

BOOK REVIEWS

The World of South African Music: A Reader. Lucia, Christine, editor. 2005. Cambridge Scholars Press: Newcastle, UK. Includes *List of Musical Examples* (xii-xiv), a *List of Illustrations* (xv-xvi), *References*, a *List of Sources* and an *Index*, 368 pp.

The introduction to the book is compelling and may well stand on its own as an independent article. In the introduction, Lucia provides a well researched, critical appraisal of musicological research in South Africa. The pace of thinking and depth of scholarly engagement with which she undertakes this section of the book challenges the music scholar of South Africa. We stand, and perhaps this is more appropriate to those who resist transformation in scholarship, guilty of our complicity in subscribing to a form of musicology which is vaguely removed from the humdrum of contemporary life; or, by building strongly its interdisciplinary potential, at the vanguard of musicological research in South Africa. The other controversy among music scholars in South Africa is ongoing racial exclusivity. In support of her arguments, which I understand as both musicological and positively nationalist, Lucia navigates with great care through the music scholarship of Blacking, Ballantine, Coplan and Erlmann, among others; and, a critical theorist such as Bhabha, whose credibility is fast fading but nonetheless continues to haunt much of our thinking. Her arguments are nationalist, in the context of creating an awareness of musicological research in contemporary South Africa, and in the processes by which the dialogue of past and present musicological imaginaries are shaped.

The book is divided into four parts, with each part containing a variety of short articles. In the outline below I shall mention some of them as there are many articles in each part.

The first part is called "Imperialism to modernism". The articles in this section signify aspects of music and the colonial gaze, in which authors refer to the musical features of exotic and less modern peoples such as the Zoolas (Smith) and Xhosa (Alberti). There are also articles on Ntsikana (Bokwe), Music in the Cape (Latrobe) and the Gora (Kirby).

The second part is called "Apartheid and musicology". The articles in this part are concerned with African music and show business (Dollar Brand/Abdullah Ibrahim – recall Lucia's discussion on hybridity), Afrikaans music (van der Walt and Cillió), Princess Constance Magogo (Rycroft), the first African musical, King Kong (Trehwala), opera (Malan), and the music of Ntsikana (Dargie).

The third part is called "Music and social transformation". In this part there are articles such as Makeba's story, written by the singer, Xhosa overtone singing (Dargie), South Asian music in South Africa (Jackson), Cape Malay music (Desai), and Basotho *sefela* and shebeen songs (Coplan).

The fourth part is called “New South Africa”. Articles in this part are indigenous instruments (Tracey), plurivocality among the Jul’hoan (Olivier), kwela (Allen), Nazarite hymns (Muller), and globalisation (Scherzinger).

The book is a valuable source for teachers and those who have an interest in the music tales of South Africa. The articles cover broadly the extent of music scholarship, from its inception as a means of othering and exoticising the other, who is on occasion bluntly identified as *kaffirs* and *Zoolas*, to the ostensibly modern world of urban migration and the coalescence of urban music genres such as *sefela* and *isicathamiya*. But, in as much as Lucia had wanted to present an anthology that is comprehensive and illustrative of music scholarship in South Africa, the byte size length of a great many articles compromise the potential of a book which should have follow-up publications. Her call was between providing articles that conform to the instant retrieval and quick consumption of information, such as that offered by the internet; or, in providing articles that dealt with music not only directly (xxiv) but also substantively. Its usefulness as introductory material in the classroom notwithstanding, the problem of immediate gratification, unfortunately, is regularly encountered in teaching students who too readily seek the shortest means to an end.

In the introduction, Lucia presents the reader with incisive thinking about music scholarship in South Africa and relates this astutely with the historical nature of the book. But this is where one is left high and dry, in a manner of speaking. Maybe this book is not the place for it, but I would have liked to see more discussion on music in relation to imperialism, modernism, and social transformation in the South African context. Concepts such as imperialism and modernism have dense epistemologies and are western oriented theoretical concepts; and musicology even in advanced parts of the globe has not yet fully explored the ramifications of these processes. This book would have benefited from such an exercise. The book would have gained from separate introductions to each part, in which the editor explains how the content in each part articulates local understandings of concepts which may fit with the globalising and homogenising thrust of western academia. In scholarship, it is somehow not good enough to only present local material, but also necessary to develop local methodologies in relation to the cultural language of the specific in dialogue with the outside.

The content in the book has been whittled down from nearly 200 to 60 articles and the book itself is regarded an experiment (xl). Hopefully there will be another with greater representation - there are no articles on rap music, mapantsula, and kwaito for instance - and suitable thematic development in each part.

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