Acknowledgements

ARMELLE GAULIER

I first went to Cape Town from July to October 2006 to study moppies or comic songs. When I began my investigations, my interlocutors sometimes found it difficult to answer questions about what they called the “tradition”. However, because I was a young French woman and had decided to come to Cape Town and stay in the Cape Flats in order to conduct fieldwork on the Kaapse Klopse Karnival, the New Year festivals in general and the musical repertoires associated with these events, I received a very warm welcome from Carnival organisers and leaders of Klopse and Malay Choirs. They not only made every effort to answer my questions, even when they sounded strange to them, but also allowed me to attend practices and facilitated my contacts in the world of the New Year festivals. My first interest was in the moppies, but they told me that in fact they considered the most important repertoire to be the nederlandsliedjies. I therefore decided to come back from January to March 2008, in time for the Malay Choir competitions, in order to prepare another study focusing on nederlandsliedjies. I was again granted a wonderful welcome. The material collected during these two fieldworks provided the basis for two masters dissertations in ethnomusicology.

I would like to thank all the people with whom I have been fortunate to interact during my fieldwork in Cape Town; especially Ismail Bey, Taliep Abrahams, Shawn Petersen, Adam Samodeen, Tape Jacobs, Amer, Christopher Ferndale, Shahida Thole, Michael Abrahams, Eddie Matthews, Ronald Fisher, Abdurahman “Maan” Morris, Marian Leeman, Ismail Leeman, Ismail Morris and Kaatje. Please be assured of my gratitude.

I also would like to express my appreciation to the singers of the Klopse and the Malay Choirs, to the coaches and the musicians who trusted me and allowed me to record rehearsals while competitions were taking place: members and leaders of the Spesbona, the Fabulous Woodstock Starlites, the Kenfacts, the Woodstock Royals, the Tulips, the Starlites, the Continental Male Choir, the Zinnias, the Villagers, the Parkdales, the Young Men and the Morning Glories.

My stay and research in the Cape Flats would not have been possible without the support of Muneeb, Anwar and Firoza Gambeno: thank you for your warm welcome and innumerable teas and talks. I am also extremely grateful to the Wilsnagh family who made my stay in Mitchells Plain safe and fascinating: thanks to you, thank you for all the nights you spent telling me of the Kaapse Klopse Karnival in the Bo-Kaap.
Finally, I want to dedicate a very special word of thanks to Melvyn Matthews who took from his personal time to drive me all over the Cape Flats to meet various choirs and who shared with me his memories and his experiences of the Carnival. He also helped me to get a much deeper understanding of those who are involved in the Carnival and attend it. Melvyn, I could not have conducted this research without your support and your friendship.

***

DENIS-CONSTANT MARTIN

Research undertaken for this book would not have been possible without the support of the Stellenbosch Institute of Advanced Studies (STIAS), which very generously granted me three fellowships (2007, 2013 and 2015), during which I conducted investigations on Kaapse Klopse and Malay Choirs, and taped interviews with many participants in the New Year festivals. I am particularly grateful to Professor Bernard Lategan, STIAS’ founding director, and Professor Hendrik Geyer, its director since 2008, as well as to Mrs Maria Mouton, personal assistant to the STIAS director, who organised my stays in Stellenbosch with the utmost kindness and efficiency. I also wish to thank the French Institute of South Africa (Institut français d’Afrique du Sud, IFAS) which, from the beginning, supported my research in Cape Town and granted a small subsidy for the publication of this volume, which is indeed highly appreciated.

Although I had for a long time been interested in South African music, and especially in South African jazz, I started doing academic research on Cape Town’s New Year festivals and musics in the early 1990s. The programme dealing specifically with the New Year festivals, Kaapse Klopse, Malay Choirs and their repertoires was conceived at the request of Jean-Luc Domenach, then director of the centre to which I was affiliated: the Centre for International Studies (Centre d’études et de recherches internationales, CERI) of the National Foundation for Political Science (Fondation nationale des sciences politiques, FNSP). I realised it under the aegis of that CERI and then, after 2008, as a staff member of the Centre for the Study of Black Africa (Centre d’étude d’Afrique noire, CEAN) of the Bordeaux Institute of Political Studies (Sciences Po Bordeaux), which in 2011 was reorganised under the name Africas in the World (Les Afriques dans le monde, LAM). Without the support and encouragement I received from these centres and their successive directors (Jean-Luc Domenach, Jean-François Bayart, Christophe Jaffrelot and Christian Lequesne, at CERI; René Otayek and Céline Thiriot at CEAN and LAM), I would not have been able to develop a research programme that looked quite eccentric to many members of the academic establishment, in spite of the confidence and the intellectual stimulation I always received from my colleagues.
Simha Arom, Senior Research Fellow Emeritus at CNRS, has for several decades instructed me in ethnomusicology, advised on my research orientations and explained what I could not understand in the musics I studied. He has been a precious mentor whom I shall never be able to thank enough.

Investigations focusing on *moppies* were conducted within the framework of the research group GLOBAMUS (Musical Creation, Circulation and Identity Market in a Global Context),\(^1\) led by Emmanuelle Olivier (National Centre for Scientific Research, CNRS) and funded by the French National Agency for Research (*Agence nationale de la recherche*). Research focusing on *nederlandsliedjies* was part of a programme initiated by Nathalie Fernando (Music Faculty, University of Montréal): Comparative Study of Aesthetic Evaluation Criteria and Taste Judgments (Comparative Musicology and Anthropology of Music Laboratory, Interdisciplinary Observatory of Musical Creation and Research, Canada).\(^2\) Finally, research on Cape Town’s New Year festivals contributed to the “virtual research laboratory” (Critical World),\(^3\) organised by Bob White (Department of Anthropology, University of Montréal). Emmanuelle Olivier, Nathalie Fernando and Bob White sometimes supported my research financially, but more importantly, along with all the colleagues who participated in these groups, helped me to problematise my interests and devise appropriate methodologies to pursue my investigations into Cape Town’s cultures.

In South Africa, many colleagues encouraged me, and provided information and suggestions that were invaluable: Sylvia Bruinders and Michael Nixon (South African College of Music) at the University of Cape Town; Stephanus Muller (Music Department and Documentation Centre for Music, DOMUS), Lizabé Lambrechts (DOMUS), Paula Fourie (then doctoral student in the Music Department), Simon Bekker and Kees van der Waal (Sociology and Social Anthropology Department), and Felicia Lesch, (Certificate Programme Co-ordinator and Outreach Co-ordinator, Department of Music) at Stellenbosch University. Cheryl Hendricks (Department of Politics and International Studies, University of Johannesburg) and Elaine Salo (Director, Institute for Women’s and Gender Studies, University of Pretoria)\(^4\) generously shared with me their intimate knowledge of Cape Town society and politics. Ongoing conversations with Christine Lucia (formerly with Stellenbosch University) on South African musics, with Zimitri Erasmus (Department of Sociology, University of the Witwatersrand) on coloured identity and creolisation, with Shamil Jeppie (Department of Historical Studies, University of Cape Town) on Cape Town’s cultures and Islam in South Africa played a decisive role in my understanding of the relationships between festivals, musics and socio-political realities in Cape Town; I have not enough words to thank them for the inspiration they gave me.

Finally, I want to dedicate a particular word of thanks to: Christopher Ferndale (Public Education and Outreach, Western Cape Provincial Parliament), a poet and one of the lynchpins of the Cape Cultural Collective who introduced me to the richness of Cape Town’s cultural life; to Shamiel Domingo, who very generously...
shared time and documents with me and introduced me to the intricacies of *nederlandsliedjies* performances; to Firoza Gambeno and her husband, the late Kader Firferey, who gave me the opportunity to discover the ritual known as *gajjat*; and finally, to Rehana Vally (Faculty Teaching and Learning Committee, University of Pretoria) who, even before I could visit South Africa, educated me about the complexity, the vibrancy and the luxuriance of her country.

***

**ARMELLE GAULIER AND DENIS-CONSTANT MARTIN**

The two dedicatees, Messrs Anwar Gambeno and Melvyn Matthews understood, from the start, our respective projects and actively supported them to the extent that they eventually played a decisive role in our research on *Klopse* and Malay Choirs. They provided information, explanations and contacts in such a way that they became true partners in our investigations; it is impossible to tell how much we owe them.

We also want to thank Professor Shamil Jeppie who, in addition to his assistance in the course of our research, very graciously agreed to write a preface for this book.

We must indeed extend our appreciation to all the persons who accepted to spend time with us, who received us at their home, sometimes after a long working day, and accepted to talk to us and let us tape interviews, who allowed us to attend choir practices and to record them, who gave us material on *nederlandsliedjies* and comic songs; their names are listed at the end of this volume and they deserve our greatest gratitude. We have a special thought for those who have passed away since we met them; we hope we have been able to do justice to the experience they communicated to us. We keep particularly fond memories of Vincent Kolbe and Ismail Dante, for their kindness and their generosity; without their contribution, this book would not have been the same.

Muneeb Gambeno, a lawyer and a singer, guided us through the intricacies of the legal framework within which *Klopse* and Malay Choirs operate. Paul Sedres, an expert on Cape Town musics and cultures, not only translated *moppie* lyrics, but allowed us to understand better their innuendos and their specific comicality; he also very often identified the musical sources of *moppie* melodies. We deeply appreciate their friendship and their availability.

Finally, we want to extend our warmest appreciation to Tessa Botha who copy-edited our text with great meticulousness and made it easier to read and understand, as well as to François van Schalkwyk, a trustee of the not-for-profit, open access publisher African Minds. The collaboration between François van Schalkwyk and Denis-Constant Martin started when François was working
at David Philip Publishers and edited and produced Denis-Constant Martin’s *Coon Carnival: New Year in Cape Town, Past and Present*. Years later, he welcomed at African Minds Denis-Constant’s subsequent projects on Cape Town musics with enthusiasm and trust. We feel very fortunate to work with a publisher with such an open mind, a great tolerance for English written by non-native speakers, and eager to make scholarly works dedicated to Cape Town and South Africa’s cultures easily accessible through open access publishing. African Minds is the kind of home we hoped for when we began devising this project. Our hope has become a reality, thanks to François van Schalkwyk.

**Notes**

3. http://criticalworld.net/
4. It is with great sadness that, at the time of proofreading, we learned of the untimely demise of Elaine Salo. She was a brilliant scholar and a wonderful person; she is and will be deeply missed (for a eulogy, see: Chris Barron “Elaine Rosa Salo: Feminist who spoke truth to power”, *The Sunday Times*, 28 August 2016).
The Riverside Roses, Keep the Dream Malay Choir Board Finals, 2015