talking about, others are not. The loss of information is therefore related to social motivation and the “creation of a profile of past history ... is the historical consciousness of the *present*” (Vansina 1985:190).

Interpretation is also a form of cultural selectivity with resulting “losses that become bigger the more remote events are from our times”. Cultural profiles, thus, are part of the present, because they correspond to how the present is understood and experienced (Vansina 1985:190). ‘Tradition’ is also part of the present, which it reflects. When information is selected, some of the ‘less important’ information is discarded, because everything has to be applicable to the ‘now’ of our lives, and this information is often reinterpreted to suit a current situation. Oral tradition is *messages* with information that are reconstructed from memory by one or more persons and then interpreted again through the person who receives the messages (Vansina 1985:194), namely the transcriber. These messages change over time, because there is more than one interpreter of a piece of oral history. Each interpreter adds his or her interpretation to what he or she has heard. Thus interpretation in oral history can be creative, because it can “alter information from the past to give it new meaning” today (Vansina 1985:191).

Every person who speaks or writes “chooses information, orders it, colors (sic) it”. The moment the sources are written down or transcribed, they are “subtracted from time” and become “permanent” and are no longer affected by selection or interpretation (Vansina 1985:191). “*Oral* sources are intangible”, while “*written* sources are tangible”, and because they are written down, can “survive unaltered through time”. When sources are intangible oral sources, they are recreated constantly until they are recorded. Due to these many interpretations, they accumulate interpretations while being interpreted (Vansina 1985:195). The impacts, through oral history of past and present generations, are continually shown, and are “experienced as a whole and can no longer be unraveled” (Vansina 1985:191).

Both oral tradition and oral history differ from ‘written’ histories in many instances.

3.3.3 The Uniqueness of Oral Tradition

Each interpretation of a song “limits the decoder’s interpretation”. Because these interpretations are cumulative, the researcher is confronted with a certain degree of “collective interpretation”. It is a product reinterpreting the past, not to understand the past, but to “establish what in the past, believed to be real, was [is] relevant to the present” (Vansina 1985:196).

Oral history brings the past and present together, by ‘remembering’ the past, but how important is this form of ‘remembering’? Through oral history, and its uniqueness, of a “history built around people”, the community and history are brought together, and become part of a wider perspective on life. “It brings history into and out of the community” (Thompson 1998:28).

‘Ancient things’ as oral history, are verbal messages, which report the past, and are could be seen as a “*source of history*” (Vansina 1985:27), “*documents of the present*” from the past (Vansina 1985:xii) and excellent forms of reference. Although, in the words of Vansina, “[o]ral traditions have a part to play in the reconstruction of the past” (Vansina 1985:190), the importance of oral tradition lies not only in the *reconstructing* and *preservation* of African music, but also, and in my mind more importantly, lies in the *use* and practical application of this heritage. Oral traditions in the form of contemporary African choral music for example, should not be ‘filed away’ in archives, but by processing and publishing them for performance by choirs, the diversity and uniqueness of musical cultures can be experienced and enjoyed.

How should the oral history material be collected for transcription purposes?

3.4 CREATING (FIELDWORK)

The fieldwork, as first step, constitutes the collection of data, which involves the selection of choirs, conductors and choir members to be recorded and interviewed in order to collect the best material available. This material should be “of value” and “historically authentic (based on fact)” (Baum 1977:5).

3.4.1 Methods of Data Collection

The different forms of data collection are explained in the flow diagram, developed by *Ibhalo Consultancy*¹⁰ (see Annexure 3: *Data Collection*), for the *Africa Music and Choral Trust* at the outset of the project of the publication of the *Choral Music from South Africa Series*.

¹⁰ *Ibhalo Consultancy*, with director Tertia Germishuys, specializes in the implementation of workflow and workflow diagrams in various industries.

3.4.1.1 Selection of Choirs

The choirs used for recording of data were randomly selected. When I heard a suitable song at eisteddfods, choral competitions, concerts and choir festivals, I approached the choir for a recording session of the music. An initial meeting was set up with the conductor and choir committee, where an explanation of proceedings, such as translations of text and signing of a contract (See Annexure 2: *Legal Agreement*) with the choir was discussed. All choirs selected were in the Gauteng area, as this is where I have focused my collection of music in the past four years.

A wide spectrum of African choral music from different age groups, (adults, school children and students) was recorded, which naturally included different choir types, such as: the *Wits Technicon Choir* (Technikon choir), *TUKS Chorale* (University choir), *Wits University Choir* (University choir), *Allen Glen High School Traditional Choir* (High school choir), *Ekurheleni Youth Choir* (Youth choir) and the *Boitemogelo Senior Primary School Choir* (Primary school choir). These choirs were either ‘traditional’ choirs, or choirs that performed contemporary African choral music as part of their repertoires.

The question that now arises is: Which of the recorded songs should be transcribed? Baum offers that one should “work out a set of priorities” as to which songs to transcribe. Important guidelines such as their broad value, their usability and quality, as well as usefulness (Baum 1977:16) must be kept in mind when deciding. Consideration was given to the following guidelines. The music should be:

- Easy to sing and understand
- Suitable for a specific age group
- Enjoyable and comprehensible, and the choirs(s) should be able to relate to the music
- Performable with relative ease
- For the enjoyment of the audience
- Able to be included in the choir repertoires for concerts, eisteddfods and competitions such as the *Tirisano Choir Competition* (one of the songs in the *Choral*

Music from South Africa Series was prescribed for the *Nation Building Massed Choir Festival 2005*).

3.4.1.2 Recording

The settings for recording sessions are usually not relaxed, and they differ from the ‘usual’ rehearsal setup (Vansina 1985:59): even in the best of cases, “the product only partially reflects the proceedings” (Vansina 1985:60) and one of the aims of these sessions, to my mind, should be to create a relaxed atmosphere in which to record.

The recordings were made with a *Sony Portable MiniDisc Recorder MZ-NH*, with extremely good editing features, computer compatibility and additional software. The microphones, *Sony Electret Condenser Microphones ECDM-DS70*, produce an excellent sound quality for transcription purposes.

When recording for transcription, I suggest that the following practical issues should be taken into consideration. On the recording itself, in order to transcribe each part successfully, one must be able to *hear* each individual voice part, but still as integrated with the whole. An ‘overall’ general impression is important, but not sufficient. This means that:

Firstly, one should transcribe from “live performance” when possible, because the “tricky points” can be verified immediately. “[I]mportant insights into the music” can be gained at the same session, as well as background on each song, with names, translations and origin of the music (Tracey 1997:2), which can be incorporated into a Study Guide as well.

Secondly, the placing of the microphones should be adhered to: the closer the recorder can place him/herself and the microphones to the choir, the better the sound-results for transcription. One of the microphones should always point towards the reference part you have chosen, for example the tenor and sopranos, or the alto and bass parts. Using at least two microphones is recommended, in order to avoid a “boring, unfocussed, and worse, untranscribable sound” (Tracey 1997:2).

Thirdly, balance between all voice parts and instruments (when included) are important. The lead singer, for instance, should be audible above the rest of the choir and/or instruments, because the singer, not only as person, should not only be taken into consideration, but identifying the lead voice during transcription is important.

Lastly, when recording it should be remembered to always set the digital counter at zero from the outset. Otherwise indexing will become a problem, and the transcription process could be delayed (Baum 1977:27).

Part of the ‘creating’ process in cross-cultural translation includes information gathered from informants before, during and after recording sessions, through different processes, such as interviews.

3.4.1.3 Interviews

Interviews are social processes of mutual accommodation during which transfer of information occurs (Vansina 1985:63).

At the outset of the project, which was not for the purpose of this research, the researcher conducted *informal* and *unstructured* interviews with primary informants of each choir, including the conductor, choir committee, and a few selected members of each choir. Additional information and background on the works performed, including text, translation and history, was discussed. Although no structured interviews were conducted, there is a vast field of literature on interviewing and interview techniques available. The researcher has also listed practical information for interviewing sessions. Guidelines, as suggested by Lara Allen in her notes: *Methodology: Interviewing Oral History* (n.d.), as well as practical recommendations made by Vansina (1985) and Baum (1977), were particularly helpful. A few suggestions are mentioned:

Firstly, during an interview between the performer and the researcher, the researcher should partake as little as possible and “ideally, the informant alone should talk” (Vansina 1985:61).

Secondly, the interview is planned and structured by the researcher, and he or she alone decides on the topics and determines the content and flow of the interview (Vansina 1985:61).

Thirdly, at the close of an interview the following should be verified, corrected and marked after having been checked: the spelling of names or technical words, as well as dates. Supporting material, such as contracts and photographs, should be collected (Baum 1977:9).

Fourthly, interviews should be regarded as confidential (Vansina 1985:62).

Fifthly, indexing is part of the recording process. After the recording/interviewing session, it is important to index the tape or CD contents, and decide whether further interviews with the narrator are needed and what questions to ask (Baum 1977:10). A detailed table of contents is important. (See Annexure 4: *Recordings: Indexing video and CD*).

Oral sources and the process of data collection in oral history are always ‘unfinished’, because of the “nature” of the sources, which are inexhaustible. The ideal goal of going through “all possible sources becomes impossible” and the research is never finished (Portelli 1998:71).

Because the reconstruction of oral history always involves ‘remembering what happened’, improvisation is ultimately part of this process and should be addressed.

3.4.2 Improvisation in Reconstructing Oral History

Oral testimony, in fact, is never the same twice (Portelli 1998:71).

There are several motivations for this statement by Portelli (1998), see also Baum (1977) and Blacking (1967):

Firstly, many of the songs have been passed on orally “as *recounted* by participants” (Baum 1977:5. emphasis added), and because improvisation forms an integral part of reconstructing the past, more than one version of the same song often developed.

Secondly, improvisation is a language of social interaction, and it only depends on what the performer at that particular stage *intended* with his or her performance of the music (Blacking 1967:27), of how the song was presented, and, in many cases the same melody may be used for different songs (Blacking 1976:94). Blacking, for instance, recorded up to a dozen

versions of one specific song and approached these versions as *representative samples* of one song (Blacking 1967:27). In his study of the music of the *tshikona* (the national dance of the Venda), he mentions that, if you ask a Venda to perform the *tshikona*, he would be able to give one of a few different versions of the song (Blacking 1976:94).

Arising from cases of different versions, of which improvisation naturally forms a part, is the issue of the *correct* version of a song. “‘Mistakes’ are part of oral transmission”, and when the music is sung “with conviction” by numerous people, it has a “greater claim to authenticity as another ‘line’ which is thought to be more correct” (Blacking 1967:34). The transcriptions and texts of the Venda children’s songs recorded by Blacking were an integration of over 400 recordings and made the researcher realize that when music is reconstructed and improvised from memory, and often for a specific occasion, even “[t]wo performances of the same music by the same performer may differ” (Blacking 1967:27).

I come to the conclusion that the role of improvisation, as part of oral history, lies in the reconstruction process of memories of the past.

The next step is the *processing phase* that will concentrate on making the material collected, as “accessible and usable as possible” (Baum 1977:5).

3.5 PROCESSING CONTEMPORARY AFRICAN MUSIC THROUGH TRANSCRIPTION

What is transcription for? (Tracey 1997:1).

Transcribing is a work of art, a little akin to translating from one language to another (Baum 1977:26).

When discussing any notational aspects of African music traditions, two important subjects should be considered, namely “the indigenous technologies Africans employed to transmit and convey their own musics, and the ways African musics have been transmitted and notated, primarily by outsiders, both within Africa, and to a broader world”. The most important indigenous technology employed by Africans, was an oral tradition, “without indigenous forms of written representation” (Shelemay 1998:146).

The following section addresses the issue of written representation, i.e. notation.

3.5.1 Notation

Is a notational system essential for an African oral culture?

3.5.1.1 *The Importance of Notation*

The term *notation* is derived from the Latin *notare* which means ‘to mark’, and is conventionally defined as “the *use* of a system of signs or symbols,” while a single unit thereof, the *note*, is defined as “a mark or token by which a thing may be known” (Webster quoted in Shelemay 1998:146).

The European missionary system, and the colonial presence in Africa, not only introduced staff notation to the Africans (Shelemay 1998:159), but in later years it became “domesticated and indigenized” (Shelemay 1998:160) as part of the African music system. Twentieth-century African scholars, such as Ekwueme (1975-1976) and Agawu (2003), for example, have opted for the use of staff notation rather than other notational systems (Shelemay 1998:160).

Most transcriptions of African music are published in conventional staff notation. This is used in sources where no other notational system occurs as part of a specific music system, and often “serves by default”. African musical traditions are among the most frequently transcribed in foreign notational systems, and although not explicitly acknowledged as part of the African music system, an oral system, music notational systems have been implemented by scholars for analysis of African musical styles (Shelemay 1998:146).

Taylor (1997) offers “[n]otation serves as a textualized representation of sound that isn’t available any other way”. It should be kept in mind that transcription is only a partial impression of the real sound (Taylor 1997:xviii): with this statement I fully agree.

The above observations confirm the importance of notation as voiced by Shelemay and Taylor. Transcribers use textualized representation for its ubiquity and easy readability

(Shelemay 1998:157), as is the case with contemporary African choral music, because “Africans transmitted most of their musics orally, without indigenous forms of written representation” (Shelemay 1998:146). From Taylor’s (1997) point of view, transcription can sometimes be approached to serve as a “cheap placeholder of sound” (Taylor 1997:xviii). He continues that notation for musicologists helps to illustrate the way a piece is put together, and “unnoticed features may appear in the notation that were taken for granted on hearing the work only” (Taylor 1997:xviii, xix).

Notation is part of African music history as well. What is its historical perspective?

3.5.1.2 *Music Writing in Africa*

Music notation is part of African music history. An exceptional example of African music notation is a surviving manuscript with musical notation that dates from as far back as the sixteenth century, and represents an indigenous Ethiopian notational system from the *Aksumite Empire*, nearly two millennia ago (Shelemay 1998:147), the Ethiopian *meleket*¹¹. Although this system does not contain specific pitches, it represents “phrases that have a substantially fixed textual and melodic identity”, which enable individual singers to develop all material for local and personal needs (Shelemay 1998:149).

Initially the Ethiopian Christian musical tradition that included the *zema* or ‘chant’ was an oral tradition. Between 1529 and 1541 with the invasion of the Muslim forces that destroyed most churches and monasteries, and devastated much of Ethiopia’s literary heritage, Ethiopian clerics invented *meleket* ‘signs’, as part of a music notation system. The Ethiopians had also developed their own literature and script - *Ge’ez*, which was part of this intricate music system (Shelemay 1998:147). Here a process of transmission and interaction had merged the traditional with individual creativeness (Shelemay 1998:149).

There are also many examples of ‘outsider’ systems of music writing that have influenced African music, from the earliest times. Before 1885, when musical scholarship formally emerged (Shelemay 1998:151), travelers who encountered African music in live performance

¹¹ In contrast to the linearity of Western staff notation, the *meleket*, symbolizes a multidimensional, referential, Christian notational system, and emanates from, and refers to, the processes of oral acquisition (Shelemay 1998:149).

tried to notate it. An early example is William Burchell's drawing that contains not only a musician playing the *goura* (musical bow), but includes a musical transcription in staff notation as well (Shelemay 1998:151).

Transcription became part of comparative musicology around 1910 and was implemented universally by scholars as part of their study of African music. Interestingly, though, transcriptions were not mentioned to a great extent in the first half of the twentieth century (Shelemay 1998:153).

After 1950, with the influence of technological development on the conventional process of transcription, many new theoretical discourses on the issue of transcription developed (Seeger 1958). The Western notational form, although only a partial form of translation or representation of African music, was a practical way in which to reach non-African choirs through a "metropolitan" language, aiming at "immediate reception" of the music (Shelemay 1998:153 and Seeger 2005:3,4) and was practised frequently. Seeger identifies this as "[t]echnologically mediated oral tradition" (Seeger 2005:34). In this regard Agawu maintains that, "however imperfect" the motivation today for using Western notation, namely to "consolidate African practices that can eventually gain some constitutional power", because notations are read by "communities of readers" (Agawu 2003:66), is justified.

3.5.2 Transcription through Western Notation

Although there are significant alternatives, the predominant mode of transcribing African music is via staff-notation (Agawu 2003:49).

The Western approach to notation lies "primarily within written (or printed) technologies" (Shelemay 1998:146). The alphabetical, Western system of music notation has been widely used because it is the best notational system available and it is a "sound system capable of giving unambiguous meanings in each context in which it is used", is the view of Ekwueme, with which I am in agreement. Unfortunately no music notation is perfect in the sense that it can impart "the same interpretation in all types of music" (Ekwueme 1974:43). Electronic notation in the twentieth-century, such as CD, tape, video, and film, has become part of the process of notation on various levels, such as a form of recording or as a model for written notation.

Ethnomusicology, with reference to transcriptions based on sound recordings alone, states that these transcriptions separate music from the *context* of performance, as well as from the broader contextualization of the music within a cultural framework (Shelemay 1998:161). Western notation does not, for instance, provide timbre, or indicate breathing, but is often taught at highly specialized institutions in a form that almost looks like “oral tradition” (Seeger 2005:3). Therefore, a more holistic approach is needed to present African music. The psychological and communicational aspects of music within a culture should be part of the translation of music (Jairazbhoy 1977:270). In discussing the approach to aural notation and the automatic transcriber, Seeger offers the following, perhaps over-critical view, on the shortcomings of using the Western form of aural notation:

First we single out what appears to us to be structures in the other music that resemble structures familiar to us in the notation of Occidental art and write these down, ignoring everything else for which we have no symbols. Second, we expect the resulting notation to be read by people who do not carry the tradition of the other music. The result, as read, can only be a conglomeration of structures ... (Seeger 1958:186-187).

“[O]ther forms of the symbolic representation of music in, and as, performance” should be part of the translating/representing process of African music (Shelemay 1998:146).

Several attempts have been made to transcribe African music in what could be seen as a more satisfactory way. Jones, for example, uses Western notation but with “non-coinciding” barlines and time signatures that constantly change throughout a work (Ekwueme 1974:45). Jones maintained that drawing barlines right through the score would amount to producing a score showing all accents and rhythms and make a caricature of what the African played (Jones 1959:14).

An attempt at improved and adopted forms of musical notation should be better than only relying on the old, offers Ekwueme, and suggests the following as an aid: firstly, the music should be represented in a more precise way. Secondly, its readability and musicality must be easily accessible for the “average literate person”. Thirdly, it must be time and labour saving and lastly, the “true intention of the music should be reflected” (Ekwueme 1974:46).

What should our aim be when translating African music through notation?

3.5.2.1 Aim

The researcher's aim is to translate and make contemporary African choral music available and more accessible to non-African choirs, mainly by way of transcription. Through transcription, as well as with the help of other forms of record, such as "recordings, notes, sketches, photos or film", the reconstruction of a piece of music can be seen not only as "a reminder, or a means of preservation" (Tracey 1997:1), but mainly for performance on stage by choirs.

It should be stated at this stage that the songs referred to in this dissertation were transcribed as accurately as possible in order for the real essence of the performance to be captured. Their transcription is *not* a "substitute for the oral mode" (Gray 1999:31,32), but provides in the needs of choirs where distance and availability is a problem.

Contemporary African music has an oral history, which poses problems for non-African, and especially overseas, choirs. Through notation, as one aspect of translation, international choirs with no knowledge of, firstly, the black choral culture in South Africa, secondly, their aural and communal methods of teaching and performing (Tracey 1997:1) and thirdly, of their "voice culture" (Olwage 2003:182), are enabled to use it as an aid for learning and understanding African music. The ideal situation would have been for a black South African choir to teach a non-African choir by way of *mutual participation*, as is often the case in South Africa itself. If this is not possible, the value of transcription lies in the fact that the choirs and conductors are not only able to "learn better when the material is also processe[d] intellectually via the eye", but the structure of the music, as well as every "aspect of the sound and its inter-relationships" are better understood than would have been the case if the music was only learned and performed by ear (Tracey 1997:1).

The method of notation is an aspect that should be addressed as well.

3.5.2.2 Methods of Notation

The Western form of notation is not perfect, and has often been found inadequate for ethnomusicological purposes (Nettl 1980:4).

For this reason analytical and notational methods are developed and structured to fit our individual aims (Nettl 1980:5). There are many different transcription methods in use, such as the accurate and complicated pulse notation method developed by Andrew Tracey (ILAM), and used by Dave Dargie, as well as the tonic-solfa notation method that is the most common form of notation used by African choirs. Although ethnomusicologists are more likely to encourage the representation of African music in “new, unconventional notations than in standard staff notation”, Agawu emphasizes the importance of conventional transcription methods, although imperfect, in order to consolidate work on African music. Conventional notation methods are indispensable for discussions and scholarly work on African music (Agawu 2003:66). “[T]he use of standard notation has a way of facilitating comparison, thus enabling a keener appreciation of differences ... The ethnomusicological interest in new notations should be seen as their problem, not ours” (Agawu 2003:53).

The British music educator John Curwen (1816-1888) introduced the tonic-solfa to East Africa (Shelemay 1998:160). The tonic-solfa system is still widely used in Africa and remains the basis for modern African composition. The indications for “tempo, modulation, and complex rhythms are awkward and inconvenient, and its simple harmonic scheme makes it difficult to accurately represent African melody and polyphony”, remarks Coplan. The tonic-solfa is still widely used by choirs and, although not entirely suited for the notation of African music, “its very simplicity provided a structure for the re-Africanisation of modern choral music” (Coplan 1985:117).

With reference to the use of the tonic-solfa as notation in choral music, the researcher would like to refer to the *Choral Music from South Africa Series*, as a case study in this regard. Initially dual-notation, which includes staff notation as well as tonic-solfa (See Annexure Number 6. Style Guide: *Sibelius Practical Implementation*), was used for the benefit of the black choirs in this publication. Non-African choirs and specifically the international choirs constantly requested the conventional form of staff-notation without tonic-solfa. Dual-notation can be confusing for a non-African choir with no need for an alternative form of notation and also differs from the European version of solfege. Using only the Western form of notation is thus a more practical approach when transcribing for non-African choirs.

The choice of the equipment for recording of the music for transcription purposes is a relatively new field and has stimulated interesting discourse.

3.5.2.3 *Transcribing Equipment*

Transcription is demanding, but also contains rewards for the transcriber for hours well spent. A good transcriber should have a wide musical background, as well as the “ability to hear electronic sound” (Baum 1977:25).

The researcher found the *Sibelius 2* Software Notational Program, as well as the *PhotoScore* Professional Software Program, excellent aids for transcriptions. The *PhotoScore* Professional Software Program is an optical score recognition for Windows and Mac. With this programme, printed music as well as music that has, for example, been transcribed, written or composed by hand, can be scanned into the *Sibelius* programme so as to enable you to “edit it, play it back, extract parts and print” the notations (www.sibelius.com, 2/09/2003). Also on receiving transcribed music by hand from a composer, for instance, it can easily be scanned into the *Sibelius* programme, played back and edited immediately.

A *Sony Electret Condenser Microphone*¹² and *Sony Portable MiniDisc Recorder MZ-NH1* were used for recording purposes with excellent results. The use of two microphones rather than one is recommended, if possible. The first one has to cover a ‘general aural picture’ of the choir, and the second microphone can then focus on the individual voices for transcription. One microphone records the choir as a whole, while the second microphone is placed near two of the voices, for instance the sopranos and basses, to ensure a more focused recording, to be able to distinguish more readily between these two voices. With the next recording, the second microphone is placed near the altos and tenors. During transcription one of two recorded voices (e.g. Soprano or Bass), can then be ‘turned down’ to be able to hear the other (Soprano or Bass) voice more clearly. When writing multi-part choral music, “write each part independently” (Tracey 1997:11). “Arranged four-part songs should stay at or near their original pitch because of the singers’ voice ranges” (Tracey 1997:12).

¹² The *Sony Electret Condenser StereoMicrophone ECM-DS70P*, is compatible with the *Sony Portable MiniDisc Recorder MZ-NH1*.

It is recommended that copies of the original should be made in order to ensure that some of the hard work is not ‘lost’ in the process of transcription, especially when editing, because the *Sibelius* program is often not able to accommodate many changes on the same ‘sheet’ of music. A second copy of the transcript should be filed under the ‘original transcripts’ file on the computer and on a backup CD as well. This *original* should not be edited and should only be used for referential purposes (Baum 1977:34). It is always better to work each editing process on a newly saved version.

Projects have different aims and can “differ in their emphases”, in different standards, as well as in their ‘acceptability’ and ‘usability’ (Baum 1977:26). It is important that the aim should be determined before the outset of the project, in order for transcriptions and their processes to be standardized for uniformity of the work method and uniformity for the outcome of the product.

3.5.2.4 *Formatting Transcriptions and Transcription Procedures*

As time and space do not allow a detailed discussion of the formatting procedures for transcription, as well as an additional page with information, I refer the reader to Annexure 5: *Style Guide: Sibelius Music Transcription*, Annexure 6: *Style Guide: Sibelius Practical Implementation* and Annexure 7: *Style Guide for Study Guide*, for the settings used in the researcher’s transcriptions and publications. These settings were formatted after detailed research into American as well as European publications of choral music, after which a suitable version for South African publications was developed.

With reference to the documentation of a transcription, Tracey (1997:15) suggests a page layout including aspects such as song titles, translation of title, pitch and name of transcriber, and he suggests that this *documentation* should be part of the processing procedure in order to make a *transcription* complete.

"SONG TITLE"		
Type of music	Translation of title	Language
Performers' details: name. Age. Place. Date		
Instruments used, names		
Details of recording: by whom, institution. item/record number		
Original pitch		
Tempo		Transcribed by
.....(MUSIC TRANSCRIPTION).....		
Vernacular words		Literal translation
Explanation, contextualisation of words		
Description of the type of music and occasion.		
Context		
Other details, comments, tunings/layouts of instruments, suggestions for performance, etc.		
(Tracey 1997:15).		

The following information should be included on the *information* page of the transcription, for later reference as well:

Interview with Bernice H. May, Interview 1 Date of Interview: 15 June 1974; Berkeley, California Interviewer: Gabrielle Morris Transcriber: Marilyn White Begin Tape 1, Side 1 (Baum 1977:27).
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Issues related to transcription include pitch, language and rhythm.

3.5.3 Writing Pitch, Language and Rhythm

There is a colourful and instructive world in the discourse on the African language and its music, especially on pitch and language.

3.5.3.1 *Pitch and Language*

African music is derived from language (Chernoff 1979:75).

To understand African language, is to understand African music, or vice versa. Therefore melody, tonality and language are included under the same heading in this section.

African languages are tonal languages. “In tonal languages, the pitch of the spoken word is important in determining its meaning, and the same ‘sound’ pronounced at different pitches can mean entirely different things” (Chernoff 1979:75). Speech rhythm, speech tone and sound production are so thoroughly interwoven into one another that it would be almost impossible to separate them. Because of these interconnections between language and music, African languages can also be approached as “forms of music” (Agawu 2003:107). Music, on the other hand, is based upon “orderly sounds and orderly rhythms”. The way, in which an African language is spoken, determines the choice for both the notes and the rhythms of the music (Tracey 1948:56). We can conclude that African music is central to African forms of expression (Agawu 2003:107).

But which is the most important - language or music? Due to the musicality of African languages, the natural “speech tone” and “speech rhythm” of the language determines the melody, flow and rhythm of the music. Tracey (1948:56), Blacking (1967:192) and Agawu (2003:107) agree that it is “[t]he words, its pronunciation, accentuation, ‘emotional tone’ in which the words are said, [that] are always dominant in the choice between language and melody” and “[t]o a great extent it has helped to establish the rules of our musics” (Tracey 1948:56).

The translation of African music as text can never be alike to the original language, and the translation is always ambiguous and multi-layered (Erlmann 1996:xvii).

3.5.3.2 *Text Translation*

One’s language should never be a dead end. That is why I believe in translation: for us to be able to live together (Nelson Mandela quoted in Beukes 2005:17).

The text translation of songs forms an essential part of understanding, makes African choral music usable and accessible for choirs, and builds “bridges between interlocutors who do not understand each other’s languages” (Beukes 2005:16). “To accept the translatability of all indigenously produced knowledge is to accept the existence of a crucial level of non-difference between the conceptual worlds of any two cultures” (Agawu 2003:183).

Translation, as a form of verbal mediation, “is at once possible and ultimately impossible” (Agawu 2003:183). Therefore translations of the texts of the songs are “generally literal, and preserve as much of the flavor of the original as possible” (Blacking 1967:34). Emery (2004:143) agrees with Agawu and Blacking that “equivalence” of meaning is the central focus point, as well as the problem of translation practice. The reader is referred to works by Venutti (2001), Emery (2004) and Catford (1965) on the stimulating notion of translation, as time and space do not allow an in-depth discussion.

Time/rhythm in African music is a controversial issue that needs to be addressed.

3.5.3.3 *Writing Time*

A good rhythm, if it is to enhance itself, should both fill a gap in the other rhythms and create an emptiness that may be similarly filled (Chernoff 1979:114).

[T]he basic organization of rhythms is the essential composition, what an African might call the beat, of a piece of music (Chernoff 1979:53).

The complexity of rhythm in African music has been discussed by many scholars from many different perspectives. One of the main issues that arises when rhythm in African music is discussed is whether African music is rhythmically complex, and whether rhythm is an “essentially African phenomenon” (Agawu 2003:58,59).

Chernoff states that Europeans find it difficult to understand Africans’ use of rhythms in their music, because rhythm is used as form of “integration of music and community” (Chernoff 1979:37), where there are always “at least two rhythms going” (Chernoff 1979:40). Non-Africans consider rhythms complex because the rhythm is often not understood by them and they often “simply do not know what the *rhythm* of a piece is” or how music is created in a group without a “unifying beat” (Chernoff 1979:40). In an African musical event,

one participates by integrating the various rhythms to perceive the 'beat', and the 'beat' of the music comes from the whole relationship of rhythms rather than from any particular part (Chernoff 1979:95). The repetition of a well-chosen rhythm continually re-affirms the power of the music by locking that rhythm, and the people listening or dancing to it, into a dynamic and open structure. The rhythms in African music may relate by cutting across each other or by calling or responding to each other, but in either case, because of the conflict of African cross-rhythms, the power of the music is not only captured by repetition, it is magnified (Chernoff 1979:112). Westerners trying to appreciate African music must always keep in mind the fact that the music is organized to be open to the rhythmic interpretation a drummer, a listener, or a dancer wishes to contribute. The music is perhaps best considered as an arrangement of gaps where one may add a rhythm, rather than as a dense pattern of sound (Chernoff 1979:113,114).

Agawu approaches African rhythm as an "invention, a construction, a fiction, a myth, ultimately a lie" (Agawu 2003:61), with which Tracey does not agree. Tracey puts rhythm first and foremost while discussing transcription strategies, "because of the difficulty of the time in African music" (Tracey 1997:11). He explains that the exact moment of entry for a voice or instrument, when a musical event happens, is of utmost importance (Tracey 1997:13).

Shelemay offers that the "inability" of staff notation to "represent the complexities of multipart musics, and its tendency to force African music into a rigid, binary time continuum", may be the cause for rhythm to be approached as complex (Shelemay 1998:157).

"The use of 'staggered', independent entrances into the cross-rhythmic relationships of the music indicates an important characteristic of African music" (Chernoff 1979:47), while "musicians keep their time steady by perceiving rhythmic relationships rather than following a stressed beat" (Chernoff 1979:51), as would be the case with a European approach to rhythm in ensemble work. Thus "*the basic organization of rhythms is the essential composition*, what an African might call the beat, of a piece of music" (Chernoff 1979:53).

"It is usually quite difficult for a Westerner to understand this approach to repetition. The connection between repetition and depth is one of the dominant themes emerging from the study of African music ... Jones defines repetition by his 'Rule of Repeats', and explains: 'The first half of the song is repeated and then followed by the second half which is repeated three times in all. The complete performance makes one unit'" (Jones quoted in Chernoff 1979:112). What the Westerner see as "merely repetition is perceived as a whole unit. In effect, African music is *both slow and fast*. ...The repetition of a style is important as a way of maintaining the tension of an ensemble's beat, and the duration of the style is important in

terms of the crucial decision of when to change to get the maximum effect” (Chernoff 1979:112,113).

“[T]o appreciate African music it requires an active engagement, and ... Africans acquire a rather exact sense of time as they learn to relate to the rhythmic potential of what goes on around them” (Chernoff 1979:97). This poses a problem for non-African choirs, especially international choirs with no background or ‘active engagement’ with African choral music. A *sound-picture* in the form of transcription, video or CD is thus necessary and important, to help choirs understand what is rhythmically ‘happening’.

“Rhythm is to the African what harmony is to the Europeans, and it is in the complex interweaving of contrasting rhythmic patterns that he finds his greatest aesthetic satisfaction” (Jones quoted in Chernoff 1979:40). But how important is harmony to the African?

3.5.3.4 *Harmony*

Of all of the musical influences, spawned by colonial encounter, that of tonal functional harmony, has been the most pervasive, the most far reaching (Agawu 2003:8).

Mngoma agrees with Agawu that the triadic harmonies of black and sacred music have been strongly influenced by the missionary church. Originally Africans did not sing in harmony as this was adapted from the Western missionary system (Mngoma interviewed by Stewart 2000:3-9). The Wesleyan and baroque Christian hymn have become the most important form of four-part music used by black South Africans. Later, arrangements of traditional songs in the Western idiom were developed from this hymn-style (Stewart 2000:3-9). This style, which was perceived by whites for many years as liberation songs, actually originated from this form of church music (Mthethwa interviewed by Stewart 2000:3-9). An example is the famous *Nkosi Sikelel’i’Afrika*, which was first the anthem of the African National Congress and is now part of the national anthem of South Africa (Dargie n.d.:15).

3.5.3.5 *Structure*

“African songs have well-defined shapes”. You need a mental picture of the shape of a whole song, and your page should show this shape visibly if possible, as this would simplify

understanding the structure of the music (Tracey 1997:13). “A transcription should reveal this shape”. How the music is presented on paper, should comply with how it sounds, says Tracey (1997:13).

Understanding the structure of a song can naturally enhance the performance of a song. In the African choir structure, the chorus part of a contemporary African song is usually more important than the solo part of a choral work. The chorus part is mostly the “steady and constant” part in the choir structure, and as such must “structure, guide and affirm solo activity” (Nzewi 2003:15). The choir is organized on the *communal principle* that provides secure social and psychological support for the soloists where they are free to explore their individual merits and capabilities, without anxiety (Nzewi 2003:15). These two parts should be specifically indicated to make the music more accessible.

Equally important is the rhythmic and harmonic structure of a choral work. Tracey makes a few suggestions as to how the setup of the page can be adapted by the transcriber to suit the rhythmic and harmonic form of the music (Tracey 1997:14). The “[c]all and-response [style]... is a major characteristic of African musical idioms” (Chernoff 1979:55). One should try to understand what motivates these styles in communal singing, by listening to the various expressions used by the performers and audiences alike (Tracey 1997:14): The meaning of the terms *call* “send the song” and *response* “catch the song”, as used by the *Ewes*, for example, structures the music as well. Response may even mean: “love it” or “cut it” or “agree with it” (Tracey 1948:4). The rhythmic structure is of importance as well: “[T]he chorus or response is a rhythmic phrase which occurs regularly; the rhythms of a lead singer ... vary and are cast against the steady repetition of the response” (Chernoff 1979:55).

Although the steps described above will help with the ‘understanding’ of the music, especially with reference to overseas choirs, impracticality from a publisher’s viewpoint, such as expenses and ‘unnecessary detail’, should be kept in mind. Samuel argues that the transcriber’s “greatest contribution may well be in the collecting and safe preservation of his material rather than the use he can immediately find for it, or the way he writes it up” (Samuel 1998:391,392). “The *practice* and *discussion* of musical transcription ... provide a setting in which major theoretical assumptions about African music have resonated” (Shelemay

1998:154) but are often irreconcilable with all the ethnomusicological, educational and publicational aspects of transcription.

3.5.4 “Perils of the Transcript” (Samuel 1998: 389 – 392)

The transcriber is often confronted by theoretical and practical implications of transcription. Time and space do not permit a detailed discussion, but the researcher is aware of these issues and refers to a few.

- The transcriber has a privileged role to play as creator of a written version of oral history, as well as archivist and historian “retrieving and storing priceless information which would otherwise be lost” (Samuel 1998:391).
- The transcriber is also inventor of the music to a certain extent, because a literal translation of an oral source is mostly not possible and a “truly faithful” translation “always implies a certain amount of *invention*” (Portelli 1998:64). Transcription is therefore already a form of interpretation of an oral source.

Projects have different aims and can “differ in their emphases ...” (Baum 1977:26). “In each case, there may be different standards” of “acceptability” and “usability” (Baum 1977:26). Whatever the aims of each project are, “one modification that is not acceptable is to ‘improve’ (Baum 1977:26) on the choice of music, such as the rhythm and melody, as recorded.

Through *modified staff notation* scholars have tried to adjust staff notation to the exigencies of transcription and tested basic assumptions about aspects of African rhythm and how Western notation represents African rhythm. Chernoff offers that performance of African rhythm poses reasons for transcription issues. “The fact that African musicians play with reference to additional rhythms to the ones they actually beat is one of the most important reasons why notations, which of course do not represent unsounded or implied beats, offer an *inaccurate* representation of African music” (Chernoff 1979:201). Auditing as part of the processing of African music follows the transcription phase and often precedes the editing phase.

3.5.5 Auditing a Recording

Auditing in oral history is defined as listening to the recordings and verifying them against the transcript to ensure an exact transcription by the transcriber of the sound and the words as well as correct punctuation in order to “catch the meaning and emphases” (Baum 1977:35). Auditing a recording adequately encompasses at least two to four hours per one hour of recording.

The final section of this chapter examines the preservation as well as dissemination of oral testimony to a wider audience in the form of publications for choirs. The decisions involved, as well as the effect of the selection and editing processes on the publication material (Perks 1998:357), will be discussed. What is most important when editing, and should the focus of the editor be on the *original* product, the *end* product or the *process* itself?

3.6 PROCESSING CONTEMPORARY AFRICAN MUSIC THROUGH EDITING

“There is much disagreement in oral history circles on what should and should not be done in the way of editing” (Baum 1977: 38). Different approaches constitute different goals.

3.6.1 Aim and Method in Editing

Moving from the oral to the ‘written’ raises additional challenges when the editing ... is part of a creative process where the aim is to produce a publication of some kind (Perks 1998:358).

For publication both an “attractive and usable manuscript” should be created, because ethnographic recordings and their transcriptions are still research documents and not publications (Baum 1977:79). One of the important aims of editing, is to make oral history “active and alive” (Frish 1998:360,361) by publishing these transcriptions for use by choirs.

Although Baum comments that, when editing a research document, you don’t have to “feel you must do five proof readings to be sure you haven’t let a typographical error slip by or scrambled a page number in the index” (Baum 1977:79), when you edit for publication that is precisely what should be done – aim for perfection. As part of the editing process, the final

transcript should be indexed as well, because the indexing of a transcription increases the “usefulness of the transcript” as a “key to wide usage” (Baum 1977:96).

Different approaches to the recording as well as the editing situation itself by different scholars give rise to stimulating debates on issues of authenticity. The following, as suggested by Baum (1977), Frisch (1998) and Perks (1998) can be mentioned, but due to unavailability of time and space, cannot be discussed in detail: firstly, the authenticity of the recording situation itself, where the goal could be to ‘authenticate’ the recording situation; secondly, historical authenticity; thirdly authenticity of the “cultural milieu” with focus on accurate speech patterns, and modes of expression (Baum 1977:39). Fourthly, “oral history encourages historians to consider their own motives and the way their presence can shape the evidence as it is generated and interpreted”, offers Perks. Approached as “community-based”, oral history can be a “liberating and participatory force” that enables the breaking down of “racial and ageist stereotypes” (Perks 1998:360,361). And, remarks Frisch, oral history involves us all “in exploring what it means to remember, and what to do with memories to make them active and alive, as opposed to mere objects of collection” (Frisch 1998:361).

An important aim of editing when working on a publication is “consciously thinking about the effect of the writing on others” (Mace 1998:399), and here Mace refers to the reception of the music by the audience and by the choirs who will perform the music. The researcher realizes that any form of publication “can only provide a very selective account of the author’s recollections” (Mace 1998:395).

The next step in the editing process is to decide which editing techniques are going to be used.

3.6.2 Editing Techniques

The recording and notes taken at the time of recording, “together comprise the closest record one can get” of the oral history (Baum 1977:39). When the main aim is to *publish* the transcription, editing becomes a very important aspect of this process and the focus will be on producing a manuscript that is the “closest possible rendition” (Baum 1977:40) of the song performed, with insight into the cultural milieu of each song, but, at the same time, an acceptable and practical presentation for the choirs/conductor, as performance material. This

means producing “as accurate and complete information as possible”, but as accessible as possible to choirs, which “may require editorially adding further information” (Baum 1977:40), as names, historic background, phrasing, dynamics, tempo and piano reductions, to the original transcript.

One of the most important aspects of editing is accuracy, is the view of Aamodt (1975). This includes “transcription, proofreading and assembling the critical notes and other technical data that appear in the preface”. The possibilities for error in editing are numerous, and attention to detail is of the utmost importance (Aamodt 1975:238). “The spoken word can very easily be mutilated when it is taken down in writing and transferred to the printed page”, where, “[s]ome distortion is bound to arise”, is the view of Samuel (1998:389).

Samuel highlights the importance of keeping *balance* when editing. Even when eliminating “some hesitations, pauses or repetitions from his quotation, and he has put in punctuation, but he has done this in a way which preserves the texture”. By using “[i]talics ... to indicate unexpected emphasis, punctuation to bring the phrases together rather than separate them, and occasional phonetic spellings to suggest the sound of the dialect”, Samuel suggests the use of “artistry ... to convey ... the quality of the original ...” (Samuel 1998:391).

On the other hand, “weight and balance can easily be upset” during the editing of a publication, because there is a very fine balance to which the editor must adhere and consider the editorial implications as well. Editing can be so ‘perfect’ that “[e]verything is in its place and accounted for, *but none of it comes to life*” (Samuel 1998:389,390), that the *essence* or message of the music is lost. The editor should never, in trying to make the music accessible and readable, “be in danger of providing a gloss of [his] own instead of the original text” (Samuel 1998:391).

The methods used for typesetting of the music/words (Aamodt 1975:239) and the economic implications of publishing a book are important aspects to take into consideration as well. Deciding whether to include a book for publication, not commercially produced, because its “potential audience is too small”, and the costs of the project should be reflected in its selling price (Aamodt 1975:246), are all related to the techniques and methodology of editing for publication.

What is important when editing?

3.6.3 “Good general principles to follow when editing” (Baum 1977:40)

Baum suggests three readings as part of the editing process. Firstly, start with the “simplest editing”, which is expected as a basic requirement for every transcript. Thereafter the “less common problems” (Baum 1977:42) should be addressed. Correct notation should be attended to first, which includes rhythm, melody, phrasing, dynamics, voice range and correct pitch where possible. In the case of “[u]nclear accounts” (Baum 1977:45), that is if you are not able to verify the notation or rhythm, etc., on the recording, consultation between the editor, transcribers and conductor of the choir can be useful for further information..

The second reading looks into all research questions, and the ‘often contradictory’ editorial decisions (Baum 1977:44). The tape/CD used for recording should now be indexed and filed. All additional information, such as “first names, dates, footnotes to references, definitions of technical, obsolete, or slang terms”, as well as new and essential information, should be added editorially (Baum 1977:43). All extra information can be outlined on an additional page. (See Annexure 6: *Style Guide: Sibelius - Practical Implementation* and Annexure 7: *Style Guide for Study Guide*). The second editorial reading should also include references to the supplementary video and to its dance movements. At this stage the invaluable aid of an “accepted style guide” (Baum 1977:43) for reference in making editorial changes, should be mentioned. (See Annexure 6: *Style Guide: Sibelius - Practical Implementation* and Annexure 7: *Style Guide for Study Guide*). Producing an accurate portrait of the choir that has been recorded, for example, as well as contact details, dates, etc., is important (Baum 1977:40), and should be included as part of the recording data *collection* process (See Annexure 4: *Recordings: Indexing video and CD*).

“How you finish up the transcript will depend upon your goals” (Baum 1977:79).

3.6.4 The Third Reading: Completing the Transcription for Publication

For publication “both an attractive and usable manuscript” (Baum 1977:79) should be created. “[O]ral history transcripts are still research documents, not publications” (Baum 1977:79).

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3.7 CONCLUSION

The limitations of oral traditions compared to written sources are obvious in the reconstruction of the past, when “using oral materials [which] will yield full detailed, and precise a reconstruction, barring only the very recent past”, but “oral traditions remain essential as the force that guide[s] further research” (Vansina 1985:199,200).

Although, when approached from a more ethnomusicological perspective, many of the advantages as well as drawbacks of oral history have been discussed, this study does *not only* have *ethnomusicological* aims in mind, such as the preservation of oral history, or as a comparative study between different cultures; nor is this only a *practical, educational* approach towards the transcription of contemporary African music without an *academic* or *theoretical* founding. An *inclusive* approach towards the transcription as well as publication of African choral music has been attempted.

Vansina (1985:201) believes that the “incredible wealth and versatility of traditions” still has not been fully realized and should be further developed. The next chapter, which can be seen as supplementary to Chapter 3, addresses the notion of a multimedia approach. Gray offers that transcriptions should ideally be used in conjunction with “video and audio material ... so that the true essence of the performance can be captured” (Gray 1999:32). As part of the researcher's approach in the *processing phase* of oral history, the next chapter will explore the use of multimedia in performance theory.

As conclusion, before moving on to the next chapter, the following question can be formulated from this chapter:

What constitutes the processing of African oral history, with reference to transcription and editing of choir music, and from which perspectives should this translation process be approached?

CHAPTER 4

PERFORMANCE THEORY AND THE MULTIMEDIA APPROACH

4.1 INTRODUCTION

Analysis of art in the age of mechanical reproduction ... lead us to an all-important insight: for the first time in world history, mechanical reproduction emancipates the work of art from its parasitical dependence on ritual. To an ever greater degree the work of art reproduced becomes the work of art designed for reproducibility (Benjamin 1973:1172).

With reference to Benjamin, this chapter focuses on commercially released ethnographic recordings (audio and/or video media) and their participation in the “dialogue of cultures” (Seeger 1991:290). The practical implications of a multimedia approach towards performance theory, and the success of multimedia as supplementary material to this process (applying a video and CD in teaching African music to non-African choirs), are discussed.

4.2 ‘A DIALOGUE OF CULTURES’

A ‘Dialogue of Cultures’ can be understood as the “social and cultural relationships that link groups of people to one another today - including colonialism, exploitation, and extermination as well as the equality, cultural variety, and mutual appreciation we may prefer to associate with music” (Blacking 1976:107). Music has been part of virtually all types of social interaction, says Blacking: “man is man because of his association with other men” (Blacking 1976:107).

In reflecting on the “tremendous international exchange of musical styles today”, a parallel can be drawn between ethnographic recordings and popular music. Popular music is globally the most widespread of genres, and is part of the “musical dialogue of culture”, on a “global scale”. This discussion on the “musical dialogue of culture” (Seeger in Baumann 1991b:291), with the aid of audio and video ethnographic recordings, can be motivated for the following reasons: Firstly, the analysis of the multimedia package *Choral Music from South Africa Volume 1 to 4*, as basis for this research, with special reference to the video and CD included

in this package. Secondly, organizations such as UNESCO, many international libraries and archives, and even local institutions publish educational multimedia packages, often advised by ethnomusicologists, with video and CD included, in which they represent the “traditions of other peoples”. Thirdly, ethnographic recordings are part of the development of “musicological theories” of, for example, *Alan Lomax's Cantometrics* (Lomax 1968). In discussing these issues, it could be decided whether these multimedia packages or “products serve the needs of our disciplines, the cultural interests of those involved, and the objectives of our own recording series” (Seeger in Baumann 1991a:291).

Performance traditions of black South Africans can be described as a *multimedia form of art*. The four most important characteristics of African performance traditions can be qualified as “interconnection, visibility, imagery and efficacy” (Coplan 1986:153), of which ‘efficacy’ is the most powerful mode of expression. Efficacy or the *vitality* of this music can be described by the fact that each performance not only contains elements of history, but includes elements of today and tomorrow’s music: it “employs standard, previously composed, and improvised” music (Coplan 1986:156) that is freshly combined for each performance. Thus, no two performances are ever the same. This ‘vitality’ resonates in its black audiences for whom performances are an enactment of real life during the performance where “the act *in* rather than the mere act *of* dramatic performance, is such that what happens in theater *happens*” (Coplan 1986:157,158) as part of real life. “Representation has the effect of action, and must therefore conform to the logic of reality as audiences experience it” (Coplan 1986:158).

The quality of *interconnection* contains a strong *synesthetic* element. Firstly, the “visual, oral and tactile media” of African performance traditions, in which elements of “dance, song, mime, poetry, narrative, costume and ceremonial enactment” are combined, eventually form a combination of all these elements, with a “unified focus of meaning” (Coplan 1986:153). Secondly, interconnection between “expressive and instrumental action” affects the identity and social structure, as well as the relationships among individuals and groups (Coplan 1986:153). These interconnections constitute the performance traditions of the black South Africans as an “inherently multimedia art form” (Coplan 1986:153). This art form lends itself to performance on stage and should not only be approached as ethnographic material, but its educational and commercial value should be considered as well.

Education in performance, and as part of this research, can be reflected upon in two ways: firstly, education as part of the process of teaching a non-African choir to perform African songs, with the aid of notation and video and CD recordings, from a more Westernized approach. Secondly, approached from an African viewpoint, “[e]ducation is the process by which a community opens its life to its members so that they can play their part in it. It seeks to pass on to them its culture including the standards by which it would have them live. Where that culture is regarded as final, an attempt is made to impose it on younger minds. Where it is regarded as a stage in development, younger minds are encouraged both to criticize it and to improve on it” (Council of Churches 1937, quoted by Oehrle and Emeka in Herbst et al 2003:46).

4.3 THE SOCIAL FUNCTION OF MUSIC IN PERFORMANCE

“Music is a synthesis of cognitive processes that are present in culture and in the human body: the form it takes, and the effects it has on people, are generated by the social experiences of human bodies in different cultural environments” (Blacking 1976:89). Therefore “any assessment of human musicality must account for processes that are extramusical (sic), and ... these should be included in the analysis of music” (Blacking 1976:89). “[A] people’s music is inseparable from the people themselves and accepting or rejecting a culture’s music is, in fact, acceptance or rejection of the individuals within that culture” (Colwell 1992:736).

“Music is not a language that describes the way society seems to be, but a metaphorical expression of feelings associated with the way society really is. It is reflection and response to social forces” (Blacking 1976:104), in other words, “sound that is organized into socially accepted patterns” (Blacking quoted in Herbst et al 2003:2). In judging and comparing music making and its “technical feats” in the performance of different cultures, Blacking (1976:34) discovered that Venda music is, in its way, no less complex in structure than European music. Literacy and the invention of notation may have generated extended musical structures, but they express differences of *degree*, and not differences in *kind*, as is implied by the distinction between ‘art’ and ‘folk’ music. Blacking feels that the “simplicity or complexity” of the music is not important and that the division should not be “LESS=BETTER or MORE=BETTER, but MORE or LESS=DIFFERENT” (Blacking 1976:34).

Music can be produced for different reasons. Sometimes the music can be easy going, sometimes music has a “definite use in social life” (Blacking 1976:49) e.g. wedding songs. There is a difference between occasional music and music that “enhances human consciousness” (Blacking 1976:49); music that is simply for having and music that is for being. Occasional music may reflect good craftsmanship, but “the latter is art, no matter how simple or complex it sounds, and no matter under what circumstances it is produced” (Blacking 1976:49,50).

Performance is a form of representation of a culture, and can be seen as “a way of life”, as an “agency” (Erlmann 1996:28) for a specific culture. How is performance evaluated from an African viewpoint?

First, when a song is to be performed in public more than once, the music is expected to be recomposed by the composer or a different composer to suit the occasion, and this is the privilege of a specialist. Every song has its own typical sound and structural, formal and textural format.

Second, is the question of competitiveness. “The contemporary practice of holding musical arts competitions for the sole purpose of producing trophy winners and losers is not African”. An African approach aims at “excellence” in a performance, in order to “attract prestigious mention for themselves and their respected communities” (Nzewi 2003:26). Competitiveness does not produce losers or winners in the African value system, but “[r]ecognizing and applauding effort before acclaiming excellence is a humanistic African philosophy that makes the weak and the strong complementary”, and “[c]ollaboration and participation” are virtues that enclose the weak and the strong (Nzewi 2003:28).

Third, aesthetic and critical evaluation in African music is very important. With no direct audience, as the group is always part of the performance, the performer does his or her best to win acclaim from the audience or changes the performance to get more positive response from the group. Important is that “aesthetic judgment is forthright” and communicated during the performance. (Nzewi 2003:26). Every participant, irrespective of special artistic endowment or flair, also shares in the spiritual upliftment generated by the appreciation of a performance.

Fourth, rhythm, for instance, is not experienced as a loose standing entity in African music, but is experienced as multidimensional: aurally and by deploying the whole body in stylized movement and dance.

Fifth, vocal range: the all-inclusive African philosophy explains the modest vocal range of most of the music. The vocal range must not be stressful. Thus every person, child, adult, that so wishes can participate in singing.

Sixth, music and dance may have the same skeletal rhythmic structure but are applied differently in sound and vision respectively. Hence music is sonic dance, and dance is visual music.

Seventh, concrete thought process: musical textures, dance texts as well as form, dance formation and stage blocking all reflect the worldview of the African; reacting community structures in a practical rather than an abstract way (Nzewi 2003:13,37).

On the subject of performance of the body as representative of a community, Erlmann comments: “Rather, in trying to explore the constitution of social practice, I wish to highlight the embeddedness (sic) of consciousness in everyday practice and the interdependence of transformative action and sociocultural form. Within these processes, performance, with all its potential for ambiguous representation and expression, is one of the main arenas of mediation” (Erlmann 1996:28).

How would one approach and analyze a performance of contemporary African music for the “practical-theoretical study of the cultural, theoretical, practical, compositional and musicological imperatives of African music” (Nzewi 2003:31,32) in our current day situation? Nzewi suggests an analytical approach with the help of guiding questions. A holistic approach towards the structural and functional analysis of African music is important, because the “functional analyses of musical structure cannot be detached from structural analyses of its social function: the function of tones in relation to each other cannot be explained as part of a closed system without reference to the structures of the socio-cultural system of which the musical system is part” (Blacking 1976:30).

An example of such questions is: “What artistic disciplines are integrated in the traditional performance (music, dance, drama, poetry, visual, plastic and/or costume arts)? ... What musical instruments, if any are used, and what structural role or part does each perform? What are the structural relationships between the artistic disciplines of music, dance, drama, visual and plastic or costume arts; (sic) ... between the various instruments and/or voices in the ensemble? ... Is the performance stationary, mobile, or both? How is the presentation arena or stage organized or blocked for performers and audience? How does this affect spontaneous artistic in-put by the audience, if applicable? Discuss the artistic features, using transcription or description of musical and/or dance themes as need be. These will include ... dance structure, ... vocal and/or instrumental harmony, timbre of the various instruments and/or voices, ... form (including the improvisation and/or extemporization procedures). Imaginative graphic images could be used in describing such structures and forms. Also discuss ... dance-music relationship, ... costume, instrumental features” (Nzewi 2003:31,32).

A holistic approach towards the structural and functional analysis of African music is important, because it cannot be detached from structural analyses of its social function. “[T]he function of tones in relation to each other cannot be explained as part of a closed system without reference to the structures of the socio-cultural system of which the musical system is part...” (Blacking 1976:30).

The researcher must be able to analyze the performers’ physical motions, lyrics and music, and link this to a definite historical and cultural context of the performer. Eventually the aim should be to contemplate, in an academic way, not only the view of the researcher and other academics, but also what the performers’ own interpretations are of what they think they are doing.

4.4 PERFORMANCE THEORIZED

Erlmann regards *performance theory* as a multi-disciplined study of a multi-disciplined form of mediation (Erlmann 1996:28). *Change* forms an integral part of performance theory and the effect of change on the different performance disciplines, namely music, song, dance and dress will be discussed, in an attempt to understand the notion of performance as mediator of a culture.

Music, meaning, life and analysis are integrated with one another and “the function of tones in relation to each other cannot be explained as part of a closed system without reference to the structures of the *sociocultural* system of which the musical system is part” (Blacking 1976:30. Emphasis added).

The researcher will follow an integrated analytical approach, or, as suggested by Agawu (2003:197), a “cultural analysis” of contemporary African music. “In anthropology an image of a system does not emerge from the observation of one of its components”, agrees Erlmann (1996:15). If the study of performance as social practice, for instance, should be of aid, the “hopping back and forth between the whole conceived through the parts that actualize it and the parts conceived through the whole that motivates them” (Geertz 1983:69) should be central in the approach. I will thus follow a holistic as well as a detailed approach, moving between these two viewpoints continuously.

4.4.1 Performance and Change

From a historical perspective, the notions of change and continuity can be linked to the “overall processes of urbanization and adaptation”. The “emerging patterns of urban social organization and of cultural classification and significance” determined that new forms of traditional music developed, through the “selection, rejection” and “transformation” of traditional music in the urban areas (Coplan 1982:113), referred to as neo-traditional genres by Digolo (1999:16).

4.4.1.1 Change in the Genres of Music and Dance

Digolo agrees with Coplan (1978) that neo-traditional genres are syncretic models that are at once “authentic and modern”, “African but not ethnically exclusive” (Digolo 1999:17); it is a mixture of “authentic traditional African styles, foreign elements and concepts” (Digolo 1999:17). It also involves “re-interpretation and remolding of features inherited” from our traditional musics and dances, to suit and reflect a completely new form of contemporary African choral music (Digolo 1999:16). “[I]n their performances, they make use of concepts or elements that are foreign to the society’s musical cultures” (Digolo 1999:16).

It must be remembered that the “process of creating new musical forms is a very complex one”. The strong foreign influences of the colonial Christian churches and schools that introduced Western harmonies, and the influence of the mass media, through a new awareness of foreign music and dance styles, was obvious (Digolo 1999:16). This newly developed and re-defined form of contemporary African music was performed for a cosmopolitan society at “new occasions and venues” (Digolo 1999:17), at “tourist and national sites, cultural villages, musical festival venues and churches” (Digolo 1999:17).

To cater for these new spaces and audiences, certain aspects of the music, such as the dances, had to be “modified”. “[S]implified rhythmic structures” and “melodic elements” as well as a syncretized form of “traditional and conventional” dance steps (Digolo 1999:17) were developed. At festivals, for instance, “time limits for performing” the music were introduced and dance had to be “altered to fit within the set time limits”. This eventually had an effect on the “speed, rhythm and even mood of the genres”. “Traditional folk music,” for example, has been modified for performance in church, in a bid to make the music more “suitable” for performance during worship (Digolo 1999:18). The dances of the mine workers, “[e]ven though they ... [were] ‘rural bring-alongs,’ (sic) ... [were] also an expression of urbanization” (Bender 1991:175). Originally these dances were “associated with traditional customs”, but now they are “performed outside their functional context” (Bender 1991:175).

African music had to be adapted for ‘new’ urban audiences that were no longer a culturally homogeneous group. Music nowadays is performed for an audience who “normally adopt a passive role” (Digolo 1999:17). Initially African music performance consisted of a “high degree of collective participation” (Digolo 1999:17), where each song contained a topical message or comment and “express[ed] shared values” (Digolo 1999:18). The new audiences, being from diversified cultural backgrounds, do not regard these performances as “transmitting information to elicit a response” (Digolo 1999:18). These performers are actually facing a “completely new situation” (Digolo 1999:17), where they only perform for the sake of the music and not to convey “any sensible [and culturally shared] messages” to the audience (Digolo 1999:18). At times, in trying to adopt the music for the well-being of the audience, it is “mutilated beyond recognition”. This is also proven in the case of the performers wearing traditional or “authentic” *costumes*. The “symbolic meaning of the

cultures” cannot be conveyed to a diverse audience (Digolo 1999:18), because, as with the dance process, they lack ‘cultural understanding’.

The important role costumes play in the performance culture of contemporary African music is apparent when comparing the ‘change in dress’ in the rural as well as urban cultures.

4.4.1.2 *Change in Dress*

The traditional dancers today “adorn themselves with costumes and decors (sic) that are completely improvised from modern material” (Digolo 1999:17). An example is the costumes of the dancers in the mining settlements, which are a mixture of “traditional dance costumes and ... substitutes”. Where the basic necessities are not always available, “braided rattle-bands” for instance, can be replaced by “Coca-Cola caps [which] may be strung together” (Bender 1991:174).

The performance of men’s choirs at men’s hostels were documented by Bender (1991), are “among the most impressive experiences of South African music culture”. One of the choirs is described as wearing “red jackets, black trousers, and white gloves, which clearly emphasize the movement of arms and hands”, while another “troupe in red, another in blue European-tailored suits with ties”, is mentioned (Bender 1991:175). *Sotho* men on the Reef originally danced the *kiba*. Here clothing also played an important role. As part of the professional dancer’s attire, Scottish kilts were adopted and were worn with a pair of white boxer shorts underneath (James 1999:77).

The influence of fashion on the traditional clothing of the *Sotho* women in performance is obvious and is their way to emphasize being ‘different’. The women started wearing traditional dress while performing the women’s *kiba* dance, in the 1970s, as establishing their own identity (James 1999:142): “Let us not dress like this with no meaning attached to it”, “let us also start singing to reveal our tradition properly in [this] that attire” (interview with Monyela in James 1999:59). Clothing, as part of musical performance, differentiates, for example, pre-initiates from initiates, men from women, Christians from traditionalists and different nationalities as well (James 1999:141).

4.4.2 Performance and Education

The contribution of the ethnomusicologist to education is essential, because “musical practice is the first concern of music educators” (Petersen 1987:34).

Learning music is an individual process, which is internalized differently by different learners, because each learner has different ways of conceptualization, such as listening, “through symbols”, by touch, “feeling or handling objects”. And therefore “all musical activities ... should include a wide range of materials and activities” (Flolu 1990:vii).

Would it be agreed, as already discussed in this dissertation, that there are a number of different and equally logic ways in which music can be constructed (Anderson 1986:21), and that the complexity of the Western harmonic construction equalizes the African rhythmic system (Jones 1954:34), and that ethnomusicology is the study of music in culture (see 4.1.1), then it could be agreed that “a program of exclusively Western music in school does not represent music in totality” (Petersen 1987:34). The “plurality of music expression” (Petersen 1987:34) is also relevant in choral conducting as part of music education. Ethnomusicology as basis for music education should be an important facet of the study of education, because it includes the issue of the practical implementation or performance of this music, mostly researched and notated by the ethnomusicologist. Paul Mathias states the following:

The greatest challenge for music educators is to translate these ideas into the practice of music education within the framework of the curriculum in educational institutions. Ethnomusicologists’ research work ends when they present written and other recorded results of their work. But for educators there has to be a means of translating this work into the practice of the curriculum. This means that there must be materials, both for teachers and teacher education and for students (Mathias 1985:14).

Here one comes to the role of especially the educator with little or no background in a certain subject such as African choral music and one has to rely on publications for help. I will refer to this issue further in the recommendations.

4.4.3 Performance and the Subconscious

The social subconscious of a community can be investigated through performance-study. By taking advantage of the fact that art serves as a laboratory and model in the study of culture, the study of performing arts isolates the body's practice from its submerged status in every day life and thereby reveals the body's capacity as an agent of change (Martin 1990:11). In the mind-body relationship, the body can also be the representative of a community and used as a form of unconscious communication through performance. Many subjective thoughts can be communicated to the listener through performance, although nothing is said directly. The body acts as a social agent for repressed emotions and thoughts that cannot be verbalized. Through performance and creating something you feel in an empty space, much can be revealed about the intense emotions of the sub-conscious (Martin 1990:11).

Performance study is not only a study of the body performing dance movements, and singing, but can be seen as a holistic picture of a culture: Performance makes possible the interaction of consciousness and provides situations where social interaction is created and experienced (Martin 1990: 81-83). Each person is able to interpret his own views, express his own mind, his feelings, and his views of everyday life through song and dance of his own culture.

In the *creation* of music, as expressed by the individual, as well as the community as part of their social processes, improvisation should be approached as an integral part of the notion of performance.

4.4.4 Performance and Improvisation, Memory and Reinterpretation

[T]he creation of musical structures is a problem of synthesis that reflects the creation of societies (Blacking 1967:62).

A parallel can be drawn between the issue of improvisation between contemporary African music and popular music, because popular music provides a “multiplicity of meanings accommodating a range of manipulation, interpretation and choice, and supplies a measure of solidarity in an environment characterized by social insecurity, dislocation and differentiation” (Coplan 1982:116). Identity and change should be kept in mind when discussing improvisation.

4.4.4.1 *Improvisation*

Improvisation can be defined as the “creation of music in the course of performance” (Nettl and Russell 1998:1). Nettl outlines the dimensions of improvisation studies and cross-cultural research and remarks, “the distinction between the concepts of performance practice, improvisation and, indeed, composition in (at the very least) oral traditions is as yet an unsolved issue” (Nettl and Russell 1998:12).

“Improvisation is an aspect of human behavior, which belongs to a very wide and variegated (sic) range of musical practices”. It can be studied as “an aspect of the behavior involved in musical performance”. Through this approach a more “comprehensive knowledge of improvisation and its practices can be obtained” (Magrini 1998:194).

To understand improvisation as concept it is helpful to look at definitions. Pressing provides a theoretical foundation for improvisation, entitled a “system of expertise” (Pressing 1998:47) with three components: firstly, “the referent” (vehicles for and devices of improvisation) (Pressing 1998:52); secondly, the “know base” (repertoire) (Pressing 1998:53) and thirdly, “the specialist memory” (experience in patterning) (Pressing 1998:54). Alternatively improvisation can be approached as processes of historical interpretation, processes of cognition and processes of interaction. “Together, these components define creative contexts of interchange between performers and listeners” (Modirzadeh 2000:518).

The “three levels of practical art (*sina'a*),” (sic), as presented in Persian and Arabian history, involve musicians’ “relationships between sense perception, imagination, and reasoning” (Blum 1998:33). Overall performance evaluation may then place “greater emphasis on behavior of all parties than on the performer's manipulation of models” (Blum 1998:32). Improvisation is a community-structured activity, with and through the ‘composer’ as ‘medium’ and creator himself.

For Blacking the essence of improvisation lies in the “discovery of structural relationships between music and social life” (Blacking 1976:53), and improvisation must be described “in terms of the attitudes and cognitive processes involved in its creation, and the functions and effects of the musical product in society”. When the *tshikona*, the national dance of the

Venda, is danced, for instance, the people (each individual) leave everything they are busy with at that moment, and partake in the communal dancing and music making (Blacking 1976:51).

Even the use of rhythm in improvisation in Latin dance music is “unified by a common and distinctive approach to rhythm,” (Manuel 1998:144). Modirzadeh supports Manuel’s view on the importance of rhythmic improvisation through a “comparison with Latin dance music and jazz” (Modirzadeh 2000:520).

Different definitions also generate different approaches to improvisation, its origins, and the development thereof in an ever-changing world. Monson, in her re-examination of some of George Russell’s and John Coltrane’s developments in modal jazz during the 1950s and 1960s, asks the following question: “How can we establish a set of interrelationships between constantly changing musical processes and the fluid social and cultural ones?” (Monson 1998:149).

How are all these concepts of improvisation applied in modern life?

Tracey suggests how improvisation, in the recreation of African music when working with a group, can be further developed. “Create and teach a pre-choreographed dance during rehearsals: Encourage the learners to derive and maintain their own individualistic choreographic elaboration of the basic dance motif ... You could eventually structure the pupils’ respective creations into a final group-choreographed work”, says Tracey (1948:33). In the case of non-African choirs, such as overseas choirs with no background or knowledge of African music and dance, “the evaluation of urban performance” and the improvisational part thereof, “depends upon the deepest possible understanding of earlier forms” (Rycroft quoted in Coplan 1982:117) to be able to improvise. One must at least have a basic background of African music to be able to improvise and elaborate. In my experience a non-African choir should adhere to the supplementary material as provided, and this applies particularly to overseas choirs.

The following question now comes to mind: are non-African choirs busy with the recreation of a song after using the pre-choreographed video and CD? Is reinterpretation, recreation,

improvisation and representation part of a non-African choir's performance? If a non-African choir is not reinterpreting the music while performing it, then what is the choir doing?

It is “[r]evealing how concepts within a musical tradition are perceived and manipulated by master performers in relation to cultural context” (Modirzadeh 2000:518). Each performer's choices recombine “stored information in a way that is appropriate to the musical situation of the moment” (Slawek 1998:336). Therefore the improvisational part of a performance will always contain “traditional” as well as “modernistic” elements, depending on the situation. It is important to remember, comments Coplan, that, “while traditional forms can be used only with care and contextualisation”, analysis reveals that “these principles and processes are continuous in both rural and urban music of the documented past as well as of the present” (Coplan 1982:117).

What is the difference between reinterpretation and improvisation?

4.4.4.2 Synthesis and Reinterpretation through Culture-contact or Acculturation

Reinterpretation, as opposed to improvisation, is a “more unitary process, involving the cultural recombination of elements of structure and content present in African experience according to their variable meanings in relation to changing systems of value” (Coplan 1982:119). In other words, reinterpretation is “[t]he emergence and survival of the new genres [and] involves re-interpretation and remolding of features inherited from ... traditional musics and dances, in such a manner as to suit the new patterns of social organizations inherent in the modern ... society” (Digolo 1999:16). Reinterpretation, , is directly involved with culture-contact.

“Culture-contact is a historical process of response to changing realities in specific situations” such as between different sectors of the African society as well as Western and African peoples (Coplan 1982:118). The “mission-school African choirs ... reworked traditional part-songs in the harmonic structure of Christian hymnody”, through the “selection, rejection or transformation of musical elements and compositional principles”. This was determined to a great extent by “emerging patterns of urban social organization and of cultural classification and significance” (Coplan 1982:113).

A “new society is generally composed of individuals who lack a common cultural denominator”, and then begin to form a new culture in which their new “musical needs” are fulfilled. This new society usually is divided into different class levels with their own different levels of “education, range of experience, outlook and taste”. To conform to this new culture a person has to “modify a number of traditional cultural practices”, “the traditional musics and dances, most of which evolved in the pre-capitalist, ethnic and rural milieus”, and even “denounce them altogether” in some cases (Omondi quoted in Digolo 1999:16).

“[A]daptation and reorientation of traditional musics and dances” were necessary to answer to the demands of the new developing society. Characteristics of the traditional genres had to be “remolded and reinterpreted”, and “elements borrowed from foreign music areas” were all mixed together with the traditional music “in such a manner as to reflect a completely new form, suitable for the new society” (Digolo 1999:16).

4.4.5 Performance and the Age of Electronic Reproduction

With the different methods of technical reproduction of a work of art, its fitness for exhibition increase to such an extent that the quantitative shift between its two poles turned into qualitative transformation of its nature. ... by the absolute emphasis on its exhibition value the work of art becomes a creation with entirely new functions, among which the one we are conscious of, the artistic function, later may be recognized as incidental (Benjamin 1973:222,223).

Through reproduction, the value of an artwork changes from ‘cult’ to ‘exhibition’ and to ‘qualitative’ artwork and the meaning of this artwork changes from its ‘original’ meaning, argues Benjamin. With the above quotation I only want to refer slightly to Walter Benjamin’s work as essential to the study of “photography and the film” (Benjamin 1973:222,223), because his highly esteemed work, *The Work of Art in the Age of Mechanical Reproduction* (1936), has had “particular influence in the contemporary film and visual studies and is considered a fundamental work of cultural studies” (Hamilton: 2003:345,346). With reference to the notion of photography and art, as claimed by Benjamin (1973:229) the following is important to explore: “Much futile thought had been devoted to the question of whether photography is an art. The primary question – whether the very invention of photography had not transformed the entire nature of art – was not raised”, is an important issue to explore. I recommend it for further research, as the availability of time and space, and the scope of this study do not allow for an in-depth exploration of this notion.

The next issue, which is strongly related to performance theory, is identity. It is one of the most important issues in the translation of music from one culture to another. One must know ‘who one is’, in order to understand and present one culture to ‘another’. In qualifying music of another culture as ‘different’ from one’s own, it is easier to define one’s own and then appreciate the other culture. “Part of the process of establishing one’s identity involves balancing one’s separateness and difference from others with one’s relatedness and similarity to others” (Janssen quoted in Robertson 2004:131).

Questions such as the following come to mind: what is the meaning of the word identity? What is identity construction? Who has to negotiate their identities? Why is the notion of identity important for my research?

4.5 IDENTITY

Identity can be defined as ‘proof’ that a person belongs to a specific cultural group as “one self, one culture” and “one language” (Clifford 1988:93) and constitutes the uniting of “a sense of self with a sense of belonging” (Berman quoted in James 1999:191).

“[M]usic can function as a tool for the articulation of identity” (Hammond 2004:104). Very often in South Africa, “musicians serve as culture heroes for the majority of the urban black population”, and therefore as an integral part of forming “social stabilization and advancement” (Coplan 1982:121). Performers such as *Ladysmith Black Mambazo* can be mentioned here: a contemporary African choral group, which has achieved international recognition for black South African choral music (Thembele and Radebe 1993:33,44).

Interested readers are referred to performance and identity theories, with special reference to power relationships, which are ably discussed by Erlmann (1996).

How are these identities constructed?

4.5.1 The Reconstruction of Identities in South Africa, with special reference to Choirs

Identity can be constructed by the desire to be “rooted in a ... past, and the ... desire for growth” (Berman quoted in James 1999:190).

Since 1994 South Africans have had to reconceptualize their own identities, to be able to adapt to the ‘New South Africa’. Choral music belongs to all culture groups, and, because of its hybrid nature, with roots in African, pre-colonial, European and American resistance cultures, it is an easy site for the redefining and regeneration of one’s identity (Hammond 2004:107). Communal singing exists in all cultures in one form or another. “[T]herefore it makes it difficult for any one culture to claim ownership of the origins of choral music” (Hammond 2004:107) and the renegotiation of our South Africanness can take place on the ‘safer ground’ of choral music.

Because group identity is a prominent aspect of choral music, and due to their strong communal cultures, black South African urban choirs and choral societies use performance as a form of “identity formation and cultural patterning”. In the late nineteenth century, for example, choirs included “black American religious music”, as well as African songs, with strong Western musical elements such as four-part harmony, in their performances, as a “means of creating an inter-ethnic cultural component expressive of African nationalist ideals” (Willan quoted in Coplan 1982:116). This interesting aspect of group identity construction is discussed by Hammond (2004) as presented in youth choirs as a transitional generation in the ‘New South Africa’. Her research suggests that choir members “typically construct identities for their choirs, based on a sense of belonging to a greater network of choirs” and that this “process of identification is based on the notion of ‘sameness’ and on a sense of ‘belonging’ (Hammond 2004:105) to a group. Group identities are developed through categorization of the music that these choirs perform in the greater choir communities. These choirs are then able to place themselves in relation to other choirs in the national and global setup. “Categorization is central to identity construction” (Hammond 2004:105).

One orders one’s environment by placing people, doing and thinking the same as we do, together: a group is identified by its specific value system. One can create a “difference

between self and perceived others” (Hammond 2004:105): By listening to South African music and comparing it with musics of other cultures, a South African can “imagine himself in relation to others and thus negotiate his identity” (Robertson 2004:132).

Can the renegotiation of our ‘South Africanness’, as white South African choral conductors functioning in the ‘New South Africa’, have an effect on our choice of contemporary African choral music in our repertoires? (Hammond 2004:104). During the Apartheid era the government encouraged whites to refer back to their European roots as non-Africans, as Europeans (Hammond 2004:104). Now, in the New South Africa, South Africans and South African choirs, have to reconceptualize their identities and ‘sense of belonging’.

The *Tirisano Choir Competition* can be mentioned as example. To be able to partake in any other choral competition for school choirs in South Africa, a compulsory participation in the *Tirisano Choir Competition*, with mainly black choirs, has been prescribed by the Department of Education. Choirs, and especially white choirs, in order to be part of competitive singing in the South African school choir section, has been forced to adapt to this ‘new’ way of thinking. These choirs had to renegotiate the ‘difference’ between themselves and a black choral culture, as well as reconceptualize new identities, in order to understand where they stood in relation to a ‘new’ and relatively ‘unknown’ choral culture.

Who are we and how do we come to know ourselves?

4.5.2 In Search of Identity

“Links with custom and continuity serve to not make for something static and unchanging as in the European ‘invented’ version of African tradition, but to maintain a sense of identity despite the changes and adaptations for which tradition allows” (Ranger quoted in James 1999:189).

James’s research on the *kiba*, a genre of ‘traditional music’ in South Africa, gives an interesting perspective on the structuring of performance and identity by the women migrants from the Northern Province. They developed the *kiba*, formerly an exclusively male genre, into a genre performed by *Sotho* women. As family breadwinners and musical experts, they

expressed the harsh realities of their existence, an oppressive environment, the constraints of Apartheid as well as poverty in this distinct cultural idiom of the *kiba* (James 1999). They drew on “personal and cultural resources” of their own situation and through the performance of the *kiba*, these migrant women were not only able to create and claim a common home (James 1999:187,189) but also to create an own identity. It was important for them to feel ‘part of’, or to ‘belong to’ a group in the city. Their involvement in the systems of mutual interest was motivated by financial and social gain (James 1999:60). The performance itself was most important to constitute the notions of home with families and friends (James 1999:61). It should be remembered that ‘traditional’ songs sung by migrants in town were not ‘old music’ from rural homes, but “building-blocks in the creation of home and identity in an urban setting” (James 1999:186). Here is a close relation between “modernity” and “tradition” (James 1999:189), and tradition and particularly the music associated with it, have frequently been used as a means of modernity (Erlmann 1991:11) or as an idiom through which to “articulate modern aspirations” (James 1999:189).

In his studies on the popular *juju* style in Nigeria, Waterman claimed that “modernity and tradition may be mutually dependent, rather than opposed processes” and thus “images of deep cultural identity may be articulated and negotiated through syncretic cosmopolitan forms” (Waterman quoted in James 1999:189).

How do these changes come to pass?

4.5.3 Adaptation and Identity

The reconstruction of a new identity through music, in the case of urban existence, is a contentious issue. “[C]ollectively a new environment is identified and reshaped by the heterogenic community”. Through this process in which performers are “reordering musical elements” and by which they are “selecting particular structural procedures in order to articulate their position, define performance situations and make statements about social reality” (Coplan 1982:114), they must first be able, as individuals and the group, to *understand* a “changing environment” and then act *successfully* in it through the “manipulation of alternative systems and values” (Coplan 1982:113), in order to construct a new identity.

Performers and performances communicate and interact with their communities and are part of the “conflicts between social order and disorder, cultural orientation and disorientation, which compose the structure of adaptive behaviour”. South African popular music, which includes contemporary African choral music as well, has been a vehicle for the expression of the “values and meanings on which new community structures can be based” (Coplan 1982:116). In these performances the “structure of emerging African communities and their distinctive cultures” can often be clearly observed (Coplan 1982:114).

Performance practice is closely linked to the construction of identity of a distinctive culture, which will be discussed.

4.6 PERFORMANCE PRACTICE

“Performances are often intended not merely to entertain but to create a sense of collective self-expression and celebration” (Schechner quoted in Coplan 1982:122). Many of these African performance practice traditions “offer[s] a wealth of expressive resources” (Coplan 1986:151), such as “performance, dance ... sound, recording, poetry, ... video, film” (Mitchell 1989:274). This constitutes a multidisciplinary medium of performance. In turn, this multidisciplinary form of approach to African music is also rooted in traditions of “orality and improvisation” (Coplan 1986:151), which are an integrated part of the communal structure.

A ‘traditional’ or contemporary African song, as well as the composer, belongs to a specific community or group. A similar line of a multidisciplinary medium of performance, where the “actual composite represents the composite of several hands” (Agawu 2003:5), can be drawn to pop music, with the total input of singer, backing vocals, technicians, choreographer, garderober, etc. “[P]op music has exhibited some of the clearest features of postmodern performance, production, and consumption in the course of its rapid development” and has appropriated a “multiplicity of art forms” (Mitchell 1989:274). The most important of these forms of expression, as presented in contemporary African music and popular music, are:

4.6.1 Dance in Performance

Movement forms an integral part of African music, and “[e]xpression in action” or “making meaning visible” (Coplan 1986:154) through performance, is as important as song.

Various peoples have their own characteristic dance processes. Hugh Tracey distinguished eight groups in South Africa:

- “1. Stamping dances of the Nguni group
2. Shaking dances of the Xhosa
3. Fife dances of the Pedi and Sotho
4. Striding dances of the Sotho

5. Pacing dances of the Tswana, Zulu, and Ndau

6. Acrobatic and tumbling dances of the Tswana and Ndau
7. Mimic and singing group dances of the Shangaan
8. Orchestra dances of the Chopi”

(Tracey in Bender 1991:174).

Dauer describes the dances of the mineworkers as “fascinating” and “characterized by stamping motions and a collapsing movement of the body at the hip. The legs are thrown full force towards the ground - a great display of force and strength, tamed and transformed into gentleness” (Dauer quoted in Bender 1991:174).

Since “Africans approach music through speech, rhythm, and movement, one should consider adding movement to the choral performance - movement related to the expressive nature or feeling of the work” (Kazarov 1993:25). It is not only a question of “considering” movement when performing contemporary African choral music, as Kazarov suggests, but it is imperative in light of the cultural, structural and stylistic characteristics of this music. The importance of a multimedia approach (especially the video and CD) is clear, to enable choirs to experience the music visually and aurally in order to understand and imitate the movements of the songs and not create their own movements without the necessary cultural background.

Kazarov (1993:25) also remarks that “[i]n the spirit of improvisation, this movement need not be choreographed but can occur spontaneously”, with which the researcher does not agree. Improvisation is also rooted in its own culture (see 3.4.2: *Improvisation in Reconstructing Oral History* and the references to Blacking in 3.4.2) and cannot be detracted from it at random, without any background knowledge of this music and its culture. The use of multimedia representations of African choral music for non-African overseas choirs is recommended.

4.6.2 Style and Structure in Performance

Style, context and structure must be understood “within the synthesis of social and cultural change ...relationships between the musical and extramusical, the cognitive and social”, as well as “the cultural and personal factors” create “performance and style” (Coplan 1982:113). “The concept of style is the basic unit of analysis in African popular music, serving to crystallize the dynamic articulation of musical structure, process and event” (Coplan 1982:123).

Performance change is related to urban change, and also to cultural change. “Consequently, cultural communication between Africans and non-Africans, between members of different African social categories, and between Africans in rural and urban areas, has been fundamental to the overall process of performance change. Specific musical styles and types of musical occasion have influenced styles and types existing in sectors of African society other than the ones in which they originated. Identifiable styles and occasions have also varied in content and manner of performance according to the background of participants” (Coplan 1982:126).

In conclusion the researcher feels that through style and its development a “two-way exchange between musicology and sociology” ‘happens’. In the research of African popular music, it is important to understand what the “music communicates and how these meanings are communicated” (Coplan 1982:127). “African music can best be described by performances, since song and dance are interwoven” (Ndlovu 1991:135) with the music. “African music must be described according to African terms, according to African criteria” (Ndlovu 1991:135).

4.6.3 Performance Practice Issues when dealing with Intercultural Music

Euba defines intercultural music as: “that in which elements from two or more cultures are integrated” (Euba quoted in Kazarov 1993:22).

From both a non-African and European perspective, Kazarov raises interesting issues, which overseas choirs encounter when they perform contemporary African choral music. “Once the decision to perform African choral intercultural music has been made, what are the issues that conductors need to address to best represent the work and its composer's intentions?” (1993:24), asks Kazarov: “If the work is set in an African language, extra preparation time will be necessary to perform the work with its original text”. Because the work was most likely created to “reflect the tonal implications of the words’ meanings”, and overseas choirs have difficulty with pronunciation of a tonal language, the use of pronunciation guides, “to aid in learning the text” is important (Kazarov 1993:24). (Also see 3.5.3.1 *Pitch and Language*.)

“To enjoy the study of African music a strong sense of African rhythm is required” (Flolu 2004:1). Where an African song “calls for percussion accompaniment”, Kazarov suggests that players with a non-African background (e.g. in the case of overseas choirs), should “first practice African drumming styles in ensemble”. He recommends *Afro Ensemble: A Beginning Book*¹³ by Lynne Jessup as a source book for drumming exercises, as well as the use of “[a]uthentic African instruments” where specified for accompaniment (Kazarov 1993:25). The strong rhythmic power of African music originated from the “complex interweaving of different rhythmic patterns found in indigenous styles”. “[P]ercussive devices, such as drumming, hand clapping, shaking of rattles, and beating of bells and gongs”, as well as “forms of physical and body movement provide perhaps the greatest sources of artistic, creative and aesthetic satisfaction and admiration for both musicians and their audience” (Flolu 2004:1).

¹³ *Afro Ensemble: A Beginning Book* by Lynne Jessup (Ft. Worth, Texas: Harris Music Publications, 1975) (Kazarov 1993:25). “This not only has seven different “charts” to play but also includes instructions on techniques, master drum patterns, and resource materials” (Kazarov 1993:25).

Appropriate vocal tone quality, with reference to a Western approach, often proves a problem for non-African choirs. This problem can be overcome to a certain extent by using recordings which are perhaps the most “valuable source documenting the vocal tone quality used in singing African music”. One should keep in mind that “written descriptions are not a good substitute” (Kazarov 1993:25) for a video recording, especially when aiding overseas choirs, with no audio example to relate to. Kazarov refers to *Original Music*¹⁴ that “offers an excellent world music catalog with an extensive African section” (Kazarov 1993:25). The researcher also recommends SAMRO, DALRO and AMCT in Johannesburg, as well as ILAM in Grahamstown, and the music departments of the University of Pretoria and University of the Witwatersrand in this regard. As local visual aid for performing the dance movements of each song, Kazarov suggests the contribution of “African exchange students”, studying at educational institutions, as well as African church members who are “native Africans or who have worked or studied in Africa” (Kazarov 1993:25).

Contemporary African choral music has a “rich palette of new tone colors, textures, and sounds” that is a “unique contribution to the music of the world”. African intercultural music is an “exciting introduction to non-Western music through the intermediary of more familiar Western musical idioms” (Kazarov 1993:25), including Western aids, such as multimedia.

4.7 MULTIMEDIA

To appreciate the “value of African folk music and the power it exerts on its listeners”, should contemporary African music should not be compared with “‘illusionary prestigious’ Western classical music”, but it should be put “independently in its own emerging artistic context”, and be approached as “folkmusic (sic) versus art music rather than as indigenous music versus Western classical music” (Floyd 1998:167).

The music of non-Western cultures should be viewed from within “their own social structures” and it should be realized that “most music culture is interrelated with dance, drama, ritual, and visual element[s]” (Colwell 1992:738) and should be performed as such.

¹⁴ Original Music (RD 1, Box 190, Lalher Road, Tivoli, New York 12583)

For the purpose of a publication, a *supplementary* audio-visual representation is essential to accompany the transcriptions. One should keep in mind that, even in the best of cases, “the product only partially reflects the proceedings”; with the result that many facets of ‘original’ performance of the song that are being ‘translated’ are often ‘lost in the translation process’. “[T]he visual elements” (Vansina 1985:60), for instance, are lost when not *videotaped*. Therefore a video recording is essential, and even the video recording, while capturing the ‘live’ performance, is not perfect as it “works only from a single angle” (Vansina 1985:60). This problem can be partially solved by using two mediums: an audio as well as video recording. Although the video recording only serves a supplementary function to the transcriptions of the music, a more holistic approach to the recording process is then possible (Vansina 1985:60) when using both the video and audio recording.

The use of such a multimedia package is not only need based, but also culturally, aesthetically, academically and financially motivated. Colwell (1992) highlights some of the issues and problems involved when an educational programme incorporates world musics: firstly, how can the music best be interpreted or represented, with or without the supplementary material; secondly, the “authenticity of [the] performers”, with or without visual and audio aids; thirdly, are the methods and material used sufficient; fourthly, how “feasible and practical” are the performances of the songs; fifthly, the importance of the “traditions and backgrounds” of each of these songs (Colwell 1992:738) are some of the issues that are addressed.

It is advisable that an audio-visual representation should accompany the transcriptions for the benefit of the choirs overseas (Human 2005:52). An example of a publication of contemporary African choral music with a professional as well as an educational approach is SAMRO’s multimedia publication (book and CD) *South Africa Sings!*¹⁵ (1998). Buning (1999:19) describes the CD as a “practice tool” for choirs to enable them to understand a performance of African music compositions: “Certain of the items are heard with special accompaniments played by the *National Symphony Orchestra*, and indicate clearly the correct tempi, rubati, phrasings, and other essential stylistic points”. As part of a “‘package deal’ for interested choirmasters, singers and others”, Buning mentions “all the various components of

¹⁵ *South Africa Sings!* All eight songs in volume 1 are performed by the *Soweto Songsters* and the *Bonissudumo Choristers* under the musical direction of Professor Khumalo (Buning 1999:19). A publication by the SAMRO.

the whole ‘adjunct package’ are ... perfectly matched” (Buning 1999:19). This package was developed and adapted with the specific aim in mind of clarifying the sound production used for the songs.

I now refer to a case study that describes the production process of the video and CD for the *Choral Music from South Africa Series* (2001), where the practical situation often did not conform to the theoretical notions of the ‘negotiation of boundaries’ between different cultures.

Fifteen black choir members from the *Allen Glen High School Ethnic Choir*, as it was known then, were selected for participation. These choir members (see 3.4.1.1 *Selection of Choirs*) recreated eight previously selected songs through performance. After four months of ‘practicing’ after school in the school hall, and with the help of soup, bread and a specialist in traditional dancing, Dineo Diale, the dance movements were ‘ready’ for recording on video (Human 2005:52). The reason for ‘preparing’ the music, and, as I later realized, intervening in the ‘original’ performance of the *Allen Glen High School Ethnic Choir*, was not an attempt, at that stage, to ‘change’ and Westernize the music. The reasons were the following: firstly, to produce an easily accessible, marketable, ‘professional’ and ‘neat’ visual and audio presentation for the choir market, from which the non-African choirs, especially the overseas choirs, would be able to learn how to perform African choral music. Secondly, to comply with this aim, issues such as uniformity of movement in the dances, of pronunciation of words, of sound and dress, etc., were important. Thirdly, during the initial planning stage it was then decided that a ‘preparation’ period would be incorporated for the choir to satisfy all these requirements.

In other words, the theoretical approach did not always conform to the practical side of video recording. From the video team, for instance, requests were put forward for a more uniform and neater performance of the movements of each song. The video team also found that the effect of the movements on the quality of the sound, while recording, was bad. And suggested that the song without the music be recorded beforehand in a studio. The researcher’s own perceptions during rehearsals were that of ‘unsafe’ voice production, intonation and ‘blending’ of the voices of the choir members. Moreover, the choir members also found it difficult to sing from the transcribed sheet music. This music had been recorded, transcribed

and published beforehand from the choir's previous performances. They preferred the version which they had 'recreated' themselves at the moment of singing, which was acceptable, because recreation involves improvisation in African culture (see 4.2.4.1: *Improvisation*).

To solve these problems and minimize the cost of recording and studio-time, a CD was cut with four professional white women's voices. The choir members synchronized their dance movements with the songs as performed on the video. The researcher realizes that, approached from an ethnomusicological perspective, the process of recording followed in this instance was controversial, but, to be able to solve the practical side of the situation, this process was followed. This video and CD, supplementary to the transcriptions, were, to my knowledge, able to 'translate' successfully the essential knowledge that non-African choirs needed to be able to perform these songs effectively and with understanding (Human 2005:52).

Usually contemporary African choral music is performed in four-part harmony (SATB). In this instance, the songs recorded were 'adapted' for SSA and SSAA and performed as such, as the market in this case was primary school choirs, children's choirs as well as women's and youth choirs. Prominent non-African choirs that performed these transcriptions and expressed great appreciation for the additional help of this video and CD are the world renowned *Toronto Children's Choir* (Canada), *Brisbane Children's Choir* (Australia), *Korluren Women's Choir* (Norway), as well as the *Tygerberg Children's Choir*, *Bloemfontein Children's Choir* and *Jacaranda Children's Choir* from South Africa.

Although this video and CD have been successful, when approached from an educational and commercial perspective, the supplementary video and CD were far from ideal. Educational and ethnographic choices were made during recording of the video and CD and many issues arose from this process:

What is the difference between a 'commercially released' ethnographic recording and a field recording? (Seeger 1991:290) The field recording, an unedited, ethnographic version of the "unique expression" (Agawu 2003:68) of an individual culture, is "deposited in an archive", while commercially released ethnographic recordings are "made available on some scale for commercial or educational distribution". Ethnographic recordings are often made in "natural

circumstances in geographically or socially distant places, produced for an audience culturally different from that of the performers, often accompanied by notes presenting the music and its use to the new audience” (Seeger 1991:290). Therefore, the aim of the recording should determine the type of recording used.

Would a ‘perfectly simulated’ recording (refer to the case study above) be of greater value when preparing and translating African music for non-African choirs? Floyd advises that “[t]o appreciate the value of African folk music and the power it exerts on its listeners we must begin not to prettify its social and cultural factors and comparing it with ‘illusionary prestigious’ Western classical music” (Floyd 1998:167). On the other hand, however, unedited video material is often not as suitable for educational purposes as a simulated (Human 2005:52,53), practical, clear and “prettified” version can be.

Wollen asks for a “new and postmodernist aesthetic”, and continues that the “polarized distinction ... high and low art; the doctrine of the purity of genres; ... all these are useless for any serious engagement with a hybrid and technologically sophisticated form such as music video” (Wollen quoted in Mitchell 1989:274). A new approach towards African music, and specifically contemporary African music, should be addressed. Two existing and contrasting approaches towards genre and style in African music have been identified. On the one hand an exclusive approach of some scholars, advocates the importance of authenticity, purity, and importance of boundaries in determining genres and style. On the other hand, the more hybrid and inclusive approach in terms of, technology, commerce, and a more practical educational approach towards style and genre, is identified. This brings us to the question of compatibility of a more inclusive hybrid form of African music with a more ethnographic approach advocating authenticity and purity, of genres.

The next section will deal with these issues.

4.8 THE PLACE OF TRADITIONAL MUSIC IN MODERN TIMES

A new society reflects new light upon the place and function of traditional music in South Africa today. New developing approaches and values come forward, including aspects of commerce, trade and education. But new, “hybrid and technologically sophisticated form[s]”

(Chrispo 2003:58) of music are now encountered and the following comes to mind when viewing traditional and contemporary African music:

4.8.1 Commercialization of Tradition or the Educization of Tradition? (Chrispo 2003:58)

The effect of the market, politics and technology has a strong influence on culture and music (Meintjes 2003:10,11).

Because of the effect of the mass media, commercialization and through “the process of innovation, invention, appropriation, cultural borrowing and also through hybridity” (Merriam 1964:303), “new forms of music ... have arisen” (Manuel 1988:2). “Due to the economic realities of contemporary times”, tradition is now a “commodity that is available for sale to tourists, local or foreign and to educational groups and researchers” (Chrispo 2003:58). It is then possible that traditional music did “succumb to modernity through conversion into salable commodities” and became “divorced from their original contexts” (Chrispo 2003:60,61).

This is a debatable issue, because tradition is an ever-developing and growing process, and part of this development process will contain commercialization of traditional and contemporary African music whether as salable commodities or for educational purposes. Essential to the process of commercialization is the question of publication, and in the case of contemporary African choral music it includes the issue of ethnographic recordings for publication as well.

4.8.2 Ethnographic Recordings for Publication

When approaching the important issue of the commercialization of ‘folk music’, Seeger, as ethnomusicologist, anthropologist, and specifically as editor-in-chief for *Folkways Records*, asked the following: “What are we [as multidisciplinary team, including collectors, ethnographers, and specifically publishers] doing when we publish an ethnographic recording?” (Seeger 1991:291). More specifically I ask the following questions:

4.8.2.1 Why are ethnographic recordings produced?

4.8.2.2 To what extent do the role players influence these ethnographic recordings?

4.8.2.3 What problems are encountered in ethnographic recordings?

4.8.2.4 Who is the audience for the publications?

4.8.2.5 How should commercial ethnographic recordings be planned?

With reference to the questions and suggestions put forward by Seeger, the important and controversial aspect of the publication of transcribed African choral music will be discussed.

4.8.2.1 Why are ethnographic recordings produced?

Initially scholars focused on ethnographic recordings, the technologies of reproduction and circulation but unfortunately “moments of recording have been less considered”. Initially the studio was approached as “*popular* representation” of music (emphasis added), a “site into which creative agents and compositional ideas would go, get compromised by technological manipulation there, then emerge packed for consumption” (Meintjes 2003:280).

The aim of producing ethnographic publications, says Seeger, is usually to reach a “larger and less specialized audience” than with “scientific publications” because ethnographic recordings are often “produced as a by-product of scientific research or archival acquisition”. In the case of this research, where the market would be for non-African choirs, the “proposed ends”, the performance of the choirs, and the “nature of the [specific] audience”, should meet with the context of the published material. This is not always “clear in the design of the product”. The publishers often aim “to increase cultural sophistication, and international understanding, as well as sometimes to make a profit” from this publication. Mostly the packages are published for “broadly educational purposes” such as for “schools, colleges, and public libraries” (Seeger 1991:292).

A second reason for the publication of ethnographic recordings can also be to reinforce the “cultural self-esteem and political autonomy of minority groups and musicians”, called ““cultural empowerment””, which will then be for the “benefit of the community recorded” (Seeger 1991:292). Often a community or individual is not taken into consideration with the publication of these works.

4.8.2.2 *To what extent do role players influence these ethnographic recordings?*

“Boulez believes that the role of the recording engineer is to transmit ... ‘reality’ into recorded form without further interpretation” (Hamilton 2003:350). But would it be possible to “transmit the object as faithfully as possible”? (Boulez 1986:488,489).

“If we look at the processes through which original performances become records, our recordings are in themselves a dialogue of cultures, and not simply a part of such a dialogue” (Seeger 1991:294).

The collectors and developers of ethnographic recording examples, approach these recordings from within their own cultural and personal ‘framework’ and perspective. Thus their personal experience and ideas about music and society strongly influence their perceptions. The result is that the ‘original’ aim for which the music was created, is replaced by “something that is entirely new and shaped by our [the collector’s] own culture” (Seeger 1991:292).

In the case of the recording productions, I agree that an ethnomusicological authentic approach is not viable, because different role players, including the role of technology, are part of this process of ethnological recordings. Meintjes reacts as follows: “Stylistically it is thoroughly integrated with technological procedure” (Meintjes 2003:13). The recording itself developed from traditional, rural, and moved to urban, modern, “blackness”, and now to South African, and global spaces, where links were formed with Afrikaans, English, European, American sounds. The influence of the role players is prominent and forms an integral part of the process of ethnographic recording.

The choice of material is usually “geographical, cultural, genre-related, or (much less often) artist-related”. In deciding what material would be appropriate to use, the collector answers to his own aims, informed by “theoretical and/or stereotypical orientations”, and “editorial policy”. In this process, “the relationship between our titles and the contents of the recordings is often quite unclear” (Seeger 1991:292). As noted above, Chrispo concludes that these recordings “succumb to modernity through conversion into salable commodities” and then become “divorced from their original contexts” (Chrispo 2003:60,61). “A ‘genre’ of

ethnographic recordings has taken on a format of its own partly as a result of media constraints, market structures, and theories of music” (Seeger 1991:293), as well as to answer to commercial requirements of our era.

4.8.2.3 What problems are encountered in ethnographic recordings?

The compiler seldom has “free choice of material and presentation” and the editor and producer require “fairly strict limitations of time, text length, and photo-documentation”, for example. The compiler must work within those limits, thus making clear (and not always well thought out) priorities of inclusion and exclusion in music and documentation. A ‘genre’ of ethnographic recordings has taken on a format of its own, partly as a result of media. The compiler’s choices are limited, due to the constraints of “market structures, and theories of music” (Seeger 1991:293).

4.8.2.4 Who is the audience for the publications?

“The presumed audience is usually an interested lay public of the culture of the record producer who is reached by the limited record distribution systems usually available” (Seeger 1991:295). The distribution of ethnographic material is a complicated issue, because the “audio and video distribution system is a highly competitive, for-profit enterprise” (Seeger 1991:295) in most countries. Government or museum outlets for ethnographic recordings are usually few and far between. Record stores generally “distinguish between ‘popular music,’” which is music sold in large quantities and with high profit levels, and “‘educational packages’”, where the “producers often have as much trouble finding that audience” as vice versa (Seeger 1991:295).

How should this issue be approached?

4.8.2.6 How should commercial ethnographic recordings be planned?

“Ethnomusicology has been particularly slow to recognize the creative potential and semiotic nuance of technology [in the form of ethnographic recordings] in music making and to include its analysis within the field’s interpretive frameworks” (Meintjes 2003:280).

When planning for commercial ethnographic recordings, the following should be kept in mind to ensure that ethnographic recordings offer more of “a dialogue among cultures rather than a monologue about other people’s culture” (Seeger 1991:298).

No “ethnographic production ... can be perfect”, but many of the problems, as discussed, can be handled by planning ahead and from the outset of the project (Seeger 1991:298). Some of the most prominent issues develop during the collection, production and marketing phase of the commercial ethnographic package:

At the outset of a project the musicians should be invited – in the case of a commercial ethnographic recording – to give their input on how they would approach and “present their traditions in a limited amount of time to a foreign audience”. Sometimes they may have had experience of a similar situation and be able to give sound advice. It is important that the researcher/collector should acknowledge the musicians (including the choir and conductor) in the publication and/commercial ethnographic recording (Seeger 1991:298).

“Explicit arrangements for payment to artists should be established” during the initial fieldwork, by the collector/fieldworker (Seeger 1991:298).

Careful consideration should be given to the excerpts of music chosen, and should be stated in the documentation accompanying the record. It should also be stated whether the music is either a “representative sample [of the song], what area(s) it was recorded in, and how the recording was organized” and whether it is only a partial representation of the song and why (Seeger 1991:298). To include these notes in the publication would be the ideal situation, but this is not often possible, due to costs and availability of space.

A project manager, be it the researcher, editor, etc. should see to “[c]ollaboration ... between the recorder, compiler, designer, and other specialists” (Seeger 1991:298, 299). Clear specifications are important for high quality work. See Annexure 5: *Style Guide: Sibelius Music Transcription* and Annexure 6: *Style Guide: Sibelius Practical Implementation*, with reference to the selected music, “quality of the documentation, ... notes, photographs, and cover” (Seeger 1991:298, 299).

“Every record should contain a map, and an abbreviated bibliography and discography. These would encourage interested listeners to go beyond the recording itself to explore further the musical traditions or the peoples who produced them. Recordings should not isolate the material and freeze it, but rather relate the music to other things as part of a larger educational project” (Seeger 1991:299).

“Technology may bring us new ways to document recordings. An interactive compact disc (CD-I) could contain video examples of musical performances, as well as interviews with the artists, photographs, written information about the performances, instructions on how to make a simple instrument and play it, and some audio examples of other performances, all in a single package that would encourage the user to explore the recording in a number of ways” (Seeger 1991:299).

In the process and production of choral music for non-African choirs, the boundaries between commercialism, politics, racialism and ethnicity are bridged. “Since scholars have historically embraced the ‘live’ music event as ‘authentic’ and a potential site of politics, in contrast to ‘mass-mediated’ forms,” ‘popularized’ African music, or in this case in the form of choral music songs, “challenges us as theorists and activists to reevaluate notions of oppositionality in relationship to the media, to aesthetic form and feeling, to contingent interests, and to personal voice” (Meintjes 2003:13).

4.9 COPYRIGHT

“Musical ownership exists in many forms in different societies, and such rights need to be understood and observed by the field researcher” (Seeger 1991:296). Copyright is a specialized as well as multidisciplinary issue and for each translator or representer of contemporary African choral music, there are many pitfalls of which most of the transcribers, arrangers, composers are not aware.

“Copyright is literally the right to copy”, and the main purpose thereof is to “produce a public benefit”. In other words the “copyright laws foster creativity and the distribution of artistic works” (Althouse n.d.:9). Copyright law protects the owners of the music, but also helps the publisher to be able to purchase the music legally from the copyright owner for distribution to

the public without any injustice being done to the copyright owner. It allows all groups involved to benefit from the work of the copyright owner in a controlled manner. The public is the “main beneficiaries of copyright laws” (Althouse n.d.:10).

The copyright owner has four exclusive rights. The right to: firstly, “reproduce the copyrighted work” by making copies; secondly, perform these works in public; thirdly, make arrangements (“derivative works”) of these works; fifthly, the dissemination of a copyrighted work (Althouse n.d.:17,18).

A copyright notice imparts very specific messages of which the following are important: “Any arrangement of a copyrighted musical work made without permission from the copyright owner is a copyright infringement” (Althouse n.d.:50). Due to the difference between the commercial cultures in South Africa and in the rest of the world, the approach to the concept of copyright differs greatly. In South Africa, choirs mostly do not buy music copies for each of their choir members, but only a single copy is purchased. Copies of this work are made for the rest of the choir, in order to save costs. Thus choir music in South Africa has to be sold at exorbitant prices to absorb the costs of illegal copying. In the USA and Europe, for example, the music is sold at a marginal cost to enable choirs to purchase music for each choir member, which they do. This practice of illegal copying in South Africa does not only have a negative influence on the publishers, “[e]very unauthorized copy is a lost sale and lower sales mean smaller royalty checks for writers” (Althouse n.d.:21) and communities as well.

The question of “[w]ho owns the music?” is a contentious issue in the representation of a specific language and culture and “especially if a recording has many artists” (Seeger 1991:296) Since the commercialization of and “monetary return on ethnographic recordings” the approach towards the issue of ownership has changed. Originally the recorder of the tradition “claimed the rights”. Now a new approach of “allocating rights to the original performers, and ... arranging for some kind of payment to be made to them on commercial recordings”, is developing.

A *copyright notice* can tell you more about the music and its origin and should be part of any arranger or transcriber’s music, be it video, CD or sheetmusic. For an interesting discussion

on the different versions of copyright notice, see Althouse n.d.:58-60, as well as Annexure 5: *Style Guide: Sibelius Music Transcription* and Annexure 6: *Style Guide: Sibelius Practical Implementation*.

The following statement should be included on the back page of a publication: Firstly, “[t]his album was made with the knowledge and approval of ... and mention the group or choir. The musical examples are artist productions of this society ... and mention the society. The royalties will be given to them and should be paid: the incorrect use of these musics is prohibited not only by law but (sic) by moral force against the exploitation of these artists” and secondly, the availability of the field recordings at a specific institution should also be mentioned (Seeger 1991:297).

“[T]here is a discrepancy between theory and practice in the copyright law. Though countries may have a modern legislative system including copyright law etc., such provisions are often totally incapable of controlling bootlegging or, above all, piracy (for example, cf. Wallis & Malm 1984)” (Schneider 1991:309) of choral music, especially ‘folk music’.

Illegal trade in the ‘production’ and ‘trade’ of printed and recorded music is widespread. To be able to control these daily infringements of copyright, an “intricate and expensive system of supervision”, should be utilized and controlled by “major industrial nations”. In some countries with relatively little or weak control, “there exists a real ‘pirate industry’ and this not merely on a backyard scale” (Schneider 1991:309).

During the 19th century, ‘folk music’ was exploited to a great extent. Legal right did not strictly control the arrangement and publishing of ‘folk tunes’. ‘Copyright’ “resided with the printer or the publisher and stationer”. Initially this music was considered to be a “product of ‘the people,’” (Boytha quoted in Schneider 1991:307,308) and as the product was not seen as the work of one composer or editor, copyright was not an issue. ‘Folk music’ became a “veritable gold-mine (sic): an enormous and inexhaustible stock of material to be drawn upon at will”. The music was used, arranged, recorded and copyright, as well as authorship was “claimed” (Schneider 1991:307,308).

Copyright control is becoming an urgent issue, especially in “Western industrial states”. As the “communication technology advances satellite television” will also have a further effect, “national boundaries will be overcome and even international conventions will no longer be effective” (Schneider 1991:311)

4.10 CONCLUSION

The importance of a multimedia approach towards the translation of contemporary African music for non-African choirs should be addressed. “Notation”, as such, “is not meant for African music and it is for this reason that we have a plenitude of notations”. The transcription of African music for performance purposes by Western choirs, as well as being a prerequisite for “qualifying for a degree or diploma in music” (Ndlovu 1991:135), is important. However, “African music can best be described by performances, since song and dance are interwoven”, and in this instance the application of a CD and video are of great practical value, because “a camera never lies” (Ndlovu 1991:135) and is able to present the music ‘as it is’.

The author agrees with Ndlovu: “African music must be described according to African terms, according to African criteria. Africans do not worry about preserving music in any case because the process of performance is per se preservation. If the society accepts that music, it will live. If they reject it, it will disappear only from the public knowledge, but will sustain the minds of few individuals who will make it reappear in a different form to warrant acceptance back to the public domain” (Ndlovu 1991:135).

Multimedia materials, such as video and CD, have the power to aid in the construction of contemporary African choral music and act as medium for the translation of this music and its underlying culture for non-African cultures.

To conclude, the important question that emerged from this chapter is:

What does commercializing of contemporary African choral music (with ‘traditional’ roots) imply, with relation to authenticity and commercial exploitation?

CHAPTER 5

TRANSLATION AS NEGOTIATION

5.1 INTRODUCTION

The interlocative self [is one that can] change places with another [self, and this ‘interlocative’ self is a person] that *must*, in fact, change places to see where it [‘the difference’] is. A logical implication of the fact that I can see things you cannot, and you can see things that I cannot, is that our excess of seeing is defined by a lack of seeing: my excess is your lack, and vice versa. If we wish to overcome this lack, we try to see what there is *together*. We must share each other's excess in order to overcome our mutual lack (Holquist and Liapunov 1990:xxv).

By working together, sharing and overcoming our ‘mutual lack’ of knowledge and understanding of ‘other’ cultures, in other words, through negotiation, translation, mediation, interpretation and representation, the ability to understand each other’s cultures will be created. Different perspectives of a concept can be created between different cultures through dialogue, especially when negotiation is part of the process.

The terms *translation* or *negotiation* evoke ideas, such as boundaries, cultural dialogue, cross-cultural dialogue, hybridity, transnationalism and globalization. When the term *African* is added to these terms, concepts such as identity and authenticity are added, conjuring debates about power, Black Nationalism, as well as invoking issues of history, modernity and cultural memory.

In the previous chapters the issues of change in African music and in African song, their development as well as the ideologies around the concept of change, have been addressed. The translation process of the oral history through the transcription, editing and publication were evaluated as well as the processes involved. Performance theory as an integral part of the multimedia aspect of the translation of contemporary African music, the culture from and in which it developed, as well as the commercialization of this music, has been discussed. The interdisciplinary and multi-disciplinary approaches to the translation, representation or mediation of contemporary African music, such as a more ‘purist’ ethnomusicological approach, an educational approach as well as a more business-oriented approach were debated.

In this chapter the concept of “translation as negotiation” (with appreciation to Umberto Eco 2003), will be addressed. “[W]orking outward” (Meintjes 2003:13) from the previous chapters, I will link issues of authenticity, boundaries, cultural dialogue, hybridity, identity, mediation and negotiation, power, and translation at different levels. Therefore “politics”, as translation and politics of the music industry will be linked with “interaction” between musics and cultures and peoples, as well as to “aesthetics” (Meintjes 2003:13).

The translation of contemporary African music will be brought into relief in this chapter, through negotiating boundaries between the African and non-African choral cultures, as well as their aesthetic and expressive forms. In other words, I am arguing for a focus on cultural and technological mediation in order to understand the production process of African choral music for non-African choirs. To be able to analyze cross-cultural translation with reference to contemporary African choral music, I reject the idea of static African culture in favour of a more “continuously redefined and negotiated sense of cultural authenticity that emerges from generation to generation in response to larger geopolitical forces” (Monson 2003:3).

Through its history, educational referrals, marketing inputs, ethnomusicological opportunities, and its potential of genre and style, contemporary African songs, and here I refer specifically to the multimedia package of transcribed and published contemporary African music (the *Choral Music from South Africa Series*), offer a sound basis from which to approach the many interrelated issues of authenticity, boundaries, cultural dialogue, hybridity, identity and mediation of the *translation through negotiation* process. This I experienced during my fieldwork, and came to understand that cultural difference can be a positive means through which to learn from and understand one another, especially in a multi-national country such as South Africa, but also internationally.

“Difference” says Agawu, “may well be *the* sign of our times” (Agawu 2003:151), and ethnomusicology, which encompasses a substantial portion of my studies, “is founded on difference” (Agawu 2003:152). This includes the study of music in oral traditions, folk music, music in/as culture, and comparative study of world music cultures with issues such as the “Self and Other ... the First and Third (or Fourth) worlds ... and between whites and non-whites” (Agawu 2003:153).

Therefore this research is focused on the difference in cultures and musical cultures and many issues related to culture, such as cultural difference, have initiated cultural dialogue.

5.2 CULTURE AND DIALOGUE

Cultural studies “denotes a wide register of multiple identity” (Pieterse 2001:220). There is the notion of cultural difference, which is strongly interwoven with the concept of hybridity (Papastergiadis 2005:39); there are the “effects of multiple cultural attachments on identity” and the “process of cultural mixture” (Papastergiadis 2005:40). The impact of colonialism on African cultural systems is still an ongoing debate (Comaroff 1985:3), where “[b]oth local and global systems” were “at once systematic and contradictory ... [and] became engaged with one another in relations characterized by symbiosis as well as struggle” (Comaroff 1985:3).

Bhabha (1994:38,39) discusses where ‘culture is located’ and explores the ‘third space’ or the space where cultures are able to interact and where new ‘hybrids’ are formed, while Papastergiades expresses his views on hybridity through Bakhtin’s words that “innovation and improvisation intensify along the border zones of cultural contact” (Bakhtin quoted in Papastergiadis 2005:56).

I also refer to the interesting and important discourse on “black artists as symbols of cultural diversity and their success within the market” as a “cultural novelty” (Papastergiadis 2005:57). Although strongly related to my field of study and having been discussed in Chapter 4, I will not be able to focus on this issue, due to unavailability of space, and is recommended for further research.

5.3 NEGOTIATION AND MEDIATION

There are multiple phrases and terms associated with the word *mediation*, encountered during my research. Eventually I realized that the term *mediation* was quite similar in meaning to *negotiation as translation*. In this study I approach the term *mediation* as a form of ‘negotiation as translation’, in order to be an aid in the understanding and broadening of perspective of the notion of *negotiation*.

The meaning of *mediation* can be arbitration, intervention, conciliation, and of course, negotiation (*Thesaurus of Microsoft* and Bosman et al 2003:1010). Mediation is a transformative process that “connects and translates disparate worlds, people, imaginations, values, and ideas, whether in its symbolic, social, or technological form” (Meintjes 2003:8) and which transfers culture “from one kind of interpretive domain to another” (Meintjes 2003:259). In other words, it “is conditioned by the constant interaction of values, settled though never resolved at the moment of utterance” (Bakhtin 1981:354). Therefore *mediation*, as also *negotiation as translation*, is a form of contact that intervenes, translates, transforms and interprets from, or for, the ‘other’ through a process that transgresses boundaries and time.

There are different forms of negotiation: Monson, for instance, discusses negotiation through “collective memory” and identity construction in the African Diaspora (Gilroy 1991:211), referring to important works of authors such as Coplan (1985) and Erlmann (1991): “[e]ach of those works notes how important the elasticity and flexibility of musical performance is, the kinds of *negotiations with structure and setting* that make performance meaningful” (Monson 2003:71. Emphasis added).

Agawu’s view on the notion of negotiation is that there should be dispensed with the “facile distribution of ostensibly Western or African categories,” in the process of identity construction, for example, for “these only serve a certain divisive institutional mind, one that fails to appreciate the advantages of *redrawing boundaries* in the process of identity formation” (Agawu 2003:115. Emphasis added).

5.4 HYBRIDITY AS A CULTURAL PHENOMENON

“Hybridity is to culture what deconstruction is to discourse: transcending binary categories” (Pieterse 2001:238). Cultural studies “denotes a wide register of multiple identity” (Pieterse 2001:220) and cultural analysis is applied in the “cross-disciplinary” field of “popular culture, media, ...history, as well as expressive culture” (Kapchan and Strong 1999:242).

“Hybridity carries different meanings in different cultures, among different strata within cultures and at different times” (Pieterse 2001:235) during different periods in a lifetime.

Kapchan and Strong (1999:250) indicate the term *cultural hybridity* as “cultural mixture and border crossing” and define hybridity with a combination of definitions from the *Oxford English Dictionary* and the *Webster New Collegiate Dictionary* (Kapchan and Strong 1999:240). “Hybrid ... the offspring of two animals or plants of different species (less strictly) or varieties; a half-breed, cross-breed, or mongrel ...” and to broaden the definition: “a person produced by the blending of two diverse cultures or traditions”; “anything of heterogeneous origin or composition” and lastly “a composite”. Hybridity can also be “a culture, or element of culture, derived from unlike sources; that is, something heterogeneous in origin or composition” (Stross 1999:254). In contrast to these definitions, I approach hybridity in a more positive light.

In cultural analysis the word *hybridity* can be tested against similar terms, for example mixing, blending, melding, *bricolage*, *syncretism*, and *creolization*. *Bricolage* explains why, in the process of hybridization, “certain [cultural] forms are carried over [in conditions of displacement and new contact between cultures,] and others are lost” (Herskovits quoted in Kapchan and Strong 1999:240). Kapchan and Strong explain Herskovits’s (1966) formulation of *syncretism* as the “adaptation, assimilation, and the reconciliation of cultures, rather than their plural coexistence” (Herskovits quoted in Kapchan and Strong 1999:240).

Creolization, on the other hand, is hybridity’s “immediate interlocutor” intruder (Kapchan and Strong 1999:241) and explains the “variations and transformations in social and expressive life resulting from conditions of diaspora, colonialism, and market trade” (Kapchan and Strong 1999:241). *Creolization* is used as an analytical tool for the examination of culture at the borders and identity formations as they “broke with tradition and reinterpreted history” (Bauman 1972). Therefore “exchange” is the important word associated with *creolization*.

To understand “culture at the borders”, both the following approaches (5.4.1 and 5.4.2) can be used as analytical tools.

5.4.1 Hybridity as an Analytical Model

The invaluable use of hybridization as an analytical tool in especially the study of “folklore”, [and, should I mention, in the study of contemporary African choral music as well, with its ‘roots’ in ‘folklore’] because of its “deep historical investment” (Kapchan and Strong 1999:244) in the study of genre, is very aptly noted by Appadurai:

As music, the novel, television, and tape cassettes begin to enter the fields of the epic, the folk song, and traditional performances generally, what is emerging is a whole new series of hybrid forms ... [which] do not necessarily constitute a degenerate and kitschy commercial world to be sharply contrasted with a folk world we have forever lost. In fact, it may be the idea of a folk world in need of conservation that must be rejected, so that there can be a vigorous engagement with the hybrid forms of the world we live in now. If we embark on this task, our understanding of the textual and intertextual complexities of the past will stand us in good stead, and we are not likely to plunge into a premature requiem for the ‘lore’ of ‘folk’ (Appadurai 1991:474).

The dangers, limitations, value and nature of hybridity as both an “analytical model and a social practice” is a strong point of discussion among scholars in the field of “folklore, cultural anthropology, archaeology, linguistics, literary history, ethnomusicology, and comparative literature” (Kapchan and Strong 1999:239). Hybridity thinking has been criticized as focusing too much on the cultural aspects and not enough on the economic and political aspects. However, in this research hybridity thinking will only be applied in the cultural dialogical field as an analytical tool for understanding the process of hybridity that ‘happens’ when African choral music is ‘translated’ through the medium of book, video and CD into a ‘language’ that non-African white choirs will be able to understand.

The classical definition of culture states that “[c]ulture is the means by which a society defined a criterion for coordinating symbolic practices that affirmed a coherent identity and differentiated its way of life from others. The ideas and values that were perceived as unique to a specific community were also mapped with territorial boundaries” (Papastergiadis 2005:49), and still lead to debates on the lack of purity/authenticity as well as the issue of globalism in hybrid cultures and in identity construction (Papastergiadis 2005:50). To what extent therefore, “does hybridity become a sign for the impure mixings propagated by the dissolution of political, geographic, ethnic, cultural, and aesthetic boundaries?” (Kapchan & Strong 1999:239).

5.4.2 Hybridity and the ‘Third Space’

Of the important issues related to the notion of hybridity are the recognition of multiple identities, authenticity, mobility, migration, multiculturalism and boundaries. When the notion of hybridity is discussed, it is difficult to disentangle these notions from one another, because, when referring to the one, it implies the other.

Hybridization, or “a state of in-betweenness” (Kapchan & Strong 1999:245), where you do not belong anywhere and to everybody, is aptly described by Bhabha as “neither One nor the Other but *something else besides, in-between*” (Bhabha 1994:219. Emphasis added). Bhabha’s view is that the postcolonial hybrid does not “challenge us to disentangle influences like tradition and modernity or to unravel strands of difference” (Bhabha 1994:219), because he feels that hybridization and change lie in the ‘interstices’ between cultures and in ‘in-betweenness’ of cultures (Bhabha 1994:28). The “importance of hybridity”, therefore, “is that it problematizes boundaries” (Pieterse 2001:220). What happens in the spaces between these boundaries, in the ‘third space’ as advocated by Bhabha (1994:36,37) Pieterse sees the “in-between space” (Pieterse 2001:235) between cultures, (the unhinging of forms from their “rootedness in history” and the “recombination” of these forms in “novel ways” (Lévi-Strauss 1971:562) as an explanation for the term hybridity.

The concept of ‘third space’ is inevitably linked to the concept of hybridity in the sense of understanding “cultural transformation” (Papastergiadis 2005:61). “Hybridity thinking is never beyond the classical structures of identity and culture, but the “renegotiations and insertions within and between these identities can transform an understanding of the dynamics of these categories” (Papastergiadis 2005:61). “[W]e should remember” says Bhabha, that in “[c]ulture’s *hybridity* ... it is the ‘inter’ – the cutting edge of translation and negotiation, the *in-between* space – that carries the burden of the meaning of culture ... And by exploring this Third Space (sic) we may elude the politics of polarity and emerge as the others of our selves” (Bhabha 1994:38,39).

‘Newness’ is part of the dialogue on hybridity and associated with “creativity in contemporary society” (Papastergiadis 2005:47). “[N]ewness enters the world” (Bhabha 1994:212), including the world of music and choir and through interaction, change, adaptation,

negotiation and creativeness of hybridity; newness ‘happens’ between cultures in the ‘in-between spaces’ and the ‘third space’ (Papastergiadis 2005:47).

This hybrid ‘newness’ implies the possibility of new material, new styles and also new genres (Papastergiadis 2005:47) that are created.

5.5 THE CREATION OF A NEW STYLE

“Theories of hybridity allow for invisible negotiation with structures of domination through *style politics*, for instance, or elusive *economies of consumption*” (Kapchan and Strong 1999:246. Emphasis added).

5.5.1 A New Style in a Contemporary Environment

When the represented forms of different cultures or backgrounds interact and negotiate in a given situation, for example in the recording of a video by a specialized team (refer to Chapter 4), a new style is carved and formed through the different inputs of domestic, national, commercial, international, traditional, personal, etc. perspectives (Meintjes 2003:8). The input of the musicians themselves, as well as the input by the “producers, performers, white sound engineers, promoters and company management” (Meintjes 2003:8) and marketing, who all simultaneously integrate all their ideas about what African choral music should be (Meintjes 2003:8), is part of the creation of ‘newness’. “[W]hile formal music elements define a style, the reaction by Keil and Feld is “that style derives its meaning and affective power primarily through its association with the socio-political positioning and social values of music participants” (Keil and Feld 1994:9), which now emerges from the simulated situation of the video and CD recording sessions.

“[M]ediation [or cultural translation?] embeds layers and layers of experience in the expressive commodity form, and it opens up multiple possibilities for interpretation of those embedded ... experiences. Mediation operates in different arenas such as commodity production, social practice, and political struggle ... in different expressive forms, such as music, and dance, ... visual representation, display on the body ... It is in the convergence of these forms of mediation that social difference is produced and variously made powerful.

Such processes lie at the heart of the production of music style ... [of the] ... South African ...social life in and around artistic practice” (Meintjes 2003:260).

Meintjes also agrees with Keil and Feld (1994), that “while formal music elements define a style, that style derives its meaning and affective power primarily through its association with the socio-political positioning and social values of music participants” (Meintjes 2003:9), which now emerges from the simulated situation in the studio, or as in my case during video and CD recording sessions.

A strong form of ‘cultural brokering’ can be detected in the studio, or simulated environment. Firstly, the producers “are critical gatekeepers into commodity production because they are institutionally positioned to negotiate between laborers (musicians) and management (the record and video companies) and between aesthetic and market concerns. In the? South African case, especially historically, producers are also structurally positioned to broker black cultures for largely white capital and industrial executives, as well as crossover and foreign consumers. In other words, producers hold the responsibility of mediating between blackness as fiction, rhetoric, and commodity on the one hand and blackness as sensibility and experience on the other” (Meintjes 2003:258).

“Authenticity is a key mediating figure in the shaping of style” (Meintjes 2003:260). When two value systems converge or interlink, or, where two cultures converge and constitute a mutual “heteroglossia”, a dialogue ensues over “what is good, true, natural, coherent, according to culturally specific codes” and “[b]oth are always provisional” (Meintjes 2003:260). In other words, says Bakhtin, “[h]eteroglossia ... *is another’s speech in another’s language*” (Bakhtin 1981:324. Bakhtin’s own emphasis), where the social ethics and aesthetics of two different cultures melt together at the right moment of contact and interaction (Meintjes 2003:260) and a new style is formed.

An example of a new hybrid style is the marketing of Paul Simon’s *Graceland* (1986) album. Western music and music from distant and ‘exotic’ places, such as Africa, came together and “pointed to the modification and transformation of distant, ‘other’ musics for western tastes and markets. Fusion and hybridity in musical styles emphasized both the impossibility of tracing authenticity in musical styles and the simultaneous exoticism and accessibility of

distant musics” (Connell and Gibson 2004: 342). Paul Simon recorded English lyrics with black South African bands and with the *Ladysmith Black Mambazo* group from South Africa, where Simon blended “global pop and African ‘folk’ music” (Connell and Gibson 2004:348) resulting in a new ‘hybrid style’.

The market, politics and technology have a strong influence on culture and music (Meintjes 2003:10,11), as well as on the negotiation of hybrid styles and genres. In the translation process of African music from an African to non-African culture, for example, with special reference to the processing of the video and CD, hybrid forms are negotiated in constant and continual flow of transformation (Bhabha 1994:212). (Refer to Chapters 3 and 4.)

“The technological means of production, the corporate structures that house the technology, and the labor relations that organize the practices around that technology are critical forms of mediation that ‘intervene’ in the participatory experience of music making. In commodity production, these forms of mediation are mutually supportive” (Meintjes 2003:256) and co-facilitating in the construction of ‘newness’ or a new genre.

5.5.2 A New Hybrid Genre on the African Commodity Scene?

During the publication and production of the *Choral Music from South Africa Series*, I experienced the process of delivering a market-friendly and successful product from the outset of the project until final publication and the final performance of this music on stage by a non-African choir. In this process, all the inputs of the “mutually supportive” (Meintjes 2003:256) co-facilitators such as the technological section, together with the other cultural values of the translator, the educational requirements, marketing and audience requirements, ethnomusicological values (with reference to the transcriptions, CD and video), the media (the processing process) as well as the inputs of the non-African, and often more European orientated, choral cultures of the choirs performing the music (as I experienced in Norway - refer to Chapter 1.1), performing this music as well, a new style was developed. All was part of the construction of ‘newness’ through the mutual aim that transcended boundaries and emotions. I am therefore questioning the *creation of a new style*, as discussed by Meintjes (2003:257): “Is this hybrid ‘process of translation’ of African choral music from an African

choral setting to the setting of the performance on stage by a non-African choir, *the beginning of the creation of a new style, a new genre?*”

Genres set limits to music styles in order to understand exactly what these styles are. Even when discussing ‘new’ genres that develop through the process of hybridization, there are limits or boundaries to these hybrid styles in order to be able to define each style as an entity. New genres develop through the “re-marking, erasure, re-inscription, [and] redefinition” of boundaries. Genres are given to “multiple interpretations ... they defy uniformity of response” (Kapchan and Strong 1999:243). New genres or “hybrid genres” are recognized with reference to its boundaries: “by what it is not” (Kapchan and Strong 1999:243).

Bakhtin’s well known view on the notion of genre (Bakhtin 1981:288) as “an expression of worldview and ideology” (Kapchan and Strong 1999:241), is developed further by Kapchan: “[a]lthough the most obvious hybrid genres are those which combine ethnic identities, hybridity is effected whenever two or more historically separate realms come together in any degree that challenges their social constructed autonomy” (Kapchan 1996:6).

Although Bakhtin does not speak directly of hybrid genres, he refers to linguistic hybridization, which he sees as “a mixture of two social languages within the limits of a single utterance, an encounter ... between two linguistic consciousnesses” (Bakhtin 1981:358), which Kapchan calls “a split subjectivity of the utterance” (Kapchan 1996:243). Hybridization, therefore, is characterized by bringing together “multiple voices” to a “single voice” in language (Bakhtin 1981:429).

The author agrees that the “critical challenge of hybridity is not an unending celebration and display of difference”, in the “hype” sense that ‘everything now goes’ as part of the globalization process, “but rather a critique of the conditions that constrain the complexities and exclude the totality of cultural exchange” (Papastergiadis 2005:58).

I conclude that the end product of translation of contemporary African music is not an unauthentic or superficial translation. It does not fall in the traditional African music genre, or the contemporary African music genre, but is a hybrid of these two genres. Through the process of translation between the African choral music version and the non-African choral

music understanding and performance of this music, ‘something new’ has been developing; a new hybrid genre on the African commodity choral scene perhaps.

Cultures are formed through “negotiation with difference”, and therefore the important change of focus should be “from a dispute over whether purity has priority over hybridity to an examination as to whether hybridity can either provide a critical perspective on aesthetic, moral and political questions, or simply describe the general condition of mixture in cultural identity” (Papastergiadis 2005:48). “Hybridity thinking compels us to address the complicities and inter-dependencies in cultural exchange and identity” and “hybridity is dependent on the very things it strives to overcome” (Papastergiadis 2005:60), which are in the form of boundaries.

5.6 BOUNDARIES

As a living, socio-ideological concrete thing, as heteroglot opinion, language, for the individual consciousness, lies on the borderline between oneself and the other. The word is half someone else’s. (Bakhtin 1981:293)

“Boundaries are a necessary part of the modern world. Any form of identity and hybridity would be meaningless without them” (Papastergiadis 2005:60). In order to address the notions of cultural differences, hybridity and issues of translation as negotiation, one must first understand difference in culture, what its boundaries in these cultures are, and where they are located.

In Pieterse’s view, the recognition of boundaries of multiple identities, authenticity, mobility, migration and multiculturalism, are related to hybridity and he concludes that the “importance of hybridity is that it problematizes boundaries” (Pieterse 2001:220).

5.6.1 Boundaries as beginnings

A boundary is not that at which something stops but, as the Greeks recognized, the boundary is that from which *something begins its presencing* (Heidegger 1962:14).

Hybridity thinking is driven by the dual desire of connection and separation (Papastergiadis 2005:61).

Hybridity, and specifically cultural hybridity, can be analyzed and understood by ‘recognition’ of pre-constructed boundaries and the ‘recognition’ of ‘difference’ by referring to these boundaries. The recognition of difference, for instance, is the recognition of ‘others’ (Pieterse 2001:238). In a postmodern outlook, boundaries are “historical and social constructions ... cognitive barriers whose validity depends upon epistemic orders, which are ultimately of an arbitrary or at least contingent nature” (Pieterse 2001:238). Some boundaries “wane” and others are introduced, but there will always be some form of barrier or boundary (Pieterse 2001:238) in order to understand who we are and who the others are. “Hybridity, mobility and difference show us the other side of things ... provide a new perspective” (Papastergiadis 2005:62).

“[I]f we recognize others” asks Pieterse, “according to which boundaries do we identify ‘others’?” What about those cases which are “between categories and combine identities?” Could it be that ‘recognition’ is actually a *re-evaluation* of existing boundaries, a “stretching [of] their meaning”, without transgressing these social boundaries? To what extent can ‘change’ or development or progress be measured when you grab hold of a new developing identity, but leave behind an ‘old’ one? Is this ever achieved? (Pieterse 2001:219).

5.6.2 Identity as Boundary

Categorization is central to identity construction (Hammond 2004:105).

[M]usic can function as a tool for the articulation of identity (Hammond 2004:104).

Why are national, international and ethnic identities important for my studies? One must know who one is and what one’s music is, before one will be able to understand or accept the music of another culture. Understanding and experiencing ‘difference’ from your own also aids in the definition of your own and appreciation of the ‘other’. Identity is one of the most important related aspects of translation. Who has to negotiate their identities? What is the meaning of the word identity? “The difference between self and perceived others is an issue that various theorists locate as central to the process of identity construction” (Hammond 2004:105).

The grey area between cultures where articulation and interchange take place is free to interlink without the restrictions of cultural barriers and is seen as the area of “cultural

hybridity” (Bhabha 1994:36). Bhabha argues that this space is located where neither the one nor the other culture dominates, and goes beyond the polarities of Self and Other. This ‘Third Space’, as he calls it, eludes the “politics of polarity and emerge[s] as ‘the others of ourselves’” (1994:39). This is useful for me in terms of the ‘translation’ of contemporary African choral music, to understand the concept of ‘translation as negotiation’. Translation over cultural boundaries not only implies that the translation should happen from *within* its own cultural boundaries, but also *beyond* such boundaries. But this ‘Third Space’ can only be determined after both the cultural tenets of the two merging cultures are understood. In order to understand and represent a ‘foreign’ culture and negotiate boundaries and differences, one must first know who one is, where you come from yourself, as Clifford comments (1988: 93) to be “one self, one culture, one language” (Clifford 1988:93). The position from which I write as a white Afrikaans-speaking South African female studying black music and moreover, helping to assimilate this music into white cultures overseas, is a very complex one and places me in this third space, from where I should negotiate the different boundaries.

Environments are ordered through categorization, and identities are constructed by categorization of ‘other’ people and of the ‘self’, by placing people doing and thinking the same together. There can then be referred to the specific characteristics of each group, their value systems and behaviour (Hammond 2004:105) in order to understand difference. This process of identity construction through categorization is based on the “notion of sameness” and on a “sense of belonging” (Hammond 2004:105). In other words, says Robertson, “[p]art of the process of establishing one’s identity involves balancing one’s separateness and difference from others with one’s relatedness and similarity to others” (Robertson 2004:131).

In various ways music can help people to construct their own identity, in imagining themselves “in relation to others”. By listening to music and by deciding what is different from your own perception of what your music is, in other words, because of the capacity of music “to be understood as a distinct form of imagining ... [and] for acquiring connotative meaning” a person is “thus [able to] negotiate his [own] identity” (Robertson 2004:131).

South Africans have been busy renegotiating their own identities since 1994, to be able to ‘survive’ in the ‘New South Africa’. In the Apartheid era, says Hammond, the government encouraged whites to refer back to their European roots, where their families originally came

from, and now in the ‘New South Africa’, white South Africans, especially, have to reconceptualize their identities to be able to ‘fit in’ (Hammond 2004:104). An example is the government’s *Tirisano Choir Competition*, which now requires that, for a primary and/or high school choir to take part in choir competitions in South Africa, it must first participate in the *Tirisano Choir Competition*. Non-African choirs therefore, have to renegotiate the fact that singing African choral music is now an integral part of the competitive choral world.

Due to the hybrid nature of music, it is an easy and safe site to regenerate one’s identity. Communal singing exists in all cultures in one form or another; is accessible to all and belongs to all culture groups. Because of its hybrid nature with roots in African, pre-colonial, European, African and American resistance cultures, it is not easy “for any one culture to claim ownership of the origins of choral music” (Hammond 2004:107).

Youth choirs are a transitional generation in the ‘New South Africa’ and are busy renegotiating their identities based on a sense of belonging to a group (Hammond 2004:105). Nowadays “performance in a choir is less privileged and more democratic” (Hammond 2004:107) and choirs therefore, are able to bond but also have to work together as a team (Hammond 2004:105). “[C]hoirs typically construct identities for their choirs, based on a sense of belonging to a greater network of choirs”. Therefore these choirs are able to place themselves in relation to other choirs in the national and global setup (Hammond 2004:105) in negotiating their own ‘differences’ and identities.

Agawu refers to the importance of the theoretical framework of postcolonialism when approaching the issue of ‘identity’ in African music. Identity is ‘formed’ by history, and the influence thereof is visible, even today. “Postcolonial theory normalizes hybridity and thus makes possible a truer, more ethical mode of identity construction”, says Agawu (2003:xviii), while Papastergiadis remarks that “there is now a general recognition within the theoretical debates on cultural identity that all identities and cultures are formed through negotiation with difference” (Papastergiadis 2005:48).

“[B]oundaries are a social function of life” (Pieterse 2001:238). When approaching the concept of boundaries and negotiation of borders, to be able to ‘pass’, in “different milieus is a survival technique” (Pieterse 2001:229).

Music “privileges interaction, participation, and formal flexibility in the service of transcendence and communication of normative values and cultural identity. Musical performance does not merely serve to reproduce or express the *hierarchies or frames that surround* it. It is also *concerned with transcending them through metaphoric encodings of deeply held values and strategies for survival*” (Monson 2003:71).

“It is generally agreed that contemporary music embodies not one but a number of trends in music, whose common bond is their radical break with some vital aspects of the traditions of the past”. To the new generation of musicians, the challenge that tradition poses is *identity*, to be for or against identity with your own tradition (Nketia 2005:338). Especially in South Africa since the 1990s, identity has formed an important aspect of music – contemporary or traditional. There are three different approaches, according to Nketia, to tradition: firstly, the perspective of Originality, secondly, of Authenticity or Normative Stability and thirdly of Identity or Characterization (as already discussed) (Nketia 2005:342).

The following section will now discuss the aspect not yet addressed, namely authenticity.

5.7 AUTHENTICITY

Can music today be categorized as ‘pure’ or authentic or as un-authentic or hybrid? What is authenticity?

In the new urban environment, with the emergence of modern styles developing *away from the indigenous* genres, the question arose whether traditional forms could fall into extinction with no identity of its own (Stewart 2000:2-15). Had the incorporation of, for example, Western elements in the music not subtracted from the ‘authenticity’ of the African music? Could urban music that had developed in the cities over the past years still be classified as ‘authentic’ pre-colonial ‘traditional’ African music?

During the transcription phase of the translation process, when negotiating a Western or African approach, I was often confronted with the question whether “purity has [had] priority over hybridity” (Papastergiadis 2005:48). And questions such as “What is purity and what is hybridity?” came to mind. Stross reflects on these issues as well: “*Pure* in this context means

relatively more homogenous in character (homozygous in biological terms), having less internal variation. *Hybrid*, the opposite, is of course more heterogeneous in character, having more internal variation” (Stross 1999:258).

Authenticity (see pg 5-19) is important in cultural expression, because it converges “sound and sentiment” (Meintjes 2003:260). The word ‘authentic’ is often associated with terms such as ‘pure’, ‘original’, ‘uncontaminated’, ‘rural’ and ‘ethnic’ music. The word authenticity is also described as “faithful, genuine, accurate” (*Thesaurus Microsoft*) as well as “credible [and] reliable” (Bosman et al. 2003:158). Eco addresses the notion of translation as “faithfulness” and uses synonyms such as “loyalty, devotion, allegiance and piety” (Eco 2003: 192), which correspond with my approach of respect, appreciation and “charity” (See pg 5.1).

There are numerous perspectives on the notion of authenticity. The classical definition of culture initially was as follows: “Culture is the means by which a society defined a criterion for coordinating symbolic practices that affirmed a coherent identity and differentiated its way of life from others. The ideas and values that were perceived as unique to a specific community were also mapped with territorial boundaries” (Papastergiadis 2005:49). Definitions such as these lead to the debates around the *lack* of authenticity or non-authenticity, in hybrid cultures and identities (Papastergiadis 2005:50).

Touma’s view on authenticity, with which I will indicate my differences, is as follows: “[T]here are four criteria which can help to bring us as near as possible to authenticity [in African music]: namely, the tonal system, the rhythmic-temporal structure, the musical instruments and the musical mentality of the people under discussion ... [and] the aesthetic knowledge of the person making the choice, can help us to differentiate between the authentic and the non-authentic” (Touma in Baumann 1991:245,246). There are no true “pure” forms biologically or culturally, and perhaps never have been. “Thus everything is ‘hybrid of sorts’” (Stross 1999:258). Therefore it becomes apparent why, in examining hybrid forms, it is fruitless to be concerned with determining “parent cultures” or degrees of acculturation and authenticity and why instead the focus should be on the ways in which such permutations create a “realm of discursive complicity, a sphere of inclusive exclusivity in which the terms of primal reference, mimetic representation, and longing are inextricably jumbled” (Monson 2003:9).

5.7.1 Authenticity as Constant Continuum

... the roots themselves are in constant state of flux and change. The roots don't stay in one place. They change shape. They change colour. And they grow (Hebdige 1987:10).

There is an “unresolved anxiety of authenticity” (Papastergiadis 2005:48) in contemporary discourses on this notion. Clarification is needed on “whether authenticity is bound to the ‘roots’ of traditional forms of attachment, intimacy and proximity, or whether the multiple ‘routes’ of modernity are the only pathways to freedom, criticality and innovation” (Papastergiadis 2005:48,49). “Does authenticity demand stillness? Does innovation require restlessness?” (Papastergiadis 2005:48,49). In other words, is change and development part of the concept of authenticity or is authenticity a static idea?

Therefore the title of this chapter was decided upon as *Translation as Negotiation* which implies: being in continuous movement through the negotiation and translation processes, and continuously moving between two ‘othering’ cultures in the process of translation. And here the important question ensues: if all cultural systems, according to Monson, whether engaged with external influences or not, “are inevitably engaged in processes of reproducing themselves through time that include not only duplication but also contestation and synthesis (often intergenerational), then we may consider how cultural authenticity is necessarily *redefined and renegotiated* in each generation at the nexus of changing local, regional, national, and global conditions” (Monson 2003:10. Emphasis added).

Hebdige also makes the following statement: “*There is no such thing as a pure point of origin*, least of all in something as slippery as music” (Hebdige 1987:10. Emphasis added), but there are only the *continual* “processes of sustaining, remaking, and transforming ‘traditional’ culture through time” (Monson 2003:10). “[T]here is now a general recognition within the theoretical debates on cultural identity that all identities *and cultures* are formed through negotiation with difference” (Papastergiadis 2005:48. Emphasis added).

To be able to analyze cross-cultural translation with reference to contemporary African choral music, I therefore, through the words of Monson, reject the idea of “static African culture” in favour of a more “continuously redefined and negotiated sense of cultural authenticity that

emerges from generation to generation in response to larger geopolitical forces” (Monson 2003:3).

Another aspect of the cross-cultural translation process, namely authenticity and commodity, will now be discussed.

5.7.2 Authenticity and Commodity

Different aims motivate different perspectives in relation to the notion of authenticity. The ethnomusicological perspective, for instance, has a more ‘purist’ criterion, seen from an anthropological, cultural and historical perspective, while the educational approach underlines the practical side of authenticity.

Marketing and consumption perspectives also form an integrational part of the translation and negotiation process. Often they are motivated by a “‘supposedly authentic’” (Connell and Gibson 2004:344) criterion, that displays the following examples as ‘authentic’, by romanticizing them, but these perspectives are usually only financially motivated. The “‘perceived distance of nonwestern artists from capitalist music businesses” or the “sense of ‘emotionality’ or ‘feeling’ in music somehow absent in western music” as well as “appeals to an unchanging temporarily fixed past” (Taylor 1997:26) can be used, for example:

What is of concern to listeners is that the world music has some discernible connection to the timeless, the ancient, the primal, the pure, the chotonic; that is what they want to buy. Since their own world is often conceived as ephemeral, new, artificial and corrupt (Taylor 1997:26).

Having referred to the commodity related aspects of authenticity, the next issues requiring discussion are power related.

5.8 POWER

Through song and dance, a people are able to share their burden, triumph, sadness and gladness of heart. The sing songs, the common oppressor or exploiter ... songs can be used to draw people together and unite them in one common aim, goal or purpose (Peacock 1990:240).

I am impressed by the large amount of literature available on *power*, *power relations*, as well as *racial power* and the relation of these issues to the “symbolic aesthetic realm” (Meintjes 2003:8), especially in musics with traditional ‘roots’.

“Cultural transformation” and the “uneven formations of identity” (Papastergiadis 2005:47) are of course related to power relationships. Part of the notion of power (synonyms are hegemony, authority, control, influence, supremacy) (*Thesaurus Microsoft* 13/12/2005 and Bosman et al 2003:1100) is the “struggles over positioning and expressions of difference [that] work themselves out through a process of figuring social types in the creative process. These struggles principally concern racial representations, but are also engaged with issues of class, ethnic, generational, and gender differences ... these are mutually mediating discourses that get formed through and in relation to one another” (Meintjes 2003:259). I will focus mainly on the issues of race and ethnicity, “for these are self-consciously styled into the songs” (Meintjes 2003:11).

In the case of contemporary African songs used for choral singing, “value systems are embedded in the commodified traditional music of a pluralistic society stratified by class and race. This pluralistic society is ravaged by violence tied to heightened ethnic consciousness, at the same time as the country is dramatically reintegrated into an international culture market” (Meintjes 2003:11).

The effect of the Apartheid era’s struggle, especially during the transitional political stage in the early 1990s, from Apartheid to Democracy, resulted in the power struggle in the South African political arena. Music became part of the mediation process of the power struggle. With all the changes in relations, as part of this power struggle, everybody wanted a “musical slice of the pie” (Meintjes 2003:260). Music voiced all the frustrations and emotions of this phase in South African politics and therefore was a “centrality of aesthetic production to [the] processes of resistance” and also the “voicing of oppositional, and to [the] processes of empowerment” (Meintjes 2003:260).

Meintjes (2003:9) agrees with Keil and Feld (1994) that “while formal music elements define a style ... that style derives its meaning and affective power primarily through its association with the socio-political positioning and social values of music participants”. This also

emerged from the simulated situation during book, video and CD recording and processing sessions. When all these powers interact there is always a struggle for some sort of control or power over “signs embodying values, identities, and aspirations ... [where] ...music-makers rework or reaffirm their socio-political and professional positioning in relation to one another” (Meintjes 2003:9).

After reading Meintjes’s research on the struggle for the control of power, in this case, the “electronic manipulation of style” (Meintjes 2003:8,9) in a studio setting, I realized that a similar situation for power control had developed between my co-workers, during the translation process of transcribing, recording and processing the video and CD of African choral music for non-African choirs, of which I had not been aware at that stage (refer to Chapter 3). “The studio represents a microcosm of the society within which it exists” (Meintjes 2003:9). Although the studio is actually “neutral political ground” (Meintjes 2003:9), where the aim is the “production of aesthetic and exchange value” (Meintjes 2003:9), power relations come about in different ways, but are definitely present. In the studio, therefore, the “national political debates [come] into immediate contact with aesthetic ones” (Meintjes 2003:9).

Referring to Averill (1997) and Erlmann (1999), Meintjes concludes that “[e]xpressive culture, as representation of different values, can be used for specific purposes: [I]n South Africa, commodified traditional music, [such as the *Choral Music from South Africa Series*,] is significant to various factions vying for political voice and socioeconomic control” (Meintjes 2003:10). It does not only present a “means of moulding (sic) the beliefs and values of political constituencies” (Meintjes 2003:10), but is part of the flow of communication, personal expression and wider national and international communication through the media.

In this process of negotiating power, the following question comes to mind: What is “negotiating culture” or “cultural translation as negotiation” (Eco 2003:82), other than hybridization between cultures? Perhaps the term translation should be supplemented by the term “cultural translation” and “cultural exchange”? (Papastergiadis 2005:47).

5.9 TRANSLATION

Translation is always a shift not between two languages, but between two cultures ... A translator must take into account rules that are ... broadly speaking, cultural (Eco 2003:82).

According to *Thesaurus Microsoft* and Bosman et al (2003), the term *negotiation* is interpreted as ‘cooperation’, ‘compromise’, ‘concession’, ‘finding the middle ground’ or a process of ‘give and take’ (*Thesaurus of Microsoft* 13/12/2005, and Bosman et al 2003:1010). ‘Negotiation’ therefore implies to ‘cooperate’ through translation, or to ‘compromise’ through translation, or to ‘find the middle ground’ through translation or to ‘give and take’ through translation. Or, in the words of Eco, negotiation is “a process by virtue of which, in order to get something, each party renounces something else, and that in the end everybody feels satisfied since one cannot have everything” (Eco 2003:6).

Touma explains translation through negotiation as a form of “cultural brokering” with the translator in a more dominant and mediatory role, that of “cultural engineer[s]” (Touma 1991:246). This ‘cultural engineer/translator’ intervenes and partakes more aggressively in the translation process. Eco (Eco 2003:64) questions the extent to which a translation/text can be “altered” and still “preserve its proper effect”, without “violating the equivalence in reference?” How much, for instance, can transcriptions of contemporary African choral music be altered, by using a more Western approach, in order to make the music more accessible to a non-African choir, without changing the ‘original’ meaning? Seeger replies that one should be true to the aim of the text, and that the aim of the translation should be a “dialogue *among* cultures rather than a monologue *about* other people’s culture” (Seeger 1991:298). Such cultural dialogue implies ‘cultural negotiation’.

A translator should not translate word by word, but the *message* of the text, whether linguistic or musical, has to be conveyed in order for the other culture to understand the original meaning of the translation *within its own cultural framework*; a process of give and take. ‘Cultural translation’, as suggested at the outset, is not just a substitution of words or music in the other language without conveying the meaning of the text, but that which the text says, should be translated (Eco 2003:6). The culture around the text gives meaning to the text: “In order to understand a text, or at least in order to decide how it should be translated, translators have to figure out the possible world pictured by the text” (Eco 2003:20).

Although people have different languages, musics and cultures and are supposed not to be able to communicate with each other, this is still possible through the process of ‘translation’. It “... seems to me”, says Eco, “that the idea of translation as a *process of negotiation* (between author and text, between author and readers, as well as between the structure of two languages and the encyclopedias of two cultures) is the only one that matches our experience” (Eco 2003: 34. Emphasis added). Therefore, in representing contemporary African choral music to non-African choirs, I will focus on “translation as negotiation”.

There is no such thing as a perfect translation, because cultures, views, abilities, languages and intelligence vary, each with their own influence on translation. There are also different methods of interpreting or translating texts such as word-by-word, through non-verbal means, adaptations, transmutations, referring to the culture, using only dictionaries, etc. (Eco 2003: 192,193). The best method of translation is first to decide whether the work is translatable; second to aim at translating and isolating “the deep sense” of the text; third to negotiate the best solution for every line of the text. Translation is a negotiation between reader, author, translator and even publisher, to still hear *the original and unique voice* of the original author (Eco 2003:88).

The aim of a translation, according to Eco, can be “source-oriented [the original culture, language is the most important] or target-oriented [the reader and his/her culture is the most important]”, in other words, should the text be kept “archaic” or should it be ‘modernized’ and should the readers be kept in mind? Therefore, should the aim of a translation be to understand the culture of the source, or to adapt and modernize the text for the reader? (Eco 2003:89). This is an important question which has arisen from my studies and which I want to address: “...should a translation lead the reader to understand the linguistic and cultural universe of the source text, or transform the original by adapting it to the readers’ cultural and linguistic universe?” (Eco 2003:89).

The aim of a translation should also, according to Eco, be “always [to] remain faithful to the intention of the text” and “to create the same effect in the mind of the reader (obviously according to the translators’ interpretation) as the original text wanted to create” (Eco 2003:56). The aim is to keep the source-text as it is, although, very often, in order to explain the original text to a ‘foreign’ culture, the translator has to deviate from the original script to

facilitate this process of negotiation (Eco 2003:49,51). Thus, the translator must be inventive and try to convey the *meaning* of the text by changing or rewriting a text (Eco 2003:60). There is “constantly a labyrinth of competing interpretations” from which a person must decide (Eco 2003:102) and “[t]o choose a target- or source-oriented direction is ... a matter of negotiation to be decided at every sentence” (Eco 2003:100).

In any translation process each and every piece of detail cannot be translated. A decision has to be made about what should be retained and brought over and what one should be prepared to ‘lose’ in the translation process. “Translators are in theory bound to identify each of the relevant textual levels, but they may be obliged to choose which ones to preserve, since it is impossible to save all” (Eco 2003:29). During the processing of the African music, I was constantly confronted with the questions: What is lost in translation? What am I prepared to ‘lose’ or ‘leave out’ in the processing of the music? What do I want to retain in this process of transcribing contemporary African music for non-African choirs?

When deciding on the best choices in this process, the ‘negotiation triangle’ of “the translator, the reader and the original author whose *unique voice* should remain in the text” (Eco 2003: 192. Emphasis added) should be kept in mind, as well as the authenticity of or ‘faithfulness’ to the original text. Synonyms such as loyalty, devotion, allegiance and piety (Eco 2003:192) should be part of a translator’s vocabulary.

Any text has multiple meanings in its substance or in expression or in referring to the cultural background from which it originates. Translation is not just a study of equivalence of meaning in however many other languages, but also in equivalence of expression in the ‘other’ language. We have many levels of expression in a text (Eco 2003: 29).

As John Blacking (1976) has argued, music making is an expressly human activity and, by extension, it should bind all humans together, bearing in mind the factors that make cultural and musical intermingling more common at the turn of the new century. One of CIMA’s concerns is to find models of musical practice which are culturally sensitive, but which can also be meaningfully transposed to other contexts. One is thinking here about the interface of different musics, and what gets lost and what is retained at the intercultural confluence. Are we left with something that is not real to any particular tradition? And, does this matter? Surely, ‘new intercultural musics’ may not sit comfortably within established traditions, ‘new intercultural musics’ may question and challenge accepted norms, they may sometimes seem unpalatable. From another perspective, it is possible for new intercultural musics to operate within established traditions and conventions (Kwami 2003:9).

During the translation process, each and every contribution has an effect on the end product and many inputs and contributions are made by the role players. These role players then, form an integral part of the process of translation.

In a negotiation process, multiple parties are usually involved, such as the author and with him or her, the culture from which he/she operates; the readers with their own cultural milieu and the publisher. Previously artists' aim through their art was to serve as "legislators" (Papastergiadis 2005:58). Today, artists' roles have moved from those of legislator to interpreter. "Artists [and here I include translators as well,] increasingly understand their agency in terms of this interpretive and collaborative modality" (Papastergiadis 2005:58) of interpretation through negotiation.

The ability to 'translate' choral music from one cultural milieu into a new cultural milieu, it is important to be able to stage oneself as translator, as a "competent presenter of the truth" (Clifford 1988:110). "Because of this fact the music-political discussion becomes ... an ethical issue by fostering the premises of musical plurality and variety as a principle of democratic pluralism ... [C]ultural systems form different kinds of value concepts, and these value concepts have an equal right in a peaceful *concertare* for tolerance and mutual respect" (Baumann 1991:13).

5.10 CONCLUSION: TRANSLATION AND THE CONCEPT OF KNOWING

In order to improve the process of 'translation as negotiation' worldwide, "common modes of inquiry" as well as "true interdisciplinary inquiry" should be formulated by common scholarship in its approach to African-American, Latin American/Caribbean and European cultural studies, and I may add, African/European cultural studies. In the process of cultural translation, scholars should also aim at "ensuring proper and appropriate respect for the traditional boundaries and particularities of the various disciplines" (Floyd 1996:276). And, in referring to the introduction of this chapter, this idea is set forth by Gary Tomlinson (1991) as *the concept of knowing ...*

in which all vantage points yield a real knowledge, partial and different from that offered by any other vantage point, but in which no point yields insight more privileged than that gained from any other. It represents, in other words, a *knowing* in which none of our vantage points grants us a claim to any more singular status than that of being an other among others. It suggests that our knowledge is

fundamentally indirect, not a knowledge of things in themselves but a knowledge of the negotiations by which we make things what they are. Parallax also configures the most effective means to gain knowledge in a decentered cosmos: the deepest knowledge will result from the dialogue that involves the largest number of differing vantage points. Knowledge is a product of differing displacements of reality perceived from different viewpoints rather than a singular, authoritative perception (Tomlinson 1991:240. Emphasis added).

One of the important parts of the ‘body of knowledge’, that has been perceived from different angles in this chapter, is boundaries within the structure of hybridity and the following question is posed:

What does the ‘negotiation’ of cultural boundaries, within the process of translation imply, with reference to identity, hybridity and the ‘third space’?

CHAPTER 6

CONCLUSIONS AND RECOMMENDATIONS

6.1 CONCLUSIONS

In this research, the process of making contemporary African choral music accessible for non-African choirs, through the process of translation as negotiation, has been explored. The research has been based on the concepts of, firstly, the notion of *change* within African colonial history; secondly, *difference*, experienced as ‘otherness’ between Western and African cultures; thirdly, the impact of *commerce* and *technology* on this translation process, as well as its significance in/for publication, and lastly on the *negotiation* aspect of *dialogue* between cultures during cross-cultural encounters.

The research has come to the conclusion that translation of contemporary African music can only be brought about within cultures and between cultures by means of dialogue. Here, between cultures, a ‘space’ is created where new styles and musics can be formed. Through careful consideration and by respecting not only the ‘other’ culture, but also one’s own, by being creative in the translation process, in order to adapt to changing situations, and by using a specific *aim* to construct a framework within which to work, translation in the form of negotiation can bring cultures together.

During the research, relevant problems have been identified and analyzed, certain recommendations will be made, and areas of further research will be identified. The research questions posed at the outset of the study will first be answered.

6.2 ANSWERING THE RESEARCH QUESTIONS

At the beginning of this study, in section 1.2, the following question was posed:

What does the process of translation of contemporary African choral music for non-African choirs embrace, in the sense of negotiating boundaries as suggested by Agawu in the quotation below? (How do you transcribe and edit oral history for publication and what are the problems involved?)

To translate is to seek imaginative ways of negotiating boundaries and fusing worlds (Agawu 2003:182)

The process of translation of contemporary African choral music does not embrace a fixed set of translation rules, but continual dialogue as a process of cultural interaction. Because this process of ‘change’ and difference is not static but a constant continuum/series of movement, the mixing of the ‘old traditional’ and ‘new contemporary’ ideas and musics, influenced by time, spaces, politics, economics, etc., it develops new hybrid forms or genres of music over cultural barriers of difference.

Translation is a process of giving and taking, of creating and understanding, of making difficult choices, of gaining knowledge from different vantage points. Translation is a *negotiation in cultural difference and with cultural difference*, in order to give knowledge, but also gain knowledge. In the light of the main research question, sub-questions were formulated, and can be answered at the completion of this study as found in sections 6.2.1 – 6.2.4 below. The sub-questions were approached as a contextualization of each question per chapter: the first question on the issues of ‘*modernity*’ versus ‘*traditional*’ in Chapter 2 pg 2-23, the second question on *oral history* in Chapter 3 pg 3-35, the third on *commercialization* in Chapter 4 pg 4-37 and the fourth question on the issue of *boundaries* in Chapter 5 pg 26.

6.2.1 Modern versus ‘Traditional’ Concepts of African Music

What is the relationship of ‘contemporary African choral music’ with ‘traditional’ African music, within the concept of change?

Contemporary African choral music is an ‘urban styled version’ of its traditional, often called rural, counterpart, with the common *oral nature* as its core. Due to the urbanization process during the early to middle 1900s, African music changed from the traditional rural music to a more modern African urban musical style. Over a period of time African music even lost some of its original communal and functional values, in order to ‘survive’ during the period of adaptation in the city. Through the processes of globalization, urbanization, commercialization and industrialization, of which popular music has become part as well, a modern ‘cross-over’ urban culture developed, in order to adapt between the two spaces, the rural and the multi-cultural urban environment. Through the processes of adoption, acculturation, innovation, and strong Western influences, such as that of Colonialism, modern, or contemporary African music developed through the process of change, while still with roots in the traditional music. Thus traditional African music forms an integral part of contemporary African choral music.

6.2.2 Oral History

What constitutes the processing of African oral history with reference to the transcription and editing thereof for choirs, and from what perspectives should this translation process be approached?

There is no perfect form of processing oral history, and the notational aspects often prove a problem. To ‘move’ African music from an oral to a notated space is to ‘transplant’ the ‘spoken word’ from a non-Western framework into a Westernized notational framework. Due to the imperfection of the processing of the music, and, in order to make it more ‘accessible’ for non-African choirs, the translated music often becomes ‘estranged’ or ‘alienated’ from how it was ‘originally’ performed by the choirs before it was transcribed. In other words, the imperfection of these methods of translation results in transcription and editing as a form of *interpretation* of the music, where the music is ‘distanced’ from its ‘original’ and ‘authentic’ form. The transcription and editing of oral history should not be approached as a perfect rendition of the ‘original’ music, but should be viewed as a form of dialogical negotiation

between an African and a non-African culture. It is a form of contact that ‘intervenes’, ‘transforms’ and ‘interprets’ *from* the one to the other, or *for* the ‘other’.

The perspectives on the process of translation of oral history can vary, depending on the aims of the recordings. In this study two approaches are addressed: firstly, from an ethnomusicological perspective, where recordings and transcriptions are done mostly for scholarly and archival means. Secondly, a commercial approach where the transcriptions and recordings are used for publication. The approach to the translation and editing process is determined by the aim for the ethnographic recording, be it ethnographic or commercial.

6.2.3 Commercialization

What does commercializing of contemporary African choral music (with ‘traditional’ roots) imply, with relation to authenticity and commercial exploitation?

The commercialization of contemporary African choral music is often seen as an exploitation of the music for financial gain and through this process, a superficial, hybrid and unauthentic ‘product’ is created which is not true to the ‘original’ and ‘pure’ form of African music, but ‘succumbs’ to ‘modern’ influences and is threatened as genre with ‘traditional’ roots. Intellectual property rights and copyright of the creators and performers of the music, the informants, are often exploited as well.

Music as part of culture is in a continual state of change. Through such influences as urbanization, different cultural inputs, technology and mass media, ‘hybrid’ and ‘new’ forms of musics evolve and in this process move away from the original music. The issue of ‘authenticity’ then becomes part of the problem of commercial exploitation.

6.2.4 Boundaries

What does the ‘negotiation’ of cultural boundaries, within the process of translation imply, with reference to identity, hybridity and the ‘third space’?

An important function of boundaries in culture is to categorize identities in order to recognize, construct and understand one's own identity as well as the identities of others. One should be able to refer to one's own specific cultural framework, in order to recognize 'other' cultures. One has to know one's own identity before other cultural identities with their own boundaries can be addressed. Hybridity is a negotiation *between* cultural boundaries or identities where cultural dialogue and interchange take place and from which a 'new' hybrid evolves that belongs to 'everybody' and belongs to 'nobody'. This grey area, or 'no man's land' between boundaries, where interchange as well as the re-evaluation of existing boundaries takes place through a process of 'giving and taking', is referred to by Homi Bhabha as the 'third space'. In this neutral space, and without the restriction of 'boundaries', a broader undefined and creative interaction can take place. It is in this 'third space' where the translation process between African and non-African music should be negotiated.

6.3 RECOMMENDATIONS

The following recommendations are made, in no particular priority order, although grouped under appropriate sub-headings, for ease of reference. In some instances, recommendations are given in the form of quotations from other authors. In such cases, the researcher agrees fully with those authors.

6.3.1 Intellectual Property Rights and Copyright

Three particular points were found to be important in this area:

6.3.1.1 Intellectual property rights and copyright - the right of ownership - is a controversial issue related to the concept of 'commercial exploitation' as experienced in the choral world. I strongly recommend that this important issue should be addressed by further research.

6.3.1.2 In order to curb the illegal exploitation of traditional knowledge of contemporary African music, the following is recommended:

"Collective cultural rights must be considered on par with individual rights. In a globalized world the local traditional intangible heritage must be protected against

unfair exploitation and provided with a possibility to generate its own economical base through legal protection in terms of intellectual property rights” (Malm 2004:133).

In-depth research on this issue is required.

6.3.1.3 On the level of international law enforcement services, the issue of piracy should be addressed by an organization such as Interpol, since “piracy uses the same circuits as drug dealing”. I strongly recommend that this whole issue should be addressed and coordinated by African heads of state, by informing and requesting the United Nations for a more “effective coordination of the fight against piracy of art works at the international level” (Tchebwa 2005:70).

6.3.2 Culture

The following two recommendations are made under this heading:

6.3.2.1 Hybridity thinking with reference to the cultural and political issues of “universal social justice”, such as diversity over uniformity, inclusivity over exclusivity, should be addressed with new and reaffirmed cultural and political frameworks, that should “connect the hybridity in a local identity to a transnational discourse on universal social justice” (Papastergiadis 2005:57). This process should be analyzed for future research.

6.3.2.2 In order to address the controversial issues of ‘traditionality’ and ‘modernity’, research into the possibility of instruments to measure the “traditionality or modernity in music items” (Chrispo 2003:34) is strongly recommended.

6.3.3 Education

Further research on the provision of an educational framework and publications within which “development of strategies for teaching African music to non-Africans can be situated” is recommended, in order for the music educators to “understand the creative principles of

ethnic music making and the attitude of ethnic musicians to the music of other cultures, and to decide how to integrate these with modern conceptions of musical instruction” (Flolu 2003:8).

6.3.4 Sound

In music making and performance, the ‘timbre of the sound’ is of the utmost importance. Not included in my own research, and an undeveloped area up till now, this approach to music travels beyond ‘listening’ to music and beyond conventional notation as form of analysis (Meintjes 2003:12). I therefore strongly recommend ‘timbral elements in music’ for further research.

6.3.5 Technology

In the relatively new and controversial field of technology, the following are highly recommended:

6.3.5.1 Technological music making, its creative potential, issues around power and control, media and popular culture studies, the organization of music production and the “interplay of creativity and market management in the industry” (Meintjes 2003:281), as well as the technological production of ethnographic recordings for publication.

6.3.5.2 An in-depth study of related literature, with special reference to Walter Benjamin¹², should be made.

6.3.5.3 The field of the multimedia, and specifically the interactive multimedia, is a relatively new field with possibilities for various contributions by research.

6.3.6 Transcription

The development of a ‘South African tonic-solfa version’ is suggested, for the following two reasons:

6.3.6.1 The shortcomings of the current tonic-solfa (as add-in) in the *Sibelius* program, which has been developed in the UK.

6.3.6.2 To enable especially black South African choirs, not able to read staff notation, and/or still desirous of using the tonic-solfa as ‘crutch’ in sight-reading during choir rehearsals, to read ‘notated’ music.

6.4 POSTSCRIPT

It is suggested that Bakhtin’s (1981) concept of dialogue in novelistic discourse provides a means for concluding this dissertation. He approaches novelistic discourse as a way of creating *artistic likenesses* of languages and between languages, of cultures and between cultures and “illuminating” the one language by means of the other (Bakhtin 1981:361). The intricate process of translation, of moving between different viewpoints, of being able to “sound simultaneously outside it and within it, to talk about it and at the same time to talk in and with it” (Bakhtin 1981:358), invites perhaps the rethinking of the discipline, as well as one’s own approach to the process of creative translation, through negotiation.

To translate is to seek imaginative ways of negotiating boundaries and fusing worlds (Agawu 2003:182).

¹² Walter Benjamin’s stimulating work (1973), *The Work of Art in the Age of Mechanical Reproduction*, is essential to the study of technological music making, as it is considered as fundamental to cultural studies.

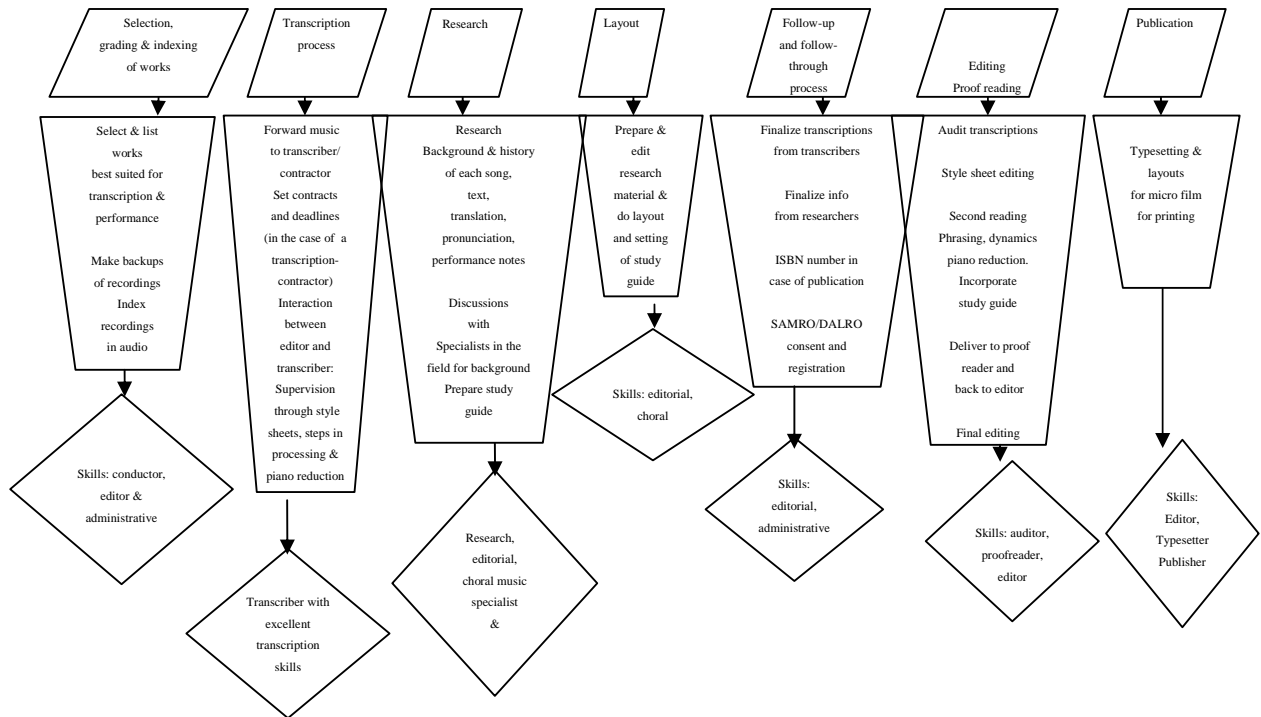
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ANNEXURE 1

Processing of Fieldwork Material: Transcription



ANNEXURE 2

Legal Agreement



Africa Music and Choral Trust
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SOUTH AFRICA
africamusic@mweb.co.za
Tel/Fax: +27 11 672 6931
Tel: +27 11 672 2548

AGREEMENT

Between

AFRICA MUSIC & CHORAL TRUST

PO Box 1820, Florida Hills, 1716
(hereinafter called **LICENSEE**)

and

.....

.....

(hereinafter called)

The abovementioned parties agree as follows:

- In terms whereof acknowledges that all copyright remains with
- grants the licensee permission of reproducing the composition by, as well as a biography of the

composer's (or group or choir's) background and performance notes of the work itself, a translation of the text and a pronunciation guide in

.....
.....

- At the end of the note text on each page, the following shall appear:

AMCT © (name of composer)

The copyright owner of this music grants permission to make copies of the music, if payment is made for each copy.

Prices & instructions available at 011 672 6931 or www.amct.co.za

- The licensee will supply with a reference copy upon publication of said volume.
- This agreement will become valid as soon as both contractual partners have given their signal in legally valid form. Changes can only be effected with an additional written amendment.
- That, as well as any use of material from the book (*Choral Music From South Africa Volume 1*) or the video (*Supplementary to the Book: Choral Music From South Africa Volume 1*) the composer(s) or group or choir, will be recognized in such a presentation.
- That the will be notified in any such case of such a presentation.

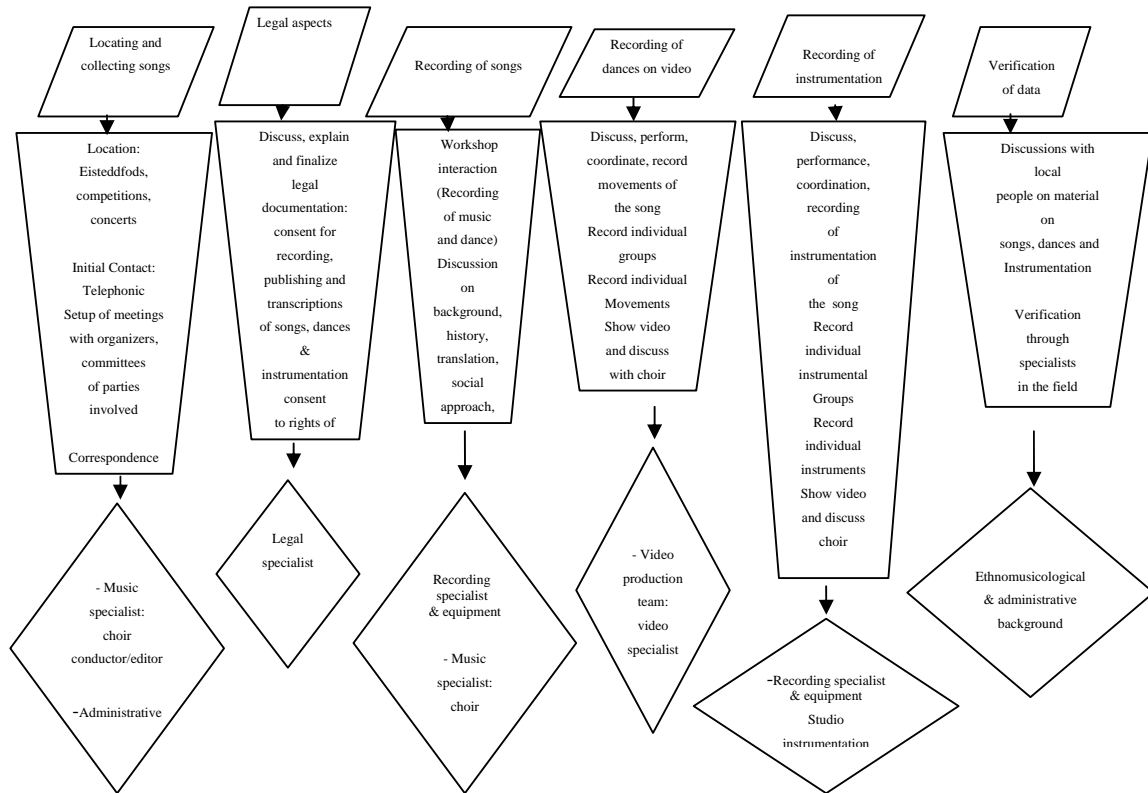
Thus done and signed by the parties on the date as stipulated.

.....
AFRICA MUSIC AND CHORAL TRUST
.....

WITNESSES:

1.
2.

ANNEXURE 3



ANNEXURE 4

Recording: Indexing video and CD

Tape Recording Number

Table of Tape Contents

Choir:

Field:

Address:

Date of recording:

Length:

Session:

Place:

Title or Subject:

Name of Recorder:

Other Present:

Songs Recorded:

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

Contents

RECORDING NO: CONTENTS: NAME OF CHOIR: DATE:		
Minutes	Counter	Description
0:02:03	0:17:50	Emakhayeni RECORD 0:17:50 - 0:19:53 (0:02:03min)

ANNEXURE 5

STYLE GUIDE: *SIBELIUS* MUSIC TRANSCRIPTION

5.1 Settings for Transcription of Title Page (Sibelius 2.1)

1 Title	20.4	style: Times New Roman & bold	
2 Sub-title	12.7	style: Times New Roman	
3 SATB	12.9	style: Times New Roman & bold	
4 Traditional:	12.6	style: Lyricist	left of page
5 Arrangement:		style: Times New Roman	right of page
6 Composer:	13.8	style: Times New Roman	right of page
7 MM Crotchet = 132	11.9	style: Times New Roman	left of page
8 SOPR or S.	11.0	style: Times New Roman	
9 Text in music	11	style: Times New Roman	
10 Tonic-solfa	11	style: Times New Roman	
11 Footer: copyright ¹	10	style: Times New Roman & bold	
12 DOH IS C	10	style: Textbox	left of page
13 Piano Reduction	11.9	style: Times New Roman	(Rehearsal only)
14 Leading voice	10.1	style: Textbox	
15 DS al Segno etc	11.9	style: Times New Roman	

5.2.1 Additional Changes (Sibelius 2.1)

Copyright created with the following text styles:

5.2.1 Page 1:

Page 1 = Footer (inside edge)

Size = 9 (Absolute size)

Style = Bold

Horizontal

Position = Align to page; centered; snap to margin

¹ Copyright Settings: Horizontal Position = Align to page; centered; snap to margin.
Repeat = All pages; not on first page.

Repeat = None

5.2.2 *Rest of Pages:*

Copyright

Size = 9 (Absolute size)

Style = Bold

Horizontal

Position = Align to page; centered; snap to margin

Repeat = All pages; Not on 1st page

5.2.3 *Settings for House Style* —→ *Engraving Rules*

Clefs and Key Signatures —→ Gap after initial clef / key signature = change to 0.75 spaces.

Notes 2 —→ New stem length rule = OFF (shortens stem *stems* for use of solfa as well).

Slurs —→ Slurs near note stem —→ Horizontally = change to 0.66 (spaces from stem).

Slurs —→ Slurs near note stem —→ Vertically = - 0.5 spaces beyond stem

0.5 spaces beyond stem

(eighth notes and shorter).

Emakhayeni

(At home)

SA

69

Traditional: Zulu/Tsonga

Transcription: Alna Smit

Doh is A **Leading voice**

mf

Alto

: | s₁ : r₁ . m₁ | r₁ . d₁:- | - . d₁:- | l₁ . l₁ : f₁ . s₁ | - . r₁ : r₁ . m₁
 E - ma - kha - ye - ni ba - hle - li kho - na, ba - ya - ja -

Piano (rehearsal only)

mf

A.

| r₁ . d₁:- | - . d₁:- | l₁ . l₁ : f₁ . s₁ | - . r₁ : r₁ . m₁ | r₁ . d₁:- | - . d₁ : d₁ . m₁
 bu - la nez' - nga - ne za - bo E - ma - kha - ye - ni e - ma - kha -

Pno

A.

| s₁ . f₁ :- . l₁ | - :- | r₁ > r₁ > r₁ | s₁ > s₁ > s₁ | m₁ . r₁ : s₁ | - : r₁ . m₁
 ye - ni ba - hle - li 'ba - za - li 'ma - kha - yen' E - ma - kha -

Pno

} 14 pts
EMAKHAYENI (14 pts - CAPITAL LETTERS, BOLD)

(At home) (12 pts – Sentence case, bold)

} 12 pts
GRADE: EASY / MODERATE (12 pts – Capital letters, underlined, bold)

} 12 pts
A South African traditional song (Zulu, Tsonga) (12 pts – Sentence case, bold)

Transcription: Alna Smit (12 pts – Sentence case, bold)

} 12
} 12
Background (12 pts – Sentence case, bold)

The first part of the song is in Zulu. The parents live in peace and harmony with their children at home. The second part of the song is in Tsonga. It is about the girl Makhanana and a German ship that arrives in the harbour. (12 pts – body text)

} 12

Text

Zulu

} 12
Emakhayeni bahleli khona,
At home where they live,
Bayajabula nezingane zabo
They are having fun with their friends
Emakhayeni
At home
Bahleli abazali emakhayeni
They are living with their parents

Tsonga (12 pts – Text heading in sentence case, bold)

Shilo yini Makhanana
What is wrong Makhanana
Xikepe xa Majarimani,
The German ship
hi lexi Makhanana
is here, Makhanana
A he hi lexi Makhanana
Yes its here Makhanana

Hom, hom, hom siyaya

Hom, hom, hom we are going

Bahleli abazali emakhayeni (12 pts – body text)

They are living with their parents (*translation in lyrics style, 12 pts*)

} 12

Performance notes (12 pts – Heading in sentence case, bold)

} 12
Infectious rhythms as well as a lively melody characterize this setting. This song has a comfortable voice range, but is rhythmically tricky in one or two instances. Refer to the supplementary video for dance movements.

} 12
Pronunciation Guide (12 pts – Heading in sentence case, bold)

} 12
Eh-mah-kah-yeh-nee bah-shleh-leeh koh-nah
Bah-yah-djah-booh-lah neh-z' ngaah-neh zah-boh
Bah-zah-leeh 'mah-kah-yeh-nee

She-loh yeeh-nee Mah-kah-nah-nah

Tki-keh-peh tkah Mah-djeh-reeh-mah-nee

Eel'yesh Mah-kah-nah-nah Aah yeh

Hom, hom, hom seeh-yah-yah

Shl is pronounced in the side of the mouth (10 pts – use footnotes for explanations)

Tk is pronounced with the click of the tongue

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