

MUSIEK, KULTURELE DIVERSITEIT,
MENSWAARDIGHEID EN DEMOKRASIE IN SUID-AFRIKA

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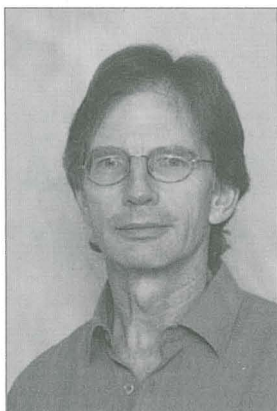


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Winfried Lüdemann

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BEKENDSTELLING



Winfried Lüdemann is professor in Musiekwetenskap en voorsitter van die Departement Musiek aan die Universiteit Stellenbosch. Hy ontvang sy skoolopleiding by die Duitse Skool Hermannsburg. Hy studeer musiekwetenskap, orrel en tromboon aan die Universiteit van die Oranje Vrystaat (UOVS) in Bloemfontein, waar hy die grade BMus, BMus Hons en MMus behaal. In 1975 speel hy eerste tromboon in die eerste Suid-Afrikaanse Jeugorkes wat na Europa gereis het.

Ná twee jaar as musiekonderwyser in Empangeni en Durban en as vryskut-tromboonspeler word hy 'n deeltydse dosent in Musiekwetenskap aan die UOVS. Hy sluit as tromboonspeler by die SUKOVS-orkes aan. In 1979 word hy as dosent in musiekwetenskap aan die Universiteit Stellenbosch aangestel, waar hy in 1988 'n doktorsgraad behaal. By twee geleenthede sit hy sy studies aan die Musikwissenschaftliches Institut, Universiteit van Hamburg, voort (1982 en 1991), terwyl hy navorsing aan die Hugo-Distler-Archiv in Lübeck doen. Prof Lüdemann is lid van die Gesellschaft für Musikforschung en die Musiekwetenskapvereniging van Suidelike Afrika (vandag The South African Society for Research in Music, oftewel SASRIM). In laasgenoemde vereniging dien hy vir drie termyne as voorsitter (1995–2004). Hy het referate by talle konferensies in die binne- en buiteland gelewer, met inbegrip van Duitsland, Engeland, Italië en Nederland. Sy publikasies sluit bydraes in tot *The New Grove Dictionary of Music and Musicians*, *Die Musik in Geschichte und Gegenwart* asook navorsingsartikels in die *Suid-Afrikaanse Tydskrif vir Musiekwetenskap*, *South African Music Studies*, *LitNet*, *Tydskrif vir Geesteswetenskappe*, *Tydskrif vir Letterkunde*, *Musik und Kirche* en *Current Musicology*. Sy boek *Hugo Distler. Eine musikalische Biographie* (Augsburg 2002) is tot op datum die omvangrykste studie oor hierdie Duitse komponis. Prof Lüdemann het 'n C2-gradering van die Nasionale Navorsingstigting ontvang en is 'n erelid van SASRIM.

Musiek, kulturele diversiteit, menswaardigheid en demokrasie in Suid-Afrika

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MUSIEK, KULTURELE DIVERSITEIT, MENSWAARDIGHEID EN DEMOKRASIE IN SUID-AFRIKA

INLEIDING

As 'n mens 'n intreerede voorberei, dan vra jy jousef Anoodgedwonge af watter soort voordrag 'n intreerede nou eintlik is. Aan die een kant word daar sekerlik verwag dat dit op een of ander wyse 'n vakkundige voordrag moet wees, aan die ander kant moet ek ook dié persone in aanmerking neem wat nie eweknie-musiekvakkundiges is nie en dus seker in iets meer algemeen belangstel, of dalk selfs 'n toekomsvisie of aanduiding van beleidsrigting vir die Departement Musiek verwag. Daarom wil ek poog om in my voordrag drie verskillende klemme te plaas: i.) ek wil poog om in die voordrag wel 'n aanduiding van my uiteenlopende navorsingsbelangstellings te gee op 'n wyse wat algemeen verstaanbaar is,¹ ii.) ek wil probeer om daaruit gevolgtrekkings te maak vir 'n duideliker fokus vorentoe vir die Departement Musiek, waarvan ek die voorreg het om voorsitter te wees, en iii.) ek wil aantoon hoe musiek en navorsing oor musiek na my mening 'n bydrae kan lewer tot die breër navorsingsfokus van die Universiteit Stellenbosch. En omdat ons vanmiddag in 'n musiekomgewing is, het ek besluit om sommer die daad by die woord te voeg en te wys hoe ek persoonlik probeer om van hierdie idees op my beskeie manier ook in musiek om te sit. Sodoende wil ek illustreer hoe die skeppende kuns op 'n heel spesifieke manier 'n rol te speel het in die uitdagings wat ons omgewing vandag aan ons stel. Daarom wil ek my voordrag in die volgende punte indeed: Ná hierdie inleiding wil ek in die hoofdeel eers praat oor diversiteit as sulks, dan wil ek my gedagtes laat gaan oor musiek in die konteks van ons diverse kulturele omgewing en hoe musiek met die herstel en uitbouing van menswaardigheid in ons samelewing in verband gebring kan word, 'n samelewing wat vandag gelukkig binne die raamwerk van 'n demokratiese bestel funksioneer. Ek sluit dan af met enkele opmerkings oor die navorsingsfokus in ons departement en universiteit.

Presies vyftien jaar gelede het die eerste algemene demokratiese verkiesing in ons land plaasgevind. En daarmee is daarin geslaag om die gewelddadige konflikmodel waarmee ons ons diverse samelewing voorheen bestuur het met 'n demokratiese model te vervang. Nou sou 'n mens kon verwag dat ons in die tussentyd geleer het hoe om diversiteit in sy verskillende

uitingsvorme suksesvol in ag te neem en te bestuur. Maar as 'n mens om jou kyk, raak jy bewus van 'n groot mate van ontnugtering wat by baie mense ingetree het. Die euforie oor die nuwe Suid-Afrika is verby. Die droom van 'n multikulturele samelewing is vir baie mense besig om te vervaag, the certainties that underpinned our transition to democracy seem to have lost their validity, ubugebengu kanye nenkohlakalo kuyingozi enkulu ekusebenzeni komthetho ezweni lethu, wie bei des Kaisers neuen Kleidern wagt niemand es, die offensichtlichen inneren Widersprüche der sogenannten afrikanischen Renaissance zu artikulieren und darauf hinzuweisen, dass diese Ideologie in direktem Gegensatz zu einer multikulturellen Ausrichtung unserer Kulturpolitik steht, natuurlike kwessies soos moedertaal en taalvoorkeur het onherroeplik verpolitiseer geraak en moet deesdae deur 'n taalbeleid gereël word, the imperative of racial diversity in our schools and universities seems to be achieved only in inverse proportion to the equally valid pursuit of lingual diversity, emva kweminyaka eyi-15 yentando yeningi, ukungalingani emiphakathini yethu kwezomnotho, kwezenhlalo kanye nakwezemfundo akukalungiswa, das breite Spektrum an Musik in unserer Gesellschaft wird in den öffentlichen Medien ignoriert zugunsten einer Musik, bei der ein einförmiger Mehrheitsgeschmack und wirtschaftliche Interessen die einzigen Maßstäbe zu sein scheinen. If I have offended you, or, at least, if I have tested your patience by saying something in a language you do not understand, I have succeeded in my purpose, for you will then have been on the receiving end for a brief moment of the unequal power relations that often underlie cultural diversity. These need to be addressed in practical ways, not only theorised about in academic lectures. More gaan ons verkiesing hou in die hoop dat die pad vorentoe duideliker sal word. Maar die oorsaak vir die dinge wat ek hier opgenoem het, lê veel dieper as wat politici met hulle slim praatjies en mooi beloftes sal wil erken wanneer hulle stemme probeer werf. Myns insiens het ons te doen met 'n onwilligheid en seer sekerlik ook met 'n gebrek aan kundigheid oor hoe om met die kulturele diversiteit in ons samelewing om te gaan. Vergun my nou om eers iets oor diversiteit in die algemeen te sê voordat ek na die huidige scenario terugkeer.

DIVERSITY

Diversity is a feature of life on this planet. It occurs in the physical, biological and cultural spheres and is a natural consequence of the evolution that has taken place here over billions of years. Nowadays we are very concerned with protecting diversity; in fact, biodiversity is even regarded as crucial for our survival.

However, a completely different scenario emerges when it comes to cultural diversity. On the one hand, humankind has created a vast array of different cultures over the long course of its history. On the other hand, humans exhibit an astonishing lack of tolerance for cultural difference, be it in the area of language, religion, philosophy or music, not to mention ethnicity or even race. This is in stark contrast to our attitude towards diversity in nature. When certain species of animals or plants are on the verge of extinction, we mobilise public opinion and funds to save them, but when it comes to humans and their cultures, we shrug our shoulders and turn our faces the other way or even try to justify such discrimination.

More often than not, therefore, societies respond in an intolerant way to cultural diversity. The forms in which such intolerance can be expressed range from full-scale annihilation of that which is different (e.g. the Holocaust), via complete separation between diverse groups (e.g. apartheid), to assimilation of the other within the own (e.g. British imperialism). By contrast, it is difficult to find examples in history where cultural diversity has actually been managed in a peaceful way. For exactly that reason it is quite extraordinary for us in South Africa to have chosen this option. At the same time it can be regarded as a task entrusted to us by history that we have not yet fulfilled.

The political accord that was achieved in South Africa in the early 1990s and that led to the elections of 1994 has been regarded by many as a miracle. We did not only resolve the conflict that had torn us asunder, we even attempted to bring about political *reconciliation* between the various components of our society. Like many other people, I was enthusiastic that we would achieve the unthinkable, namely to create a successful multicultural society in South Africa against all odds. Many a conversation with scholars from abroad, who impressed upon me that the outside world was looking to us for guidance on this very issue, provided me with further justification for my enthusiasm. An example of these expectations can be found in the concluding remarks of Nicholas Cook's keynote address to the Musicological Society's congress in Bloemfontein in 1999, entitled "The Music of a Century":

If we have problems in writing multicultural histories of music [...] the reason is perhaps that we have problems in writing multicultural history [...]. And now, perhaps, you can see what I'm driving at. The historiographical problems we need to solve if we are to do justice to the plurality of music in our century are, in essence, those of multicultural history. And if models of multicultural history are going to come from anywhere, they are going to come from those places in the world where multiculturalism is not just an inescapable presence in everyday life, but recognized and thematized as such. And that is why, when I accepted the invitation to come to your congress, I decided that my main job was not to talk, but to listen. (Cook 1999/2000: 11; my own emphasis)

However, if one looks at the reality of life around us, then one realises that either a large measure of disenchantment has set in, or that, from the outset, the ideal of a rainbow culture was never taken seriously by many of its most outspoken proponents. Sooner than one would like to believe, the ideal of an inclusive rainbow culture, or the motto of "One nation, many cultures", that was to be seen at Nelson Mandela's inauguration, was supplanted by the exclusivist ideology of the "African Renaissance", or by narrow party-political interests. What went wrong, and what can be done about it? Newspapers like *The Sunday Times* have given a great deal of space to this question recently, as the following cartoons illustrate: [show transparencies of cartoons to articles by Mbembe 2008, Van Eck 2008 and Ramphele 2009].

I am convinced that one of the reasons for the situation in which we find ourselves is that the political reconciliation that led to the establishment of democracy in South Africa was not accompanied by a similar and equal reconciliation in the social, educational and cultural spheres. We did not have a cultural "Codesa". Too little thought was spent on the question as to how a rainbow culture would actually look like, how it could be structured, how it could function within the newly established democratic order and how it could be inculcated by means of our education system. Too few policy makers recognised that culture has its own dynamics and that political, legislative or business solutions cannot simply be made to fit the sphere of culture. (A more cynical view, of course, would be that politicians regard culture as the handmaiden of politics anyway and therefore use it for the furtherance of their own narrow interests, or even that culture is simply another expression of the general struggle to gain or

maintain power.) This “unfinished business” is coming back to haunt us and leads to conflict in many areas, like the question of language, the integration and opening up of schools and universities, xenophobia, place names, the interpretation of history (as witnessed, for example, in the erection of the Freedom Park monument, or the debate about what really happened at the battle of Cuito Cuanavale), school curricula, and – an area of special concern to me – in the subject of Arts and Culture. All this makes one wonder whether the fabric of our political transition is beginning to unravel.

In the next sections of my presentation I aim to construct a connection between the recognition of human dignity as one of the pillars on which our democracy rests and the suggestion that the human capacity for music is one of the core elements of that human dignity. I then argue that this musical capacity has a unique potential for reconciliation and that cultural reconciliation and true multiculturalism can best be accommodated within the context of a democratic state.

DEMOKRASIE EN MENSWAARDIGHEID

Diegene wat beweer dat die totstandkoming van ’n politieke skikking in Suid-Afrika ’n wonderwerk was, voeg dikwels by dat hierdie wonderwerk moontlik gemaak is deur die feit dat die hoofonderhandelaars en diegene wat hulle ondersteun het, dit op die gemeenskaplike grondslag van die Christelike geloof gedoen het. Of hierdie interpretasie van ons geskiedenis oortuigend is of nie, is nie nou ter sake nie. Wat wel belangrik is, is dat politieke versoening ’n werklikheid geword het, omdat daar ’n grondslag van menslikheid gevind is waarop ’n gesamentlike toekoms gebou sou kon word. Hierdie grondslag sou ook met die sekulêre begrip *menswaardigheid* gekarakteriseer kon word. Daar sou dan beweer kon word dat die onvoorwaardelike erkenning van mekaar se menswaardigheid die grondslag was waarop die skikking bereik is en dat dit die waarde is waarop ons demokrasie nog steeds staan.

Vir die verdere bespreking wil ek menswaardigheid nie so seer as ’n staatkundige begrip nie, maar eerder as ’n etiese begrip hanteer. En dit is op hierdie vlak dat ek poog om menswaardigheid en musiek met mekaar in verband te bring.

MENSWAARDIGHEID EN MUSIEK

Terwyl die begrip menswaardigheid sy staatkundige beslag in die era van die Verligting gekry het

(byvoorbeeld in die Franse Revolusie of die Amerikaanse Grondwet), en hoewel die oorsprong daarvan filosofiese en godsdienstige wortels het wat tot by die antieke Grieke en die Ou Testament (Genesis 1, 27) terugreik, is ek van mening dat dit ’n paleo-antropologiese dimensie het, wat selde genoem word. Wat ek daarmee bedoel, is dat die vermoë tot simboliese denke waarskynlik die belangrikste mylpaal was wat die mens, *Homo sapiens*, in sy lang evolusie behaal het en wat hom onderskei van vroeër geslagte van die Homo genus. Musiek is juis een van hierdie vorme van simboliese denke. Daar sou dus beweer kon word dat om musiek te kan maak een van die mees basiese eienskappe van menswees is. Maar wat is hierdie vermoë om musiek te kan maak, as ons dit van nader beskou?

What is this musicality we are all endowed with, where does it come from and why do we have it? A great deal has been written about these questions in recent years, much of it by palaeo-anthropologists, but also by researchers interested in neuropsychology, neuro-imaging, infant brain development and evolutionary theory. And musicologists are also beginning to contribute to the debate, establishing a discipline that is coming to be known as palaeomusicology. Time will not permit me to go into all the issues raised. However, they seem to crystallise around two points: Is musicality an evolutionary adaptation, are our brains specially “wired” for music, or is music a product of our culture, i.e. is it “acquired by general learning” (Huron 2003: 73) after birth, possibly through “infant-caregiver interaction” (Cross 2003: 54) and therefore not open to extra-cultural explanations?

On the one hand there are scholars who do not dispute that musicality should be examined in evolutionary terms, but they argue that, in itself, musicality would not have had survival value, that it must be regarded as a by-product of other traits. The most famous (or notorious?) of these scholars is Steven Pinker with his description of music as “auditory cheesecake”. However, several arguments in favour of the evolutionary claims for musicality in its own right have also been put forward. David Huron (2003), to name but one scholar, speculates on how a survival value can be linked to music and lists a number of possible theories: that of mate selection, social cohesion, group effort, perceptual development, conflict reduction, possibly even as replacement for the behaviour of grooming for which some of the primates are well known. Research into the development of the infant mind represents another area of investigation. Huron concludes that social bonding seems to be a

strong favourite for explaining musical behaviour in evolutionary terms. Other, slightly earlier accounts include Howard Gardner's (1985) argument for music as a separate and distinct form of intelligence and Jackendoff's (1994) suggestion of an innate "universal musical grammar", based on Chomsky's theory of language acquisition. The point in all these theories is that our capacity for music is in some way inherited, "is in our birthright", as one author has put it (Cross 2003: 54), even if its immediate efficacy still defies explanation.

Vir die huidige bespreking is die detail van hierdie saak nie so belangrik soos die gedagte dat die volledig ontwikkelde vermoë tot simboliese denke die uitstaande kenmerk is wat die mens van die dier onderskei nie. Deur middel van taal, musiek en ander simboliese gedrag tree die mens in interaksie met sy medemens en met sy omgewing, gee daaraan betekenis en skep so-doende sy wêreld. Die antropoloog Strauss en Quinn skryf in hierdie verband: "Early anthropological definitions of culture [...] equated culture with socially learned ideas and behaviours. However, [...] in the recent period, culture has been taken to be above all a matter of meaning" (1997: 5, my beklemtoning). Hierdie aktiwiteit dra terselfdertyd by tot die vorming van die mens se individuele en kollektiewe identiteit. Verder: vanweë die "magiese" eienskappe van musiek, omdat musiek 'n taal is waarmee die mens geleer het om veral ook die onuitspreklike en numineuse uit te druk, is dit by uitstek geskik as medium nie net vir sosiale interaksie nie, maar ook vir kommunikasie met die metafisiese wêreld, hoe jy hierdie wêreld ook al wil definieer.² Een outeur gaan selfs so ver om te beweer dat musikale vermoëns sodanige metafisiese denke in die eerste plek moontlik gemaak het (Tomlinson 2005). Ek wonder of die oorsprong van die feit dat musiek so voortrefflik geskik is vir die artikulasie van waardes nie dalk ook in hierdie eienskap lê nie. Vandag, met die afname van invloed op jongmense deur die ouerhuis, skool en kerk, het musiek een van die belangrikste merkers van identiteit geword, asook een van die belangrikste draers van waardes.

Gesamentlik sou dié kenmerke as 'n regverdiging aangevoer kan word vir die stelling dat die mens 'n aanspraak het op menswaardigheid vanaf hierdie vroeë oomblik in sy evolusie. Om te kan praat en om musiek te kan maak, is van die gedragsvorme waardeur die mens waarlik mens word, waardeur hy sy menslikheid uitleef en waardeur hy hom eintlik eers onderskei van die dier. Hierdie verband tussen menswaardigheid en musiek stel nou 'n grondslag beskikbaar waarop

musikale diversiteit ook in ons tyd bespreek en weë tot kulturele versoening gevind kan word.

MUSIEK EN VERSOENING

Ons almal is daarvan bewus dat taal tans weer 'n brandende besprekingspunt in ons omgewing is. In hierdie verband gebeur dit maklik dat taal tot 'n neutrale kommunikasiemedium gereduseer word, so asof dit nie saak maak in watter taal jy kommunikeer nie, solank die nodige inligting of, in ons geval, vakinhoud oorgedra word. Ek wil my nie op die vraag inlaat of hierdie benadering teen kritiek standhoudend is of nie. Uit die bespreking tot dusver behoort dit egter duidelik te wees dat, wanneer dit by musiek kom, die saak anders daaruit sien. Musiek is nie eenvoudig 'n neutrale kommunikasiemedium nie. Ek verduidelik kortliks hoekom ek so sê: As ons die terrein van algemene besinning verlaat en na 'n meer konkrete verduideliking oorgaan, dan kan beweer word dat 'n musikale uiting altyd veelvlaklig of meer-dimensioneel van aard is. Daar is minstens vier sulke vlakke ter sprake: die individuele profiel, die styl, die konteks en die etos van die uiting. Dis maklik om die eerste vlak te verstaan. Musikoloë noem dit die vorm en struktuur van die musiek, byvoorbeeld die verskil tussen *Sarie Marais* en *Jan Pierewiet*, of die verskil tussen die derde en vyfde simfonieë van Beethoven. By styl kom dit daarop neer dat wat gesê word telkens so belangrik is as hoe dit gesê word. Styl is dus 'n inherente element van alle musikale kommunikasie. Daarom is 'n deel van die betekenis van 'n werk van byvoorbeeld Bach geleë in dit wat ons die Barokstyl noem, net soos 'n deel van die betekenis van 'n bepaalde stuk moderne musiek óf daarin geleë kan wees dat dit byvoorbeeld tot die ruk-en-rol-styl van Elvis Presley óf die avantgardestyl van Karlheinz Stockhausen hoort. Tot 'n mate sou 'n mens hierdie verhouding met taal kon vergelyk. Barokmusiek praat nou eenmaal 'n ander taal as ruk en rol, en dít verskil weer hemelsbreed van die avantgarde-"taal". Terselfdertyd plaas die styl van 'n stuk musiek ook beperkings op wat in daardie styl gesê of nie gesê kan word nie. Op 'n soortgelyke wyse sal mens moet onderskei tussen byvoorbeeld Westerse en Afrikamusiek. Vorm, struktuur en styl is eienskappe van musiek wat met 'n groot mate van presisie ontleed kan word.

Ewe goed ontleedbaar is die kulturele konteks waarbinne 'n musikale uiting gemaak word. Om dit eenvoudig te stel: dat verskillende kontekste die betekenis van 'n stuk musiek heeltemal uiteenlopend kan bepaal sonder die verandering van 'n enkele noot kan met die volgende twee denkbeeldige scenario's verduidelik word. Stel jou 'n toneel voor waar *Die Stem van Suid-Afrika* tydens 'n

republiekfeesviering in 1966 gesing word en vergelyk dit met 'n toneel waar dieselfde lied vandag op Loftus Versfeld in Pretoria tydens 'n rugbytoetswedstryd gesing word. 'n Soortgelyke verandering van betekenis kan gehoor word wanneer die komediant Peter Sellers in die volgende opname die Britse volkslied sing.

■ Klankvoorbeeld

'n Baie interessante navorsingsprojek is onlangs voltooi wat die verskuiwings in betekenis ontleed wat die oratorium *Messiah* van G.F. Handel in Suid-Afrika ondergaan het (Cockburn 2008). Daarvolgens word die eerste uitvoerings van die werk in die vroeë negentiende eeu gebruik om die Britse koloniale heerskappy te vier, en Kaapstad word sodoende as't ware 'n soort "home away from home", terwyl uitvoerings van die werk deur swart studente by Engelse sendingstasies in die Oos-Kaap in die laat negentiende eeu die superioriteit van die Britse of Europese kultuur in Afrika simboliseer. Daarenteen bevat uitvoerings van *Messiah* in Soweto in die eerste helfte van die twintigste eeu duidelike ondertone van swart bevryding. Dit is duidelik dat hierdie betekenis van die musiek nie soseer in die struktuur daarvan geleë is nie as eerder in die diskoers waarin die musiek op 'n bepaalde manier neerslag vind.

Daar kom egter nog 'n vierde faktor by wat daartoe bydra dat 'n musikale uiting nie neutraal is nie. Hierdie faktor is baie moeilik om te ontleed, dit is eerder 'n onderwerp vir filosofiese besinning. Ek noem dié faktor etos. Dit het daarmee te doen dat ek nie na musiek kan luister sonder om daarvoor te oordeel, of sonder 'n kritiese ingesteldheid nie, al is dit net of ek daarvan hou, of dit by my aanklank vind, of nie. Op 'n meer gesofistikeerde vlak gaan dit oor die vraag na skoonheid, waarheid, verhevenheid, pretensie, trivialiteit, banaliteit of dergelike positiewe of negatiewe kriteria en waarde-inhoude.

Om hierdie relaas saam te vat: Individuele profiel, styl, konteks en etos deurdring mekaar en kan nie van mekaar losgemaak word nie. Die betekenis van 'n musikale uiting kan slegs verstaan word as hierdie vier aspekte gesamentlik in ag geneem word.

Allow me to illustrate the integration of these components with a practical example: No one would deny that it is possible to translate an English newspaper report into Japanese for re-use in a Japanese publication. However, trying to translate a piece of music written by an English composer into a Japanese musical idiom would be an absurd undertaking. The reason is that in verbal language the distance between its formal ele-

ments (i.e. its vocabulary, grammar, etcetera) and the information it conveys is greater than in music. Linguists describe this referential link between a word and its meaning as arbitrary. In music this link is not arbitrary, musical sounds and their meaning cannot be separated from each other.

The fact that we tend to understand music in a certain cultural context and that we tend to attach some kind of value judgement to music, even if it is only to declare some kind of preference, becomes a problem if we move beyond the paradigm of a specific style or culture. The problem becomes absolutely acute in a diverse cultural environment such as ours. This can be illustrated by means of the following statement, found in a collection of quotations, of which this one is attributed to Plato (s.a.):

Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order, and leads to all that is good, just and beautiful, of which it is the invisible, but nevertheless dazzling, passionate and eternal form.

This type of quotation has a special appeal to musical moralists or do-gooders, who would tend to elevate it as an absolute truth. But can we truly agree with this statement when we think of all the music around us? While the music of Bach or Beethoven or Stockhausen, or traditional Japanese or Zulu music may conform to Plato's ideal, there is a great deal of music that does not. At the risk of over-simplification, it may be contended that a musical language (in the New-South-Africa-speak) "celebrates" its own set of values. For example, in the great classical tradition we may find a celebration of universal humanistic ideals (Beethoven's Ninth Symphony is but the most outstanding example); in the music of Ancient Greece we may find a celebration of the harmony of the universe, while medieval music celebrates the glorification of God as creator and sustainer of heaven and earth. In some pre-colonial African music we may find a celebration of the people as a body of which the individual is an integral part³ (perhaps exemplified by the concept of ubuntu), while contemporary South African jazz celebrates freedom from racial oppression and rock music may be a celebration of youth and its alternative values. Advertisement jingles celebrate the ringing of the cash register! And then I need to add: We will also all be able to recognise music that, in our respective opinions, seems to be nothing more than a celebration of meaninglessness, pretentiousness, triviality or banality.

One would now have to ask what the implications are of this differentiation of styles and value systems. One position would be to rate some kinds of music higher than others on the grounds of ethical, aesthetic and artistic superiority. Whatever the justification for such a position, it needs to be seen as one-sided at best and arrogant, elitist and hegemonic at worst. It stands accused of not taking into account the expressive richness and social validity of other styles. For that reason, this position, the traditional one in musicology, has become more and more untenable. On the other hand, embracing stylistic diversity in an indiscriminating fashion while glossing over the differences in meaning and values would come across as trendy, but would simply lack scientific integrity. A third, scholarly justifiable position would be to accept the fact that various styles celebrate different social contexts and value systems and to confront this as a phenomenon worthy of attention and therefore inviting closer study, not *despite*, but *because* of these differences. Only in that way can a better understanding be gained of the kinds of meaning these diverse styles articulate, of the discourses that underly them or of the triviality that characterises their utterances. The question is just: How should such an investigation be approached? Is it possible to move beyond mere comparison between obvious differences? Is a dialogue or perhaps even reconciliation possible?

As has been argued extensively thus far, music is hardly ever a neutral means of communication, much less so than language, for example. The complexity of its structure needs to be recognised in any discussion about cultural diversity. It is a structure that is different from that of the social, political or business spheres. Even the sphere of language is different. For example, one cannot entrench eleven different styles of music in our constitution, as one can for languages. Musical diversity is also not – as it might appear in the South African context – limited to ethnic differences, important as these may be. More often than not, diversity of styles can be encountered within one ethnic group. Such “intra-ethnic” diversity can even be more divisive and contain more potential for conflict than “inter-ethnic” diversity. For that reason, models to deal with diversity cannot be transferred simplistically from other social spheres to that of music.

Given these substantial differences with regard to music, the question arises: Is a multicultural dialogue, not to mention cross-cultural reconciliation, at all possible? Is the inevitable way out not a uniform kind of music on the lowest common denominator, a road on which, arguably, we have already begun to travel?

As we have seen in respect of the political accord in South Africa, a recognised way to conduct dialogue is to base it on one or other common idea, interest or value. The question then is whether such a common basis exists in the case of music. There is a widespread conviction, especially in the work of contemporary (ethno-) musicologists, that there are no criteria that apply universally to all musics. That means that there are no musical universals (like the criterion of beauty, for example) that could serve as the basis for the reconciliation we are looking for. It is obvious that this is a huge obstacle to the search for dialogue.

To base dialogue and reconciliation, then, on the frequently expressed opinion that music is the universal language, seems wholly naïve and ignores the complexity of the problem. So, in our search for a unifying basis we need to move from the cultural to the biological level, from music in its various expressive forms to the *capacity* of humans to create, to hear and to understand music; a capacity, as we have seen, that contributes to their humanity and dignity. This is the only musical characteristic that is universal, and therefore it represents the only possible basis on which a discussion about the reconciliation of musical diversity and conflict in our time can take place.

The most important point arising from this is that I become free to recognise the overriding importance of the other’s humanity or human dignity, *irrespective* of the kind of music by which he/she chooses to articulate that humanity. This recognition provides us with a first level for the dialogue. This level is not about *my* opinion. I listen to what the *other* chooses to say to me through his/her music. In the other’s music I am free and willing to recognise his/her humanity.

But that is not where it stops. The dialogue also needs to take place on a second level. In order to discuss this level, it seems opportune to look to another arena of human endeavour in which ethical considerations are important, namely ecumenical theology. This is an arena in which there is a great deal of debate about inter-religious dialogue, a debate from which we as musicians can benefit. A theologian who has contributed much to this debate is Hans Küng. His endeavour to stimulate dialogue among the different religions of this world is motivated by the realisation that together they could make an important contribution to world peace if they could find consensus on a minimum number of shared ethical values. This is because, as he says, “in respect of their ethos religions are much closer to each other than in respect of their dogma” (Küng 1990: 16).⁴ This implies that it is possible to take part in this

extremely important dialogue without sacrificing one's specific dogma and without ignoring the necessity for a discussion about the question of truth. He asks: "Is there a theologically justifiable way that would make it possible for Christians as well as followers of other religions to recognise the truth of the respective other religions without sacrificing the truth of their own religion, and thereby their identity?" (Küng 1990: 105). The answer to this does not lie in the attitude that every religion continues to hammer on its own truth, nor by diluting the concept of truth by maintaining that each religion is true in its own way, i.e. that there are many truths, nor, by believing that there is only one single truth and that each religion represents, in one way or another, a part of that one truth (Küng 1990: 105–108). All three these approaches are widespread in our post-modern era. According to Küng, the way forward would rather be for each religion to begin by practising self-criticism. Because "the border between truth and untruth is not identical by definition to the border between the own and the other religion. [...] The border between truth and untruth always also runs through the own religion" (Küng 1990: 109). It is therefore essential that every religion recognises its own history of shame and guilt. Criticism of the other is only justifiable on the basis of self-critique.

In our search for a second level of dialogue, Küng's suggestion seems valuable that it is possible to enter the dialogue without sacrificing one's claim to truth, or, in our case, one's ethos or aesthetics. This implies that aesthetic differences between different kinds of music do not need to be denied, rather that they should be named for what they are and become the subject of analysis and critique. The precondition, though, is that this should consistently take place from a prior position of self-critique. This means that the adherent of every kind of music should look critically at his/her own music in order to ascertain what its values are, whether it actually conforms to those values and whether and where it deviates from them. To paraphrase Küng in this context: It means that the border between good and bad music does not by definition run along the border between different kinds of music. And we should admit to ourselves that we have all been guilty of this prejudice. All styles of music exhibit talent – and sometimes even genius. To admit that is to get rid of a whole load of prejudice without necessarily sacrificing one's own value system.

If sufficient space has been created for these two levels of dialogue, it is easier to begin with the third level, the dialogue of reconciliation. The point of recon-

ciliation is reached when there is recognition of everyone's right to the music that he/she finds meaningful, recognition of the right to criticise, and agreement on the right to differ, provided the dignity of the other is respected. Reconciliation, however, does not only consist of a moment of recognition, it also comprises *action*. In the case of music, the field of tension between different kinds of music, which is always dynamic, could be developed creatively. This means that even if their differences are not eliminated, two different kinds of music could nevertheless influence one another. To mention one example: Art music could take on certain characteristics of popular music, like becoming more listener friendly or by addressing topics of the day such as HIV/Aids, as well as other topics with which young people identify, without necessarily falling into the stock melodic, harmonic or formal progressions typical of popular music. What I have in mind is not a uniform "South African" musical style, but the creation of a strong artistic (and intellectual) middle ground where diverse kinds of music each have a place and can challenge each other without sacrificing their own unique voice. In this respect music has a potential for reconciliation that far exceeds the potential of any language policy.

DIVERSITEIT, DEMOKRASIE, MUSIEK EN VERSOENING⁵

Demokrasie verskaf die raamwerk waarbinne daartans in ons land vir kulturele diversiteit voorsiening gemaak moet word. 'n Besinning oor musiek en diversiteit moet in ons geval dus altyd binne hierdie demokratiese konteks plaasvind. En ons kan onself in hierdie verband gelukkig ag.

Vreemd genoeg is musiek en demokrasie 'n onderwerp wat tot dusver nog skaars in die literatuur aan bod gekom het.⁶ Weliswaar is daar baie geskryf oor musiek in stam-, volks-, landelike of stedelike verband, oor musiek in diktature, soos byvoorbeeld die Nasionaal-sosialisme, of oor musiek in marxistiese state. Daar het selfs onlangs 'n boek met die titel *Composing apartheid* verskyn (Olwage 2008). Maar die vraag na die verhouding tussen musiek en demokrasie, en meer spesifiek tussen musiek en multikulturele demokrasie, het nog nie die aandag geniet wat dit wel verdien nie. Die afwesigheid van 'n debat oor hierdie vraag gee rede tot kommer.⁷ Ek verskaf enkele gedagtes om die problematiek van die saak nader te omlin.

Voorstanders van die opvatting dat musiek in 'n demokrasie per definisie "demokratiese musiek" impli-

seer, het 'n baie eensydige opvatting van sowel musiek as demokrasie.⁸ Die konsep van demokrasie het tog immers meer as een kant: weliswaar erkenning van die wil van die meerderheid, maar terselfdertyd erkenning van die reg op kritiek, die reg om te verskil, om anders te mag wees as die meerderheid. En hierdie reg op anders-mag-wees, die reg om 'n kritiese afstand te mag handhaaf gee – juis in 'n multikulturele land soos Suid-Afrika – aan 'n ryk diversiteit van kunsvorme en -style die legitimiteit wat hulle verdien. Aan die een kant legitimeer dit 'n verskeidenheid etniese en/of volkstyle, wat hul wortels in diverse taal-, kultuur- en religieuse groepe het, sowel as verskillende soorte massamusiek, wat op hulle beurt reageer op die kommersiële wet van vraag en aanbod en dus onderhewig is aan die hedendaagse tendens tot globalisering. Sulke musiek weerspieël die reële behoeftes van 'n meerderheid in die bevolking en mag daarom nie – soos wel dikwels in die verlede, en juis deur vooraanstaande denkers soos Adorno (byvoorbeeld 1962) – misken word nie. Aan die ander kant legitimeer demokrasie ook musiek met 'n minderheidsaanhang, of dié van 'n verskeidenheid subkulture. Jazz en punk-rockmusiek is onderskeidelik goeie voorbeelde hiervan. Want legitimiteit is juis 'n eienskap wat ons graag dié musiek probeer ontsê waarvan ons nie hou nie of wat ons as “anders”⁹ beskou. Ewe belangrik vir die huidige bespreking is dat dit gewoon menslik is dat daar ook musiek sal wees wat die alledaagse artistieke behoeftes van die meerderheid probeer transendeer en sodoende 'n kritiese afstand ten opsigte van die meerderheid handhaaf. Dit is waar kunsmusiek in die prentjie kom. (Ek praat nou as 'n verteenwoordiger van 'n musiekdepartement wat die bevordering van kunsmusiek, veral ook van Suid-Afrikaanse kunsmusiek, voorop stel.) Hierdie beskrywing is nie noodwendig tiperend van die kunsmusiek van alle tye nie, maar in die demokratiese konteks soos ons dit vandag ken, is dit die nis waarin kunsmusiek (ek wil byvoeg: ongelukkig) beland het. In hierdie sin is kunsmusiek vergelykbaar met wetenskap, wat slegs vanuit 'n posisie van kritiek kan ontwikkel, en dus nie deur “demokratiese prosedures” (Van Niekerk 1999: 117) bepaal kan word nie.¹⁰ Dit is egter van die allergrootste belang om te verstaan dat musiek, wat deur die handhawing van 'n kritiese afstand alledaagse artistieke behoeftes probeer transendeer, dus nie per definisie “ondemokraties” is nie (soos die negatief gekleurde term “elitisties” meestal bedoel is om te suggereer), dat dit intendeel 'n belangrike funksie ten opsigte van die instandhouding van demokrasie vervul, dat dit help om te keer dat die musiekkultuur die gedaante van 'n

“musikale eenparty-staat” aanneem. Die spelreëls van demokrasie laat 'n veel ryker verskeidenheid ten opsigte van kulturele diversiteit toe as wat tans besef word. Die volle spektrum van moontlikhede wat deur hierdie spelreëls toegelaat word, wag nog op ontdekking. In die huidige politieke en kulturele klimaat in Suid-Afrika skyn die grootste klem nog op “demokratiese” kuns te val. Die demokratiese meerderheid behoort egter, onder andere deur middele tot beskikking van die staat, opvoedkundige instansies, die privaat sektor en veral die media, spesifiek aan kunsmusiek die bestaansruimte te verskaf wat dit nodig het om sy unieke bydrae tot die reënboogkultuur te maak. En die voorstanders van kunsmusiek sal moet leer om met meer verbeeldingryke inisiatief en met 'n vernuftiger benutting van die demokratiese spelreëls hul saak te bevorder. As die omgaan met diversiteit in ons land nog nie slaag nie, lê die fout nie soseer by die demokratiese bestel as sulks nie, maar eerder daarin dat ons die demokratiese spelreëls nog nie goed genoeg bemeester het nie. Binne hierdie demokratiese spelreëls is daar genoeg ruimte om musikale diversiteit op die grondslag van 'n erkenning van menswaardigheid te versoen.

Die tyd raak min om ons verantwoordelikheid teenoor die geskiedenis na te kom en werk te maak van ons opdrag om 'n werklik multikulturele kultuur tot stand te bring. Die inisiatief en die hardste werk sal van diegene moet kom wat die meeste het om te verloor as dit nie slaag nie. Andersins kan die gebrek aan kulturele versoening, en die konflikpotensiaal wat dit inhou, die delikate ooreenkomste wat op politieke terrein bereik is, heeltemal ongedaan maak.

IMPLIKASIES VIR DIE DEPARTEMENT MUSIEK

Wat is die implikasies van al hierdie gedagtes vir 'n musiekdepartement soos ons s'n? Voorheen het alle musiekdepartemente in die land hulle uitsluitlik toegespits op die bestudering van Westerse kunsmusiek. In 'n poging om binne die veranderde Suid-Afrikaanse omgewing relevant te bly, het die meeste intussen vir hulself 'n nis geskep deur eerder op terreine soos populêre musiek, jazz-studies, Afrika-musiek of sogenaamde “world music” te fokus. Waarop moet ons musiekdepartement hom toespits?

In sy lesing voor die Stellenbosch Forum op 11 Maart vanjaar het prof Arnold van Zyl gesê dat Stellenbosch hom in 'n omgewing bevind wat unieke navorsingsgeleenthede skep. Hy het onder andere na die medisinale potensiaal van die fynbos in ons omgewing en die

hoë voorkoms van TB in ons townships verwys. Volgens hom skep dit vir ons 'n uitnemende geleentheid om die navorsingspotensiaal wat hierin geleë is, te ontgin. In die diverse en komplekse polifonie van Suid-Afrikaanse musiek, wat bestaan uit klassieke Westerse musiek, Anglo-Amerikaanse pop- en rockmusiek en sy Afrikaanse nabootsings, boeremusiek, klassieke Afrika-musiek, jazz en sy verwante sogenaamde township-musiekstyle, is daar een stem wat daver in stilte. Dit is Suid-Afrikaanse kunsmusiek in al sy fasette. Meer as enige ander musiek lê hierdie musiek op óns voordeur. Stellenbosch was en is die tuiste van sommige van die toonaangewendste Suid-Afrikaanse komponiste. As ons in ons kreatiewe werk en in ons navorsing 'n relevante bydrae wil lewer tot die instandhouding van musikale diversiteit, dan is dit presies dié soort musiek wat ons moet herontdek, bevorder en vorentoe moet uitbou. Hiervoor is ons beter toegerus as enige ander musiek-departement in die land. Sodanige fokus sal op sy beurt vir ons die deure na die wêrelderfenis van klassieke en eietydse kunsmusiek kan oophou.

THE RELEVANCE OF MUSIC IN RESPECT OF THE RESEARCH FOCUS AREAS OF STELLENBOSCH UNIVERSITY IN GENERAL AND THE FACULTY OF ARTS AND SOCIAL SCIENCES, SPECIFICALLY

A discussion of music in the context of cultural diversity in our country, in the context of reconciliation and the recognition of human dignity, all of this within a democratic framework, indicates the contribution music and research on music can make to the research focus areas set aside by Stellenbosch University and its Faculty of Arts and Social Sciences. It should be patently clear that our department has a lot to offer, not only in focus areas such as “Transitions and transitions: Language, culture and identity in the arts in developing communities” or “Towards sustainable cultural creativity: Empowering the arts in developing communities”, but equally so in an area such as “Conflict and peace in Africa”. Much of our current and previous research and much of our creative output can already be categorised in this latter focus area. The “Eoan Project” that will be launched the day after tomorrow and which will contribute to the restoration of the human dignity of a large number of previously oppressed members of our society, is an ideal example of how this can be achieved. Other projects of equal importance are awaiting realisation.

SLOT

Ngiyanibonga kakhulu ngokungilalela kwenu (Thank you for being such courteous listeners). Ich bedanke mich für Ihre Aufmerksamkeit.

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EINDNOTAS

- ¹ Daarom is hierdie voordrag op die volgende gepubliseerde en ongepubliseerde werk gegrond: Lüdemann 2003a, 2003b, 2007 en Lüdemann (in druk).
- ² Hierby sluit ek selfs die mees elementêre vorme van animisme in. Sien in hierdie verband Suppan 1984: 27.
- ³ See Blacking 1995: 241.
- ⁴ All translations from the original German by Küng into English have been done by the author.
- ⁵ Hierdie deel van die voordrag is grotendeels op Lüdemann 2003a: 270–271 gegrond.
- ⁶ Sien egter Botstein (2004: 45) waar selfs van ’n “incompatibility between mass democracy and the classical tradition” gepraat word.
- ⁷ Gesprek oor die posisie van *wetenskap* in ’n demokratiese Suid-Afrika het heelwat verder gevorder. Vergelyk in hierdie verband Van Niekerk 1999: 116–117.
- ⁸ Met verwysing na kunsmusiek in die twintigste eeu beweer Botstein (2004:45): “Even in the large-scale, more conservative twentieth-century orchestral repertoire (such as Mahler, Shostakovich, and Sibelius), the emphasis on the autonomy, structure, and independent logic of musical materials created a negative contrast to the successful synthesis in the popular world between commercial viability and political and social relevance; classical music could not shed its anti-democratic character as an opaque, if not obscure, preserve lacking clear social or political relevance.”
- ⁹ Hiermee verwys ek na die begrip “other”, wat algemeen in die Engelse en Amerikaanse literatuur gebruik word.
- ¹⁰ So skryf Van Niekerk onder andere: “Van die belangrikste bydraes tot ons korpus van kennis en insig was, toe dit die eerste keer gepropageer is, deur ‘die meerderheid’ [...] as vergesog en ongehoofwaardig afgemaak. Die aanvanklike debat rondom die geldigheid van Galileo se verdediging van Kopernicus se kosmologie lewer ’n duidelike illustrasie hiervan” (1999: 117).

