Contemporary Performance Practice of Art Music in South Africa:

A Practice-based Research Enquiry

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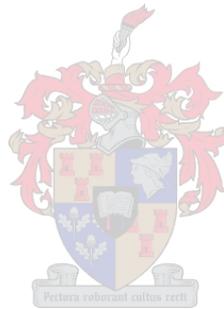
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Declaration

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August 2012

Declaration (2)

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Abstract

In this dissertation, I examine contemporary South African art music performance practice and the social function it fulfils. Performance practice is understood in this study to mean an art practice or cultural item constituted by three types of 'role-players': performers of art music, composers of works in the art music genre and audiences that assimilate and respond to these works when performed. My own position as a performing artist in South Africa has suggested most of the research questions and problems dealt with in this dissertation, which was approached as a practice-based research study. Practice-based research, an emergent kind of research which aims at integrating practical and scholarly work, is becoming increasingly prevalent in academe internationally, although the present study is one of the first examples of such an approach in South Africa.

Drawing on contemporary interpretations of the theories of phenomenology articulated by Edmund Husserl and Maurice Merleau-Ponty, my position as a performer of art music in South Africa and the personal experiences I have had as a practitioner within this art practice are interrogated. While I was involved in a variety of practical engagements during the course of this study, all of which have contributed on some level to the final research product, the research design comprised five 'performance projects' that were designed to interrogate specific issues in contemporary art music performance practice in South Africa. The knowledge gained through these performance projects are presented together with theoretical work in this dissertation. An attempt is made to explicate these subjective experiences gained through practice and interrogate them through the application of social theory, ultimately translating them into an objective research outcome which is presented discursively. In this sense, the research project is approached according to a two-pronged strategy: subjective experiences generated through practice are examined through the use of social theory, ultimately resulting in a discursively articulated research outcome.

I suggest in this dissertation that art music practice in contemporary South Africa has been and has remained a cultural territory largely inhabited by white South Africans. I further argue that this practice has shown little transformation since the end of apartheid in South Africa, in spite of the political, social and cultural transformation that has characterized the

country since the beginning of democracy in 1994. Drawing on the theories of Homi Bhabha and Regula Qureshi, I posit that contemporary art music performance practice is providing an ideological counter-environment to predominant socio-cultural realities in post-apartheid South Africa. Qureshi suggests that the art music practice of a society 'constitutes a meaningful, cultural world for those who inhabit it' (Qureshi 2000: 26). Such a 'world within a society' is here interpreted as providing a counter-environment within which white South African identity can be articulated, negotiated and propagated.

Opsomming

In hierdie proefskrif ondersoek ek die uitvoeringspraktyk van kontemporêre kunsmusiek in Suid-Afrika en die sosiale funksie wat dit vervul. Uitvoeringspraktyk word in hierdie studie geïnterpreteer as 'n kunspraktyk of kulturele item wat uit drie 'rol-spelers' bestaan: uitvoerders van kunsmusiek, komponiste van werke in die kunsmusiek genre en gehore wat kunsmusiek assimileer en daarop reageer wanneer hierdie werke uitgevoer word. My eie posisie as uitvoerende kunstenaar het gelei tot die navorsingsvrae en navorsingsprobleme wat hierdie studie informeer. As sulks neem hierdie studie die vorm aan van 'n praktyk-gebasseerde navorsingsstudie. Praktyk-gebasseerde navorsing is 'n ontwikkelende soort navorsing wat internasionaal toenemend beoefen word. Hierdie studie is een van die eerste Suid-Afrikaanse voorbeelde van hierdie tipe navorsing in musiek.

Die fenomenologiese teorieë van Edmund Husserl en Maurice Merleau-Ponty is gebruik om my persoonlike ervarings as uitvoerder van oorwegend kunsmusiek in Suid-Afrika te kontekstualiseer. My betrokkenheid by verskeie praktiese projekte gedurende die studietydperk, sowel as vyf praktiese projekte wat spesifiek vir die doeleindes van hierdie studie onderneem is, het deurgaans die studie geïnformeer. Hierdie projekte is aangepak om die bestudering van spesifieke aspekte van Suid-Afrikaanse uitvoeringspraktyk van kunsmusiek te fasiliteer. Die kennis wat deur middel van die praktiese werk ingewin is, is deurgaans in hierdie proefskrif met teoretiese werk versterk. Daar is gepoog om die subjektiewe ervarings van die uitvoerder aan te vul deur die toepassing van sosiale toerie, met die uiteindelike doel om hierdie ervarings in 'n objektiewe en diskursief-artikuleerbare navorsingsresultaat te omskep. Die navorsing in hierdie proefskrif volg dus 'n tweeledige benadering: subjektiewe, persoonlike ervarings wat deur praktyk gegenereer word, word deur middel van sosiale teorie benader, wat lei tot die uiteindelike navorsingsresultaat soos in die proefskrif aangebied.

Ek stel dit in hierdie proefskrif dat kunsmusiekpraktyk in kontemporêre Suid-Afrika min bewyse van transformasie toon, ten spyte van die veranderende politiese- en sosio-kulturele omstandighede in Suid-Afrika sedert 1994. Dié praktyk word steeds gekenmerk deur deelname en ondersteuning vanuit die wit bevolkingsgroep. Die teorieë van Homi Bhabha en Regula Qureshi word gebruik om die argument te onderskryf dat kontemporêre kunsusiekpraktyk 'n omgewing skep wat dien as ideologiese teenpool vir die sosio-kulturele realiteite van Suid-Afrika vandag. Qureshi is van mening dat 'n gemeenskap se

kunsmusiekpraktyk 'n 'betekenisvolle, kulturele wereld skep vir die wat dit bewoon' (Qureshi 2000: 26). Hierdie 'wereld binne 'n gemeenskap' word in hierdie proefskrif vertolk as 'n 'ideologiese teen-omgewing' waarvandaan wit Suid-Afrikaanse identiteit geartikuleer, onderhandel en bevorder kan word.

Acknowledgements

A large part of this PhD project consisted of live performances, and I have been fortunate to engage and work with a number of creative artists and performers. I am immensely grateful for their contributions. Many thanks to Neo Muyanga, Kyle Shepherd, Matthijs van Dijk, Braam du Toit, Michael Blake and Angie Mullins for the excellent compositions that were created for this project. Thanks also to ███████████████████████████████████ ██ for adding your talents as performers to the various performance projects. This project would have been impossible without the help and guidance, and continued support, of Jill Richards, for whose assistance I am immensely grateful. Thanks also to Aryan Kaganof, Marthinus Basson, Athol Fugard and Antjie Krog for their contributions. A big word of thanks to M.J. Lourens and Floyed de Vaal, for their creative input and beautiful filming of the final project. Many thanks to Esmerelda Tarentaal, Sonette le Roux, Philip Vermeulen, Trevor van Rensburg, Karen Valentine, Marie-Louise Du Plessis, Edith Patrick, Francis Fortuin and Nicky Fransman for all the work done 'behind the scenes', without which very few things are possible.

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Meeting Stephanus Muller, working with him and learning from him has changed my life in so many astounding ways that thanking him in these few words feels wholly inadequate. I am

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Finally, my thanks to Kobus la Grange, who has been by my side since the beginning and never left it, who saw more than anyone else, who carried me through the difficult times and celebrated with me through the better times. This dissertation is dedicated to him.

CONTENTS

Introduction

I don't remember my first encounter with a piano. But I feel as if I had always known the instrument, always had a connection with it. I imagine that I can remember the wonder of pressing down a key and hearing the sound that emanated from this action. It feels to me as if I have always played the piano, that it has always been a part of how I articulate my identity.

My formal education on the instrument began in 1988 when I was seven years old. In a sense, I have therefore been actively involved in South African art music performance practice for twenty-four years. These years span the final years of apartheid, the tentative political transition towards democracy, the release of Nelson Mandela, the first democratic elections in 1994 and the first eighteen years of South Africa's new democracy, stretching to the present.

Since 1994, South Africans have been negotiating, articulating and formulating their respective identities in terms of the new political dispensation. The former ruling class of the country, the minority white population to which I belong and whose legacy of privilege has also been my educational and musical context, has been forced radically to redefine themselves in terms of their political, social and cultural positions and their collective identity in the new South Africa. This context is not irrelevant to my own identity or to the musical and theoretical problems with which I grapple in this study. To be sure, two aspects of my personal identity are central to this study. The first is my vocation as a musician, and more specifically, as a pianist. The second is my claim to Afrikanerhood: I am a white, Afrikaans-speaking person of European descent who benefitted from apartheid, now living in contemporary South Africa.

The issues around 'whiteness' in post-apartheid South Africa have been discussed at length, and continue to provide significant points of debate (see Ballantine 2004; Davies 2007; Steyn 2007; Vice 2010; West and Schmidt 2010). I would argue that issues of Afrikaner identity are to a large extent encapsulated within this so-called 'whiteness discourse', but that the Afrikaner's position within the apartheid history further defines this group within the larger construct of whiteness. A more expansive engagement with these issues will be provided in Chapter 2.

South Africa's population is made up of a large variety of ethnic groups and racial mixes. However, apartheid categorization has generally been maintained by most state and semi-state structures to enforce a policy of affirmative action, resulting in the fact that the historical categories of 'Black', 'Coloured', 'Indian' and 'White' remain in general use.[1] It is estimated that the so-called Black population in South Africa constitutes 79.5% of the population; the Coloured and White populations 9% respectively; and the population of Indian or Asian descent 2.5% (Statistics South Africa 2011). While a distinction was made by the apartheid regime between the Indian, Coloured and Black people in South Africa (with the latter also tribally differentiated according to language), the apartheid philosophy was predicated on an overarching division of South Africans into either 'White' or 'European' and 'Non-White' or 'Non-European' categories.[2]

The formal end of apartheid and the resulting shift in political power and fracturing of social and cultural hegemony ushered in a period during which identity formation and identity politics became central to South African political, social and cultural discourses. My awareness of this is particularly textured by my position as a white South African, and even more specifically by my Afrikaner heritage, in the sense that white South Africans and particularly Afrikaners' relationship to political power changed radically after 1994 (this does not necessarily pertain to economic empowerment; see Davies 2007; Vice 2010).

Samantha Vice comments that the question of white South Africans' complicity in the apartheid regime was not questioned to a satisfactory degree, a position supported by Mark Sanders in his book *Complicities* where he refers specifically to the role of the intellectual in apartheid history (Sanders 2002). Vice further argues that issues of a collective guilt for the wrongs of apartheid remain a strong feature of white South African identity (Vice 2010). The focus on certain key figures in apartheid atrocities that characterized the 1996 Truth and Reconciliation Commission hearings arguably allowed some white South Africans to escape feelings of guilt. However, issues around complicity on the part of whites regarding the injustices of apartheid, to whatever degree, remain an important factor in white South African identity.

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1 Christopher Ballantine's article, 'Re-thinking 'Whiteness'? Identity, Change and 'White' Popular Music in Post-Apartheid South Africa', provides further insight into this issue (Ballantine 2004).

2 It is not the purpose of this section to give an in-depth description of apartheid history. For comprehensive engagements with apartheid history see Davies, O'Meara and Dlamini 1984; Gilliomee 2003; O'Meara 1996; Terreblanche 2003.

The position of the Afrikaner in apartheid history is arguably even more defined than that of white South Africans in general. The emergence of Afrikaner nationalism in the 1930's and 1940's and the rise to power of the Afrikaner-dominated National Party in 1948, locate the Afrikaner as the primary group to have benefitted from apartheid. Therefore, the Afrikaner also represents the social group that is most directly connected to the wrongs of apartheid in its historical aftermath.[3] Although I am most obviously a white South African, my Afrikaner heritage, I believe, defines me on an even more personal level that goes deeper than only my whiteness. Throughout this dissertation, I will therefore attempt to negotiate these different levels of my identity.

According to Rebecca Davies, 'orthodox analyses suggest a profound dislocation in post-apartheid Afrikaner identifications' (Davies 2007: 353). She continues (ibid.):

> […] despite the fact that Afrikaner nationalism has lost its centrality to South African politics, it remains an important political issue due to the economic and cultural significance of Afrikaans speakers. Nonetheless, the measure of contemporary group cohesion and the evolution of this identity, previously bound together by the strength and versatility of the social coalitions of Afrikanerdom, are largely overlooked in the scholarship … Notwithstanding the recent and marked increase in white poverty levels, it is evident that this newly disempowered minority still commands a vast material and cultural capital accrued under the previous dispensation (Adam, Van Zyl Slabbert & Moodley 1997:58, quoted in Davies 2007: 353).

What Davies refers to as 'group cohesion' and 'evolution of identity' in terms of Afrikaner identity politics will inform much of this dissertation. Davies posits that 'whilst a pervasive sense of "being Afrikaner" (still) exists, characteristically expressed in terms of cultural attributes and less frequently descent, the significance attached to this self-understanding varies considerably' (Davies 2007: 355).

It is one of the premises of this study that the performance practice of art music in contemporary South Africa could be used to gain insight into processes of Afrikaner and, more broadly speaking, white South African identity formation. At the present historical moment, struggling with the impact of complicities in the ills of apartheid while simultaneously attempting to articulate notions of identity in a changing South Africa, I

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3 This point is examined thoroughly in June Goodwin and Ben Schiff's book *Heart of Whiteness: Afrikaners face Black rule in the New South Africa* (Goodwin and Schiff 1995).

would argue that Afrikaner and white South African identity exists in a particularly precarious ontological space. The identities that are potentially articulated and negotiated through the performance practice of art music, I will argue, are strongly related to certain social and cultural characteristics manifested in the contemporary function of this practice.

Gary Baines argues that, in contemporary South Africa, Afrikaners 'have withdrawn from parliamentary politics and have tended to rally around cultural and language issues' (Baines 2009: 7). This suggests that Afrikaner identity and identity politics are currently being played out in the cultural field more significantly than in the political arena, and an examination of specific cultural practices that are associated mainly with white South Africans could potentially reveal the social and political significance of these practices in a way ostensibly denied by such practices through claims of autonomy and apolitical stances.

Davies remarks that 'identity is both a structural and subjective condition determined by historical forces and the prevailing structure of power relations' (Davies 2007: 355). This suggests that an analytical model for identity could be based on the notion of agency. In this study this is probed in terms of my individual involvement in art music performance practice as it is located within the larger structures of history and the prevailing power relations. Historically, white South Africans were the dominant group participating in art music performance practice. From its inception, this practice exhibited strong ties to Europe, in terms of content as well as educational, practical and aspirational aspects. What was defined as 'art music' came to be generally accepted as European classical music, and excluded any art music practices prevalent among other population groups.[4] This link between South African art music practices with Europe has been analysed and problematized by scholars such as Annemie Stimie (2010) and Thomas Pooley (2008).

My activities as a performer of art music in contemporary South Africa enables me to address this problem, uniquely in the literature on South African art music, in both a practical and scholarly way. In staging and exploiting my perspectives as a performer, I hope in this study to create a continuous dialectic between performance, narrative and reflection. The interrelationships that are created between these different aspects of the study provide the impetus for an inquiry into all aspects of how art music currently functions in South Africa. I

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4 A definition of art music will be provided in Chapter 1.

view performance as the site of discovery from whence, through narrative as well as personal reflections, theory and history are mobilized in yielding new understandings of the meanings embedded in South African art music performance practice. In particular, I am interested in what this approach reveals about South African society, but also the part performance practice plays in constituting and enforcing social structures.

This study is informed by practice-based research, a type of research that is sufficiently new and contested in South Africa that it will be engaged with at length in Chapter 3. Basically, the approach followed in this dissertation is one in which practice-based research facilitates a practical engagement with specific issues that are then reflected on and engaged with in more conventional academic modes and registers.[5] In this sense, this study can be seen as inhabiting a discourse framed by what is also known as subject-centred ethnography (Rice 2003). This paradigm allows an understanding of research where the 'field work' is informed by social theory, a method that could potentially yield hypotheses based on personal experiences through a process of reasoning and contemplation.

The focus of this study is social knowledge, rather than performance knowledge. This reflects a choice and not a necessity, for using my position as a performer and pianist could also be utilized to gain insights into specific practical aspects related to performance generally. However, the research design of this study aims to situate the performer on the inside of two constructs: art music performance practice and the social construct which is designated as 'whiteness'. From this insider perspective, it is hoped that insights could be gained in terms of both these paradigms. Regula Qureshi writes that 'dominant culture and its ideology are inevitably implicated in the study and practice of art music. In turn, such involvement in art music powerfully envelops the participant within the bounds of that culture and ideology' (Qureshi 2000: 20). To interrogate and articulate my position from within the dual construct of art music and white identity (a more general manifestation of 'Afrikaner identity') through practice is therefore a central aim of this study.

At the beginning of this introduction I wrote how I can't remember my first encounter with a piano, how I feel as if I had always known the instrument, always had a connection with it.

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5 Of course this process could also function in the other direction: practice-based research could facilitate a practical involvement with theoretical concerns. In choosing my approach, therefore, I am not denying that other approaches are possible or indeed claiming that my approach to practice-based research is either inevitable or necessary.

Because of my continued wonderment at the expressive possibilities of playing the piano, this study and the critique that is constructed in these pages, is also deeply personal and introspective. It is a critique of loyal resistance: loyalty to the discipline and the tenets of a practice that is inextricably part of my identity; resistance to the patterned metaphorical constraints that make it less than it could be.

Road Map: Motivation, Questions, Problems, Design

1.1 Personal Motivation

In his book *The Practice of Everyday Life*, Michel de Certeau makes a distinction between two possible ways of engaging with the concept of a city: de Certeau identifies the 'voyeur' as one who 'observes from above', and the 'walker' as one who actively engages in the experience of the city by walking through its streets. This analogy can be extended to apply to music in several ways. I have chosen to view it as distinguishing between 'voyeur' and 'walker' in reference to on the one hand the scholar, researcher or musicologist (the 'voyeur') and on the other the practitioner or performer (the 'walker').

De Certeau's admittedly well-worn image resonates strongly with my own position in South African academe. Between 1999 and 2006, I completed four degrees in music, all of which focused on the performing arts. The research I was required to do for these degrees – BMus, BMus (Hons) and MMus (all at the University of Pretoria), as well as a second BMus at the Conservatorium van Amsterdam in the Netherlands – was seen as secondary to the practical work required for each degree. After eight years of study, my academic situatedness had assumed an imbalance between practice and research, with the former much the stronger and more determining component of my musicianship.

My position was not unique or even unusual. The division between scholar and practitioner[6] is a feature of many performing arts disciplines, including music, drama, visual arts and dance. Several possible explanations for this state of affairs exist, one of which could be traced to Plato, who articulates a difference (in terms of definition, but also in terms of value) between practical knowledge and knowledge gained through contemplation. This difference is pervasive in much of Plato's writing, but is expressed particularly clearly in Book III and Book X of *The Republic* (Plato […] 1997: 1035-1039; 1199-1215). The Platonic hierarchy consigns higher positions to knowledge and reasoning than to belief and illusion, and allocates the lowest position to the imagination, sensual knowledge and emotion. To Plato,

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6 The word 'practitioner' is used here to include not only the act of performance, but also the actions that precede performance.

music was a mimetic art form, and its sensual nature made it an unfit vehicle for contemplation and reasoning (Potolsky 2006). Plato writes in *The Republic* that 'the part that puts its trust in measurement and calculation is the best part of the soul … the part that opposes it is one of the inferior parts in us' (Plato 1997: 1207). Plato saw sensual or bodily knowledge as being relatively less valuable in comparison with the intellect, a position that created a separation between theoretical and practical knowledge that is still arguably a feature of Western thought today (see Bowman 1998; Distaso 2009; Fleishman 2009; Nelson 2006).[7]

These two domains of knowledge traditionally exist in academe as a binary opposition between practice and theory, a situation that is challenged to some extent through emergent study fields such as performance studies and performance research. Dwight Conquergood (2002: 145-146) states the following:

> [...] performance studies struggles to open the space between analysis and action, and to pull the pin on the binary opposition between theory and practice. This embrace of different ways of knowing is radical because it cuts to the root of how knowledge is organized in the academy.

The performer/scholar duality is at the core of an emergent research practice generally referred to as 'practice-based research' or 'practice-led research'. This research uses practical processes as the primary points of departure for research in music (a more expansive discussion of this will be provided in Chapter 3), and although it constitutes a relatively recent historical development, 'practice-based research' is now pursued in several academic institutions worldwide.[8] Practice-based research (hereafter referred to simply as PBR) can be simply defined as a kind of research that facilitates a combination of the scholar and performer – or the voyeur and the walker from de Certeau's image – into one entity, thereby encouraging the emergence of the self-reflexive practitioner who co-exists in the scholarly as well as the practical realms.

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7 Aristotle's concepts of episteme and phronesis are related to this issue. A thorough examination thereof falls outside the scope of this dissertation, however. See Cheng 2012; Stamou 2002.

8 Specific institutions and geographical centres where practice-based research is being applied at the present time will be discussed in chapter two, but some particularly notable examples include the Queensland Conservatorium at Griffiths University, Australia; the Orpheus Institute in Ghent, Belgium; and Huddersfield University in Huddersfield, England.

I have attempted to explore the possibilities inherent in this duality in the practical projects that formed part of this PhD project, which will be discussed in detail in Chapter 5. The project entitled *Fragments for Piano and Film* (5.2 d) could serve as an example. My initial approach in this project was scholarly: the project was conceptualized according to certain academic tenets pertaining to intermediality, improvisation and the hierarchy of creative materials, which were researched extensively prior to the performance. The design was then applied in an actual performance. The performance act itself, as well as the contemplation of the various factors that emerged during the practical endeavour, provided phenomenological insights into the performance design that will alter my approach in future similar engagements. A more detailed discussion of this project and its outcomes will be provided in 5.2 (d).

My activities and interests as both a performer and a scholar have enabled me to engage with PBR, but PBR has also enabled me in the sense of allowing me to pursue both these core aspects of my musical personality. The conflict inherent in the performer/scholar duality has been a feature of my position in music studies as a university discipline. PBR has presented, for me, a way to engage with these conflicts productively.

The first part of my personal motivation in undertaking a study of this nature was therefore to explore the possibilities inherent in the performer/scholar duality. To balance these two seemingly disparate aspects of my musical self could potentially enable me to become a self-reflexive practitioner, one who is able to translate personal experiences (while engaged with practice) into research questions and problems and finally to draw certain conclusions from the process.

I am cognizant of the fact that the process could also work the other way round: research questions and problems could be translated into practice, changing the way I conduct myself as a performer or the creative performing decisions I make. In saying this I specifically don't want to subscribe to the notion that all performance is preceded by a basic subminimum of 'performance-related research' (learning the notes, studying the style, etc.).[9] I will elaborate on my understanding of this dialectic relationship later in this dissertation.

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9 Such an approach formed the basis of Nina Schumann's inaugural address as professor in the Music Department of Stellenbosch University (Schumann 2010).

The second part of my personal motivation relates to the specific topic of this study: contemporary performance practice of art music in South Africa. As a performer of art music in this country, I have had several experiences that have encouraged me to question the state of our performance practice of art music. Commenting in a discussion paper on the 'state of the nation' in 2004-2005, Lynn Maree states that 'racism and racially-structured thinking still affect the arts deeply. Apartheid taught that white culture was superior, and that white inventions, including works of art, were the ones of worth' (Maree 2005: 329). My own experiences of South African art music practice confirm Maree's position. These experiences are necessarily limited to areas of performance practice to which I have had individual, personal access and therefore hardly constitute an objective premise. I am aware that basing an argument regarding the state of South African performance practice of art music on my personal experiences alone is tenuous, and although I do not believe it is possible to provide wholly substantial evidence either for or against the personal position articulated here, some empirical evidence that I believe support my experiential diagnosis of performance practice will be included later in the dissertation. However, situating this research project in a PBR context does mean that the personal experiences gained through the course of this research project will be reflected on and discursively articulated. Far from only being regarded as problematical as a site for 'objective' comment, my personal experiences of contemporary South African performance practice will be used as the primary impetus for this study, whether or not these experiences can be fully supported through evidentiary means.

In my experience, music composed after 1950 and music by South African composers is rarely included in South African concert programmes dominated by music from the nineteenth and eighteenth centuries. I experienced this specifically during the preparation for the third performance project included in this PhD project, where I presented a solo performance of piano works composed after 1950 (see 5.2 c). During this preparation process, I became acutely aware of the extreme level of isolation that accompanied my choice of focus on new music, in a music department where very few engagements with contemporary or avant-garde music transpires. It was clear that my peers had little or no exposure to the works I was performing, and the practical lecturers who were initially involved with the study had discouraged me from focusing on new music from the outset. Phenomenologically, the isolation I felt during this time confirmed for me the lack of engagement with new music in South African performance practice generally.

A more concrete example can be provided from an examination of the concert programmes presented between February and July 2012 by three major orchestras in the country – the Cape Philharmonic Orchestra, the Johannesburg Philharmonic Orchestra and the KwaZulu Natal Philharmonic Orchestra. Out of a total of 58 works performed, only two were by South African composers, and apart from these two works none of the pieces were composed after 1950. The orchestras mentioned above did perform, however, 32 works from the nineteenth century, and 15 from the eighteenth century. Even though this is only one example, and limited to a specific time period, I believe it is indicative of a more general tendency. Furthermore, the audience demographics for art music in this country, while not at the moment verifiable through empirical data, are still heavily dominated by white South Africans.

Most of my engagement with art music in my adult life has taken place in the years after the first democratic elections in South Africa in 1994 (I was born in 1980), and even though I have experienced much transformation in most areas of cultural and social practice over the last eighteen years, similar transformation in South African art music performance practice has not been apparent to me. My encounters with art music were expanded when I embarked on a study period in Amsterdam in the Netherlands. Spending three years in a European country immersing myself in contemporary performance practice in Amsterdam, put into stark relief for me those aspects of South African performance practice of art music that I find both problematic and parochial. I found art music practice – in Amsterdam specifically, but also elsewhere in Europe – to be much more vibrant, experimental and innovative than what I had experienced in my own country. While I acknowledge the potential pitfalls inherent in comparing practices of different countries,[10] my involvement with art music practice in radically different environments served to put many of my local experiences into valuable perspective.

The delineation of the state of South African art music practice given above is hypothetical and based on personal experience rather than empirical research, a point that will be addressed in the next section. Furthermore, while I am cognizant of the work of several

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10 The attentive reader will find especially problematic the idea that while I set out in this dissertation to critique a South African attachment to Europe as a major factor in hypostasizing local art music practice, I revert above to a South African-European comparison to critique South African practice. The contradiction is, however, superficial. I am not arguing that South African contemporary performance practice should not cultivate a relationship with European practices, but rather that the relationship should not be one where a particularly historical ideology of art music performance should dominate (and immobilize) local practices.

individuals as well as contributions by different institutions to the development of an innovative art music tradition, I do believe that these contributions are the exception rather than the norm.[11] The core of this second part of my personal motivation in undertaking this study, then, is to interrogate and explore what I perceive to be the state of South African performance practice of art music, as well as possible reasons for the status quo.

Although I could not have predicted it at the outset, a conflation of the two main issues identified above became apparent during the course of the study. My decision to engage with practice-based research and the resulting tension this caused in the music department where my study was based (a development that will be discussed in due course) resonated with the tension I have perceived in the general discourse on South African art music practice. By the time I was writing up this dissertation, these two main issues, initially conceptualized as separate concerns, had merged into a single motivation. In other words, many of the issues that were ultimately identified as central to the study were found to be applicable to both the scholar/performer issue, as well as the concerns around art music practice in contemporary South Africa.

1.2 Research Questions and Problems

The practice-based approach followed in this study precluded the research questions and problems being approached through empirical testing of the hypothetical reading of contemporary South African performance practice of art music. While empirical documentary methods could potentially provide illuminating insights to solidify and concretize the premises on which this study is based, such research is beyond the purview of the current project. This is not for want of determination or rigour. In a recent study, Santie De Jongh highlighted the difficulty of doing empirical research based on knowledge from South African archives (De Jongh 2009: ii):

> […] music research in South Africa is often impeded by inaccessibility of materials, staff shortages at archives and libraries, financial constraints and time-consuming ordering and cataloguing processes. Additionally there is, locally, restricted knowledge of the existence, location, and status of relevant primary sources.

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11   Some notable examples here include the work done by Jill Richards and the 'Music Now in Joburg' initiative; the New Music Indaba workshops and concert series; New Music SA; and Kemus.

Making a study of contemporary performance practice hostage to an exercise in documentary verification, I hold, would divert and possibly indefinitely postpone my efforts at designing and conceptualizing this study as a PBR project. The reading offered here is therefore taken as a premise with the knowledge that its proof requires a different research project of similar scope and ambition. What I am attempting here is an interpretive, practical approach, informed by social theory that yields hypotheses and deductions. Specific 'performance projects' – expanded on in the final chapter and elsewhere – were designed to test my personal experiences and perception of South African art music practice.

Eighteen years after the first democratic elections in South Africa, cultural divisiveness – a feature of life under the apartheid government – is still pervasive. This is particularly noticeable in the cultural performance tradition generally described as 'classical' or 'art' music, where demographics in terms of audiences, composers as well as performers reveal a strong balance in terms of participation to white South Africans. I have attempted an engagement with this issue in the final performance project included in this PhD project, *Did You Know: The Train Always Has Right Of Way*. Here, a performance in the Cape Town Station building combining composed music and a film of a journey on a local train interrogated notions of exclusivity and elitism in South African art music practice (see 5.2 e).

Performers of art music in South Africa in performance generally privilege repertoire of the so-called 'canon' of Western European art music from mainly the eighteenth and nineteenth centuries. My own preference for contemporary music led to experiences of severe isolation as a performer, as was mentioned earlier in connection to the third performance included in this PhD project. Contemporary or avant-garde literature is the exception on concert programmes, and performances take place almost exclusively within the confines of the traditional concert hall, a conceptual space still deeply associated in this country with the cultural orthodoxies of the previous political regime. Many so-called serious composers have little interaction with the influences and materials inherent in musical styles preferred by urbanized contemporary South Africans, even though such interactions have become features of contemporary music composition internationally.[12] Similarly, so-called popular musicians

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12 Gabriel Prokofiev's *Concerto for Turntables and Orchestra* (2006) and Yngwie Malmsteens's *Concerto Suite for Electric Guitar and Orchestra* (1998) could serve as examples here.

have little or no interaction with the 'serious music' or art music scene.[13] Interdisciplinary collaborations, while common in the visual arts and theatre,[14] are rarely found in the art music practice of contemporary South Africa.

Embodied knowledge/evidence and proof

From the onset of my research, I have been aware of the difference between what I know and what I can prove. I know, for example, that during a performance of art music in the Endler Hall in Stellenbosch, the overwhelming majority of the audience will be white. I know this to be the case in the City Hall in Cape Town when the Cape Philharmonic Orchestra is performing. I know it is also true of the Linder Auditorium on the nights when the Johannesburg Philharmonic is playing. But I cannot prove it – I don't have numbers, facts or figures.

I know that, when I ask my peers and even the younger generation of undergraduate students who their favourite composer of the late-twentieth century is, most will struggle with an answer. Stockhausen? Ligeti? Reich? Berio? Boulez? These names are met more often than not with a blank stare. I know that these composers will not be performed by the major orchestras in South Africa, because in the years that I have been attending these orchestras' performances, the twentieth century composers that made it onto the concert programmes were almost never representatives of anything more than a moderate mainstream. I suspect that most of the teachers of practical music at most South African tertiary institutions will not encourage their students to engage with experimental and avant-garde music – I know that mine never did.

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13 In my second performance project, I specifically attempted to question this aspect of the status quo by involving composers like Neo Muyanga and Kyle Shepherd, both of whom have backgrounds in popular, jazz and traditional music rather than Western art music (see 5.2 b).

14 Some examples could include Stefanus Rademeyer's visual art works informed by geology, performance art pieces that combine visual and theatrical material such as the work done by Steven Cohen and Athi-Pathra Ruga, or the combinations of dance and movement theatre with traditional stage-acting by Cape Town's Magnet Theatre, the Flatfoot Theatre Company based in Durban and the Ubom! Theatre Company which is active in the Eastern Cape.

I have known these things for a long time. It has not changed in my lifetime, even though South Africa has been convulsed with enormous social and political changes. I also know that the way art music is practiced in my country has resisted change and transformation with remarkable success in the last eighteen years.

It is possible, of course, to apply quantitative research methods to the above statements. I could analyse curricula from all tertiary music institutions; the concert programmes of the major orchestras are archived and usually accessible; it is possible to interview a large sample of students to test their exposure to twentieth century music; it is possible to make a comparative study between the various performing arts and visual arts disciplines to examine levels of transformation.

That, of course, would be a completely different project. What I can prove and what I know are separate things. What I know is embodied, implicit knowledge, and it leads me to the questions that provide the basis of this research project. I know there is something wrong with our art music practice, because I exist within this practice. I do not take on the burden of proof, but rather the burden of translation. My experience will be my primary source.

Engagements with contemporary South African social issues such as HIV/Aids, traditional art practices, race or xenophobia in the visual arts and theatre fields characterize much of the output of these disciplines, adding to the social validity of their contributions.[15] Over the last eighteen years (since the beginning of democracy in the country in 1994), art music performance practice, on the other hand, has presented few examples of such social resonances and seems characterized by a state of ossification and a lack of change.

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15 The South African National Gallery, for example, has produced several exhibitions focused on HIV/AIDS related issues (Allen 2009); the Drama for Life programme offered by the Division of Dramatic Arts, Wits University was established in 2006, with the idea of stimulating the use of applied drama and theatre practices in the fight against HIV and AIDS in Africa (Drama for Life internet source).

In debates regarding concert programming in South Africa (and possibly elsewhere), the lack of inclusion of twentieth and twenty-first century music is often defended by positing that South African audiences are unresponsive to music that does not form part of the Western European art music canon. The current author has experienced this attitude at several occasions, but has never felt comfortable with the premise it espouses: that audiences in this country are generally unwilling to engage with music that falls outside the scope of either the Western European canonical repertoire or the Enlightenment aesthetic that it represents. The issues regarding the reception of twentieth and twenty-first century music and the ways in which audiences relate to this so-called 'new music' are not specific to South Africa. In his article of 1958, 'Who Cares if you Listen?', American composer Milton Babbitt makes the case that 'serious, advanced contemporary music' is not meant to be a source of entertainment for the casual listener or performer, and that in fact this music benefits from the 'condition of musical and societal alienation' that has become (in his opinion) its trademark.

He continues as follows (Babbitt 1958):

> The unprecedented divergence between contemporary serious music and its listeners, on the one hand, and traditional music and its following, on the other, is not accidental and most probably not transitory. Rather, it is a result of a half-century of revolution in musical thought, a revolution whose nature and consequences can be compared only with, and in many respects are closely analogous to, those of the mid-nineteenth-century evolution in theoretical physics. The immediate and profound effect has been the necessity of the informed musician to re-examine and probe the very foundations of his art. He has been obliged to recognize the possibility, and actuality, of alternatives to what were once regarded as musical absolutes. He lives no longer in a unitary musical universe of 'common practice', but in a variety of universes of diverse practice.

In Babbitt's view, the role of music in society in the twentieth century is neither to entertain nor to be an accessible vehicle for 'laymen' to gain access to the aesthetic realm of high art (Babbitt 1958). In a position that echoes that of Adorno (Adorno 2002; Paddison 1993), Babbitt argues for the internal coherence of the musical work to be more important in terms of valuation than its accessibility to audiences, while acknowledging the implications this view potentially has on audience reception of new music.

The serialist school of composition (of which Babbitt was an important exponent) began losing ground towards the end of the 1950's, making way for several new approaches to composition that can be loosely grouped under the collective term 'postmodernism'. Even

though the modernist aesthetic of 'alienation' was not a strong feature of most composition after the 1960's, audiences still generally seem to be resistant to new music. Writing many years after Babbitt, Linda Dusman professes to be 'both challenged and discouraged by the inability of the existing concert environment to engage audiences as "active participants" in the performance of new works' (Dusman 1994: 130). Dusman contends that this situation is a result of the cultural context in which contemporary music is performed (Dusman 1994:131):

> […] the music community generally treats new music as an unprivileged 'Other' as opposed to dominant, culturally privileged 'historic music'; in a society that continues to identify in and valorise the tonal tradition of the eighteenth and nineteenth centuries, new music can be nothing but the Other in the presence of a historic tonal majority, and the reproduction we in the art music world call 'performance' is so steeped in metaphor that experiencing any music performance in an active way is seldom a possibility.

The argument presented by Dusman is that the experience of 'new music' is hindered by a cultural context that supports mainly the traditions of the eighteenth and nineteenth centuries. Clearly, the situation in South Africa (as the current author perceives it), is neither unique nor uncommon. This should not be seen, however, as reason to accept the current status quo. As is the case with any art, education and repeated exposure are significant factors in how the art form or art practice is received. In South Africa, the lack of engagement with contemporary music and trends is not only ubiquitous with audiences (a situation which could be explained in terms of lack of education and exposure) but also with composers, performers and within academe, as well as those playing significant roles as concert organizers, impresarios and orchestra managers.

The 'concert environment' mentioned by Dusman (and alluded to by Babbitt) consists of three main 'role players': composers, performers and audiences. In South Africa, many if not most professional composers and performers of art music are and have been institutionally affiliated, a situation that can be partly explained by prevalent economic and socio-cultural conditions, but is also partly historically determined (as will be shown in Chapter 2).[16] Art

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16 It is significant in this regard that most of the initiatives to advance the performance of contemporary music listed under note 7, are/were initiatives not driven by tertiary institutions or individuals in the employ of tertiary institutions. In a particularly trenchant critique, Stephanus Muller has written about Michael Blake's initiatives with NewMusicSA as follows: ' … [Blake] approached institutionally marginalized composers, primarily young and black composers, in ways that South Africa's recalcitrant and passive white institutions (and eventually ineffectual 'transformed' institutions) failed to do. Historically important figures like Ntsikana, Reuben Caluza, John Knox Bokwe and Michael Moerane were resurrected. Living composers like Phelelani Mnomiya, Mokale Koapeng and Andile Khumalo were engaged and performed. Interesting composers outside of academe and conventional art music performance practices and structures like Julia

music performance, especially in South Africa, is intrinsically connected to music institutions, which I believe makes a project such as this – interrogating a performance tradition from within academe – particularly relevant.

This reading of the state of so-called art music in South Africa prompts the questions directing this study: what are the reasons for the status quo, and how could it be engaged with through the notion of a contemporary performance practice?

1.3 Definitions of Terms

1.3.1 *Performance Practice*

The term 'performance practice' is most commonly used in connection with the so-called 'Historically Informed Performance Practice' movement.[17] This movement has become a touchstone of Western musical philosophy and performance aesthetic, and has developed into a contested but central discourse with multiple aesthetic viewpoints that continue to influence both performers and scholars.

The basic aesthetic principles underlying historically informed performance practice dictate that the successful performance of so-called 'Baroque' and 'Classical' music is related to an integrated understanding of early music styles, the manner in which this music was performed during those style periods, and the instruments (and corresponding techniques) that were used. This approach is based on the premise that performers who are able to make informed choices regarding the contemporary performance of music from these earlier style periods will give more artistically valid renditions of these works than would otherwise be the case.

Defining the concept of 'performance practice' benefits from considering the constituent words of the compound separately. 'Performance' is generally defined as 'to enact before an audience, or to give a presentation of' (i.e. of a dramatic work or piece of music), whereas 'practice' denotes the use or application of an idea or method (*Oxford English Dictionary*

Raynham, Paul Hanmer and Carlo Mombelli were encouraged to develop their individual voices in a celebration of an exuberant plurality that overshadowed anything attempted in institutional structures with far more infrastructure and funding available to them.'

17 To engage fully with the 'Historically Informed Performance Practice' movement and the various discourses that engage with it falls outside the scope of this dissertation. For more on this topic, see Haynes 2007; Kerman 1985; Taruskin 1995.

2006). While such definitions could suggest that 'performance practice' is a term focused on the activities of the performer exclusively, I would like to posit that this term, when applied in a contemporary context, could be understood to include all the role-players in a performance event: the composer of the work (who creates the musical text), the audience members (who receive the text during a performance), and the performer (who interprets the composed text and renders it in live performance). Such an interpretation of 'performance practice' is suggested by Jean-Jacques Nattiez in his book *Music and Discourse: Towards a Semiology of Music* (Nattiez [1984] 1990), although Nattiez admittedly does not concern himself with 'performance practice' as such. However, broadening his work to include performance practice in this way (as is done more expansively later in this dissertation) suggests that contemporary performance practice could be defined or constituted by the ideas or methods that have an impact on how a musical work is created, how this work is performed and how it is received.

The regulating principle underlying historically informed performance practice is contained in the notion of being 'informed': of style characteristics of the period, instruments and performance specifications known to have been in use during the time of the composition of the work, and the social objectives of performance relevant to the specific time period. I would argue that this regulating principle can also be applied to the performance of contemporary music. Whereas historically informed performance practice requires the musician to search for information on the historicity of a specific style, I would argue that being 'informed' of social situations, the role of the performer in contemporary society and performance techniques required for certain contemporary compositional styles is essential for the performers, composers and even audiences of contemporary music. In addition, I would argue that the information required by contemporary performers, composers and audiences is located within contemporary societal considerations, rather than historical documents, styles or reconstructions thereof. Returning to the definition of 'performance practice', contemporary performance practice could therefore be further defined as the application of contemporary ideas, thought structures, aesthetics, theories or ideologies in the presentation and reception of performances of music, and in the initial creative processes that engender new compositions.

'Contemporary music', although enabling of a spectrum of interpretations and definitions, is employed in this study to denote not only the music of the present time, but the music of the

twentieth and twenty-first centuries, generally accepted by music historians as representing a substantial departure from the music of the nineteenth century and before. The idea of 'contemporaneousness' employed here is thus not restricted to intellectual or even aesthetic contexts, but also presupposes a continued dialogue and interaction with contemporary musical contexts, including composers, performers, repertoire and audiences.

1.3.2 *Art Music*

Musical discourse has become invested in the notion of difference between types of music, and specific study fields have developed that are limited to the study of these musics. While I personally do not necessarily subscribe to these definitions or with the discursive normalization of these categories, I have made the strategic decision to limit the scope of this study by focussing on what is normatively referred to as 'art music'. Art music will be approached as different from folk, traditional, popular or commercial music and an attempt will be made to contextualise art music in terms of its possible function and purpose in society.

Francis Routh, in the preface to his book *Contemporary British Music*, describes a 'musical art-work' as being mainly distinguishable from other types of music by its non-commercial function (Routh 1972: i):

> An art-work is one which makes some claim on our serious attention. This implies a creative, unique approach on the part of the composer and an active response on the part of the listener. … This excludes non-art music, such as pop music, whose purpose is chiefly if not entirely commercial.

Routh's definition, based as it is on the non-commercial versus commercial nature of art- and popular music, does not apply to traditional or folk music, which is also non-commercial in nature. Harold Wilensky further divides culture into high, folk and mass culture, which he defines as follows: high culture is created by a 'cultural elite operating within some aesthetic, literary or scientific tradition', with critical standards independent of the consumer being applied; folk culture is the traditional culture found in a rural society; mass culture contains products produced for mass consumption, with cultural products manufactured solely for the mass market (Wilensky 1964:175). The definition of high culture echoes Routh's definition of art music, whereas the definitions of folk and mass culture adequately contextualise the

other two types of culture – and, by extension, music – as separate from that of high art or art music.

In Wilensky's definition, the clearest distinction to emerge between folk and mass culture on the one hand and high culture on the other, seems to be that 'critical standards independent of the consumer' is a feature of high culture and not of folk or mass culture. The term 'art music', then, will be used in this dissertation to denote music where the choices concerning performance repertoire, performance space and performance styles are made without commercial considerations, but rather with specific aesthetic and artistic goals in mind. It should be noted here that 'art music' as it is generally defined in the South African context usually designates European art music and does not necessarily include other art music forms, such as Indian art music or art music as it is practiced by non-European ethnic groups indigenous to South Africa. It will be argued here that the exclusionary nature of art music as it is practiced in South Africa is a defining feature of the practice. This argument will be further probed through the course of this dissertation.

1.3.3 *The Art Music 'Canon'*

Earlier, I stated as part of my personal motivation a discomfort with what I perceive as an over-engagement in contemporary South African performance practice with music from the so-called 'canon'. This term is here meant to specify Western European compositions from the later eighteenth century and the nineteenth century, as well as the ways in which these works are presented in society. The canon manifests itself both in musical works and as the symbolic position these works and their performance standards represent.

The word 'canon' is generally used to designate a standard or criterion of judgment. In literature, it is used to indicate a body of literary works considered to be permanently established as being of the highest quality. The word canon has its etymological roots in ancient Greek, where the word 'kanon' literally meant 'straight rod', an instrument used for setting a standard of judgment (Bergeron 1992: 2; Erauw 1998: 110). Joseph Kerman sees an important distinction between the ways the term 'canon' is used in music as opposed to literature and other art forms, and highlights the usage of canon as opposed to repertory in music (Kerman 1983:107):

'Canon', to musicians, means something else. That may be the one reason we feel awkward, even a little uneasy, about using the term as it is used in the other arts, to mean (roughly) an enduring exemplary collection of books, buildings, and paintings authorized in some way for contemplation, admiration, interpretation, and the determination of value. We speak of the repertory, or repertories, not of the canon. A canon is an idea; a repertory is a program of action.

It is suggested by Kerman that the canon in music implies more than a collection of works deemed to be significant and of high quality. The canon has ideological implications as well. Katherine Bergeron has pointed out how the canon functions within scholarly fields (and I would include here performative fields as well): the canon 'stands for a "higher" authority, a "standard" of excellence … the canon, always in view, promotes decorum, ensures proper conduct. The individual within a field learns, by internalizing such standards, how not to transgress' (Bergeron 1992: 5). Bergeron suggests that the canon, whatever the specifics of its content, functions in musical fields as a measuring rod that determines the value and worth of the works included in it. By implication, anything that falls outside the scope of such a canon is seen to be of questionable value.

The existence of a canon in music, literature, and visual art is ubiquitous. It is not necessarily the presence of the canon that should be interrogated, but rather the ideological implications of the music canon as it developed in the nineteenth century and how it is interpreted in the South African context today: the music that is included in this canon, as well as the music that is excluded. My position has never been one of radical opposition to the canon as such, but rather to the way in which the canon exists in an ossified and exclusionary form in South African art music practice. A canon that excludes new or experimental music makes transformation and innovation very difficult or perhaps even impossible, a situation which forces to the fringe of art music practice those performers who choose to engage with music currently seen as non-canonical. The idea that a priori determinable values exist within a pre-determined field, with clear boundaries, effectively excludes music that falls outside the scope of this demarcated field. The canon is, per definition, exclusionary, which necessitates that its content be critically scrutinised.

Kerman and others have identified the nineteenth century as a time of fundamental change in the Western art music tradition. Whereas, in previous centuries, it was highly unusual to

perform non-contemporary works, it became common practice after 1800. According to Kerman (Kerman 1983: 111):

> After around 1800 or 1820, however, when new music entered the repertory, old music did not always drop out. Beethoven and Rossini were added to, not replaced. Increasingly the repertory assumed a historical dimension; music assumed a history. There were even conscious efforts to extend the repertory back into the evanesced past [...] the ideology supporting the notion of a canon in music was one of the first precipitates of the post-Kantian revolution in music criticism and aesthetics. Like the expanding, historical repertory, the canon was one of music's legacies from early Romanticism.

Kerman argues here that a canon in music actually emerged for the first time in the romantic age. Lydia Goehr has also posited that the canon in music only fully materialized at the beginning of the nineteenth century, when music underwent an ontological transformation in the ways it was produced and perceived.[18] The rise of purely instrumental music, together with the emergent romantic aesthetic, led to a new approach to 'musical works'. According to Willem Erauw (Erauw 1998: 109):

> [...] the concept of the musical work emerged; a musical work was now something that continued to exist beyond and outside its performance, something that could be maintained for ever in its textual form [...] a musical work became something which, because of its special transcendental nature, could be repeated without becoming out-dated. As a consequence, only from this period on, could musical works begin to function as a canon.

Goehr's thesis (which is supported by Erauw) is based on the idea that the ontological status of the musical text changed during the nineteenth century, when music as 'craft' developed into a 'transcendental fine art' (Goehr 1992). This new status awarded to musical works of the romantic period initiated the canonization of these instrumental works. More recently, however, musicologists like Kerman, Goehr, Gary Tomlinson and others have raised awareness of the strong hold this canon also has over contemporary musical life (see Bergeron 1992; Goehr 1989; Goehr 1992; Kerman 1983; Tomlinson 2003).

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18 Goehr's thesis on the canon in music has been criticized for suggesting the exclusion of, for example, certain works from the Baroque period. White has argued that by dating the emergence of the music canon as the beginning of the nineteenth century, Goehr eliminates works of the late-baroque such as the *Musical Offering* by J.S. Bach, or J. Fux's *Gradus Ad Parnassum*, both of which can, according to White, be interpreted as 'non-functional' musical works (White 1997).

The ideology imposed by the music canon of works from the late-eighteenth and nineteenth centuries, and the performance practice associated with it, is one of worth or value. These works, contained within a specific kind of performance practice, are tacitly if not expressly regarded as of a higher standard and quality than other musical works. I experienced this first hand in all the performance projects that formed part of this PhD study, as they all consisted of either twentieth century compositions or works composed specifically for the research project, and therefore did not form part of the existing canon (see Chapter 5).

One of the strongest criticisms of the current status quo that generally favours canonical music above other compositions is that it hinders an organic process of development and expansion of the canon. In espousing a philosophy of pre-determined standards and a priori values that are static and non-transformative, the possibility for growth in terms of canonical content and eventual inclusion of works previously not included in the canon becomes compromised. I specifically endeavoured to engage with this notion in the second of the practical projects that formed part of this study, by giving commissions to young and relatively marginalized South African composers to write new works for piano and voice which were introduced to South African audiences in performance. It is my hope that these compositions could eventually become regular features of the South African art music canon.

In contemporary musicology the canon has been problematized by positing music as a form of social expression rather than something autonomous and transcendental (see Ballantine 1984; Middleton 2003; Shepherd 2003). The idea of musical autonomy and intrinsic value of works from the romantic period is no longer uncritically accepted. The canonical 'measuring rod' has developed and transformed in Europe and the United States to the extent that new works have entered the canon. So, for example, the piano works of Olivier Messiaen and György Ligeti and Eliot Carter's string quartets are by now generally accepted as canonical. In addition, the Historically Informed Performance Practice movement has facilitated the addition of several works from the Baroque, Pre-Baroque and Renaissance to the canon. The first performance included in this study project was a performance of *Pierrot Lunaire* by Arnold Schönberg, a work long accepted internationally as part of the canon although composed only in 1912 (see 5.2 a). As will be shown through my personal reflections in Chapter 5, however, this work does not as yet hold canonical status in South Africa.

The recognition of music as always-already social rather than merely and exclusively transcendental and autonomous is becoming as accepted in music analysis and historical musicology, as it has been for decades in ethnomusicology where it has long been held to apply to indigenous, folk and popular musics. In the case of art music, the implication of the social relevance of the music is that any work that can be included in what is defined as 'art music' by a specific society could also, in theory, be canonised. If Routh's general definition is applied, therefore, any music that 'makes some claim on our serious attention … [which] implies a creative, unique approach on the part of the composer and an active response on the part of the listener' (Routh 1972: i), could become included in the canon. The canon as it exists in a specific social context in the present historical moment does not per definition have to remain static. If it does, the reasons for the lack of transformation should, I believe, be interrogated.

I have posited that the South African situation at the present historical moment reveals a performance practice that strongly favours music from the late-eighteenth and nineteenth centuries, and excludes to a large extent music that was not composed in this time-frame. I have also attempted to engage with this theoretical position in a performative way, especially through the first three performance projects that formed part of this study. Of particular relevance to this study, this places South African art music composition – a practice almost entirely located in the twentieth century – in a precarious position. The canon as it is operationalized in the South African context seems to have remained outside of the international canon discourse, a point that will be discussed in Chapter 2. Bergeron highlights the fact that the boundaries of a field, determined by the standards of its canon, suggest also the existence of a space outside of those boundaries, where the values supposedly inherent in the canon cannot be measured and do not apply (Bergeron 1992: 5). The privileging of works from the canon in contemporary South Africa precludes engagement with music that exists in such a space where values are as yet undetermined; rather, the nineteenth century canon is upheld as imperishable and ever-enduring, and the most important measuring stick in terms of music practice.

Out of bounds

Before being allowed to enter for a PhD at Stellenbosch University, I had to play a practical audition and pass a viva voce examination. During the oral examination, I was asked several questions on my background as a performer, my plans for my PhD and my fields of interest. I had voiced my preference for performing contemporary music, and indicated that my research would also be focused in that direction. One of the lecturers in the music department who is also a composer began to probe my interest in new music, and asked me to articulate the reasons for my preference.

Although I certainly must have thought about it before, I could not recollect ever having been asked to articulate my reasons for preferring new music to older, canonical music. I have always preferred music that exists outside the bounds of the canon, especially as it is currently conceptualized in South Africa. Perhaps it is symptomatic of a broader aspect of my personality. I have never wanted to accept norms, standards (or basically anything) without question. It is possible that I simply did not want to play the music everyone else was playing because we were told that was the best music to perform.

However, I think my preference for new music is more than just some form of rebellion against the norm. I answered the question by saying that playing new music obliged one to approach the music without a frame of reference. It encouraged one to rely much more on personal instincts and creative judgments, for the music has not yet become part of a performing tradition, and therefore exists outside of the bounds of established norms. Ultimately, I realized, perhaps one of the most special aspects of playing contemporary music for me is the novelty of each piece of music one comes across; it opens up a universe of discovery where the newness never runs out.

The question forced me to articulate a feeling, a preference, in a productive way. It was an auspicious start to my studies.

1.4 Chapter Outline

Throughout this dissertation, I engaged with social theory and emerging theories of PBR to interpret the experiences enabled by the practical projects I embarked upon. Because of this integrated approach, theoretical and practical work was done concurrently throughout the research process, and I have attempted to present the results of these different approaches in an integrated way. However, in the interest of structural clarity the decision was made to group together the chapters that provide the theoretical framework, and present the practical work that informed the study in a separate chapter.

South African art music practice has its origins at a time when British colonialism and imperialism flourished worldwide. The first formal institutions for art music education and practice in South Africa were established in the early years of the twentieth century, while South Africa was under British rule. In Chapter 2 I will argue that this connection to both Britain and the rest of Western Europe continues to influence South African art music performance practice today. This chapter will attempt to trace the development of art music practice in South Africa, highlighting the role this cultural practice played in upholding and strengthening apartheid policies. It will also examine the possibilities of interpreting this practice in a contemporary context as an ideological and cultural 'counter-environment' from whence identity is articulated.

Chapter 3 creates a framework for the approach to practice-based research (PBR) that was followed in this research process. The relative novelty of PBR, especially in music, means that few precedents exist for this type of research in South Africa. This suggests that each PBR project could potentially aid the development and growth of PBR. Certain international institutions have made particularly significant contributions to the development of PBR, and these are expanded upon in an effort to map the current field of PBR in music. The performance act, which is a unique event or action taking place in real time and therefore unrepeatable, does not lend itself to similar analyses as art objects in the visual arts and design fields. PBR in music should therefore be approached in a different way to arts and design, and will here be examined in terms of ontology, epistemology and methodology. This chapter will examine the ontological nature of practice and performance, possible epistemological approaches to performance research, as well as methodological considerations in translation of performance into a discursive medium.

Rice observes the role that music plays as both mirror and agent in the maintenance or change of social systems (Rice 2003: 151). The distinction between 'mirror' (that which reveals) and 'agent' (that which provokes) suggests the construction of Chapter 4. In this chapter, the theories of Georges Balandier and Denis-Constant Martin are used to interpret music as a social revealer, a cultural item that can mirror certain aspects of social systems through the analysis of its practice. Using this as a point of departure, a revisited interpretation of Jean-Jacques Nattiez's semiological model for music enables performance practice to be positioned as an object, in relation to which several subject positions can be identified. The act of objectification of performance practice facilitates the analyses of these subject positions, represented by the various role-players in the performance practice of art music: performer, audience, composer and institution. These subject positions are analysed in terms of various social theories related to identity and ideology, which include Louis Althusser's theory of interpellation, and theories of mimesis, simulation and simulacrum.

In a second section, Chapter 4 examines music as agent in social systems, focusing specifically on theories of ethics and aesthetics. Ethics and aesthetics theories are grouped together in the philosophical field of axiology. This combination of moral and aesthetic theories is traced from its origins in the work of Plato and Aristotle, through the emergence of modern aesthetic theory in the eighteenth century and interpreted in a modern context. By further interpreting the ethics and aesthetics of art music performance practice according to aspects of John Dewey's *Theory of Valuation* (1939), the state of transformation in South African art music practice is interrogated and problematized.

The last chapter of the dissertation will provide descriptions and analyses of the various performances and practical engagements that contributed to the phenomenological knowledge driving this dissertation. Five performances that were designed to interrogate specific issues related to the study were completed during the course of the study process, and these performances will be reported on in this chapter. Briefly, these projects consisted of the following: a public performance of *Pierrot Lunaire* by Arnold Schönberg; a performance of newly commissioned works from young South African composers for piano and soprano; a recital of solo piano works composed after 1950; an interdisciplinary and intermedial combination of piano performance, improvisation, newly commissioned music and film; and a performance of newly commissioned piano music, performed in response to filmed material

of a train journey and performed on the station concourse of Cape Town station. An overview of other practical projects, not specifically designated as part of the research design, will also be provided.

Where possible and appropriate, these performances are also documented on recordings that accompany this dissertation. The inclusion of these recordings has a primary purpose of documentation, but secondarily they function as concrete traces through which the different events can be engaged with discursively. As such, the performances are necessary but not sufficient to the thesis developed in this dissertation. Throughout my PhD studies, I was involved with a wide range of performance projects not expressly related to the arguments developed here. These projects have, however, contributed significantly to my artistic and intellectual development of ideas during this time. For this reason, this chapter will engage as expansively as possible with the wide variety of practical work that was undertaken during the course of the study, even when not specifically included in the research design.

CHAPTER 2

Locating the Context I: Art Music in South Africa

In the previous chapter I outlined two main motivations for this research: exploring practice-based research in music and engaging with contemporary performance practice of art music in South Africa. An understanding of art music performance practice in South Africa today can be enhanced by an examination of the origins and historical development of this practice. This chapter will contextualize contemporary performance practice of art music in South Africa in terms of its historical development and how it is currently perceived to function. This contextualization will therefore follow a two-pronged approach: the origins of South African art music practice and its relationship to Eurocentric hegemony and imperialism will be examined, followed by suggestions for the interpretation of contemporary performance practice and its position in South African society today.

2.1 Origins of Formalized South African Art Music Practice

Much of the literature on the history of South African art music practice is steeped in the same imperialist and colonialist discourses as the practice itself. Art music is defined as 'classical' music of European origin, and the literature treats it as such (see Bon 1950; Bouws 1968; Stimie 2010), even though other South African musics could also potentially have been included and studied as art music (especially when referring to Routh's definition quoted earlier). The categorization of different musics has been problematized by ethnomusicologists worldwide (see Born and Hesmondhalgh 2000; Bohlman 2003; Shepherd 2003). Mark Slobin notes that 'until the 1960's, few people seriously questioned the notion that beyond the Western classical tradition there were three kinds of music to be studied: oriental, folk and primitive' (Slobin 1993: 4). I have attempted to remain cognizant of these issues of categorization in this examination of the history of South African art music practice. It is important to keep in mind that the following section is developed against the qualifications and provisions outlined with regard to the definition of art music presented in Chapter 1.

Historical links exist between the art music tradition of Western Europe and that of South Africa as a result of the latter being colonised by various European countries between 1652 and the mid-twentieth century. South Africa was colonised by the Dutch from 1652 until

1806, and by Great Britain from 1806 until 1961 when the Republic of South Africa was declared. Until the country's first democratic elections in 1994, the civil liberties of the native ethnic groups of South Africa (who were designated 'non-European') were relentlessly denied by successive groups, the most recent of which were white, mostly Afrikaans-speaking South Africans (commonly referred to as 'Afrikaners'). Commonly accepted discourses of political struggle and freedom would have it that the end of apartheid, when all racial groups in the country gained equal constitutional rights and civil liberties also inaugurated the end of colonialism in South Africa.

However, it is also important to acknowledge that even though politically the country is today much changed, an examination of social, cultural and economic systems in their current state reveal that questionable transformation has taken place within these realms (see Davies 2007; Vice 2010). Social segregation in public spaces, although no longer actively enforced, is still a common feature of the South African landscape, and economically the spread of wealth remains balanced towards the white minority, with the gap between those who have been 'historically disadvantaged' and those who benefited from apartheid still alarmingly wide (Davies 2007; Maree 2005; Vice 2010). Statistics South Africa, in a report examining the 'Social Profile of South Africa, 2002-2009', states the following: 'Today the vulnerabilities of children, the youth, the elderly, women and the disabled are still inextricably linked to harsh apartheid-era legislation aimed at subjugating black South Africans and are further exacerbated by systemic poverty and inequality which continuous to manifest itself along a racial divide' (Statistics South Africa 2010).

Edward Said sees colonialism as the consequence of imperialism, which he defines as 'the practice, the theory and the attitudes of a dominating metropolitan centre ruling a distant territory' (Said 1994: 8). The imperialist and colonialist history of South Africa is significant because of the impact it has had (and continues to have) on the performance practice of art music in the country today. According to Said, 'culture and the aesthetic forms it contains derive from historical experience' (Said 1994: xxiv). I shall be taking Said seriously by situating contemporary performance practice of art music in South Africa in its historical context. In doing so I will argue in this chapter that the lack of transformation identified above in economic and socio-political spheres, is especially apparent in contemporary art music practice.

Before the late-nineteenth and early-twentieth centuries, musical performances by and for white settlers consisted mostly of church music and military bands, as well as isolated amateur groups performing operetta and salon music imported from Europe (May 2001:87). According to Jan Bouws, before 1900 the art music scene in South Africa was mainly populated by musicians from abroad, although amateur musicians were active in rural areas (Bouws 1968:370). Bouws further comments: 'what was missing was a well-directed vocational training where locally trained composers, performers and proper music teachers and critics could partake in the development process of art music' (Bouws 1968: 370).[19] The first formal institution for music education in South Africa was founded in 1905 by Friedrich Wilhelm Jannasch in Stellenbosch in the Western Cape Province. The Cape Town Opera house (the first opera house in the country) was built in 1893, and the first professional orchestra, the Cape Town Municipal Orchestra, began operating in 1914.[20] Although cities in the north of the country like Johannesburg and Pretoria already existed (Pretoria became the capital of the Zuid Afrikaansche Republiek in 1860), their formalisation of European art music practice occurred later than in the Western Cape. The Johannesburg City Orchestra was founded in 1946, and the South African Broadcasting Corporation Orchestra shortly thereafter in 1954 (the SABC was founded in 1936) (May 2001:1988).

Even though South Africa was first colonised by the Dutch (in 1652), the historical moment when South Africa's art music tradition became formalised is located at a high point of British imperialism. Said interrogates imperialist culture not only by examining the ways in which 'processes of imperialism occurred beyond the level of economic laws and political decisions', but also by how these processes 'by predisposition, by the authority of recognizable cultural formations, by continuing consolidation within education, literature and the visual and musical arts' were manifested at the level of the national culture (Said 1994: 12). Following Said, Veit Erlmann contends that this 'continuing consolidation' of all aspects of culture in colonised countries led to a 'monopolization of representation … an aesthetics

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19 'Wat ontbreek het, was 'n goedgerigte vakopleiding waardeur uit eie geledere onderlegde komponiste, uitvoerende kunstenaars, deeglike musiekonderwysers en kritici aan die ontwikkelingsproses sou kon deelneem' (Own translation of the Afrikaans original, Bouws 1968: 370).

20 Bouws suggests that the diminishing British military presence in South Africa from 1914, which also resulted in fewer military bands in the country, is a main cause for the establishment of the Cape Town Municipal Orchestra (Bouws 1968:371).

and epistemology of empire that produces a mentally unassailable "circularity", a "perfect closure" in nearly all manifestations of social and cultural life' (Erlmann 1999: 24).[21]

Said and Erlmann both sketch the colonialist imperialist moment at the beginning of the twentieth century as an encompassing cultural and intellectual milieu. According to Erlmann, Said's diagnosis of imperialism in the nineteenth century shows 'how much empire by the end of the past century had become part of Europe's entire habitus' (Erlmann 1999: 25). Said further suggests that 'at the heart of European culture during the many decades of imperial expansion lay an undeterred and unrelenting Eurocentrism' (Said 1994: 221). The political hegemony of European imperialist powers and the ideology of European cultural supremacy were enforced on all levels of social and cultural life in those countries that were under their power, a state of affairs that applied to South Africa as well.

The Eurocentric practices prevalent in South Africa at the beginning of the twentieth century were entrenched in British cultural practices.[22] I would further argue that the South African art music tradition, at its inception at the beginning of the twentieth century, would necessarily be entrenched in the imperialist ideology suggested by Said and Erlmann. Stimie remarks that, at the time of unification of South Africa with Britain (1910), Afrikaners 'lived in a society where English customs remained normative' (Stimie 2010: 6). Even though the earliest articulations of what would later be known as 'Afrikaner Nationalism' already existed during the early years of the twentieth century, Stimie postulates the following (Stimie 2010: 6):

> […] one of the complexities of Afrikaner identity in the period between 1910 and 1948 lies in the layering of both colonial and postcolonial elements and characteristics. During the early years of the Union, the British colonial presence continued to carry considerable weight in South African society, while an anti-colonial resistance continued to grow.

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21 The relationship between cultural systems and the functioning of different societies is central to Louis Althusser's theories on the 'Ideological State Apparatuses'. Althusser's theories will be discussed in Chapter 4.

22 A detailed discussion of Britain's own relationship to the rest of Europe, especially in terms of cultural practices, falls outside the scope of the current research. There exists, however, a body of research that has highlighted the strong affinity that British music historiography has shown to Austro-German musical traditions, while engaging to a lesser extent with music by British composers. Christina Bashford, for example, discusses the 'nationalizing' of British chamber music in the nineteenth century as 'German' in her article *Domestic Chamber Music in Nineteenth Century Britain* (Bashford 2010). Other examples include Applegate and Potter 2002; Ashton 1986.

Stimie's research relates specifically to the population group known as the 'Afrikaner', a designation that does not necessarily include white English speaking South Africans. To engage comprehensively with the complexities particular to Afrikaner (as opposed to general 'white South African') identities, falls outside the purview of the current research, as does a comprehensive engagement with the development of Afrikaner Nationalism. In the current study, white South Africans will be approached as an inclusive population group that benefitted from apartheid regardless of their language or cultural specifications (see Davies 2007; Steyn 2004; Vice 2010; Wicomb 2008) and that are similarly invested in the representations inherent in contemporary performance practice of art music in South Africa. Indeed the 'layering of colonial and postcolonial elements' referred to in the quote from Stimie delineates the position of the majority of white South Africans. Not only were white South Africans colonized by the British and therefore subject to hegemonic practices of empire; they were also in a position of trying to enforce hegemony on the native African populations of South Africa in order to maintain the position of strength with which the colonization of South Africa by European powers in previous centuries had provided them.

Even though Afrikaner Nationalism, especially as it evolved in the 1930's and 1940's, was predicated on a resistance to British rule, it is important to note that even in this political climate, a strong cultural connection to Britain and Western Europe remained. Art music practice in South Africa had, from its inception, strong ties to an ideology of European cultural supremacy. This feature of art music performance practice, I would argue, has remained a significant aspect of the practice and is prevalent also in the present time.

The performance practice of art music in South Africa exhibited cosmopolitan connections to Europe already in the earliest years of its inception. According to Stimie (Stimie 2010: 3):

> Despite the physical distance between Europe and Africa, Afrikaners' attraction to Europe borders at times on a feeling of belonging to this tradition. This cosmopolitan notion of belonging has received little attention compared to themes of race, language and nationalism in twentieth-century South African historiography.[23]

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23 Stimie's research refers specifically to the 'Afrikaner', a term that denotes white South Africans of European descent with Afrikaans as their mother tongue. There exists in South Africa a strong, relatively recent discourse on so-called 'Afrikaner Identity' (see Davies 2004; Distiller 2004; Giliomee 2004; O'Meara 1983; Wicomb 2008). However, the current research is focused on white South Africans that were and are in some way involved with or connected to art music practice, and not specifically with Afrikaners.

Although Stimie again refers to Afrikaner identity here specifically, I would again argue for a more expansive interpretation to allow the inclusion of white South Africans generally. A particularly notable text that addresses the subject of art music practice in South Africa is *Die Musiekkuns van die Afrikaner* (The Musical Art of the Afrikaner), the entry written by Gerrit Bon in volume three of *Kultuurgeskiedenis van die Afrikaner* (The Cultural History of the Afrikaner) (1950:478). This text is revealing in terms of its Afrikaner nationalist rhetoric, but also in the strong connection it aims to forge between Afrikaner and European culture.

Stimie provides an analysis of Bon's chapter (Stimie 2012: 26-27):

> […] this European connection is an important theme in the rest of the volumes of *Kultuurgeskiedenis*, regardless of whether the entries address music, literature, architecture or science. Bon's chapter suggests that the twentieth century Afrikaner ascribed a certain kind of meaning to Europe, a meaning that … links with a notion of white superiority.

Bon's chapter was written in 1950, two years after the National Party came into power and at a time when Afrikaner Nationalism had gained significant momentum and authority. His entry describes a strong relationship between Afrikaner cultural practices and those of Europe. The act of relating Afrikaner identity to European art practices suggests an ideological link to the meaning ascribed to Europe and European art practices, which Stimie connects to 'a notion of white superiority'. I would like to posit that this ideological connection to Europe, which emerges so strongly at a high point in the development of Afrikaner Nationalism, has to some extent characterized South African art music practice during the course of its development, and continues to do so in the present.[24]

2.2 Contemporary South African Art Music Practice as 'counter-environment'

South African art music practice has, to a large extent, remained the territory of white South Africans of European descent, and the practice is still defined in terms of European normative standards. In my experience, these normative standards are still pervasive in South African performance practice of art music today; the practical engagements that formed part of this

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24 For the purposes of the present argument, therefore, it is white South African identity rather than Afrikaner identity that will be examined in the context of art music performance practice.

PhD project manifested as attempts at challenging traditional performance spaces (see 5.2 e) as well as the generally accepted art music canon (see 5.2 a-e). Departing from the fact that cultural traditions (of which the performance practice of art music is one example) were often transplanted from their countries of origin to colonised countries, I would argue that these traditions continued to develop in their new environments under circumstances of significant geographical remove, and without opportunities for dialectical engagement with their countries of origin. In addition, the cultural boycotts that were enforced as a reaction against apartheid policies on South Africa by many international institutions and governments further isolated South African art music practice. Because of various political developments in South Africa during the course of the twentieth century, the country became increasingly isolated from Europe. This transpired partly because South Africans became politically and socially independent from European colonial powers, and partly because apartheid policies resulted in a withdrawal of international involvement in the country. Art music can be seen to have represented not only an art music tradition in its own right, but perhaps also a type of cultural cipher that could encapsulate the white European supremacy that became a defining factor of the South African cultural and political landscape in the twentieth century.

'Oorsee gaan'

From my early adolescence, I was inspired by the idea of studying music in Europe. It must have been suggested to me at some point, but I recall no specific intervention when it became an imperative. 'Oorsee gaan' (going overseas) was just somehow assumed to be the obvious course of action after my undergraduate studies in Pretoria were concluded. I never thought to question Europe as the 'ultimate destination' for a musician. I never questioned the European content of the music I was playing. I played as many South African works as I could manage, but I don't remember attaching any specific ideological meaning to it other than that I liked working with the person who had actually written the notes. America was also suggested as an option, but not American teachers. The tradition I was apparently in need of, indeed yearning for, was distinctly European.

> Today I realize that 'Europe' had some kind of mythical status in my mind. To my thinking it was the nucleus of fine art, culture, and the birthplace of (good) music. This view was commonplace, and certainly not the exception.
>
> The three years I spent in in Amsterdam as a music student were astonishing, mostly (perhaps ironically) because of being exposed to a plethora of contemporary music, experimental music, interdisciplinary projects, down-right weird stuff and all things non-canonical. I see this as a rather fortunate irony.

Brett Pyper notes that, in spite of this weakening of a European presence in South Africa and the increase in international criticism of the apartheid regime, by the 1960's apartheid policies and white racial hegemony had been entrenched in the South African socio-political landscape to the extent that the performing arts 'were afforded a degree of liberal licence under high apartheid' (Pyper 2008: 238). Pyper suggests that, even though the performing arts were not necessarily explicitly employed to strengthen apartheid policies, the 'relatively autonomous if officially sanctioned art world had come by varying degrees to perpetuate apartheid, less because it responded to official dictates and more because it espoused a particular *cultural* politics that brought it into broad alignment with apartheid writ large' (Pyper 2008: 238).

Under the auspices of performing arts councils that were established in the 1960's, many European ensembles and individuals performed on South African concert stages, in spite of growing international rejection of apartheid policies (Pyper 2008: 238). These performances were only accessible to white South Africans.[25] The South African art music tradition, especially as it was practised through state-sanctioned arts bodies, continued to articulate their positions towards the practice of art music as primarily informed and inspired by Europe. Pyper, in examining the practices of the former Performing Arts Council of Transvaal (PACT) (established in 1963) remarks that 'PACT Music's portfolio of presentations over its first two decades featured a series of predominantly European-based classical instrumental ensembles, folk touring companies, South African (white) university choirs and a long list of soloists, some internationally renowned' (Pyper 2008: 240).

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25 Several laws made by the apartheid government made specific areas, buildings and public spaces inaccessible to non-white South Africans; the 'Reservation of Separate Amenities Act' of 1953 is an example.

According to Pyper, in the early 1990's PACT 'recommitted itself to its historical investment in developing what its general director called a "universal arts culture", foregrounding the European-derived so-called "classical theatre disciplines" and *de facto* overlooking most contemporary black South African theatre, music and dance' (Pyper 2008: 244). The focus on European art music practice and content effectively excluded any other art musics from the South African art music sphere.

The 'universality' of what was articulated as a central concern by PACT's general director is debatable, but what does emerge from Pyper's research is that South Africa's art music tradition, from its inception to its current state, has always been modelled on and related to European practices. South African art music performance practice originates at a historical moment when, as a result of European imperialism, Eurocentric cultural practices asserted hegemony over other practices. I would like to posit that, even though South Africa is now politically differently positioned, this is not reflected in the ideology of local art music practice. The dearth of music by South African composers – especially of the younger generation – on South African concert stages was mentioned in Chapter 1, as was the overwhelming presence of white South Africans in audience demographics. These issues were core aspects of the second and fifth performance projects of this study (see 5.2 b and 5.2 e). The state of the performance practice of art music today is not representative of South African content and materials, but largely supportive of European repertoire and performance practices prevalent in the late nineteenth and early twentieth centuries. This diagnosis of the current state of South African performance practice of art music suggests that the practice is anachronistic and wholly unrepresentative of the cultural imperatives brought on by the political changes in the country.

Cultural theorists Homi Bhabha (1994) and Regula Qureshi (2000) have suggested that specific cultural practices could provide an alternative ideological space from whence social difference could be articulated and sustained. Qureshi suggests that the art music practice of a society 'constitutes a meaningful, cultural world for those who inhabit it' (Qureshi 2000: 26). Such a 'world within a society' could be interpreted as providing a kind of counter-environment, within which identity can be articulated. Qureshi posits the possibility that participants in such a practice could be resisting a critical, socially engaged examination of their art music practice because such an analysis could threaten the 'empowering practice of

identity' that this practice facilitates (ibid.). I would argue for the interpretation of art music performance practice as providing an ideological sanctuary of sorts, within which particular identities could be articulated free from other, contesting identities.

This argument, although here articulated in terms of social theory, is also developed from my personal experiences both as scholar and performer during my PhD process. The research design of my PhD project, which is discussed in detail in Chapter 5, deviated from the practical department guidelines insisted on by certain members of the music department, and my insistence on engaging with performances that fell conceptually outside of the accepted norms and standards caused severe tension within the department. I experienced strong resistance to my goal of performing mostly newly commissioned works, and especially to my concept of alternative performance spaces for art music. The resistance I experienced was related, I believe, to a resistance to change and transformation and a connection to an ideological counter-environment as was discussed above.

Bhabha expands on the notion of 'received traditions' (of which art music performance practice in South Africa is an example) by positing that a received tradition has the ability to 'restage' the past, but that through such a process other characteristics and temporalities could be incorporated into the tradition. According to Bhabha, this process 'estranges any immediate access to an originary identity or a "received" tradition"' (1994: 3). In the South African context, this statement by Bhabha could be interpreted as suggesting that, even though South Africa's art music tradition has its origins in the colonial, imperialist past, it is possible that the tradition could be restaged under different social conditions, such as those resulting from South Africa's political, social and cultural transformation after 1994. Even though the practice in its current form does not necessarily have a strong connection or even resemblance to the original manifestation of the practice, it provides signification for the social group that identifies with this particular form of art music performance practice in the present historical moment. According to Bhabha (1994: 3):

> […] the social articulation of difference, from the minority perspective, is a complex, on-going negotiation that seeks to authorize cultural hybridities that emerge in moments of historical transformation. The "right" to signify from the periphery of authorized power and privilege does not depend on the persistence of tradition; it is resourced by the power of tradition to be re-inscribed through the conditions of contingency … the recognition that tradition bestows is a partial form of identification.

White South Africans have always represented a minority group in South Africa but, since the end of apartheid and the redistribution of political power, their status has been reconstituted not only politically, but also socially and culturally, even though they are generally still in a position of economic power (see Baines 2009; Davies 2007). Following Bhabha, it is possible to theorize that, in their reconstituted status as a political, social and cultural minority after the end of apartheid, white South Africans are looking towards the art music tradition (as well as, possibly, other types of cultural traditions) to provide a safe, clearly defined ideological space where a collective identity could be developed and articulated.[26] The 'partial form of identification' articulated by Bhabha will be shown to resonate with theories of mimesis and simulation that will be expanded on in Chapter four. Essentially, what this theoretical interpretation suggests is that the performance practice of art music in contemporary South Africa is functioning not only (or perhaps even primarily) as a cultural activity, but perhaps also as a tool through which to articulate and propagate difference. In this sense, then, the performance practice of art music in South Africa today serves a function of the formation and articulation of identity.

The performance practice of art music, according to this analysis, represents a cultural 'other', a space that provides an alternative ideological milieu through which white South African identity can be enunciated and projected. Pheng Cheah, in writing about postcolonial approaches to culture, identifies the dangers inherent in not questioning the position of the 'cultural other' in postcolonial societies. According to Cheah, '[…] a metropolitan cultural politics that espouses a hands-off approach to a museumized cultural other leaves the neo-colonial staging of that other – fundamentalism, ethnicism, patriarchal nationalism – untouched' (Cheah 1997: 158). Approaching South African performance practice as a museumized version of an outdated European tradition leads to the questioning of the ideology informing its content, as well as the ethicality of its use as an ideological anti-environment to the cultural imperatives in a changing and transforming South Africa. Accepting the status quo 'leaves the neo-colonial staging' of this practice untouched.

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26 As was mentioned in Chapter 1, this idea is also expressed by Rebecca Davies, who contends that 'This newly disempowered [white] minority still commands a vast material and cultural capital accrued under the previous dispensation' (Davies 2007: 354).

Locating the Context II:

Practice-based Research and Art Music in South Africa

The PhD degree of which this dissertation forms part is referred to in the Stellenbosch University Yearbook as an 'integrated degree' and not a 'practice-based research' degree, even though the degree description resonates with much of the current discourse on PBR. The relative novelty of this type of research, especially in the context of South African academe, provides the context for the inclusion of the following section in this dissertation.[27]

PBR has been at the centre of several debates in arts research in recent years, and although its application in music is a relatively recent development, several contributions to this aspect of the debate have been made internationally. In the 2007 issue of *The Dutch Journal of Music Theory*, the editors cite a 'perceived deficiency' in the PBR discourse, which 'deal[s] mostly with visual arts and dance', and where 'music is virtually absent' (Borgdorff 2007: v). Draper and Harrison comment that 'practice-based doctorates are well established in many creative disciplines, but it is only recently that similar music programmes have come under scrutiny' (Draper and Harrison 2010:1).[28]

3.1 The International PBR Discourse in Music

The Bologna Declaration of 19 June 1999, a joint declaration signed by representatives of thirty-two European countries, articulates an approach to higher education reform in Europe that would consolidate the various education systems employed by the signatory countries. This document encourages the adoption of a 'system of easily readable and comparable degrees … based on two main cycles, undergraduate and graduate' (Bologna Declaration internet source 1999). The traditional European division of music education institutions on

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27 The PBR debate has no significant position in South African tertiary music education as yet, a fact that has significantly complicated the position of students currently enrolled for the Stellenbosch degree. However, other departments in creative and performing arts fields in South Africa, such as Drama and Theatre, have been involved with the PBR debate for some time (see for example Fleishman 2006-2008; Fleishmann 2009).

28 While there are many role-players in the international PBR debate in music, this study has focused on the contributions made mainly by institutions and groups in Europe and Australia. The contributions made by the specific institutions mentioned in this thesis were considered to be particularly significant. However, the focus in these geographic centres is not meant to suggest a lack of engagement with the debate on the part of other institutions and countries.

either practice or academic knowledge was challenged by this declaration, which presented one of the first steps in European tertiary education reform that continues to this day.

Tertiary music studies are traditionally divided between conservatoires that focus on practical knowledge and institutions such as universities, where the focus is on knowledge of an academic nature.[29] Following on the Bologna Declaration and in order to probe possible ways in which to consolidate practical and academic knowledge in degree programmes, the 'Polifonia Working Group' was established. This group, which was started in 2004, has been jointly coordinated by the Koninklijk Conservatorium Den Haag and the European Association of Conservatoires (ACE) with the main purpose 'to study various subjects related to professional music training in Europe' (Polifonia 2005 Internet source). A three-year work programme (2004-2007) resulted in the publication of a 'Guide to Third Cycle Studies in Higher Music Education'. This text makes suggestions for the establishment of practice-based doctoral degrees (or Third Cycle programmes as the working group refers to it) at tertiary institutions, suggesting examination procedures of practice-based degrees and research outcomes that must be met through the application of this type of research (Polifonia 2007).

The 2007 issue of *The Dutch Journal of Music Theory* deals exclusively with PBR in music, and includes contributions by scholars from Dutch, Belgian, Swedish, Norwegian, Finnish, Australian and British universities, as well as project descriptions of several PBR studies that were being conducted at that time. This publication brings together the research of several scholars who have been engaged with the PBR discourse since the 1999 Bologna declaration and earlier, and covers a variety of issues such as the general discourse on the artistic research debate, terminological issues related to PBR, and the ontology, epistemology and methodology of research in the arts.

The Queensland Conservatorium of Music at Griffiths University in Australia established a practice-based PhD programme in music in 2005, with the first PBR doctorates awarded in 2009. Much of the subsequent research produced at this institution has been concerned with

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29   It was argued in the Introduction that this aspect of the status quo can be traced back to the philosophies of Plato, who argued for a separation between theoretical and practical knowledge that, it has been posited, is still a feature of Western thought-systems today (see Bowman 1998; Distaso 2009; Nelson 2006). My own experiences in music institutions both in South Africa and abroad also confirmed this divisive aspect of present-day institutional practice.

the research, presentation and examination processes related to PBR doctorates in music (see Draper and Harrison 2010; Draper and Harrison 2011; Harrison and Emmerson 2009; Schippers 2007), helping to establish PBR's position in tertiary education in Australian music education.

Henk Borgdorff highlights the fact that the international debates on PBR display elements of both philosophy (especially in terms of ontology, epistemology and methodology) and of education politics and strategies (Borgdorff 2007:1). While this research project was influenced to a large extent by disciplinary and education politics, as was mentioned in the first chapter, the following section will turn the focus to philosophical issues related to PBR.

3.2 Terminology

In this study, the term 'practice-based research' (PBR) is used as a collective term to describe research where practice forms an essential component of both the research process and result.[30] Other terms and expressions used to describe this type of research include 'practice-led research', 'performance as research' and 'practice as research'. Perhaps because of the somewhat fragmentary nature of artistic research discourse in general, there is no general consensus on the use of these terms. The Arts and Humanities Research Council in the United Kingdom, for example, prefers the term 'practice-led research', while Linda Candy distinguishes between practice-led and practice-based research based on the position of the 'creative artefact' in the research. According to Candy (Candy 2006):

> There are two types of practice related research: practice-based and practice-led.
> If a creative artefact is the basis of the contribution to knowledge, the research is
> practice-based; if the research leads primarily to new understandings about practice, it
> is practice-led.

In the current project, both of Candy's descriptions are pertinent. The 'creative artefact', which is here envisioned as the performance practice of art music, forms the basis of the contribution to new knowledge. In addition, new understandings about practice are seen as

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30 The term 'research' is defined differently by various institutions, although there are some elements that are common to most definitions. The National Research Foundation in South Africa and the Research Assessment Exercise of the United Kingdom employ the following definition, which will be the reference for this article: 'Research is an original investigation undertaken to gain knowledge and/or enhance understanding' (Borgdorff 2007:7; National Research Foundation 2012 internet source).

one of the research outcomes of this project. For reasons of consistency, the term 'practice-based research' will be used in this dissertation.

3.3 Definition

One feature that all the above terms have in common is the combination of two concepts that have historically been separated: practice and research. As stated in the previous chapter, the separation of practical knowledge and knowledge gained through processes of contemplation, reflection and logical investigation has manifested continuously in one form or another since Plato. Bourdieu argues that analyses of the 'logic of practice' could have been advanced further, had it not been for the consistent manner in which the academic tradition has relativized theory and practice in terms of value.[31] Bourdieu reads Plato as offering intellectuals 'a theodicy of their own privilege … [a] justificatory discourse which, in its most extreme forms, defines action as the inability to contemplate' (Bourdieu 1990:27-28). Indeed practice and research are traditionally seen as different domains of knowledge and even different modes of knowing. In Bourdieu's reading of the history of Western thought, theoretical reason has been historically privileged, meaning that practical knowledge and engagement with 'the logic of practice' have not been adequately explored (Bourdieu 1990).

The combination of practice and research (action and theoretical reason) in PBR studies presents an alternative approach to this binary opposition between practice and theory. This approach has, however, not been readily accepted, either by scholars involved in academe or music practitioners. According to Conquergood, '[…] the embrace of different ways of knowing is radical because it cuts to the root of how knowledge is organized in the academy' (Conquergood 2002:146). The emergence of PBR in postgraduate studies and other areas of research has been cause for much debate worldwide (see Borgdorff 2007; Candlin 2000; Schippers 2007). The dominant epistemologies in the academy – empiricism and critical analysis – are challenged by the combination of practice and research and the inclusion of practical knowledge and personal experience in a single enquiry. Similarly, performance practice of music is influenced by the combination of scholarly endeavour with practice, thereby challenging pervasive norms and standards in contemporary art music performance.

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31 Another approach to notions of value, specifically in terms of art music practice, will be further explored in Chapter 4 by applying John Dewey's theory of Valuation to the performance practice of art music in South Africa.

A useful point of departure in attempting to circumscribe PBR is Borgdorff's lucid exposition of the challenge in terms of ontology, epistemology and methodology. I quote from his article at length before following him in a consideration of this three-pronged strategy (Borgdorff 2007: 9):

> There are three ways to ask what makes art research distinctive in relation to current academic and scientific research: by posing an ontological, an epistemological and a methodological question. The ontological question is (a): What is the nature of the object, of the subject matter, in research in the arts? To what does the research address itself? And in what respect does it thereby differ from other scholarly or scientific research? The epistemological question is (b): What kinds of knowledge and understanding are embodied in art practice? And how does that knowledge relate to more conventional types of academic knowledge? The methodological question is (c): What research methods and techniques are appropriate to research in the arts? And in what respect do these differ from the methods and techniques in the natural sciences, the social sciences and the humanities?

3.3.1 *Ontology*

According to Borgdorff, 'art research focuses on art objects and creative processes. This can involve aesthetic, hermeneutic, performative, expressive and emotive points of view' (Borgdorff 2007: 10). When dealing with the performance of music, the delineation of the 'art object' does not necessarily have to be limited to the performance event itself, which can be defined as a goal-directed unique action taking place in real time at or in a specific place. It is in fact possible, and I would argue desirable, to broaden this 'object' to include all factors related to the performance act. If this is done, the art 'object' could be understood as the performance practice of music as defined in the introduction, which includes the creative processes on the part of the composer that have engendered the musical work, the reception of the work in performance by audience members, as well as the performer's assimilation and performance of the music. This inclusive approach informed the design and execution of the practical projects included in this study, and an attempt was made to consider all these factors when interpreting the performances in the context of the research paradigm (see Chapter 5). The ontology of performance practice will therefore be the topic of interrogation here.

David Pears, adopting terminology used by Bertrand Russell in *The Problems of Philosophy* (Russell 1967), delineates three varieties of the object of knowledge: 'knowledge of facts, acquaintance (things which are not facts), and knowledge [of] how to do things' (Pears 1971:

5). I should like to posit that the nature of the 'object' performance practice in the way it is approached in the current study strongly privileges 'acquaintance'. Bertrand Russell sees knowledge of acquaintance as being furnished by sense-data. He summarises knowledge by acquaintance as follows (Russell 1967:28, quoted in Nelson 2006:106):

> We have acquaintance in sensation with the data of the outer senses, and in introspection with the data of what may be called the inner sense – thoughts, feelings, desires etc.; we have acquaintance in memory with things which have been data either of the outer senses or of the inner sense. Further, it is probable, though not certain, that we have acquaintance with Self, as that which is aware of things or has desires towards things.

It is my contention that the practitioner, while practically engaged in preparation for performance and during performance, becomes aware of things not only intrinsic to the musical score and the physical process of making music (both of which relate to Russell's first and third categories), but also to the social paradigm within which the practice is being conducted. This last possibility relates specifically to Russell's description of 'knowledge of acquaintance'.

This idea rang true in all the performance projects that were undertaken in this study process. When, for example, I found myself feeling isolated in terms of interaction and shared interests when preparing a performance of contemporary music (see 5.2 c), this emotion confirmed on a phenomenological level that the performance practice of art music in contemporary South Africa did not support contemporary music but rather favoured canonical music from past centuries and the intrinsic value these works supposedly represent. Similarly, the resistance I experienced to the idea of performing art music on a station platform rather than in a traditional concert hall highlighted for me the stigma attached to notions of value embedded in traditional concert practice (see 5.2 e). The social paradigm that supports tradition rather than innovation became a constant site of resistance throughout this research project, for all the performance projects challenged this paradigm in some way (see Chapter 5).

Ontologically, thinking of performance practice as an 'object' of knowledge can be related to Bourdieu's theory of practice articulated in *The Logic of Practice* (Bourdieu 1990). Here, Bourdieu posits that objects of knowledge must be 'constructed, not passively recorded' (Bourdieu 1990: 52). Bourdieu argues that, in order not to reduce knowledge 'to a mere

recording', one has to situate oneself 'within "real activity" as such, that is, in the practical relation to the world' (Bourdieu 1990: 52). By fulfilling the role of performer within the 'object' of performance practice, the practitioner actively 'constructs' this object: the practitioner experiences different characteristics of the 'object' of knowledge of performance practice from an insider perspective, and is involved with different aspects of this 'object' on textual and contextual levels.

I would argue that the nature of the 'object' of performance practice is such that a central mode of interrogation could be the personal involvement or acquaintance of the practitioner with this 'object'. Such interrogation could be seen as demonstrably different from the recording of facts from an outsider perspective. Bourdieu further elaborates on the idea of knowledge being constructed when he posits that 'the principle of this construction [of the object of knowledge] is the system of structured, structuring dispositions, the *habitus*, which is constituted in practice' (Bourdieu 1990:52). According to Bourdieu, the *habitus* is produced by specific 'conditions of existence' (Bourdieu 1990: 53). This suggests that an individual who physically exists within the parameters of the *habitus* wherein an object of knowledge functions is uniquely positioned to probe beyond the bounds of other modes of knowledge assimilation available to those limited to an outsider perspective. This notion challenges, to some extent, the antinomy in the human sciences between objectivism and subjectivism and is, in this sense, relatable to the central tenets of PBR.

In each of the performance projects designed for the purposes of this research project, I attempted to interrogate South African art music performance practice from an insider's perspective such as was mentioned above (see Chapter 5). Rehearsing and performing a work outside of the accepted South African canon (5.2 a), working intimately as a performer with South African composers while studying their works (5.2 b), preparing and executing a performance of contemporary music in an environment that does not support new music (5.2 c), attempting an engagement with intermediality and interdisciplinarity (5.2 d) and performing art music in a non-traditional space (5.2 e) were all performative activities that questioned the 'object' of study through my personal interaction with this 'object'.

Given the ontology of the 'object' of performance practice, the acquaintance on the part of the practitioner with the 'object' of knowledge – which transpires as a result of the 'insider perspective' of the practitioner – is a perspective ideally suited to interrogate this 'object'. In

the current study, knowledge by acquaintance is generated from performance practice as experienced from the individual point of view of the author.[32] Following Bourdieu, the author's practical involvement in contemporary performance practice of art music in South Africa means that this object of knowledge can be seen as constructed rather than 'passively recorded'. This constitutes a major difference between PBR (as it is interpreted in the current study) and the 'field work' orthodoxy of ethnomusicology. The 'object of knowledge' is therefore characterized by its ready accessibility to the individual practitioner, but also by its dependence on the self-reflexive capabilities of the individual in engaging with and explicating the knowledge implicit in this object.

3.3.2 *Epistemology*

Borgdorff, in a description of 'arts research', differentiates between research on the arts, research for the arts and research through art. In this three-tiered understanding, the first instance is described as the interpretative perspective and denotes research that has art as its object. Research on the arts is common to disciplines such as musicology, social sciences, art history, media studies and theatre studies (Borgdorff 2007: 5). The perspective necessary for this type of research is neither immanent nor implicit in practice. Rather, the researcher approaches the object of research from an outsider's perspective.

The second instance, research for the arts, positions art as the objective rather than the object. It implies research that provides insight into concrete practices, and can be described as the 'instrumental perspective' (ibid.), which is to some extent relatable to 'knowledge how to do things' that was mentioned above (Pears 1971:5). Some possible examples could be research into extended techniques, researching performance that combines acoustic playing with electronics (Penny 2009), or examining the effects of different vocal teaching techniques on the voice. While the immanent perspective of the practitioner could be useful in cases such as these, in for example having primary awareness of certain issues not as readily accessible to the scholar who is not engaged in practice, again the immanent perspective is not the primary point of departure. Conceivably, knowledge of how to do things could also be gained from an outsider's perspective.

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32 This focus on knowledge by acquaintance reflects a decision and not an epistemological necessity, and it is possible that the other kinds of knowledge articulated by Russell could play important roles in other instances.

The last instance, the 'immanent perspective', characterizes practice as the essential component of both the research process and its result. The assumed separation of subject and object is challenged through this approach, which is meant to articulate a form of embodied knowledge (Borgdorff 2007: 5). The 'object of knowledge' in the current study, and therefore the object of the research, is not performance per se, but rather the experiences, interactions, agency or activism of the individual involved with the performance practice of art music as a whole within specific societal and institutional parameters. The information is contingent on the particular, subjective and unrepeatable experience(s) of the performer, in particular individual contexts.

In the performance projects that informed this study, my subjective experiences enabled me to gain insight on various aspects of the *habitus* wherein art music in South Africa resides. The institutional resistance to my inclusion of newly commissioned compositions in the research design (5.2 b, d and e), for example, or the experience of performing art music on a station platform instead of the traditional concert hall stage (5.2 e), or the difficulties encountered with interdisciplinarity and intermediality for which very few South African precedents exist (5.2 d) all influenced the conclusions and observations that informed this study project.

The 'object' therefore does not present the researcher with formally verifiable facts, but rather with a knowledge of acquaintance, or what could also be described as knowledge of a phenomenological nature. One of the central tenets of PBR is that a practitioner or performer of music can unlock knowledge that is implicit or embedded in the act of music-making. This musical phenomenology provides a theoretical framework for the exploration of the immanent perspective of the practitioner.[33]

Phenomenology emerged as a dominant philosophical concern at the beginning of the twentieth century (Smith 2008), and one of the first works to deal exclusively with the topic was *Logical Investigations* by Edmund Husserl. Husserl's theories were further developed by, among others, Maurice Merleau-Ponty, who expanded on Husserl's original ideas in

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33 It falls outside the scope of this study fully to engage with phenomenology as a discipline. So-called classical phenomenology in the sense of Husserl and Merleau-Ponty's ideas around perception and the body will be the main tenets within which musical phenomenology will be approached here. For more examples of the combination of music and phenomenology, see Batstone 1969; Benson 2003; Clifton 1983; Lewin 1986; Smith 1995. These examples deal mainly with music phenomenology in the sense of music theory and music analysis and not in terms of its possible or actual application in practice-based research.

Phenomenology of Perception (Merleau-Ponty [1945] 1962). David Smith provides the following broad definition of phenomenology:

> Phenomenology is the study of structures of consciousness as experienced from the first-person point of view. The central structure of an experience is its intentionality, its being directed toward something, as it is an experience of or about some object. An experience is directed toward an object by virtue of its content or meaning (which represents the object) together with appropriate enabling conditions.

While engaged in practice, the practitioner's subjective experience (their 'first person point of view') can take on different forms. Smith further posits that 'phenomenology studies the structure of various types of experience ranging from perception, thought, memory, imagination, emotion, desire, and volition to bodily awareness, embodied action, and social activity, including linguistic activity' (Smith Internet source 2008). In Husserlian phenomenology, the type of experience is determined by the intentionality of that experience. In other words, a phenomenological approach to PBR could be based on different types of experiences, each determined by their intentionality. For example, this would suggest that in cases where experiences relate to the physicality of playing the instrument, the intentionality is focussed on the physical process of playing, and the phenomenological knowledge gained is related to the ontology of this object of knowledge.

In the case of the present study, the contemporary performance practice of art music in South Africa is the 'object' towards which experience is directed. This object of knowledge is connected to the social paradigm within which the performance practice of art music in South Africa is conducted. Smith argues that various grounds or enabling conditions (conditions of the possibility) of intentionality exist, including 'embodiment, bodily skills, cultural context, language and other social practices, social background, and contextual aspects of intentional activities' (Smith Internet source 2008). The current writer's position as a performer involved in this performance practice represents different enabling conditions of the intentionality of the experiences relevant to this approach: situatedness in a specific cultural context and social practice, and 'contextual aspects of intentional activities' (performance, in this case) both apply in this study. The type of experience applicable here is characterised by perception, social activity, embodied action and bodily awareness. From my own subjective position, I have directed my experiences as a performer towards the various different parameters of the object of knowledge: the contemporary performance practice of art music in South Africa.

Conscious experience is the starting point of phenomenology. However, it is not necessarily true that all experiences gained while involved in the practice of music are overtly conscious. Philosophers such as Husserl have noted that human beings are often not explicitly aware of things in the margin or periphery of attention. Acknowledging that much of mental activity is not conscious, it must be stressed here that the phenomenological approach to practice-based research can only become valid once the practitioner has engaged in a self-reflexive way with their conscious experiences, whatever the nature of these experiences may be. The phenomenological approach in the current study is predicated on the notion of interpretive-descriptive analyses of experience, which are discursively articulated. The methodology for this interpretation of phenomenological aspects of performance practice will be discussed in the following section.

The methods and characterization of the discipline of phenomenology were debated by Husserl and successive philosophers in the field. Phenomenology is interpreted in different ways by Heidegger, Sartre and Merleau-Ponty, for example. Of the several different approaches to phenomenology articulated during the twentieth century, Merleau-Ponty's theories of embodiment or the body in 'lived experience' were most pertinent to the current study.

Maurice Merleau-Ponty views consciousness primarily as being embodied (Romdenh-Romluc 2011: 13; Smith Internet source 2008). According to Smith, Merleau-Ponty extends Husserl's account of the lived body (as opposed to the physical body), thus resisting the traditional Cartesian separation of mind and body. The body image is situated neither in the mental realm nor in the mechanical-physical realm, but rather in the engagements with that which is perceived (Smith Internet source 2008). One of Merleau-Ponty's fundamental assertions is therefore that the body is an entity that has the power to perceive. The mentalistic (perception) and physical (the body) are fused into one subject through this assertion (Smith 2007: 2). Positioning embodied knowledge and individual perception as possible primary sources of new knowledge makes it possible to resist the objectivism generally implied through empiricism and intellectualism. This theoretical tenet suggests the possibility for a practitioner of music to base theories and arguments on personal perceptions and experiences of music-making in the context of a specific performance practice.

Feelings of isolation and doubt were pervasive emotional states during all the practical work undertaken for this study (see Chapter 5). The feelings of isolation stemmed, I believe, from the lack of engagement with contemporary music and practices which is pervasive in South African art music performance practice. My feelings of self-doubt could be related to the conscious or unconscious relationship I still have to the traditional canon and its implied notions of value: performing new music, even though a central aspect of my personal artistic imperative, remains influenced by the inherited notions of value that feature in South African art music practice. These emotional states, in my individual perception, are an embodiment of the knowledge that my approach to art music practice has challenged the status quo, and has therefore met with resistance.

Patricia Leavy has argued that 'over the past several decades, "the body" has garnered considerable attention in academic scholarship largely due to the advances of feminist, postmodern, post-structural and psychoanalytic theories of embodiment' (Leavy 2009: 183). According to Leavy, these critical perspectives are focused on social power and the idea that 'all social actors are embodied actors, and thus experience is necessarily embodied. Social reality is experienced from embodied standpoints' (ibid.). Following on the work of Elizabeth Grosz, Leavy further argues that the body can become a site where social meanings are both created and resisted. Suzanne Cusick has likewise argued for an 'embodied music theory' that recognizes the position of the performer as a receiver of meaning, one who gains knowledge primarily from the corporeal experience of music-making (Cusick 1998:48-49). The immanent nature of knowledge gained through such analyses of conscious experience is intrinsic to the epistemology of PBR. According to Cobussen (Cobussen 2007:28):

> … emphasizing that music-making is first of all a physical activity and that the mere physicality of that activity can teach us something (new) about the music in question, Cusick opens the door to a musical phenomenology and, consequently, for research activities based on the corporeal contribution of the musician, until now almost absent in academic musical practices.

When performing art music on a station platform (see 5.2 e), my embodied experience was one of freedom and discomfort simultaneously. Performing in a space ontologically opposed to the traditional concert hall freed me from the constraints normally imposed on the performer in traditional performances spaces. The unfamiliarity of this performance space in turn made me fearful, both of the unknown and of my capabilities to perform to the best of

my ability under unusual circumstances. These emotions confirmed, to some extent, my views on the traditional concert hall, what it signifies and how it impacts on art music performance in South Africa today. It also confirmed aspects of my performer personality: even though I felt committed to the performance design and the challenges to traditional norms and notions of value, I still felt a well-executed and musically strong performance to be essential. As Cusick argues above, I believe I received these 'meanings' and gained these insights as a result of the bodily experience of making music in a specific context.

The 'corporeal' contribution of the musician might at first glance seem to be in direct opposition to the 'intellectual' contribution of the traditional scholar or academic researcher. If, however, the corporeal experiences of practitioners could serve as the starting points of research processes, the results of which could be articulated in some discursive form, this presents a way to negotiate the divide between these two approaches. The act of making explicit the knowledge that is implicit in the corporeal experiences of the performer engaged with music-making changes the nature of the knowledge gained from 'subjective' to 'objective'. According to Clifton: '[…] in a sense, phenomenology is simply a more consciously pursued and thorough exploration of the notion, held by all true scientists, that "objectivity" has a subjective (person-oriented) foundation' (Clifton 1983: viii).

In Komarine Romdenh-Romluc's view, Edmund Husserl's intention with phenomenology was to treat philosophy as a science, i.e. a systematic inquiry that yields objective results (Romdenh-Romluc 2011:6). However, Husserl claims that phenomenology must be 'restricted to describing what is given, rather than explaining it' (Romdenh-Romluc 2011:7). It is here where musical phenomenology in a PBR context might depart most significantly from the main tenets of Husserl's primary philosophy. I would posit that for the conscious experiences and perceptions inherent in music-making to have an impact in a larger philosophical sense, these experiences need to be interpreted, and translated from a subjective to objective register. The self-reflexive practitioner must, beyond becoming aware of the various levels of consciousness present in the music-making process, also find ways to translate these into a discursively articulated medium. The act of writing about the performances that formed part of the current study enabled my process of self-reflection, and influenced the ways in which I interpreted the various types of knowledge gained from these practical engagements (see Chapter 5).

The study of the immanent perspective of the practitioner is the study of the conscious experience of the practitioner from the first-person point of view. Smith notes that, while modern interpretations of phenomenology often focus on the characterization of sensory qualities, conscious experience is generally richer than mere sensation (Smith Internet source 2008). A phenomenological interpretation of music practice could allow for the analysis of personal experiences of practitioners or performers as indicative of certain conditions – social, intellectual, physical – particular to the performance practices within which they operate. This point of departure is supported by Leavy and Grosz's interpretations of bodily or embodied experience mentioned above, as well as by my personal experiences as a performer within South African art music practice articulated in Chapter 5 and elsewhere. The practitioner, while engaged in practice on whatever level (general preparation for a performance, basic practising and refining of skills, a performance itself) can become conscious of an emotion or physical feeling, a 'state of being' related to the practical process and the circumstances under which this process takes place. This 'state of being', while not necessarily one-dimensional, can be interpreted with the focus on a specific aspect of the experience. In the case of the current study, the focus has been on social meaning inherent in and revealed through South African performance practice of art music.

I would argue that, through reflection and analysis, it becomes possible to move towards a new understanding of such an emotional or ontological state. In such a process, the practitioner becomes self-reflexive. The interpretation of these individual experiences, specifically in the context of the social meaning that these experiences embody, can then be assimilated into a wider knowledge realm. Berleant, in an article examining the possibilities for a phenomenology of musical performance, writes (Berleant 1999:73):

> […] performance requires human agency … Performance is a central function in music and in some sense necessary for music to take place. Pursuing the practice of performance can tell us a good deal about the musical art as a whole, including the composition and appreciation of music.

Berleant's statement seems strongly related to the model suggested by Nattiez for the interpretation of music (Nattiez [1984] 1991), in that performance is described here as being part of a whole that includes the composer, the audience and the performer: 'Even though the vantage point differs, a phenomenology of musical performance is thus at the same time a phenomenology of musical listening and a phenomenology of musical creation' (Berleant

1999:78). What Berleant is essentially arguing for is a phenomenology not of music per se, but of the performance practice of music. His contention is that a clear understanding of performance can reveal some aspects of general human experience, for 'performance evokes a condition that affects the most fundamental aspects of experience: the perception of time and space, of the body, of sensation, and of personal and social experience' (Berleant 1999: 73).

Current music cognition theories still generally focus on purely mental processes such as perception, listening, and evaluating, enforcing to some extent the Cartesian separation of mind and body. This is not necessarily problematic when limiting analysis to musical perception rather than production. However, when analysing music cognition from the performer or practitioner's point of view, it seems essential also to include the bodily experiences of the practitioner in an analysis of cognitive processes. According to Leavy, theories of embodiment research can be clearly linked with phenomenology. In her interpretation of Merleau-Ponty, the body is viewed 'not as an object, but rather as the "condition and context" through which social actors have relations to objects and through which they give and receive information … the body is a tool through which meaning is created' (Leavy 2009: 138). The knowledge gained through the practical engagements in this research project was in many cases exemplary of embodied knowledge; the embodied, emotional experiences gained through my own practice within the larger construct of South African art music practice lead me to certain understandings of the latter (see Chapter 5).

Smith (Internet source 2008) describes phenomenology as 'the study of "phenomena": appearances of things, or things as they appear in our experience, or the ways we experience things, thus the meanings things have in our experience'. In the current study, the performance practice of art music in South Africa is interpreted as the 'object' with which the performer relates. If, as Smith argues, '[…] phenomenology studies conscious experience as experienced from the subjective or first person point of view' (Smith Internet source 2008), I would posit that meaning is 'created' when the perceptions and experiences of the performer are interpreted and translated from the subjective point of view into an objective perspective, articulated in some form of discursive medium.

Richard Palmer stresses the fact that 'meaning is not an objective, eternal idea but something that arises in a relationship' (Palmer 1969: 226). This view is further supported by Nelson,

who contends that, for Merleau-Ponty, 'perception is always incarnate, context-specific and apprehended by a subject, and thus any knowledge or understanding is achieved through an "encounter" in a subject-object inter-relationship' (Nelson 2006: 110). Mark Fleishman, writing from a theatre practitioner's perspective, makes another argument that supports these ideas (Fleishman 2009:117-118):

> […] performance articulates a correlation between the world of places and material objects and the world of ideas and sentiments, a correlation that is achieved from the vantage-point of the body-subject and through the body-mind in active engagement with the world'

It is therefore possible to surmise that, in phenomenology, the ways in which phenomena are experienced by individuals are part of a process of meaning creation.

The phenomenon or 'object' engaged with in the current research project is the performance practice of art music in contemporary South Africa. The author, while engaged as a performer of (mostly) contemporary music in this country, had several conscious experiences that lead to an admittedly qualified understanding of the performance practice of art music in South Africa today. This understanding was reached based on the reciprocity between the performer and the performance practice within which the performer is active, and it is within this relationship that meaning was created. The methods for interpreting and translating this meaning into an accessible format that could be viewed as a research outcome will be discussed in the following section.

Dancing about architecture
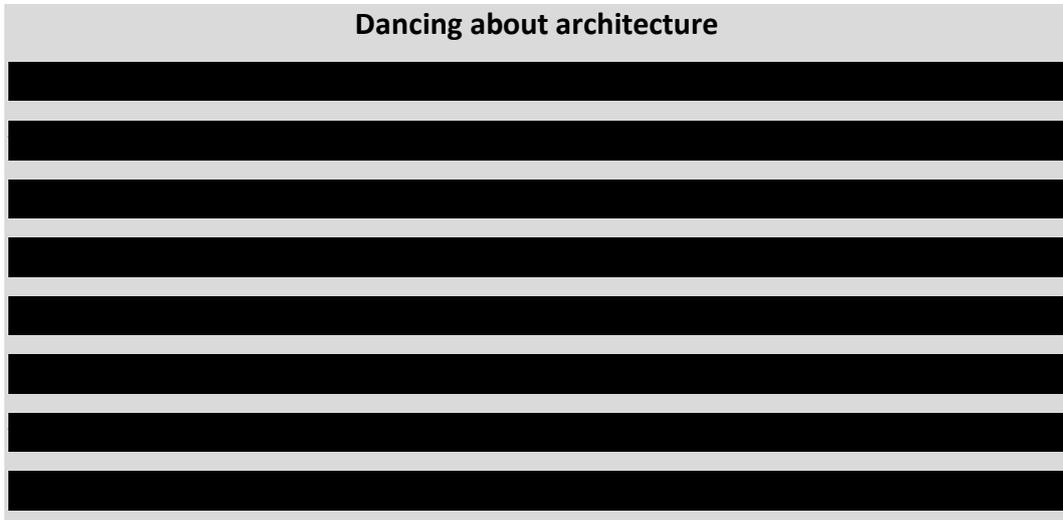
3.3.3 *Methodology*

The type of knowledge that PBR engages in the current project has been described as immanent or embodied knowledge. Methodologically, the implicit nature of this kind of knowledge has to be made explicit in order for this knowledge to become accessible, open to interpretation and possibly assimilated into a wider knowledge realm. The ontology of performance practice as an object of knowledge suggests that this object be interrogated in both a subjective and objective manner: primary access to the meaning inherent in this object of knowledge is seen in this study as constituted subjectively, while the interpretation of the subjective knowledge could be, comparatively speaking, more objective.

Methods of presentation of the research and research methodology constitute separate issues, however. From studying the literature on the international PBR discourse, especially in music, it has emerged that no real consensus exists on the presentation, format and character of research outcomes in PBR projects. The Polifonia Working Group, for example, has identified the lack of precedents for this type of research as a problematic issue, and their work highlights the fact that the presentation and examination of individual research projects will be instrumental in setting a standard of judgment (Polifonia 2007:12). According to Huib

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34 See Schumann 2010.

Schippers, 'alternative' submissions for doctoral research in the arts have emerged at various Australian universities (Schippers 2007: 36):

> […] another way of demonstrating the research process is to strive for specific formats of presenting research that do not only highlight the outcomes, but also elucidate the processes leading to these results. These can be presented in traditional, linear, written formats, but non-linear, multidisciplinary formats may be more appropriate in many cases.

The Polifonia Working Group has suggested that after the initial phase of identifying a topic, formulating a hypothesis, conducting an adequate literature review and investigating the research question, the process 'is concluded with the production of documentation that reports the results in an accessible manner and which is available to interested parties, thereby allowing other researchers working in the same field to assess the results and build on them' (Polifonia 2007:14).

While the presentation of research outcomes in PBR projects should not necessarily be limited to traditional formats, the presentation of the work in some form of discursive medium facilitates peer review and the assimilation of the knowledge into a broader context. Such discursively articulated research outcomes can be accompanied by practical work (in the case of a doctoral thesis, audio-visual recordings of performances could be included). In the art and design fields, it is common for a completed work of art to form part of the final research product, and such a work is meant to embody to some extent the research that was done during the process of creating the work. I believe that PBR in music must, however, function in a demonstrably different way to the arts and design fields. Although practice provides the initial impetus for the research in music as well as in other fields, it seems untenable to view the act of performance as able to fully articulate the research processes, questions and conclusions. The performance act has been described as a unique event or action taking place in real time and that therefore cannot be repeated. Peggy Phelan states (Phelan 1993: 146):

> […] Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representation … Performance's being … becomes itself through disappearance.

The fact that the performance event cannot be repeated or revisited strengthens the subjectivity with which each performance event must necessarily be interpreted by every individual. This is not the case with an artwork, for example, that can be revisited and re-evaluated over time.

Cobussen notes that the artistic practice that leads to the initial research questions in a PBR project often has actual works of art as a result. These artworks, according to Candy's definition of PBR, hold a central position in a PBR project, for a full understanding of the research can only 'be obtained in direct reference to the [creative] outcomes' (Candy Internet source 2006). An important epistemological issue with PBR in music, which must be addressed through methodology, presents itself here. Cobussen argues that if universities and the scientific world would accept artworks as research, they would concede that 'knowledge can articulate itself outside of discursive practices, outside spoken and written language, and that this kind of knowledge cannot be generated otherwise than in or through the production of art' (Cobussen 2007:19). This point is further complicated by the ontology of music performance, for live performances do not result in 'works of art'. Rather, the performance act is contingent on the event being unique and unrepeatable.

PBR does not, however, necessarily have as its main concern the production of artistic work. In the case of the current study, for example, PBR was approached as a way of gaining knowledge by interrogating the subjective experiences of the performer while engaged in performance. While performances were 'produced' for the purposes of this research project, the subjective experiences of the performer were the object of study, rather than the actual performances themselves. The specific outcomes of a PBR project are neither defined nor homogeneous. The method used to present the outcomes of the research should be approached separately from the methodology which is utilized to transform the knowledge inherent in performance practice from subjective to objective, implicit to explicit. In an article devoted to the 'methodological issues in the social science of music performance', Linda Kaarstra argues for a pragmatic approach (Kaarstra 2008: 142):

> While there are many forms of pragmatism stemming from the philosophical perspectives of Pierce, James, Mead and Dewey, some basic characteristics of the pragmatic approach can be identified as guiding principles for inquiry. Problems drive the research process. Rather than studying a problem through the dictates of a

methodological stance, a pragmatist designs research based on the nature of the problem. Pragmatic inquiry recognizes knowledge as contextual.

A pragmatic approach, according to Kaarstra, would allow the individual practitioner to 'design' a methodology that would allow for the translation of their personal, subjective experiences into objective knowledge. One could envision such a methodology taking the form of, as Rice puts it, a 'subject-centred musical ethnography'. Patricia Leavy articulates it thus (Leavy 2009: 2-3):

> […] arts-based research practices are a set of methodological tools used by qualitative researchers across the disciplines during all phases of social research, including data collection, analysis, interpretation and representation. These emerging tools adapt the tenets of the creative arts in order to suggest social research questions in holistic and engaged ways in which theory and practice are intertwined.

The methodological approach in this project sees PBR as a reflection on the current writer's involvement with the performance practice of art music in contemporary South Africa. This approach echoes Leavy's position in that a creative art form – performance – is used as a tool for social research. The first step is taken when the self-reflexive practitioner, through experience gained while engaged in practice, becomes aware of certain emotions and ontological states while engaged in practice. This awareness leads the practitioner to specific questions and problems that relate to her practice. These questions can be engaged with systematically, and through the application of rational thought processes and arguments as well as specific theoretical frameworks.

A possible interpretation of the PBR approach in music therefore suggests that the initial research questions and research problems are generated through the creative and artistic processes of preparation for and the actual performance experience. The practical work only becomes a part of the research outcome when the actual results of the practical engagement are articulated discursively. What distinguishes a PBR study in music from a purely musicological study is that the germination of the research questions takes place while the performer/researcher is engaged in practice. The immanent perspective and the reflection on this perspective lead to the generation of new knowledge, presented in a format that can be engaged with from an objective standpoint by individuals with an outsider perspective. In this sense, the methodology applicable to PBR suggests an engagement with both the social and the self.

Being objective about my subjectivity (or, accidental theory)

This is the knowledge created from my experience. This is what I feel; to me, it is fact. It now remains to interrogate this experiential knowledge: are there objective ways to provide foundation for my instincts, 'my facts'? Can I find a way to be objective about my subjectivity? Can my subjective findings be situated in a broader context where they would be somehow validated? Can I measure my personal experience to some objective standard? What kind of standard would suffice either to 'prove' or 'disprove' my phenomenological experience?

In the same way I can feel the appeal of a piece of music, certain scholarly texts have made an immediate impression whereby I feel instinctively drawn to the ideas, arguments or even register. While this 'resonance' with certain texts and theories are, I believe, important and worthy of serious consideration, I have also come to realize the need for systematic reading and assimilation of key texts. As a pianist, I have always known that there exists a trajectory of development: you don't learn a fugue by J.S. Bach before you haven't played the *Inventionen*; Clementi precedes Beethoven; late Brahms is for later. With critical theory, however (and perhaps because of my rather 'non-academic' background), my approach has been mostly random and instinctive, based on this 'resonance' with certain writers. As a result, I have been overly excited by some works that are, actually, outdated by now (although new and exciting to me). I have, perhaps, under-engaged with key texts that could have contextualized my topic and fields of interest.

That said, one of the reasons why my approach in this current study is mainly phenomenological is because I believe in the importance of subjective, experiential knowledge. I am certain that the knowledge gained through my experiences could not be gained in any other way, and that my practical work has the potential to probe beyond the bounds of traditional forms of knowledge gathering. This subjectivity inevitably also has implications for my methodology

in terms of traditional knowledge-gathering and my engagement with critical theory.

This awareness doesn't solve all the issues of my 'accidental theory' approach, but it does encourage an informed approach that doesn't preclude the phenomenological character of this research project. To be objective about my subjectivity means probing my experiences in non-phenomenological ways: through the use of theory, reasoning and rational thought.

CHAPTER 4

Making the Argument:
Art Music in South Africa as Mirror and Agent

The research design of this study has situated it within the field of practice-based research. The practical work engaged with in this research project is therefore assumed to contain implicit knowledge of certain aspects of performance practice of art music in contemporary South Africa, which will be made explicit partly through a theoretical engagement with the practical work. My own position as a performer and researcher, and my subsequent practical engagement with contemporary performance practice of art music in South Africa, have embedded me in cultural and social features of this practice. It is the purpose of this chapter to provide a theoretical engagement with the phenomenological knowledge gained from these practical processes.

The analysis of music as a social phenomenon has long been part of the music discourse.[35] Rice's observation on the role that music plays as both mirror and agent in the maintenance or change of social systems (Rice 2003: 151) was mentioned in Chapter 1. In this chapter, music's role as 'mirror', capable of revealing social systems and mechanisms, as well as music's role as 'agent' in these systems, will be further probed theoretically.

4.1 Mirror: Music as 'Social Revealer'

It is a main point of departure in this section that South African art music practice can act as a social revealer in contemporary South Africa. Denis-Constant Martin suggests that music acts as 'a cultural product that conveys social representations and may facilitate their dissemination or bring them to the surface of political debates' (Martin 2010: 258). According to Martin (ibid.):

> […] social representations provide members of a group with tools for understanding the social order in which they live, to assess their position in that social order and their capacity to modify it. Social representations incorporate values and norms that orient judgements passed on experienced realities.

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35 See, among others, Adorno 1976; Attali 1985; Goehr 1992; Leppert and McClary 1987; Scott 2000; Shepherd 1991; Weber 1958.

Music as social phenomenon is further developed when Martin theorises about the possibility for music to act as 'social revealer'. Drawing on the work of anthropologist Georges Balandier, who defines 'social revealers' as phenomena that allow the detection of 'the flows of change under the dead waters of continuity' (Martin 2010: 270), Martin suggests that certain social phenomena can be studied in order to reveal aspects of the functioning of social mechanisms that are not obvious under normal circumstances (Martin 2010). In his 2010 article, *Rap as a Social and Political Revealer: Diam's and Changes in French Value Systems*, Martin tests his theory of music as social revealer by analysing a commercial recording of rap music by a young French artist, Diam's. By using a specific cultural product (a recording of rap music) as a vehicle for social analysis, Martin identifies certain undercurrents of shifting social values in French society that were, in his opinion, instrumental in the rap recording's success during the run-up to the French presidential election of 2007. According to Martin, the social representations conveyed by the music analysed in this article point to a general change in value systems and 'new combinations of social values' experienced by members of the French public during the 2007 election period (Martin 2010: 257). The analysis of the music was therefore seen to reveal aspects of the functioning of French society.

Martin applies the concept of music acting as 'a cultural product that conveys social representations' as a point of departure in his research. While this research is focussed on one example of a musical product – a recording of rap music – I would like to explore the possibility of applying Martin's theory not only to one specific event or product, but to the performance practice of music in general.[36] If the performance practice of art music (as defined in Chapter 1) can be interpreted as a 'cultural product' in the sense that is used by Martin, then the positions of composers, performers and audience members within this practice can be analysed in terms of the social representations projected by their positions. An

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36 Much of Martin's theory is based on the idea of 'a heuristic approach', which would be to 'treat rap and popular music in general as social revealers, bringing to the surface processes of change that are under way but are not yet strong enough to upset the foundations on which society currently rests' (Martin 2010:270). Martin here theorises in terms of popular music only. Much similar research has been done in recent years in the popular music field. See, for example, Coplan 2008; Drewett 2006; Palmberg 2004. Even though the performance practice of art music departs significantly from that of popular music, similar models and theories can be applied to both sub-disciplines. Frith notes Bohlman's position, that 'in terms of aesthetic process, there is no real difference between high and low music'. Frith feels commercial popular music could be added to this: '[…] in short, different sorts of musical activity may produce different sorts of musical identity, but how the musics work to form identities is the same' (Frith 2007: 296-7).

analysis of the subject positions of these role players within art music performance practice could position this practice as a type of social revealer. This opens up possibilities for analysing these subject positions as social representations.

A central point of departure in this study is the current writer's perception that the contemporary performance practice of art music in South Africa has ossified to the extent that it is indicative of a cultural crisis. This perception was reinforced through the practical projects that formed part of the study process.[37] As was stated in the introduction, one of the main incentives for undertaking this research project was the writer's notion that the performance practice of art music in South Africa has not transformed in a manner that could be logically associated with the political and social reforms implemented in the country after 1994. It now remains to explore whether a social analysis of art music practice could reveal possible reasons for the lack of transformation. Furthermore, by approaching the performance practice of art music as a social revealer, the ways in which music could act as mirror in the maintenance and change of social systems in South Africa can be explored. An examination of art music practice as social phenomenon could, as Rice suggests, act as mirror to reveal mechanisms that have in fact been hindering transformation and change.

4.1.1 *Nattiez Revisited*

An analytical model that could facilitate the analysis of performance practice as a social revealer is suggested in the theories of Jean-Jacques Nattiez.[38] In *Music and Discourse: Towards a Semiology of Music* (Nattiez [1984] 1990), Nattiez provides an analytical model to interrogate the societal functioning of the musical work.[39] Three categories are identified by Nattiez as simultaneously involved in a work of music: the work itself (the 'trace'); the procedure that has engendered the work, also referred to as the poietic process (the act of composition); and the procedure of interpretation and perception, or the aesthesic process

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37 See Chapter 5 for detailed descriptions of the practical work.

38 As will be shown later in this section, Nattiez's model will be transformed to serve a different purpose than that usually associated with it, moving away from the analysis of single musical works to using the model to analyse the performance practice of art music in South Africa. A fully inclusive engagement with Nattiez's theories falls outside the scope of the current document. For responses to Nattiez's theories and specifically to *Music and Discourse*, see for example Agawu 1992; Drabkin 1992; Pizá 1991; Samuels 1991.

39 Pizá has suggested that the most important contribution of *Music and Discourse* is its approach to the questions regarding the ontological nature of music ('What is music? What constitutes a musical work? What are its meanings?') (Pizá1991: 112). While the current writer concedes this point, I believe the possible use of Nattiez's model as a tool for social analysis is more pertinent to this specific study than the ontological issues raised by Pizá.

(Nattiez 1990).[40] Pizá describes these three levels as genesis, organisation or configuration, and perception (Pizá 1991:112). These categories are seen as being constitutive of a 'total musical fact' (Nattiez 1984: ix).[41]

The concept of the total musical fact is developed by Nattiez from anthropologist Marcel Mauss's idea of the 'total social fact' (Mauss [1954] 2002). Nattiez combines semiological and anthropological theories in his work: Marcel Mauss describes the total social fact as a phenomenon that includes the sociological, psychological and physiological dimensions of a phenomenon (Meštrović 1987: 567), an idea that is developed by Nattiez who argues that by analysing all three dimensions of the musical work (trace, poietic, aesthesic), it becomes possible to show how the work of art functions in society. Such an analysis interrogates not only the structural nature of the work itself, but also the various situations where meaning is created by the role players in the poietic and aesthesic processes.[42] The performer, who constitutes a type of fourth dimension, is seen by Nattiez to enter at the point where the poietic and aesthesic processes converge: the performer interprets the trace (the result of the poietic process), and in performance facilitates the aesthesic process of interpretation and perception of the work by an audience (Nattiez 1990:72).

Nattiez's definition of the 'total musical fact' includes the same three elements that were used to define 'performance practice' in the introduction: composer, performer and audience. The neutral level (the composed work) also features strongly in Nattiez's definition, but while musical works obviously have a role to play in the concept of performance practice, the engagement in the current study is not so much with the musical content of specific works, but rather with the ways in which those works were created, are performed and are assimilated by audiences.[43]

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40 The three elements of Nattiez's model are described by him as the 'tripartition', a term borrowed from the work of French linguistics expert Jean Molino (Pryer 1996:102).

41 Pryer has commented on the use of the word 'fact' by Nattiez, and has suggested that the word 'phenomenon' 'suits Nattiez's general purposes much better since it focuses on what is perceived by the mind (or a cultural group) rather than what is supposed to be "out there". The word 'phenomenon' or 'phenomena' are used with increasing frequency as *Music and Discourse* progresses' (Pryer 1996:104).

42 According to Pryer, Nattiez's work is most valuable as 'perhaps the first cultural theory of music analysis to have been written' (Pryer 1996:114).

43 Nattiez's theories regarding musical semiology or semiotics provoked a large body of both positive and negative responses, from music scholars and academics across the board (see, for example, Agawu 1992; Drabkin 1992; Dunsby 1983; Samuels 1991). This study is focused on the social functioning and revealing mechanisms of performance practice rather than the semiological analytical model applied to musical works; therefore, as mentioned before, a detailed engagement with the implications of Nattiez's philosophy for analysis of musical works fall outside the scope of this dissertation.

In the current study, musical works are approached within the framework of a performance practice in or through which they were created, composed or engendered. This approach suggests that the poietic and aesthesic processes related to the musical work are all contained in and defined through the performance practice within which they function. Such a method suggests the need for an analysis of the performance practice within which works are created rather than an analytical approach to the works themselves. While Nattiez's analyses are mostly focussed on the poietic and aesthesic processes related to a single work or trace, and deal with music mainly as a symbolic phenomenon (Pizá 1991:112), I would therefore like to posit that the same model be used to interpret these processes as they occur within a larger construct, that of the performance practice of art music. In this re-interpretation of Nattiez's model, music will not be analysed as a purely symbolic phenomenon, but rather in terms of its practice as manifested within society. To strengthen this proposal, an examination of the total musical fact as posited by Nattiez will be used to suggest possible ways to apply his model in the larger context of performance practice.[44]

4.1.2 *The Total Musical Fact and Performance Practice*

Nattiez's semiological model for the interpretation of the functioning of a musical work departs from the basic premise that a neutral level (the composed work) stands in relation to the poietic process that engendered it, as well as the aesthesic processes that facilitate interpretation and perception of the work. This 'holistic vision' of music leads to Nattiez's general theory of 'musical semiology' (Nattiez 1990: x). Nattiez provides a 'minimal but sufficient' general definition of semiology as 'the study of domains constituted by signs – that is, of objects that, to somebody, refer to something' (Nattiez 1990: 9).[45] This definition infers that meaning is created as the result of the relationship between the object and the individual who interprets it (the interpretant). A purpose of semiological analysis is therefore to locate meaning within the relationships between certain signs and their interpretants.

In further elaborating on the definition of 'meaning', Nattiez states (1990: 9):

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44 There seems to be a discrepancy in Nattiez's thesis: Nattiez states that 'the formal substance of music evolves intrinsically, autonomously' (Nattiez 1990:148), yet the implications of this statement for seeing music as a total social fact are not explicated by Nattiez. For a more extended discussion of this issue, see Pryer 1996.

45 Nattiez bases his definition of semiology on several sources, among which are Peirce, Granger, Saussure, Eco and Molino. See Nattiez (1990: 3-37).

> An object of any kind takes on meaning for an individual apprehending that object, as soon as that individual places the object in relation to areas of his lived experience – that is, in relation to a collection of other objects that belong to his or her experience of the world.

In Nattiez's model for musical semiology, the 'object' of the above quotation is the musical work; meaning is created in relation to the musical work in different ways by the interpretants that are situated in either the aesthesic or poietic processes. Within Nattiez's model, the musical work becomes reified. Even though the processes that engendered it and the processes through which it will be interpreted and perceived are dynamic, the work itself in its reified or objectified form provides the basis for the analysis of the functioning of the work in society. Meaning is created in relation to this reified object by the three types of interpretants (composer, performer and audience). The focus is therefore on the content of the work and its semiological relationships to the various interpretants.

I would like to posit that it is possible to apply this general semiological model to the analysis of not only the content of a musical work and its functioning in society, but also on a larger scale to the concept of performance practice. The definition of performance practice which was posited in Chapter 1 suggests that the performance practice of art music of a social group encapsulates not only the ways in which music is performed and perceived, but also the ways in which music is composed. The analysis of the different relationships that exist between the 'triptych' of composer, performer and audience within the performance practice of art music and the meaning located within these relationships could be analysed if such a re-interpretation of the Nattiez model is accepted. This, in turn, could facilitate the analysis of performance practice to act as a social revealer.

Each of the five performance projects that informed this study probed the various subject positions within the tripartition, and examined by way of practical involvement on the part of the current writer how works are created, how they are performed, and how they are assimilated by audiences within the construct of contemporary South African art music practice. For example, in the first and third projects (5.2 a and 5.2 c), my role as performer and concert organizer placed me in a position where I interacted with fellow performers, as well as with audience members attending a concert of music not frequently heard or regarded as canonical. I was informed also by the isolation I experienced as a performer specializing in contemporary music, within an environment where this music is not supported. In the second

project (5.2 b), I was positioned as performer that could interact on a personal and professional level with composers working in the South African art music context. The fourth project (5.2 d) probed my position as performer in contexts with which I am largely unfamiliar: improvisation, intermediality and interdisciplinarity. The intermediality and interdisciplinary nature of the project probed not only my personal experiences, but also the levels of acceptance within the academy of such endeavours. The final project (5.2 e) allowed me to challenge traditional modes of art music performance, by coercing the audience into a space not normally associated with art music practice.

These practical experiences were questioned theoretically by means of Nattiez's model in the re-conceptualized form articulated above, as well as through other aspects of social theory that will be described in this chapter. My interpretation of the meanings that various subject positions create through their relationships to South African art music practice is based on my own experiences as a practitioner active in the field. The analysis of these relationships - between subjects and the 'object' of performance practice - have revealed to some extent how these subject positions manifest and function in South African society.

Marcel Cobussen has noted that music generates meaning in different ways, one of which is 'as musical sound'. However, it also generates meaning through the 'practices and sociality of performance' and through 'social institutions and socio-economic arrangements and, relatedly, by conceptual and knowledge systems' (Cobussen 2002:160). In a re-interpretation and application of Nattiez's model such as was suggested in the previous section, the creation of the work can be seen as influenced by the systems and cultural processes within which performance practice is entrenched. The work is therefore no longer objectified as in Nattiez's model. Rather, in this alternative model, it is the concept of performance practice that becomes objectified, and the interpretants (the triptych of composer, performer and audience) and their relationships to this object become the focus of analysis. Music as a cultural and social phenomenon – the concept that forms the basis of Nattiez's theory – is therefore reconfigured to become 'the practice of music'. Nattiez's model is transformed from 'music semiotics' to the 'semiotics of music practice'.

Daniel de Arce has noted the difficulties in uncovering in a systematic form the relationships between music and society, which requires the association of two phenomena of different natures (Arce 1974: 234). Similarly, Ivo Supičic posits that it is 'a basic problem of the

sociology of music to find the ways in which the musical and the social structures can be related' (Arce 1974:234). Through altering Nattiez's model to apply not exclusively to the musical content of the composed work, but rather to the performance practice of art music of a specific society, I have attempted to explore the possibilities of relating musical and social structures without having to negotiate the different ontological natures of these phenomena.

4.1.3 *Subject Positions in Relation to the Object of Performance Practice*

The objectification of performance practice facilitates the analyses of the subject positions of the triptych of performer, composer and audience in relation to the practice.[46] Rice observes that 'a move away from culture to the subject as the locus of musical practice and experience may provide a fruitful approach to some of the questions about music that our encounter with the modern world leads us to ask' (Rice 2003: 152). Rice argues for what he terms a 'subject-centred musical ethnography' (ibid.), an approach that could facilitate the analyses of different subject positions in relation to the object of performance practice. This has the potential to reveal some of the underlying social systems and structures that influence these positions.

It is the aim of this chapter to interrogate these subject positions within the framework of social theory. In a sense, this approach situates the section in the realm of anthropology. According to Qureshi, '[…] holistic and behaviour-oriented, anthropology is based on notions of cultural and social collectivity; the study of music would be subsumed within the larger goal of understanding society' (Qureshi 2000: 19). Qureshi further opines that 'until very recently, little social theory has ever made it into considerations of process in music scholarship' (Qureshi 2000: 19), a situation she believes should be remedied. Following on Qureshi, a deconstruction and analysis of these subject positions suggest the need for specific theories that can be applied to the specific questions relating to the characterisation of subject positions in performance practice.

4.1.4 *Identity and Ideology*

Exploring social theories and their relation to art music, Qureshi describes art music as 'a musical practice with a distinct identity that is not only sonic but discursive and social, being sustained by, and sustaining, elite culture and ruling power' (Qureshi 2000: 15). Similar to

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46 A practical engagement with this objectified theoretical construct of performance practice is suggested by the practice-based nature of this research, as explained in Chapter 3.

the approach being followed in the current dissertation, Qureshi does not refer to specific works of music, but rather examines music as a more encompassing concept. She defines art music as something that implies 'connotations of high culture, elite patronage, professional specialization, canonicity, gatekeeping standards and boundaries of aesthetic and practice' (Qureshi 2000: 33).

Qureshi articulates her position as searching for a scholarship that 'engages the Social with the Sublime, or rather the Sublime within the Social … the "Sublime", following recent Western usage, denotes the experiential impact of art music termed "deep lofty emotion by reason of beauty" (Oxford English Dictionary) and implying aesthetic and sonic autonomy'. In this way, an attempt is made to explore 'the social relevance of art music, not only in theory but in the human practice of both music and music research' (Qureshi 2000: 15). According to Qureshi, (2000: 17):

> [The practice of] art music cannot be separated from processes of production; relationships between creators, performers, and listeners are articulated every time music is performed. Given this mutual complicity, the discontinuity between the social and musical discourses appears not only incongruous but suggestive of a fundamental paradox in Western scholarship.

Qureshi argues for the use of social theory to interrogate and problematize these relationships. She further posits that, because art music is traditionally associated with high culture and the dominant class, '[…] dominant culture and its ideology are inevitably implicated in the study and practice of art music. In turn, such involvement in art music powerfully envelops the participant within the bounds of that culture and ideology' (Qureshi 2000: 20).[47] It is suggested by Qureshi that culture and ideology should not be separated in a theoretical engagement with the processes of production and the role-players in art music performance practice. This argument, which sees culture and ideology as inseparable, informed my practical work throughout this research project (see Chapter 5). Rather, approaching the practice of art music as an object that is entrenched in certain ideological models could provide an intellectual space to engage theoretically with the ideology or ideologies that inform and influence art music performance practice. Furthermore, the 'distinct identity' of the musical practice that Qureshi relates to art music (an identity which

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47 Qureshi's position regarding culture and ideology is significant also for the diagnosis made of South African art music in Chapter 2, where it was argued that the music considered 'art' was the music practised by the dominant social group exclusively.

is sonic, discursive as well as social), is created and sustained as a result of the identity of the social group involved with this practice. Being positioned as I am within the performance practice of art music in South Africa as an active and self-reflexive participant provided insight, by means of various practice-related encounters, into the ideological positionings of various role-players in this practice. The identity of the 'dominant culture' that Qureshi associates with art music is defined, to some extent, by the common ideology or the 'body of ideas' that is shared by the social group that includes these role-players. From this point of departure, I would like to posit that an exploration of the ideological underpinnings of contemporary South African performance practice is relatable to aspects of the constructed identity of those directly involved in the practice.

As I will show in Chapter 5, a pervasive aspect of the practical work done for the purpose of this study was the generally perceived resistance to my engagement with new and non-canonical music, alternative performance spaces and interdisciplinary involvements. I also perceived a strong resistance to my attempts to contextualise the music I was performing within the social and political landscape of contemporary South Africa. I interpreted the common ideology or body of ideas referred to by Qureshi to be constructed on notions of European cultural supremacy and the refusal to accept music as a social phenomenon. This admittedly qualified interpretation is the result of an individual phenomenological process, which was continually strengthened through the practical work that informed this research project.

Louis Althusser engages specifically with identity and the ideological aspects of cultural systems in his 1970 essay *Ideology and Ideological State Apparatuses* (Althusser 1971). A distinction is made in this essay between the 'State Apparatus' (referred to by Althusser as 'Repressive State Apparatus') from Marxist theory, which includes the government, administration, army, police, courts, prisons etc., and what is termed in this essay 'Ideological State Apparatuses'. These present themselves as 'distinct and specialised institutions', for example the religious Ideological State Apparatus or the system of churches, the educational apparatus or system of schools, and the Ideological State Apparatus that relates to culture, which includes literature and the arts (Althusser 1971:142-143).

Althusser highlights the importance of recognising the nature of the ideology embedded in state apparatuses such as the education system, the church and especially cultural practices,

for ideology can be a tool through which the ruling class or dominant social group exercises hegemony over other groups. According to Althusser's theory, ideology is inevitably present in any society, and specific socio-economic structures rely on specific ideologies in order to function. The ideologies that are enforced are those supported by the dominant social group, and are often accepted by members of a society without being questioned. Althusser posits a theory of 'interpellation', which suggests that these ideologies work by 'calling out' to the individual in a manner that induces a form of self-recognition. This causes the human being to become a 'self-conscious subject', able to recognise him- or herself within the specifications of the ideology, with which the individual instinctively articulates or identifies. Human beings feel themselves 'hailed' or drawn to the ideology without necessarily being conscious of the reasons (Althusser (1969:173).

The performance practice of art music in South Africa is a cultural activity and therefore classifiable as part of an ideological state apparatus. During the apartheid era (which ended in 1994 with the first democratic elections), the dominant social group were white Afrikaans and English speaking population groups of European decent. The performance practice of art music during apartheid reflected its western European origins, and it has been argued here that the dominant ideology embedded in this performance practice was one of European supremacy in terms of art and art practice.

A logical expectation would be that this ideology that is historically embedded in and represented by the performance practice of art music will have changed or transformed in response to the changed political landscape in South Africa since the first democratic elections in 1994. In theory, the advent of a new cultural group to a position of power would instigate a change in the ideological underpinning of cultural practices, including high art practice. However, as has been shown in previous sections of this dissertation, the experience of the current writer has been that little transformation has taken place in the performance practice of art music in South Africa in the last decades. This suggests the transformation which has visibly transpired politically has not in fact been prevalent in other areas of the South African social and cultural landscape. It further alludes to the possibility that there is agency on the part of various participants involved with art music practice to hinder transformation and contain contemporary art music practice in its reified form. What the lack of transformation reveals is that an organic process of development and change, which should have facilitated the transformation of South African art music performance practice and

which one could logically expect to accompany the political changes that have taken place, has not been allowed to transpire.

In the South African *Sunday Times* of 15 January 2011, composer-conductor Mokale Koapeng commented that 'classical music in this country is a reflection of the socio-political transformation that has yet to happen in post-apartheid South Africa, if it will ever happen' (Koapeng quoted in Mfeka 2011). His concern is voiced in racial terms: 'music organizations, in the name of outreach, choose to educate young black kids only about how great white people were in the history of western classical music' (ibid.). It emerges in this article that Koapeng is critical of the content of what is taught as 'art music' in contemporary South Africa, as well as of the content of what is generally presented on South African concert stages. This content, he feels, is too narrowly euro-centric. Koapeng recognises the hegemony of European cultural practices of especially the eighteenth and nineteenth centuries in the performance practice of art music in South Africa today as the dominant ideology in this practice, a position that resonates with that of the current writer, the experiences gained while actively engaged with this practice and the thesis presented in this dissertation.

Applying Althusser's theory to South African art music practice suggests the possibility that supporters of art music in South Africa feel 'hailed' by the status quo of art music practice in the country. The appeal to this constituency could include this music's assumed connection to Western European art and music, and the ideological 'safe space' or 'counter-environment' (see 2.2) it represents. It was suggested in Chapters 1 and 2 that this 'connection' of the current South African art music tradition to a contemporary European tradition is tenuous, especially in terms of content. Following Althusser, it could be posited that perceived lack of transformation over the last eighteen years in art music practice could be a result of recalcitrance by those most entrenched in this practice. The continued support and attempts to preserve the tradition in its ossified form could then be read as indicative of a resistance to cultural transformation.

The major lack of transformation in the performance practice of art music articulated by Koapeng is in the content of the practice: that which is taught as well as that which is performed. It was suggested in Chapter One that the canon of eighteenth and nineteenth century musical works has been awarded a position of primacy in the content of

contemporary South African art music practice. According to Lydia Goehr, the 'musical work' concept became particularly significant at the beginning of the nineteenth century, and can be said to begin at that time to dominate the assessment of musical value and criticism (Goehr 1992). Gary Tomlinson posits that the 'music' within musicology became, in the eighteenth century, a word meaning a 'fine' art, 'at the centre of new aesthetic concerns and that designated, by the nineteenth century, the finest art, the art to whose transcendental, spiritual capacities all others looked with envy' (Tomlinson 2003:32). He further suggests the following:

> Across the century from 1750 to 1850, music lodged itself at the heart of a discourse that pried Europe and its histories apart from non-European lives and cultures. Perched at the apex of the new aesthetics, it came to function as a kind of limit-case of European uniqueness in world history and an affirmation of the gap, within the cultural formation of modernity, between history and anthropology.

The unqualified support for Western European art music above all other forms of art music in the current South African performance practice suggests support not necessarily for the content or substance of the music, but perhaps rather for the ideology of cultural dominance of Western Europe over other cultures. As will be shown in Chapter 5, much of the resistance to my focus on twentieth century and newly commissioned music in this study was related to the novelty of the music, which fell outside of the scope of the accepted European canon. My experiences while engaged in practice confirmed, on a personal level, the privileging of European art music over other music.

It was argued previously that the development of Afrikaner Nationalism and the articulation of a distinctive white South African identity were driven in large part by identification with European identity and ideologies of European cultural supremacy. The assumed value of Western art music (or Western aesthetic ideals) over other types of music could be seen to form part of an ideology of European cultural supremacy, which informed in large part the formation of white identity especially during the apartheid regime and, I would argue, in the present. It is possible that it is this ideology that 'hails' the supporters of art music in contemporary South Africa, and that this cultural construct provides an ideological 'safe haven' in which these identities could continue to function.

The consistent experience of resistance and antagonism towards my approach to art music in this research project confirmed for me, on a personal and practical level, that my own ideology was opposed to the one pervasive in contemporary South African art music practice. The strongest resistance to my practical work occurred in situations where I attempted to challenge the pre-determined value of the European canon by presenting non-canonical and newly composed South African compositions in concert (5.2 a, b, c), and where I presented a challenge to the social implications of traditional concert spaces and performance practices (5.2 d and e). This confirmed to some extent my view that the assumed value of canonical Western art music and an unwillingness to engage with the social implications of performance practice of art music were significant ideological constructs underlying South African art music practice in the present time.

4.1.5 *Mimesis, Simulation and the Simulacrum*

The section above makes the argument that much of contemporary performance practice of art music in South Africa is not driven by the content of the music being performed, but rather by a connection to the ideology embedded in the kind of art music being supported. This argument suggests that, while South African performance practice of art music exhibits the surface aspects of a sustainable art music practice, these surface aspects could be concealing the fact that the content of this practice is lacking in substance and relevance in the South African context.

The diagnosis made earlier in this dissertation of contemporary performance practice of art music in South Africa posits that little or no transformation of this practice has taken place over the last eighteen years, in spite of its entrenchment in a changing political and cultural climate. Such a lack of transformation could be explained if art music practice in the country were characterised by apathy and lack of engagement on the part of those in subject positions to the practice. However, that has not been the experience of the current author. My experience has been one of strong resistance in the music discipline generally to any suggestion of change or transformation, coupled with a strong commitment to perpetuating the reified practice.

Why is a reified practice – representative of an ideology of Western European cultural supremacy, lacking in substance, of doubtful relevance in a South African context – defended, supported and, as a result, perpetuated? The lack of transformation mirrors the fact

that those in subject positions to this performance practice are, for some reason and in some way, resistant to transformation and change, but also strongly inclined to preserve and perpetuate practices in their current forms. Contemporary performance practice was defined in the introductory chapter as 'the application of contemporary ideas, thought structures, aesthetics, theories or ideologies in the presentation of musical performances'. A reified practice, per definition, excludes this interaction and is therefore profoundly ideological in its premises.

Nattiez's definition of 'meaning' quoted earlier in this chapter suggested that objects take on meaning in relation to the lived experience of the individual subject (Nattiez 1990: 9). Following on this definition, it could be argued that resistance to transformation is related to the meaning that South African performance practice has taken on for those in subject positions in relation to it. The mimetic faculty, which is the basic human impulse to copy or simulate the actions of others, has been shown to be pervasive in human interaction (see Deleuze [1967] 1983; Halliwell 2002; Potolsky 2006). Departing from the fact that South African art music practice was derived from European practice, and remained strongly related to European imperialist cultural ideologies, I would posit that this practice has been driven to some extent by this mimetic impulse, especially in terms of the surface aspects thereof. When a social group copies or simulates the practices of another group, as I would argue is and has been the case in South African art music, the practice potentially becomes defined by its mimetic character.

From its formalization in the early years of the twentieth century, South African art music practice was designed as a vehicle for the furthering of European art music. This meant adopting European performance practices, music education models and repertoire. However, because this was a transplanted practice, it would always be predicated on notions of borrowed authenticity, removed in terms of distance as well as substance from its 'roots'. While European art music was characterised by significant transformations in the early twentieth century with tonal and formal developments that continue to characterize the musical landscape in the present, South African art music practice remained dedicated to the characteristics of the European practice as it manifested itself in the early 1900's. If South African art music were truly aligned with that of Europe, one could surmise that the local practice would have undergone similar developments to those that characterized the European practice. The fact that this was not the case (as has consistently been argued in this

document) supports the idea that the South African practice was and still is engaged with only the surface aspects of the European practice, rather than its actual (transforming) substance.

In Deleuze's 1967 essay *Plato and the Simulacrum*, the term simulacrum is used to denote something which is created as the result of a prolonged process of simulation or imitation (Deleuze [1967] 1983). Such an object ultimately becomes a blend of reality and representation, with no clear distinction of where reality ends and representation begins. Through the process of consistent simulation, the relationship between original and copy is repeatedly weakened, finally leaving the simulacrum as a 'copy' with no original, an image that resembles only the surface attributes of the original but contains none of its substance. Applied in the current context, the implication is that contemporary South African performance practice is a simulation of an art music tradition of different origin and character. The plausibility of such a theory is strengthened when considering the origins of South African art music practice described in Chapter 2. What I am positing here is that white South Africans have traditionally favoured European art music because of its surface connections to a culture perceived to be superior to that of Africa. I would argue that this surface aspect of the practice, ideologically related to notions of European cultural supremacy, has been the driving force behind South African art music since its inception, and continues to define it in the present.[48]

Deleuze's and other postmodern theories concerning simulation, simulacra and hyperreality originate with Platonic and Aristotelian theories of artistic representation, or mimesis. Mimesis, first introduced into literary theory around 2000 years ago in Plato's dialogue *The Republic*, refers to the relationship between artistic images and reality, or images and their 'real' originals.[49] These early arguments should be contextualised in terms of their origins in ancient Greek philosophy where, as many scholars have argued, music played a wholly

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48 One pertinent example of attitude is found in the 'President's Message' printed in the 1995 edition of *The South African Music Teacher* by Henk Temmingh who was the President of the South African Society of Music Teachers at the time. Temmingh, who is also a former Head of Department of music at the University of Pretoria, states: 'Is there a future? Will music continue to exist in our country? I deal in Western Art Music! We make it, we study it, we create and re-create it, we eat and drink it, we live it. Western Art Music. No rubbish music, no cheap drivel, but Western Art Music. Of course, we do study and practise world musics, we do have a course in ethnomusicology. Especially in our country and in our times, it would be foolish not to do so. But basically and fundamentally we occupy ourselves with the great music of Western Civilisation' (Temmingh 1995: 9).

49 For more on the Platonic discourse on music, see among others Bowman 1998; Distaso 2009; Halliwell 2005; Nelson 2006.

integrated role in society and was not separated from moral and political philosophies and practices. By briefly laying out Plato and Aristotle's arguments concerning the nature of mimesis and artistic representation, the progression of these early concepts into postmodern theories of simulation and simulacra can be clarified.

Plato's original assertion in *The Republic* is that art is 'merely' imitative, an illusion that needs to be distinguished from truth and nature (Potolsky 2006:2). Plato sees the imitative nature of music as potentially both positive and negative. According to Bowman, '[…] music's mimetic character figures centrally both in his [Plato's] loftiest claims for music and in his most heated denunciations' (Bowman 1998: 29). While music could be seen to imitate ideal truth, beauty or harmony, it is also possible for music to misrepresent these things: 'Since there is no fool-proof way of distinguishing reliable imitations from deceitful ones, music's potential to mislead is a source of grave concern' (Bowman 1998: 29). Following on Plato, Aristotle provides a different view on the nature of mimesis in art. Classics scholar Stephen Halliwell articulates an historic division about ideas on the nature of art into two fundamental concepts: the Platonic concept articulated in *The Republic* – that art reflects the world as it is, essentially copying a material reality separate from the art work – is challenged in Aristotle's *Poetics*, where art is defined as 'a self-contained heterocosm', something that imitates or simulates a familiar world, and represents ways of knowing and understanding (Halliwell 2002:5). For Plato, artists that rely on mimesis are subverting truth and understanding by encouraging the public to respond emotionally and intellectually to copies of reality, whereas the philosophers make it their aim to discover truth by employing their mental faculties and engaging in empirical observation. Those who copy and simulate are, according to Plato, of a lesser intellectual order than the philosophers. Aristotle on the other hand argues that copies and simulations have worth precisely because of their imitative nature, and that the human response to these 'imitations' vary according to social context. According to Aristotle the work of art gives a persuasive simulation of reality, not a reproduction of it: mimesis in art is true to life, rather than a replica of life.

These two ideas create the important distinction of mimesis as a rendition of that which exists, dependant on the material world, or conversely as a concept related to a variety of social aspects, and therefore rooted in tradition and custom. According to Potolsky, '[…] rather than seeking to reproduce the world as it is, mimesis "matches" our innate or conventional ways of knowing the world' (Potolsky 2006:97). If it can be accepted that art

music in South Africa is historically related to a 'way of knowing the world' which favoured European cultural supremacy and intellectual hegemony, it can perhaps partly elucidate an art music practice that practically and ideologically supports these notions.

While Plato, Aristotle and subsequent theorists have mainly dealt with mimesis in terms of individual (musical) works, I would again argue for the broadening of this concept to be applied to the performance practice of art music, which includes also the processes of creation, assimilation and reception of musical works. The Aristotelian view suggests that specific instances of artistic imitation resonate with a specific social group by representing their ontological condition, or their 'ways of knowing the world'. This condition is influenced by ideology, and relates to some extent to Althusser's theory of interpellation: 'The individual finds him- or herself articulating or identifying instinctively with an ideology; human beings feel themselves "hailed", drawn to the ideology without necessarily being able to explain why' (Althusser 1971:173). Those in subject positions to the object of performance practice are drawn, therefore, to the surface aspects of the practice, possibly because they find themselves articulating with the ideology this practice represents.

In Chapter 2, the South African art music tradition was characterised as a transplanted tradition from Western Europe, which became formalised institutionally in the early years of 1900. This tradition originates at the close of the romantic age, during a time when 'absolute' music as suggested by the Enlightenment aesthetic was the norm. At the beginning of the twentieth century, music practice in Europe clearly shows a departure from eighteenth and nineteenth century aesthetic principles, and the art music tradition continues to transform. However, the art music tradition in South Africa, at a significant geographical remove, does not transform in a similar way to the original tradition on which it is founded. It has, in fact, been posited here that the tradition has not transformed significantly at all.

I have argued here that the substance of the tradition that was transplanted from Europe to South Africa in the early years of the twentieth century was principally ideological. As Tomlinson has argued (Tomlinson 2003), Western European art music in the Enlightenment era, by virtue of being 'absolute' and therefore freed from context, gained the status of being a supreme musical, intellectual and artistic accomplishment against which all other cultures and cultural practices were measured. It is being suggested here that the reified performance

practice in South Africa in the present time is a simulation of this ideology of cultural supremacy.

The ways in which the role players in processes of simulation relate to the object which is being imitated, can be interpreted in various ways. One possible method for the interpretation of how these processes of imitation and simulation function is suggested by Gabriel Tarde, who presents identity formation as one possible 'way of knowing the world'. In *The Laws of Imitation* of 1890, Tarde defines mimesis as a fundamental life force: 'imitation plays a role in societies analogous to that of heredity in organic life or to that of vibration among inorganic bodies' (Tarde [1890] 1962:11, quoted in Potolsky 2006: 117). Tarde believes that the primary mimetic impulse originates in the desire to become the equal of that which is being imitated, which ideally is a form of social progress: '[…] through assimilating themselves with their models the copies come to equal them, that is, they become capable of becoming models in their turn' (Tarde [1890] 1962: 367, quoted in Potolsky 2006: 118).

Social imitations, however, often occur without the conscious knowledge or express wishes of the members of society, and rather as a result of suggestion. According to Potolsky, '[…] ancient societies imitate their ancestors or their gods. In modern societies, people imitate each other. What we take to be original and individual choices is really the product of suggestion' (Potolsky 2006: 118). This view is expanded on by René Girard, who bases his thesis of 'mimetic desire' (articulated in his study *Deceit, Desire and the Novel* of 1961), on the '[…] romantic myth that regards desire as spontaneous, original and unique to each individual' (Potolsky 2006: 146). Potolsky interprets Girard's position as suggesting that desire, far from being original or unique, is socially driven: 'we always desire what others desire in imitation of them, and not on our own impetus' (Potolsky 2006:146). Relating this to the reception of works of art, Potolsky stresses the fact that individuals seldom have the means to comprehend anything outside of societal conventions: '[…] the mimetic effects of the artwork are produced by a proper "match" between the work and the expectations of its audience' (Potolsky 2006:4).

For Tarde's thesis of mimesis as social progress to have a positive implication, each 'model' which is imitated would have to be seen as a measurable improvement on preceding models. This is contingent on the unquestionable substantive value of the original which is imitated. It has been argued here that in South Africa, the performance practice of art music is an

imitation of an outdated European ideology of cultural supremacy and aesthetic purity; the merit in the imitation and simulation thereof is therefore debatable. The ossification of South African art music practice is something that has been and continues to be enforced, by various role players and in a variety of ways, and for specific reasons. It should therefore be noted that this lack of transformation is also a characteristic of the 'development' of the practice: the stasis should not be interpreted as suggesting the practice has been ossified of its own accord. Rather, its developmental process has been characterized by innate efforts on the parts of those involved in the practice to sustain it in its reified form.

The idea, posited here, that South African performance practice is a simulation and ultimately a simulacrum of a reified European tradition should not be interpreted as having agency of its own accord. What is mirrored by the reified, non-transforming art music practice in South Africa is the more politically explosive situation that the agency belongs to the role-players involved in this practice and who actively resist transformation.

Several philosophies have expounded on the idea that often cultural items are supported as the result of social conditions and the ideologies represented by these cultural activities. Paul Willis (Willis 1978:198-201, quoted in Scott 2000) expands on the 'objective possibilities' of cultural items, and argues that meaning and value of such items are fixed socially. Willis likens the cultural item to a type of cipher without inherent structure or meaning, its content supplied by the specific cultural or social group. He postulates that a social group could over time attach an assumed value to the cultural item. This initially assumed value gets transmitted to subsequent generations, and is not questioned (Willis 1978:201, quoted in Scott 2000:134):

> […] accumulation and substantiation through time could develop into what looks like a fully-blown 'aesthetic', so that people assume values and meaning to be located within the art-form rather than in their perceptions of it. …In fact, those values, and those imagined superiorities, would be nothing more than the accumulated, located reflections of a particular way of life read into the music.

Tarde and Girard's ideas on the nature of mimetic desire echo both Willis's thoughts on the objective possibilities of cultural items and Althusser's theories regarding the interpellation of ideology: while most members of a society believe their connections to and support of

certain ideologies to be of their own choosing, and furthermore their choices of loyalties to be intelligently informed, it could in fact be argued that the ideas and ideologies supported by members of any society are often nothing more than the result of an imitative or mimetic process. If the content of contemporary performance practice of art music in South Africa is not interrogated and critically examined, its ideology will remain hidden and the reified practice will not transform or develop. The acceptance by those involved in the performance practice of art music of the current status quo, and their lack of critical engagement with the practice, has meant that its position has remained strong, perhaps to the ultimate detriment of art music in this country. This acceptance can, however, be explained partly in terms of these above-mentioned theories of mimetic desire and the meaning and value that has been given socially to the practice in its current form.

Deleuze further argues in *Plato and the Simulacrum* that the simulacrum differs demonstrably from the platonic concept of mimesis in that the simulacrum is an imitation, but does not depend on a material original for its effect (Deleuze [1967] 1983). That which is being imitated in the simulacrum is something intangible, a concept, set of values or cultural code, rather than a material reality. Driven perhaps by the desire to emulate European aesthetic ideals, the role players in South African performance practice of art music could be engaging with a simulation of a practice far removed from the South African context. I would argue that the result of this process of simulation is a performance practice of questionable content and value.

4.1.6 *Conclusion*

The argument has been made in this section that music practice can act as a social revealer, by acting as a mirror to certain aspects of society. The ideology entrenched in contemporary art music performance practice in South Africa is rooted in the ideology of European cultural supremacy and hegemony that also characterized the practice at the time of its inception. The fact that this ideology is still present and still a defining feature of art music performance practice today suggests that this practice is fulfilling a larger function than just being a cultural item: the practice is not transforming because its true substance is ideological and not artistic, and the preservation and perpetuation of this ideology is the primary purpose of the practice itself.

The simulation of surface aspects of European art music practice – performance traditions, repertoire, and artistic content – has meant that the actual content of the practice has become increasingly weakened, while the ideology that underscores the practice has gained strength. Any engagement with transformation and change opens up a cultural item such as art music performance practice to new influences. If this practice's primary purpose is not artistic but ideological, the resistance to transformation is partly explained: there is no wish to alter the ideology informing the practice, therefore change and transformation in any form must be resisted.

The opposition I experienced during the course of my own study from the various role-players in art music practice (which will be expanded on in the final chapter) manifested most strongly to my insistence on introducing new music and performance concepts into the existing canon, and the application of innovative and unprecedented research methods in my study process. The tension created by my insistence on these innovations can, I believe, be seen as the result of a resistance on the part of the various role-players in art music practice generally to new ideas, music and approaches. I present the possibility here that my study and my performance aesthetic generally were seen as threats to the existing status quo.

The level of tension that was pervasive throughout my study process suggests to me that my approach touched a nerve far deeper than mere artistic differences or differences in taste: I believe my own ideology of transformation and change was perceived as a threat to the establishment and the ideology currently espoused by the role-players in South African art music performance practice. Change is normally accepted as necessary for growth and progress. Conversely, active resistance to change must then suggest a resistance to growth and progress, and a desire to protect, maintain and safeguard something outside of the natural processes of transformation that provide the context within which it is supposed to exist.

4.2 Agent: Valuation, Ethics and Aesthetics

The previous section investigated the various ways in which music acts as social revealer: a mirror to the different social systems underlying the performance practice of art music and cultural practice in general in contemporary South Africa. However, according to Rice (Rice 2003), music can fulfil the role of both mirror and agent in the maintenance or change of social systems. Contrary to the 'mirror' of Rice's analogy, which suggests contemplation,

reflection and interpretation, the term 'agency' suggests a form of action, intervention or conduct. According to Marcel Cobussen (Cobussen 2002:159):

> […] it should be clear that art does not simply passively reflect society; it also serves as a public forum within which many aspects of social life are asserted, adopted, contested and negotiated. Social reality is constituted within artistic discourses and practices; it is here that the on-going work of social formation occurs. Art is not (only) a reflection of social reality; it is part of that reality, constituting and transforming it. It is a powerful social and political practice.

Cobussen argues for the acknowledgement of art and art practice as fulfilling both a political and social function. If Cobussen's argument is accepted – that art practice plays a role in 'constituting and transforming' social reality – it suggests that the analysis of this practice could also be conducted in terms of theories of ethics and moral conduct.

Ethics has existed as an independent philosophical discipline since Plato, but it also has a history of being combined with the philosophy of aesthetics, or the 'contemplation of the beautiful'. A survey of the literature shows that although ethics and aesthetics as a combined philosophy is used relatively frequently in analyses of literature and visual art (see Bogue 2007; Carroll 2004; Dean 2002; Eagleton 1990), its application in music seems less established. Cobussen notes that 'it is surprising that discussions of ethics have often been neglected in relation to music' (Cobussen Internet source). A possible (albeit speculative) reason for this could be that music is a more abstract art form than visual art and literature and not as explicitly referential, and therefore not as obviously relatable to theories of moral conduct.

However, this dissertation focusses on the performance practice of art music, rather than musical works. In the previous section, Nattiez's model of musical semiology was reinterpreted to enable the description of performance practice as an object, which in turn facilitated the delineation of the role-players in subject positions to this practice. This theoretical tenet established the object of analysis as performance practice rather than musical works, an approach that could facilitate the application of aesthetic theories to this practice. The fact that this study grapples with a practice rather than 'works of art' implies that theories of conduct could also be applied to an analysis of this practice.

Aesthetics and ethics are combined in the theory of axiology, also commonly referred to as 'value theory' (Schroeder Internet source 2008). According to Mark Schroeder, axiology can be applied to any 'areas of philosophy that are deemed to encompass some 'evaluative aspect' (ibid.). It was stated previously in this dissertation that the personal experiences of the current writer led to a negative diagnosis of contemporary performance practice in South Africa (a view that will be expanded on in Chapter 5). This evaluation, based primarily on phenomenological interpretation on the part of the performer, will now be further interrogated in terms of axiology.

As has been shown, one specific characteristic (as perceived by the current writer) of contemporary South African performance practice of art music is its lack of transformation over the last two decades, in spite of the fact that political, social and cultural practices all underwent major changes. This lack of transformation is perceived as a negative characteristic of this practice. This diagnosis was based on individual perceptions from a phenomenological, practice-based engagement with this practice, and it is hoped that a theoretical engagement with this diagnosis can further interrogate its validity. The application of theories of valuation to the current performance practice could confirm through critical inquiry what has been discovered phenomenologically.

Jeffrey Dean (Dean Internet source 2002) posits that connections between ethics and aesthetics were significant to Western philosophy already in the time of Plato, up to the end of the eighteenth-century (Dean Internet source 2002). He continues to say that much recent work in the field of aesthetics has 'emphasized the relationship between art and moral understanding, a connection long thought important, but largely neglected during the better part of the last two centuries (Dean Internet source 2002). According to Dean, therefore, the positioning of aesthetics and ethics as related fields of study has been generally neglected in most modern philosophy. What follows is a brief overview of the ways in which aesthetics and ethics have been grouped together historically, followed by an attempt to apply a contemporary understanding of value theory to the performance practice of art music.

4.2.1 *Mapping the Field: Aesthetics and Ethics in Music*
Aesthetics and ethics have been combined in the philosophical study of music since Plato and Aristotle (Bowman 1998: 55), even though the term 'aesthetics' was only used for the first time in 1735. In modern usage the two terms are often not grouped together as a matter of

course, however, which has suggested the need to include the following section which briefly describes the historical development of aesthetics (the theory of the 'beautiful') as well as the history of its connection to the study of ethics (the theory of the 'moral and the good').

a) Plato and Aristotle

The term 'aesthetics', first used in 1735 by Alexander Baumgarten in a dissertation entitled *Philosophical considerations of some matters pertaining to the poem* (Guyer 2004:15), has its etymological roots in the Greek word *aisthanesthai*, which means to 'perceive sensuously'. Even though the term 'aesthetics' was first used in the eighteenth century, the concept has been present in philosophy since the time of Plato and Aristotle. In Plato's *Republic* we find discussions on the nature of beauty and the 'dangers' of the sensual arts to the cognitive faculties. Plato, believing that reason, logic and rational argument are essential for the existence of a just and moral society, viewed the 'sensual arts' as detrimental to the rational faculty, and therefore to be treated with care and suspicion (Bowman 1998; Nelson 1993; Potolsky 2006).

Bowman observes the importance of contextualising Plato's views on music in terms of the origin thereof in Greek society of the time (ca. 500 BC) (Bowman 1998: 20-29). Music was viewed by the ancient Greeks as essentially an imitative art, and its significance lay in 'its resemblances to other things – to harmonious balance and unity, to attributes of human character or the soul' (Bowman 1998:19). Music as a mimetic art form was discussed in the previous section: both Plato and, later, his student Aristotle believed in music as an art of representation, although Aristotle's view on this feature of music was more positive than that of Plato (Halliwell 2002: 5). An important conceptual feature of music in the ancient Greek context was that the sensual perception thereof was always combined with moral and ethical considerations – the combination of aesthetics and ethics is therefore a feature of music philosophy from its earliest origins. According to Bowman, to the ancient Greeks, 'music was an utterly essential part of education, both for moral and rational reasons' (Bowman 1998:19); Plato believed in 'music's power to shape character for good or ill, or to enhance or undermine the security of society and state' (Bowman 1998:20).

The mimetic nature of music is has no singular interpretation in Plato's philosophy. Bowman argues that, in some instances, Plato sees music as imitative of 'the beauty of the harmoniously balanced soul', able to imitate 'ideal truth, harmony and beauty' (Bowman

1998:29). Yet music as an imitative art can, according to Plato, also easily misrepresent these things, and should therefore not be trusted to represent truth and morality: '[…] then shall we conclude that all imitators imitate images of virtue and have no grasp of the truth' (Plato 1997: 1205). Aristotle, while representing in many ways an antithetical position to that of Plato, agrees that music is essentially a mimetic art form. However, in Aristotle's view, it is not necessarily true that all mimetic art forms are ethically unsound – it is possible to assess or evaluate the ethical position of different types of representation. In the *Poetics*, Aristotle argues for a differentiation between moral and poetic value (for which it is possible to substitute aesthetic value). While Plato sees music's value as closely linked to the moral desirability of that which is being imitated, Aristotle distinguishes between the 'goodness' of what art imitates, and the 'goodness' of the artefact itself (Bowman 1998:49). Unlike Plato, therefore, Aristotle's perspective facilitates both moral and artistic criteria for musical value.

b) Shaftesbury, Hutcheson, Kant

Guyer, in tracing the origins of modern aesthetics from 1711 to 1735 (Guyer 2004), refers to Anthony Ashley Cooper, the Third Earl of Shaftesbury, and Francis Hutcheson as two of the most important early writers on the topic of aesthetics (although their theories are still called theories of the 'beautiful' rather than theories of 'aesthetics'). According to Guyer, 'Shaftesbury's view is … that our sense of beauty is an instance of the very same sensitivity to the wonderful order of the universe that is also manifested by the moral sense' (Guyer 2004:20). He quotes Shaftesbury, writing in 1711, as saying: '[…] we have already decreed that beauty and good are still the same' (Guyer 2004:20). According to Guyer (Guyer 2004:20):

> The key claims in this [Shaftesbury's] argument are, first, that what we love in all forms of beauty and virtue, free from the limits of personal interest, is order and proportion, but, second, that what we really admire in admiring order and proportion is not so much the manifestation of order and proportion in the object in which they are manifested itself, but rather the creative intelligence that is behind them, ultimately the divine intelligence which is behind all order and proportion.

Shaftesbury can therefore be seen to perpetuate the ancient Greek tradition of combining theories of the beautiful with theories of the good (or aesthetics and ethics in modern terminology). However, Francis Hutcheson divides his treatise on the subject, *An Inquiry into the Original of Our Ideas of Beauty and Virtue* (written in 1738), into two sections: 'Concerning Beauty, Order, Harmony Design' and 'Concerning Moral Good and Evil'

(Guyer 1998:22). While Hutcheson does present these two sections together as part of the same treatise, he does not seem to support fully Shaftesbury's neo-Platonic theories.

Baumgarten introduced the term aesthetics in 1735 to mean 'a science of how things are to be known by means of the senses', the 'science of sensitive cognition'. In 1739, Baumgarten expanded on this definition to include 'the logic of the lower cognitive faculty, the philosophy of the graces and the muses, lower gnoseology, the art of thinking beautifully, the art of the analogue of reason' (Guyer 2004:15). Baumgarten's dissertation consolidated the 'theories of the beautiful' of Shaftesbury, Hutcheson and others into the single concept of aesthetics. Strong criticism of aesthetic theory as described by Baumgarten was made by Kant in the *Critique of Pure Reason* of 1781, where he refers to Baumgarten's 'abortive attempt … to bring the critical treatment of the beautiful under rational principles, and so to raise it to the rank of a science' (Kant 1950: 66n, quoted in Guyer 2003: 29). However, Kant later significantly altered his position, devoting an important section in the *Critique of Judgment* of 1790 to aesthetics, published as the 'Critique of Aesthetic Judgment'. Kant's characterisations of aesthetic judgments are mainly predicated on the idea that these are not limited to subjective preference; rather, judgements of beauty are a form of reason. Kant distinguishes between the 'agreeable' and the 'good': the agreeable is based on a purely sensory judgement and wholly subjective, whereas the good derives from a moral judgment, a judgement that something is ethical. Guyer interprets Kant's later position (Guyer 2003: 30):

> Kant in fact emphasized the presence of 'aesthetic ideas' in art, which means that for Kant art paradigmatically has moral content, and our response to art is thus by no means a simple harmony between imagination and understanding, but rather a much more complicated play among imagination, understanding, and reason.

That Kant's later description of aesthetics is predicated on the notions of reflection, understanding and reason could be seen to suggest that Kant essentially sees aesthetics and ethics as related concepts, which infers that the contemplation of the beautiful should not happen extraneous to or independent of rational, ethical considerations.

c) Contemporary Aesthetics

The preceding sections show that the grouping together of ethics and aesthetics under value theory has its origins in Greek antiquity, a feature subsequently also present in Enlightenment

theories of art. In contemporary philosophy, several divergent schools of thought exist. Carroll suggests the following (Carroll 1998: 127):

> […] many philosophers, especially since the eighteenth century, have argued that the realm of art is essentially independent from the realm of morality … it makes no sense, ontologically speaking, to criticise artworks morally, since only agents can be criticised this way and artworks are not, strictly speaking, agents.

In Carroll's opinion, the ontology of artworks and, by extension, musical works, precludes them from having agency or 'acting as agents'. However, in dealing with an art practice rather than with works of art (or, in the case of the current study, with the performance practice of music rather than music works), the issue of agency is shifted to those involved in the practice on various levels, in creation and dissemination of works, and taking action to ensure the continued existence of the practice. When relating this to the South African context, the implication is that the conduct of those involved with the performance practice of art music in its current form – as audience members, performers, composers or members of academe – act as agents in terms of this practice. An axiological approach to the performance practice of art music in contemporary South Africa could facilitate an analysis of the conduct of those involved in this practice, and the ways in which these role-players have agency in the maintenance or change of social systems.

4.2.2 *Valuation of Performance Practice*

In aesthetic theory and ethics theory we encounter theories of beauty and conduct. In making a judgment of the aesthetic value of something, the act of valuation (which implies a method of valuation) initiates a process of conduct, for once a judgement of aesthetic value has been made, it influences the conduct of those directly involved with the object of valuation (Dewey 1939). This happens, for example, when the object is seen to be in need of protection to ensure its continued existence. Temmingh's statement quoted earlier in this chapter provides an example of where such notions of the need for protection and preservation are articulated (see footnote 47). I would further argue that much of the resistance to my focus in this study on contemporary music and the challenges I attempted to direct at traditional performance spaces and practices became contentious precisely because these endeavours challenged the inherent notions of value that define South African art music practice in the present time.

The theories of aesthetics and ethics become inextricable from each other the moment an aesthetic value judgement is followed by some form of conduct, which will be connected to ethics theory. In *Theory of Valuation* (Dewey 1939), John Dewey describes the science of valuation as the science of human activities and relations. He makes the significant distinction between valuation and value: Dewey's hypothesis is that a comparative theory of value is not viable, but that the activity of valuation facilitates true judgments of value when these judgments are constantly re-examined in the context of specific and transforming societies (Dewey 1939).

Two extremes of opinion on the definition of values are identified in *Theory of Valuation*: the first is that 'so-called "values" are but emotional epithets or mere ejaculations'; the second is that 'a priori necessary standardised, rational values are the principles upon which art, science and morals depend for their validity' (Dewey 1939:1). Dewey sees the definition of value as a negotiation between these extremes. Values, in the sense of informing a theory of valuation that relates to an external concept, can be neither completely ethereal nor a priori determined. If values are accepted to be emotional or ethereal rather than rational, they become closed to any form of logical inquiry. Conversely, if they are pre-determined or standardised a priori of their application, they become limited to once-off definition or appropriation, and leave no room for change and development.

Value, when used as a verb, is defined by Dewey as denoting either the act of 'prizing' or 'appraising'. To prize something implies 'holding dear, regarding highly'. This implies something that has definite personal reference and an emotional quality. Conversely, appraisal refers to the relational property of objects, where the intellectual aspects of the subject are most significant (Dewey 1939:4). Valuation in the sense of prizing occurs when something which is thought 'lacking' is brought into existence, or when the conservation of something becomes necessitated by outside influences that are seemingly threatening the existence of the object. I would argue that such acts of prizing in terms of preservation or conservation have been prevalent in South African art music practice throughout its history, and has become ever more pervasive in the years since 1994.

During the period before and ever since the first democratic elections and subsequent shift of political power in South Africa, doubts have been raised as to whether art music as it was being practiced in the apartheid years would be able to subsist. The disbanding of the

National Symphony Orchestra in 2000, closure of the Pretoria State Theatre also in 2000 and the dissolution of the provincial arts councils in 1999 were all seen as cause for concern. Carol Steinberg, adviser to Ben Ngubane, the Minister of Arts, Culture, Science and Technology at the time of the closure of the State Theatre, articulated the government's reasoning that the theatre had made too small an effort to transform in the six years since democracy (Neethling Internet source 2000).

These and other developments that have challenged South African art music practice as it existed in the apartheid years strengthened the perceived need for 'preservation' or protection of art music performance practice. I would argue, however, that a general feeling of needing to preserve and protect art music performance practice as it has been historically defined has negatively influenced the practice, because it has prevented transformation and compromised the ability to adapt to the changing South African cultural and social landscape. Art music practice, in its reified form, has become an object that is being prized, protected and conserved. As a result, the practice has become ossified to the extent that its actual value has been compromised.

Appraisal, in contrast to prizing, suggests a dynamic process whereby objects are continuously evaluated, assessed or judged. Value that is determined through appraisal, therefore, is relative to the environment within which it is determined. This precludes an approach where objects are rewarded a priori value. Appraisal further denotes an 'activity of rating' or 'an act that involves comparison' (Dewey 1939: 5). It deals, therefore, with the relational property of objects, which means that in the case of appraisal a contextual engagement with objects of valuation are of primary concern.

If the performance practice of art music in South Africa were to be appraised in its current context, it would reveal characteristics that seem contrary to the environment in which it functions. One could argue that the cultural practices of contemporary South Africa, especially high art, should reflect the diversity of musics and cultures representative of the country's diverse population and cultural groups. South African art music practice, however, is dominated by white South Africans (a minority group), and the content of this practice – the music performed, the curriculum taught – is focussed almost entirely on Europe rather than South Africa itself. In spite of these obvious anomalies, a concerted effort is still being made to avoid transformation and preserve the practice in its current form. This suggests, as

was mentioned earlier, that this practice is being prized rather than appraised, and that art music performance practice is not being included in a dynamic process of development.

E.T. Mitchell defines Dewey's theory as being essentially 'a protest against authoritative standards, against the notion of fixed and eternal values, and against the theory of a transcendent absolute standard' (Mitchell 1945:287). The 'authoritative standards' referred to by Mitchell resonates with the description of the canon given in Chapter 1, where the imposed boundaries of the canon and its implications for art music practice were discussed. It was posited in Chapter 1 that the enforcement of the canonical repertoire and performance practices in a South African context has ideological implications: the canon privileges music from a certain time period and excludes music that falls outside of these boundaries. In the South African context, this has resulted in an art music practice that does not support South African or other contemporary music and that does not allow for innovation, transformation or development. I would argue that the a priori assumed value of the currently accepted canon, and the authoritative standards enforced by those most directly involved in art music performance practice keeping it in place, have compromised the value of this practice. It also significantly influences the possibilities for contemporary art music practitioners to exist within this practice.

The reference to a 'transcendent absolute standard' further echoes contemporary criticism of the status of art music of the Enlightenment period in modern times. According to Tomlinson's critique cited earlier, 'the "music" within musicology became, in the eighteenth century, a word meaning a 'fine' art, 'at the centre of new aesthetic concerns and that designated, by the nineteenth century, the *finest* art, the art to whose transcendental, spiritual capacities all others looked with envy' (Tomlinson 2003:32). It has been suggested (Goehr 1989, Tomlinson 2003) that Western art music began developing into an autonomous art form, when instrumental music began to emerge as a counterpart to vocal music, both secular and sacred, during the Enlightenment period. Freed from textual (and therefore contextual) material, instrumental music became 'content-free' in the eighteenth century, and it can be argued that the newly developed 'autonomous' status of music as it emerged during this time implied the presence of a priori determined value in certain music works. Tomlinson comments that the 'free or unattached' beauty of instrumental music exists because of its independence from humanist morality – the music is beautiful in and of itself, and not

because of the purpose it fulfils (in which case the beauty of the object emerges from a human and rational order) (Tomlinson 2003:35).

The idea that music could be considered autonomous and therefore not related to specific societal contexts has been severely criticised by modern scholars (See, among others, Adorno 1976; Clarke 2003; Goehr 1989; McClary 1987; Shepherd 1991; Subotnik 1991; Tomlinson 2003; Wolf 1987), and there is a general consensus in contemporary musicology that music is primarily and inherently social. Clarke sums up this consensus in the following statement (Clarke 2003: 159):

> Charges against the autonomy concept are several. It is bourgeois and hegemonic; it wants to present its socially and historically specific paradigm as universal and as the measure against which all other musics are evaluated. It is reifying and atrophying: its promotion of music as meaningful purely in its own terms, allegedly floating free from historical and social contingencies, underwrites a canon of putatively timeless masterworks – the fossilized museum culture of classical music.

The long-standing tradition of viewing music from the Enlightenment period to the late nineteenth century as valuable outside of any societal contexts has significantly influenced contemporary musical thought worldwide, and even though this notion has been significantly problematized it seems as if the debate has not attained the same significance in the South African music world. While the discourse on what Dusman refers to as 'culturally privileged "historic" music' (Dusman 1994: 131) and its position in contemporary performance practice has been vital and on-going internationally for at least the last two decades, there seems to be no similar level of discourse in South Africa, either within academe or without.

I would argue that an art music practice situated amidst radically changing political, social and cultural circumstances, yet that still does not transform, is prevented from transforming by those who have agency in the practice itself. A possible reason for the tension caused by my own study in academe and elsewhere, in which I challenged the status quo and argued for a transformation of South African art music practice, could be that few of the role-players involved in art music practice are, in fact, seeking development and change. This is also a possible reason for the lack of critical discussion of the issues around art music practice that have been articulated in this dissertation: if art music performance practice is being prized in its current form, any attempt to transform this practice will necessarily be met with resistance.

The historically privileged music that defines the South African canon in its current form joins it to European performance practice, especially as it existed in the early years of the twentieth century. If the ideology underpinning South African art music practice is related to notions of European cultural superiority, as has been argued here, it follows that the favouring of historically privileged canonical music would be a defining feature of this practice. I am arguing here that the valuing of this historically privileged music is taking the place of a process of valuation or appraisal, perhaps to the detriment of the South African performance practice of art music.

Dean (2002) has posited that a possible reason for the relative neglect of the study of ethical implications for art and aesthetics 'could be attributed to, among other things, zealous attempts to define and defend the intrinsic value of art, attempts which shun any whiff of an instrumentalism that sites the value of art in its didactic or ethical effects' (Dean 2002). He continues:

> […] as contemporary critics of this approach often stress, the resulting aestheticism, the purpose of which was to save art from moralizing, is itself too often a form of reductive and blinkered formalism. The task some of those working in contemporary aesthetics have set themselves is to understand and characterize the relationship between art and ethics in a way that avoids the weaknesses of both instrumentalism and aestheticism.

Dean's position echoes those of Tomlinson, Goehr and other critics of the idea of musical autonomy: by insisting that art not be 'moralized' and forced to fulfil an ethical function, role-players in the performance practice of art music could in fact be enforcing aesthetic features on the practice in a 'reductive' manner. Dewey's valuation theory, when applied to the performance practice of art music, confronts the notions of artistic autonomy and intrinsic value of canonical European music. In Dewey's terms, any value that is seen as a priori determinable suggests the presence of a process of prizing rather than appraisal. However, Dewey's definition of value suggests that a performance practice that is both ethically and aesthetically sound cannot be based on values that are seen to be a priori determinable. The lack of transformation of South African art music practice suggests to some extent that the content of the practice is prized, rather than appraised. If the content were appraised, its value would have to be continuously re-assessed and would transform and develop along with the social and political landscape that frames it.

4.2.3 *Conclusion*

Although the levels to which South Africa has been transformed politically, economically and socially in the last eighteen years should not be taken at face value, it could still be argued that any cultural item that is not transforming or has not transformed should be critically examined and interrogated. If the performance practice of art music has not transformed, but has instead been reified, it provides a nexus to the socio-political and cultural status quo supported by the previous regime. That suggests that those who prize this art practice do so for a specific reason: the practice in its current form, which is very similar to how it existed during apartheid, provides an ideological 'safe space' where an identity of white superiority and cultural supremacy can still be articulated, in a seemingly 'non-political' manner.

In South Africa, the argument is often made that art music and art music practice is 'not political'. Such an argument seems to suggest that art music practice could (and should) be allowed to exist outside the parameters of a transforming cultural and socio-political landscape. I would like to argue, however, that such an articulation of a 'non-political' position becomes expressly political in its enunciation of and argument for a space that can exist ideologically separated from the rest of society. This ideological space, masquerading as an artistic endeavour, remains an object that is prized rather than appraised, because the only way it can fulfil its ideological social function is when it remains preserved in its current form.

Art music practice which does not transform, and which is expressly conceptualised as existing outside of the political sphere, could therefore be seen as intrinsically political by virtue of its reified state, which provides the option of a conceptual alternative from the current political and cultural landscape within which it is entrenched. It has been argued here that the analysis of contemporary art music performance practice shows a resistance to change on the part of the role players that support the practice in its ossified, non-transforming state. In a sense, it has revealed a possible interpretation of the current function of art music in South African society, which could be seen as the maintenance of a social system associated with a former regime that is no longer viable or ethically justifiable.

I would suggest that contemporary South African performance practice could be functioning as a type of social cipher, which represents European cultural hegemony rather than artistic

content. South African art music practice, according to this theory, could be seen to function as an environment that provides ideological sanctuary from the socio-political and cultural landscape of contemporary South Africa. If this theory is accepted, it reveals that aesthetic content is not a central feature of this practice and that, ethically, those who continue to resist change and support the tradition in its current form have agency in perpetuating an art music practice of which the main purpose is to represent a cultural 'other'.

Cobussen (2002: 159) regards ethics in music as 'a hospitality towards the singular or immanent "other" or "otherness" … the "space between" where the engagement with other becomes possible'. This 'space between' is further delineated as 'the space between or beyond categorical imperatives and regulated institutionalized thought, the space between or beyond prescribed and predetermined categories and classes' (Cobussen 2002: 159). Following on Cobussen, I would posit that the contemporary performance practice of art music in South Africa, through its resistance to transformation and change, its exclusionary nature in terms of participation and repertoire content and the privileging of certain musics above others, has become a practice that is ethically unsound, and where engagement with the 'other' is actively resisted.

CHAPTER 5

Performing the Argument:
Practice-based Research and South African Art Music

5.1 Introduction

Upon embarking on this research process, it became apparent early on that tension existed within the institution regarding the type of research I was engaging with as well as the specific topic of my study. Even though the course description of the 'integrated' PhD resonated with the general descriptions of PBR, Stellenbosch University did not explicitly refer to the degree as aligned with this type of research. Members of the practical department (██████████████) instead attempted to enforce departmental guidelines that would perforce structure the research project in ways that I felt would not be conducive to a cohesive, integrated result.

The general lack of engagement with PBR in music on the part of the institution, ██, meant that much of my own engagement with PBR happened in isolation. In order to continue with the degree process, I was obliged to make my own enquiries into the various ontological, epistemological and methodological aspects of PBR, effectively studying the type of degree process I was engaged in even while engaged in it. These and other institutionally related issues will be discussed later in this chapter, and are mentioned here to provide an initial context for the practical work that will be discussed below.

The research design of this study included five projects that resulted in public performances. These performances were conceptualized to engage with specific aspects of performance practice of art music in South Africa, and I played the role of pianist as well as concert organizer in all instances. These practical engagements yielded new insights into specific aspects of South African art music practice, and the experiences gained while engaged in the preparation and actual performance of these events also to a large extent underscored the theoretical engagements that further interrogated the practical knowledge. Each of these performance projects probed South African art music performance practice and its mode of

existence in South African society, and pushed at the boundaries that I perceived as limiting to transformation of this art practice. Different forms of social theory were used as tools to further interrogate the phenomenological results of the practical work.

While the five practical projects that are discussed below have featured more formally in this dissertation, all experience gained through practice in whatever form during the course of my PhD study was influential in the outcome of this research. I was instrumental in organizing or performing in several other projects and endeavours that were not included in the research design from the outset, but nevertheless influenced my research and my phenomenological experience as a contemporary performer. Because these projects significantly influenced my thinking and contributed to my intellectual and musical discoveries during the research proper, I have included descriptions of five such performance events that I felt were particularly instrumental in providing creative substance to this study and guiding its course of development. These are described below.

a) *The Exhibition of Vandalizim*

In 2010, filmmaker Aryan Kaganof showed a film entitled *The Exhibition of Vandalizim* during a colloquium in the music department at Stellenbosch University. This film was made at the request of jazz artist Zim Ngqawana, whose music institute, which was also his home, was vandalized in early 2010. Ngqawana, together with musician Kyle Shepherd, staged a performance in the ruined space of the 'Zimology Institute' (as the property was referred to, and where Ngqawana tutored young jazz musicians), playing on broken toilet cisterns, upturned grand pianos, broken crockery as well as on violin, flute and saxophone. The film had a strong impact on me as well as on several fellow students, and the decision was made to stage in Stellenbosch a similar performance to the one that was filmed. The performance was envisioned as a conceptual and musical response to the violence and invasiveness many South Africans have experienced at the hands of criminals. Furthermore, staging it in Stellenbosch had the added implication of presenting a musical project that was radically contrary to what Stellenbosch audiences are generally exposed to. The content of the film suggested the need for an alternative performance space, and I suggested staging the performance in a local scrap yard.

'Avant Garage'

I meet a guy called ▉. He wears white(ish) high-tops, with PT shorts and T-shirt advertising a local butchery. He is the owner of ▉▉▉▉ Scrap Yard in Tennantville, an industrial area bordering Kayamandi and Cloetesville townships and Stellenbosch proper.

My arrival at the venue causes a bit of a stir – obviously young white women in skirts and sandals don't visit very often. I explain to him what I want to do. A Piano? You want to bring a piano in here? And people? To listen to a concert?

Yes. Exactly.

▉ cottons on immediately. He begins to make plans. He can build walkways for us on the mountain of scrap metal. He can lift up the piano with his forklift – do we need him to go fetch the instrument from the conservatorium with his truck? He hopes the people aren't too worried about rats. They're the size of Maltese poodles here.

Apparently, it is also not very difficult to 'borrow' a piano from the music department, as long as the proper insurance forms are completed. I employ the services of Musikhaus Heuer to move and tune the instrument. I receive a phone call from ▉ to say the tuner has refused to tune the piano in the scrapyard. I decide to hope for the best, and ▉ raises the un-tuned instrument onto the scrap-heap.

I get ▉, the Sound Guy from Kayamandi, to do all the things that sound guys do. When he arrives with his team, they ask me if I forgot to book a venue. Is that why we're doing this in a scrap yard? We should plan better next time.

The audience arrives in various degrees of Stellenbosch finery. Quite a lot of students and, unexpectedly for me, a large contingent of university staff members, invited by ▉▉▉▉▉▉▉▉▉▉▉. Kaganof's film is projected on to the ceiling of the scrapyard – the images are distorted by the corrugated iron of the roof, but that somehow strengthens the effect of the film. Zim Ngqawana and Kyle Shepherd perform on the piano, Xaru mouth-bow and saxophone; they play percussion with sheets of scrap metal.

▉▉▉▉▉ seems to enjoy the event, but informs me afterwards that he wasn't sure he understood this 'avant garage' music. He entertains the

musicians and members of the music department that were involved in the project at his home after the performance; the eclectic mix of people brought together by the garage music talk deep into the night.

Even though this project did not form part of the research design for my study, it constitutes an excellent example of how performances can serve both as social commentary and as tools enabling interventionist strategies. A direct challenge was made to the establishment, signified by taking a piano out of the institution where it is traditionally seen to belong into a radically different space, and using the instrument in a performative statement which presents both a critique and challenge to society. Furthermore, Ngqawana and Shepherd's free-jazz aesthetic could to some extent be seen as the antithesis to the canonical music generally favored by music institutions in South Africa. To stage a performance of this non-canonical music, in a space that further challenges the canon on the level of performance space, and under the auspices of Stellenbosch University, managed to make a strong statement of intent in the early phases of my PhD study.

The Exhibition of Vandalizim turned out to be a project with significant creative content that challenged existing norms and practices conceptually. As such, while I was not personally involved as a performer on this occasion, the experience exposed many of the possibilities inherent in concept-based performances that I would explore in my own later projects. My idea of staging the performance in a scrapyard lent the project conceptual strength, because the performance space supported the aesthetics espoused by the film material, adding to the overall success of the performance. The idea of exploring alternative performance spaces, thereby challenging established norms conceptually and practically, would play a major role in my conceptualization of *Did You Know: The Train Always Has Right Of Way*, the final performance project included in the research design (see 5.2 e).
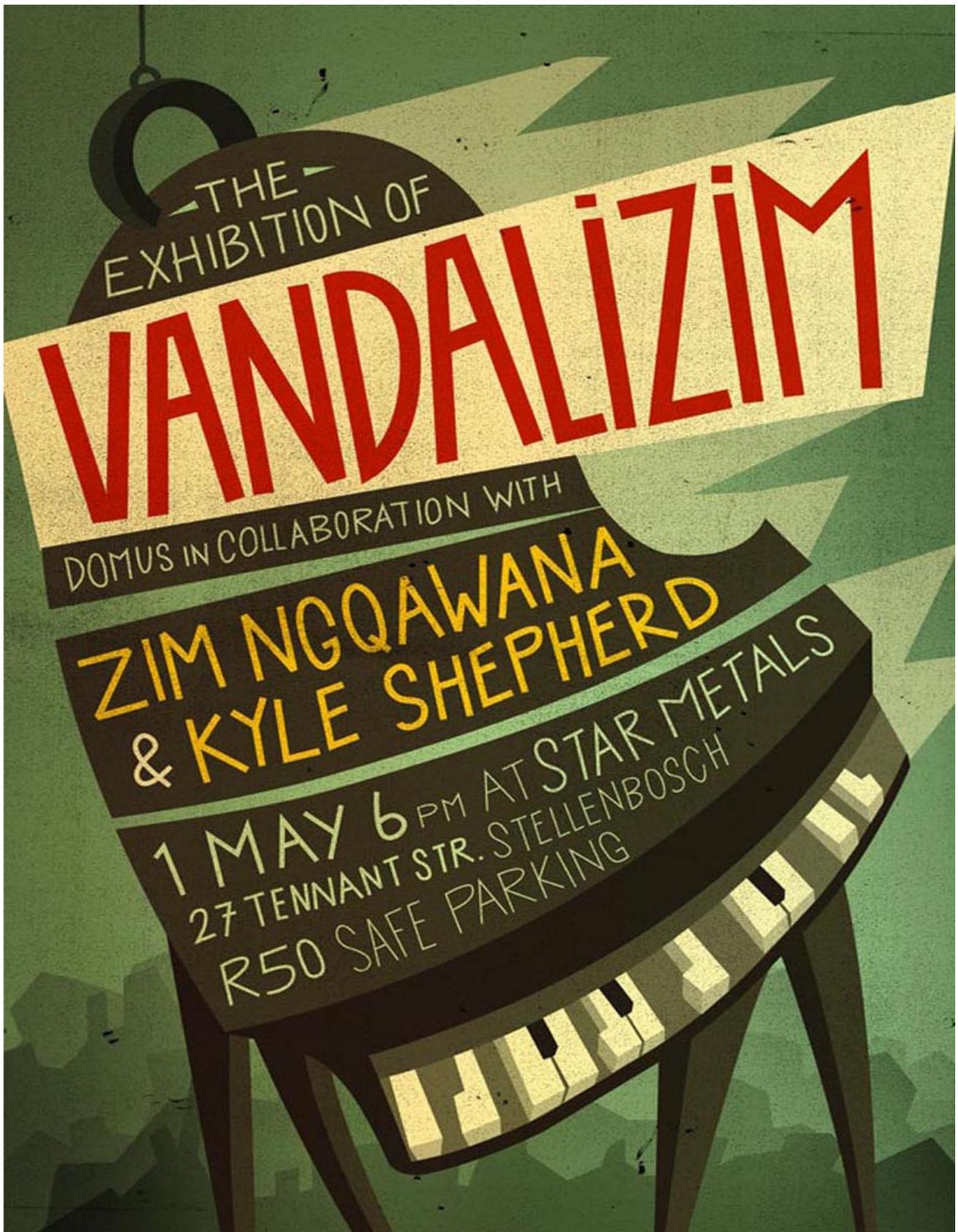
b) *In C*

Stellenbosch University officially presents two concerts a year of twentieth century music under the auspices of the Endler Concert Series (the Endler Hall is the university's main concert hall). These concerts are organized by KEMUS, an acronym for 'Komitee vir Eietydse Musiek' (Committee for Contemporary Music). My interest in contemporary and twentieth century music led to my immediate involvement in the group upon my arrival in Stellenbosch. At that time, in 2010, KEMUS was headed by staff member and composer Theo Herbst.

A performance of *Drumming* by Steve Reich was scheduled for October of 2010, but because of several factors (mainly the ill-health of the leader of the percussion ensemble) the performance had to be cancelled. As an alternative, a performance of *In C* (1961) by Terry Riley was suggested, combining the efforts of Stellenbosch University students and scholars from the Hout Bay Music Project.[50] South African composer Michael Blake was asked to manage a performance workshop over two weekends. The performance was preceded by an open discussion between Theo Herbst, composer Michael Blake and Paul Cilliers, professor of philosophy and expert in complexity theory. This discussion opened up interesting aspects of minimalism and the emergent complexities in the music which seems comparatively simple in its conception.

In C is an aleatoric work, written for any number of performers and one of the first examples of so-called 'minimalism'. There is no pre-determined length for the performance of the work. Fifty-three segments of music can be repeated any number of times by the performers, although these must be played in the sequence in which they appear on the score, and the performers should not be more than five segments ahead or behind the rest of the ensemble. None of the students involved in the project had ever performed aleatoric music, and their exposure to twentieth century music in general was limited. The content of South African art music that is generally performed and supported at institutional levels strongly favours canonical music from the nineteenth century, as was discussed in the first chapter. This explains to some extent the lack of experience on the part of the students with contemporary

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50 The Hout Bay Music Project is a non-profit organization that provides music development opportunities for disadvantaged children in the Hout Bay area. For more information on this project, see http://www.houtbaymusic.org.

music. However, they responded well to the music and performance style, and managed to assimilate the new performance techniques in a relatively short time.

The reaction on the part of the students was generally very positive, confirming to some extent my personal view that young performers enjoy the challenge of a new approach and are open to music that falls outside the scope of the canon as generally presented institutionally. In addition, the combination of the performance with an academic philosophical discussion was received well. This encouraged me to explore the possibilities of grouping together scholarly and performative endeavours in the same sphere, something in which I had a strong interest and that manifested in *Fragments in the Form of a Serial*, the penultimate project in the research design.

'Really Old Hat'

A second-year violin student comes rushing up to me after the performance. 'That was the coolest thing I ever did! I'm only ever playing contemporary music from now on!' One of the ███ students approach: 'This was an amazing experience. I hope my teacher doesn't find out I performed, though … she doesn't really like us doing new music'.

The performance lasted almost ninety minutes, mostly because a first-year flautist got completely mesmerized by the forty-fifth segment, and realized he had gotten left behind only when he and the horn player (who had been trying to bail the flute out of an embarrassing solo for at least ten minutes) were the only musicians still playing. Nobody seems too concerned. The power of the performance lay not in its professionalism, but in the clear enjoyment of the music on the part of the performers and listeners, as well as the obvious appeal this 'new' way of music-making has for the students, whose ensemble performances usually don't extend beyond Beethoven, Brahms and the occasional Rachmaninov.

I meet a senior staff member in the hallway the next morning. I ask him if he enjoyed the performance; he comments that he found the music 'really old hat',

and that he's not sure it has a place anymore. It was probably significant in the 1960's, but he's unconvinced of the worth of the music today.

He seems unaware of the irony in his statement. Of course something which was composed in 1964 could (and perhaps should) be considered outdated and no longer 'contemporary' in 2010. The fact that the students that participated found the music new, unusual and completely outside of their frame of reference indicates a serious lack of engagement with twentieth century music. Of course *In C* should be considered 'old hat', but for these students the opposite was and is true.
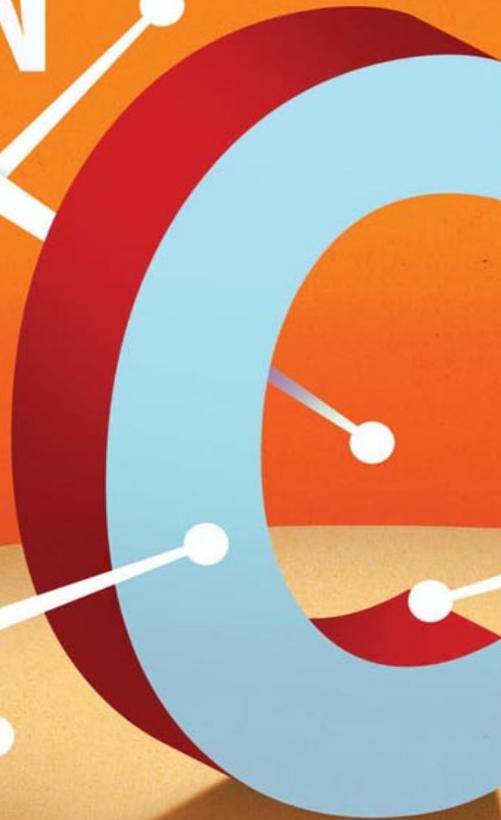
c) *Kompos*

In 2010, two composition students at Stellenbosch University established *Kompos*, a group of young, emerging composition students who wanted to create their own platform to have their works performed. For the first concert organized by the group, four student composers wrote works for chamber ensemble consisting of piano, double string quartet, orchestral winds and brass and percussion. The group had no financial or logistic support from either the Endler Concert Series or the music department, and the students themselves were responsible for identifying performers, organizing rehearsals and marketing the performance. The performers were virtually all Stellenbosch University students, as was the conductor, and none were paid fees.

I welcomed the opportunity to play music composed by Stellenbosch students, and was impressed by the resourcefulness of these young composers who managed to present a concert of new music with very little assistance from their music department. The performance was very well attended, mostly by other students, and the music was received well.

I was asked to perform in two of the four works. The first, composed by a third-year student, was a fairly one-dimensional attempt, completely diatonic, showing very little innovation or experimentation. The second was more advanced, showing a good understanding of extended tonal procedures and with interesting timbre combinations in the ensemble writing. The composer was finishing a BMus (Hon) degree in composition at the time.

In comparison to the student works that I was exposed to while myself a student in Amsterdam, I found the works by the South African students lacking in innovation. These compositions showed little or no knowledge of international developments in composition such as pluralism or experimentalism, and it was clear that the students were not looking towards local resources for inspiration either.

> **Beethoven Hero**
>
> At a departmental colloquium early in ████, one of the students whose work I had performed at the ████ *Kompos* concert was asked to describe his

compositional philosophy and to identify his strongest musical influences. His response was that Beethoven was his most important model, and that he felt too immature to connect himself to a philosophy or ideology at the present time. I queried this: didn't he realize that even a 'non-ideological approach' was an ideological approach of some kind? I questioned him on the use of South African musics as a primary source for composers. He responded that he was just not willing to play that political game where everything has to be 'so' African.

I responded that I find it bizarre that he would see the plethora of musics and styles and the richness inherent in the South African musical landscape as a burden; the point is not whether or not it is 'politically correct' to look towards your own country for inspiration and stimulation, the point is that you have this wealth, ready to be engaged with, and how can you ignore it?

But then, Beethoven never went to Africa.

Working with these students confirmed my opinion that little or no encouragement is generally given to especially younger musicians to engage with new music, international compositional developments or local musical content. The result, to my mind, is that composition students whose works I heard approach composition as a craft where, if certain rules are followed, the result will be satisfactory (if not original). Originality, invention and experimentation are not seen as prerequisites for the creation of new music. If the Stellenbosch experience were representative of what was happening elsewhere in the country, this would explain the lack of substance in the field of contemporary South African composition.

This perceived lack of substance is one of the central aspects of South African art music performance practice that was theoretically interrogated in Chapter 4. It was argued here that art music practice in this country is a simulation of an outdated European practice, and that it consists of little or no authentic substance or original content. If a younger generation of composers are not exposed to new music, but instead (as I have argued here) over-exposed to the generally accepted canon of works, their own work could not reasonably be expected to transcend these circumstances.

d) *The Uprising of Hangberg*

On 21 September 2010, Metro Police officers from Cape Town made their way into the Hangberg Township, next to the affluent Atlantic Coast town of Hout Bay in the Western Cape. Their purpose was to dismantle dwellings and forcibly remove several residents of Hangberg from their homes that were built, according to the City Council, above the fire-break and therefore constituted a risk to the environment.

Residents tried to block the entrance to the township, and were met with force from the police officers. The encounter was filmed by various Hangberg residents using cell phones. Footage showed the police shooting rubber bullets into the unarmed bystanders. By the end of the day, eighteen people were injured, with four residents having been shot at close range in the face, resulting in the loss of an eye in each of the four afflicted. The filmed material showed no violent behaviour on the part of residents prior to the shooting of rubber bullets by the police.

Aryan Kaganof, together with former Hangberg resident Dylan Valley, used the material filmed by Hangberg residents as well as follow-up interviews and materials from the media to construct a documentary film about the events. Western Cape Premier Helen Zille publicly cited members of the Hangberg Rastafarian community as the primary aggressors in the incident, an unfounded statement that led to wide-spread support for the Hangberg Rastafarian community being voiced from various areas in the Western Cape. The Rastafari people in Hangberg played a key role in the Valley/Kaganof film, and a connection was made with their local reggae band, *Blaze*. A group of students and staff members at Stellenbosch University felt compelled to show solidarity with the Hangberg community, and a decision was made to show the film in Kayamandi, a mostly black township bordering Stellenbosch. An effort was made to involve various members of the greater Stellenbosch area, specifically the Rastafari community in Cloetesville, a mostly colored township. I was responsible for organizing this event, which was attended by an interracial audience from the Stellenbosch area, in itself still a surprisingly rare occurrence.

The reggae music performed by *Blaze* as well as a session of Nyabinghi drumming performed by Cloetesville residents framed the screening of the film, after which an open discussion took place. The purpose of this event was to facilitate a discussion between various South Africans of different economic standings, social demographics, cultural persuasions and

religious denominations on the issues raised in the film. The inclusion of music in this event served to a large extent to diffuse a potentially hostile situation.

I believe the success of this event showed the possibilities inherent in using music as a tool for social mediation, especially in complex situations. The repeated qualification of music as 'not political', a common statement especially in my own institutional environment, was challenged to some extent through this performance project, for it was shown that music can act as a political mediator and commentator. Furthermore, I have argued in this study that in the present historical moment in South Africa's history, no cultural or social endeavours can be read as non-political: such a qualification, meant to distance certain activities from the current national condition, is a political act in itself. This performance project challenged such positions on several levels.

> **'Daar's wilde mense daar!'**
>
> I go to pick up the Rastas from Cloetesville. I'm driving a Stellenbosch University 'bakkie' (pick-up truck), and I briefly wonder what sort of picture we are painting: me behind the wheel of the car with the university logo on the side, filled beyond capacity with women and children with dreadlocks and drums, tambourines and shakers. The men arrive in a separate vehicle. On the way to Kayamandi (about five minutes' drive away) I ask one of the women if she had ever visited the venue in Kayamandi where they will be performing that evening. She says, 'Nee! Daar's wilde mense daar!' (No, there are wild people there).
>
> When the evening is over, I drive the group back home. The event was a big success, and I ask the same woman how she experienced it. She answers, 'Nee, ek's bly ek het nou bietjie gaat kyk hoe lyk 'it daar. Dis darem nou nie monsters wat da woon nie' (No, I'm glad I've seen what it looks like there. These aren't monsters living there).
>
> The discussion was vibrant, and opinions were heard from the interracial audience in Afrikaans and English. The music took off the edge of what was, inevitably, a very political and emotional discussion. To some extent, we had to use the music as an 'excuse' for this project; we had to sneak it in under the

radar, as it were. Why? Because, as we've been told many times, 'music is not political'.

    In the end, the music was good, as was the politics.

e) *Die Kortstondige Raklewe van Anastasia W*

In 2010, well-known South African poet and novelist Marlene van Niekerk wrote a play entitled *Die Kortstondige Raklewe van Anastasia W* ('The short-lived shelf-life of Anastasia W'). The piece was seen by Van Niekerk as a literary and artistic response to what she perceives as the 'grotesque' violence that has become a feature of the South African way of life. Containing scenes of extreme violence, crude language and generally explicit content, the play initiated much debate on several social and cultural levels. Apart from dramatic text, the work included poems that were set to music by composer Braam du Toit. I was asked to participate in the project as pianist in these musical numbers.

Apart from being excited about being involved in a theatre project, which presents performance opportunities different from typical art music performance, I was also excited about the opportunity to work with one of South Africa's most prolific theatre directors, Marthinus Basson. This was my first experience of performing as a musician in a theatre production, although I participated as actress in theatre productions at school and as an undergraduate student at university. The positioning of the performer as supporter of the dramatic text, rather as primary conveyor of the material, presented a departure from the role I usually fulfil as a performer, and forced me to re-examine the ways in which my role as performer could be defined.

Having the opportunity to observe the creative and practical processes of a theatre production as a participant gave me an insider's perspective on how these processes function in a context different from those common to art music practice. The freedom of the individual actors in interpreting their characters, the openness of the creative processes during preparation for the performance and the ability to engage openly with the writer of the work struck me as significant differences between theatre and art music.

In my experience, the creative process undertaken in preparation for a performance of art music is very much concerned with interpretation of the written text, which usually includes much in the way of interpretation indications as well as the notes to be played. This process, especially at university level, is often a combination of the ideas of the performer herself and a practical lecturer. Furthermore, the work being performed is always interpreted within the style period that it was composed in, which imposes further limitations on the interpretive freedom of the performer. While I concede that specific style periods and performance traditions exist in theatre as well, re-imaginings of works seem more commonly accepted in theatre than in music, as can be seen in modern renditions of Shakespeare plays, for example, and there generally seems to be more freedom in the interpretation of dramatic texts than musical scores.

The specificity of the dramatic text also provided an experience much removed from my own discipline. The impact of specific words, phrases and descriptions, as well as dramatic gestures and movements, is contextualized by language usage and gestures common to most of the audience members. For example, no one is in doubt as to the meaning of the gesture when a male actor holds a knife to a female actor's throat, unbuttons his pants and thrusts his pelvis into her lower body, even though no actual assault has taken place. In the case of music performance, however, meaning is not explicit, but rather implicit and subjective. The instrumental music as it was used in this specific play was meant to strengthen the explicit gestures and verbal utterances in the dramatic text, but also to provide another dimension of meaning.

Becoming aware of these divergent uses of music and the impact of music in a theatrical context broadened my ideas on the roles that performers could fulfil in disciplines other than that of art music practice. Being involved in a performance practice very different from my own opened up new creative possibilities in terms of conceptualizing performances and collaborations. Apart from that, it made me very aware of the amount of social responsibility (especially in the form of response) the actors, the director and the writer of the work had taken upon themselves, and it made me doubly aware of how little of this kind of response was prevalent in art music practice in South Africa.

Stage defects

The H. B. Thom Theatre is covered in strips of white crosses made from masking tape. The stage has not been renovated in at least a decade (but probably more), and the crosses mark the spots that are unsafe to tread on. These are spots where the floor is likely to give way under the weight of actors while in performance. I find this astounding, especially as I sit behind the piano observing the participants in *Anastasia* alternately glide, jump, dance and run across the stage (expertly missing the masking tape crosses) in a final dress rehearsal before the Stellenbosch première.

It provides a stark contrast with the Endler Hall, the splendidly large and glamorous concert hall attached to the music department. No white crosses on this stage; rather, two brand new Bösendorfer grand pianos. Everything about this space speaks of opulence and wealth.

I have my own ideas about why the Endler Hall is so much more prized than the H. B. Thom Theatre. In the Endler Hall, one hears 'good music'. In the Endler Hall, you find like-minded people who know 'good music' when they hear it. In the Endler Hall, you therefore have both good music and good people. But in the H.B. Thom one is bombarded with harsh social commentary of the most stringent kind, and people use words like 'shit', 'kak' and 'kaffer' to make their points. If the Endler Hall provides a safe ideological (and perhaps even geographical) space, the purpose of the art made in the H. B. Thom Theatre is the opposite: perhaps, as Marshall McLuhan put it, to provide a 'counter-environment, designed to make visible what is usually invisible about society'. Certainly not to give any form of comfort.

I am oversimplifying. But I am upset about the masking tape. And I am tired of the space designed for performing art music being used as a social cipher to represent some kind of cultural standard which is supposedly above reproach.

As can be seen from all of these instances, my practical involvement with issues related to performance practice of art music in South Africa has been marked by an abiding interest in how this practice connects with socio-political contexts. It has been argued elsewhere in this dissertation that an aspect of contemporary South African art music practice that I find particularly problematic is the notion that music is 'non-political' and should therefore not be interrogated within a socio-political context (see Chapter 2 and Chapter 4). These projects all managed to challenge this notion on some level, and were therefore instrumental also in the design and conduct of the performance projects that form part of the main research material. In most of the practical work that occupied me during the course of this research, I have (sometimes inadvertently) attempted to break through the isolation from context that characterizes art music practice in South Africa. In itself, this concern can be described as theoretical rather than ethical. However, when I embarked on these projects I somehow viewed their overriding socio-political concern as something other than theoretical. Perhaps this is why these events remained projects envisioned as important but extraneous musical events to my PhD research. Retrospectively, I recognize the theoretical importance of socio-political engagement through music as a vital strategy in situating the performance practice of art music in South Africa in a local context.

Despite this belated realization, the practical work presented in this study is consistently integrated with a different kind of theoretical and ethical engagement throughout the dissertation. As will be demonstrated, the critique that emerged from my research was stimulated much closer to my institutional home, long before broader socio-political critique as such occurred to me as a relevant and pertinent stance. In effect my PhD was continuously shaped by a developing critique against the very institutional structures that had made the degree possible.

In January 2010 I was presented with departmental 'guidelines' for the practical work that would be required for my 'integrated' degree. These were developed by the practical division of the music department. Five concerts were required, of which three had to be solo recitals (sixty to seventy-five minutes each), one a chamber music recital (sixty to seventy-five minutes), and one a performance of the piano-part of a concerto. A copy of these guidelines is provided in Addendum A.

As I started to refine my research proposal, I rejected these internal regulations for several reasons. First, it seemed contrary to what has become common practice in PBR internationally. To require a pre-determined amount of hours of performance in a PBR project infers that quantity, and neither quality of performance nor quality of conceptual coherence, are seen as essential. Second, I believed these guidelines jeopardized the possibilities for integration of practical work and research: a research design where the practical work is pre-determined in terms of important parameters before the research process has begun seems unlikely to facilitate an integrated process. However, the practical guidelines were insisted on – and professed to be non-negotiable – regardless of what the contents of the research proposal presented, another factor that seemed in conflict with the idea of an integrated process.

In my final research proposal I did not adhere to the practical guidelines, and refused to provide details of the five concerts as specified therein. The Admissions Committee and later the Research Committee of the Faculty of Arts and Social Sciences agreed with my position, and approved the proposal in spite of the rejection of the music department's practical guidelines. Right from the start, my 'integrated' PhD had taken an unexpected turn. My intellectual engagement with the challenges of the degree, it would gradually become clear, would be directed by this turn of events towards arguing for a creative space enabling the tenets of PBR.[51]

By January 2012 (two years after registration for the degree), Stellenbosch University had still not provided new guidelines for the structuring of the practical work required for this

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51 The description provided in the yearbook of 2011 reads: '[…] this programme consists of a dissertation and an oral examination. Supplementary work may be required. The study can consist of exclusively theoretical work, or can be an integrated study of creative processes (such as public performances) and theoretical work to be reported in the dissertation' (Stellenbosch 2011 internet source). The current name and description of this degree on the Stellenbosch University website reads: 'Doctoral degrees in the arts are research degrees culminating in a dissertation. The study as a whole can consist of theoretical work or it can be the result of an integrated study of the creative processes and theoretical work which are reported in the dissertation. The unique nature of the integrated option is derived from the coherence and interdependency of the study of the creative processes and theoretical dimensions of the research leading to an original contribution to knowledge of and insight into the arts. All material presented for the dissertation, including the creative work, should be in a format that can be archived and thereby be available to other users' (Stellenbosch 2012 (b) internet source). Interestingly, the information provided on the 2010 website of the music department reads: 'DMus (Performance). The programme consists of five public performances of 60-75 minutes each and a dissertation. The dissertation and the creative component are assessed as a whole' (Stellenbosch 2010 internet source).This further supports the idea that the music department did not have a consolidated view of the type of doctoral degree they wanted to present, and is a further indication of the levels of disjuncture within this department.

degree. This situation left me in a difficult position. ██████████████████

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███.⁵² The relative novelty of PBR in
South Africa (and subsequently the lack of precedents for PBR degrees) as well as the lack of
guidance in terms of practical work resulting from the withdrawal of the practical lecturers,
made constructing the research design a complex process. However, in recounting this history
here it is acknowledged that the experiences of institutional resistance to the research
undertaken proved to be illuminating and significant, even invaluable, as part of the research
project. As was discussed previously in this dissertation, the experience of resistance to my
approach to art music generally as it manifested in this research project gave substance to
many of the theoretical tenets used to explore South African art music practice.

In effect, the circumstances and context in which this degree was completed became a
concrete manifestation of the hypothetical premise behind my research questions. It would
not be wrong, then, to read the work presented here at least in part as a critique on these
circumstances, which I briefly outline below.

The decision to enter for a PhD degree at Stellenbosch University was driven in large part by
the type of degree this institution was offering. I had not had any dealings with this university
before, having completed BMus, BMus (Hon) and MMus degrees at the University of
Pretoria, and I had therefore initially decided to enter for my PhD degree in Pretoria as well.
The University of Pretoria offered what they referred to as a DMus degree, which consisted
of a mini-dissertation and three practically examined concerts. Initially, I was attracted to this
format because, as has been mentioned before, combining practical and academic work has
always been one of my primary interests.

Soon, however, I began to lose faith in both the institution and their degree programme. First,
I was discouraged by the research committee from presenting programmes of only twentieth
century music. This committee of the music department requested programmes that were
representative of 'all four style periods' (in other words the so-called 'Baroque', 'Classical',
'Romantic' and 'Modern' style periods), a specification which seemed to me perhaps suitable

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52 ██████████████████████████████████████. The Dean of the Faculty of Arts and Social
Sciences eventually provided additional funding for the employment of an external piano lecturer, the
contemporary music specialist Jill Richards, to assist me in my preparation for big recitals and performing
events.

for undergraduate and even Masters Degrees, but hardly for a degree at doctoral level. Second, I began to feel a distinct discomfort with the idea that doctoral work, which per definition must show a contribution to new knowledge, could ever consist purely of performances, and I began to doubt the possibility for new knowledge to manifest itself in practical, creative work without the presence of some kind of discursive medium. This issue was discussed in Chapter 3, and is an important issue for practice-based research projects worldwide (see 3.3.2). The degree programme presented at Pretoria University made no attempt to address this epistemological issue.

In 2009 I decided to search for other institutions that offered PhD's in music, and Stellenbosch University was the first institution to respond to my enquiry. Although at first my enquiry was about a 'traditional' PhD that did not include practical work, I was immediately encouraged by the head of the practical department to apply for the 'new', 'integrated' PhD, which was envisioned to be a combination of scholarly and practical approaches (even though no clear definition of how this 'integration' would take place was put forward).

This type of degree seemed to offer the opportunity to combine scholarly and creative work in an innovative way, and to approach these seemingly disparate elements as a joint endeavour. I felt it would enable me to explore both sides of my musical personality, the 'voyeur' and the 'walker', scholar and performer. I did a practical audition and was interviewed by members of the academic and practical staff. For the practical audition, I was required to give a sixty minute recital, the contents of which were left to my discretion. Because I hoped to focus my research and practical work on the twentieth century, I chose a programme of works composed after 1900: *L'Allouette Calandrelle* (1956) by Olivier Messiaen; Sonata no. 9 *The Black Mass* (1912) by Alexandre Scriabin; *In The Mists* (1912) by Leoš Janáček; *Yemoja, Great Mother of the Waters* (1999) by Stefans Grové; and *Little Suite for Christmas* (1980) by George Crumb.

The practical audition was attended, among others, by Prof. Winfried Lüdemann, head of the music department; Prof. Nina Schumann, head of the practical department and head of the piano department; Luis Magalhães and Bennie van Eeden, practical lecturers in the piano department; and two external examiners, composer Prof. Hendrik Hofmeyr and musicologist

Prof. Morné Bezuidenhout, both from the University of Cape Town. The practical audition was followed by a viva voce, attended by lecturers in musicology Prof. Lüdemann, Dr. Stephanus Muller, Prof. Izak Grové, Prof. Hans Roosenschoon and Theo Herbst, as well as by Prof. Schumann. It seems clear, therefore, that by the end of this process a large number of knowledgeable individuals had been exposed to my performance standard as well as academic abilities.

The outcomes of both the practical audition and the viva voce were positive, and no doubts were expressed as to either my practical or academic proficiency. I felt encouraged by what I perceived to be a positive reception on the part of both practical and academic staff, and looked forward to being part of the first group of PhD students to enter this new degree programme. Five applicants were accepted for the integrated PhD, of which I was the only one not employed by Stellenbosch University.

It did not take long for the new degree programme to present teething problems. I experienced, firstly, discomfort with the attitudes of the ███████████████████████ ██, who seemed unengaged with the integrated approach and certainly uninvolved with any research aspects of the study. The idea of integration seemed low on their list of priorities. I was regarded as unusual, to say the least, because of my interest in research and was admonished to practise 'at least five hours a day'. It was also clear that little (if any) correspondence or communication was transpiring between these ███████████, and the ██████████ who were involved in the dissertation, notably my █████████. In fact, I soon began seeing signs of a kind of passive aggression between what was emerging as two completely different factions in the university structure.

The term 'practice-based research' was never mentioned by my practical lecturers; the degree is not designated as such in the University Yearbook, nor was any mention made of the term in the departmental guidelines provided at the beginning of the degree process. In addition, a discrepancy existed in the course descriptions that were available on the University website and in the hard copy journal version of the 2010 yearbook, only discovered some time after the admissions process had been concluded. The Internet version of the course description read: 'DMus (Performance). The programme consists of five public performances of 60-75 minutes each and a dissertation. The dissertation and the creative component are assessed as a

whole' (Stellenbosch 2010 Internet source). The use of the term 'DMus' on an official University website is startling in its discrepancy with the so-called integrated PhD that was supposedly being presented. The Stellenbosch University Yearbook of 2011 describes the integrated PhD as follows: 'This programme consists of a dissertation and an oral examination. Supplementary work may be required. The study can consist of exclusively theoretical work, or can be an integrated study of creative processes (such as public performances) and theoretical work to be reported in the dissertation' (Stellenbosch 2011 Internet source). This definition is, to me, striking in its vagueness, as is the omission of any specific reference to 'practice-based research' or any related term.

I was encouraged by my supervisor to explore the discourse around PBR, and I soon realized that, while the characteristics of this emergent kind of research as it is generally defined internationally seemed to be directly related to the 'integrated' PhD offered at Stellenbosch, the University structures were either not aware of this discourse, or were choosing not to engage with it. Both these possibilities were disturbing and a cause for concern. The research on PBR presented in Chapter 3 was done concurrently with the practical projects that formed part of this research study, and was instrumental in the conceptualization of these projects. The research was conducted, however, from a position of isolation and even resistance on the part of the practical staff.

My research design was ultimately developed to include five performances, each intended to interrogate a specific aspect of performance practice of art music in South Africa. In each case, one or more of the specific 'role players' in performance practice were seen to be central to the design of the practical project: performer, composer, audience, and institution. The preceding chapters provided a theoretical engagement with these subject positions to the object of performance practice, as experienced in various ways by the current writer from the position of performer. Although I could not have predicted it, I came to the realization at the conclusion of this study that the substance of each performance project grew exponentially in depth and scope as the study progressed. I ascribe this to my own growing knowledge of PBR and how it could function in doctoral research projects, as well as growing insight into my own position within South African art music performance practice.

5.2 Performance Projects

a) *Pierrot Lunaire* by Arnold Schönberg

Stellenbosch University generally presents at least two concerts per year devoted to twentieth century music, providing financial support, as well as support in terms of resources, organization and marketing. The current author was in a position to suggest the content of one of these performances in 2011, and the decision was made to perform *Pierrot Lunaire* by Arnold Schönberg. This work was chosen partly because it is commonly accepted as a significant twentieth century composition, but also because in the current author's view the work is accessible to audiences that are unfamiliar with most twentieth century repertoire.

Pierrot Lunaire was composed in 1912, and can therefore hardly be considered a 'modern' or contemporary work. However, one should consider this composition in the context of current South African concert practice. A private study conducted by Annemie Stimie in 2008 of the concert programmes presented as part of the Endler Concert Series in Stellenbosch reveal the dearth of performances of works from outside the nineteenth and eighteenth century canon. An interpretation of Stimie's research, done by Dr. Martin Kidd of the Centre for Statistical Consultation at Stellenbosch University, is included in Addendum D. This section of the analysis shows the prevalence of music from different time periods in the concert programmes presented by specific performers active in the Endler Concert Series. For example, out of 76 works performed by the Stellenbosch University Symphony Orchestra between February 2005 and October 2008, thirty-three percent were compositions from the nineteenth century; twenty-four per cent were works from the eighteenth century. While twenty-four per cent of the works were from the early twentieth century, the composers favoured here compose mostly in a late-romantic idiom or what is referred to by Arnold Whittall as 'the moderate mainstream' (Whittall 2004)**.** These include Rachmaninoff, Prokofiev, Milhaud and Shostakovich. Works from the late twentieth century make up only seven per cent of the total.

To stage a performance of *Pierrot Lunaire* at Stellenbosch University, in the Endler concert Hall and as part of the Endler Concert Series, therefore presented the possibility to test both audience responses to the music, as well as the institution's attitude to supporting music not often performed in South Africa. Audience response was tested partly through the use of interviews with audience members after the performance (a copy of the interview questions is

included in Addendum B). While the interview questions do not necessarily apply to the specific performance of *Pierrot Lunaire*, and could ostensibly be used in other contexts as well, the specific performance provided an opportunity to communicate with audience members and enable their participation. The main thrust of this project's research design was my personal experience of performing in the concert as pianist and acting as organizer. This process provided insights into the institution's role and position in this performance project and, I would argue, in the performance of contemporary music in general.

The interview questions were aimed at investigating a variety of issues, such as the audience members' definitions of art and art music, and their ideas on what characterizes art music as opposed to other types of music. The questionnaire also attempted to create a personal profile for each audience member, in terms of the regularity with which they were exposed to other art forms and performance events. The answers to the questions regarding the nature and state of art music were interpreted in the context of the profile that was established.

Some general qualities connected to art that were articulated by most of the interviewees included art's revelatory capabilities (revealing something previously concealed), and having the ability to encourage emotion or feeling. Interestingly, a general feature that most answers on the definition of art music had in common was that it was elitist, displayed specific and recognizable formal and tonal structures and could only be produced by those with special skills and training. This elitist aspect, which resonates strongly with the arguments related to the art music canon presented in Chapter 1, was not articulated as related to art, however. Where 'art' is seen as characterized by the possibility of encouraging emotion or feeling and able to provide insight into a variety of things, 'art music' is considered an elitist practice, open only to a select few and defined by its formalist properties. If this strong difference in conceptualization of the nature and purpose of art as opposed to art music is seen as pervasive with South African art music supporters, it could perhaps partly explain why art music and other art forms have displayed such different developmental trajectories.

The interpretation of the knowledge gained through these interviews illuminated some aspects of the possible subject positions of South African concert audiences. As was mentioned above, few audience members seemed to recognize a relationship between art music and other art forms. It emerged that art music is generally seen as separate from other cultural endeavours, which supports in part the idea articulated in Chapter 4: the prizing of art

music in South Africa, which necessarily keeps it separate from other cultural items, rather than appraisal thereof which would allow for interaction and contextualization, has caused it to become isolated and reified. The view that art music is different and separate from other art forms could strengthen art music's capability to represent a separate ideological space, as was argued in Chapter 2 and Chapter 4.

The interviewees generally cited a lack of exposure to twentieth century music, yet none seemed to see this as a cause for concern. The lack of South African and other contemporary compositions in the repertoire generally presented on concert stages was not interpreted as an ideological issue. Most of the younger interviewees did, however, articulate a strong interest in new music, and bemoaned the lack of opportunity to hear this music performed.

The process that preceded the actual performance was also illuminating to the current author. Apart from preparation for the performance and the performance itself, all organizational aspects of the performance were handled by the author. These included identifying the other performers (two of which were students), managing rehearsal schedules, handling marketing for the performance, and writing programme notes. In identifying possible participants in the performance, an attempt was made to include students in the ensemble who had little or no experience of playing twentieth century music. The reasoning behind this approach was that these students could benefit from the expertise and general approach of other performers with more experience in this field. The flautist and clarinettist were both seasoned performers, with substantial experience in performing contemporary music. The singer, a professional performer, had very limited experience in modern singing repertoire or extended techniques. The cellist and violinist were both students with very limited exposure to new music. A viola player was also asked to participate, even though only four sections of the work require viola. The reason for this was that, while it is common practice for string players in modern ensembles to be able to alternate between the violin and viola, in South Africa this is uncommon, and the violin player was not able to fulfil both roles. The current author fulfilled the role of pianist.

There was a noticeable difference in approaches between the professional musicians and students. The students generally seemed to underestimate the difficulty of the music, were often unprepared for rehearsals, and sometimes gave the impression of being satisfied with less than satisfactory results. I found this surprising and contrary to my experiences with

fellow students at the Amsterdam Conservatorium where, when given the opportunity to perform with seasoned professionals (a practice that was encouraged by the school), students tended to show strong commitment to giving high-level performances and to learn as much from the process as possible. This was generally not my experience with the South African students involved, even though I was confident in both students' work ethic and commitment before the commencement of the project. This lead me to think that perhaps it was not a general question of commitment or work ethic on the part of the students, but rather commitment and approach to twentieth century music in particular that made the difference. This idea was discussed in Chapter 1, specifically in relation to the art music canon and its influence on contemporary performance practice of art music (see 1.2)

'No one knows the music anyway'

We're rehearsing number eighteen, *Der Mondfleck*. All the parts are difficult, and it's one of the few numbers where all the ensemble members play together. After several attempts in which one or other ensemble member either comes in late, early, or not at all, I suggest we play at half tempo and only up to the downbeat of the tenth bar, then to the twentieth bar etc., so that we can figure out who is losing the plot where. After an intense hour, I begin to feel comfortable that all the ensemble members have the music in their ears, and we try a performance of the number slightly under tempo. The ▮▮▮ misses his entry, coming in one bar too late but he continues to play. We push through; after the performance is over, I ask him if he realized his mistake. He responds that, no, he didn't, but what does it matter? No one knows the music anyway. No one is going to hear a mistake like that.

The piano doesn't play in the fourth number, *Eine blasse Wäscherin*. Tempo and timing is difficult to negotiate in this section, and during the first few rehearsals I conduct the ensemble from the piano. I notice the slightly flat tuning of the ▮▮▮, and after more than one occasion where this happens in more or less the same spot, I comment on it. The ▮▮▮▮ looks at me unbelievingly. She doesn't respond … does she think playing flat is not noticeable in atonal music? I don't pursue it; the tuning does not improve.

> We have a dry-run performance at a student lunch hour concert at the University of Cape Town. After the performance, which goes well and earns an enthusiastic response, we are congratulated by an audience member: 'Stunning performance, truly wonderful. And no conductor! Unbelievable'. I consider telling this person that students of conducting at Stellenbosch University are rarely if ever allowed to conduct anything written after 1890. I felt it would be more work than relief to get a conductor used to Beethoven to 'help' with Schönberg. I just nod my thanks.

There are different possible explanations for these personal perceptions (and the ones noted in my reflections). In many South African music institutions, curricula are often balanced strongly towards the canonical works of eighteenth and nineteenth century Europe rather than to modern compositions. At Stellenbosch University, for example, practical examinations require the performance of three compositions, which does not have to include anything composed after 1900, but must include music from the Baroque and Classical periods. As was mentioned before, the university symphony orchestra (USSO), in which music students are obliged to play, performed between February 2005 and October 2008 a total of 18 works composed after 1900. Of these, two were composed after 1950, of which one was a work by a South African composer, and the other a little-known composer called C. Surinach; the other composers included in these programmes were Rachmaninoff, Prokofiev, Milhaud, Shostakovich, Rimsky-Korsakov, Ravel, Debussy, Turina and Poulenc, hardly a group of composers representative of the many different compositional strands that characterize music in the twentieth century.

What I believe these and other facts show is that the institution (Stellenbosch University specifically, but most probably other South African institutions as well) is enforcing, as Dusman puts it, a balance towards a 'dominant, culturally privileged "historic music", in a society that continues to identify in and valorise the tonal tradition of the eighteenth and nineteenth centuries' (Dusman 1994: 131). If this reading of the ideology enforced by the institution is correct, it could hardly be expected that students who receive their training in such a system would be able to engage with new music composed in the twentieth century in a committed and informed way.

Bums on seats

The day before the performance, the ███████████ approaches me. Looking worried, he informs me that the performance the next day will have to be cancelled; only two tickets have been pre-sold, and it is the policy of the Endler Concert Series not to proceed with performances that have not pre-sold at least twenty tickets. I ask him if he's joking, and tell him to please stop, that I truly cannot handle any more stress. He is non-plussed and non-committal. I feel shattered. Later I am told that the performance can go ahead regardless of the low tickets sales. He almost seems to be suggesting that he is doing me a personal favour by letting the concert take place. Now I start getting angry. Knowing full well I won't change his mind or his attitude, I let rip anyway. Does he have any idea what it takes for a South African ensemble to perform a work like this? Does he realize the amount of hours I've had to put in? The hours all the musicians committed to? Does he realize that no South African ensemble has attempted this work in fifty years?

I storm off, having accomplished nothing. No, he doesn't get it, and no, it doesn't concern him. His job security is contingent on full concert halls, and we all know what it is that gets the bums on seats. And it's definitely not *Pierrot Lunaire*.

Later we are standing outside the concert hall, waiting for the performance to begin. Two senior ladies in evening finery pass us by on their way into the hall. They have season tickets to the Endler Concert Series and have not missed a performance. In passing, one of the ladies pulls me over and says discreetly, 'I think it is wonderful that you're trying this, my dear. I really do hope that some people come'.

Although the remark was probably meant well, it upsets me.

While the audience responses captured in the interviews yielded interesting results, personally the experience of rehearsing, managing and performing a work such as *Pierrot Lunaire* yielded even more valuable insights. The lack of engagement and assistance on the part of the institutional management suggested a lack of interest in the performance of music

from outside the typically accepted canon. Presenting a performance, while knowing the structures that are supposed to support the performance are opposed to its presentation, added an extra level of tension to a performance situation that was already quite challenging: to perform music of this scope with inexperienced musicians provided its own levels of anxiety. The performance was not attended by the ██████████████████████, nor by the ███████ ████████ or ██████████████████████, which further added to the feeling of being isolated in the endeavour of performing new music in Stellenbosch.

This composition, which can hardly be considered 'modern' or 'new' was, in the context of the typical Stellenbosch audience, obviously perceived as new and unusual. The performance was generally well-received by the audience, however. As a performer, I have always felt one could form a strong opinion of how an audience relates to a composition, and the audience present at this specific performance of 21 May 2011 was involved, interested and ultimately convinced of the merit of both the music and the musicians' rendition of it.

PIERROT LUNAIRE

KONUS & THE ENDLER CONCERT SERIES PRESENT

BY ARNOLD SCHÖNBERG
POEMS BY ALBERT GIRAUD
TRANSLATED BY OTTO ERICH HARTLEBEN

21 MAY 2011
20:00
ENDLER HALL
STELLENBOSCH

VANESSA TAIT-JONES: VOICE
LIESL STOLZ: FLUTE/PICCOLO
TRICIA THEUNISSEN: VIOLIN
JAN-HENDRIK HARLEY: VIOLA
JOACHIM MÜLLER-CREPON: CELLO
BECKY STELZNER: CLARINET/BASS CLARINET
MARELI STOLP: PIANO
RECITATION: BRONWYN VAN GRAAN

TICKETS @ COMPUTICKET OR AT THE DOOR R85/R65

b) *Die Buitestaanders* **for Piano and Voice**

At age 9, I played the University of South Africa's Grade 2 Piano Examination. One of the prescribed works was *Die Verlate Speelgoedkamer* ('The Deserted Playroom') by a young South African composer, Alexander Johnson. As it happened, the composer was known to my piano teacher, and I had several lessons with him on the piece. The experience was, even at that young age, extremely significant for me. While I was obviously too immature fully to comprehend the issues related to composer/performer collaboration, the act of engaging with the creator of the music that I was performing influenced me so positively that I would pursue such collaborations for the rest of my career.

This first experience with the work of Johnson, a relatively established and experienced composer, was followed during the period of my undergraduate studies at the University of Pretoria by experiences with similarly skilled composers. However, during my period of study in the Netherlands between 2003 and 2006 I began performing works by composition students on a regular basis. Working with student composers was generally an enriching experience for me. As these composers were still in the formative stages of their compositional development, I found that, while the works were sometimes of varying quality, the composers were generally open to the performer's ideas and interpretations of their work and willing to experiment.

An important part of my personal performance aesthetic has been to perform new works, especially by South African composers, and I see this as a responsibility of performers in the twenty-first century. Specialist performers of contemporary music have made significant contributions in both encouraging and promoting new music. Groups such as 'Ensemble Modern', 'Ensemble Intercontemporaine', the Kronos Quartet, Eighth Blackbird and the Steve Reich Ensemble have arguably played similar roles to those of the Historically Informed Performance Practice movement in supporting their specific music field.

As was mentioned earlier in this chapter, only a single South African composition was performed by the three major orchestras in the country (Cape Town Philharmonic, KwaZulu-Natal Philharmonic and Johannesburg Philharmonic) between January and July 2012 (out of 58 works performed in total). The Stellenbosch University Symphony Orchestra, according to Stimie's research, performed only one South African composition between 2005 and 2008.

This is the only orchestra in Stellenbosch, and all students who play orchestral instruments are required to play in this orchestra for what is cited as educational purposes. The lack of engagement with South African compositions by such an educational institutional body is surprising and disquieting.

My personal experience regarding the lack of support for twentieth and twenty-first century compositions in South Africa was mentioned in previous sections, and was interrogated theoretically in the preceding chapters. This tendency includes a lack of support for South African compositions as well. While I see this as an aesthetic issue, it also presents itself to me as an ideological one, and a practical engagement with South African composers and compositions has been part of what I see as the 'responsibility of response' of a practitioner of music in contemporary South Africa.

The arguments made in the previous chapter (see 4.1.5) suggested that art music practice in South Africa resembles a simulation of the surface aspects of European art music, rather than a substantial art music practice in its own right. The reasons posited for this status quo in Chapter 4 as well as Chapter 2 included the function of South African art music practice as an ideological 'safe space' or counter-environment, a cultural space separate from and uninvolved with other South African socio-cultural realms from whence a particular identity can be enunciated (see 2.2 and 4.2.2). New South African compositions do not seem to have a clear place in such a performance practice, which is more concerned with preserving a surface connection to Europe than to be engaging with South African content. This status quo, it has been argued, is related to the process of valuation that South African art music practice is generally subjected to (see Chapter 4). I would further argue that this is a possible reason for the lack of support of especially the younger generation of South African composers, as well as those who have been active for longer periods of time.

Apart from challenging the current status quo and its seeming lack of support for South African composers, this performance project was also envisioned to explore the composer/performer relationship in a specifically South African context. This led to insights into the position of the composer in the South African music field as perceived by the composers themselves as well as by the general public, and also provided the author with first-hand experience of collaborating with composers in the current South African art music climate.

Rachmaninoff in a mielieland

It is February or March 2010. I am beginning to work on my research proposal, and discuss my performances with ███████████████. They have ████ been pushing me to 'finalize' my five programmes. I've been resistant to their requests, for obvious reasons.

I begin explaining that I want to commission composers to write works specifically for this PhD project. One of my lecturers responds: 'You should be very careful of commissioning composers. You just never know what the quality of the music will be. At least with something like Rachmaninoff or Schubert, it has already stood the test of time, and we *know* it is good'. A similar stance was articulated by a different source during the meeting of the faculty's admissions committee where my proposal was presented for the first time. A member of the music department commented, 'you know, I can accept your ideas of challenging the traditional concert hall and everything. If you would want to perform, for example, Rachmaninoff's second piano concerto in a *mielieland* (corn field), that would be fine with me. At least we already know that the music is of a high quality. It's all this new music that I think we all have a problem with'.

It was interesting to note the difference in approach between the members of the music department present at this admissions meeting and other faculty members from the Drama, Afrikaans Nederlands and Visual Arts departments. Whereas the music department articulated dissatisfaction with the non-canonical and experimental nature of the proposed performance projects, these were seen by the other faculty members as specific attributes of the research design. This strengthened my resolve to break through the boundaries of the pervasive approach to innovation and experimentation in South African music academe and the discipline in general.

For this performance project, four South African composers were asked to compose works for piano and voice. The composers were encouraged to choose their own texts; one composer, Kyle Shepherd, requested the author to suggest a text because of what he cited as his lack of exposure to South African poetry. The composers involved in the project

composed mainly in the jazz, film and theatre music genres, and none of them were institutionally affiliated (as is the case with most of South Africa's composers who receive regular performances). Through the use of interviews, an attempt was made to interrogate the position of the contemporary composer of art music in South Africa (the interview questions are included in Addendum C).

Engaging with these composers yielded interesting results. While most audience members who attended *Pierrot Lunaire* seemed to define art music in terms of its elitism and inaccessibility, the composers generally felt the distinction between art music and other musical forms was contrived and overblown. Accessibility and availability to all listeners seemed important to these composers. One composer conceded that sometimes a type of venue that can acoustically accommodate so-called art music is required, although the choice of space need not be interpreted as central to the compositions themselves. Another felt that the distinction between art music and other types of music was something that was enforced generally in art music practice, which led to him using these terms as well, even though he did not aesthetically ascribe to such distinctions.

All the composers felt that their compositions were not performed regularly enough in South Africa, and cited frustration with the general lack of engagement with new music on the part of art music practitioners. While performers are seen to be technically proficient enough to play new music, the composers mostly experience performers to be resistant to new music, partly because of the lack of precedent for the performance of these works. A feeling shared by the composers was that performers prefer working on canonical music rather than compositions from the twentieth century. The reaction of members of the music department to my inclusion of newly commissioned works in my PhD performance programmes, to some extent frames this existing state of affairs. I would argue that the discomfort with assimilating new music on the part of performers is enforced through the institution's negative attitude to new music.

One reason for the specification of piano and voice was that I had a long-standing professional relationship with a soprano based in Cape Town, who I believed shared most of my aesthetic ideals, and who had in the past often collaborated with South African composers herself. Furthermore, the combination of music and language in the art song genre facilitates a contextualization of the music, arguably more so than in the case of 'absolute' music. It has

been suggested that Western music began to develop into an autonomous art form during the Enlightenment period when instrumental music started to emerge as a counterpart to vocal music, both secular and sacred. Instrumental music that was free from textual (and therefore contextual) material became 'content free' in the eighteenth century (Goehr 1989; Tomlinson 2003), a fact that 'posed a new, exclusionary category redolent of European spiritual superiority' (Tomlinson 2003:34). The genre was therefore chosen to enable compositions of identifiable South African content and context. The composers all admitted a strong interest in art forms other than music, and acknowledged that many of their influences came from other disciplines. This added, I believe, to the strength of the works, which engaged with literature, drama and theatre in a variety of ways, and incorporated the knowledge of writers and poets in the performance.

The project was entitled *Die Buitestaanders* ('The Outsiders'), and the composers were encouraged to choose texts that could relate to the theme of 'outsidership' in some way. The title was also meant to reflect that the composers themselves worked from a position of institutional outsidership. The framework provided was very flexible, however, and generally the aim was to allow the composers as much scope as they needed to create the works. Each composer engaged with this 'brief' in a different way, as will be shown below.

The four composers who were asked to participate were Matthijs van Dijk, Braam du Toit, Neo Muyanga and Kyle Shepherd. The first two composers both completed degrees specializing in classical music at the University of Cape Town. Van Dijk currently specializes in 'contemporary classical' composition, while Du Toit composes mainly in the film and theatre music genre. Neo Muyanga, a well-known jazz guitar player and member of the duo 'BLK Sonshine' with a background in madrigal singing, has recently expanded his output to compose for classical, dance and theatre genres.[53] He also studied choral music in Trieste, Italy with Piero Poclen. Kyle Shepherd is a jazz pianist, fast emerging as one of the most respected and innovative jazz artists of the younger generation in South Africa, and has in the past composed mainly for his own ensemble in the jazz genre.

These four composers were chosen specifically because they operate outside of institutional boundaries (and therefore also without institutional support), but also because they all see

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53 I refer here to 'classical' to denote what was previously defined as 'art music', because it is the term most commonly used by most musicians.

engagement with contemporary South African music, cultures and style trends as significant in their compositional aesthetics. Muyanga, for example, expresses a strong interest in Zulu 'Maskanda' music, the Sesotho composer J. P. Mohapeloa, and the 'chopi' musicians from Mozambique. Du Toit articulates his belief that any South African composer could naturally be influenced when open to the variety of influences and musical styles prevalent in South Africa today. This seems to be a divergent approach from that of the (institutionally rooted) composition students I encountered in the *Kompos* project mentioned above, who seemed specifically to distance themselves from African and South African influences in terms of creative material. What follows is a brief outline and description of the four compositions.

i)   *Man at Hout Bay* – **Matthijs van Dijk**

Part of the brief given to the composers was that the performers be open to experimenting with different techniques and approaches. Van Dijk, given this encouragement, composed a work for piano, voice and glockenspiel (which was to be played by the singer) on a text by Nigel Gowland. Both the voice and the piano part in this work were technically challenging.

The voice part required a large range from the soprano, with the piano frequently playing in the lowest register of the instrument, making successful balance difficult to achieve. The timbral effect was, however, highly convincing. Van Dijk's piano writing in this work ranges from strongly percussive to lyrical, featuring an extended tonal and harmonic approach with dissonant chords and intervals. Another feature of the composition is its rhythmic content: Van Dijk juxtaposes the voice and piano parts in an interlocking rhythmical pattern, with the voice part often augmented by the glockenspiel. Syncopation and hemiola are features of both the piano and voice parts. The emotional range of the work is extreme: a percussive, rhythmically unstable solo piano opening is followed by a sparse and lyrical section. This makes a strong contrast with the next section, which is characterized by interlocking rhythms between the voice and piano, dynamic extremes and fast tempo. The concluding section is slow, lyrical and melancholy, although the re-introduction of the percussive material from the opening leaves the work emotionally open-ended.

It transpired that in performance, the inclusion of the glockenspiel was unsuccessful. In order to play the correct notes, the singer had to break eye-contact with the audience, which lessened the dramatic effect of certain passages. Neither the performers nor the composer wanted to lose the sound of the glockenspiel, which provided unusual colour and interesting

percussive effects to the composition. The composer was open to suggestions of how to approach the issue, and finally it was decided that some of the notes written for the glockenspiel could be played by the piano. The singer would play the glockenspiel only during interludes where the voice part consists of rests.

ii)   *Thoriso le Morusu* – Neo Muyanga

Muyanga chose texts by South African poet and journalist Antjie Krog and theatre director Lara Foot, for what evolved into a 'cantata profana' (Muyanga's description), a thirty minute long work incorporating jazz, folk and classical elements. Krog provided Afrikaans and Sesotho translations of the texts, all of which were used in the work. Muyanga had worked with both Krog and Foot in the past. Krog participated to some degree in the general conceptualization of the composition, and was present at the final rehearsal with Muyanga.

The blending together of folk, jazz and classical elements is a feature of the work. Muyanga has been exposed to and remains involved with multiple music styles and forms, and his combination of these different styles is a feature of his compositional aesthetic. Even with the presence of such varying musical material, Muyanga manages musical and textual coherence throughout.

The work is mainly diatonic, and large sections are made up of repeated material. The emotional contrasts of the text are supported by musical material of varying drive and intensity. The voice part is composed to cover a fairly large range, and requires knowledge of jazz-singing as well as classical styles. The pianist is required to strike the wood of the instrument in the final section to provide percussion as well as piano accompaniment.

iii)   *Lied van die Aardvark* – Braam du Toit

Both the singer and I had worked with composer Braam du Toit in the past, and the fact that the singer's voice was known to Du Toit influenced aspects of the vocal writing. The dynamic between composer and performer(s) in this instance was therefore different from the other situations: Du Toit had an excellent understanding of specific features of the singer's voice, and it was possible to work very closely with him in preparing for this performance.

The poem set to music by Du Toit is by Donald Riekert, an Afrikaans poet who had lived in the small town of Kuruman in the Karoo, one of the least-populated areas of South Africa,

until his death in in 2011. The melancholy undertones of the text are reinforced by the music. Formally, the work is composed in an arch-form, with a slow build-up, a climax at the central point in the work and gradual decompression towards the end of the work. Du Toit's compositions are generally diatonic, characterized by a distinctive harmonic language, a defining feature of his output. His aesthetic can be described as minimalist, and he often bases entire compositions on a minimum amount of chord structures.

iv)   *Deel my Siel aan die Armes Uit* **– Kyle Shepherd**

Kyle Shepherd is an emerging jazz artist, who has a growing support-base and is known for his use of 'ghoema' elements in his jazz compositions. Shepherd requested that I provide the poem for him to set to music. I chose a poem by Vernie Plaatjies, an Afrikaans-speaking so-called Coloured poet from the Cape Flats (a poor area in the Western Cape, populated mainly by working class families) who had passed away early in 2011. Shepherd had no experience or training in classical composition, and the score he provided contained chord charts rather than traditionally written out harmonies, written out by hand. The rhythmic approach to the voice-part presented some problems, with accents sometimes falling on syllables that distorted the meaning of the text. The composer was, however, open to discussion, and it was possible to solve these problems. Shepherd's harmonic language is innovative and original, frequently combining 'traditional' jazz elements such as augmentation and the adding of the sixth with local musical influences particular to the Cape Malay tradition often commonly referred to as 'ghoema'. The harmonic underscoring of the voice provided by the piano is a strong feature of the work.

'A different language'

It's an incredible feeling, getting a new score, knowing you'll be the first to delve into it, interpret it, and make it into music when performing it. The sense of discovery is completely overwhelming: what had previously existed only in the mind of the composer now exists in the realm of the aural universe, for the first time, and you are the one releasing these notes into the atmosphere.

It comes with a lot of responsibility, of course. There is no 'frame of reference' for these new works. They haven't been recorded; no-one else has played them. Until the moment you perform these compositions, they have

existed only in the composer's mind. You, the performer, have the responsibility to 'discover' the musical content. It is my belief that this must primarily be done by being as true as possible to the content of the score. For me, the clarity of the composer's indications in the score is a measure of the strength of the work, and I have discovered in the past that the most satisfying experiences of working with composers were those cases where the success of the performance was not contingent on the collaborative process, but rather enhanced by it.

We were able to work with all four composers, and the collaborative aspect of these sessions enhanced my own understanding of the composers' aesthetics and, I believe, provided the composers with new insights into the interpretive possibilities of their works.

One of the poets whose work was set to music for the project attended the final rehearsal before the première performance. She commented on the experience of seeing the creator of the musical work engaging with the performers of his piece, an encounter which made a strong impression on her. 'When you speak about this music, it's as if you're speaking another language. It's almost sad that this experience can never be shared by others'.

A musician working on new music, especially in cases where some form of collaboration between performer and composer is implied, has to make conscious decisions about the extent to which her interpretation will be influenced by the composer's specifications that are relayed beyond those included in the score. During the process of preparing for the performance of a musical text, the performer has to make several decisions on the interpretation of this text. This interpretation is informed by indications in the score, as well as knowledge of the compositional style and historical situatedness of the work.

The position of performer as interpreter is altered, however, when the composer, the individual who created the musical text, becomes personally involved. Creating texts and interpreting them are activities that belong to different intellectual orders. When the composer becomes involved with the interpretation of the text, these become entangled and interrelated. It is important for composers and performers to be cognizant of this fact, and the

ability to negotiate such situations is something which is improved with experience. It emerged from the interviews with the composers that they all appreciate the opportunity to work with performers playing their music, and that this is valuable to them as creators of music. It also became clear, however, that the composers perceived a lack of interest and commitment on the part of the performers generally to engage with new music.

c) Solo Recital/Lecture Recital

Developments in composition such as extended techniques, serialism, experimentalism, pluralism and eclecticism characterize much of the music composed in the twentieth and twenty-first centuries, yet these musical innovations are rarely seen or heard on South African concert stages. One could speculate as to possible reasons for this. In my experience, contemporary music and techniques required for the performance thereof are rarely taught, possibly because there are few practical musicians in the country who have the knowledge and skills to teach extended techniques. As a result, students are not encouraged to engage with new works and techniques, a fact that reinforces the ossification of the canon and current art music practice in South Africa. The lack of proficiency in teaching and performing extended techniques is, I would posit, relatable to the general lack of engagement with new music in South Africa, and the problem persists because the lack of transformation in art music practice has become pervasive and ubiquitous, leaving little room to change the status quo.

The initial intention with this project was to present a Stellenbosch audience with a programme of music entirely composed after 1950, and to follow the performance with a lecture pertaining to certain aspects of the repertoire. The performance took place on 4 November 2011, and ultimately did not include a lecture. My personal experiences in the preparation for this performance and the ultimate act of performance itself provided the most significant findings of this project.

The works I chose for this performance were *La Bouscarle* by Olivier Messiaen; the piano etudes entitled *Cordes á vide* and *Fanfares* by György Ligeti; *Crystalline* by Karen Tanaka; and *De Profundis* for speaking pianist by Frederic Rzewski. These works are vastly different in approach and context, and each was chosen for their specific individual merit as I perceived it.

La Bouscarle ('the warbler') is from the fifth book of the *Catalogue d'oiseaux* ('bird catalogue') composed by Messiaen between 1956 and 1958. The entire *Catalogue* comprises thirteen pieces published in seven books. Each piece is given the title of a single bird, although several bird-calls are included in every work. In some cases, evocations of scenes in nature are also incorporated. Messiaen made many recordings of bird sounds in Europe and

North Africa during the course of his lifetime, and these form the basis for the compositions in the *Catalogue*. While Messiaen in some cases re-creates bird-calls almost exactly in terms of rhythm and pitch, in other cases the music is composed to evoke the character of the bird more than its actual call. The warbler, for example, is depicted as a 'violent' bird, hidden in the reeds next to the river where Messiaen observed it, and it is the 'violence' of the bird-call that is evoked rather than the call itself. To interpret these 'bird-pieces' requires commitment to the exact rendition of the complicated rhythmic structures and sonorities that are features of the piano-writing, and also the ability to engage with the evocative and imaginative substance of the compositional approach.

The two works by Ligeti, *Cordes á vide* and *Fanfares*, are taken from the first book of Ligeti's piano etudes, composed between 1985 and 2001. Ligeti's etudes have been assimilated into the European canon, although they are rarely performed in South Africa. The titles of the etudes vary between poetic titles and technical descriptions. *Cordes á vide*, which translates as 'open strings', is entirely based on intervals of a fifth. The work opens with a transparent texture and simple rhythmic structure of flowing quavers, but develops into increasingly complicated chords and rhythms. *Fanfares* is constructed on an ostinato figure grouped in three, two and three quavers, a pattern that does not alter throughout the work but is played alternately by the left and right hands. This is combined with chords of various lengths that create a polyrhythmic structure which increases in complexity as the piece progresses.

Japanese composer Karen Tanaka composed *Crystalline* in 1988, while a student of Tristan Murail at the *Institut de Recherche et Coordination Acoustique/Musique* (IRCAM) in Paris. Murail is a leading figure in the spectral technique of composition, where the fundamental properties of sounds and the analysis of sound spectra are used as the basis of compositions. Tanaka is not generally characterized as a spectralist composer, but this specific work is a good example of the compositional style. Even though the music is extremely detailed in its notation of rhythm, dynamics and pedalling, the aural effect is one of free-floating 'sound moments', or 'sound-sculptures' as Tanaka describes them.

De Profundis for speaking pianist is the most experimental of the works chosen for this performance. The pianist recites parts of the text of *De Profundis*, a posthumously published letter written by Oscar Wilde while imprisoned at Reading Gaol, while simultaneously

playing a composed score on the piano. In addition, the pianist is required to perform various dramatic gestures, such as hitting herself, grunting, barking and shouting, and some sections require that the pianist sing or whistle while playing. Rzewski did not use Wilde's entire text in this composition, nor did he use the material chronologically. Samples of the text are, in a sense, 're-composed' to support the dramatic content of Rzewski's composition. The work has a very strong dramatic impact, which is the result of the combined effect of the strong, dramatic text, and the innovative piano writing and dramatic effects created through the various extended techniques employed by Rzewski.

While preparing for this performance, I became increasingly aware of the level of isolation in which I worked at Stellenbosch University. The withdrawal of my ████████████████ from the study project had left me without access to practical lessons. Probably because of the general apathy and disinterest that I have stated as a perceived condition of South African music practice generally, few (if any) of my fellow students knew any of the works or even the composers I was performing, and few of them were themselves engaged with contemporary or experimental music. I did not feel I had the opportunity to engage with my peers in terms of the music I was working on, although in terms of academic engagement I was finding a lot of support and interaction in my fellow PhD students. In terms of practice, however, I felt increasingly isolated.

At this point in the study process, I was fortunate enough to be able to involve South African pianist Jill Richards in my PhD project. Richards is an established performer and expert in twentieth century music, and one of the few pianists in South Africa that have training and experience in performance of contemporary piano literature. The faculty of Arts and Social Sciences at Stellenbosch University facilitated her inclusion as a special advisor to the study, and her input became essential in both combating my feelings of isolation, as well as in terms of creative and practical advice.

Learning to whistle

Ever since my first introduction to Rzewski's music, I had wanted to perform *De Profundis* for speaking pianist. The work, using texts by Oscar Wilde, requires the performer to recite Wilde's text while playing, and to sing, grunt, whistle, play

percussion on the piano lid and, at one point, to hit parts of her body repeatedly.

Usually, when I begin to study a new work, I can soon begin to identify specific technical difficulties that I will need to focus on. I know my strong and my weak points as a pianist equally well. I have a good memory, I can create a broad spectrum of colour on the instrument, and I can produce a wide dynamic range. I suffer from a lack of velocity in terms of finger work, and have the tendency to over-pedal music, especially when experiencing tension. I feel I can access specific musical languages fairly easily, and thereby gain an understanding of how to approach this music interpretively. Technical issues, however, sometimes prevent me from conveying these interpretations fully. I've learnt how to balance my strengths and weaknesses in my approach to new music. In Rzewski's work, however, I was confronted with things that I had never even thought of before.

I initially thought it would be best to learn the text and the music separately, but I soon realized this would be a mistake: the music and the text are conceptualized as one object in this composition, and to learn the music and text separately would be like learning the music for the two hands separately. I did not realize, however, how different it is to speak and play at the same time, to employ two such different faculties simultaneously.

And then there was the whistling. I had never learned to whistle. And now I had to be able to whistle on pitch, often a secondary melody in counterpoint with the piano.

So, I practiced. Initially, I scheduled Rzewski for my early-morning practice-session, between 7:00 and 9:00 am, before the Scarlatti and the Beethoven and Rachmaninoff would start up around me. I felt a little embarrassed. I had to stop myself thinking that I should rather be practicing my Beethoven along with the rest of the hallway. I found out that old habits die hard. I had to keep convincing myself that the counter-environment within which I had come to exist was the right place for me to be.

They say practice makes perfect. I can whistle like a thirteen-year old boy now.

As was mentioned before, my initial idea was to present a lecture recital, where a discussion of the works would follow on the performance. This method diverges from the 'typical' approach to lecture recitals or lecture demonstrations, where the lecture usually precedes the performance. This alternative approach was suggested by my thesis supervisor, who also suggested presenting an academic lecture that deals with a more ambitious subject than merely the superficial characteristics of the compositions. Such an approach could contextualize the performance as both a creative and intellectual endeavour, and situate it in the academic realm as well as the performative.

I began preparing a lecture on metaphor in music, and the ways in which metaphor is dealt with in the compositions I would be performing. According to musicologist Michael Spitzer, 'To think, talk or write about music is to engage with it in terms of something else' (Spitzer 2004: 1). Whereas one can observe a painting and identify certain objects, colours, even the medium itself such as paint or plaster, in talking about music one is always forced to create forms of representation that are alien to music, which is per definition nothing more than a sonic event. It is Spitzer's contention that what we hear is situated in an imagined space, organized according to the phenomenal space of our experience. In other words, we think, talk and write about music metaphorically.

The subject of metaphor in music presented many interesting angles, especially when applied to the twentieth century works I was performing. Although metaphor in music has been analysed by several scholars (see Kramer 2011; Lakoff and Johnson 1980; Spitzer 2004), the approach in most of these cases is generally focused on musical elements such as melody, harmony and formal structure as they are applied during the classical and romantic periods. I was interested in exploring the ways in which metaphor is used in the twentieth century music that I had chosen for performance, for I believed it represented a departure from its role in earlier music. I decided to exclude the composition by Rzewski, because I felt the presence of text in the composition made the interpretation of metaphor in the composition conceptually different from that in the other compositions.

La Bouscarle is an atonal work where the melodic and rhythmic material is based on birdcalls. There are no traditional harmonic procedures, and the formal structure is conceptualized as a type of through-composed, 'real-time' event, depicting the happenings in the natural environment or habitat where the bird in question resides. Messiaen

acknowledged the impossibility of re-creating bird-calls completely accurately in terms of pitch and rhythm, and the music of *La Bouscarle* (as is the case in other works) is evocative and suggestive of atmosphere and mood in addition to simulating the actual sounds of the birds. For example, Messiaen composes the 'sound' of the river by using chords and static rhythms that create a tranquil atmosphere; he does not attempt to emulate the sound of flowing water, but rather the mood that the slowly flowing water creates. The musical material becomes a metaphor for a specific area, time of day, atmosphere and emotional state.

Ligeti's etudes present a kind of sonic metaphor to the listener. Harmonic instability becomes a sonic metaphor for alternating modes of indeterminacy, stasis and motion in *Cordes á vide*: the use of intervals of fifths in the two hands (excluding the presence of a third which would determine major or minor tonality) provides the music with a sense of freedom and being ungrounded. This feeling is altered when the two hands, playing together, create the presence of other intervals between them, which suggests specific harmonies, modes or tonalities. In *Fanfares*, the repeated ostinato figure is initially coupled with corresponding accents in the alternate voice. However, as the piece progresses, these correspondences are increasingly compromised, causing a sonic effect of disjuncture and aural 'chaos'. The sonic metaphor is one of organization that develops into disorder.

The compositional technique employed in Tanaka's *Crystalline* is based on a sound spectrum, created when a low tone is projected through a sonograph machine. Tanaka organized these tones provided by the sonograph projection into what she refers to as a series of 'sound sculptures'. The aural effect created by this approach corresponds to Tanaka's provocative description of 'sculptures': each sonic event is constructed in terms of multiple registers, attacks and timbres, and is heard as a series of monolithic musical occurrences. The musical metaphor here is one of sonic construction.

As the date of the performance drew nearer, I began to find it increasingly difficult to balance the creative and scholarly work, not so much in terms of time management, but on a deeper emotional and intellectual level. This was unusual for me, especially because the discomfort was not something I had experienced with any of the other projects I had been involved in. I increasingly began to feel that it would be a mistake to combine the lecture and the performance in the same event. In fact, the feeling that I would be forcing two things into one realm, and that this would diminish the impact of both the performance and the lecture,

became so overwhelming that I began to have serious doubts as to the viability of practice-based research in general. Being in a position where few of my peers were engaged in PBR meant that these doubts had to be negotiated from a position of intellectual as well as practical isolation.

At this point, however, I came to what has been for me a vital realization. I realized that being able to be both a voyeur and a walker, or a scholar and a performer, was not necessarily the same as being both at the same time. I realized that this was not even necessarily the most viable approach. It is possible that performance and scholarship exist in ontologically different realms, and while it could be possible for them to exist concurrently in the same space, this is not a prerequisite of a successful PBR project. Subsequent reading and research into PBR (see Chapter 3) confirmed this view. The insights I gained through working on the pieces chosen for this specific performance, especially in terms of the information that was yielded in terms of metaphor in music, were very illuminating, and will hopefully culminate in other research projects. This information would not have been accessible in the same way if I did not engage with the music in performance. Perhaps even more pertinent were the insights gained into PBR itself, and the many ways in which this type of research could function. I came to the realization that the quality of the research is not contingent on it being presented in the same space as the performance.

Phenomenologically, I was acutely aware of the fact that my presence in my department was viewed by some as disruptive. My insistence on structuring my study around contemporary music and my commitment to innovation and alternative approaches to art music practice had caused discomfort from the outset. To present a performance under these circumstances proved more difficult than any performance situation I had previously experienced. Presenting a performance of complex, technically challenging twentieth century music is already daunting. The personal challenge here was to perform in an environment that I experienced as negatively inclined both towards the repertoire I was performing, and to my person. It pushed me into a space of acute discomfort and distress. Although performing under such circumstances is not ideal, it did confirm, at least on a phenomenological level, many of the characteristics of South African art music performance practice that I had identified throughout the course of the study.

Gear shift

I remember spending anything between four and eight hours a day practicing my instrument while an undergraduate at the University of Pretoria as well as in Amsterdam, but I don't remember spending much time at all behind a desk or in the library. Writing, reading and studying always felt easy to me. I realize now that the system in which I received my early education was much more focused on practical work than academic study, and the fact that I coasted through the academic subjects of my BMus degrees reflects perhaps more the academic standard at my practically oriented institutions than my own academic prowess.

Even though I had always read widely, and have always been equally interested in research and new knowledge and in practical music-making, it was not until I entered for the practice-based PhD at Stellenbosch University that I was truly in a position where both research and practical work functioned together, or were supposed to function together.

I became increasingly aware during my study process of the ontological difference between the two spaces that I was occupying: the academic space and the performance space. It felt like I had to make a mental and emotional 'gear shift' every time I moved between these spaces. While I realize in retrospect that this feeling was compounded by the situation at my specific institution, it was significant on a deeper level as well.

This 'gear shift' proved to be only possible up to a point. When it finally came to my solo performance, which was supposed to include a lecture, I found myself unwilling (and perhaps unable) to occupy the two spaces at once. It was an interesting realization for me, and one that has done much to broaden the scope of my approach to practice-based research. It gave me insight into a fundamental aspect of my dual musical personality: to be able to make a gear change does not have to be the same as being able to drive in two gears simultaneously.

d) Stolp/Kaganof/Blake multimedia/improvisation/experimental performance

In May of 2010, I had met and collaborated with Aryan Kaganof on a screening and live performance of 'The Exhibition of Vandalizim', where the musicians Zim Ngqawana and Kyle Shepherd performed in a scrapyard outside of Stellenbosch. The visual impact and power of Kaganof's film made a strong impression on me, and in the aftermath of that experience – with which I was involved both creatively and in terms of organization – I began thinking about other ways in which to combine film and music in creative processes.

Originally, my primary interest was in how different types of material or media could influence and cross-pollinate each other. Intermediality, therefore, was the main focus. Intermediality occurs in works that are created across the boundaries of different media and disciplines, where 'media' refers to the material or form used by an artist, composer, or writer, and can apply to a variety of artistic practices. In intermedial works, different media are combined, fused or productively co-related. I began conceptualizing a project where film, composed music and live performance could interact, and I approached Kaganof to collaborate with me on this project.

A specific feature of Kaganof's work that appealed to me was how he captured and positioned images. Kaganof seemed to probe beyond the obvious in a search for imagery not immediately noticeable or explicit in a superficial reading of narrative. The images in Kaganof's films, often shocking and disturbing, are generally located in ways that suggest the consistent presence of meta-narratives in the work. Kaganof's filmmaking is profoundly subjective and wholly representative of his experience and perspective, which sets him apart to a large extent from traditional approaches to documentary filmmaking.

The decision to approach him for a collaborative project was made partly because of what I perceived as his unique creative aesthetic, and partly because we had become friends and I appreciated his input in my study project generally. I had felt that our personal relationship would provide a level of trust, which could add to the success of collaboration. Kaganof was approached specifically because of his creative aesthetic, and because of the highly experimental nature of his work. I did not realize at the outset of the project that his creative personality might not be wholly conducive to collaboration, and it did not occur to me to pre-empt a situation where his own subjective approach could compromise a creative collaboration between the two of us.

In searching for ways to negotiate the interface between music and film, an attempt was made to avoid the binary opposition of the two mediums and to circumvent the creation of a hierarchy of materials. If music is composed to supplement an already existing film, the musical material can be seen as subordinate to the film, an accompaniment to the visual material or a reinforcement of the film's message. The opposite could also be true if the musical composition were to precede the making of the film. An attempt was therefore made to conceptualize a performance that could facilitate the active participation of the performer, while simultaneously presenting a challenge to the hierarchy of created material.

Kaganof's fluid, instinctual approach to the collection and projection of imagery encouraged me to explore the possibilities of creative, real-time response on the part of the performer. Such real-time response or improvisation is not, however, something to which I have been regularly exposed. I have no training in improvisation, which is a skill, I believe, that is honed over time and not necessarily an innate ability. I stress this point because, even though I have not notably engaged with improvisation in performance, I have become increasingly interested in the idea of expanding my abilities as a performer beyond the act of only the interpretation of pre-composed musical texts.

In an effort to negotiate and to some extent simplify my interest in improvisation, I decided to include a third role-player, a composer, in the project. I approached the South African composer Michael Blake, who has had some experience working with Kaganof in the past. Blake was given the brief of composing music in response to filmed material provided by Kaganof. Blake eventually composed a single work, which he then divided into twenty fragments of varying lengths, one fragment to a page. These fragments could be learnt individually, and then 'sampled' in response to the film material, which I would see for the first time when giving the first performance. In an attempt to circumvent an experience of the music as merely an accompaniment or 'sound-track' to the film, the performance of the work was envisioned as a real-time event: Kaganof would project sequences from the filmed material, not necessarily in the original sequence, and I would respond by playing sections of the composed music in response.

At my initial reading of the musical text I was not aware that the composer had conceived of the music in one individual structure, but I did immediately become aware of a strong

interconnectivity in the musical material. I received the music already 'fragmented' and was not provided with the original sequence until the night of the performance. In the process of assimilating the music I discovered several musical links between the fragments. This provided a sense of cohesion in the music, even when performed with the fragments out of their originally conceived sequence.

I was intrigued by the fact that one piece of music could be equally coherent both in a through-composed form and when heard in a fragmented way. I found that Blake's composition was written in a way that the inner structure of each individual fragment could, without the trigger of visual material, also suggest a larger musical sequence. Several chord structures occur in more than one fragment; sometimes, these chord structures are written out to form a melody, and the chord is disguised. There are recurring melodic and rhythmic sections, sometimes reoccurring with only an alteration in tempo but remaining the same both rhythmically and in terms of register. Sometimes, sectional material is transformed in terms of character so that it becomes barely recognisable. These factors attested to a strong musical coherence in these *Fragments in the Form of a Serial*, and I experimented with performing them without visual stimuli, using the inner structures and materials of each fragment to create a unique version of the composition, a process similar to that followed by Stockhausen in his *Klavierstück XI*.

It is possible that one of the major strengths of this work lies in the fact that Michael Blake is a master of the miniature form and could, in the conceptual framework provided for this composition, engage with macro- and micro-forms simultaneously. Studying and assimilating the musical text opened up from the outset interesting issues for me as a pianist and performer. Whereas the 'narrative' of the work or the sequence of musical events would normally guide my process of learning the music, here I had to resist creating any form of linear narrative, or risk being unable to break free of the sequence established in my mind when eventually responding to the film material. In terms of memorizing music, I generally find it much simpler to commit music to memory when there is an identifiable narrative structure or sequence of musical events, for in such a case each section of music is suggested by the material preceding it. In the case of Blake's *Fragments*, however, I could not rely on macro-structure to aid my memory.

Ultimately I approached the *Fragments* as individual musical units, each with its own character and personality, rather than viewing them as a musical aggregate. The fact that I would not see the film material before the performance meant that I had to find imaginative ways of preparing myself for the responses to the visuals that would be required of me on stage. As I was preparing to perform in a way that I had never done, I was pushed to be creative and imaginative in terms of my preparation process: the conceptual nature of this project meant that I also had to use conceptual tactics in my preparation process. The uncertainty and the insecurity this caused provided me with a new space within which to prepare and perform music, broadening my horizons as a performer and artist. One of the central tenets of this performance design was that I would not have the security I normally rely on in performance. This forced me to rely on aspects of my creative personality not previously utilized to their full capacity.

This project, ultimately conceptualized as an experimental performance combining film material and composed musical material, where quasi-improvisational real-time response on the part of the performer to both mediums could be explored, developed conceptually over a period of two years. For the performance, we decided on presenting three versions of the material: my first reaction, without having prior knowledge of the film material, a performance where I perform the music in the original composed sequence (with which he would provide me on the evening of the performance), and a third performance that would test my responses after having viewed the film twice before.

The actual execution of the performance proved problematic. Kaganof, for reasons unknown, decided to show two films not included in the performance design and that had not been shown to the composer.[54] While I, the performer, was not aware of this action at first, I became aware during the performance itself that the film material was not artistically relatable to the musical material that I had received and assimilated. Whereas the fragments all contained musically related material, the first film was predicated on a notion of radical contrast: young white female children playing a game were juxtaposed to black adult men being arrested. This well-worn image of an apartheid diptych seemed too shallow and unsophisticated to be connected to the composed music. The musical material could not support this binary opposition, unless I decided to alter the length, tempo and dynamics of the

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54 Kaganof refused to allow me to include these films in this dissertation document. As a result, I was only able to include the audio material of the performance (see Addendum E).

fragments to fit with the contrasting imagery. Such a course of action would play directly into the situation I had wanted to avoid conceptually: musically responding to film in the most obvious and superficial way. Forced to make a decision in performance, I decided to resist the impulse to perform the music as mere accompaniment to the visual material, and kept performing the fragments as they had been composed and as I had artistically prepared them.

My initial suspicions in terms of the film material being unrelated to the composed material were confirmed at the conclusion of the first performance, and several audience members also remarked on the lack of cohesion between the musical and visual materials. An interesting result of my decision to perform the music 'in spite of' the film rather than 'in response to' the film was that the superficial message of the film was altered: it transpired several times that even when images of carefree white children were substituted for those of repressed black men, the music and atmosphere remained the same. I believe this added another level of interpretation to the visual material, and provided at least some aesthetic sense to the performance. For the third performance, where I was confronted with yet another film that the composer had not seen, I decided to alter the fragments and attempt to fit them more directly with the visual material. While as a performance the third attempt was arguably more coherent, artistically I felt the first performance was more successful, partly because the music had been performed with more integrity in terms of the score, and perhaps also because it explored another meta-level of the possible interrelationships between film and music more clearly than the third performance.

Kaganof refused to engage in discussion either on the evening of the performance or afterwards, and left me feeling as if he had wilfully attempted to sabotage the project. This sentiment was supported by the composer as well as other audience members. I was unable to engage artistically with the concept I had devised, and was forced to complete the performance under difficult circumstances. These circumstances did, however, open up new avenues for discussion and debate, and provided me with insight into the collaborative process that I believe will be instrumental in subsequent creative engagements.

This performance project included contributions from three different creative personalities: filmmaker, composer, and interpreter/performer. Each of these contributions was generated from different types of creative impulses. This added an additional conceptual dimension to the project, for although the final performance was envisioned as the result of the

contributions of three individuals, it could not be said to have been a typical collaborative project. However, it also created the opportunity for individual personalities and impulses to dominate the final product or result of the conceptual process, as was the case here. The uncertainty and unpredictability of the outcome of the performance provided a central tenet of its conceptualization, yet this proved more difficult to negotiate than I could have foreseen.

The filmmaker and composer in this performance project did not collaborate in the creation of their material and there was no consultation between them during their creative processes, although Blake used Kaganof's film as a primary reference (unnecessarily, as it turned out). Similarly, I did not consult with Kaganof as to the interpretation of the music, or how the musical material would be combined with the visual material. In retrospect, I realize the potential value of a fourth contributor, a neutral individual who could have formed a connection between the three creative personalities in this endeavour. To have another person moderate the process could have provided an added level of cohesion between the different materials and creative personalities. While I am still convinced of the merit of allowing the creative process to be as open as possible, I also believe for future collaborations it is important, at the point where performance takes place, to close the collaboration and take control of the material as it is presented in its ultimate form. My ideas on this will hopefully be expanded with future collaborations.

e) *'Did You Know: The Train Always Has Right Of Way'*

The traditional concert hall as the preferred space for the performance of art music is a concept that was transplanted to South Africa from Europe, similar to the South African art music tradition as it was described earlier in this dissertation. The South African concert hall as a conceptual space is still entrenched to a degree in political and social tenets of the previous regime. On a symbolic level, the concert hall space provides a physical representation of the European art music tradition from whence our own local tradition originated, but it could also be said to represent the elitism and exclusivity propagated by apartheid powers.

Although the frequency of art music performances taking place in alternative spaces has increased in recent years, the concert hall still facilitates the bulk of art music performances in this country. As both real and symbolic space, the concert hall carries a historical burden. During apartheid, non-white South Africans did not have access to concert halls. The 'Group Areas Act' ruling of 1965 declared that casts and audiences of mixed race were not allowed in theatres (and, by implication, concert halls), effectively ensuring the concert hall space as exclusively accessible to the white minority (Fuchs 2002: 6). Brett Pyper, writing about the Pretoria State Theatre and its associations with apartheid, comments that 'few institutions were more vocally held to symbolize the apartheid cultural apparatus' and that 'the State Theatre and the apartheid state were clearly on intimate terms' (Pyper 2008:237). Expanding further on other theatres and concert halls that were publicly funded during apartheid, Pyper posits that the 'officially sanctioned art world' represented by the institutions funded by the apartheid government had come to 'perpetuate apartheid … less because it responded to official dictates and more because it espoused a particular cultural politics that brought it into broad alignment with apartheid writ large' (Pyper 2008:238).

In the present time, access to theatres and concert halls is no longer regulated by law, and yet the audience demographics for art music performed on concert stages have not changed significantly. I believe this is partly due to the symbolism of the concert hall, for this construct still portrays the same hegemonic characteristics that defined it during the apartheid regime, even if these are no longer enforced.[55] In order practically and conceptually to probe

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55 My personal experience of audience demographics in 'alternative' concert venues, such as Arts on Main in the Johannesburg city centre, the Fugard Theatre in Cape Town and the various spaces used in the Infecting the City Festival in Cape Town, is that they are much more representative of the various social and cultural

the concept of the 'concert hall' and what it represents, and to problematize its status as primary location for the performance of art music, I began to investigate the possibilities of using alternative performance spaces as points of departure in conceptual performances.

Conceptual art has been a recognized movement in the visual arts at least since the 1960's, but it has been argued that its origins can be traced back to earlier movements such as Dadaism, Surrealism, Abstract Expressionism and the Fluxus group (Schellekens 2007 Internet source). It falls outside the purview of the current research fully to engage with the conceptual art movement and the various implications this movement has had and continues to have on art production and philosophy. However, one of the central tenets of conceptual art, according to Schellekens, is to 'encourage a revisionary understanding of art, artist and artistic experience' (Schellekens 2007 Internet source), and it is in this sense that the general philosophy of conceptual art was instrumental in shaping my approach to this project. A study of the literature revealed that the role of music within the conceptual art field was comparatively small. The attempt to frame this performance project as an experiment in conceptual music was therefore informed to a large extent by the writings on conceptual art in the visual art context.

As is often the case with creative processes, the initial idea – putting a piano on a train – was primarily intuitive. The project eventually took shape through a process of interrogation, probing and rational argument, but the project was born out of an instinctive feeling that the train would have the capacity to represent most of the issues that I wanted to address in terms of the concert hall as performance space. A very basic outline of the project was included in my research proposal. At this early stage, the project was conceptualized mainly as a type of intervention, meant to highlight the lack of access of most of the South African population to the concert hall performance space, and to challenge the stigma associated with this location. While the project would eventually become much more refined in both intellectual and artistic terms, it had an impact even in its most basic form. I was surprised that the members of the music department that attended the admissions meeting where my research proposal was presented reacted more negatively to this project scenario than to any of the others. The very strong reaction it provoked could perhaps be related to the premise that this project

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groups that constitute the South African population. This, to my mind, supports the idea that alternative performance spaces can play a role in fostering more varied audience demographics for art music performances.

espoused: that art music, by virtue of its encapsulation in a space that is historically and symbolically related to the country's apartheid past, is inaccessible to the wider South African public. These reactions on the part of the music institution also strengthen the arguments put forward in Chapter 2 and Chapter 4 regarding the ideological underpinnings of contemporary art music practice in South Africa, and the functioning of this practice as an ideological 'safe space'. To some extent, this strongly negative reaction on behalf of members of my own discipline strengthened my commitment to this project, for it suggested that this issue was relevant and vital.

I wanted to conceptualize spaces that were as diametrically opposed as possible on social, cultural, economic and emotive levels to the space symbolically represented by the concert hall. During this thought process, however, I realized I would have to 'interpret' the other possible performance spaces and identify what these spaces represent, just as I have 'interpreted' the traditional concert hall, in order to identify a space that could symbolize the concert hall's 'opposite'.

In trying to imagine the 'opposite' of the concert hall, I drew up a list of features that I felt characterized this space. A fundamental characteristic of the concert hall, in my view, is its exclusionary nature. To gain entrance, one must pay a substantial fee. Once inside, there are rules to be observed and protocol to be adhered to. There is a dress code, and a code of conduct. The material presented on the concert stage provides a symbolic link between those who have gained access to the space: a mutual support of and love for what is generally defined by audiences and concert organizers as 'art music'.

What is the opposite of this? A space where very little or no money is necessary to gain entrance, perhaps. Yet this seems too simple and superficial a distinction. One could hardly identify a space where there are no rules, protocol or codes of conduct – you don't smoke in a shopping mall or talk on the phone in the cinema. And, in any event, where certain materials are presented or performed, one would expect a mutual appreciation for this material on the part of the participants. So, I decided to refine my definitions. Perhaps a distinction could be made between the ontological difference between spaces, and the effect that being within a certain space had on an individual. Perhaps the distinction was to be made between enabling or disabling spaces. If the concert hall reflects the exclusion of people according to socio-

economic status or cultural demographics, it could be seen as a disabling space, a space that restricts, stops, hinders and halts. If to enable is to allow, facilitate, empower, aid and assist, I have a definition of my space of choice. I found this space in an unlikely place: the train.

In the Western Cape, 57% of South Africans who use public transport take the train, as opposed to only 16% in the rest of the country (Interview with Riana Scott, head of Media Relations for Western Cape Metrorail). I never took the train while living and studying in Pretoria, but since moving to the Western Cape it had become my transportation of choice. I have never felt any different from my fellow passengers while travelling in Metrorail. I haven't felt 'white'. I haven't felt 'previously advantaged'. I have felt a simple solidarity with those I travel with, people with whom I sometimes engage but with whom I often sit in silence, simply and anonymously sharing the journey. Entering the train is a great leveller.

This performance project was meant to probe specific social and political aspects of South African art music performance practice, but it also ultimately developed into a project of strong artistic focus. I realized that the ethical implications of 'enforcing' a piece of music on an audience, that had not chosen to attend the performance, would have to be negotiated. I also became aware of the artistic implication of performing a piece of music that was composed for the acoustic conditions of a concert hall under very different conditions, such as would be the case on a train. A possible way to negotiate these issues, if only partially, would be to commission new music written specifically for such a performance on a moving train. In this way, the composed music would be conceptualized as part of and contingent on the train journey, and would ideally reflect a conscious engagement with the various related conceptual factors. I approached South African composer Angela Mullins to compose music for this project.

To prepare for the project, Mullins and I took several train rides together. The purpose of this was to explore the logistical problems of positioning and securing a piano on a train, to identify a time-frame for the journey, to identify the route which we felt had the most 'creative potential' in terms of the composition and to enable our own creative responses to the train journey. We finally decided to plan the performance for the number 3416 train that departs Stellenbosch on weekdays at 10:09 am. This train, travelling during an off-peak time period, travels from Stellenbosch through the Cape Winelands, the Cape Town Northern

Suburbs, and industrial areas such as Parow, Brackenfell, Goodwood, Maitland and Salt River before reaching Cape Town after a journey of roughly an hour and ten minutes. The landscape that can be observed from the train changes frequently, from vineyards and orchards to security housing estates, middle class neighbourhoods to warehouses, factories and slum dwellings.

Mullins conceptualized the composition as having an aleatoric construction. She composed sections of music for different scenarios related to, for example, the landscape outside the train, the passengers in the train car, the noise level in the train car, or the level of participation from the audience members. The choice of which of these sections would be performed and when was determined according to a 'system of triggers', interpreted within a 'hierarchy': the section of music to be played would, for example, be determined primarily by the landscape and second by the amount of passengers or noise levels. In this way, the creative product was envisioned as both a pre-composed work and a real-time event, and any subsequent performances would be determined by the specific journey during which the piece is performed.

The initial idea of performing the music on the train itself during a journey between Stellenbosch and Cape Town proved to be logistically impossible. The Western Cape Metrorail authorities felt the positioning an instrument as heavy as a piano on a moving train would pose too great a risk to passengers in the event of a sudden stop or accident. As an alternative, I approached a filmmaker and film editor to create a virtual train journey in the form of a film, to which I could respond with Mullins's aleatorically constructed music. The filmmakers, M.J. Lourens and Floyed de Vaal, made the Stellenbosch-Cape Town journey with me several times. We attempted a collaborative creative process where my own impressions of the journey could become clear to them, and serve as an aesthetic guide in their own creative processes. I still felt strongly that the performance space should resonate as far as possible with the conceptual drive of the project, and as an alternative to performing on the train itself, the decision was made to perform in the Cape Town station building. This alternative had also been suggested and supported by Metrorail management. Inclusivity in terms of audience participation was a major factor throughout the conceptualization process, and performing in the station building could facilitate easy access to the performance to a wide public.

Even though certain logistical difficulties were encountered on the day of the performance, the event was a success. The additional ambient noise present in the station building, although not initially considered by the composer, provided another level of sound with which the performer could engage. Having to experience the train journey through the eyes of two interlocutors, Lourens and De Vaal, meant that the aleatoricism inherent in the composition gained an additional interpretive level. Even though it could be argued that a performance on the train itself would have been conceptually stronger, the visually stunning film created by Lourens and De Vaal provided aesthetic weight to the project which would not have been possible had the journey taken place on the train itself.

Did you Know: The Train Always Has Right Of Way as a creative project was conceptualized as a combination of musical, conceptual and social factors. These three elements were envisioned as having equal significance in the conceptualization of the work. Furthermore, this composition was imagined as an artistic, creative and performative response on the research problem initially stated relating to the ontology of the traditional concert hall. As a practice-based research project, this performance had to be allowed much fluidity in terms of conceptualization and the development of the ideas underscoring the event. Ultimately, being open to changes in the initial conceptualization of the project allowed for a performance event with a wide aesthetic scope that probed not only social concerns, but aesthetic issues as well.

CHAPTER 6

Conclusion

A pivotal philosophical position and point of departure in this study has been, as Qureshi puts it, 'to think art music socially' (Qureshi 2000:33). This theoretical tenet has guided the research questions and problems in this study. These questions and problems were generated, however, from art music performance practice itself. Being a performer, unavoidably entrenched in the current status quo of contemporary South African performance practice of art music, put the current writer in a position where this practice could be interrogated from within. In that sense, it has been the main aim of this research both to think art music socially, as well as to view performance as a socially entrenched endeavour.

My research has attempted to contextualize contemporary South African performance practice of art music in terms of its origins, development and current position in the South African cultural landscape. The methodology throughout has been one of an integrated approach to practice and research: the research questions and problems were suggested and generated through the author's practical engagement with this art practice as a performer, and interrogated through an engagement with social theory.

A primary personal motivation for this study came from the author's own experiences as a performer of art music in South Africa, which has led to the realization that this practice has not transformed in any significant way in the eighteen years since the beginning of democracy. It has been the purpose of this practice-based research enquiry to translate the personal experience gained through practice into rational arguments related to the social position and definition of this practice. My theoretical engagements, in turn, also influenced my own practice and ways of approaching performance in a contemporary South African context. Practice-based research, although as yet uncommon especially in South African music academe, enabled this inclusive approach.

The origins of formalized South African art music coincide with the high point of British imperialism. I have posited here that this practice has therefore always been entrenched in notions of European superiority and cultural hegemony. It has been argued in this dissertation that this ontological state has continued to characterize South African art music performance

practice to the present day. Furthermore, it has been posited that the performance practice of art music in this country is currently providing an ideological safe haven from the cultural and social environment which no longer privileges the formerly dominant social group: white South Africans. This art practice has been interrogated as both a mirror to the social mechanisms underlying the practice, as well as for the possible agency this practice has in the maintenance of these mechanisms. As such, art music performance practice was analysed as a simulation of the surface aspects of the outdated European practice that it was modelled on at its inception. On the surface, art music performance practice in contemporary South Africa looks like an outdated version of a European art music practice: audience demographics strongly favour whites, and the content of what is presented on concert stages and in educational curricula is balanced towards European influences. These surface aspects conceal the fact that the practice is actually lacking in substance and viability in a South African context. Those that support and attempt to conserve art music practice in its current conception do so because they feel themselves hailed to the ideology that this practice represents. I have argued, therefore, for an interpretation of contemporary performance practice of art music in South Africa as a cultural item that fulfils a primarily ideological function, which mirrors the actual lack of transformation in the cultural and social status quo.

It was further argued that those role-players in art music practice that are invested in the preservation of this practice in its present configuration have agency in how this practice functions in society. By prizing the performance practice of art music in its current form, the practice is prevented from being appraised according to the social context within which it functions. When those with agency in the maintenance or change of social systems, which manifest to some degree within the machinations of the performance practice of art music, prevent this practice from transforming, they do so with doubtful ethical motivation. For an art practice to fulfil its aesthetic function, it must be practised in an ethical way, open to new influences and change.

At the outset of this study, I imagined my approach as being constituted by two separate endeavours: on the one hand, I wanted to explore practice-based research in music as an emergent research type; on the other hand, my aim was to examine South African art music performance practice in terms of its social position and function it fulfils in contemporary society. As the study progressed, it became increasingly clear that these 'different' approaches would inevitably merge into one. A conflation of the issues informing the study

soon became evident: the opposition within the performance practice of art music in South Africa to any kind of transformation caused resistance to both the introduction of a new type of research that combines, for the first time, research and practice, as well as any kind of sociological engagement with the practice. I became aware of resistance in academe as well as the South African music world generally to the approach of art music in a social and, by implication, political context. The idea that music, and the practice of music, is 'not political' has featured strongly throughout this study process, and has been articulated by composers, performers, audience members as well those in academe. I have argued, however, that at the present historical moment in South Africa, any attempt to designate art non-political is a profoundly political statement in itself.

The institution in South Africa has, to a large extent, laid a claim to 'art music', and the practice is heavily influenced by the inner workings of academe. It has been my experience that the conceptualization of art music practice espoused by the institution has become the norm generally accepted in South African society. Challenging the status quo from within academe has been a strong motivating factor for this study, for if art music practice is not transformed from within academe, it could not reasonably be expected to transform from without. Our music discipline is very much entrenched within our music institutions. The exclusion of certain musics from the collective definition of art music, as it is projected from the institution, precludes a process where a new South African art music tradition could be conceptualized, and strengthens the hegemonic position of white South Africans in terms of what is defined as art music in this country.

South Africa at the present historical moment is, to a large extent, still recovering from its apartheid past. Amid the shifting relations of political power and a transforming social landscape, different identities are being enunciated. White identity specifically has been forced into a position of uncertainty: the position of power that was formerly associated with being a white South African no longer applies, and even though white South Africans are still generally maintaining positions of economic privilege, their position in a larger context has become uncertain. Melissa Steyn, in an article that analyses white, Afrikaner discourse in post-apartheid South Africa, sees the discourse of especially Afrikaans-speaking white South Africans as 'reflecting a community that is at odds on how to insert itself into the evolving post-1994 society' (Steyn 2004: 153). Baines has argued that Afrikaners 'have withdrawn from parliamentary politics and have tended to rally around cultural and language issues'

(Baines 2009: 7). These statements suggest that white South Africans, especially those designated 'Afrikaners', are searching for ways to articulate and consolidate their collective identity, and that this transpires mainly in the cultural arena, of which art music performance practice forms part.

It has been argued here that the performance practice of art music in South Africa currently fulfils an ideological function. This ideology is constituted by two main tenets. First, it represents content that is strongly connected to European art music of the eighteenth and nineteenth centuries, and therefore also the ideology represented by the musical works of that age. Second, this ideology represents notions of exclusivity and elitism, an ideological 'safe space' where white identity can be articulated free from the societal environment that provides its context. This idea is supported by Bhabha (Bhabha 1994) as well as Qureshi, who writes that 'dominant culture and its ideology are inevitably implicated in the study and practice of art music. In turn, such involvement in art music powerfully envelops the participant within the bounds of that culture and ideology' (Qureshi 2000: 20).

This notion of 'envelopment' suggests sanctuary and protection. Furthermore, Qureshi's notion that art music is the purview of 'dominant culture and its ideology' is revealing in its assumption that the dominant culture of a society is usually the main role player in art music practice. In South Africa, art music is a domain still dominated by white South Africans, even though white South Africans are (supposedly) no longer the dominant cultural group. This status quo should be critically examined, for what it suggests on a larger scale is a lack of transformation not only within the practice itself, but on a larger socio-cultural scale as well.

Born and Hesmondhalgh have argued that 'music has a formative role in the construction, negotiation, and transformation of socio-cultural identities … Music can variably both construct new identities and reflect existing ones' (Born and Hesmondhalgh 2000:31). Following on this statement, I would like to argue that contemporary South African art music practice could be seen to play both these roles articulated by Born and Hesmondhalgh. The practice still reflects the cultural divisiveness that characterized it during the time of apartheid, but it now also provides an ideological and socio-cultural space where a 'new' identity can be constructed, while still remaining separate from the pervasive socio-cultural spaces that surround it. This 'new' identity is articulated as being connected to what is defined and described by the role-players in the practice as 'art music'. It has been argued

here that this practice, in its current manifestation, enforces notions of otherness and cultural superiority.

The portrayal of art music performance practice in contemporary South Africa in this dissertation has attempted to reveal a collective subjectivity that groups together those involved in this practice. Contemporary art music performance practice in South Africa constitutes an alternative yet meaningful cultural world, which serves as a unifying ideological space to those involved in the practice. The agency on the part of those involved in the preservation and perpetuation of this practice indicates the need for such a space to exist, regardless of its content, for what the space represents is ideological rather than artistic. In this sense, ideology and identity become inextricable.

A cultural practice such as the performance practice of art music can constitute a space for articulating hegemony. In its exclusionary capacity it denies entry to productive contributions from outside the practice. By laying claim to the paradigm of what is considered 'art' (along with the notions of value entrenched in this concept), other contributions are disowned. Those entrenched in the cultural practice are enclosed in an ideological space where their collective identity can be performed without challenge from the outside. It remains for those that operate within this practice to challenge the status quo, both practically and theoretically, to ensure the viability and accountability of this practice in contemporary South Africa.

Addendum A

Departmental Guidelines for practical work required for PhD

This document was received on 22 March 2012 by email from the head of the practical department, Prof. Nina Schumann. The document refers to the degree programme under which the current study was completed as a 'PhD with Performing Arts'. The University Yearbook, however, describes the degree as a 'PhD in Music'. The document was provided in Afrikaans only; the translation provided here is my own.

DEPARTMENTAL REGULATIONS
FOR PHD WITH PERFORMING ARTS OR COMPOSITION

Admission Requirements:
1. Candidates for the PhD in Music should already have completed a Master's degree, which has been approved by the Senate for the current purposes.
2. Candidates for the PhD in Music must exhibit adequate professional knowledge and experience.
3. Candidates for the PhD in Music are admitted when:
   3.1 A research proposal has been handed in and approved by the admissions committee of the Faculty of Arts and Social Sciences. Approval is contingent on exactly the same processes and regulations of other PhD's in the Faculty of Arts and Social Sciences with the exception that the research proposal is required to specifically display the coherence and inter-dependence of the creative processes and theoretical dimensions of the research as specified in the University Yearbook.
   3.2 A portfolio of previous compositions/performances has been evaluated and approved by the Music Department. The portfolio is limited to activities of the previous five years from the date of application. Its purpose is to assess the scope of the candidate's repertoire/oeuvre. Assessment is done by the audition panel in the case of performing arts candidates and the composition department in the case of composition.
   3.3 A Practical audition in the case of performing arts has been completed. The audition is a 60 minute performance which may include works that have been previously examined. The audition panel will comprise of two external panel members and three internal staff members.
   3.4 An interview has been held with the Research Committee of the Music Department and relevant practical personnel.

Examination:
A candidate for the degree PhD (Composition and Thesis or Performing Arts and Thesis) must present the following for examination:
2.1 A thesis on a pre-approved topic of at least 40 000 words.
2.2 A portfolio of compositions consisting of: '

2.3 A large-scale work (30 minutes) for symphony orchestra (or comparable genre and scope), and
   a) A variety of pre-approved smaller scale works
   b) The total time for these works should be 60 minutes.
   c) Work in an electro-acoustic genre is admissible provided it is fully documented.
   d) Professional recordings of the smaller-scale works and recordings that were made during public performances are required.

OR

2.4 A series of public concerts of which the programmes are approved by the relevant practical division and the promoter of the study.

The candidate must pass all components.

Costs incurred during the recording of public concerts are covered by the department.

Public concerts consist of the following:

1. For solo performance specialization:
   1.1 Performances of three approved programmes with a duration of 60-75 minutes each (open to the public).
   1.2 Performance of the solo part of an approved concerto (open to the public).
   1.3 Performance of an approved chamber music programme of 60-75 minutes. In the case of specialization in organ, an approved solo programme can be performed instead.

2. In the case of solo singing specialization:
   2.1 Performances of three approved concert programmes with duration of 60-75 minutes each. The programmes must include one large cycle and two shorter cycles.
   2.2 Performances of one approved chamber music programme with a duration of 60-75 minutes.
   2.3 Performance of one approved oratorio or opera.

3. In the case of chamber music specialization:
   3.1 Performance of three approved chamber music programmes with a duration of 60-75 minutes each.
   3.2 Performance of two approved duo-programmes with duration of 60-75 minutes each.

4. In the case of accompaniment specialization:
   4.1 Performance of three approved programmes with duration of 60-75 minutes each.
   4.2 Performance of two approved chamber music programmes with duration of 60-75 minutes each.

5. In the case of conducting specialization:
   5.1 Performance of three approved concert programmes with duration of 60-75 minutes each (choral programme in the case of choral conducting, orchestral programme in the case of orchestral conducting).
   5.2 Performance of one approved programme consisting of works for choir and orchestra with duration of 30-45 minutes.
   5.3 Performance of one approved chamber music programme for choir and instrumentalists with duration of 60-75 minutes or one approved chamber music programme for chamber orchestra with a duration of 60-75 minutes.

6. In the case of church music specialization:

6.1 Performance of two approved choral programmes of which one may include instrumentalists with duration of 60-75 minutes.

6.2 Performance of two approved programmes for organ of which one programme may include instrumentalists with duration of 60-75 minutes each.

6.3 Performance of one approved programme consisting of works for choir and orchestra or one approved programme where the candidate functions as both continuo-player and conductor with duration of 30-45 minutes.

Further Examination Requirements:

1. The examination panel consists of one internal and two external examiners.
2. A maximum of two exams may be examined through the use of audio-visual recordings
3. In all components, a mark of 50% is required to pass. Re-evaluation may only take place in one examined performance.
4. Candidates may play either memorized or from sheet music. For guidelines for memorizing music in the case of singing students, the module framework for singing should be consulted.
5. Only works that were not previously presented for examination may be presented in programmes.

Addendum B

Questionnaire: completed by audience members after the performance of *Pierrot Lunaire* by Arnold Schönberg, 20 and 21 May 2011

Personal Profile:

How often do you attend classical music concerts?	Never	Once a year	Once every six months	Once a month or more	
How would you describe your exposure to music composed in the 20th and 21st centuries?	None	Little exposure	Medium exposure	Large exposure	
Please indicate your current level of formal education:	High School student	University student	Graduated from a tertiary education institution	Honours, Masters or Doctoral degree	None of these
How would you describe your exposure to other contemporary art forms (art exhibitions etc)?	None	Little exposure	Medium exposure	Large exposure	
How often do you attend other types of live performances, eg theatre, dance etc.?	Never	Once a year	Once every six months	Once a month or more	

Please provide your own definition of 'art':

Please rate the following in terms of the experience of a performance of classical music:

Silence of audience during the performance	Very important	Important	Not very important	Unimportant
Attentiveness of audience members during performance	Very important	Important	Not very important	Unimportant
Audience being formally dressed	Very important	Important	Not very important	Unimportant
Performance takes place in a concert hall	Very important	Important	Not very important	Unimportant
No interaction between audience and performers	Very important	Important	Not very important	Unimportant
The material being presented is thought-provoking and challenging	Very important	Important	Not very important	Unimportant

Personal experience of performance

Please rate your personal experience of the performance you attended of *Pierrot Lunaire:*

Technical level of performance generally	Bad	Less than satisfactory	Satisfactory	Good	Excellent	Don't know
Level of ensemble playing	Bad	Less than satisfactory	Satisfactory	Good	Excellent	Don't know
Emotional impact of performance	None	Low	Medium	High	Very high	
Did you like the performance?	Totally disliked	Disliked	No opinion	Liked	Liked very much	
Newness of material presented	Not new at all	Fairly new	Completely new			
Personal impact experienced by performance	None	Insignificant	Fair	High	Very high	

Please rate each of the above-mentioned criteria in terms of how important you believe them to be in the performance of art music generally:

Technical level of performance generally	Unimportant	Not very important	Important	Very important
Level of ensemble playing	Unimportant	Not very important	Important	Very important
Emotional impact of performance	Unimportant	Not very important	Important	Very important
Liking the performance	Unimportant	Not very important	Important	Very important
Novelty of material presented	Unimportant	Not very important	Important	Very important
Personal impact experienced by performance	Unimportant	Not very important	Important	Very important

Addendum C

Interview Questions: Composers involved in the project *Die Buitestaanders*

Personal Background

1. When did you first begin composing?
2. What were the circumstances under which you first began composing? (e.g. were you encouraged by a teacher, mentor or friend, did you have a natural compulsion, was it required as part of your education etc.)
3. What is your educational background?
4. What is your musical education background?
5. What was the first work that you composed?
6. What was the first work you composed that was performed?
7. Do you make your living mainly as a composer?

Compositions

1. Roughly how many works have you composed in your career thus far?
2. How many of these works were commissioned by an organisation? (e.g. Samro, the National Arts Council etc.)
3. How many of these works were commissioned by an individual? Please specify.
4. Were any of these works composed for a composition competition? Please specify.
5. How regularly are your works performed in South Africa?
6. How regularly are your works performed internationally?
7. Do you feel your compositions are performed regularly enough in South Africa?
8. Do you make a distinction between so-called 'art music' and other types of music (such as popular music, traditional music etc.)? If so, please describe this distinction.
9. Do you believe it is important to make such a distinction?
10. Do you have a compositional preference in terms of types of music (e.g. film music, incidental music for theatre, 'classical' music or 'art music', popular music)?
11. What are the reasons for this preference?
12. Do you recognise the influence of specific compositional movements, composers and their works in your compositions? If yes, please name them.
13. Are your compositions influenced by artistic output generated in other disciplines (e.g. visual art, theatre, literature etc.)? If so, please name some examples.
14. What is your definition of 'African Music'?
15. Do you feel your own compositions are influenced by African music?
16. Do you feel it is imperative for South African composers to actively engage with music from the African continent as part of their compositional philosophy?

Composer and performer

1. Is it common for you to work with the performers of your music during their rehearsal period of your work?
2. Do you find such collaboration between performer and composer beneficial to the performance of the work?
3. Is your own compositional process influenced by such collaboration? If yes, please describe how.

4. Do you find the general standard of South African performers adequate for the successful performances of your own work?
5. How do you find the general attitude of South African performers to performing new works?

Composer and Audience

1. Is it important to you that your works are performed?
2. Do you feel audiences are able to understand and appreciate your compositions?
3. Is it important to you that audiences understand and appreciate your compositions?
4. Do you think there is a generally accepted definition among South African audiences of what the definition of 'art music' is?
5. Do you think South African audiences get enough exposure to art music?
6. Do you think regular exposure to art music potentially enhances an audience's ability to understand and appreciate music?

Addendum D

Table of Performances during Endler Concert Series 2004-2008 according to style periods performed by various performance groups

(Statistical interpretation by Prof. Martin Kidd of the Centre for Statistical Consultation)

Categorized Histogram: Matie Performers x century
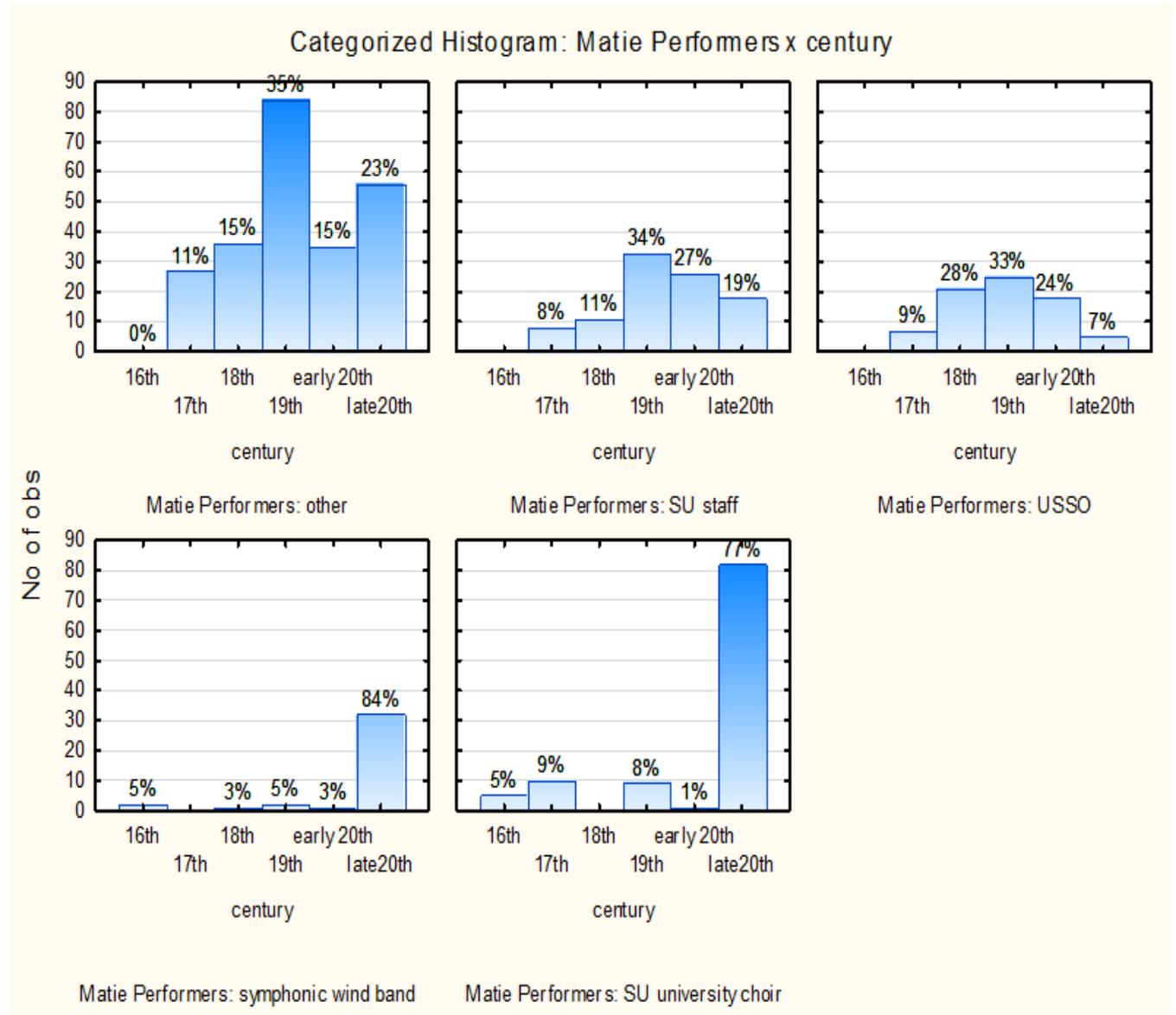
Addendum E

Recordings of Performance Projects

DVD I

1-14: *Pierrot Lunaire* by Arnold Schönberg
      (Performed 21/05/2011)

15: *Thoriso le Morusu* by Neo Muyanga
16: *Man At Hout Bay* by Matthijs van Dijk
17: *Deel My Siel Aan Die Armes Uit* by Kyle Shepherd
18: *Lied van die Aardvark* by Braam du Toit
      (Performed 26/06/2012)

19: *La Bouscarle* by Olivier Messiaen
20: *Cordes á vide* and *Fanfares* by György Ligeti
21: *Crystalline* by Karen Tanaka
22: *De Profundis for Speaking Pianist* by Frederic Rzewski
      (Performed 4/11/2011)

23: *Fragments in the Form of a Serial* by Michael Blake (version 1)
24: *Fragments in the Form of a Serial* by Michael Blake (version 2)
25: *Fragments in the Form of a Serial* by Michael Blake (version 3)
      (Performed 10/05/2012)

DVD II

1. *Did you Know: The Train Always Has Right Of Way*
Music: Angela Mullins; Film: M.J. Lourens and Floyed de Vaal
Piano: Mareli Stolp
      (Performed 22/06/2012)

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