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Under its current Dean, Professor Mandla Makhanya, the former Faculty of Arts at the University of South Africa took a decision in 2001 to restructure itself. This restructuring process has resulted in a number of outcomes. In the first instance, the faculty changed its name to 'Faculty of Humanities and Social Sciences' as from early in 2002. Secondly, a number of smaller departments within the faculty (in fact, more than half of the existing departments) were amalgamated into several larger ones as from 1 June 2002.

Die nuwe Departement Kunsgeskiedenis, Visuele Kunste en Musiekwetenskap is op daardie datum daargestel deur die voormalige Departemente van Kunsgeskiedenis en Visuele Kunste, en dié van Musiekwetenskap saam te smelt. Die personeel van musiekwetenskap het spoedig daarna by hul kollegas van kunsgeskiedenis en visuele kunste aangesluit in Gebou 12C in Oak Square op die Sunnyside kampus. Die Departement van Kunsgeskiedenis, Visuele Kunste en Musiekwetenskap is nou een van die ses departemente in die Skool vir die Kunste, Kultuur- en Sosiale Wetenskappe.

The reasoning behind the decision to amalgamate certain departments is complex. At the heart of the thinking within the faculty, however, lies a fundamental issue: the preservation of each academic discipline. So, despite the new configuration of art history, visual arts with musicology, each of these disciplines and the sub-disciplines they comprise will continue to be offered, together with all existing degrees and certificates. The amalgamation requires no rationalisation of academic staff nor academic interests. The new arrangement is primarily an administrative issue.

Maar in die breër sin verteenwoordig die samesmelting van hierdie twee wye studiegebiede, elk met sy eie sub-dissiplines, 'n opwindende uitdaging aan ons in die nuwe departement. Ons het reeds begin om te dink aan wyses waarop ons die baie noue skakeling tussen die visuele kunste en musiek kan verken. Die geskiedkundige skakeling gaan ver terug.

To mention just a few examples: most of the courtly patronage of the arts during the fifteenth to the eighteenth centuries was bestowed equally on musicians and poets as well as on artists – and usually in the same location. The city of Florence is thus not only crucially important in terms of artistic development in the Renaissance, but also in the realm of music (especially at the end of the Renaissance). Likewise, enormous sums of money were spent on music in cities such as Venice and Rome as well as on art and architecture; imposing buildings and parklands, great literature, magnificent paintings and sculptures, as well as splendid music became a priority at the court of Louis XIV – often combined in sumptuous operatic productions. If one becomes aware of these correspondences one is likely to develop a much better understanding of the cultural, social and political milieu that gave rise to such patronage in the first place.

Nog 'n voorbeeld is die gebied van ikonografie (die bestudering van simbole wat gebruik word in 'n kunswerk en die betekenis daarvan), waar die student van kunsgeskiedenis voordeel kan trek uit 'n begrip vir die konvensionele gebruik van die musiekinstrumente wat dikwels in skilderye weergegee word, terwyl die student van musiekwetenskap waardevolle insig kan bekom oor die wyses waarop instrumente in die verlede gebruik is – en hierdie kennis kan voordelig toegepas word op aspekte van die uitvoeringspraktyk.

And, perhaps most fruitfully, the exciting new field of multimedia studies beckons us into a stimulating future in which insights from the musical and visual (and other) arts can co-operate profitably. We already offer a BA degree in Multimedia Studies, and there is no doubt that this is an area that is growing rapidly and for which there is huge potential.

Our new department has already embarked on a series of strategic planning sessions which are expected to help direct its energies in the medium and long-term future. The BMus degree, for instance, having already seen radical changes in 2000 when it was reduced from a four-year to a three-year degree, is set for further (albeit less far-reaching) changes in 2003.

The department is unique in having not one but *two* departmental journals: *Ars Nova* (for Musicology) and *De Arte* (for History of Art and the Visual Arts). We envisage that both journals will continue independently as at present.

In this issue of *Ars Nova* there is some considerable emphasis on music in South Africa, with contributions from Carol Steyn ('Two South African women', celebrating the 70th birthdays of Miriam Makeba and Mimi Coertse), Stephanus Muller (who looks at 'Contemporary South African interfaces with aspects of Adornian musical thought' and Thembela Vokwana, who breaks new ground with his thought-provoking article on

music performance and Aids in South Africa. Postmodernist thought is reflected in both articles by Muller and Vokwana as well as in Christy Smith's essay 'Aspects of modernism and postmodernism in music'. Smith's contribution is another in a long line of essays printed in *Ars Nova* over the years that were originally submitted by postgraduate students as part of their course work; in this case the essay formed part of the 'Philosophies and research methodologies of music' paper.

We are pleased to include in this issue a major contribution by Jacobus Kloppers: 'Musical rhetoric and other symbols of communication in Bach's organ music'. This article first appeared in a Canadian arts journal during the early 1980s and is reprinted here by kind permission of the author in order to disseminate his thoughts more widely. A South African now living in Canada, Kloppers has been involved in pioneering research into the use of rhetoric in J S Bach's music since the 1960s when he completed his PhD in Germany. In 2000 he was the guest of the Unisa Organ Academy (presented by the Department of Musicology) in Pretoria, where he gave a master class on Bach's use of rhetoric and how it affects the performance of his organ music.

Three overseas conference reports by various members of the department give some insight into the international world of musicology. (It ought to be mentioned here that our department also hosted the 29th Annual Congress of the Musicological Society of Southern Africa during August 2002, with international visitors Nancy de Vate from Vienna and Kofi Agawu from Princeton University.) The two reviews of books on computer music and historically informed performance highlight two particular areas that are now available for our undergraduate students.

Finally, I should like to congratulate those graduands of our department whose names are recorded in the Chronicle. Studying at Unisa is never easy, and our BMus students also have to obtain a Licentiate in practical music in addition to their academic studies before the degree is conferred. Their perseverance and diligence is to be commended.

George King

Pretoria, 2002
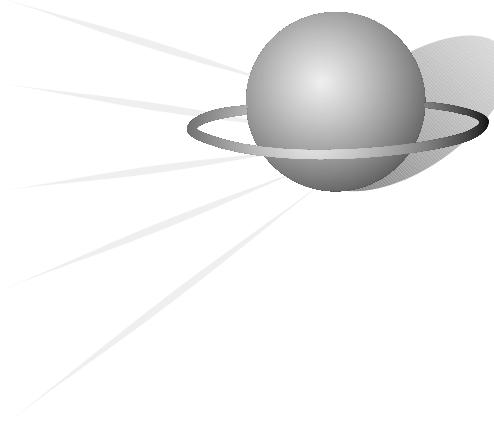
Two South African women: the lives and careers of the singers Miriam Makeba and Mimi Coertse

Carol Steyn

*I*n the year 1932 two girls were born in South Africa, both of whom were destined to become famous singers. They were also destined to lead in some ways surprisingly similar, yet in other ways, completely different lives. The similarities as well as the differences were mostly the result of the political situation in South Africa at the time. To a greater and a lesser extent, both lives were intrinsically affected by the apartheid regime. Their careers were hampered by the political situation, but in a strange, convoluted way, perhaps also furthered by the circumstances under which they lived and worked.

One of the girls was born on 4 March 1932 of a Swazi mother and a Xhosa father in a mud hut in a black township near Johannesburg in what was to become Soweto; she was Senzi Makeba, who became known throughout the world as Miriam Makeba. The other was born on 12 June 1932 from Afrikaans-speaking parents in a middle-class white suburb of Durban and became known as the singer Mimi Coertse. When Mimi was five, her family moved to Germiston, so that Miriam and Mimi grew up almost side by side, but in very different circumstances. Miriam became 'Mama Africa': Mimi became 'Onse Mimi'.

When Miriam was six, her mother was a domestic servant for a white family in Johannesburg and she saw her only when she visited her in the little room at the back of 'the big white house' (Makeba 1988: 13), probably much like the house in which Mimi lived with her family. Both Miriam's parents were

musical. Both sang, and her father played the piano and composed music. Her mother would sing and her father would accompany her. When Senzi went to school her singing voice was soon noticed and she was invited to sing with the senior choir although she was still small. She left school when she was sixteen and, in turn, became a domestic servant in a Pretoria suburb, where she had many unhappy experiences. At seventeen she became pregnant and married the father of the child, Gooli Kubay, who was training to be a police officer. Her daughter, Bongi, was born from this marriage. She separated from Gooli after she had found him committing adultery with her sister. Around this time her mother abandoned domestic work to become an *isangoma* (witchdoctor).

During this time, Mimi, the youngest of three children of a railway inspector, began piano lessons. Singing soon became her passion, however. She made her first public appearance at the age of seven in Germiston, and thereafter became a regular feature at concerts and eisteddfods on the Witwatersrand (now part of Gauteng – the Johannesburg region). Within her closely knit family circle there was much spontaneous music-making.

In 1948 the Nationalist Party became the ruling party in South Africa

Miriam was twenty when she was invited by a relative to the rehearsal of an amateur band, the Cuban Brothers. 'The name is fantasy, because no one is from Cuba. None of us has even met a Cuban. From the movies though, we know they look like Cesar Romero and Carmen Miranda. Also, none of the Cuban Brothers are real brothers with anybody else in the band' (Makeba 1988:44). She was soon invited to sing with them, 'I want to sing my lungs out, and forget all my troubles' (Makeba 1988:45). She became the female vocalist of the band and as part of the band became known in their township, Orlando East. She was encouraged by her mother 'because it is what my father would have wanted if he had lived' (Makeba 1988:47). He had wanted her to study music.

During one of the Cuban Brothers' shows a singer named Nathan Mdlhedlhe, the leader of one of the country's most popular bands, the Manhattan Brothers, invited her to audition for them. She was engaged as a singer. Her stage name was changed from Senzi to Miriam. The group sang African tunes as well as popular songs in English, but because they were black, they were not permitted to record songs in the English language. With this group she sang in clubs. 'Gangsters come to the clubs. I have been warned that these are very

rough places. There are fights, shootings, stabbings. Some of our shows end in riots. It's very dangerous. The gangsters do whatever they want. Blacks are not supposed to drink, but these men come in, sit in front, and pull out their bottles. They put these in front of them on the table. Then they take out their guns and put these in front of them on the table, too' (Makeba 1988:50).

The Manhattan Brothers travelled around giving performances, but because of the apartheid laws this was difficult as well as dangerous. They were constantly harassed by the police. 'I end up in jail a lot. It is really bad when it happens on a Friday night. The courts are not in session until Monday. We must spend the weekend in jail. Our Saturday night performances have to be cancelled, and we all lose the income' (Makeba 1988:54). During this time the group performed at a meeting of the African National Congress (ANC). 'There is a bearded young man with a kind, round face ... His name is Nelson Mandela, and he says he enjoys my singing' (Makeba 1988:55). The group also toured the neighbouring countries of Swaziland, Lesotho, Mozambique, Southern and Northern Rhodesia, and as far as the Belgian Congo. Miriam was now twenty-two years old.

At the end of 1953 she could afford to rent her first house. Blacks were not allowed to own property, so she rented a grey prefabricated house in Mofolo, one of the black Southwestern townships of Johannesburg, where she lived with her mother and her four-year-old daughter. By 1956 when she was twenty-four years old she also appeared with other groups, notably African Jazz and Variety. She appeared in a documentary film, called *Come Back, Africa* and had a role in the black jazz opera *King Kong* which opened in February 1959. In August of that year she left South Africa for the first time, when the documentary, *Come Back, Africa,* in which she appeared, was shown at the Venice Film Festival.

During this time, Mimi was growing up in nearby Germiston, scoring success after success with her singing at concerts and eisteddfods. Her radio recitals quickly made her a household name. Her first teacher was Aimée Parkerson in Johannesburg. Proceeds from concerts, supplemented by a grant of a hundred pounds from the Federasie van Afrikaanse Kultuurverenigings enabled her to continue her studies in Europe. Shortly after her marriage to the composer Dawid Engela in 1953 she left for Austria, with performances in London *en route*. In 1954 she enrolled at the Akademie für Musik und Darstellende Kunst in Vienna. She received lessons from Maria Hittorf, coaching in opera from Josef Witt at the Vienna Academy and was also taught

by the authority in German art song, Prof Victor Graef, who laid the foundation for the renown she later received in the specialised field of the *Lied* (van Rensburg 1992:15, 16).

Mimi worked with great dedication at the Academy. Barely a year later, at the invitation of the Vienna State Opera Company, she made her European début as the First Flower Maiden in Wagner's *Parsifal* at the Teatro San Carlo in Naples, with Karl Böhm as conductor. Shortly afterwards, the critics called her the vocal discovery of the year, when as a student of the academy she performed in Vienna's Schönbrunn Palace and at Bad Aussee. She was especially commended for her performance of two famous coloratura arias: Konstanze's 'Martern aller Arten' from Mozart's *Die Entführung aus dem Serail* and Zerbinetta's 'Grossmächtige Prinzessin' from Richard Strauss' *Ariadne auf Naxos*.

In 1955 she appeared in a leading role for the first time: she sang the Queen of the Night in Mozart's *Die Zauberflöte*, a role she was to sing more than 500 times all over Europe. She received extremely good reviews from the Swiss press. Her performance of the role with the Vienna State Opera in 1956 led to a three-year contract and eventually a permanent appointment. Her next contract was as Gilda (in *Rigoletto)* in her first premiére at the Wiener Volksoper. This theatre, together with the larger Staatsoper, was to become her artistic home for the following 20 years. Her marriage to Dawid Engela was dissolved in 1957 (van Rensburg 1992:16).

Her second big role, as Olympia (*The Tales of Hoffmann*) followed at the State Opera. Ten days later she auditioned at Covent Garden, where she was contracted to sing a number of Queen of the Nights (with Dame Joan Sutherland in attendance as one of the ladies), two Olympias and a Gilda (opposite Tito Gobbi). This hectic schedule was the a pattern of her life. Consequently, she became a familiar figure at many important European opera houses and music festivals.

Graz and Salzburg played a prominent role in Mimi's career as well. In the summer of 1956 she sang Konstanze at the annual Salzburg festival, and, two years later, another role which was to become pivotal to her career, Violetta in *La Traviata* (van Rensburg 1992:17).

Miriam was also becoming known overseas. In 1960 the film *Come Back, Africa* won the Critic's Award in Venice. From Venice she went to London, where she married the singer Sonny Pillay and met Harry Bellafonte, who was to become a major influence in her career. She appeared on television for the first time in a BBC show called *In Town Tonight.* Then on to America where she appeared in *The Steve Allen Show* watched by 60 million people. She regularly performed in 'New York's hippiest jazz spot', the Village Vanguard (Stan 2000). 'The little Xhosa girl from South Africa spends her first Christmas away from home at Sidney Poitier's house' (Makeba 1992:89). She then sang at the Blue Angel Club on East Fifty-second street and received extremely good reviews from *Newsweek* and *Time*. Celebrities such as Lauren Bacall, Bing Crosby, Laurence Harvey and Elizabeth Taylor came to listen to her. Her daughter Bongi arrived in America to stay with her and a short time after, Miriam's mother died in South Africa.

When Miriam went to the South African consulate to obtain a visa to return home, her passport was stamped 'invalid': she had been exiled from South Africa.

> They have done it. They have exiled me. I am not permitted to go home, not now, and maybe not ever. My family. My home. Everything that has ever gone into the making of myself, gone! ... If I go back home now, jail awaits me. It is the same for anyone the authorities do not want. They are displeased with me. I have gone too far. I have become too big. Maybe they fear I will speak out against them. I have not said a word about politics in all the newspaper stories that have been printed about me. But I am still dangerous (Makeba 1988:98).

A visa to return home was denied her until the end of apartheid. By their actions the South African government had inadvertently granted Miriam a three-decade run as black South Africa's *de facto* ambassador to the Western world, for which she acquired the name 'Mama Africa'. She performed at a birthday party held for President Kennedy at Madison Square Garden, with stars such as Marilyn Monroe, Marlon Brando, Peter Lawford and Harry Bellafonte.

Miriam returned to Africa, but not South Africa, in 1962 when she visited Kenya with Tom Mboya to raise funds for the Mau Mau orphans. She obtained a Tanzanian passport which she then used for travelling.

In 1963 she addressed the United Nations (UN) Special Committee on Apartheid. 'And so I become a spokesperson for my people. My appearance before the UN Special Committee changes my life, or at least the way people think of me. The person Miriam Makeba is no longer just an African singer to them. I am a symbol of my repressed people' (Makeba 1988:113).

Mimi, however, could return to the country of her birth, South Africa. In 1960 she performed in her first full opera production in South Africa, namely *Rigoletto* in Bloemfontein. In 1961 she was

awarded the Medal of Honour for Music by the Suid-Afrikaanse Akademie vir Wetenskap en Kuns (the South African Academy for Science and Art). In 1962 she sang the three main female roles in Offenbach's *The Tales of Hoffman*, marking the opening of the Johannesburg Civic Theatre. In 1964 she thrilled audiences with her Lucia in Durban, Pretoria and Johannesburg. 'Mimi never neglected South Africa, especially not while the arts councils were in the early stage of their development. The recitals which she presented throughout the country during her annual sojourns were the cultural highlights of the season. On most occasions they were sold out well in advance' (van Rensburg 1992:17). In 1966 the President of the Austrian Republic bestowed on her the title of Kammersängerin. She was called upon to perform at national festivals in South Africa, starting with the Half-century Festival of the Union of South Africa in 1961 through to a variety of Republican and Afrikaans language festivals. A number of universities invited her to sing at the inaugural concerts of their auditoriums: the Aula (1958) and the Amphitheatre (1962) of the University of Pretoria, and the auditoriums of the Universities of Port Elizabeth, the Orange Free State and the Randse Afrikaanse Universiteit (van Rensburg 1992:17, 18).

According to van Rensburg (1992:17), one of Mimi's eternal regrets is that she has never performed in America. On several occasions she had been invited, but either the time was inopportune or the role was not to her taste or abilities, he writes. These reasons apply to La Scala as well. After her performances at Covent Garden and Glyndebourne, one would have thought that her way was open for more appearances in Great Britain, but the demands made by the trade union Equity in effect prohibited Mimi from further guest appearances there. (In protest against the apartheid regime, Equity banned South African performers from appearing in England and British performers from appearing in South Africa. The ban was only lifted in the 1990s).

During this time Miriam sang at Carnegie Hall, then went to Addis Ababa, Ethiopia, to sing at the conference for the formation of the Organisation of African Unity where she met, among other heads of state, Haile Selassie. Other leaders present were Gamal Nasser of Egypt, Habib Bourgiba of Tunisia, Sékou Touré of Guinea, Kwame Nkrumah of Ghana and Félix Houphouët-Boigny of the Ivory Coast. She was the only performer.

After her return to America, where she performed in a club in Los Angeles, she contracted cancer and had an operation. After her recovery she visited Kenya and the Ivory Coast. Back in New York, she appeared before the UN Special Committee on Apartheid for the second time. She now married her third husband, the trumpeter Hugh Masekela, with whom she had been friends in South Africa as a girl. She went to Algiers, where the Algerian President gave her a diplomatic passport which she used for overseas travel and after that to Ghana for the second meeting of the Organisation of African Unity. It was then 1965. From there she went to Guinea for a music festival where she met Stokely Carmichael. 'Stokely is considered very radical and something of a menace in the US when he talks about black power,' she wrote, 'but I don't see anything wrong with it' (Makeba 1988:147). After visiting Liberia and Tanzania she married Carmichael. As a result, many of her shows in America were cancelled. In 1968 her recordings also came to a halt. She went to Europe for a three-month concert tour after which she and Carmichael stayed in Guinea for a year. In the meantime she made several tours of Europe with some very brief visits to America to see her daughter. She was declared *persona non grata* in Senegal.

In 1971 she gave her first concert in London at the Royal Albert Hall after which she returned to Guinea. She went to Cuba in 1972 where she met Fidel Castro, then to East Berlin, Denmark, London and Liberia. In February of 1975 she returned to New York for a Saint Valentine's Day concert at Lincoln Center.

During this time Mimi had been singing at most of the European opera centres and festivals. In 1970 she made her first appearances on television and participated in the filming of a script on the life of Robert Stoltz, the prominent operetta composer. During this year she also married Werner Ackerman. At the height of her career she returned to Pretoria, where she settled with her husband and two children in 1973. She was repeatedly called upon to sing at national festivals such as the unveiling of the Afrikaanse Taalmonument in Paarl and the Language Dedication concert at the Voortrekker Monument in Pretoria, both in 1975.

> Around this time there were the Sharpeville uprisings in 1960; white voters opted for a republic in 1961; Albert Luthuli received the Nobel peace prize in 1961; Nelson Mandela was jailed for life in 1964; Prime Minister H F Verwoerd was assassinated in parliament in 1966.

Miriam returned to New York as one of the Guinean delegates to the UN. She now travelled with diplomatic passports from eight countries. Shortly after Angola had received its independence, she

was invited to the new nation by President Neto. 'It has sort of become a little tradition in Africa: Become free, and have Miriam come and sing' (Makeba 1988:193). She went to the independence celebration of Mozambique where she was closer to home than she had been in 16 years.

In 1978 Miriam and Stokely celebrated their tenth wedding anniversary, but the marriage broke up soon after. Stokely died in 1998 of prostate cancer. In 1980 Miriam lost her only child; her daughter Bongi died as a result of complications during childbirth – the baby was stillborn. Miriam continued to tour African states, including Swaziland. She got married yet again, this time to Bageot Bah. She also made a concert tour of Europe. In 1986 she received the Dag Hammarskjöld Peace Prize.

In 1975 the author Breyten Breytenbach was sentenced in South Africa to nine years' imprisonment for terrorism; in 1977 11 people died in detention, among them Steve Biko; in 1978 Prime Minister John Vorster resigned and was succeeded by P W Botha; in 1982 19 people died in a motorcar bomb explosion in Church Street, Pretoria; in 1984 Desmond Tutu received the Nobel Peace Prize, and in 1989 all race groups participated for the first time in the election of local government.

After 30 years in exile, Miriam returned to South Africa at the close of 1990 and she still lives here. Her career continues to soar; the demands for performances from countries around the world continue to flood in. In 1991 she gave her first concert in South Africa after her return home. In 1993 she received an honorary doctorate from the University of Cape Town and in 1998 an honorary doctorate from the University of Fort Hare. On 31 December 1999 she performed at the Robben Island Millenium Event, hosted by president Thabo Mbeki and former president Nelson Mandela. In 2000 *Homeland*, her first new recording in six years, was released (Stan 2000). In 2001 she received the South African 'Woman of the Year' reward.

As a concert artist Mimi Coertse has been, and still is, in great demand in South Africa. She has become famous as interpreter of the Afrikaans art song. In concert, but especially on record, she elevated the Afrikaans *lied* to the same level as its German equivalent, of which she is a distinguished performer. Many records attest to her profound love of the serious song in her mother tongue.

Through them she has endeared herself to the people of her country (van Rensburg 1992:20).

Despite the demands of a highly competitive career, Mimi did not limit herself exclusively to the pursuance of these goals. She has been actively engaged in community work, particularly since her return to South Africa. In 1977, for instance, she founded the Pretoria branch of Kontak, a body for the promotion of racial harmony. She is, and was, involved with a host of diverse organisations. Celebrating the release of her latest CD at a function at the Musaion of the University of Pretoria on 3 August 1992, the then State President, F W de Klerk called her 'Onse Mimi, one of our ten great South Africans' (van Rensburg 1992:20).

Miriam admits that many things have changed in South Africa. 'We are now able to go to places we were never allowed to go to. Look at the black and white children, all those races, going to the same schools and so on. And there are some beautiful things that have happened. But it's just still now the poverty and the homelessness that we have to work hard on. So the struggle goes on' (Stan 2000).

There is a certain irony in Makeba's circumstance. Because she was categorised as an anti-apartheid activist, with apartheid now over, she herself is starting over as a singer (Stan 2000).

In 2000, Mimi said she was content, although she was lonely. She admitted that she left Vienna too soon. Although she occasionally still gave public performances, her career as a famous soprano was over, she said. 'Now I like to work with young people. There is much talent in our country. You cannot believe the black voices we have' (van Breda 2000:22).

In 1990 the ANC and the SACP were unbanned by President F W de Klerk, and Nelson Mandela was freed; in 1993 Chris Hani was murdered, and Mandela and de Klerk received the Nobel Peace Prize jointly; in 1994 Mandela became president of South Africa; he retired in 1999 and was succeeded by Thabo Mbeki.

Now, both aged 70 , the two women still lead parallel lives: Mimi in her house in Pretoria, Miriam in her house in Johannesburg, both in upmarket suburbs. Mimi said in a recent interview that they have never really met, although they once appeared on the same concert programme. Mimi also explained how she used to buy Miriam's records in Nairobi, when they were banned in South Africa. 'I am a fan of hers,' she said.

Mimi said that the apartheid politics harmed her career in England and in America, especially because she could never sing in the Metropolitan Opera House in New York. She was never discriminated against in Europe. 'People actually thought I was Viennee,' she said. She had always been agrieved about all the talented black singers in South Africa who never had the chance to develop. She sang with black people in Europe. During the past few years she has been very involved in the organisation 'Black Tie' which helps young opera singers to develop. These singers are still disadvantaged, she points out, because so few operas are produced in South Africa. 'It makes me weep,' she confesses.

She still performs and would like to appear much more often. 'But we no longer have the opportunities,' she said. She is, however, appearing at a concert of Black Tie in Bloemfontein soon. At this stage of her life it gives her a lot of satisfaction to be able to help young singers, she said.

Miriam remembered meeting Mimi and liking her. She also liked her music.

About her exile Miriam said that although it had been extremely difficult being banned from home, and especially not being able to attend her mother's funeral, in many ways it had been 'a blessing in disguise'. Although this had certainly not been the intention of the apartheid government, spending so many years overseas made her aware of many things, brought her into contact with many heads of state and other famous people, and enabled her to visit many foreign countries, which she would not otherwise have done. So, the intention of the apartheid government to 'put her down' misfired. She made many friends who, now that she is back in South Africa, have not forgotten her, she said. When they visit South Africa, they come to see her, or invite her over to their homes and bring wonderful gifts.

'I am not a millionaire in dollars or even rands,' Miriam said, 'but I am a multi-millionaire in the friends I have made and in the experiences I have had.'

In the words of the Minister of Arts and Culture, Ben Ngubane, Miriam represents the triumph of the human spirit. She still receives awards, both here and overseas. In February 2001 she received a Grammy award for the song 'Homeland' and in December 2001 she received the prestigious Otto Hahn Golden Peace medal for her efforts and commitment to human rights and for overcoming apartheid. The prize, which carries no money, is awarded by the German society for the UN. Miriam is the first woman to be awarded the prize named after the German Otto Hahn (1879–1968), the 1944 Nobel chemistry prize winner. In 2002 she was awarded the Royal Swedish Polar Music Prize, the most prestigious music prize in the world. It was presented to her by the Swedish Ambassador to South Africa on behalf of the Swedish government.

She is still singing to highly enthusiastic audiences. An appearance at the inauguration of Dr Barney Pityana as Principal and Vice-Chancellor of the University of South Africa (Unisa) in January 2002 met with rapturous acclaim. She spends much time helping young singers. 'They are like my grandchildren. They come from everywhere. I always say I have a small OAU,' she said. She often presents these young artists on her shows and later they become artists in their own right.

Her priority at the moment is establishing a home for destitute girls. 'They are the future mothers of our land. We can't leave them on the streets.' It is difficult to get assistance for this in South Africa, however.

Now, at 70, Miriam – like Mimi – is happy.

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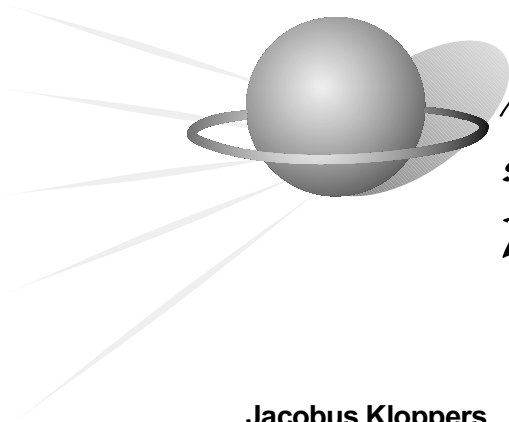
Musical rhetoric and other symbols of communication in Bach's organ music [1]

Jacobus Kloppers

This article illustrates certain communicative devices in Bach's organ music.[2] Such devices are usually designated by the term *symbol*. This term is employed in this discussion in the broadest sense; it denotes a means to communicate something – directly and indirectly. This proviso is necessary since the word is most frequently used in a restricted sense to indicate an indirect form of musical communication, that is, a musical sign which, representing something beyond itself, requires familiarity and abstract decoding before it is understood. In itself such a sign would be more or less neutral and the idea, which it represents, understood in the abstract rather than experienced. There are, however, musical signs (symbols in a wider sense) which communicate ideas that do not require decoding. Concepts such as 'high', 'low', 'fast', 'slow', 'fear', 'joy', 'contrast', 'repetition' and 'climax' have been experimentally proven to be directly visualised or experienced through musical sound without the need for any additional decoding or translation in the abstract.

It will be demonstrated that Bach's organ music makes use of both forms of communication: the direct manner employed in musical rhetoric, as well as the indirect process of rather esoteric symbols. Musical rhetoric will be illustrated by means of two of Bach's 'free' (textless) organ works, the other symbols by means of the textual chorale preludes (hymn arrangements). The chorale preludes will demonstrate that Bach usually transmits an idea in both ways simultaneously: through rhetoric and the creation of moods, as well as through the hidden symbols of number and allegory, among other things. This article will not attempt to prove the same duality for the free, textless organ music (preludes, fugues, toccatas and so on). Attempts have been made to discover various hidden symbols in Bach's keyboard preludes and fugues (semantics of number, number cabalistics and structural symbolism), but, although interesting

statistics have emerged, the results remain somewhat speculative in the absence of any contextual reference (text association, liturgical context and so on). The exception may be the 'St Anne' Prelude and Fugue for organ (BWV 552) which act respectively as introduction to, and conclusion of, a set of liturgical chorale preludes (cf later).

Essential for an understanding of the embodiment of symbols in Bach's organ music is a historical perspective. A brief survey will be given of the musical tradition and musical concepts from which such a practice sprung.

Finally, this article does not intend to explain Bach's music completely in terms of rhetoric and other symbols or to suggest that symbols are present or equally prominent in each work. His music is, foremost, music to be enjoyed and analysed in musical terms: theory, harmony, counterpoint, style, ornamentation and musical form. Rather, the discussion illustrates the extent to which these musical means were influenced by various non-musical symbolic concepts and that the idea of 'absolute music' or 'pure music' needs some qualification as far as Bach is concerned. With few exceptions, his music was not written for aesthetic contemplation solely, but to fulfil a specific function. His sacred music served a didactic purpose within the Lutheran liturgical tradition. Although some of his later music moved in a more abstract direction, Bach did not subscribe to the notion of 'autonomous' or 'absolute' music which was later developed in the Classical era. Those who prefer to interpret Bach's music as absolute and non-referential are, nevertheless, correct in one regard: even when he applied rhetorical concepts within the traditional, learned music style, the tonal means and sound impressions of his music remain intrinsically musical and musically satisfying.

Musical rhetoric in Bach's organ music

Since rhetoric is no longer practised widely or taught in South African universities as a formal subject, a brief exposition of this art and its general application to music might clarify the subject matter.

Rhetoric is 'the art of using language so as to persuade or influence others; the body of rules to be observed by a speaker or writer in order that he may express himself with eloquence' (*Oxford English Dictionary*). It must be based on logic and dialectics, yet it must also appeal to the emotions and passions of the hearers. The power of persuasion has undoubtedly been realised and intuitively practised since the beginning of human history; it was formally recognised in the earliest Greek writings, it developed into a formal art during the Greek classical period, and it was refined by Aristotle, Cicero, Quintilian and others.

This art comprises four stages (note: the following rhetorical terminology is that used in Germany during the times of Bach and deviates somewhat from that of Quintilian and other writers of antiquity):

1   The collecting or finding of facts or material (*Inventio*); several resources, guidelines (*loci topici*) exist for this purpose.

2   The orderly arrangement, disposition of the material collected (Dispositio, Elaboratio): *Exordium* (introduction), *Narratio* (narration), *Propositio* (statement of view), *Confirmatio* and *Confutatio* (confirmation of view and refutation of opposite views by means of analysis), *Peroratio* (conclusion).

3   The use of the right words and emotional decoration or presentation of the facts *(Decoratio, Ornatus)*, the creation of moods by means of more than 160 different tropes and figures, such as repetition, exclamation, rhetorical question, hyperbole, antithesis and emphasis.

4   The memorising and delivery of speech, the manner of presentation *(Memoria; Elocutio, Pronuntiatio, Actio)*, by means of the proper articulation, emphasis, gestures and emotional involvement (see Lausberg 1960:140ff; Corbett 1971:39ff; Unger 1941:3).

Music and rhetoric inherently have much in common. They

●   need time to be presented
●   consist of continual changes in their sound elements
●   have a beginning, logical continuation and peroration

●   employ rhythm, tempo, the pause, dynamics, repetition and antithesis
●   make use of the law of 'extending parts': statement, statement, extended statement
●   use analogical formulas, for example, the comma ('imperfect' = half-cadence or incomplete cadence in music), semicolon (*fermata*), period ('perfect' cadence-complete cadence), exclamation mark (deceptive cadence, interrupted chord)
●   need a reciter or orator (recitalist, performer)
●   make use of moods and emotions
●   need articulation, phrasing and emphasis (Unger 1941:17–20).

Translated into musical terms, the four stages of rhetoric as they appeared during the times of Bach were:

1   The finding of a musical idea or motif. In textual music the words can serve as a guide with regard to the spirit of the work and the nature of the motifs and themes to be used (Kircher 1650:cap. 19). Several *loci topici* (literally 'places' to find material for a musical 'topic') were suggested by Mattheson, a contemporary of Bach (Mattheson 1739:121–32).

2   The arrangement or disposition of the musical ideas.

    Mattheson (1739:235–36) again quoted the arrangement of rhetoric as model:

Exordium	Introduction (to main theme, eg, by motifs)
Narratio	Narration (where applicable)
Propositio	Statement of main idea or theme
Confirmatio	Development and analysis of the
Confutatio	main theme by means of motif fractionation; refutation of new and contrary themes, motifs, keys, dissonances; confirmation of main idea and key *Peroratio* (conclusion).

    This disposition proves to be very similar to the later sonata form idea so often used in the first movement of the Classical sonata and symphony.

3   *Decoratio*, the emotional presentation of the ideas, the creation of moods by means of music.[3] Apart from certain purely musical means such as key relationships,[4] intervals,[5] rhythms,[6] tempi[7] and embellishments,[8] the different tropes and figures were translated into music where possible, thus creating approximately 82 different musical tropes and

figures (subdivided into grammatical, pictorial and affective figures) (see Appendix 1).[9]

4 *Elocutio*, the presentation or recital of music itself. Like rhetoric, emotional involvement is required in music, also the right amount of emphasis, clarity of articulation and meaningful gestures. The lastmentioned are to a great extent composed in the music, but the performer has to give expression to them without affectation (cf. Unger 1941:112–18).

The practice of music as a rhetorical art during the time of Bach drew its essential impulse from the still predominantly theocentric philosophy of the early eighteenth century. Music served to instruct the listener (religious instruction in the case of church music, as will be illustrated later – see Blume 1967:89–92), but relied on a long tradition of musical persuasion.

The psychological and therapeutic use of music was known and practised in the East and in Asia Minor during the second millennium BC (eg David's music for Saul) and further cultivated in Greece by Pythagoras and others. The Greek *Musike* did not denote pure music but a complete integration of word, musical sound and dance (Müller-Blattau 1952:12). Its influence was such that it was regarded as a powerful ethical force. Plato gave final shape to this concept in his so-called ethos theory. Certain music and musical instruments were regarded as morally uplifting and were recommended for pedagogical purposes; others – associated with intoxication, orgies and eroticism – were regarded as decadent and prohibited in schools. This ethos theory was based on the concept of mood (*affectus*), on Hippocrates's theory of the four temperaments and on the prevailing speculative cosmic theories (see pages 152–54). It was upheld during the medieval period (although music no longer formed an integral part of the dance but showed an increasing independence from the text as it developed polyphonically), but translated into Christian terms. The Church encouraged sacred music and discouraged secular music, especially the rhythmic dances of the jugglers. Renaissance humanism, with its interest in, and imitation of, nature and human nature (*imitatio naturae* included the physical and psychic qualities of humankind), contributed to a renewed study of the influence of music on human nature, but the emphasis shifted: the musical doctrine of ethos was transformed into the sixteenth-century doctrine of moods (Glarean, 1547; Zarlino, 1558) which dominated the musical thinking of the next two centuries. It was a change in emphasis, from the ethical to the more psychological influence of music (Huber 1954:45–7; Unger 1941:24). Coupled to

this was the Renaissance emphasis on textual clarity, an endeavour to integrate music and words. Texted music of the *musica reservata* (sixteenth-century polyphonic music after Josquin Desprez) endeavoured to match the syntax of the words and simultaneously capture its mood, becoming more rhetorical in essence (see also Müller-Blattau 1952:23).

The spiritual climate of the Counter-Reformation, as embodied in the Council of Trent (1545–1563) and the creation of the Order of the Jesuits, further contributed to a rhetorical emphasis in music – this at a time when Italy became the new centre of musical development. With its renewed emphasis on the transcendental and on the sinfulness of human nature, the Church actively promoted art which stirred the human conscience and focused on an eternal destiny. The arts became didactic in purpose. This dramatically strengthened the already rhetorical element in sixteenth-century music. Instead of the Renaissance ideal of balance between text and music, the text dominated music during the Baroque era (*c.* 1560–1740); the emotional restraint and the moderate moods displayed in the music of the Renaissance gave way to the most extreme, contrasting moods – hate, love, exultation, depression, and so on – which shocked the listener into attentiveness (see Blume 1967:90–3). (This change in the concept and purpose of art was later viewed as a decadent phase of the Renaissance and labelled as 'exaggerated', 'bizarre', 'extreme' and 'baroque' by the philosophers of the eighteenth-century Enlightenment; cf. Blume 1967:89.) The foundations for a rhetorical concept of music were completed with the development of the monody (accompanied solo song by means of a harmonised, figured bass or *basso continuo*) around 1600, the accompanied musical recitative (which is an imitation in music of natural speech; see Pohlmann 1969:5–13), and the new antiphonal style of music of the Gabrielis and the concerto grosso (which created dialogues between vocal or instrumental groups). In Italy rhetoric was applied more intuitively than in Germany, where theorists had been discussing and documenting its musical application since the late 1500s. Music became in theory a *musica poetica*,[10] a discipline of rhetoric rather than of mathematics (as it had been in antiquity and the Middle Ages, as will be illustrated later). A diagram may illustrate the relation of subjects within the German school system in which Bach was instructed in Lüneburg (see Appendix II): theology forms the pinnacle of this educational pyramid, the subject which gives perspective to all study. Micro- and macrocosmos are seen as the creation of God, the purpose of existence being the

glorification of God. All subjects acquire a meaningful relation within God's order. Music becomes instrumental as a discipline of rhetoric to instruct, to communicate and to convert (see Beckmann 1960:20, 30, 89–90, 130–31; also Trunz 1957:19–20, 30–1).

With rhetoric as an important approach to musical composition, composers continued and intensified the late-Renaissance trend of creating moods through increasing translation of various tropes and figures of speech into music. Even the structure of a speech (*Dispositio*) was adopted, leading to the concept of *Klang-Rede* ('musical speech') in Bach's time with regard to instrumental music (see Mattheson 1722:199 and 1739:103§29). The various theoretical treatises from the late sixteenth to the middle of the eighteenth century demonstrate an increasing dominance of rhetoric over music.[11] Analysis of Baroque music itself confirms this trend. This dominance was broken only by eighteenth-century naturalistic philosophy, which seriously challenged a strictly biblical philosophy and rejected the complex symbolism and transcendentalism of Baroque art (see also Scheibe's critique of Bach, later in this article).[12] This resulted in the new classical concept of an 'autonomous music' (Goethe; cf Blume 19067:111–12) – music no longer dominated by the text or other extra-musical influences (eg, Mozart's comments on music, especially opera).[13] A rhetorical concept of music nevertheless lingered on through the early Classics and Beethoven.

Bach's own world view was rooted in the orthodox theology of the Lutheran Church, even if it was a view influenced by pietism and the new currents of rationalism, thus showing discrepancies of which he was unconscious, as Blankenburg (1950:31) and Blume have shown (1949:103; 1963:195–56). His Christian philosophy is revealed in various ways. In the tradition of Luther, music always had to be functional. Whether religious or secular, it appeared under the heading 'Soli Deo Gloria' (Blume 1963:195). Music thus dedicated to the glory of God did not know the boundaries between sacred and secular, only the text put it into one of these categories. Perhaps for that reason Bach adopted many of his secular cantatas as sacred cantatas and vice versa without regarding this as sacrilege. He wrote in his 'Gründlicher Unterricht des Generalbasses' of 1738: 'Like all music the thorough-bass should have no other aim, end or motivation, than to be to the glory of God and the recreation of the human spirit. If this is not taken into consideration, we do not have real music but an infernal noise' (Spitta 1962:915–16). This Christian world view remains uncompromised by Bach's seemingly contradictory actions, for

example, his ill-temper, his personal clashes with his employers, even his resentment against his unenviable church position in Leipzig, for it transcends the sphere of human weakness.[14] What Bach meant by 'the recreation of the human spirit' is spelt out clearly in the foreword to his *Orgelbüchlein:* 'Dem höchsten Gott allein zu Ehren, dem Nächsten, draus sich zu belehren.' It is significant that he used the biblical words 'Nächsten' (neighbour) and 'belehren' ([self]-'instruct' by means of the music). The didactic nature of his music, embodied in rhetoric and symbolism, is a direct expression of his Christian philosophy.

The rhetorical quality of Bach's music is not only verified by musical analysis but supported by the testimony of his contemporaries. Johann Nikolaus Forkel, the composer's first biographer (1802) who received first-hand information about Bach and his views from Bach's sons, described the composer as 'the greatest musical poet and the greatest musical speaker in musical history' (Forkel 1802:24–5). He reported that Bach regarded music as a complete 'language', the individual 'voices' (the instrumental or vocal parts in a composition) as 'persons conversing with one another', listening to one another and trying to contribute to the conversation in a meaningful way. Apart from his training in musical rhetoric at school, in later years Bach became a personal friend of Johann Abraham Birnbaum, professor in Rhetoric at the University of Leipzig. Birnbaum, in mentioning their various discussions on the relationship between the two arts, wrote: 'Bach was so knowledgeable in the sphere of the similarities which exist between the two arts, as well as in the similar mode and method of composition, that one not only enjoyed listening to him when he pointed this out in a discussion, but one can only admire the clever application thereof in his compositions'.[15] Equally interesting is the account of one of Bach's pupils, J G Ziegler, in 1746, that Bach instructed him not to play the *Lieder* so superficially but according to the 'mood of the text'.[16] The affective, persuasive character of much of his music, whether religious or secular, vocal or instrumental, can be verified through analyses. His *St John* and *St Matthew* passions display this rhetorical, didactic trend throughout, confronting the listener with the religious implications of the events by means of subjective application.

In this regard, Bach could draw on a rich heritage of musical composition based on rhetoric, from the *musica reservata*, Monteverdi and Schütz to Buxtehude, Kuhnau and others. This tradition, which is also described in the musical treatises mentioned, is an important aid in the analysis of Bach's music. The mood is generally detectable

throughout the text in the tropes and figures, key relationship, metre, rhythms, tempo, intervals and dynamics associated with different moods. In textual works the aspect of 'tone painting' and other descriptive means is of importance. The fact that one is dealing with relatively *objective* criteria for analysis of music in Bach's time is also due to the sociological framework within which this music was written.[17] The composer did not write on the spur of the moment, neither did he display his own changing emotions, but was required (by the court or church) to write music for a specific occasion. The mood was clearly defined by the occasion or the text (something objective with which the composer had to empathise) and he could draw on a general musical vocabulary to achieve this. This is not to suggest that Bach wrote music in a textbook fashion, neither that his music can ever be fully explained and its subtleties captured and described by any analyses.

Two examples from Bach's 'free' (non-texted) organ works might serve to illustrate the rhetorical character of his music: the 'G Minor Fantasia' BWV 542 and the 'Dorian Toccata' BWV 538.

The 'C Minor Fantasia' shows a certain affinity to the *St John Passion* which was composed around the same time. It displays a similar exultation mixed with deep sorrow expressed by the opening chorus of the passion. It starts with similar repeating exclamations (*Exclamatio*, *Anaphora*, Ex 1), which are converted into an instrumental recitative (a free musical narrative supported by occasional chords; measure 1 ff, Ex 2).

Melodic and harmonic dissonances are employed (*Saltus duriusculus, Parrhesia*). This is followed by a sequence of repeated and extended motifs (Ex 3, m 4–7), an accumulation of ideas and a concluding *Seufzer* (a descending two-note motif expressing 'sighing,' m 8–9, Ex 4).

Example 1

St John Passion G Minor Fantasia
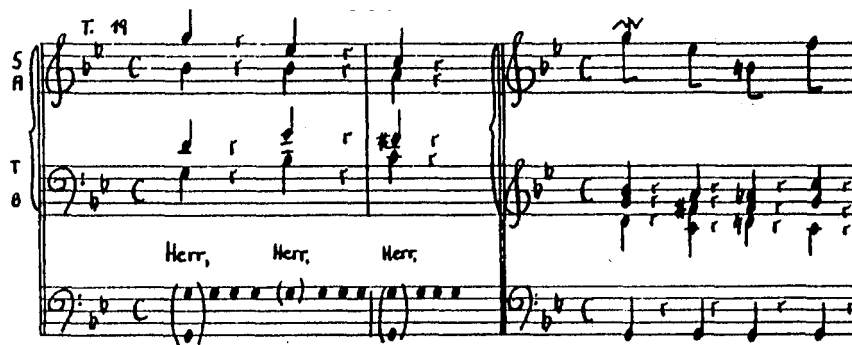
Example 2

Example 3

Example 4

Example 5

This epic recitative is followed by a contrasting, introverted section in linear counterpoint (horizontal lines of music instead of vertical chords) as a somber 'comment'. The already described 'art of discussion between voice parts' (A, B, C; on a melodiously dissonant bass, D) is cleverly employed (Ex 5, m 9^2–14^1). The same motifs are used or extended in a discursive way by the various voice parts, and a wealth of figures such as *Anaphora, Aposiopesis, Antitheton, Metalepsis, Passus* and *Saltus duriusculus* is displayed. It ends with a statement (a descending two-note 'sighing motif') similar to measures 8–9 (Epistrophe, Ex 6, m 13–14).

Example 6

Example 7
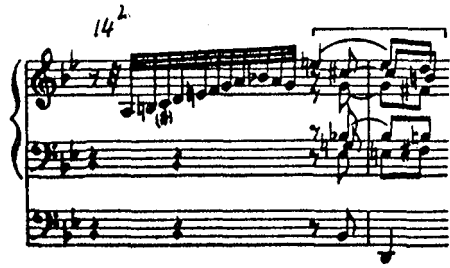
Example 8

Example 9

This contrapuntal section is followed by an agitated continuation of the harmonic recitative with a further display of exclamations, dissonant chords, extension and repetition of ideas (Ex 7, 8), deceptive cadences a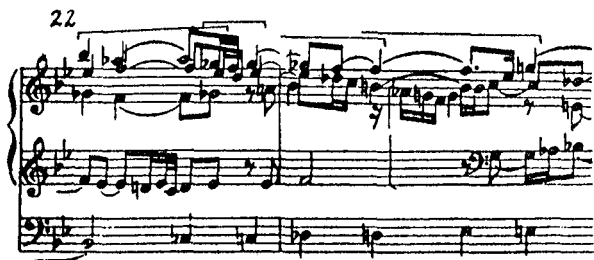nd climaxes (for example, Ex 8, 9). The figures *Exclamatio, Parrhesia, Saltus duriusculus, Anaphora, Paronomasia, Ellipsis*, and *Gradatio predominate*.

Another contrasting 'discussion' section in counterpoint follows (m 25–31). After this the highly dramatic recitative is continued, employing the same affective figures as before (eg, m 35ff: (i) *Gradatio*, (ii) *Pleonasmus*, (iii) *Ellipsis*, (iv) *Congeries*, (v) *Pathopoiia/parrhesia* (vi) *Suspensio, Dubitatio*, Ex 10).

It is only in the final affirmative major chord that the intense, dramatic tension is resolved.

In a completely different vein, rhetoric is used in Bach's 'Dorian Toccata'. This piece employs more abstract, eloquent musical motifs than the highly dramatic, affective ones of the fantasia just discussed. It is a particularly interesting work: an oratory in dialogue form. The musical 'debate' is brought about by a continuous change between the two manuals, which were minutely indicated by Bach. Organ dialogues were very popular even before Bach, but this dialogue is unique in its logical and dialectical layout; it uses both the structure of speech (*Dispositio*) and a wealth of rhetorical figures. The usual rhetorical arrangement (introduction, statement of main idea, refutation of contrary ideas, analysis and confirmation of main idea, peroration) is followed, but clad in dialogue style. Instead of the main speaker (A) quoting and

Example 10

Example 11

refuting opposite views, these views are presented by a second speaker (B), represented through the contrasting registration of the second organ manual.

A starts off by developing the main thesis from a simple motif of alternating notes, x (*Anaphora*, *Paronomasia*, Ex 11).

In bar 5 this statement appears in the bass and is reinforced by emphatic chordal accompaniment (y) in the upper voices (emphasis, m 5–7, Ex 12).

In bar 7 the now-emphasised argument is extended (y +) with the addition of a pre-beat

chord and the *Propositio* concluded with a firm cadence in measure 13 (Ex 13).

B starts out by quoting the emphasised premise and then inverting it (turning it upside-down with the emphatic chordal motif, y +, in the bass), for example, m 15, 16 (Ex 14). Such double counterpoint was seen as an important means of creating antithesis or *Antitheton* by Bach's contemporary, Mattheson.

B proceeds by quoting the concluding remarks of A (see m 13, Ex 13) but extending them (adding another preceding chord to y), which has the effect

Example 12

Example 13

Example 14

Example 15
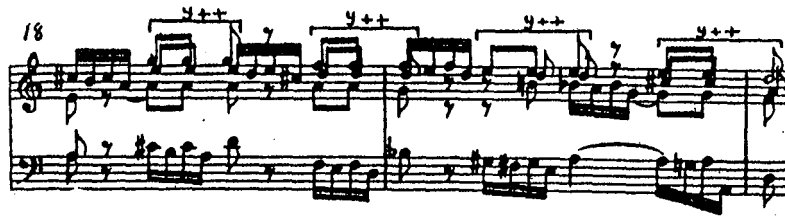
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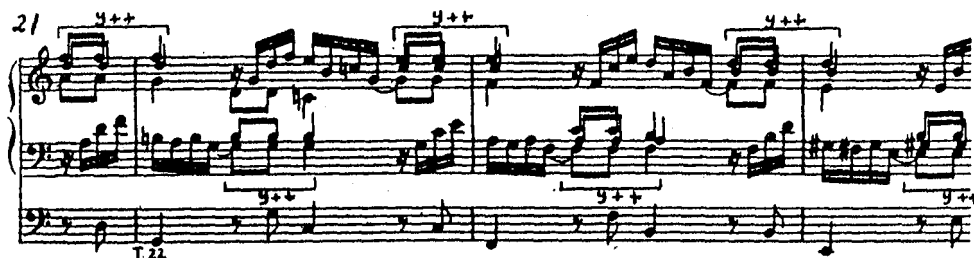
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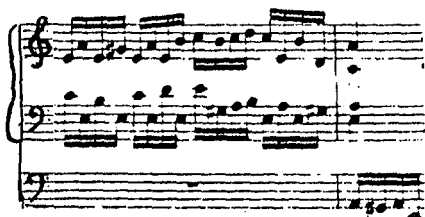
Example 18

of exaggeration, generalisation (*Paronomasia, Mimesis, Epistrophe*, Ex 15, m 18²–20¹).

A's reply consists of a parodic quotation and echoing of this exaggeration (y + +) alternating between the right and left hand (*Anaphora, Mimesis, Dialogismus*, m 20¹ff – see Ex 16).

B now picks up A's introductory 'words' (m 1–4)

but in inverted form (inverting the two lines; *Antitheton*, m 25–29, Ex 17).

A reaffirms the main thesis by variation and extension (*Anaphora, Variatio, Paronomasia)*, despite opposing interjections from the other who turns the emphatic motif upside down (the ascending motif, A, is changed into a descending one; *Mimesis, Antitheton, Exclamatio*, m 29–35, Ex 18).

Example 19

Example 20

A continues and concludes in a firm cadence (m 34–37[1], Ex 19).

B now quotes a small subsidiary section of the last part (see motif q, m 34–35, Ex 19). This incomplete quotation (*Anaphora*, bars 37ff) is immediately countered by A on a lower pitch (*Antitheton*, Ex 20). B nevertheless persists and ends with exactly the same emphatic cadence (m 43, *Epistrophe*) as the one A used (m 36, Ex 21).

A proceeds to extend the initial proposition (adding three preceding notes to the alternating motif x of m 1 ff; m 43, Ex 22) despite an interjection by B who repeats it on a lower pitch (*Paronomasia, Mimesis*, m 43–47, Ex 23).

A now strengthens the main proposition by analysis (fractionation of the main idea into smaller motifs of nine notes, then four notes – Distributio, Ex 24), variation and emphasis (*Variatio, Emphasis*), m 47–66.

When B's former argument, q, is quoted (cf Ex 20), B interrupts A and maintains this viewpoint, ending with the same words (cadence) as before (*Antitheton, Emphasis, Epistrophe*, m 66–73).

Example 21

Example 22

A repeats the extended thesis, but is directly confronted by B with repetitions of these motifs on a different pitch (m 76 ff, Ex 25) and then even interrupted before completion (m 78). At this point, A and B speak simultaneously, repeating

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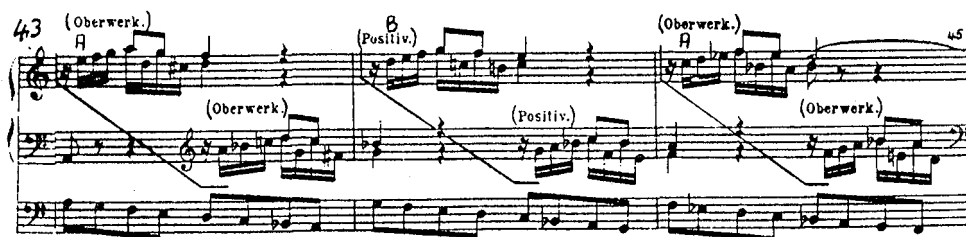
Example 24
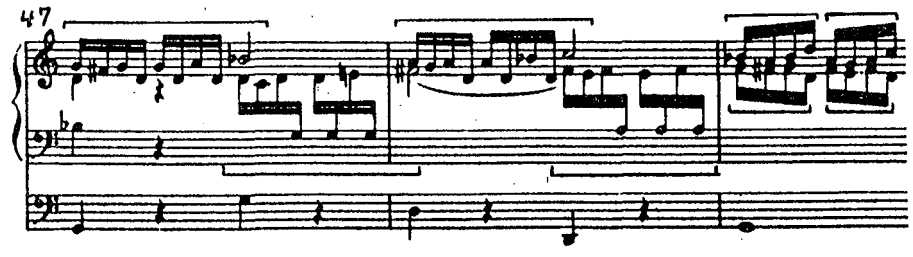
Example 25
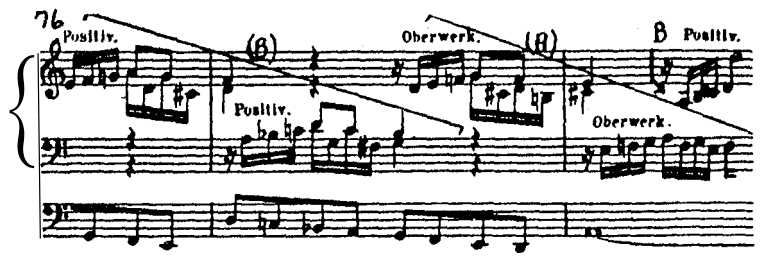
their 'words'. This heated debate leads to an accumulation of the same viewpoints (Congeries, m 78 ff) in an ascending sequence, leading to the climax (Gradatia, Ex 26), in which A simply 'talks B down' (Pleonasmus, m 81, Ex 27).

A follows this up by a spirited confirmation of the main thesis with new extensions and analyses (fractionation of motifs), reaching a victorious

x, extended by an ascending, leaping interval (*Congeries, Emphasis*, Ex 29).

Bach's 'Dorian Toccata' and the *G Minor Fantasia* are only two illustrations of the idea of a purely musical, instrumental *Klang-Rede* in the late-Baroque. As Mattheson wrote (1722:199): 'Although instrumental works do not employ actual words, nevertheless even the most free and

Example 26

Example 27

climax (in 90ff, Ex 28) symbolised by a change from D minor to D major (in 94^3), the key associated by Mattheson with victory, jubilation and aggressiveness.

Assured of success, A concludes with strong, emphatic repetitions of the initial alternating motif,

independent works (''Concerten'') should contain an expression, an intelligent content, so that they always have something to say and also speak words.'

The idea, sometimes encountered, that Bach's organ music is essentially unemotional, abstract, 'pure music', music based on 'pure musical form

Example 28

Example 29
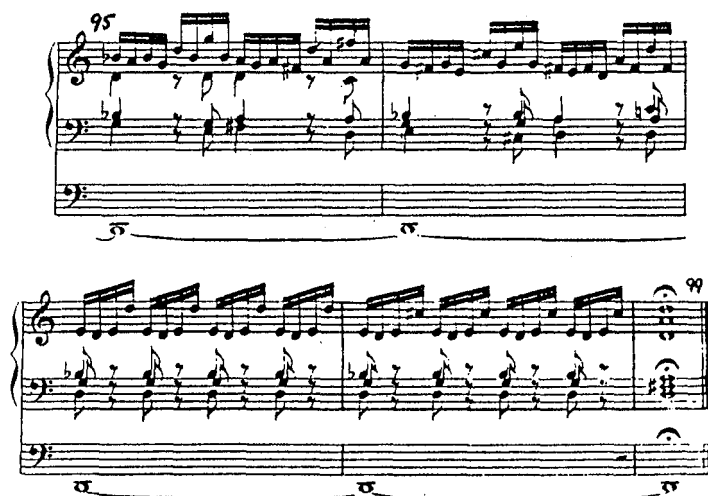
and development' to be played without affect, fails to recognise the philosophical and compositional concepts from which these works originated. But it must be kept in mind that the emotion called for in these works differs from the storm and stress of Romantic music. It calls for careful analysis and recognition of the inherent mood of the work. This mood does not change continually as in Romantic music, but remains constant (apart from subtle shadings) for a prelude, fantasia, fugue, choral prelude unless a change in style, tempo, dynamics, and so on, occurs. An affective involvement of the player is required to project the mood to the listener.

Other symbols in Bach's organ music

There are other communication symbols in Bach's music which transcend the dialectical, logical, ethical and psychic levels of rhetoric. They occur especially in his textual organ music, that is, chorale preludes (hymn arrangements). The employment of these symbols by Bach is equally rooted in his Christian world view and can equally be traced back to concepts dating from the pre-Christian era. They range from fairly direct symbols also employed in rhetoric, such as allegory and imitation, to the more abstract or esoteric ones of emblems, semantics of number and number cabalistic (as summarised in Blume 1967:112–16; also Blume 1949:1 030–31).

1   Allegory, comprising an association of extra-musical contents with musical signs, can be understood by the hearer mainly from the 'sensuous' effect: 'Fall', 'plunge', but also 'abyss', 'sin', 'damnation' by descending voices, stepwise or by leaps; 'light' and 'dark', 'heaven' and 'hell' by contrasting high and low registers; 'length', 'effort', 'hardship' by sustained rhythms in contrast to the quick rhythms for 'hurry', 'flying', 'rapture'. Descriptive allegory can also be classified under the rhetorical 'hypotyposis'-figure and

other figures such as *Antitheton*, *Passus* and *Saltus duriusculus*, Ellipsis, *Anabasis*, *Katabasis*, *Circulatio*.

2   Imitation is the direct copying in music of sounds and noises (chime of bells, birdsong, storm, knocking, etc).

3   Emblematical, visual symbols are musical signs which translate word content into tonal figures in a manner which cannot simply be understood from the sensuous effect of those tonal figures, but must be consciously 'known' (or 'seen' in notation); for example: the countless use of the raised tone sign (sharp) in Bach's *Kreuzstabkantata* (the Christian 'bearing of the cross'), as the German word for *sharp* is 'Kreuz' (in English 'cross' and 'sharp' would never be associated); the use of the note G (or Sol in medieval times) for the Latin word *sol* ('sun'); *nox* ('night'), represented by blackened notes, and so on.

4   Semantics of number consists in the translation of ideas into musical signs by means of numerical symbols, for example, seven for Creator and creation, beginning and end; twelve for Church, disciples, congregation; three for Trinity, perfection, the transcendental, and so on.

5   Number cabalistics consists of the translation of alphabetical letters into numbers, thus allowing composers to write words or their own names in music by means of the number of notes used in a theme, motif, or entire work or the number of bars used (for example, Bach = 14, J S Bach = 41).

This tradition of visual, mathematical 'musical symbolism' can be traced back to antiquity (Huber 1954:45–7). In the ancient Chinese, Babylonian and Egyptian cultures a cosmology of music was developed which was rooted in religious concepts and in the symbolism of number. Musical intervals were expressed in terms of numbers: for example, the octave as 1:2, the fifth 2:3, the fourth 3:4, and so on. These numbers were derived not only from the division of an open lute string in the ratio 1:2, 2:3, 3:4, but they also correspond with the numbers of the natural harmonics ('upper partial tones') obtained by 'overblowing' a wind instrument. In a more speculative way distances between celestial bodies and the relation between the human soul and body were linked together, laying the foundation for a cosmology of music based on number. Consequently, certain intervals influence the human soul, but so do celestial bodies. Stars and planets, moving in a harmonious geometric relation to one another, also create a celestial harmony which is inaudible to the restricted human ear. This concept of a *musica mundana* (celestial harmony) was further developed by Pythagoras and the Greek theoreticians as a counterpart to the equally speculative *musica humana* (the 'harmony between soul and body') and the *musica instrumentalis* (audible music, 'music' in the sense that we use the term). The audible music thus became a microcosmic image of a divine creation, a link between this visible world and the transcendental, powerful as an ethical force to uplift or corrupt humans by means of the concept of *musica humana*. This speculative, mathematical basis of music became the rather vague motivation for Plato's ethos theory. Numbers acquired a magic, symbolic meaning not to be tampered with. Pythagoras tried to calculate all intervals by means of the numbers 1 to 4, since $1 + 2 + 3 + 4 = 10$, and 10 is a perfect number. This might also explain the initial use of only four strings on the Greek lyre and of four-note scales (*tetrachords*) as basic units. An increase in the number of strings on a musical instrument was regarded as sacrilege. This symbolism of numbers existed also in the ancient Jewish culture and religion; the idea of the creation as something harmonious which sings and praises the Lord partly accounts for the wealth of symbolism in the Old Testament.

In the Christian era these ancient speculative concepts were adopted and explained in Christian terms in Alexandrian theology. As in Greece and Rome, music remained a discipline of mathematics in the medieval system of the seven *artes liberales* (the mathematical sciences constituting the *Quadrivium* being geometry, arithmetic, astronomy and music; the linguistic subjects constituting the *Trivium* being grammar, dialectics and rhetoric). In biblical symbolism the number 3 is seen as perfect; with the introduction of rhythmic modes in the twelfth century only triple metre and threefold subdivisions of note values were used. When binary rhythm is introduced in the fourteenth century, it is seen as part of the secular tendencies of the *ars nova* and is censured by the church, since the number 2 is 'imperfect', hence of a 'worldly' nature. The use of semantics and other forms of musical symbolism is retained in the Renaissance in the form of riddle canons and other manneristic devices (eg, Ockeghem), and is combined with sound imitation (the new rationalistic *imitatio naturae*) and the creation of moods (especially following Josquin in the early sixteenth century; Wörner 1965:147–49; see also Blume 1967:5, 6, 10).

When music became a discipline of rhetoric (part of the linguistic sciences) during the Baroque, the art of musical symbolism, semantics, imitation and a cabalistics of number did not die out; it received

new stimulus from the renewed emphasis in the arts on the metaphysical and the transcendental. The seventeenth-century theoreticians (such as Mersenne 1636 and Kircher 1650), therefore, still conveyed the ancient speculative concept of a musical cosmology (*musica mundane*), of a celestial, inaudible harmony based on number. Similarly, composers and theoreticians display a profound knowledge of the traditional symbolic arts. In the introductions to his compositions and an unpublished treatise Bach stressed the functionalism of music in terms of a deeper symbolism. According to Blume, music that reflects in its number and rule the divine world order that is based on the *harmonia aeterna* and laws of nature, is for Bach real functional music which deserves to exist. In his 'Instruction in Figured Bass' Bach describes musical harmony built on the *Generalbass* or thorough bass in terms of such religious symbolism (see earlier). Studies of various treatises by contemporaries of Bach such as Werckmeister (1707) have revealed a musical practice still actively employing musical symbolism. Analyses of Bach's textual music, and more recently of his purely instrumental compositions, have indicated a wealth of latent symbolism, semantics and cabalistics of number, allegory and imitation.

In Part 3 of his *Clavierübung*, which comprises various organ choral preludes based on hymns from the regular Lutheran Communion service, Bach uses as framework a 'Trinitarian' Prelude and Fugue (the *St Anne*, BWV 552): the majestic Prelude is based on three themes, the Fugue on three which are cleverly interlocked. In the Credo of the *B Minor Mass* Bach uses the word *Credo* $7 \times 7 = 49$ times, *in unum Deum* $7 \times 12 = 84$ times; at the end of the fugue *Patrem omnipotentem*, Bach significantly adds the number of bars (84).˜˜ He not only wrote his own name by using the German note names B-A-C-H (B flat-A-C-B) but, in the tradition of Werckmeister, Picander and J J Schmidt, did so by means of number cabalistics, as Friedrich Smend (1950) has shown by extensive analysis and research (1950). In the *Orgelbüchlein* a combination of symbols, allegory, imitation and semantics of number is used: allegory in the form of associative motifs, for example, 'rocking', 'fall' and 'damnation' motifs, 'ascent' and 'descent' motifs; imitation by means of 'knocking', 'trembling' and 'trumpet' motifs; semantics of number (eg, 12 to symbolise the Old Year in *Das alte Jahr vergangen ist*); symbolism (such as strict imitation or canon as symbols for 'following', 'obedience', 'bondage' and 'captivity').

It is significant for an understanding of Bach's music that, no matter how spontaneous or inspired it sounds, behind the seemingly musical construction and the psychological aspect of mood creation, there exists a structure of a more abstract nature. These two levels of communication, the affective and more abstract symbolism, usually complement each other. A rendering of his music should therefore not be restricted to a purely emotional level, or become a purely abstract reflection of a rational art. It should recognise this kind of Baroque *Gesamtkunstwerk* (total, integrated work of art), which relied on century-old concepts, and which is rooted in Bach's musical philosophy. That Bach was attacked during the late 1730s by the younger Johann Adolph Scheibe, a fervent supporter of the new purely naturalistic aesthetics of the Enlightenment, is evidence of Bach's traditional ideas. In the spirit of the new generation he denounced Bach's symbolism and metaphysical emphasis, and urged him to follow the new naturalistic ideal, to express his own natural emotions in an uncomplicated musical style, instead of reflecting a speculative, transcendental world or creating a prescribed mood by means of complex music.

Two short examples of Easter music from the *Orgelbüchlein* may serve to illustrate the combination of mood and more abstract symbolism in his chorale preludes:

1 *Erschienen ist der herrliche Tag*

'The glorious day has come, for which no man can be joyful enough: Christ, our Lord triumphs today and carries with him all his enemies in captivity. Alleluia!' The metaphor is the one used by the apostle Paul to portray Christ's triumph over death and damnation. The enemy, in accordance with Roman custom, is tied to the victor's chariot for a triumphant procession through the city. Bach unites symbolism and mood very effectively. As symbol he uses a canon (strict voice imitation) between the upper voice and the bass. In effect the bass is 'tied' to the upper voice and 'dragged' along at a fixed distance. The metaphor of the 'captive' enemy becomes completely clear in this context. Simultaneously, the basic mood of triumph is created by the use of a pompous, anapestic rhythm-motif (short-short-long) in the central voice parts and the triumphant climax in the change to D major (*tierce de Picardie*) in the final cadence (Ex 30).

This example clearly illustrates the difference in communication level between direct and indirect symbols. While the triumphant mood of the music is directly experienced by the listener, the symbol of 'captivity' requires familiarity with, and decoding within, the Lutheran theology. The same applies to the next example.

Example 30

2 *Jesus Christus, unser Heiland*

'Jesus Christ, our Redeemer, who has triumphed over death, is risen and has taken death into capitivity. Alleluia!' The celebratory mood is captured by the subdivision of the 4/4- into 12/8-metre by means of triplets. A change from basic

notes occurs in all the voice parts and in various intervals ranging from the second to the full octave. It is most effective because of the emphasis on the second, 'off-beat' note which is tied to the next group of notes (Ex 31).

In conclusion, recognition of the rhetorical and

Example 31

binary to triple note values was often used before Bach (by Schütz, for example) to capture, portray and symbolise something of the blissfulness and joy of the heavenly, ethereal and perfect. Apart from the basic mood and the use of semantics of number, the resurrection itself is portrayed allegorically by a dynamically ascending, leaping interval. This resurrection motif of two ascending

other symbolic aspects of Bach's organ music is not only a matter of importance to the music historian. For the listener it means a keener perception of Bach's musical idiom as well as added enjoyment; for the performer, an appropriately rational-affective rendering with its implications for articulation, ornamentation, choice of timbre, dynamics, tempo and agogics.

Appendix I

Some of the approximately 82 different musical tropes and figures developed from the sixteenth to eighteenth centuries:
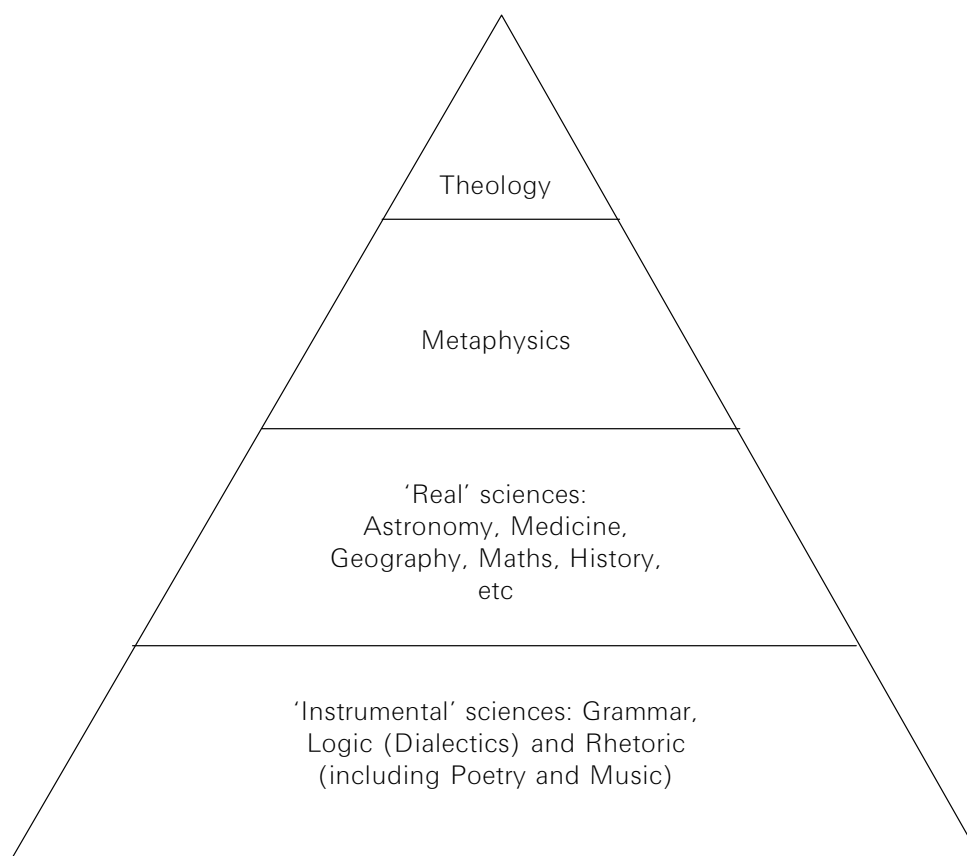
Grammatical and pictorial figures:

Anabasis:	Ascending scale (eg, 'ascension of Christ')
Circulatio:	Circulating movement (eg, revolving movement, 'encirclement')
Katabasis:	Descending scale (eg, 'descent', 'depression', 'humiliation')
Hypotyposis:	Tone painting (imitation in music of sounds, movements, gestures of specific qualities of an object)
Passus duriusculus:	A dissonant melodic progression (eg, the tritone)
Saltus duriusculus:	Dissonant interval (eg, diminished and augmented intervals)

Affective figures:

Anaphora (Repetition) and other kinds of repetition:	Extended (Paronomasia), emphatic (Epanalepsis), varied (Variatio), divergent (Polyptoton), with similar phrase endings (Epistrophe)
Antitheton:	Antithesis (any musical contrast, eg, inversion of a motif)
Aposiopesis:	General pause, silence (to depict death, sighing, deep sorrow, awe)
Congeries:	Accumulation of the same idea
Dialogismus:	Musical dialogue (eg, the antiphonal style, concerto grosso, organ dialogues)
Distributio:	'Analysis' of the main idea, the fractionation of a theme into small motifs
Dubitatio:	Expression of doubt and uncertainty (eg, dubious modulation, sudden standstill)
Ellipsis:	Ellipse, a 'wrong conclusion' (illogical progression, disruption of an idea, deceptive cadence)
Emphasis:	Emphasis (accent, an emphatic chord)
Exclamatio:	Musical exclamation, eg, by means of a note or chord that is not sustained but broken off
Gradatio, Climax:	Musical climax, eg, by parallel ascending voices
Hyperbaton:	'Wrong order' of notes, 'distortion' of a theme or motif because of excitement
Hyperbol:	Hyperbole, exaggeration in music
Interrogatio:	Question or rhetorical question (eg, an ascending appogiatura in a half-cadence)
Metalepsis:	Premature conclusion (premature entry of a voice or motif)
Mimesis:	Ridicule in music (eg, repetition in a dialogue at a different pitch level)
Parrhesia:	Harsh expression of rage, conflict, anguish, pain by means of dissonants and dissonant chord-progressions
Pleonasmus:	A redundant repetition of an idea because of emotional involvement
Polysyndeton:	Postponement of the final cadence
Tmesis:	Disruption of a melodic line by inserting rests (as an expression of deep sorrow and sighing).

Appendix II

The educational system in Germany during the Baroque period:

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                    /\
                   /  \
                  /    \
                 /      \
                /Theology\
               /----------\
              /            \
             /  Metaphysics \
            /----------------\
           /                  \
          /   'Real' sciences: \
         /  Astronomy, Medicine,\
        /  Geography, Maths, History,\
       /            etc            \
      /------------------------------\
     /                                \
    /  'Instrumental' sciences: Grammar,\
   /    Logic (Dialectics) and Rhetoric  \
  /       (including Poetry and Music)     \
 /_____\
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Notes

1 This article was originally published in *Man and Nature/L'Homme et la Nature* III 1984. Professor Kloppers has graciously granted permission for it to be reprinted in *Ars Nova*.

2 Research on musical rhetoric and symbolism was pioneered by German musicologist Arnold Schering at the beginning of the twentieth century. What had been earlier considered as Bach's unique musical vocabulary for conveying textual ideas (by, for example, Albert Schweitzer), proved to be a 'vocabulary' of musical rhetoric widely used since the sixteenth century, and of an ancient musical symbolism still alive in Bach's time. More than 200 treatises from the sixteenth to the eighteenth century provided a theoretical basis for subsequent musical analyses by Schering and others. A complete list of published research on this subject is beyond the scope of this paper. For Bach, see for example, Albert Schweitzer, *Johann Sebastian Bach* (Leipzig, 1908; reprint Wiesbaden: Breitkopf und Härtel, 1960); Rudolf Wustmann, 'Tonartensymbolik zu Bachs Zeit,' in *Bach-Jahrbuch* 1911:60ff; Arnold Schering, 'Die Lehre von den musikalischen Figuren im 17. und 18. Jahrhundert,' in *Kirchenrnusikalisches Handbuch* 1908:108ff; also, 'Bach und das Symbol,' in *Bach Jahrbuch* 1937:83–95; Hans-Heinrich Unger. *Die Beziehungen zwischen Musik und Rhetorik im 16–18. Jahrhundert* (Wurzburg: Konrad Triltsch, 1941; reprint Hildesheim: George Olms, 1969); Friedrich Blume, 'J S Bach,' in *Die Musik in Geschichte und Gegenwart*, vol 1 1949–1951:962ff; Arnold Schmitz, *Die Bildlichkeit der wortgebundenen Musik J S Bachs* (Mainz: B Schott, 1950); Jacobus Kloppers, *Die Interpretation und Wiedergabe der Orgelwerke Bachs: Ein Beitrag zur Bestimmung von Stilgerechten Prinzipien* (PhD Dissertation, J W Goethe University, Frankfurt/Main, 1965; distributed by Barenreiter Antiquariat, Kassel); Timothy Albrecht, *Musical Rhetoric in Selected Organ Works of Johann Sebastian Bach* (Dissertation, University of Rochester, 1978); Warren Kirkendale, 'Ciceronians versus Aristotelians on the Ricercar as Exordium, from Bembo to Bach,' *Journal of the American Musicological Society*, 32 1979:1–44; Ursula Kirkendale. 'The Source for Bach's ''Musical Offering'': The ''Institutio Oratoria'' of Quintilian', *Journal of the American Musicological Society*, 33 1980:88–141.

3 Cf Unger 1941:99–109; Kloppers 1965:126–75.
4 Cf Mattheson 1713:232–51; also Steblin 1981:63–86.
5 Kirnberger 1774–9:102–104; Quantz 1752:ch 11§16.
6 Kirnberger 1774–9:105ff; Quantz 1752:ch 11 §16; Mattheson 1739:160–70.
7 Kirnberger 1774–9:106; Marpurg 1765:16
8 Marpurg 1757:120.
9 Cf Unger 1941:63–96 for a complete list and description of these sources; also Schmitz 1955:176–83.
10 See Gudewill 1965:213–14; Eggebrecht 1959a and Eggebrecht 1959b:57–69.
11 For a comprehensive list, see Unger 1941:156–59 and Schmitz 1955:176–77.
12 Verbal rhetoric itself underwent a classicist transformation in Germany after 1700. Under the influence of Leibniz, Thomasius, Hallbauer, Gottsched and others it assumed greater clarity, directness and simplicity. Cf. Stolzer 1962:73–7, 90, 184–203.
13 In 1781 Mozart wrote: 'In the opera poetry should become the obedient daughter of music' (Blume 1961:791, 795).
14 Cf the controversy following Blume's 'new concept of Bach' (Blume 1962:169–176).
15 Birnbaum mentioned this in his defence of Bach against Scheibe, who favoured the new eighteenth-century rationalistic and naturalistic tendencies in rhetoric and musical composition. Bach's musical rhetoric, which included various archaic tropes and figures and a complex religious symbolism, was unacceptable to Scheibe. Cf Scheibe 1745:997.
16 Cf Blume 1949:1 028.
17 Cf Gurlitt 1944:69.

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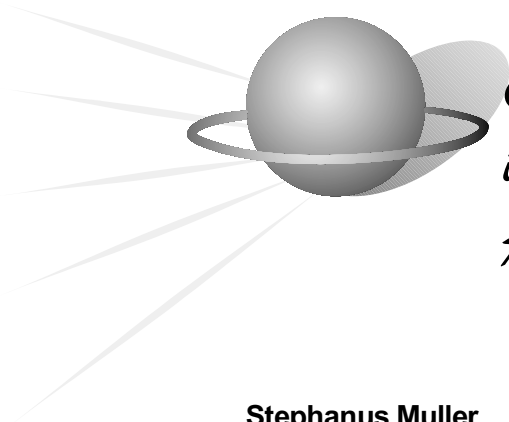
Contemporary South African interfaces with aspects of Adornian musical thought[1]

Stephanus Muller

I

One of the most liberating discoveries I made during my latter university career was that the most important questions had no definitive answers. To those who have already discovered with José Saramago that 'everything we say and write adds to what exists', this may not be a highly revelatory statement. Yet, to me, the product of a traditional lower middle-class Afrikaner education and upbringing, this was nothing short of a revelation. As a Calvinist, it had the seed of blasphemy inherent in the vague outlines of the yet as unthought intimations of the idea. Until this realisation dawned upon me, words represented the chains of knowledge that had to be acquired, of social abstractions (some prefer to call them laws) that had to be obeyed.

At the time of my undergraduate studies at the University of Pretoria, South Africa was still a country in which the Law of the Father governed reality and thought to an extraordinary degree. In spite of this, an aspiring musician like myself could not but sense that music embodied the impotence of counter-intuitive rationality. It confounded 'the answer', and mocked at those who claimed to possess it. But outside music and on a larger scale, outside the Faculty of Arts, one would be justified in thinking that answers do exist. Natural science, the domain of empirical and objective science, stands proud in its professed ability to answer the most fundamental questions of our existence. For most of the twentieth century, it was physics that had within its grasp a single theory of how the universe works. Though the work of Einstein and Max Planck shattered the world of Newtonian physics by the 1930s, it was thought that the achievement of a single theory of everything was just a matter of time. Towards the end of the previous century, it was mostly the biological sciences that had seized the initiative. The human genome, life itself and the very essence of what

constituted it, was being mapped, understood and used. Yet even at the 'optimistic' beginning of the twenty-first century ('optimistic', that is, in terms of scientific discovery), there is some doubt that even the 'objective' sciences believe that universal answers exist. What distinguishes the people in white coats in the laboratories of physics and biological sciences from those in black coat tails and white bow ties, is that the former have to keep working towards the explication of ultimate objective truth, even though the prerequisites for proving such truth may no longer exist, whereas those active in the cultural sphere can no longer recognise the premise of 'objective' truth.

How has this happened? What does it mean? Is it a liberating thought, or is it, in fact, the onset of intellectual paralysis? Should we not fear a world in which answers not only evade us, but where we doubt their existence and where the anarchy of disintegration and doubt becomes the norm? Are we in the middle of a crisis, and if so, is it a cultural crisis or a socio-economic one?

II

Enter Theodor Wiesengrund Adorno. As a Marxist philosopher of the so-called Frankfurt School,[2] he is not the kind of figure to whom one would naturally look for an endorsement of the post-modern malaise I have just outlined. Although he is far from a vulgar Marxist and refused to have his 1931 essay 'Zur gesellschaftlichen Lage der Musik' republished because of what he came to see as its crude application of Marxist theory, on one level at least (that of sociological critique), his is a thought world of structure, more specifically of basic economic structures (or 'means of production') imposing their logic on the superstructures of culture and society. His contemptuous criticism of the sociologist Karl Mannheim's 'sociology of reason' illustrates this amply. Talk of a 'cultural crisis', he writes, 'transforms real suffering into

spiritual guilt, denounces civilization, and generally works to the advantage of barbarism' (Adorno 1983:39).

It is not unreasonable in a world of structure to look for logic (even if it is the logic of the irrational), causality, linearity and, ultimately, answers.[3] Yet we find in Adorno's intractable writing a resistance to linear interpretation. As Max Paddison writes (1993:15), 'For Adorno, truth lies in the particular which evades the universalizing tendency of conceptual thought.' In fact, what one finds in Adorno's aesthetics is an alternative to traditional logic which is presented in the form of the 'constellation', which was in due course to become his famous 'negative dialectics'. Adorno describes the idea of 'constellations' as follows (1983:36):

> It is not a matter of clarifying concepts out of one another, but of the constellation of ideas ... One does not refer back to these ideas as 'invariants'; the issue is not to define them, rather they gather around a concrete historical facticity that, in the context of these elements, will reveal itself in its uniqueness.

Adorno's 'concepts' are of dual character and are mainly focused on the relation between history and nature, and the rupture between self and forms (1983:36). But even though a basic understanding of the Adornian concepts and intellectual context is required when attempting a reading of his texts, his writing is difficult to come to grips with even if one approaches his texts prepared. Accusations of stylistic obscurantism and methodological inconsistency are not uncommon. One of the reasons for this is his intractable prose: a difficult, obstinate and seemingly purposeful stacking of paradoxes, antimony, long and clumsy sentence construction (in part the result of translations from his mostly German writing),[4] ellipses, hyperbole and a resulting degree of abstraction that belies his judgment that '[i]dealism can be overcome only when the freedom to conceptualize through abstraction is sacrificed' (Adorno 1983:43). For Adorno, truth is most effectively attainable in the 'fragment', the detail that implodes the false totality of reality. Therefore his aphorism: 'das Ganze is das Unwahre' ('the whole is the false'; Adorno 1974:50).

Built into music-philosophical texts such as *Philosophie der neuen Musik*, and to a lesser degree in the essays contained in *Prismen* and *Quasi una Phantasia*, is the temptation not to take it seriously, luring the hermeneutic exercise astray eventually to crash on the rocks of frustration and angry indignation. There are good reasons for this reaction of readers when confronted with the work of Adorno. He pontificates with the dogmatism ironically best captured in his own opinion that 'a

German is someone who cannot tell a lie without believing it himself' (Adorno 1974:110). He is contentious, intolerant, blunt and a cultural snob. And his insults are administered free of prejudice. In a paragraph guaranteed to arouse indignation in gentle grandmothers listening to *Sondagversoeke*, he writes (1998:37) of Gounod's *Ave Maria*:

> [Gounod's *Méditation sur le Prélude de Bach*] is a piece of sacred pop music featuring one of those Magdalenes notable equally for their penitence and their seductiveness. Overcome with remorse, they reveal all. Thus saccharined religion becomes the bourgeois cloak for a tolerated pornography. It's basic gesture is supplication in pious self-abandonment. The soul delivers itself into the hand of the Almighty with uplifted skirt.

Or in a typical passage on jazz (1983:125):

> Just as no piece of jazz can, in a musical sense, be said to have a history, just as all its components can be moved about at will, just as no single measure follows from the logic of the musical progression – so the perennial fashion becomes the likeness of a planned congealed society, not so different from the nightmare vision of Huxley's *Brave New World*.

South African composer Hubert du Plessis once told me while showing me his house: 'A house should contain kitsch.' Adorno writes 'The positive element of kitsch lies in the fact that it sets free for a moment the glimmering realization that you have wasted your life' (1998:50). So, whether one is fond of one's kitsch, or has any beliefs left at the beginning of the twenty-first century, whether one dares to hope, or if one is moderately well adjusted in society, whether one is German or not, African or not, been to Oxford or not, likes Stravinsky or not, takes part in the consumer society in which we live or not; Adorno's salvos are sure to provoke and infuriate.

The temptation is frequently overpowering to react to this kind of work by criticising the critique, the result being the creation of a kind of meta-critique that fails to dent the façade of Adorno's prose. But to learn from Adorno, to extract a measure of meaningfulness, one has to engage with his work by reference to the criteria that he acknowledges, without applying external norms that he rejects. In short, adopt Adorno's own 'cherished principle of criticism' (1983:150).

III

But then there is of course also the question of what to do with a Marxian-based philosophy of music at the beginning of the twenty-first century. One is hesitant to say that we still find ourselves in a postmodern *Zeitgeist*, as voices have been sounding since the early nineties to herald the end

of postmodernism (as indeed the end of history). The fact is that Western human sciences have extensively enmeshed themselves in postmodern practices for the past 30 years or so, and that the inherent theoretical discrepancies in postmodernist practice have imposed a definite 'sell-by' date on the possibilities of this radically disruptive practice. It is therefore not difficult to believe that as 'the short twentieth-century' ended in 1991 (to use Eric Hobsbawm's chronology), postmodernism as an intellectual fad has expired. Of course, there has always been a problem with intellectual fashions that could only ever be defined in terms of what preceded it: postmodernism, post-structuralism, post-apartheid. But this is how we arrive at the question: If postmodernism has lost its sting through its inevitable institutionalisation, what will replace it?

This overused is not a question that is limited to late-twentieth-century musical thought. The end of the twentieth-century world order in the early nineties left historians (who are seldom good prophets), politicians and economists in the same uncomfortable zone of uncertainty. It is now clear that the so-called Cold War was essential in politically stabilising the world, especially the West, as the rampant monetarism and free-market economics started exposing the cracks between the assumptions on which it had been built and the systematic negation of those assumptions. The disintegration of the Union of Soviet Socialist Republics (USSR) finally removed the stabilising constraints of the Cold War, so that we are faced at the beginning of the twenty-first century with an uncertain, unstable and utterly unpredictable future. We are at the mercy of markets, over which all key role players have acknowledged, no effective controls exist. And if one is looking for reasons to explore the philosophical thought of Adorno at the beginning of this century, it is not only because he is the greatest thinker on music of the previous century. It is also because Marxian-based thought has, paradoxically, acquired a second life after the disintegration of the USSR.

In the time of high modernisms, Adorno formulated the aesthetic crisis with his well-known aphorism: 'To write poetry after Auschwitz is barbaric' (1983:34). His melancholy thought is indelibly formed by the 31-year war (again drawing on Hobsbawm's depiction of World Wars I and II) through which he lived and specifically by the rise and triumph of fascism in Germany which forced him into exile. The Enlightenment, that project of civilisation on which humankind was launched in the eighteenth century, came to an abrupt end when an assassin's bullet killed Archduke Ferdinand in Sarajevo in 1914. This was affirmed in the mushroom clouds over Hiroshima

and Nagasaki in 1945. By that time Marxism in the Soviet Union had already failed, although Western monitors still thought it possible in the fifties and early sixties that the Soviet model could eventually surpass and threaten the Western capitalist one. But in the 1950s the West entered upon the Golden Period of economic growth that would make people in the developed countries better off than ever before. The failure of Marxism in the authoritarian USSR and the 'success' of the free-market with it's concomitant mass consumption, in equal measure presented Adorno with a sense of crisis in terms of the free Subject in society. Perhaps one can say that in the years immediately following World War II, Adorno already anticipated the circumstances in which we find ourselves today. Or more accurately, that he diagnosed the symptoms of the disease long before most people recognised that the patient was ill.

This is not the only interface that exists between our world and that of Adorno. Adorno is not to be relieved of responsibility for the collapse of the possibility of general meaning characterising postmodern thought. His is no orthodox Marxism, drawing as it does on Hegel, Weber and Nietzsche, but it is in a sense a classical modernist philosophy that retains the concept of the Subject, even though that concept has become problematic and fractured. The relativity of postmodern thought is alien to Adorno (even though it can be said that his work resists systematisation), but one finds in the fractious prose, the preference for the short essay and the antimonious aphorisms, the seeds of a postmodern practice. Even though Adorno is in sharp disagreement with existentialists such as Karl Jaspers in the way that meaning collapses when it is located only in 'being', he is in favour of describing the ' ''unbiased'' registration of facts as a fiction' (Adorno 1983:43). Though he constructs elaborate rational scaffolding to keep erect the structures of his own thought system, these structures exist within the magnetic fields of a so-called facticity. Just as he doubted the facticity of 'nature', preferring to designate it under the influence of Luccs as *second nature*, that is, reified history and society (or myth), we can today look on Adorno and dismiss even the so-called objective structures that constituted *his* 'facticity'. His theory of musical material stands in direct contradiction to the idea of 'nature' as 'invariance' in music as expounded in Hindemith's *Unterweisung im Tonsatz*, where the emphasis on 'natural laws' reveals a belief in the composer's access to the 'raw material' of art. Probably developed from Schoenberg's *Harmonielehre*, Adorno views musical material as always-already mediated historically and he subscribes to the view that the immanent dynamic of the material to which the

composer has to respond is, above all, a dynamic resulting from cultural and historical forces rather than natural ones. It is this critical application to the semblance (*Schein*) of music, that opens the door to a postmodern critique that ultimately undermines Adorno's own aesthetic premises.

IV

'There can be no poetry after Auschwitz' (Adorno 1983:34) – neither thought nor any answers; no poetry; by extension: no art; one of Adorno's most famous aphorisms. What could he, the master of the melancholy science, the undertaker of the aesthetic, have meant? Perhaps that true music ultimately has to fall silent, as he writes in his essay on Schoenberg in *Prisms*.[5] In her reportage on the South African Truth and Reconciliation Commission, Antjie Krog writes:

> No poetry should come forth from this. May my hand fall off if I write this. So I sit around. Naturally and unnaturally without words. Stunned by the knowledge of the price people have paid for their words. If I write this, I exploit and betray. If I don't, I die. Suddenly my grandmother's motto comes to mind: when in despair, bake a cake. To bake a cake is a restorative process. (1998:49)

'If I write this, I exploit and betray.' The inadequacy of words to express the horror. 'If I don't, I die.' The need to speak or die, to create meaning or die, to break the silence or die. Alternatively, we can turn to baking cake. This is replacement of art by banal utilitarian ritual. The first prize *basaarkoek* ('fête cake') of the *baasbakster* ('master baker') is the highest expression we may aspire to. And yes, maybe this is all we dare aspire to after the calamitous twentieth century, in South Africa spelt 'A-P-A-R-T-H-E-I-D'. Perhaps it is perverse to enjoy the harmonic innovations of Chopin, the linear genius of Bach, the witticisms and craftsmanship of Grové, if the overwhelming majority of people on my doorstep cannot satisfy basic human needs: safety, shelter, food and frequently: life. Perverse also to occupy the liberal white comfort zone: I am young, I am guiltless, I am not racist, I live in a free and democratic country, I have 'high culture' and I flaunt it.

Art, Adorno says, is not culture. Culture is acquiescent, conformist, reflects the false consciousness of unity or totality. True art is confrontational, uncomfortable, and exhaustingly engaged in an immanent dialectic with society. 'The authentic artists of the present,' he writes, 'are those in whose works there shudders the aftershock of the most extreme horror' (Paddison 1993:56). This leads one to reflect on what kind of society one lives in and what the role is of the art that one practises (if it is art and not only culture),

in this society. If this sounds vaguely familiar, it is because living in South Africa at this time (and here I explicitly do not mean the South Africa of anodyne American shopping malls and *muzak*), it should be. When I started out on my BMus performing arts training at the University of Pretoria, I had organ lessons with the late Professor Stefaans Zondagh. Whenever the opportunity presented itself, he mentioned that music 'needed' only two categories of people for its continued survival: composers and performers. 'The rest,' he would add with the air of one flinging down the gauntlet, 'is all froth.' This was a generally accepted wisdom articulated by a much-respected musician and teacher with whom one did not enter into an argument as an undergraduate. In the South Africa of today we are starting to realise, however, how vital the role is that political, social and economic structures play in the creative process. Music does not exist on the volition of composers and performers alone. Structures determine or influence outcomes, also creative ones.

But Zondagh's belief also indicates a stubborn refusal to accept what we have in actual fact known for quite a long time, namely that 'the musical work' is a fiction, an historical product of only two centuries of musical development. The autonomy of music, that is, the alleged sovereignty of the 'work of art' in its elevated Wagnerian sense, held no sway over music production before the eighteenth century. Even when I was studying music as an undergraduate, I was frequently plagued by the notion that the praxis of what I was doing was somewhat artificial, somewhat unreal in the surroundings in which I found myself. Bach in Africa, Beethoven in Pretoria and Verdi, Verdi, Verdi wherever you went to one of the regional opera houses. Today this sense of the unreality of high culture in South Africa has come back to haunt those involved in it. Whereas in the past dispensation these feelings of unease (if acknowledged) could be pondered at leisure, the political imperative now exists to rationalise the 'functions' of music, musicians and musicologists, and the very existence of these entities. *What* is it we do? What is it we do *here*? *Why* do we do it? The demand springs from a dual dilemma: the 'whiteness' of institutionalised academic (that is 'high culture') sound in a vehemently nationalistic, African ideological atmosphere, and the moral debris that the Truth and Reconciliation Commission has left in its wake and that demands an answer to the question: Can there be poetry after Auschwitz? Can there be fugues after Vlakplaas?

Stefaans Zondagh was, of course, a practical musician. And as things stand at South African

tertiary institutions such figures wield enormous power. He therefore took for granted his right to pursue music as performance art at a university. Jacques P Malan, one of the most articulate and perceptive of the first-generation South African musicologists, had this to say on this issue at his inaugural lecture on 21 September 1966 as Professor of Music and first Head of the Toonkunsakademie at the University of Pretoria (1967:8):

> Dit kan seker as aksiomaties aanvaar word, dat die hooftaak van 'n universitêre musiekdepartement geleë is in die beoefening van musiek as wetenskap ... Die totaalstudie van Musiek, soos ons dit hier [in Suid-Afrika] toepas, is dus nie sonder gevare nie en dit bly 'n saak van die opperste belang, om nie net 'n sorgvuldige balans te handhaaf nie, maar om veral in die spesialisering wat volg op die basiese totaalstudie, d.w.s. in die nagraadse werk, die wetenskap ten volle tot sy reg te laat kom. Daarmee regverdig die Musiekdepartement sy verbintenis met die universiteit. Skuif die klem te veel na die musiekpraktyk, kan die musiek alte maklik 'n luukse sieraad, 'n mooi speelding word, wat in tye van finansiële druk as 'n belasting beskou kan word.

It is therefore logical for Malan to conclude (1967:8):

> [Deur die volste moontlike integrasie van Musiek, as wetenskap en as kuns, by die idee van die Universiteit] ... sal 'n universitêre Musiekdepartement ook die sterkste uitstraling en die blywendste invloed na buite bereik. Die weg daarheen lê nie langs die voetligte van konsertsale nie, alhoewel ook dit 'n rol speel; veel eerder lê dit in die bereiking van 'n rustige dieptegang wat rekening hou met die onpeilbaarheid en betreklikheid van alle dinge, maar ook met hulle samehorigheid; want
>
> > "als is enkeld, als verlang
> > na heelal en na samehang"
>
> en 'n Musiekdepartement wat nie 'n lewende lid van die universitêre liggaam is nie, kan maklik 'n losse aanhangsel word, wel geduld maar nouliks gerespekteer. Die musiek moet in sy dubbele hoedanigheid as wetenskap en as kuns ten volle verteenwoordigend van die universiteitsidee wees en dit ook bly.

If South African musicology has contributed to the sense of music as culture rather than art, it may be because the balance Malan speaks of has been neglected to the detriment of institutionalised discourse about music and to the overwhelming benefit of *unthinking* musical practice. Both politically and institutionally, our legacy mitigates against music or discourse about music being read as somehow relating to the society in which it happens.

V

Adorno not only challenges this self-satisfied and sterile notion of music-as-circus act, but he also forces us to face the impotence of language to conceptualise music. As Max Paddison writes (1993:15):

> The contradiction at the heart of Adorno's whole enterprise, and one which is directly linked to the stylistic virtuosity of his writing, is that, for a philosopher, the only access to the non-conceptual is via the concept. This, to use a favourite phrase of Adorno's is what constitutes the tour de force of his texts – that they attempt to use the power of the concept to undermine the concept and thereby enable the non-conceptual to speak. For Adorno, the epitome of the "non-conceptual" and "non-identical" is art, and in particular the "autonomous" music of the bourgeois period, regarded as a mode of "cognition without concepts". Thus the interpretation of music and of musical works hits up against the problem of conceptualizing the non-conceptual, of "identifying the non-identical", in its most extreme form.

If we define musicology as institutionalised discourse about music, we have to realise that language, and specifically metaphor, is the analogical procedure with which we attempt to come to grips with the challenges of music. Analysts such as Heinrich Schenker have tried to minimise the contribution of language to our comprehension of musical 'truth', but eventually even Schenkerian analytical frameworks depend on language (some would even say they are poetic). Adorno's 'thick' writing and superpositioning of meanings are efforts to overcome this intellectual articulation-disability. Even though the complexity of the Adornian text provides little options other than to dissect the essays in order to arrive at the system that exists on its own terms in the subcutaneous layers of the writing, it is worth remembering that meaning is lost when Adorno's thought is staged as an uninterrupted linear sequence.

Like medical students dissecting a cadaver to identify the elements of human anatomy, the Adornian text can be carefully taken apart. But in the same way that dissection precludes the possibility of seeing human physiology in action with regard to the dissected cadaver, we cannot hope to see the dialectical character of Adorno's thought in action when working with segments of text. There are meanings in Adorno that function only on a macro-level, where two words assume meaning only when they are not separated, when two paragraphs make sense only in juxtaposition and when a thought process becomes possible only because of the paradoxes and veils that surround it. Adorno teaches that it is sometimes

necessary to write 5 000 words in order to formulate one insight that brings us a step closer to understanding. And often that understanding is not a conclusion, but an awareness.

But then Adorno is also the reminder that the formulation of questions, rather than answers, is the way in which musicologists should practise a discipline in which there are no facts, only more or less convincing constructions. As Freud's psycho-analytical work is best read as fiction and not science (and this despite the fact that he was a medical doctor), and in spite of the quasi-scientific milieu in which they work, musicologists mostly create fictions. To our métier belong master storytellers, cataloguers, prophets, boring pedants, charlatans and liars. Not one of us can claim 'truth' or 'objectivity'.

What can we still learn from Adorno today in South Africa? I would say, above all, to ask questions, to answer those questions in a manner that the answers lead only to more questions, and not to be afraid to write about music in a way that excludes most readerships (does anybody outside the field understand anything of Murray Gell-Mann's quarks?). Musicology is a specialist field. In defiance of the liberal–democratic ideologies that permeate universities today in South Africa, Adorno teaches us that sometimes we write only for specialists, and then possibly only for one or two specialists. Cognition, and music-as-cognition must not allow itself to be restricted by the limitations of consciousness of the masses and of class domination (Paddison 1993:101). This Adornian ethos is a radical political statement that is not only imperative if we are to maintain academic integrity – it is also the precondition for the expansion of our knowledge.

Notes

1 This article initially formed the first in a series of six seminars on the musical thought of Theodor W Adorno, presented at the Toonkunsakademie of the University of Pretoria in July to August 2001. I am grateful to Professor Chris Walton for initiating those seminars, and should like to thank him for his continued support and friendship.
2 See Paddison 1993:25
3 For Adorno's definition of causality, see *Prisms* (1983:45).
4 See Samuel M Webber's 'On translating the untranslatable' in Adorno 1983:11–5.
5 'Mature music becomes suspicious of real sound as such' (1983:169).

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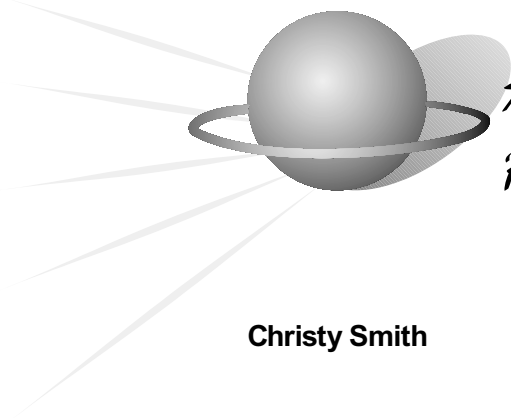
Aspects of modernism and postmodernism in music[1]

Christy Smith

In his book *Classical Music and Postmodern Knowledge* (1995) Lawrence Kramer (in Bowen 1998:403) talks about the need for the

> deconstruction of the concept ''the extramusical'', created when ''form'' is regarded as music's essential centre. The concept of ''a music itself'', a ''music'' wholly accounted for in structural terms, generates a residue comprised of everything not structural: a domain located, by definition, outside music proper.

The modern versus the postmodern ethos

The era currently referred to as 'modern' is generally seen to have its origins in the Renaissance and its demise in the transition from the twentieth to the twenty-first century. It was also sometimes referred to as the Age of Reason or Enlightenment, since there was a big emphasis on rationality which was seen to be the key to progress in knowledge, the arts, technology and a society free from poverty, ignorance and tyranny. Modernity was essentially the notion of a 'difficult, but eventually victorious struggle of Reason against emotions or animal instincts, science against religion and magic, truth against prejudice, correct knowledge against superstition, reflection against uncritical existence, rationality against affectivity and the rule of custom' (Zygmunt Bauman, in Bowman 1998:394). However, there are many who now believe that the era of the Enlightenment served the interests of a particular hierarchical social order which imposed its own cultural values on practices and ideas different from its own.

In the twentieth century, with the seismic events of two world wars and a global economic depression, disillusionment with modernist ideals swelled to breaking point. To the emerging anti-modern and postmodern sentiments,[2] discourses about truth, knowledge, justice and beauty have come to be seen as dangerous ideologies about political power and control and therefore the belief that reason is a neutral means of accessing absolute truths has been widely rejected. Cultural constructions and conventions have replaced the idea of an objective, autonomous truth. Meanings within discourses are unstable, subjective human fabrications that fluctuate according to their function within cultures:

> there is not one world, but rather many worlds all being lived at different speeds, according to different rhythms, producing contradictory histories ... [I]t releases a number of worlds which, strictly speaking, simply cannot be understood in the languages and discourse of the imperialist central power (Thomas Docherty, in Bowman 1998:396).

Postmodern discourses are therefore anti-foundationalist, refusing to presume to speak for everyone in every time and place but striving instead to remain local and temporary in order to remain dynamically in tune with plurality, difference and change. By deconstructing and destabilising the familiar, they aim to re-humanise and revitalise cultures that have grown 'stale' and impenetrable.[3]

These emerging ideals have had a substantial impact on views of 'self'. The idea of a foundational 'human nature' gradually perfecting itself through history has been rejected and so has the notion of a unitary 'self'. Relativity and a growing sense of fallibility pervade the postmodern identity. Identity is fluid and decentred, constantly constructed, deconstructed and reconstructed in interaction with social circumstances and life experiences

> because of the awareness of the ways in which all communities suppress the interests of individuals in favour of the greater interest of community, postmodernists regard appeals to consensus or 'we-ness' with deep suspicion. (Bowman 1998:399)

Within the postmodern world many apparent

paradoxes exist.[4] In questions of 'self', one of the central paradoxes is that while information and communication technology – among other factors, particularly economics – are moving us increasingly towards a global identity, there is at the same time a resurgence of interest in tribal identity. It is not an interest in a single tribal identity but in many: 'multitribalisms are the future. The new tribalism gives us the search for membership in a single tribe and embraces multiple identities and multiple tribes' (Sweet 1994:181). The 'tribes' an individual partakes of work together to give him/her an explanation of the world, which in turn encourages a lived response to the perceived world.[5]

At this point it is worth noting another movement which has arisen alongside postmodernism and been particularly influential in matters relating to music: multiculturalism is similar to postmodernism in that it represents an effort to embrace multiplicity and acknowledge particularity and situatedness of cultural values and norms. As David Elliott explains, the term *multi-culturalism* assumes

- 'the coexistence of unlike social groups in a common social system'
- a commitment to 'exchange among different social groups to enrich all while respecting and preserving the integrity of each' (Elliott, quoted in Bowman 1998:400).

Multiculturalism does not try to eradicate diversity but promotes it by avoiding temptations to assimilate that which might erode difference.

Postmodern thinking has also strengthened the standpoints of movements that have long been aimed at undermining and overthrowing various aspects of existing social structures. Feminism is one such movement. Feminists bring into question sexist assumptions and concepts. They often aim to uncover how relations of gender and power permeate society. In a male-dominated field, such as Western Classical music, where most composers and music theorists have been men, this field of thought has brought some interesting new views and research techniques into the field of musicology.

Implications for music: modernist views on meaning in music

When one is looking at so broad a period as the modern era (approximately the last five hundred years), it is difficult to give an exact definition of modernist musicology. Most of those who theorised about music over this period were, in fact, not musicians but predominantly philosophers, such as Descartes, Hegel and Nietzsche. What is common to most of them is their search for a universal meaning for music inherent in the musical object itself. Value and meaning were therefore seen to be situated in the form and process of the musical object itself, rather than the apprehension of that object by the people involved in the musical event. Prior to this era (during the Middle Ages) music had been valued mainly for its place in the mass and as a practical trade but with the rise of humanistic philosophy and Protestantism during the Renaissance, music came to be appreciated more for its 'intrinsic beauty and worth and for being naturally expressive of religious feelings' (Leonard and House 1972:51).

Much was written about the link between music and human emotion by people such as Descartes (1596–1650), Hegel (1770–1831), Schopenhauer (1788–1860), Nietzsche (1844–1900), and Wagner (1813–83), but music itself was generally portrayed as the conveyer of meaning and human beings as the passive receivers of its message(s). Kepler (1571–1630), Descartes and Hegel, amongst others, believed the essence of music to be rhythmic. These theories were based on those of the ancient Greek philosophers, Pythagoras (who first linked music to the movement of the planets) and Plato (who proposed that temperate rhythms and simple melodies were to be preferred in order to avoid immoral, imaginative and exciting effects produced by music of any other nature). Hegel was unique in his belief that music, unlike the other arts, has no independent existence in space and is therefore not 'objective' in this sense. Rather, the fundamental rhythm is experienced in each listener.[6]

During the nineteenth century more speculations began to be made about the intrinsic value of music. In 1854 the music theorist, Eduard Hanslick, published a defence of a formalist conception of instrumental music under the title *Vom Musikalish-Schönen* in which he portrayed 'pure' music as music made up of structures of tones whose meaning is not dependent on any reference outside of themselves. Therefore, what is beautiful in the music is its forms, particularly its melodies. His main opponent was the composer Richard Wagner, who believed and strove to demonstrate in his mammoth opera-dramas, which he referred to as *Gesamtkunstwerk*, that music and words were inseparable. Together 'they are capable of expressing the deepest thoughts and feelings of which human beings are capable; and it has even been argued that *Die Meistersinger* in particular celebrates the important role that music can play in promoting harmony in the larger *social* world' (Robinson 1997:1, 2). Despite the apparent

tension between absolutist views and those who proposed a more programmatic (or symbolic) meaning for music,[7] the form of analysis which emerged when musicology first became a recognised field of study during the late nineteenth century focused predominantly on the structural components of music. Rules for composition were sought from analyses made of the works of certain eras and the 'great' composers, such as J S Bach and Beethoven, were seen to provide the best use of and disregard for, these rules.[8]

Heinrich Schenker (1868–1935) contributed much to music theory and form analysis in the early twentieth century. He developed a system of musical analysis and interpretations aimed at revealing the 'organic structure of music by showing that every composition is the elaboration of some simple tone structure that guarantees its continuity and coherence' (Apel 1976:754). Schenker reduced all music to three basic levels: the foreground (actual composition), the middle ground (intermediate stage of actually composing the piece) and the background (the fundamental structure of the piece based on the overtone series believed to produce the natural triad). The purpose of this form of analysis was to show how a very few fundamental patterns could unfold into an infinite variety of compositions. Schenker believed that one could recognise a great composer from his middle ground as it was here that the master connected the simple background to the masterpiece foreground. Although Schenker applied his analytical method mainly to works from the period of Bach to Brahms, his students showed that his method could be applied to music from the Middle Ages and twentieth century too.

Schenker's analytical method marks perhaps the height of modernist musicology in its attempt to uncover musical meaning in the form and structure of works and in the attributing of genius to those who best manipulated the forms and structures the system was designed to analyse.

Postmodern views on meaning in music

Although postmodernism really started to come into its own during the 1960s in the writings of people such as Saussure, Baudrillard and Lyotard, among many others, its implications only impacted on music scholarship from around the late 1970s. The shift made is quite clear in this quote from Lawrence Kramer's *Classical Music and Postmodern Knowledge*, where he speaks of the need for the

> deconstruction of the concept ''the extramusical'' (Kramer, 67), created when ''form'' is regarded as music's essential centre. The concept of ''a music itself'', a ''music'' wholly accounted for in structural

terms, generates a residue comprised of everything not structural: a domain located, by definition, outside music proper. (Quoted in Bowman 1998:403)

As indicated above, 'form' in the modern era was regarded as the essential centre of music and the bearer of musical meaning. This emphasis on structural meaning neglected to take into consideration any 'extramusical' factors that may have been involved in the meaning-making process. Within postmodernism, the idea of a dualistic tension existing between extramusical and internal structural forces is seen as another of modernity's 'pernicious oppositional fantasies' where truth is presumed to be purely objective and every subjective influence is seen as defiling (Bowman 1998:403). The idea that a formal structural core of music exists to which everything else is merely a response or a context within which the real meaning-making takes place has been largely rejected as inadequate. By placing form at the centre of meaning, extramusical forces were deconstructed, and by deconstructing form, the dualistic relationship between extra- and 'intermusical' forces is deconstructed. Through this process of deconstructing modernist views on musical meaning, postmodernists suggest that 'contingency and situatedness, partiality and fallibility, are not contaminants, but basic conditions of all human experience and understanding' (Bowman 1998:403). In so doing, the chasm between meaning in music itself and meaning related to the experience of music created by modernist thought begins to fade.

The process of meaning construction is also now viewed as being open-ended and infinite rather than event- and context-bound. Both human response and musical form are seen to be temporary limits in this ongoing process. By valuing music according to its form, certain types of music were privileged above others in disciplinary studies and idealised canons emerged with other forms of music being regarded as useful for 'lower' pleasures but not for aesthetic contemplation. It is no longer an issue of what is foundational but of whether foundations are possible or even desirable. The danger here is a collapse into nihilism as the postmodern attitude increasingly becomes one not of defiance of modernity but of indifference: 'Postmodern foundations are fluid, temporary constructions; prismatic, kaleidoscopic affairs whose rejection of binaries, boundaries, and hierarchies means that even its own convictions must admit to contingency and submit to continual reevaluation' (Bowman 1998:405).

As mentioned in the introduction, concerns for

multiplicity and the uniqueness and situatedness of cultural values and norms have emerged in the postmodern and multicultural movements. Evidence of this can be seen in the subtle change of the singular form of the over-arching term *music*, which previously referred to the music of all times and places, to the plural *musics*, which implies diversity in musical styles, uses, forms, contexts and the like. This has forced any proposition of particular musical values inherent in all musics to give way to diverse values relative to each music and even to each individual's experience of a particular music. With no agreed-upon overarching values with which to compare musics with one another, it follows that no musical culture or practice can be proven innately better than any other. Musical values, and therefore musical standards, are seen to lie within the function and meaning attributed to music in a particular culture or by a particular individual.[9]

The postmodern ethos is more immediate in that it focuses on how musics and musical meanings are being forged here and now. It also seeks to expose and investigate the dimensions and meanings of music that are invisible as a result of their familiarity. It is here that encounters with musical values different from those that are familiar are seen to be particularly helpful: 'The best and perhaps the only sure way of bringing to light and revivifying ... [our] fossilized assumptions, and of destroying their powers to cramp and confine, is by subjecting ourselves to the shock of contact with a very alien tradition' (David Elliott quoting Harold Osborne, in Bowman 1998:400).

It is in this process of deconstructing belief systems that music is uncovered as a social, cultural and political agent. From here it is possible to reconstruct musical meaning that is more human-centred in that it is socially situated, temporal and recognised in power relations. The modernist belief in a progression towards a distant, more advanced state is rejected as a fantasy of abstract thought.

A postmodern musical 'aesthetic' reflects the postmodern shifts in cultural forms of representation 'from text to image, from linearity to simultaneity, from coherence to rupture, from argument to story, from the universal to the particular, from the ''voice of authority'' to populist heteroglossia' (Suzanne de Castell, in Bowman 1998:401). It is fragmentary, full of juxtapositions, and is engaged with disjunctly in a manner reminiscent of 'net-surfing'. Unity, authenticity, stylistic integrity and profound depth are no longer qualities to be striven for because they help to establish imperialist, modernist hierarchical ideologies. Instead, playful, artificial,

'carnivalesque' spectacles and 'sonorous surfaces' are upheld with an indifferent acceptance of the commodification of music (Bowman 1998:402). There is no clear line between art and popular music, for this too reflects hierarchical ideologies. In its radical plurality and fluidity, music is seen as an important part of the technological media employed by humans to generate and allocate privilege and power in society. As such, it is a socialising influence with immense political force, active in the construction, deconstruction and reconstruction of social and personal identities.

Methods such as those of Schenker have been strongly contested by present-day theorists such as James Manns, Jerrold Levinson and Susan McClary. McClary writes a great deal on feminist interpretations of music and rejects analytical interpretations such as Schenker's as being biassed towards a masculine experience of music.[10] Although many of her arguments have been contested by theorists such as P C van den Toorn, she, along with many other emerging feminist writers, has nevertheless aided in broadening the means of evaluating the meta-theories within which music analysis takes place. Since the majority of composers and theorists has been men, her arguments have helped to raise an awareness of possible other means of interpreting and experiencing music from a more subjective and emotive feminine perspective.

Manns, however, questions the whole formation and notion of 'compositional rules', proposing that these rules can only be understood when they are viewed in terms of their future and their past: 'Textbook rules', he writes, '... identify the procedures that have, for a time, served composers well, both in their observance and in their violation, and in that sense they provide a link between procedures and values' (summarised in Alperson 1994:7). Jerrold Levinson has suggested that there are many values one could attribute to music other than its formal structure. One of these is 'influence value', that is, the influence a specific musical work may have on the future course of music-making and musical thinking. If one were to consider the emerging world music market, for example, one might value a piece of music from a remote rural area as having greater influence value in the experimental popular music genre than Bach's Brandenburg concertos. This would be because it offers to the Western popular musician new stimulus for creativity, originality and therefore audience appeal.[11]

John Shepherd proposes that the meaning of music is located somehow in its function as a social symbol. This proposition is based on the following two assumptions: firstly, the collective

reality of any society is mutually constructed by its members, not externally given; secondly, the form the reality of any particular society takes is greatly influenced by the medium of communication utilised by that society. Philip Brett describes music as 'an unmediated form of communication that is only by imperfect analogy called a language, ''the'' language of feeling' (cited in Cook 1998:120). Cook takes this idea of music as language and communication further by pointing out that, 'Music ... is suffused with human values, with our sense of what is good or bad, right or wrong. Music doesn't just happen, it is what we make it, and what we make *of* it. People *think* through music, decide who they are through it, express themselves through it' (Cook 1998: Foreword). As Cook expounds, the way in which we make music influences the way in which we think about and describe music which in turn influences the way in which we make music. The process is thus circular.

Investigating music as a form of communication has launched music into interdisciplinary studies with fields such as linguistics and cultural theory. Just as the lines of musical meaning have been blurred, so have the borders of musicology. Postmodernism has opened many *relatively* unexplored avenues in the ongoing quest to discover the meaning of music. As the investigation shifts from the musical object to the human subject, one may find that the meanings of musics become as elusive to find as the answer to a question such as 'What is the meaning of life?' This much is certain: as yet there is *absolutely* no certainty as to origin and nature of musical meaning. The meaning of music cannot lie solely outside of the context of those who make it and appreciate it, yet it may be that it is not only a form of human communication and value. What of its effects on the growth of plants, on animals, and even on the spirit world which music is so often used to link people into in religious ceremonies? The meanings of musics may be infinite. Socrates challenged his followers to study their lives closely in his statement 'the unexamined life is not worth living'. Postmodernism seems to be raising a similar challenge to the individual – to become a scholar of his or her own world of meaning.

It is perhaps fitting to draw this discussion to a close with Kramer's insight into the present state and direction of musicology:

> the emergence of postmodernist musicologies will depend upon our willingness and ability to read as inscribed within the immediacy-effects of music itself the kind of mediating structures usually positioned outside music under the rubric of context ... [T]he differences between text and context, the aesthetic and the political or social, the ''inside'' and the ''outside'' of the musical moment ... would be (re)constituted as provisional and permeable boundaries destined to disappear in and through the heteroglot weaving of musicological discourse. (Kramer, quoted in Bowman 1998:468)

Notes

1 This essay was originally submitted as an assignment for the Masters paper 'Philosophies and Research Methodologies of Music' (HMPHIL–9) at Unisa.

2 The difference between 'anti-modern' and 'postmodern' is subtle. Whereas anti-modern tendencies are usually more aggressive, postmodernism tends to be indifferent to modernist failings. The anti-moderns also enter into a discursive ground with modernism in order to contest its ideals, whereas postmodernism establishes a new discursive ground (or perhaps it should rather be called a discursive 'sea', for some do away with 'ground' altogether in their rejection of absolutes).

3 As Kramer points out, tactics such as these could 'revivify classical music by demystifying and de-idealizing it' (quoted in Bowman 1998:403).

4 The more correct term for these paradoxes is *dialectics*, which the French philosopher Jacques Ellul describes as follows: 'In dialectical thinking, the contradiction is viewed as an historical development. Thus, the outcome is neither a confusion (white and black leading to gray, for instance) nor a synthesis in the ordinary meaning of the term. What happens is that a new historical situation emerges, integrating the two preceding factors with one another, so that they are no longer contradictory. Both have vanished, giving birth to a radically new situation' (Ellul 1997:8).

5 Sweet is not talking here of tribes in the traditional sense of a group of people with a common ancestry united under a recognised leader. The term is used instead to refer to groupings of people with similar beliefs, loyalties, desires, preferred activities and so forth. These could include anything from internet chat-rooms to hobby clubs to religious and political organisations.

6 Although an apparent synthesis between the musical object and those involved in the musical process seems to be proposed here, music is still seen as the active agent which individuals passively 'experience'. Nevertheless, it is theories such as these that paved the way for the present relativist approaches to music studies.

7 Programme music is always symbolic but symbolic music is not always programmatic. Nietzsche linked music to emotion in his interpretation of music as the symbolical analogue of the Apollian–Dionysian conflict (the former representing rationality and form and the latter ecstasy and drunkenness). He saw music as the most typically Dionysian of the arts and although he makes mention of the mathematical aspects of music, he saw in music the power to create myths and thus aid in the human activity of symbol making. This said, he looked upon 'tone painting' (for example, the imitation of natural sounds) in programmatic music as the antithesis of music's essential character.

8 Both Cook (1998) and Goehr (1992) provide insight into the use of the word *works* in reference to musical compositions. The term emerged in the early nineteenth century and reflects an underlying principle of Western culture which bloomed during the period known as the Industrialisation, prior to World War I. Musical culture was seen as a process of creating, distributing, and consuming 'works' of music. In economic terms, musical works became valued as aesthetic capital in the form of a type of 'musical museum' known as a repertory or canon. It was only really after the time of Beethoven that a composer's music continued to be played after his death.

9 Multiculturalism diverges from postmodernism in this regard in that it continues to uphold a unitary centred order within each musical practice. The concept of music is relativised but the effects of that 'relativization' are contained within specific ethnic or cultural practices alongside the assumption that the culture's music is fully comprehended by those within the culture. As Bowman puts it (1998:400): 'It replaces one musical hierarchy with many: a single, centred ''music'' with multiple, centred ''musics''.

10 See, for example, McClary 1991. Here McClary provides an alternative analysis of Beethoven's ninth symphony, pointing out what she believes to be fairly explicit sexual connotations evident within the form of the music.

11 Bands such as Transglobal Underground, Future Sounds of London and Dead Can Dance have capitalised on incorporating music from all around the world in their own releases.

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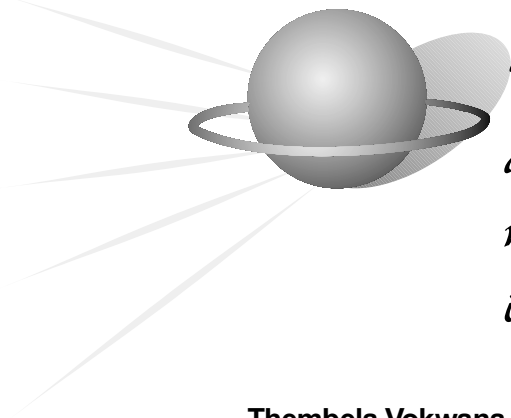
'We sing so that they may have life and have it more abundantly': music performance and Aids in South Africa[1]

Thembela Vokwana

Introduction

*D*iscourses surrounding the human immunodeficiency virus/Acquired Immune Deficiency Syndrome (HIV/Aids), especially those that draw public consciousness to the condition, reflect strategies and political standpoints roughly influenced by the following trajectories derived from David Miller (1998:2–6):

- the conservative moralist view
- the libertarian view
- the liberal/medical orthodoxy
- the critical view.

A similar discourse is presented by Searle (2001). Briefly, the first view sees Aids as a God-sent plague to punish 'permissiveness'. Such a view is often expounded from the pulpits of religious bodies with a strong Judeo-Christian tradition. Similarly, this group is often against any communication/campaign relating to Aids that promotes condom usage. Often they complain that there is no mention of 'marriage' as a sanctified way of curbing the spread of Aids (Miller 1998:2–4). At the opposite extreme of the moralist view of Aids and its campaigns are the libertarian views which stem from the suspicion that the moralist-related views on Aids are anti-sex and against sensual pleasures (Miller 4–5). The third view, the liberal/medical orthodoxy, emphasises the lack of any medical control of the disease and opts for providing 'facts' about Aids. It urges people to take good care of themselves. Responsible agency – getting the 'bare facts' about something so potentially destructive as Aids, and images of Aids as something that ravages the body, where the body is shown as wasting away and degenerating because of such an attack by the HIV – are popular with this group (Miller 6–7).

The critical view derives mostly from a combination of political, philosophical and theoretical standpoints. It attacks organisations that seemed to link Aids to ethnic minorities, especially blacks, homosexuals, sex workers and intravenous drug users. Their chief weapon to deal with Aids is lobbying and making it clear to the authorities that this condition is not just an individual issue emanating from loss of abstinence and punishment for homosexuality. Neither is it a case of public concern because it now seems to affect middle class, white heterosexual men. Aids, according to the premise of the last group is seen as related to issues of inequality, inaccessibility of primary health care for some sectors of the population, resistence of minorities to Aids-related public health communication, and so on.

Within this debate I align myself with the critical view as expounded by Miller. I need to point out that within the endless conflicts of dispossession, racism, homophobia and the scapegoating of certain sectors of the population for Aids while absolving others, Aids communication and public health campaigns derive from a complex background of power politics and a host of other intersecting indices that anyone studying Aids – be it from a biomedical perspective, sociological, anthropological or in the case of this current work, cultural studies – needs to be aware of. (For further elaboration on these issues, see Watney 1994, 2000; Altman 1994, Miller 1992; Sontag 1990.) Furthermore, within the politics and traumas of South Africa's recent past and the confessions from the Truth and Reconciliation Commission (TRC) about plans to annihilate black people through forms of biological 'guerilla warfare' (as, for example, at one stage alleged against someone like Basson), Aids-related messages have taken a long time to filter down to communities and reach clearly observable targets of effective health campaigns.

Because I am not concerned in this article with issues of a biomedical nature, or direction of blame as an 'alarmist tool' to alert people about the

condition, I regard Aids as a social issue affecting both the positive and negative, a condition that knows no colour, creed nor sexuality but affects people whom we love and live with, and with whom we share our lives on a continuous basis. Within such a discourse and approach, Aids becomes an issue of communal concern. I argue that Aids impinges on our daily existence and that it therefore needs to be seen also as a cultural issue in which music plays a critical role towards addressing it. Any attempts at dealing with Aids issues – be they in order to make people come to terms with its reality, to examine their biases, to offer support to those who are either infected with it or affected through the loss of loved ones – take on the character of communities to which messages are sent, belief systems, histories and entertainment/leisure patterns into consideration. Crucial to my argument then is the question, how does music find a place within the context of the foregoing theoretical frame?

Music and its social meanings: establishing a nexus between musical performance and public health communication

I begin by arguing that much literature, especially within ethnomusicology and folklore studies, reveals ways in which music is used within African contexts, both rural and urban (Bebey 1974; Nketia 1975; Erlmann 1985, 1991, 1996). Music not only mirrors social issues but also influences people's realities in terms of the choices they may make about their lives. Often music serves as a powerful tool to encode messages that communities, who consume it, can decode and take action in relation to some of the concerns it raises. The meanings that music carries are both located and effective within broader communal spaces. Similarly, these messages can be consumed, interpreted and reconfigured within private spaces (Attali 1985; DeNora 2000; Eyerman and Jamison 1998).

Studies within sociology, cultural, media or communication studies have emphasised the importance of theorising the 'everyday'. Taking up this challenge and applying it within musical contexts, scholars such as Tia de Nora write about music as a 'kind of aesthetic technology; an instrument of social ordering' (2000:7). Evidently this notion highlights the power with which music helps people to do things on a daily basis, to develop meanings about music and uses that are pertinent to their daily activities in addition to the broader and grand narratives associated with national or communal concerns. Realising the agency of music consumers in relation to the 'message' music might contain demonstrates how

music does much more than depict or embody values, but goes further in locating various trajectories of its ability to do cultural work.

In its ability to do cultural work, music galvanises societies into action through raising consciousness and instilling awareness about issues that affect people at both private and public levels. De Nora, developing her argument from the standpoint of the Birmingham cultural studies' legacy of scholars such as Stuart Hall, Paul Willis and Simon Frith, speaks of how an understanding of culture (with its products included in this formulation) has provided concepts and descriptions of how aesthetic materials come to have social 'valency' in and through their circumstances of use (2000:6).

This theoretical framework provides a platform on which we may begin to theorise and also understand the nexus between aesthetic materials and society. Insights provided by this framework signal a shift in focus from aesthetic materials as static and holding static contents meaningful in similar ways for all recipients, to the appropriation and use in dynamic ways that have immense potential for producing social life. While it is important to understand the interface and healthy exchange between aesthetic objects, their intended meanings, their reception and reconfiguration to generate yet other varieties of meanings and actions, it can be said that music has an enormous potential to communicate ideas. Hence the significance of music within the public health communications in relation to Aids in South Africa.

While the scope of this article does not allow me to digress and develop in the direction of the iconicity of the performer, this nevertheless does offer a significant contribution to the 'meaning potential' and therefore the effectiveness of music. This point was confirmed recently when I interviewed Lucky Mazibuko, Aids columnist of the *Sowetan* newspaper, himself an AIDS activist who lives with HIV/AIDS. He puts forward the idea that 'it would be rather patronising to sing only about Aids. Of importance is what the artist does and how he or she does it in relation to Aids that is of importance such as their moral standing and response to the whole scenario of HIV/Aids in South Africa' (Mazibuko 2002). Such an artist's public association with the Aids cause, while drawing people's attention to the social issue at hand, helps create the circumstances by which it becomes easier for people to give at least some thought to the urgency of the situation which is highlighted through performance.

Finally, the entire ritual of performance is significant in understanding the potential of music to achieve significant results in communicating

issues of personal and communal concerns. No single line of relationships can be isolated and understood on its own. It becomes important then to 'identify concepts, processes, and methods of analysis that illuminate the relationship between performance and social action' (Coplan 1985:230).

Africa Alive! Positive Vibrations: an Aids-awareness music compilation

Following this theoretical discussion of how music can work as a tool for communicating issues relating to Aids, I now turn my attention to a compact disc (CD) compilation specifically aimed at achieving this end. *Africa Alive! Positive Vibrations* is a Pan-African music compilation produced under the auspices of the Africa Alive Foundation attached to the USAID and the American Johns Hopkins University's Center for Communications Program in the the School of Hygiene and Public Health. *Africa Alive!* works towards developing youth initiatives that are creativity-driven towards solving problems relating to diseases such as HIV/Aids. The proceeds from such a compilation are used to finance further youth initiatives towards HIV/Aids prevention projects in eight of the hardest-hit countries in Africa. While this particular compilation has a Pan-African selection of artists, my focus will be on South African popular music artists featured on the album.

This compilation is derived from songs that already exist. They constitute artists' expressions on the issue. The songs had been performed previously in festivals, either solely for Aids-related causes, or for the purpose of highlighting the concerns raised by the prevalence of Aids among various communities. These songs were also performed and continue to be performed even in 'normal' music concerts and festivals as well as on radio, television and other popular electronic media in order to disseminate music and by extension, the messages carried by the music.

I will examine music of the following artists on this compilation who have in common an appeal to the youth culture and the broader South African community: Mzambiya, Boom Shaka and Rebecca Malope. The titles of the songs they sing are 'Ingculaza' 'Mzambiya' 'Bambanani', (Boom Shaka, featuring Ihash'elimhlophe) and 'Angingedwa' (Rebecca Malope). For the most part, Mzambiya and Boom Shaka are *kwaito* musicians, while Ihash'elimhlophe sings exclusively in the neo-traditional Zulu genre called *maskanda*. Rebecca Malope is a gospel artist.

Kwaito is a township-derived music genre popular among post-apartheid black South African youths.

It infuses elements evidently derived from American rap, even though this is largely done in local languages, as well as numerous others such as South African disco music of the past decades and Carribean *reggae* for some artists and groups such as Boom Shaka. While the genre has been dismissed in some quarters as not carrying any significant message, and the music has been unfairly misunderstood by those whom I think applied questionable analytic tools in studying these popular music genres, it has been hugely transformed to meet public demand.

What is interesting about the Boom Shaka contribution is the collaboration with Ihash'elimhlophe, a well-known *maskanda* artist. I will elaborate upon this at a later stage. But for now it is worth mentioning that *maskanda* is a neo-traditional Zulu musical genre that has been associated with urban hostel dwellers. It has also been significantly popular among rural Zulu communities (Davies 1991, 1992, 1994; Olsen 2000). Rebecca Malope is a gospel artist, singing in a musical genre that has in recent years received wide acclaim among South Africans and even further afield – as her recent tours to the UK have shown. In the case of Malope, as the analysis of her song will reveal, a link is created between popular narratives and expressive traditions of African people, their spirituality and a sense of communal mourning in times of hardship.

The first song, 'Ingculaza', by Mzambiya, has an arresting title, making its message and purpose crystal clear. Using Sotho, Zulu and common township *taal* (language), it immediately makes its agenda very precise and unambiguous

> *Bana ba Afrika, A re Kopaneng*
> *Re lwantse kokwana hloko e na*
> *Go re bana ba rona ba be le*
> *Sehlo e kgangang.*
>
> (Children of Africa let's unite
> And fight this disease
> So that our children
> Can have a brighter future.)

Its call is to the carefree and almost reckless sexual prowess associated with young males. Apart from simply telling the audience to prevent spreading the disease, the call for responsible choices and agency becomes very poignant in the section where the speaker addresses the audience and draws attention to the orphans caused by deaths resulting from Aids.

> *Ungena ngapha, uphuma ngapha nguwe*
> *Uzitshel'ukuthi wen'uyazi*
> *Futhi awunandaba nengculaza.*
> *Uthi les'isifo sabelungu, angekhe sikungene*
> *Wena uyibhungu. Uzohamba ujole namatshitshi ...*

(You move all over, telling yourself you're wise
And you care less about Aids.
Since it's a White man's disease, you can't catch it.
As a stud, you will continue to get every girl you
want ...)

*Akumele ulahlele kanjani, noma impilo intima kanjani
Kumele ucabangele ezo zingane,
Ozozishiya sekuyizintandane ...*

*Uyothini ma kuthethw'amacala
Libuz'idlozi ukuthi ubekwa yini
Uyosh'ukuthi yingculaza, uyosh'ukuthi yini na?
Uyabuz'umntomdala ...*

(What will you say on the day of judgement,
When the ancestors ask about the cause of your death
Will you tell them you died of Aids?
The ancestors are asking ...)

*Ma Afrika amahle, sesilwele kangaka izwe lethu,
Nantsi ingculaza ifuna ukusiphuca,
Masihlanganenei sibe munye silwe nesi sifo ...*

(Beloved Africans, we have fought hard for our
country
But Aids wants to take away that freedom.
Let's unite and fight this disease ...)

In a sense the song invokes traditional African systems of knowledge and behaviour in the very probing question that calls the authority and respect of ancestors to the fore. Respect for African values, the song seems to suggest, will once again implant within our consciousness the belief that good behaviour and actions will lead us into safety. The simplicity of the language, and the clarity of words as opposed to some of the rapping associated with *kwaito*, makes this song highly accessible and powerful in carrying out its cultural purpose.

'Bambanani' ('Unite') by Boom Shaka also makes its message clear through its title. What is very interesting and powerful about this song is the collaboration between two artistic groups, one symbolising the 'old' Africa of the rural areas, and the other the modern youth culture of townships and suburbia pervaded with global media images and styles. Collaboration of this nature, particularly by artists already very popular within their various genres, creates intense expressive possibilities for a wider audience. The song evokes an African tradition of oral poetry: it starts with a call to order and for the audience to pay attention in a call-and-response style sung by the male singers of the group.

*Ay'lale phants'ibamb'umthetho
Sithi hlala phants'
Seng'hleli*

(Be seated and uphold order
Sit! I am seated!)

Within traditional contexts, this call is made as *indlamu* dancers prepare to take centre stage or the chief or an elder is about to address the assembly. The symbolism of this stylistic device calls for multiple layers of interpretation. First, in its merging of the old customs and current sensibilities to address current issues, I interpret it as attempting to demonstrate the inclusivity the song hopes to achieve and communicate the message to all South Africans, regardless of their education, class or geographical location. Its call to the audience to come to order underlines the weight of its message, and emphasises that it cannot be delivered in circumstances that are not conducive to its reception. The message is then shared among the various performers of the group:

*We zintsizw'amabutho [nani boMa]
Singaphila kamnandi kule lizwe
Sonqoba ngemvisiwano ...*

(Ladies and gentleman
We can have a better life in this country
We will triumph through co-operation)

*Bantu baseAfrika asihlanganenei
Sibemunye ...*

(People of Africa, let's unite and be one ...)

*Omama bayakhala nobaba bayakhala,
Yilwani nani nizivikele,
Yimibese, yizibhamu, yingculaza*

(Both mothers and fathers are crying
Protect and defend yourselves
From knives, gunshots and Aids.)

*Aniyekel'ukubulal'isizwe
Aniyek'ukumosha isizwe.
We ndoda lalela ngiyakhuluma
We ndoda sabela ngiyabiza*

*Saze saphel'isizwe yingculaza
Nezibhamu, Mh! Sengshilo.*

(Do not kill the nation
Listen I am speaking
Respond to my call ...

The nation is dying from Aids
And guns, I have spoken!)

While Aids is not the only social problem addressed in the song, the equation of this affliction with the disruptive effect of violence and recklessness within communities is quite telling: the music is used not so much to demonise people or assign blame, but to call for unity in order to address the problems facing communities. Such calls for unity may be read as an acknowledgment of how communities at large are affected by the situation. Only through unity may results be achieved. While seemingly evoking calls of similar

nature during the struggle against apartheid, these songs can be read as embodying values of African humanism – *ubuntu* – in terms of how communities help one another during times of need.

Lastly, the gospel song by Rebecca Malope has nothing directly to do with Aids at all. Instead, only through denotation does it carry polysemic interpretations; its network of meanings may be seen as relating to my present analysis. Since Rebecca is a leading gospel artist in the South Africa, it is clear that her message of hope, healing, support is likely to be taken very seriously by audiences. My reading of her song 'Angingedwa' (I am not forsaken), linked with my earlier theoretical discussion on how songs are aesthetic technologies of social ordering, shows that it provides healing on a personal and communal level.

> *Ngizwa amazwi kaJesu ethi ungesabi qha*
> *Ngingekhe ngikushiye*
> *Cha angingedwa.*

> (I hear the words of Jesus
> Telling me to fear nothing.
> ''I will not forsake you,'' he says.
> No I am not alone.)

> *Uma kugcwel'ukulingwa*
> *Nosiz'olukhulu*
> *Uma kudangel'umoya, ngishiywe izihlobo*
> *UJesu unami njalo, nginokuthula naye*
> *Ushilo angekh'angishiye*
> *Cha angingedwa.*

> (When trials and tribulations come
> And great sorrow floods me.
> Friends all departed, Jesus is always with me
> With him I have peace all around.
> ''I will not forsake you,'' he says.
> No I am not alone.)

Important to note here is that the song presents the Aids situation in a more holistic context. The promise of not being forsaken – with all its religious implications – offers not only reassurance to those who might have lost hope because of their HIV positive status but goes further: it both galvanises people into action in order to offer support to those in need and comforts those who may have lost loved ones. To refer back to the words of Lucky Mazibuko: 'Aids is not about risk groups, it is about people. Those infected and the whole universe they affect' (2002). Rebecca's song also becomes powerful, perhaps more so than the others considered here by virtue of its empowering tone. The condition of 'victimology' is transcended here through narratives of religious support.

Anyone familiar with the multi-part singing and

Pentecostal tendencies of some of the African independent churches will certainly find the chorus of this song quite inspirational. Linking this aspect with earlier theorising, we may conclude that the feeling of not being forsaken, together with the emotion associated with empathy advocated by the song, will adequately assist people to scrutinise their own relationship with the Aids debacle and encourage them to engage actively with HIV/Aids-related issues; in particular, helping those affected while also actively engaging in advocacy.

Conclusion

In the light of this brief analysis, what insights may we draw from the nexus between music and Aids? I think it is problematic to try to assess music as a vehicle for public health communication. To argue this point however, one would have to carry out carefully controlled tests of what health awareness people had experienced before hearing a song or listening to a performance, and what they may have gathered from the performance, and then observe changes in attitudes and behaviour after the performances. Considering that a song heard or experienced in a public space may have its impact reinforced, rejected or reconfigured in private spaces either overtly or at a more subliminal level, such an investigation into the relationship between music and public health remains highly problematic. An ethnographic study of the performance context would bring some insights, but again, to monitor people's reactions in a live music situation would be equally difficult.

Instead, all I am suggesting here is that entertainment meant for public education works within an interweaved tapestry comprising other types of media and tools for dealing with social issues. Literature on the subject of Aids and music performance is very scarce and mostly available only in work done in America by Gregory Barz of Vanderbijlt University and Paul Attinello, formerly of Hong Kong University. However, their work differs considerably from what I am attempting to do. Well-developed scholarly fields of Aids study are about drama, painting and literature and Aids. However, because of the expressive vocabulary and codes of representation that are not always transferable from these genres to music, the problem is sustained in various ways.

This, then, is the problematic context in which I am attempting to explore current theories of understanding music and culture, in order to develop ways in which musicology might deal with an issue that affects us in very specific and often painful ways. As my study combines two fields – music and cultural studies – it is imperative

that as I take my research further, I take into account the fact that the 'mass media play a central role in the reproduction and transformation of contemporary society. Contemporary media/cultural studies [musicology] must not only concentrate on ''politics of consumption'' or the power of ''discourses'' ' (Miller 1998:226).

There are also very crucial political movements and pressure groups to consider which determine public consciousness as well as dictate what should be heard and how it should be heard. Further, debates such as the politics of representation come into this equation and have very important implications.

While this article raises many questions, it is clear that the music-making of most of our artists in support of the Aids campaigns is a rich terrain for exploring how people use spaces to heal, to transcend their problems and to continue having life more abundantly without a sense of blame.

Notes

1   I am grateful to Lara Allen and Paul Attinello for comments and contributions made at the very earliest stages of this article. Christine Lucia and Chris Walton have been very helpful in shaping this latest draft of the article, mostly through their critical comments. And lastly, George King and Carol Steyn have taken tremendous interest in the projects in which I soil my hands. Through their encouragement I have been able to work on this one as well.

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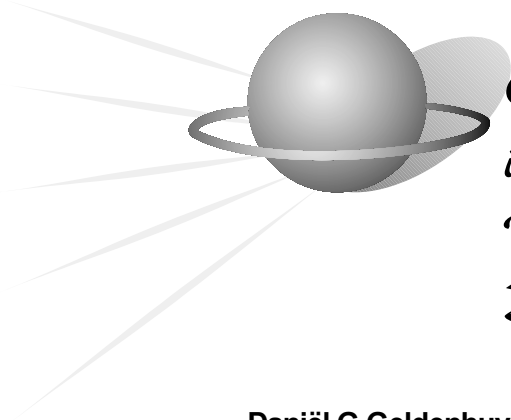
Cross-cultural representation and influences in ballets by Darius Milhaud and Paul Hindemith[1]

Daniël G Geldenhuys

Summary

In this article I will be dealing with the ballet output of two composers, the Frenchman, Darius Milhaud, and the German, Paul Hindemith, concentrating on one representative work of each, namely *La Création du Monde* and *Noblissima Visione*. Both ballets have external influences from other cultures, which will be highlighted, especially regarding their jazz roots deriving from the African continent via the New World in the work of Milhaud. Finally, some focus will be directed on radical stylistic changes which took place in the ballet production of both composers after their emigration to the United States of America.

'*L*a Création du monde. C'est une des grandes lettres de noblesse du jazz dans la musique écrite des Blancs' (Goléa 1965:n.p.).[2] Antoine Goléa's statement is a reflection of comments by many reviewers of this ballet, such as those by Humphrey Searle, for example, who wrote almost a decade later of *La Création* that it was 'a work which has remained a landmark in the history of modern ballet music' (Searle 1973:128). Does Goléa's comment have certain racist undertones, or does it simply mean that the jazz idiom had with the composition of *La Création du Monde* suddenly been normalised, allowing the structural characteristics of jazz to be strictly superimposed into a specific classical format, or that the different authentic and commercial performance practices of jazz, as well as its instrumentation, had now to a certain extent been fixed and standardised? Had Darius Milhaud's 1922 'authentic jazz experience' (Nichols 1996:51) in Harlem, New York, led to a stylistic symphonic jazz model whereby all opportunities for improvisation became redundant, or did he manage to develop a novel French method of blood transfusion to escape the swollen-headed and weary *bourgeoisie* musical presentations of the Twenties (Asriel 1985:413)? Does this have anything to do with jazz, or should one define the work as a smoothed-out orchestral version of the Paul Whiteman style? Despite all inherent discrepancies, Milhaud has succeeded in achieving through this melting pot of styles an exceptional degree of compositional quality, resulting in a constant flow of positive press comments even from the inception of the work in 1923, when Boris de Schloezer wrote in the *Revue Pleyel* 'Celle-ci possède son charme propre; elle porte pourtant la marque de la personnalité de son auteur [3] (Schloezer 1923:21).

Historical background

Towards the end of the nineteenth century the art of ballet became more and more superficial, allowing George Bernard Shaw in 1893 to concede that 'the present ballet is so far removed from real life, that it has become completely immoral and therefore unable to convince' (Seipp 1996:7). Even in France the great Romantic ballet, with roots deriving from the court of Louis XIV, had become stuck in the dancing and the dancers' glittering façade as an end in itself.

The naturalistic approach to the dance movement of the American dancer, Isadora Duncan, brought about drastic changes in the traditional rules of classic ballet in Paris round about 1900, not only emphasising the enormous possibilities of expression by the human body, but also accentuating the close inspirational relationship between music and dance. Fokine was deeply moved by Isadora Duncan's performance in St Petersburg in 1905 (Kindermann 1970:159) and on his part again influenced Diaghilev, who with his organisational capabilities could bring together artists, composers, writers and choreographers to achieve a conceptual artistic production of stylistic unity.

A turning point and transformation process took place in French dancing on the stage during the years 1909 to 1910, leading to a different perception of the role of ballet music. This came

about mainly through the 'invasion' of the Ballets Russes, who not only brought Russian dancers along with them to Paris, but also the choreographies of Fokine, music by Russian composers, and the décor and costumes by important Russian artists such as Benois, Bakst and Roerich (Seipp 1996:10). The impresario Sergeij Diaghilev and his company of dancers, with their ideas of converting the concept of theatre through the upgrading, artistic individualisation and fusion of all effective devices on the dance stage, did achieve the inception of modern ballet as a *Gesamtkunstwerk*. By upgrading the ballet in its totality down to the last details, looking for new content and finding innovative aesthetic formats, greater demands were made on the quality of ballet composition. This inevitably led to the active participation of composers such as Milhaud and Hindemith in ballet composition.

Darius Milhaud and the Ballets Suédois

The Swedish ballet company, Ballets Suédois, was formed in 1920 under the patronage and financial support of the Swedish art collector Rolf de Maré. During its guest performances in the Paris *Théâtre des Champs-Elysées* from October 1920 to December 1925, the Ballets Suédois presented 24 different ballet works. As guiding principle and motto for the artistic production of the Ballets Suédois, complementing the concept of the *Gesamtkunstwerk* projected by the Ballets Russes, was the creation of a 'theatrical art' whereby in each new work old performance traditions are broken, implementing new provocative and shocking trends (Seipp 1996:18). The prevailing guidelines of provocation, innovation and revolution led to the following principles regarding the performances of the Ballets Suédois:

- An almost total abandonment of a traditional repertoire, with each production having a new artistic approach
- Contacting the leading avant-garde artists of the time, such as Picabia, Cocteau, Satie, René Clair and Léger, and incorporating their participation in ballet productions
- Guaranteeing to the participating artists that their ideas would be expressed unconditionally and in their original form.

The first and the last points above clearly show the differences in approach and method of the Ballets Russes (Seipp 1996:19).

This approach suited Darius Milhaud's philosophies very well, giving him the incentive to create three ballets in collaboration with the Ballets Suédois, namely, *L'homme et son Désir, Les*

Mariés de la Tour Eiffel and finally in 1923, *La Création du Monde.*

La Création du Monde and cross-cultural influences

From around 1906 the Parisian cultural environment found African sculpture, as well as American Negro jazz and dance forms, enormously attractive; in many ways they influenced the entertainment, fashion and designers' world of the time (Rosenstock 1984:487). The reception of jazz in the music world is double-sided: the European – American and African symbolic elements as an intrinsic cultural mixture. Two symbolic elements are inherent:

- the American big city as symbol of unlimited technical progress
- the Negroid as symbol signifying untouched originality by Western civilisation (Danuser 1984:159).

In her conversations with Roger Nichols, Madeleine Milhaud said about Darius's visit to America in 1922:

> During his stay in New York he spent every evening in Harlem listening to the groups from New Orleans. It was there that he discovered the jazz music that expresses the sorrow of a people complaining of the injustice of which they were victims. When he came back to France Darius brought back dozens of jazz records, which he listened to night and day. More than ever he was determined to transpose the jazz idiom into a classical work. It was the director of the Ballets Suédois, Rolf de Maré, who provided the opportunity when he proposed a collaboration with Blaise Cendrars, who had just published a collection of African tales [Cendrars, *Anthologie Nègre*]. He used one of them [*Légendes Cosmogoniques*] as a basis for 'The Creation of the World', a subject that was taken up with enthusiasm by Darius and by [Fernand] Léger. (Nichols 1996:51)

To quote Fernau Hall in his *An Anatomy of Ballet* (London 1953:137): 'This ballet was like much of the expressionist drama in that the décor and costumes dominated the production.'

La Création du Monde: jazz reception and formal construction

The compositional process with Milhaud in this work is very closely related with an intensive reception of musical influences, which in the process of artistic creation are re-evaluated and reworked. Example 1 shows the orchestration consisting of 13 instrumental groups, partly scored for double or solo instrumentation. It is clear that this form and style of instrumentation had nothing

to do with the so-called authentic jazz of the American Blacks, or that it reflected a standardised jazz instrumentation model.

The formal construction of *La Création du Monde* consists of a sequence of five musical sections, with an introduction. Looking at it from the French side one might describe it as a suite, with the characteristic *ouverture* or *prélude* as introductory section (Table 1).

Cross-cultural representations in Paul Hindemith's ballet *Noblissima Visione*

It is interesting to note that the incentive for Paul Hindemith's involvement in ballet projects during

Example 1: Beginning of the Introduction *La Création du Monde*, bars 1 to 8

<center>Ex. 2: Introduction</center>

TABLE 1
Formal construction of La Création du Monde

Introduction [*Ouverture* or *Prélude*]

Theme A

Theme B

Theme C

Five Main Sections

I	II	III	IV	V
Fugue theme D	[rhythm. sync. var. theme A]	Theme G violins ⇒ cl. ⇒ trp.	Theme H piano + strings	Coda {F + D}
Accomp. theme E {A + C}	[Recap. fl. theme B]		Theme I clarinet {D + B}	
	Theme F in oboe (Blues form 4 + 4 + 6)		Theme J oboe	

the 1930s came initially through negotiations with Diaghilev and the Ballets Russes, then after Diaghilev's death in 1929 mainly with Leonide Massine of the then newly formed Ballets Russes de Monte Carlo, as later on with George Balanchine of the American Ballet as well.

Although negotiations for a ballet had been going on for some time, the idea of *Noblissima Visione* was realised through a coming together of circumstances whereby Hindemith and Massine happened purely by chance to be together in Florence for the Maggio Fiorentino in 1937. Massine wrote about this in his book, *My Life in Ballet*:

[Hindemith] had just come from the great church of Santa Croce, which contains the frescoes by Giotto depicting the life of St Francis of Assisi. He had been deeply impressed by them, and taking me by the arm

he hurried me back to the church to see them. I too was struck by their spiritual beauty and could well understand why they had so profoundly moved Hindemith. But when he suggested that we should do a ballet together on the life of St Francis, I hesitated

After much research on the subject by Massine, and having discussed the matter with François Mauriac in Paris, he later decided that 'the idea had now fired my imagination, and I felt that I could make something of it. I therefore wrote to Hindemith, inviting him and his wife to visit me on Galli' (Massine 1968:s.p.). Thus it came about that between 15 and 24 September 1937 Hindemith and Massine worked on the ballet *Noblissima Visione* on this island in the Gulf of Salerno. Not only did the cross-cultural presentation in this work come from Italy, but also from the French side, as Hindemith had decided to incorporate old French music using, for example, the troubadour melody, *Ce funt en mai* (Briner 1996:245).

Ballet after World War II

One of the parallelisms in the lives of Milhaud and Hindemith was that both composers were forced by the circumstances of World War II to emigrate to the United States of America in 1940. For both of them this meant the traumatic experience of being drastically – and for some time at least irrevocably – separated from their home countries. In terms of their compositional output, this move also signified a turning point, which can very clearly be seen in the stylistic changes which took place in their ballet production.

The emergence of psychopathological analysis and existentialist pessimism after 1945, especially noticeable in literature but also in ballet libretti and theatre manuscripts, can be ascribed directly to World War II (Hauser 1974:790). With the notion of the so-called Parisian after-War Ballet Existentialism, many works were performed

dealing with subjects such as death, the undermining of value systems. In some cases these went as far as perversity and decline. A good example of this tendency is *Le Jeune Homme et la Mort* (1946). Milhaud's first two American ballets, *Les Cloches* (1945) and *Adame Miroir* (1948), can already be described as paradigmatic of the existentialist crisis after World War II (Seipp 1996:117). However, Hindemith was expected by Massine, whom he had met up with again in the United States, to create only orchestral versions of piano pieces by Carl Maria von Weber for a ballet with the proposed title, *Ballet nach Sprichwörten und nach Bildern von Pieter Brueghel*. This of course Hindemith refused to do. The anomaly was that in 1952 Massine's big rival, George Balanchine, could do the ballet première in New York of the imaginative Webern orchestral transformations of Hindemith's *Symphonic Metamorphosis*. For the rest of his ballet production during these years, Hindemith mostly had plans and did sketches for ballets on comic subjects.

Conclusion

To return to the ballet scene in Paris and more specifically to Milhaud, one can only conclude that from 1945 until about 1968 there was a general lack regarding the excitement of the avant-garde productions of the 1910 and 1920s, such as might be found in the distinct cross-cultural influences that may be traced in the Milhaud ballet, *La Création du Monde*, as well as in its German counterpart, the 1938 Hindemith ballet, *Noblissima Visione.* In his ballet scores Milhaud confirms and reflects the fundamental pendulum between conservatism and modernism that was prevalent in the French ballets between 1910 and 1960, having made not only a decisive, but also a proactive contribution to the French, and I believe possibly the global ballet of the twentieth century.

Notes

1 This article is a reworking of a paper read at the Jahrestagung, Gesellschaft für Musikforschung, Saarbrücken, 30 September 1999.
2 *La Creation du monde*. This can be regarded as the most honourable musical literature of jazz written by the whites (own translation).
3 This posesses its own charm; ... nevertheless carrying the personality of its author (own translation).

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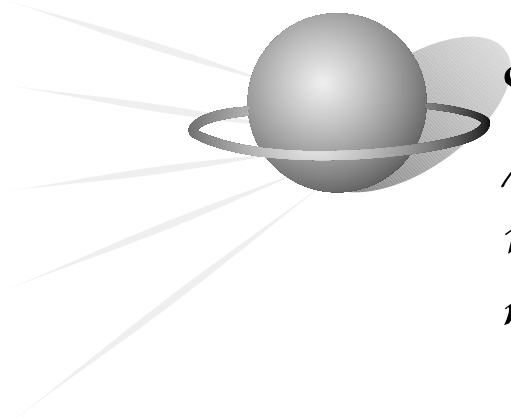
The Congress of the Catalonia Musicological Society, Solsona, 1997: developments in the teaching of musicology in northeastern Spain

Daniël G Geldenhuys

In the Catalan-speaking areas of the northeastern Iberian Peninsula there are three Benedictine monasteries. The best known of these is the monastery of Montserrat (Montserrat 1995:1 532), near Barcelona. This monastery is regarded as extremely important for the development of Catalan religious music, while the second in line is the Santuari d'El Miracle of Solsona, lying towards the higher ranges of the Pyrenees. On the other side of the Pyrenees in France (traditionally a Catalan-speaking area), there is the Benedictine abbey of Saint Miquel of Cuixa, near Prades (Prades 1995:1 607), which may be regarded as the third most important monastery of its kind in this vicinity. Interestingly enough, many of the appointed priests here at Cuixa hail from Catalonia.

In this article I shall deal mainly with a congress of the Societat Catalana de Musicologia held at the Santuari d'El Miracle from 8 to 10 October 1997, highlighting the importance of an event like this for the future development of the teaching of the discipline of musicology at tertiary level in Spain.

The theme of this congress of the Catalonian Musicological Society, *La Musicologia a Catalunya, propostes de future*, or when translated 'Musicology in Catalonia, suggestions for the future', not only marked an important point in the history of this society, but with its timing it also fell together with a most significant development in the teaching of musicology in the most northeastern province of Spain. During the 1997 to 1998 academic year musicology as a separate discipline was introduced for the first time at a Catalan university – the Universitat Autonoma de Barcelona – as opposed to the usual way in which musicology is taught under the umbrella of a wider arts education. In the light of this historic musicological event in Spain, suggestions were made at this congress about possible future

developments in the teaching of musicology in the twenty-first century. Over a period of two days the most prominent musicologists of Catalonia read 13 major papers, while much time was also allowed for a younger generation of researchers to deliver invited and free papers.

Although the congress took place in Spain, most of the papers were read in the Catalan language and not in Castilian (Spanish), as spoken in the larger part of the country. Catalan is spoken by almost 11 million people in the northeastern part of the peninsula as well as the Balearic Islands which, apart from the difference in language, warrants the formation of a separate musicological society, and should not be confused with a separatist organisation. The accents of the different regions, from the more closed sounds of the Barcelona sector to the much wider and open pronunciation of the Valencia and Majorca areas, added much colour to the varied subjects presented.

Santuari d'El Miracle (near Solsona) comprises a Benedictine monastery and church, which lies isolated on top of the Solsones mountain range with a full and splendid view of the higher Pyrenees. The magnificent ornate golden altar of the half-completed church, is one of the most important Baroque masterpieces of its kind in Catalonia, and because of its sheer beauty without doubt a real inspiration for many of the congress participants.

Papers were mainly organised and presented in historical context, starting with the music of the Middle Ages leading up to the present time, but in their presentation not necessarily arranged in chronological order. The proceedings were started off by Jordi Rifé i Santalo, secretary of the society, with a philosophical and sociological look into what the future might hold for research and methodology in the discipline of musicology in general, as well as in Catalonia. Joaquim Garrigosa and Bernat Cabero then followed with two

presentations on the medieval period, giving much insight into this lengthy and important epoch of Spanish music history. The music of the seventeenth century, with the many villancicos created in Catalonia under influence of the Italian aria, was dealt with by Francesc Bonastre. Even more localised and specialised subjects were introduced: Francesc Crespi spoke about musicology in the Balearic islands and Jaume Aiats, Anna Cazurra and Roma Escalas cover with the disciplines of ethnomusicology, music aesthetics and organology respectively. Musicological developments in Catalonia during the nineteenth and twentieth centuries were explained by Francesc Cortes and Xose Avinova, before one of the older and much respected participants, Josep Climent, spoke about the official and non-official practise of musicology in his own region, Valencia, with all its political restraints.

Sergi Casademunt spoke on the religious function of an unsigned motet with two obligato violins, Ms. 1620/21, housed in the collection of the archives of the Cathedral of Barcelona, which could probably be ascribed to the Catalan composer Françesco Valls. He indicated how, for instance, the basso continuo part coincides with the harmonic scheme often utilised by Valls. According to Joan Cusco, the style of the masses performed in Barcelona during the eighteenth and nineteenth centuries had a profound influence on those masses and other music performed at the chapel of Vilafranca del Panades (another very important monastery which played a role in the development of Spanish religious music). Although in his discussion Françesco Cortés evaluated the Romantic music movement in Spain rather poorly, he succeeded in propagating the need for editions of those works.

Francesco Bonastre touched on the evaluation of a so-called Catalan Renaissance musical model, which, according to him, actually does not exist. He then considered the inevitable question: which historical model should be used, or whether this period ought to be dealt with without preconceived formal models. Much more basic work needs to be done in terms of a positivistic and historical approach towards this music (finding, collecting and transcribing the musical texts), before even considering analysis or new editions. Josep Maria Gregori dealt with how Italian music influenced the Catalan region during the fifteenth and sixteenth centuries in respect of terminology, and he incorporated some idiomatic and geographic influences. Discussing a foregoing historical period in relation to the topic of the previous speaker, Joaquim Garrigosa gave a brief survey in a nutshell of the state of affairs regarding the inclusion and cataloguing of monodic manuscripts from medieval times, and what role Catalonia played in the domain of the church concerning the topic of literary paleography.

Ethnomusicology was compared to *vergleichende Musikwissenschaft* (Christensen 1997:1 259–262) by Jaume Aiats, who also touched on interdisciplinary endeavours and racist models. Josep Marti, however, preferred to show how and to whom this discipline could most easily relate in terms of a musical and cultural environmental critical approach. Romà Escalas gave an illuminating picture, illustrated by many music examples, of the rich heritage of musical instruments still to be found in this northeastern part of Spain. In his discussion on the twentieth century, Xose Avioa, emphasised the unhappy division that exists between the course structures of batchelor's and doctoral students, while Jordi Rifé pointed to the lack of proper research and methodology in the field of musicology at many of the Catalan university and conservatory institutions, expressing the optimistic view that the situation would improve during the twenty-first century. Before the closing session of the last afternoon, Josep Maria Vilar dealt with the question as to how Spanish music of the eighteenth century ought to be treated as a musicological discipline.

One of the big disadvantages of this congress was that no time was available for discussions after individual lectures, so the time set aside for open discussion during the closing session was welcomed by most of the participants, allowing them to air their views. Although some of the finer points of the papers could not be dealt with at this late stage, the respondents were in a better position to give a summary of the more urgent problems encountered. Most pressing and conspicuous were the aspects to which little attention was paid, such as critical editions and archival collections.

Now, almost five years later, the changes in approach to the teaching of musicology in Spain have had time to establish themselves – although few concrete suggestions were made during the congress as to the improvement of university structures, nor to the role the discipline of musicology might play in improving and promoting the functions of these institutions of higher learning. However, without the important input contributed by Spanish musicologists at this initial congress in Solsona there would have been many more teething problems in introducing the discipline.

It is often worthwhile and sometimes very necessary for musicologists, anywhere, to convene and put their heads together in order to map out a

possible future route for their discipline, as has also happened at the local congresses of the Musicological Society of Southern Africa during recent years. Musicologists are not clairvoyants and so errors of judgement will inevitably occur.

However, the advantages of such an exercise make it worthwhile and can only contribute to a better propagation and understanding of what we are busy with and trying to achieve in the field of musicology.

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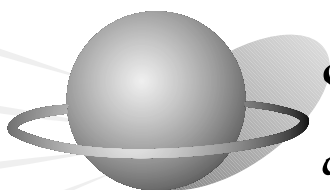
The Ninth Biennial Conference on Baroque Music, Dublin, 12 to 16 July 2000

George King

*T*he venerable institution of Trinity College, Dublin (Ireland), was host to Baroque Music 2000, the Ninth Biennial Conference on Baroque Music from 12 to 16 July 2000. It was attended by over 110 scholars from 13 countries, including some of the leading specialists in baroque music internationally. The Southern Hemisphere was represented by two musicologists from Australia, one from New Zealand and one (myself) from South Africa.

The intensity of the proceedings may be gauged from the fact that for the three main days of the conference three papers were read simultaneously; this sometimes made it difficult to choose among the offerings and also led to frustration because sessions inevitably tended to get out of synchronisation. Nevertheless, the size of the conference (neither too small nor too large), made it possible to gain a clear idea about current research concerns in the field, as well as to renew acquaintance with fellow musicologists from around the world and to make new contacts.

The papers were grouped together under various strands, each strand comprising two to four papers.

Trinity College Dublin

The list which follows gives a good idea of the range of topics covered at the conference:

- aspects on opera and theatre music
- calendars, diaries and musical culture
- performing practice: instruments, playing and tuning
- sonata, symphony and concerto in the seventeenth and early eighteenth centuries
- source studies in Ireland and Scotland
- Spain: sacred music and opera in the seventeenth and eighteenth centuries
- sacred music and source studies in the seventeenth and eighteenth centuries
- Bach studies (compositional process, analysis and performance, performance concepts in the twentieth century, reception history of the B *Minor Mass*, numerology)
- music and theatre in late seventeenth and early eighteenth century France and Italy
- publications in seventeenth century Germany
- English music and Purcell
- Corelli: dissemination and influence
- music, rhetoric and iconography in the seventeenth and eighteenth centuries
- rhetoric and compositional practice
- Monteverdi and his contemporaries: poetics and musical style
- Italian and Italianate sacred music in the sixteenth, seventeenth and early eighteenth centuries
- Baroque compositional style: historical and modern concepts
- music theory and musical practice in the Baroque era
- mid seventeenth-century composers in central and north eastern Europe
- Frescobaldi and seventeenth century Italian keyboard music.

As one might expect from such a diverse assembly, scholarly approaches ranged from conservative to liberal/progressive, and represented positivist approaches as well as those influenced by postmodern tendencies. On the whole, the more progressive contributions unquestionably came from the British and American scholars (or scholars working in those countries). Some of the more notable and unusual contributions stand out in particular. I offer the following brief discussions of a few of the papers by way of indicating the diversity of scholarly approach and range of interest. These were by no means the only noteworthy presentations.

Susanne Dunlap explored how the figure of Susanna was represented musically in oratorios by Alessandro Stradella, G F Handel and Elizabeth Tollett ('Susanna and the Male Gaze: The Musical Iconography of a Baroque Heroine'). She supplemented her discussion with comparative visual representations of the biblical heroine by Gentileschi, Tintoretto, Guercino, Elsheimer, Rembrandt, Tiepolo and others, thereby successfully evincing the viability of interdisciplinary research within the fields of music, art history and gender studies.

Tim Carter, drawing on a number of historical documents and descriptions of musical performances in early seventeenth-century northern Italy, proposed a plausible allocation of voice parts for *Orfeo* according to matching vocal ranges and (where useful) predominant *tessituras*, and an allocation of these singers to the choruses in the opera ('Singing ''Orfeo'': On the Performers of Monteverdi's First Opera'). Carter determined that three sopranos, a single alto, three tenors and three basses took part in the first performance. (In accordance with contemporary performing practice the vocal soloists sang the choruses, where these were present, generally one to a part.)

Research conducted by Metoda Kokole in various archives in Koper and Piran (in present-day Slovenia) revealed the extent to which early Baroque sacred monody was produced, particularly by Gabrielo Puliti, in what used to be part of the Venetian state. Don Franklin proposed a new understanding of temporal structure in J S Bach's multi-movement works, with an analysis of examples from the 1733 *Missa* and the *Goldberg Variations*. According to Franklin, Bach use the *fermata* sign at the end of a section to indicate a new tempo; when he indicates a change in metre, this usually implies a simple change in proportion.

Oxford University's Reinhard Strohm, with his fascinating paper on 'tangential voices' in Johann Adolf Hasse's operatic output, and Toronto University's Gregory S Johnston's extraordinary discussion on 'Coffins as Locus for Performance and Composition in Early Modern Germany' were among those who gave notice of new directions in Baroque research, as did 'Representing the Baroque' by Miguel Mera, which dealt with the portrayal of historical period in film music (in this case, the film *Dangerous Liaisons*). Tushaar Power (Duke University) made a worthwhile contribution with his paper 'Towards a Codification of J S Bach's Golden Sections'. Drawing on various examples from Bach's keyboard and vocal music, he pointed out that the proportions exist as signifier, not the signified, that is, they are indicated in the score in terms of bar numbers but are not perceived in performance or time duration.

One of the doyens of Baroque scholarship is Eleanor Selfridge-Field of Stanford University, who made a valuable contribution to the conference with her paper 'Rites of Autumn,

Winter and Spring: Decoding the Calendar of Venetian Opera'. Correlating the Venetian opera seasons from 1675 to 1750 with important events in the political and religious calendar (such as government sessions and recesses, the carnival, the mercantile market and the major religious holidays), and giving an overview of theatrical and dramaturgical associations with the seasons of the year during that period (eg, pastorales were given only in two seasons each year), she was able to demonstrate the implications for later opera, from Galuppi, Jommelli and Gluck, through Mozart, Paisiello, Rossini, Donizetti, Bellini, Verdi and Musorgsky to Richard Strauss and Gershwin.

My own paper dealt with some likely influences on Heinrich Schütz by important tendencies in the visual arts world of the time as conveyed in the music of *Saul, Saul, was verfolgst du mich*, in which he portrays an acutely personal perception of Saul's revelation at his moment of conversion. I compared some of the ways in which Baroque musical techniques used by Schütz to those shown in Caravaggio's famous painting *Conversion of St Paul* in the Cerasi Chapel of Santa Maria del Popolo (Rome), signifying confluences of music and art during the early seventeenth century.

What is a scholarly musicological conference without live music? Two highlights of the four-day proceedings celebrated the 250th anniversary of Bach's death. These were the recital of organ music by J S Bach, given in Trinity College Chapel by David Adams, and the Lutheran Liturgy in St Patrick's Cathedral. The present organ of Trinity College Chapel was designed by Ralph Downes and built in 1968 by J W Walker, using the original (though enlarged) Green case. It is a small but fine three-manual instrument with 25 stops, admirably suited to the programme – the Toccata, Adagio

and Fugue in C major (BWV 564), two Schübler chorales (BWV 648 and 650), the Trio Sonata in D minor (BWV 527) and the Prelude and Fugue in B minor (BWV 544) – that was expertly and satisfyingly performed by David Adams, Director of Music at Trinity College Chapel.

The Lutheran liturgy presented in Dublin's historic St Patrick's Cathedral was a reconstruction of a Vespers service as it might have been conducted in Bach's day at Leipzig. The service consisted almost entirely of music: Bach's Prelude for Organ in C (BWV 547), the motet *Surrexit Christus hodie* by Samuel Scheidt, *Jauchzet dem Herren* (Psalm 100) by Heinrich Schütz, Bach's Cantata BWV 158 (*Der Friede sei mit dir*), a setting of the *Magnificat* or *Song of Mary* by G P Telemann, three congregational chorales (sung in German) preceded by their appropriate organ preludes, and the Fugue in C (BWV 547) as postlude. The music was directed by David Adams, while the liturgical reconstruction was overseen by Robin Leaver. This was a remarkable experience, reinforcing quite forcefully the extent to which music played a vital role in the orthodox Lutheran liturgy of Bach's day.

The conference ended with a plenary session on performance questions in the music of J S Bach, with contributions principally by Hans Joachim Schulze of the Leipzig Bach Archive and John Butt of Cambridge University. It was here, perhaps, that the differences between the older positivist musicological scholarship and more recent approaches was most obvious.

Baroque music continues to play an important role in Western art music. This conference sought to extend current insight into that world and to advance knowledge of it, not least in terms of that world as presented in terms of performance.
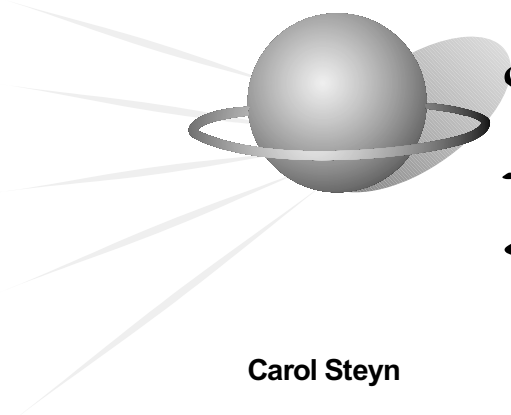
The 17th Congress of the International Musicological Society, Leuven

Carol Steyn

The 17th Congress of the International Musicological Society was held in Leuven, Belgium, in August 2002. Over 600 delegates attended, among them two from the University of South Africa (Unisa): Niël Geldenhuys and myself from the Department of Visual Arts, Art History and Musicology. Other South Africans were: Morné Bezuidenhout from the University of Port Elizabeth, Hannes Taljaard from the University of Potchefstroom, Izak Grové from the University of Stellenbosch and Dave Dargie from the University of Fort Hare.

Registration opened at 09:00 on the morning of August 1. At 17:00 there was an opening ceremony in the Aula Pieter De Somer, attended by Her Royal Highness Queen Fabiola of Belgium. Speakers included the President of the International Musicological Society's 2002 Congress, Ignace Bossuyt; the Minister – President of the Government of Flanders, Patrick Dewael; the Mayor of Leuven, Louis Tobback; and Lszlo Somfai, President of the International Musicological Society. This was followed by the world première of *Visions* by Jeroen D'hoe, performed by the Goeyvaerts Consort and Danel String Quartet, an extremely interesting piece, especially in the use made of the spatial dimensions of the Aula. After the ceremony there was a reception hosted by Interbrew and the Alamire Foundation, also attended by the queen.

Papers were presented from Friday 2 August until Wednesday 7 August in the building of the Faculty of Arts of the Catholic University in Leuven. The Plainchant Study Group (my particular interest) continued on Thursday 8 August.

This was a very large congress with an average of 20 sessions presented simultaneously. Naturally this made choices difficult to make. But it was a wonderful opportunity to hear the papers that were directly applicable to one's field or in which one was particularly interested. It was very noticeable to me that the sessions on Medieval and Renaissance Music were so popular that one often could not get a seat in the venues where they were presented. Many people found chairs outside and carried them in. However, topics such as gender studies in music, which had become popular lately at international congresses, were not so well represented. There were many international scholars giving papers, among others Eleanor Selfridge-Field of Stanford University (United States) who presented a paper on 'Rites of Autumn, Winter and Spring: Decoding the Calendar of Venetian Opera'; Michel Huglo, of the University of Maryland, College Park (United States), who presented a paper called 'Definitions de termes muicaux dans le, ''Liber glossarum'' (viie siècle)'; Bruno Nettl (University of Illinois at Urbana-Champaign (United States) with 'Concept and Reality in Musical Change: a Comparative Study'; Hermann Danuser, Humboldt-Universität zu Berlin (Germany), 'Was bedeutet in der Musik rhetorische Form?'; Amnon Shiloh, Hebrew University of Jerusalem (Israel), 'Anonymous Treatises in Arabic Manuscripts of Music Theory'; Olga Komok, St Petersburg (Russia) 'English Arrangements of German Composers' Italian Arias: George Frideric Handel and William Babell'; and Jarmo Kuitunen, University of Helsinki (Finland), 'Can Works of Music be owned?'

Niël Geldenhuys's paper, entitled 'The use of Languages as Transitional and Expressionistic Medium in the Music of Igor Stravinsky', was presented in the session on Text and Music on Saturday morning 3 August. He dealt with Igor Stravinsky's use of different languages to create change by means of transition. Stravinsky not only made use of the musical language, but in the process also co-opted languages such as Latin, English and Russian as an innovative way of text-and-music expression in the twentienth century, he said. By superimposing the text rhythm of one

language onto another, Stravinsky managed to generate original rhythmic relationships between music and text, thereby defining a new direction in musical interpretation. He discussed Stravinsky's *Oedipus Rex* and *Persephone* to illustrate the dynamics of change inherent in the composer's artistic output.

I presented my own paper 'The Manuscripts of Gosnay' in the 'Cantus Planus' session Studies of Sources, Presentation of 'New Sources' and their Relationships to Better-Known Sources on Tuesday morning 6 August. My opening paragraph ran

> The signature of a nun, the daughter of a Leuven librarian, on the first page of MS Cape Town Grey 3c23 in the Grey Collection of the National Library, Cape Town, made it possible not only to determine the provenance of the manuscript, but also to locate two similar manuscripts in France and two in what was then Yugoslavia. All these manuscripts are Antiphonaries for Lauds and Vespers written for nuns at the Charterhouse of Mont-Sainte-Marie, at Gosnay near Arras, France. They are the only extant Carthusian Antiphonaries for Lauds and Vespers and had been written for Mont-Sainte-Marie because the nuns of that Charterhouse sang only those offices. All are dated around 1540.

I then proceeded to describe the manuscripts and their various owners, and also discussed the two scribes and illustrators of the manuscripts. I discussed the reason why the Antiphonaries did not include any chants for Matins and concluded that the Carthusian nuns did not sing Matins but only recited the office in their cells. I further discussed the phenomenon that all these manuscripts contained two Antiphons for St Genevieve, which appear in no other Carthusian manuscripts. She does not appear in the Carthusian calendar and the reason for her presence in these manuscripts could only be explained by a special dispensation given to Monte-Sainte-Marie to have a special liturgy for St Genevieve because of unrest or disease in the region at the time.

It was a great privilege to be able to attend this congress in Leuven, and an experience from which I benefited greatly.
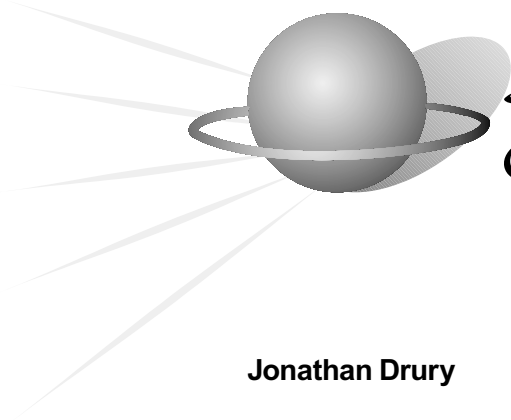
Essay book review: Composing Music with Computers

Jonathan Drury

Eduardo Reck Miranda, *Composing Music with Computers* (Oxford: Focal Press [Music Technology Series], 2001).

Rather surprisingly, the contents of Eduardo Reck Miranda's new book cover only limited aspects of what I expected to find, and partly for this reason this review will consider various aspects evoked, and not evoked by the book and its title. Each subheading in my review here is a topic inspired by the above. Some involve terminology, some music history and most concern musical logistics or musical technology.

'Computer music'

The sentence of the foreword begins with the phrase, 'computer music', seemingly as a synonym for 'Composing music with computers', which is the beginning of the first sentence. The author goes on to mention that these terms no longer mean merely 'electronic music' (synthesised music heard through speakers instead of being produced by acoustically vibrating instruments), nor *musique concrète* (recorded sounds from real life). Most computers have sound cards and digital technology has advanced considerably, so music coming out of computers is much more varied. Many readers, I will imagine, might assume that Miranda is also talking about popular music, whether made internally, or simply played from .mp3 files or from the computer's CD-Rom player. But Miranda does not even consider this possibility; he is in the world of serious music composition, where rock and reggae barely exist, and certainly are not discussed.

Though not mentioned by Miranda, digital technology has made truly remarkable progress in the last couple of years. Electronic music instruments (synthesisers) as well as samplers (acoustically recorded sounds that are replayed and re-pitched so as to map to keyboards) are not only relatively cheap, but are now virtual. In other words, a relatively cheap but fast personal computer can create synthesisers and samplers in software, with audio output almost identical to hardware synths and samplers and controllable by other internal music programmes. Most medium- and high-end music composition and manipulation programmes, formerly called *sequencers* (like Cubase, Cakewalk), are now both audio and MIDI virtual studios.[1] MIDI tracks, playing hardware or virtual synths and/or samplers, are easily combined with audio tracks (that is, recorded sounds), which can be voice(s) singing or speaking, music or sound or noise from any CD, *musique concrète* or anything else imaginable. The software allows almost unlimited manipulation, in terms of time stretching, transposing, cutting and pasting, adding of reverb, left-right panning, distortion, EQ, and so on, that almost anything possible in a very expensive music studio two or three decades ago is now easily within reach of the home computer music enthusiast.

In short, 'computer music' can now mean almost anything that is not live music produced by conventional acoustic instruments. Indeed, how many concerts nowadays with these acoustic instruments do not make use of microphones, reverb, perhaps a synth for backing, and so on? Partly for financial reasons, the music for most television and cinema commercials has been made electronically for well over a decade; most film music is also produced electronically for the same reasons. The composer can do it all himself/herself, does not have to wait for musicians to arrive, and does not have to pay them a full session fee for playing or singing perhaps a couple of notes.

The boundary (or distinction?) between acoustic and electronic has become progressively blurred with the advances in recording technology. Originally recording engineers and technology strove to produce music that sounded as closely as

possible, like live concert conditions. Then especially popular singers discovered that a microphone could give them not only more control and show off their idiosyncratic personalities better, but it made them, acoustically speaking, the centre of attraction even when there was no stage, but only speakers in a living room. Rock 'n' roll made use of fewer musicians than many older styles of popular music, and so the path forward was determined. Distortion on guitar sounds was just the precursor of manipulations of sounds, which has blossomed with each passing decade, until today when virtually anything is possible.

The implications of all this will be discussed later, but one last point needs to be raised before I move on: does 'computer music' then have a definable sound, or identifiable characteristics that distinguish it from acoustic instruments playing in concert? I would say yes, in that all styles, types, structures, and so on, of necessity come out of speakers, and thus do not have the ambiance of live acoustic music. Have you ever had the experience of walking around in a shopping centre and hearing a piano playing? One hears many of them over background music systems, but somehow or other I almost immediately can hear if the sound is coming from a real piano, without any speakers in between. Even the bizarre acoustics of most shopping centres, designed by architects who would not even consider consulting an acoustic architect or specialist when designing the cold space, do not stop the sound of a real piano (or string quartet or even youth orchestra) from sounding, well, different.

Yet, once again, there are many grey areas. What about some churches where live musicians and singers use microphones? Maybe the first five rows of audience hear some acoustic sounds, but all the rest hear mostly (except maybe the bass) music coming from loudspeakers, after going through amplification with EQ enhancement, and then with digital reverb added. One could argue that digital amplification and reverb are essentially 'computer' methodology, so this situation is partly (mostly, if the visual images are ignored) 'computer music'. Mega-rock-concerts take this scenario perhaps to its ultimate ambiguity. A rock star jets in, perhaps from half-way across the world, to appear 'live' on a stage in a football stadium; he or she may sing live, or maybe just lipsync. In either case, the music is most probably pre-recorded, 'computer music' carefully mixed, with many effects added, and almost everyone in the audience hears the virtual, non-live music. But now in addition, people mostly watch the huge video screens showing the close-up image of the star, not the actual tiny real-life body of the star on the distant stage. And most members of the audience have paid considerably

more that the price of a video or DVD showing mostly the same thing. What is different? Clearly the ambience, the gut excitement of the almost real? Can we speak of 'almost music'?

The computer as tool for music composition

In the Preface, Miranda writes that *Composing music with computers* 'focuses on the role of the computer as a tool for music composition with an emphasis on automatic generation' (xvii). Let us consider using tools in general for music composition, before limiting ourselves to computers.

Musical composition, in the traditional Western (or perhaps modernist) sense, is heavily dependent on notation. Is notation a tool? In the sense that Miranda uses the term, I would say yes. In non-literate societies music is performed, often with non-notated but very real guidelines, strictures, ground rules, style-sensitive and real-time decision making, whatever. But all of these are quite different from a 'composer' calculating many aspects of the music in advance, like an architect drawing plans for a building in advance of builders appearing on site. The greatest masters of 'architectonic music' as it is sometimes called, managed to construct highly sophisticated formal structures heard later in performance which nevertheless evoked in sensitive listeners awe, emotional wonder, and more. In 1813 E T A Hoffmann said of Beethoven's instrumental music: 'the man who then [after Mozart and Haydn] looks on it with all his love and penetrated its innermost being' (Strunk 1950:776).

The idea of genius is thus closely tied up with a composer's ability to commit his or her musical thoughts to paper, to calculate, replot and reformulate a 'masterpiece' that has internal logic, coherency and refinement. Notation in this sense is the necessary tool for creation, and for concretising the music into a definite object that can transcend time and place, that can remain the same set of directions for performance for (almost) all time. Just as the inheritable written word was the tool that made Shakespeare's reputation, so written Western notation was the key tool that made Beethoven into a German hero and genius. (Other circumstances and historical process were at work, but they all depended on the documentary evidence in the first place.)

Both notation and computers are tools in the sense that they aid creation of results, but the results themselves are not dependent on them. If a physicist determines that $E = mc^2$ then we congratulate the physicist, not the computer; if someone programmes a computer so that we arrive

at the conclusion that $2 + 2 = 5$, we blame the programmer, not the computer. Similarly, in musical composition many students (including myself) have tried to imitate Beethoven in notated compositions, but alas mostly with decidedly less-inspiring results. Knowing notation is not enough; indeed studying Beethoven's music for years and years, and also understanding Western notation, are also not enough.

The process, not the final result, is where computers help us. In all artisans' work, we automatically assume the tools help with the result, they do not determine it. Thus if I have a piece of rock, a chisel and hammer, I can make a stone pillar, a wonderful statue, or a broken mess of rock clippings. The vision I have or do not have, and the skills I have or do not have, are of relevance, not the tools themselves. The point is why should we even consider 'computer music' by naming it with the tool? A statue is not called a 'brass chisel Virgin Mary' instead of a 'steel chisel Virgin Mary'! Why with computers should the tool suddenly assume such importance in our thinking?

Are acoustic instruments actually music technology?

Following on these thoughts, consider the strict definition some people have recently evolved with the term 'music technology' or similar. As I understand it, they usually mean computer-generated music (whether sounds or logistical processes), or use of synthesisers and other non-acoustical instruments. But are not violins, drums and pipe organs also not 'tools' created with other tools, used effectively only with much programming (practice) and real-time manipulation? Only the voice can make music without technological help, it seems.

Bach's pipe organs represented the established, conservative church, yet were fixed to the spot, needed boys to pump the bellows constantly, and a highly trained specialist organist to play them. Only a few specialist craftsmen could make them. Is this not similar in some ways to computers, where only a few companies in the world make the central processing units (CPUs), one makes use of specialist software that only a few companies in the world are able to produce, and the sounds are 'fixed' in that they need loudspeakers for us to hear the music (just as we are only able to hear the organ music in a church)?

A violinist is absolutely useless, musically speaking, if he or she does not have his or her violin; is it not then true that he or she is no less dependent on technology than a computer

musician who make music only with a computer, sound card and speakers?

To algorithm or not to algorithm, that is the question

Miranda's book, despite its title, discusses almost exclusively compositional methods that are often classified as 'algorithmic': in the Preface this is also called music produced with 'automatic generation' (xxvi). The idea is well explained later, as follows (44):

> An algorithm is a sequence of instructions carried out to perform a task or to solve a problem ... Software engineers distinguish between an algorithm and a program. An algorithm is an abstract idea, a schematic solution or method, which does not necessarily depend upon a programming language. A program is an algorithm expressed in a form suitable for execution by a computer; it is the concrete realisation of the algorithm for use with a computer.

In simple musical terms, this can be explained with a (shortened) example Miranda uses to illustrate Markov chains. The 'composer' determines a set of instructions on how to generate a melody. If the first randomly generated note is C3, then the following note is a random selection of C3, D3, E3 of C4. If this next note chosen is E3, then the next note must be a random selection of either D3 or F3; if the note chosen is D3, the next note must be a random of either D3 or F3, and so on. The composer can build in leading tone tendencies, for example, by, in this case, specifying that if B3 is chosen, the following note must be C4. But the point is that this is the algorithm; the computer program to realise it is much more specific and complicated, and must follow precisely all the rules the compiler can understand – here the algorithm is what humans understand without the technicalities.

Miranda presents various chapters which introduce the reader to a number of mathematical and computer program concepts which, depending on the reader's background, will be very elementary or extremely abstruse. In the case of the present reviewer, a musicologist with a little computer programming background, the programming parts and historical musicological background were elementary, but the mathematical discussions of logic, probabilities, iterative and neural computational processes were very heavy going.

Very many of the programming/computational/compositional strategies introduced here make use of some or other random element, which the computer can do very easily and swiftly. This seems to be a fundamental process in much

algorithmic composition, which distinguishes it from a traditional, old-fashioned composer, who uses his or her genius, judgement, emotional inclinations or expression. Basically, the previous compositional attitude of being guided by taste, expression, or subconscious inspiration is not consciously one or two steps removed from individual determination; but in algorithmic composition emotion, genius or good taste (however culturally determined) is purposefully diminished. The music becomes more impersonal, abstract, less Romantic, less modernist. Indeed, in postmodern terms one could compare it to the rejection of a musical meta-narrative.

Computers are not necessarily needed to compose algorithmically. Precursors sometimes cited are Kirnberger (1757) and supposedly Mozart (a little book, *Musical dice-playing*, is probably not by Mozart, but there is an authentic 'diagrammatic representation of possible combinations' of minuet phrases in Mozart's own hand; see Engel 1969:140). The composer supplies short, numbered phrases; the 'user' throws dice to determine which phrase to start with, then the dice are thrown again to determine the next phrase, and so on.

The traditionally trained musician may become uneasy at all of this, and begin to wonder whether algorithmic composition is always mechanical, non-emotional, and/or boring. It is important to realise that while many of the computer programs included on the CD accompanying Miranda's book (see later) produce music excellently and thus fulfil these expectations, the field is not really advanced enough to generate large-dimension pieces. Even complicated algorithms may be used by a composer to generate only melody, or melodic ideas, for example, or possibly only rhythmic permutations. Thus some of the concepts described are more tools to help generate musical ideas, rather than complete final-composition production devices. Here we return again to the previously discussed question about whether computer tools are much different from other tools such as notation.

Computer-aided non-algorithmic composition

It is rather strange that Miranda does not even mention using the computer as a tool for traditional composition. In the least exotic sense, there are excellent programs, especially Finale and Sibelius, which aim at simply enhancing the process of composing (or printing) music in standard musical notation. One gets inspiration in traditional ways, and simply uses a musical keyboard to play in the notes (or a mouse, or a computer keyboard). It will probably take more time to do this than to write the score on manuscript paper with a pencil or pen, but when it comes to printing out the individual parts of an orchestral score for every instrument, or making alternative versions or revisions, much time is saved. Furthermore, the music is immediately playable, so the composer can listen immediately to a newly composed transition, and reflect upon listening (rather than looking) whether it is too long or short, too simple or complicated, and so on. The music is also savable as a MIDI file, immediately to be sent as an e-mail attachment to friends, colleagues or clients. Standard MIDI files are playable on different kinds of computers, almost universally.

Also not mentioned by Miranda are the ubiquitous sequencer programs, mentioned earlier, which nowadays work with both MIDI and sound data. Most are based on the model of a multi-track tape recorder, meaning that they record, play and pause like a true tape recorder, and have separate tracks for each instrument or voice. And just like the old open-reel tape, recorded sections can be cut and spliced (pasted). But since everything is now digital, they can be manipulated much further by time-dependent processes, as well as by transposition, addition of acoustic effects and much more. This conceptual model is also quite different from traditional composition on paper, most notably in that it is track by track, that is, each voice or instrument as a separate entity, rather than the gestalt approach of piano score later expanded, which was the norm in the nineteenth century.

This tape-recorder model would seem to have significant differences and repercussions for art-music composition, specifically because of its computer basis, that it might merit discussion. This is not even ignoring popular rather than art music which traditionally has always used this method of music creation. Yet Miranda does not discuss this at all.

In many ways Miranda's approach is still modernist, in that he thinks in terms of 'serious' composition, 12-tone rows, Xenakis, and so forth. The contemporary musical world is overwhelmed with pop music and the title of the book does not, unfortunately, specifically exclude this. Many potential readers will be confused and disappointed.

But the past was also rules, algorithms and inspiration nowhere to be seen

Many readers will almost certainly feel uneasy about the lack of discussion in Miranda's book of inspiration, or taste, or at least a modicum of passion, or that which transcends technique. But what about the textbooks of European art music of

the past? Which harmony book told us how to make 16 bars sound convincing, much less to sound like being in love? Which counterpoint manual tells us why Josquin and Palestrina were better, or more popular composers, than their colleagues? Which treatise on orchestration informs us how to make a symphonic movement sparkle?

The best composers of the past seldom had many students, and even fewer of them accepted posts at academic institutions. Rules and procedures – compositional algorithms in a sense – can be taught, just like spelling and reading and writing. But few who have mastered spelling, reading and writing, and have read widely in addition, can write plays like Shakespeare. So it seems to be with music.

Music programs on the CD

One of the redeeming features of Miranda's book is the inclusion of a CD. This not has only a variety of mostly freeware computer programs illustrating the many techniques discussed in the book, but also short MIDI files of the musical excerpts as well as a few .mp3 and .wav files of compositions mentioned. I personally found that playing with the programs, actually hearing and being able to change and manipulate examples of fractal music or genetic algorithms, make everything much clearer and more approachable. In South Africa we generally do not have access to Macintosh computers so, unfortunately, four or five programs for this platform were totally inaccessible. However, about ten of the programs were available: one of them would not install at all on my machine, but the rest are nevertheless well worth the price of the book. The programs are by mostly academic composers, some in beta versions, but most of them quite interesting. One needs only a Sound Blaster with MIDI to take advantage of these programs.

In addition to mathematical concepts, the programs also serve to illustrate the point Miranda often makes about distinguishing different types of approaches to musical composition. One type is the 'top-down' approach, where the composer first plans the overview, the overall structure. CD programs such as Sketcher and Tangent make this clear – short passages of music (but much longer

than single notes) are allowed to be patterned, repeated, modified, and so on. In other words, building blocks are given; the emphasis is on arranging them into a formal pattern.

Many algorithmic musical programs are 'bottom-up' approaches to composition, meaning working first on individual notes, note lengths, and so on. It is also possible to improvise with the music-generating programs changing numbers and listening to the results until something interesting is heard, and then building on that. Programs such as FractMus (fractal music generated from mathematical formulae), Texture (for generating random elements) and CAMUS (based on the old but famous computer programme 'Game of life') are examples of this approach.

Other interesting ideas come from models based on how the human brain or nervous system works. For those interested in actual programming, Miranda recommends Nyquist, a specialised musical implementation of the Lisp programming language, which allows for generation of sound material as well as larger-dimension organisation of musical materials. Source code, tutorials and more are found on the CD.

The short MIDI files of the music examples also on the CD were unfortunately not well edited – for instance the Bach chorale in Appendix 1, illustrating fugal writing in the accompaniment based on the later-appearing chorale tune, is set for piano only; it would have been much clearer to the ear if at least the *cantus firmus* was given a wind or brass instrument sound.

Conclusion

In short, *Composing music with computers* is misnamed and very uneven in content. It will not appeal to most popular musicians, nor to those art music fans who want passion induced by vibrating bodies other than speaker cones. However, as I have tried to point out here, there are intellectually exciting and challenging concepts and ideas that are well worth considering, if only because they might help you get your own thoughts and perspectives more focused. The CD is a valuable source of program that will appeal to all those who are interested in music and who like to play with computers, but are tired of shooting games.

Note

1 MIDI is a relatively simple computer message system adopted by most manufacturers of sound cards, synthesisers and similar electronic music equipment so they can 'talk to one another'. Audio files are quite different; they are very large digitised representations of actual physically recorded sound waves, while MIDI is short sets of playing instructions, mostly note on, note off, tempo indications, and so forth.

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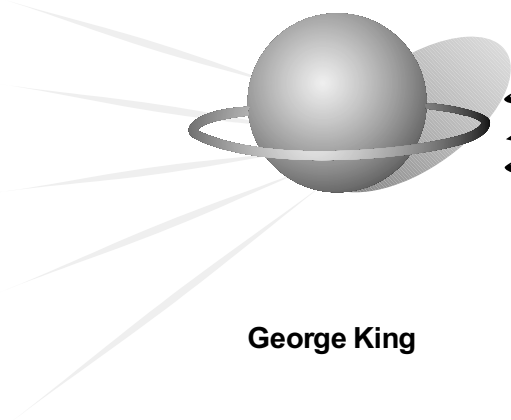
Essay book review: Playing with history

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John Butt, *Playing with History: The Historical Approach to Performance* (Musical Performance and Reception series, Cambridge: Cambridge University Press, 2002; 265pp.)

It is over 40 years since Nikolaus Harnoncourt began performing and recording with early instruments, making a vigorous case for performing the repertoire from the seventeenth and eighteenth centuries in a different way from conventional practice. Harnoncourt was not the first to propagate this idea. But with his pioneering recordings with Concentus Musicus, along with the many extended essays he wrote in the form of liner notes, he almost single-handedly put historically informed performance (HIP) on the musical map. In particular, he stressed the speech-like and rhetorical aspects of musical language during the seventeenth and early eighteenth centuries, pointing out that the various performing practices before 1800 demanded different approaches in performance and emphasising that it was wrong to think of changes in performance styles and instrument construction since then as necessarily indicating 'progress' or 'improvements' (Harnoncourt 1988).

Since the early 1970s the floodgates have opened. The number of first-rate, professional period instrument groups operating in Europe, England, the United States of America (USA), Canada and more recently Japan and Australia have established new standards of performance – and even a new orthodoxy. Several of them, like Harnoncourt's own Viennese group, are still active. Technical problems such as poor intonation and sour tone, once justifiably criticised, have long been ironed out as players have become more experienced and expert on their instruments. So much so, in fact, that in the 1990s a period group such as John Eliot Gardiner's Orchestre Révolutionnaire et Romantique was able to win a prestigious award for its recording of the complete Beethoven symphonies. Indeed, several leading conductors of conventional or 'mainstream' orchestras have crossed the divide and become equally adept at working with period groups: Charles Mackerras and Simon Rattle, for instance, come readily to mind. (However, there are a number of period specialists, such as Nikolaus Harnoncourt, John Eliot Gardiner and Roger Norrington, who have also distinguished themselves as conductors of conventional orchestras in the nineteenth and even twentieth-century repertoire.)

Indeed, one should not lose sight of the commercial marketability of much HIP: 'somebody', as Butt observes, 'must have bought all those records' (2002:19). The consumers, that is, the classical music-loving public, have clearly voted with their chequebooks. In fact, the commercial success of HIP is one of the most decisive factors in its continued viability during the last quarter of the twentieth century. Furthermore, the phenomenon of HIP has placed performance style at the centre of music history. As Nicholas Cook remarks (2000:94),

> never again, perhaps, will it be possible to publish a ''history of twentieth-century music'' that considers only twentieth-century composition, ignoring twentieth-century performance.[1]

Is HIP merely a fad, then? Does it gain public support for the same reasons the latest virile tenor or demure child soprano gets instant star status? Is the public interest in HIP (in much of the Western world if not yet in South Africa) impelled by mere trendiness? As Butt points out (2002:66), drawing on a point raised by Richard Taruskin in *Text and Act*, 'many historicist performers have realised that novelty – rather than a return to original and ''better'' practice – is one of the main things they have to offer'.

Related questions one might ask are, does HIP really matter aesthetically, apart from allowing (and creating the possibility of) a plurality of

performance procedures? Can HIP, in fact, affect our perception of a work? In both cases the answer might be yes, absolutely, if we are to accept José Bowen's statement that 'how we play the work determines what we think the work is, as well as the other way round' (Bowen 1999:427). Not only does this viewpoint raise the issue of the work concept in music (a concept that was virtually unknown before the nineteenth century and is therefore a relatively recent addition to musical ontology), it reminds us of the danger in attempting to distinguish between the technical and interpretive aspects – the essential and accidental qualities – of a performance, which Bowen insists is false.

It is with these and many other matters that John Butt deals at some length in *Playing with History: The Historical Approach to Performance*. He does not show how one can or should 'do' HIP, nor does he offer a comprehensive history of the movement. Instead, he sums up recent debates on the nature of the early music movement and HIP, which is now recognised as having extended its influence well into the nineteenth century. By drawing on historical musicology, analytical philosophy, literary theory, historiography and theories of modernism and postmodernism, he seeks to deal with questions such as why many feel the need to perform music in an historically informed way, and whether the HIP phenomenon is related to wider cultural concerns. Does HIP reflect changes in the culture of Western music? Has it, in fact, influenced that culture? How have notions about, and the status of, composer, work, intentionality and notation been influenced by it?

Butt, as a highly acclaimed harpsichordist and organist, the author of three previous books on performance as well as a number of scholarly articles, and as one who has lived and worked on both sides of the Atlantic, Butt is in an ideal position to comment with authority on performing trends of the past quarter of a century or so.[2] Nonetheless, he makes a typically diffident point when he admits that he writes 'from a position of bafflement in the face of the cross-currents' he has experienced (2002:xi). One of the book's strengths for me is the lucid discussion of the critical views on both sides of the fence – both supporters and detractors of the movement – though he makes it clear that HIP has more intellectual and artistic potential than its detractors may have assumed: his goal is 'to provide a defence for the movement' (2002:xi). No matter: the book is not polemical except perhaps in the minds of only the most conservative of musicians.

The book is divided into three parts. Part 1 deals with 'Historically informed performance in music

criticism' and comprises a single chapter of 50 pages, 'Joining the historical performance debate'. This brings the reader up to speed with a survey of the philosophies that lie behind HIP, ranging from Nietzsche, through Dolmetsch, to figures such as Adorno, Dahlhaus, Kerman, Scruton, Taruskin, Kivy and others, though he concentrates on the important books by Richard Taruskin and Peter Kivy published during the 1990s.[3] Even if one remains unswayed by Butt's arguments – which are generally pretty persuasive – the comprehensive survey of current critical opinion on performance given in Part 1 and covering a full 50 pages is in itself reason enough to commend the book. An important outcome to emerge from this discussion is Butt's belief that, far from closing the debate on HIP (as many have thought), Taruskin's mid-nineties book has shown the way forward in entirely reformulating the issues surrounding the discussion of HIP.

In Part 2 Butt deals with 'Historically informed performances and the implications for work, composer and notation'. The first of the three chapters comprising this part of the book deals with 'Historical performance and ''truth to the work'': history and the subversion of Platonism'. Here Butt's argument, broadly speaking, is to show that although HIP has gained much of its prestige through its appeal to a pre-existing concept of *Werktreue* ('truth to the work'), what has actually happened is that it has served to 'loosen the hold of the work concept and to change profoundly the culture of music and performance' (2002:54). In referring to the work of Lydia Goehr (*The Imaginary Museum of Musical Works*, Oxford, 1992), Butt suggests that 'the very notion of defining HIP in terms of the intrinsic essence of musical works is doomed to failure on theoretical grounds, however much, and however usefully, it might define certain beliefs today concerning the relation between pieces of music and its original performing context' (Butt 2002:63–4). Ultimately, 'by positioning itself as viable and dynamic alternative' to the nineteenth and twentieth-century notion of the work concept (Goehr's words, quoted by Butt on p 72), HIP has enabled us 'to challenge this hegemony, acting as a litmus test for our own concepts of music, history and the relation of composition to performance' (Butt 2002:72). These in turn could help preserve our musical culture by calling some of its most cherished concepts into question. Indeed, several HIP projects since the late 1980s have begun to move away from the 'work concept',[4] based on the notion of the score as its 'inviolable sacred text', to the idea of music as event, with the score as 'merely its blueprint' (Bowen 1999:429), a reversal

of the process begun during the nineteenth century.

In Chapter 3, 'Historical performance and ''truth to the composer'': rehabilitating intention' deals with the thorny issue of following the composer's intentions, a priority for many performers during the twentieth century. In the early 1970s Denis Stevens articulated a common conception of the twentieth century that musical performances 'should reflect, as nearly as possible, the intentions of the composer' ('Some observations on performance practice', *Current Musicology*, 14 (1972), p 159, quoted in Butt 2002:74), and asserted that it was the musicologist's job to find out what these were. But 20 years later Taruskin was challenging both Stevens's positivist (and somewhat extreme) position and that of other mainstream performers in the Romantic tradition who believe that the composer's intentions lie in the emotional implications of the musical work, pointing out that it was impossible to know composers' intentions, or at least 'we cannot know we know them' (Taruskin 1995:97). This has implications as much for those who argue that if Bach were alive today, for instance, he would unquestionably prefer modern performance forces (such as a Steinway grand over a harpsichord), as for those who mistakenly, if naively, believe that an acceptable period performance will automatically result simply by using historical instruments.

Yet as Butt points out, even a writer such as Taruskin will refer to some aspects of a composer's intention

> if it suits and substantiates one of his own points: in his review of Harnoncourt's recordings of Bach's cantatas, he notes that the performers frequently capitalize on the sheer difficulty of the music, often creating an ugly effect. This ugliness actually brings out a particular message in the music that could well have been intended by the composer, a sense of the drabness and imperfection of the earthly condition which is actualised by the struggles of the singers.[5]

Following a discussion of the New Critics of the 1930s and drawing on more recent insights from literary theorists such as Theodore Redpath ('The meaning of a poem', *On Literary Intention*, ed. David Newton-de Molina, Edinburgh, 1976), and art philosophers such as Michael Baxandall (*Patterns of Intention*) and Richard Wollheim (*Painting as an Art*), Butt (2002:85–6) urges that rather than seeking an 'original' historical meaning in purely scholarly terms we should 'veer towards the artistic' in making decisions about performance.

> Thus, in the field of music, we should be concerned not with specific biographical events, but should imagine pieces as the result of an infinite sequence of

decision. This helps us to temper the view of musical works as static, timeless objects and allows us to see them as something much closer to the process of performance itself. What Baxandall most profitably gives us is the sense that we must reject the concept of a 'formal cause' in art and that the causal process is both dynamic and malleable.

What Butt then proposes is to divide the concept of intention to non-ranked areas: 'active intention', which are the composer's specific decision concerning matters such as instrumentation, tempo, dynamic, ornamentation, articulation and so on, which may or may not be actually notated, and 'passive intention', which covers those factors over which he had little control, but which he may have consciously or unconsciously assumed (2002:89–90). The composer's 'horizon of expectations' might relate to 'how he expected the music to be played and perceived, but might also, in turn, have caused him to write in a particular way' (90). Butt concludes his argument in this chapter by suggesting that

> historical knowledge should not simply be fixed and exhaustible, it will change and develop as our own priorities change. Our reception of any particular piece, composer or repertory will develop as we learn more about its creative context and this, in turn, will inform our evaluation of what is significant with the context ... In short, the ultimate value of studying intention for the purposes of HIP might rest not so much in telling us how a piece should or should not sound but rather in how performance, as the medium of sounding music, conditions our idea of how music relates to the world in which it first sounded and that in which it continues to sound. It can be a counterbalance to the traditional way of viewing music history as merely the history of musical works. (2002:95)

'Negotiating between work, composer and performer: rewriting the story of notational progress' is the title of Chapter 4. The question of notation (the score, whether an autograph or printed version) is a thorny one. How, for example, do we interpret what the composer has written when the notational system is obsolete? More problematic (because it is often inadvertently disregarded by performers through ignorance) is the notational system that *looks* familiar but which, in fact, carried different meanings in certain respects when its composer was alive; this applies to much seventeenth and eighteenth-century repertory. And an even stickier situation can emerge when using a modern edition of earlier music in which the editor has taken certain decisions on behalf of the performer without alerting him or her to the fact.

Butt begins his chapter by commenting on the seemingly contradictory practice of modern HIP

musicians (like their 'mainstream' counterparts) to write in as many interpretive details as possible – dynamics, articulations, ornaments and so on – into their scores: contradictory, that is, because so much early music leaves depends on improvisation in such instances. He advances the idea that the influence of recording and broadcasting techniques in the past few decades has tended to emphasise a greater degree of accuracy and consistency between 'takes'. Another explanation of this trend is the rise during the nineteenth century, which continued into the twentieth, of the concept of autonomous musical works and the notion of the composer as 'supreme controller' of each work, resulting in more and more interpretive details being composed into the score. Once this principle became established, such details were retroactively applied to earlier repertories in the performing editions of the time, as anyone who has used editions of Renaissance vocal music published during the 1930s, for instance, will know.[6]

There is a danger in believing that earlier notation systems simply lacked the precision they now enjoy and that all we have to do to restore 'expression' to older scores is to mark in what we think might be appropriate interpretative markings. As Butt points out, 'many earlier repertories might be distorted and undervalued if current rules of musical interpretation are applied, in the belief that they constitute a universal system of human expression' (2002:101). However, if a piece is performed 'without' interpretation in the belief that 'modern' parameters are inappropriate (as Hogwood, for instance, did in his landmark recording of all 60-odd Mozart symphonies in the late 1970s and early 1980s), there is now a danger that the music may come to be seen as 'more expressively deficient than it may actually have been originally'. Thus performers need a great deal of insight and imagination in interpreting early music.[7]

Butt sees the 'story of notational progress' as peaking in the tape music of the late 1950s, when both performer and notation could be said to be dispensed with. In his view, the extreme specificity of much twentieth-century notation might well be seen as 'a last-chance effort to preserve the identity of a musical work from the threat – indeed the inevitability – of indeterminacy' (2002:105). This would, in turn, suggest that the notation of performance details 'may have a function over and above (and occasionally contrary to) the simple prescription of actual, practical performance' (106).

With this thought in mind, Butt then advances various possible relations between performance and notation which may be seen as alternative 'stories' to the 'story' of notational progress, warning that 'we should be wary of treating notation as it has so often come to be regarded in the late twentieth century – namely, as a transparent recipe for performance, one that is indeed almost interchangeable with performance itself' (2002:106). He proposes five alternative accounts of the historical relation between notation and performance: notation as purposely incomplete, notation as 'fitted suit', notation as example, notation as a record of performing tradition; notation as description and notation as an alternative embodiment of music. In some ways these alternative 'stories' represent some of Butt's most original and helpful thinking in the entire book.

In 'Notation as purposely incomplete' Butt posits the idea that the paucity of notation in much early music was deliberately intended to allow adaptability between variable performance circumstances, rather than being 'frustratingly ambiguous'. Examples are the use of figured bass in Baroque music, which enabled a bass line and its implied chords to become the basis of seemingly different pieces at different times. The theory of *musica ficta* in fifteenth and sixteenth-century music offers another instance, where the many accidentals added in performance should be seen as part of the 'musical text', where their omission is often more for notational convenience than to facilitate variability. However, some cases may be interpreted in different ways according to the conventions, thereby allowing for a variety of realisations.

'Notation as "fitted suit"' refers to the field of Italian opera well into the nineteenth century, where it seems the notation, often prepared in a great hurry, was designed to allow for the utmost adaptability in productions, if not performances. Many elements of performance, such as ornamentation, would have been up to the individual singer and thus regarded as redundant to the notation. He reminds us of Mozart's self-confessed skill in making 'an aria to fit the singer like a well-made garment' (letter of 28 February 1778), rather than in creating a fixed succession of unalterable arias.

This leads to the concept of notation as representing only one of several versions of a piece, regardless of how prescriptive it might look in a modern edition (where an editor may well have actually taken a decision about which version to include in the main body of the score and which to assign to an appendix). There are many examples in Handel, to the extent that one may, for example, legitimately ask the question 'which

Messiah?' when confronted with a live or recorded performance. The 'Fassung letzter Hand' may sometimes merely represent the last of a series of performances, all of them equally authentic. As Roger Parker has stated with regard to Donizetti (quoted in Butt:108):[8]

> It is rare that one can call any version of a Donizetti opera the ''finished'' work. One has the impression that most operas were simply suspended, awaiting new revivals, new performers to reanimate the composer's creative faculties. Only with his disablement and death does the story reach a first conclusion; an unequivocal barrier.

A further subset in which notation may present only one version of the piece, with precise performative directions but no specific performer in mind, Butt calls 'Notation as example'. (Bowen, he points out, uses the term *sample* in Bowen 1999:425–27.) An instance is Monteverdi's sample realisation of the vocal part to 'Possente spirito' form *Orfeo* or 1607, a florid version intended as a model and not necessarily to be followed in all its details by every singer. Other samples may be found in Corelli (the Violin Sonatas, Op 5), Handel (some of his operatic arias) and Mozart, in whose keyboard concertos (for example) an orchestral ritornello following a piano statement of a rondo theme may contain more decoration than the piano line, or passages in slow movements may suddenly slacken in terms of melodic and rhythmic activity.

Another case of possible ornamentation or alteration of notated lines concerns Schubert's *Lieder*. As Butt notes, Walther Dürr has pointed out that Johann Michael Vogl was well known for his free alterations of Schubert's songs and even persuaded the composer to make changes in the notation. Dürr believes that most of the disputes between singer and composer were likely to have been over not whether improvised embellishments were permitted but where they should be applied. Dürr sees Vogl's performing versions as so central to the Schubert tradition that he has included them in the appendices of the *New Schubert Edition*. They are not to be reproduced literally in performance but rather present a model of improvised 'non-essential' alterations. As Butt explains (2002:112),

> By positing a distinction (still used in Schubert's day) between the categories of ''wesentliche'' ornaments (essential, indicated by the composer) and ''willkürliche'' ornaments (non-essential, the province of the performer), Dürr can allow Schubert's notated works to survive in their individualised glory. Yet by suggesting that Schubert was actually influenced by Vogl's ornaments he seems to admit that what is by nature inessential, can influence the essential; the ''work itself'' preserved in the main text of the new

edition is perhaps not as impervious to the variations of the appendix as Dürr would like to admit.

Yet further examples of musical notation that would appear at first glance to be complete but may have been 'exemplary rather than mandatory' are provided in the entire field of liturgical organ music:

> The exemplary nature is most obvious in repertories with a pedagogical intent such as the *Fundamenta* of Conrad Paumann ... However the stakes are higher for a collection such as Bach's ''Orgelbüchlein'', something with a wide range of purposes such as providing music for the liturgy, examples for students, theological interpretation or as an exercise in perfecting small-scale pieces of music. It is unlikely that Bach, who seems to have been unable to copy any manuscript without adding corrections or improvements, regularly played these pieces in precisely their notated form. Furthermore, given the amount of improvisation required by most Lutheran liturgies of the time, they must surely be only the notational tip of an enormous improvisational iceberg (Butt 2002:113).

Butt's next alternative way of approaching notation ('Notation as a record of performing tradition; notation as description') is to some extent the opposite of the first. Instead of seeing notation as the starting-point of the work, and a blueprint for its future performance, in this case the notation is the result of a performing tradition. It is 'descriptive' in the sense that it records a practice that may have been long in progress. Gregorian chant is an example, since most plainchant scholars agree that the Gregorian repertory had stabilised in performance long before it came to be notated; when it was first used, the activities of remembering, improvising and reading were carried out side by side. For one thing, the earliest chant manuscripts were simply too small to sing from. They may have simply 'served as reference for the cantor and as a control against deviation from the true and venerable tradition' (Helmut Hucke, quoted in Butt 2002:115). Butt also cites Messiaen's *Messe de la Pentecote* (1951) as a modern example: the composer declared that the work, a model of notational refinement, was the product of over 20 years of improvising on the organ at the church of Sante Trinité (2002:114). Most nineteenth-century composers who improvised fall under the same category. As Anthony Newcomb has pointed out, many of Schumann's piano works 'often seem not even to progress toward a single final version but rather to swing between various distinct alternative versions' (quoted in Butt 2002:117).[9]

Butt's final category, and one he calls 'perhaps the most contentious', is 'Notation as an alternative embodiment of music'. By this Butt means a

situation when the composer 'allowed, expected, or himself made deviations in performance', as distinct from those cases in which the composer 'produced an exemplary notation which the performer could alter at will' (2002:118).

This is a minefield and greatly at odds with received opinion. Yet future research and performing practice will surely validate some of the ideas Butt records here. For instance, he refers (2002:118–120) to Graham Dixon's research into the matter of vocal ornamentation in late sixteenth-century Italy ('The performance of Palestrina: some questions, but fewer answers', *Early Music*, 22, 1994, pp 667–65) which show that there are examples of lavishly ornamented Palestrinian counterpoint, for example, *Benedicta sit sancta Trinitas*, produced in 1594 (one of the leading exponents of vocal ornamentation was Giovanni Luca Conforti, a member of the papal chapel). Dixon believes, along with a growing number of scholars, that much of Palestrina's 'choral' music was generally sung with one voice to a part. If this assumption is true, then the singers would have been able to perform embellishments with relatively little danger of ungainly clashes. But another scholar, Noel O'Regan, is of the opinion that many parts of the Ordinary of the Mass were sung with more than one voice to a part, solos being reserved for particular sections. Furthermore, ornamented performance of music by Palestrina and his contemporaries with organ was certainly an accepted performance method at the time (O'Regan, 'The performance of Palestrina: some further observations', *Early Music*, 24, 1996, p 151). As Butt observes (2002:119).

> If Palestrina's motets were embellished almost to the point of being unrecognisable in the versions with organ accompaniment, the possibility of simultaneous heterophonic embellishment might not seem so extreme. Certainly Conforti's elaboration of psalm formulae in his *Salmi passagiati* (1601) and *Passagi sopra tutti li salmi* (1607) suggests that austrity was not a feature of even the simplest liturgical genres.

> In short, it seems that much of the supreme refinement of Palestrina's compositional technique was designed more for the eye than the ear and that only to reactionary contemporaries such as Artusi did the eye version become mandatory for the ear; this is the view of Palestrina that has taken hold throughout most stages of his subsequent reception.

The ultimate significance of this final category (notation that is 'complete' for its own sake and not necessarily to be followed literally in performance) is, in Butt's words (2001:121), that 'it can be applied to many more repertoires and compositional styles; indeed, it should perhaps be tested, at least, for virtually any music we

encounter. To what extent did each composer take delight in the composition and notation of the music on paper, and to what extent was this independent of the practicalities of performance?'

These are brave words: nothing less than an entire twentieth and early twenty-first-century doctrine of strict adherence to the gospel of the printed score is at stake – and a world-wide commercial industry of music examinations and prestigious competitions has been established on the principle of ensuring uniformity in performance. Nevertheless, by looking critically at the conventional idea of notation as a mere recipe for performance (an idea that seems to have developed progressively over the past couple of centuries) through new perspectives made possible by HIP, Butt has been able to reformulate this function of notation and to suggest other ways in which it may relate to performance, the composer and the 'work'.

In the final section of the book, having dealt at some length with issues concerning the significance of HIP in refining or developing our conceptions of music, Butt turns to the relation between the movement and the wider cultural context. Chapter 5 looks at HIP from the perspective of modernism and postmodernism ('At the crossroads of modernism and postmodernism'). The discussion in the first part of the chapter is useful in itself for any who may be wary (or unaware?) of the relevance of these paradigms for music.

Butt soon begins to assess their relevance for HIP. Drawing on Fredric Jameson's study *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham, NC, 1991), he suggests, for example, that the increased emphasis in HIP on the work as the intersection of a bundle of texts is part of the postmodern mindset (2002:155). In general, he believes that Jameson's theory of the postmodern – as an expression of 'historial deafness' resulting in the notion of the simulacrum, the desire for a copy of an original that has ceased to exist, or that never really existed in the first place (2002:158–9) – has much to offer in helping us to understand the phenomenon of HIP: 'not only does it explain larger historical processes but it also relates it to other phenomena of the postmodern world without being dependent on the notion of a specific postmodern style' (2002:162). Hence, HIP is perhaps 'authentic' today within postmodernism (rather than within modernism as Taruskin believed) as a compensation for a waning historicity, whether one likes it or not. HIP brings with it, in Butt's words (2002:163), 'new intensities and resonances that are relevant for us in a way that would not have been available to the ''original'' performers in history'.

The notion of a weakened historicity is particularly relevant to north America (from which perspective Jameson writes) and certain other parts of the world, including our own situation at the southern tip of Africa, where buildings and monuments from a century ago are relatively rare. But even in Europe, where the physical presence of so many historical monuments and settlements survives, it is becoming increasingly difficult to tell the difference between the 'original' and the simulacrum. Today's technology makes it possible to embark on ambitious rebuilding projects – the restoration of buildings destroyed during World War II or ravaged by years of neglect because of straightened economic circumstances, for example. In a similar way, the history that HIP has tried to recreate is 'just there, fading on the distant horizon', while 'the tools of a postmodern mindset, media and imagery bring it the richest nourishment' (Butt 2002:164).

In this final chapter, ' ''A reactionary wolf in counter-cultural sheep's clothing?'' – historical performance, the heritage industry and the politics of survival', Butt takes a look at the culture of 'heritage' and preservationism that is related to the modern/postmodern debate and has been so prevalent during the closing years of the twentieth century. He begins with the obvious point that restoration movements in music, culture and politics have been around for a long time, all of them related to some kind of previous break with the past, and reminds us that HIP itself is situated in a complex cultural, national and political context. The notion that restoration of any kind belongs to a specifically reactionary ethos rests, he asserts, on 'the assumption that there is a consistency of meaning, that signifiers are securely bound to what they signify, that an artefact or interpretative gesture from the past has precisely the same effect today that it had when it was first devised' (2002:168). However, since 'the urge to preserve and retain virtually everything is one that has accelerated in recent years, HIP could never return us to the mindset of the past it recreates' (2002:171).

Dealing in some considerable detail with aspects such as 'Heritage as cultural decline and pessimism' and 'Heritage as bad history', Butt concludes (2002:203):

> In the context of twentieth-century HIP, the notion that HIP has destroyed a 'genuine' and 'single' tradition is increasingly implausible, especially in the light of closer examination of the diverse recorded evidence of pre-HIP performance in the twentieth century. Many features that we might otherwise have considered 'natural' to the mainstream tradition, such as continuous string vibrato, now appear to have been of very recent vintage. Moreover, it is clear that HIP has spawned many of its own traditions, which,

however young, can lead to lively communities of performance … [T]radition of any kind or age might be considered welcome evidence of human activity and interaction; but any claims that it gives an activity a quasi-genetic legitimacy or 'authenticity' are usually as flawed as they are dangerous.

The final section of this chapter and of the book as a whole is subtitled 'Heritage as reactionary politics'. Here Butt begins by considering the role of contexts in the Heritage movement and their relation to HIP. Just as the survival of many species of flora and fauna depends on returning them to their original habitat (or fairly similar), so the restoration of obsolete instruments brings forgotten repertories to life again or reanimates existing ones. And in a Europe that had seen considerable modernisation during the 1950s and 1960s in particular, involving the destruction of many more 'period' buildings than World War II had itself wrought (at least outside Germany), the issue of context became crucially important. The wholesale replacement of the supposedly less important period buildings in Bath, for instance, while leaving the greater buildings intact, gave the city the appearance of 'mountains without foothills, like Old Masters without frames' (Adam Fergusson, *The Sack of Bath*, 1973, as quoted in Butt 2002:205).[10] The impact of this experience, along with that in other European and British urban areas, was visible proof of the idea that individual, autonomous artworks which could simply be transferred from one context to another was wholly inadequate in the late twentieth century. So, Butt asserts, a new awareness of architectural context in the early 1970s became another important predisposition for the public enthusiasm for HIP (2002:206).

Butt points out that just as Heritage movements display many diverse political origins and appropriations, so HIP practitioners may embody the political context of the music with which they are most closely associated (2002:211). Here the name of Nikolaus Harnoncourt comes to mind (also briefly mentioned in this context by Butt): he has been outspoken in his belief that the last two centuries have seen a decline in musical culture in the Western world. Music is no longer central in our lives; it has become emasculated, falling prey to the cult of the 'merely beautiful', partly as a result of the French Revolution and the subsequent institutionalisation of music within the new conservatoire system (Harnoncourt 1988:11–13).

By the end of the 1980s, Butt points out, both the Heritage movement and HIP recordings and performances had established themselves as economically viable products. 'If it was more profitable to build in period styles and preserve older buildings, this was inevitably the direction in which

property developers would go … [I]t is the wider economic system, rather than a hidden reactionary elite, that lies behind the success of Heritage' (2002:213–4). (The present enthusiasm for Heritage Studies in South Africa might be seen as evidence of a similar interest on the part of the public in this part of the world.) Butt now brings his discussion in this final chapter to a climax (2002:215):

> If Heritage and HIP can legitimately be defended it is thus only in the context of a culture (the postmodern?) in which older meanings really have changed or been rendered unstable, and in which plurality is a fact of life. To support movements such as HIP is ultimately to believe that linear, teleological progress is no longer possible or desirable, and that values – however intensely they may be held – cannot automatically be applied outside one's own local context. Danto suggests that the notion of giving fresh meaning and identity to images with apparently stable meanings is the major creative development within the visual arts during the 1970s *(After the End of Art,* p 15).[11] But something of this was foretold by Nietzsche in *On the Genealogy of Morals:* namely, that there is a world of difference between a thing's origins and its eventual uses, that everything is constantly reinterpreted by those with the power to do so, with fresh intentions.

According to Butt, the argument that older artworks, buildings and practices represent and prolong previous injustices is simply no longer tenable. Hence (one might observe by way of illustration) the strenuous opposition Daniel Barenboim encountered during 2001 in his attempts to perform Wagner in Israel was completely misguided, if entirely understandable. Similarly, one may cite the hegemony of multinational companies such as Coca-Cola which overrides cultural and political boundaries in those parts of the world that might otherwise be inimical to its country of origin. Butt winds up his argument, and his book, by claiming that:

> [The Heritage and HIP] movements arise from a contemporary need that is both real and vital. But, in the face of all the traditional epistemological objections to reconstructing the past 'as it really was', it is clear that they cannot return us to some prelapsarian state. Nevertheless, the notion of the uncomplicated restoration of past performance practice is paradoxically both erroneous and prodigiously productive. HIP serves to ground us in the present through renewed engagement with the past and in a way that has never been possible or necessary before. This involves a loosening of traditional categories and meanings and an accessibility to history and historical thought that is quite unparalleled in the past, in this sense, HIP can be justified precisely because the pasts to which it alludes are gone for ever. Whether this all reflects the 'democratisation of history' or the liberation of our thought from preconceived narratives about the past, I believe that the net benefit greatly outweighs the disadvantages. (Butt 202:217).

In this review I have attempted, particularly through my selection of quotations, to give an idea of the 'feel' and range of Butt's argument and approach. The book makes for heavy going at times. Butt takes the reader on a remarkable journey through a vast panoply of contemporary historical, philosophical, cultural and musicological thinking, all of it meticulously and scholarly annotated, forcing the reader to confront new ideas and re-evaluate his or her position at almost every turn of a page.

Yet the rewards are many. The book provides an extraordinary cornucopia of food for thought, and I should think that anyone who is not narrowly caught up in an old-fashioned notion of musical performance would find it highly stimulating and rewarding to work through. It is an ideal introduction for postgraduate students to the whole question of HIP and some recent developments in musicological thinking, and I see no reason why senior undergraduates might not also benefit from studying at least selected parts of it. The realm of HIP now stretches into the early twentieth century, so there are few repertories of Western music that are not in some way affected by its premises and activities. Further, the study of music in performance (whether historically informed or not) is becoming a force to be reckoned with, offering as it does 'not simply another new, alternative approach; rather, it offers a common ground where analysis, cultural studies, hermeneutics, and performance practice meet' (Bowen 1999:451). It would not surprise me if *Playing with History* were to become a seminal study.

Notes

1 It is as a direct result of this thinking that Unisa now offers a history of music module on the early music movement and its philosophy as a significant phenomenon of late twentieth-century music history.

2 Writings by John Butt include *Bach Interpretation* (Cambridge, 1990), *Music Education and the Art of Performance in the German Baroque* (Cambridge, 1994) and 'Bach recordings since 1980: a mirror of historical performance' in *Bach Perspectives*, 4, ed. David Schulenberg (Lincoln and London, 1999), pp 181–98.

3 Richard Taruskin, *Text and Act* (New York and Oxford, 1995); Peter Kivy, *The Fine Art of Reception – Essays in the Philosophy of Music* (Cambridge, 1993) and *Authenticities – Philosophical Reflections on Musical Performance* (Ithaca and London, 1995).

4 Some examples of recorded music as event are Andrew Parrott's *Una 'Stravaganza' dei*

Medici: Intermedi (1589 per 'La pellegrina' with the Taverner Consort, Choir and Players (EMI CDC 7 47998–2, 1988), Paul McCreesh's concert and recorded projects with the Gabrieli Consort and Players, including *A Venetian Coronation 1595* (Virgin Classics VC 7 91110–2, 1990), *Venetian Vespers* (DGG Archiv 459 457–2, 1993), *Christmas Mass in Rome* DGG Archiv 437 833–1, 1993), *Victoria Requiem 1605* (DGG Archiv 447 095–2, 1995) and *Epiphany Mass* (DGG Archiv 457 631–2, 1998), as well as *Concert for the King of Poland* given by The Academy of Ancient Music, directed by Andrew Manze (harmonia mundi HMU 907230, 1997).

5 Taruskin 1995:307–315. He also supports creative departures from the notated text when these are supported by historical evidence of a composer's wider intention (for example, adding improvisations to some of Mozart's keyboard concertos).

6 Butt (2002:97–8) draws attention to José Bowen's study of Mendelssohn, Berlioz and Wagner ('The Conductor and the Score: The Relationship between Interpreter and Text in the Generation of Mendelssohn, Berlioz and Wagner', PhD dissertation, Stanford University, 1993) which suggests that composers 'developed their respect for the intentions of their predecessors partly as a way of justifying a growing sense of their own individuality'.

7 I well remember the astonishment and incomprehension once expressed by a music presenter on South African radio at Roger Norrington's insertion of dynamic 'hairpins' in his recording with the London Classical Players on the long notes at the opening of Beethoven's Fifth Symphony. All Norrington had done was to apply the age-old expressive device of *messa di voce* in a logical, and probably entirely justified way. 'But it's not in the score!' was the presenter's outraged remark.

8 Roger Parker, 'A Donizetti Critical Edition in the Postmodern World', *L'Opera Teatrale di Gaetano Donizetti – Proceedings of the International Conference on the Operas of Gaetano Donizetti, Bergamo, 1992*, ed. Francesco Bellotto (Bergamo, 1993), p 64.

9 Anthony Newcomb, 'Schumann and the Marketplace: From Butterflies to *Hausmusik'*, *Nineteenth-Century Piano Music,* ed. R. Larry Todd (New York, 1990, p 259).

10 A similar situation was narrowly averted – also in the early 1970s – in Pretoria (South Africa), when efforts to change the historic architectural skyline of Church Square were eventually dropped as a result of an immense public outcry.

11 Arthus C. Danto, *After the End of Art – Contemporary Art and the Pale of History* (Princeton, 1997).

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Harnoncourt, Nikolaus. 1988. *Baroque Music Today: Music as Speech*. Trans. Mary O'Neill. Portland, Oregon: Amadeus Press.

Taruskin, Richard. 1995. *Text and Act*. New York and Oxford: Oxford University Press.
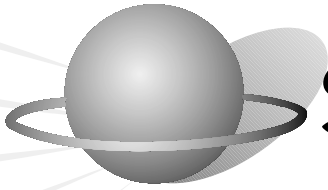
Chronicle Unisa graduates / Unisa-gegradueerdes 2001–2002

(Subjects named in brackets indicate a distinction / Onderskidings word tussen hakies aangedui)

2001

Baccalaureus Artium – Bachelor of Arts (BA with specialisation in Music)

de Wet, Clarissa Sophia *(Opvoedkunde / Education)*

Grant, Jennifer

Kemsley, Elmarie

Thorpe, Patricia Jean *(English)*

Baccalaureus Musicologiae – Bachelor of Musicology (BMus)

Badenhorst, J-Lesca

Brand, Johanna Christina *(cum laude)*

Cronje, Mario

Elderkin, Roza Cornelia

Fouché, Else May *(History of Music / Musiekgeskiedenis)*

Holm, Dina Maria *(History of Music / Musiekgeskiedenis)*

Jacobs, Klazina Margaretha *(cum laude)*

Luximon, Jennifer Béatrice *(History of Music / Musiekgeskiedenis)*

Theunissen, Estelle *(History of Music / Musiekgeskiedenis)*

Faculty Medal/Fakulteitsmedalje for the best performance in the Bachelor of Musicology degree (Baccalaureus Musicologiae)

Jacobs, Klazine Margaretha

2002

Baccalaureus Artium – Bachelor of Arts (BA with specialisation in Music)

Cilliers, Cathy Sussanah

Crawford, Daryth Clinton Brown

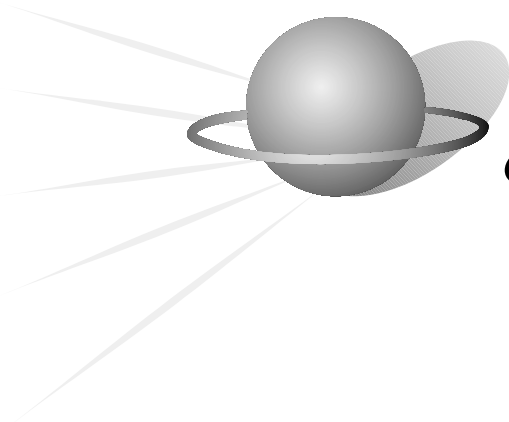Kort, Bronwen Estelle

Roos, Marike

Baccalaureus Musicologiae – Bachelor of Musicology (BMus)

Cilliers, Marianne Louise

Jankowitz, Christo *(cum laude)*

Kirstein, Magdaléna

Smith, Lizet

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Ars nova

Notes to contributors

Editorial policy: The editorial committee invites readers to submit articles and reviews of books, published music or CD recordings, in English or Afrikaans, for inclusion in *Ars Nova.*

Presentation of manuscripts: Contributions *must* be submitted in both electronic (preferably WordPerfect 6.1/8.1 and on a mini disk) and 'hard' forms. The mini disk should bear the author's surname, the name of the computer programme used (eg WordPerfect 8.1) and the file name (eg SMITH.DOC). Submission by e-mail is possible (to kinggt@unisa.ac.za) but should in any case be accompanied by a version in hard copy.

Layout: Manuscripts should be printed on one side only of A4 paper, in one-and-a-half or double spacing and with a 25 mm margin. The first page of the original copy must contain the title of the article, the author's(s') name(s), full address(es), telephone no(s) and e-mail address(es) if available. From 1999 contributors should supply an **abstract** of about 100 words in English.

The **title** should not exceed 12 words.

The **text** should commence on a new page. Pages must be numbered consecutively. Each paragraph should be separated from the previous one by leaving an empty line. Avoid breaking a word at the end of a line except where a hyphen is required (eg self-explanatory). **Headings** should not be numbered and should not be underlined.

References or **citations** should follow the author-date system, that is surname(s) followed by year of publication and a colon, followed by the page number, all in parentheses (eg Jones 1996:43). If the author's name appears in a sentence, only the year of publication and page numbers need appear in parentheses after the name of the author, eg Jones (1996:43). All references to an author, even when not quoted directly, must be fully documented, including the page number(s).

Titles of books and of musical works should be set in italics, not underlined, for example, *The new Monteverdi Companion* or *Tristan und Isolde*.

Short **quotations** in the text should appear in single quotation marks. Longer quotations should be indented on the left-hand side. If a citation is given, this should follow the indented quotation in parentheses and not include a full stop, for example

> The rich and positive imagery of *The Midsummer Marriage* makes the opera seem like an optimistic answer to the prevailing cultural pessimism of the earlier twentieth century. (Whittall 1982, 133)

Only those **publications referred to or quoted in the text** should be included in the list of 'References' at the end of the article. The sources must be arranged alphabetically according to the surname(s) of the author(s). When more than one publication by the same author(s) is cited, these must be arranged chronologically according to the year of publication. If more than one publication by the same author(s) appeared in one year, these must be distinguished as follows: 1996a; 1996b and so on. The author's(s') name(s) should be followed by the year of publication, followed by a full stop. In the case of a book, the title must be typed in italics. In the case of an article appearing in a journal, the title should be given in single quotation marks and the name of the journal typed in italics; the page numbers of the article should be included after the volume number. Note the punctuation in the following examples:

Catterall, L 1997. 'Die Soweto String Quartet: tradisionele en moderne etniese elemente in *Zebra Crossing.' Ars nova*. Vol 29:13–22.

Whittall, A 1982. *The Music of Britten and Tippett.* Cambridge: Cambridge UP.

Ellipsis (the omission of words from a quotation) must be indicated by three full stops, each separated by a normal space (eg 'In the manuscripts ... on which this study is based'). When the ellipsis occurs at the end of a complete sentence which is followed by another sentence, no full stop must be added at the end of the complete sentence (eg 'The process of integrating cultural elements is a challenging one ... We should not be daunted.')

Examples, **figures**, and **tables** should be of high quality (preferably not handwritten) and numbered consecutively as they appear in the text. These should be prepared on a separate sheet and identified on the back with the author's name and the number of the example or figure. The same applies to photographs.

Each contribution should be **spell-checked**. It is the responsibility of the author to ensure that as far as possible the standard of language is acceptable for publication without requiring major editing.