

Errata

Errata of the doctoral dissertation ‘*Mapping the Individual Musical Experience in Post-Apartheid South Africa: A Bio-Ethnography of Township Dweller Lesiba Samuel Kadiaka*’ submitted in the Department of Musicology, Faculty of Arts, Charles University in Prague in 2015 by Vít Zdrálek

Unfortunately, the rules of the Faculty of Arts, Charles University in Prague do not allow for an ultimate revision of the initially submitted text before it is finally made available online. Though I am well aware of many minor problems of the initially submitted text (some of them outlined in the reports of the external examiners), the errata do not allow for its substantial revision. I therefore corrected some of the mistakes and wrong formulations here only, focusing on the opening self-reflexive and theoretical part, and leaving the rest of the text to be revised and perfected in future publications. The reader is encouraged to look for more recent and up-to-date versions of the text or its parts in academic journals and other scholarly publications.

Page	Para-graph	Line	Text of the passage in the dissertation	Correct
iii	4	2	...involved in as...	...involved as...
	6	1	...rest...	...rests...
13	3	8	...education, which lead...	...education which led...
15	1	1-2	...allowed or sometimes even requested...	...allowed to or sometimes even themselves requested...
	note 3	3-4	...reminded to many of the famous gold rush in the famous Alaska’s region...	...reminded many of the famous gold rush in Alaska...
16	1	12-13	...by the majority, on a personal and domestic level it was internalized by very few...	...by the majority, was this internalized on a personal and domestic level except by a very few...
		16	...began to...	...have begun to...
	2	6	...allowed a feeling...	...allowed me to develop a feeling...
		7	...examined, to develop.	...examined.
17	1	11	...resulted into...	...resulted in...
19	2	12	...used as in...	...used in...
	note 9	1	...Nejdek. They were moved...	...Nejdek, moved...
		2	...country. According...	...country, and according...
		5	...strata for years and for free with civil law advises.	...strata with civil law advice for years, and for free.
22	1	1	...have...	...has...
	2	2	...influenced it.	...influenced my research.
		6	...justify poor..., ...of the...	...explain the poor..., ...of these...
		8	...reminding of...	...reminding one of...
26	3	9	...approach...	...approaches...
		10	...students, suddenly re-opened, world...	...students of a suddenly re-opened world...
27	2	5	...by late Zdeněk Berger and ethnomusicology...	...by the late Zdeněk Berger and courses in ethnomusicology...
28	2	8	...training too.	...training.
		9	...perspective, too for...	...perspective for...

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		3	...of mine from the same...	...from my...
		4	...on basic...	...on the basic...
29	1	12-13	...I remained rather...	...I remained, however, rather...
31	2	2	...getting...	...remaining...
		10	...in the world of...	...in wider...
32	4	4	One of such generalizations...	One such generalization...
33	2	6	...the Soviet...	...Soviet...
		11	...Europe, basically...	...Europe and of this area, basically...
		12	...Empire, as a...	...Empire being a...
34	1	6	...in and which...	...in, which...
		7	... 'heretic'...	...heretical...
	3	6	...out, there...	...out (Bigenho 2008), there...
		7	...find...	...see...
		8	...way...	...path...
		9	...unreachable.	...unreachable, she points out.
35	1	1	...ways, yet...	...ways yet...
	2	4	...and had...	...and that I had...
37	4	2	...about it was shaped by a collective...	...about fieldwork in particular was shaped by collective...
		4	...the..., ...it.	...this..., ...it in the ethnomusicological literature.
		5	...discussions as well as its...	...discussions, as well as in its...
		7	...textbook though.	...textbook, though.
38	1	1-2	...and usually theoretically...	...and theoretically...
		7	...took place...	...I attended...
		9	...its...	...the...
		10	...supervision and a presence of 16 Ph.D. candidates from 12 countries – USA...	...supervision there and the presence of 16 Ph.D. candidates from 12 countries in the USA...
		11	...Europe (including..., ...countries, a...	...Europe including..., ...countries – a...
		12	...unusual)..., ...as rather representative...	...unusual inclusion..., ...as representative...
		17	...monographs this..., ...as a...	...monographs, this..., ...as the main...
39	2	10	...of the modern...	...of modern...
		11	...bringing into attention human...	...bringing attention to the human...
	3	6	...saved number...	...saved a number...
40	2	5-6	...in Czech as well as foreign...	...in the Czech as well as the foreign...
41	1	2	...arguments...	...argument...
		3	...worlds – which...	...worlds, which...
		4	...world' and with...	...world', with...
	2	2	...dissertation – writing...	...dissertation, writing...
42	1	3	...a constructor...	...a construction worker...
43	3	2	...boundaries thanks...	...boundaries and ethnographic 'fields' thanks...
	3	6-10	...As such it proves to be a very useful perspective for studying social and cultural realities of apartheid and postapartheid	...As such it proves for me to be a very useful perspective for studying social and cultural realities of apartheid and

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			South Africa where migrancy and various kinds of displacement and deterritorialization have become part of everyday life experience for a vast majority of the country's population, and since the 19 th century.	postapartheid South Africa, where migrancy and various kinds of displacement and deterritorialization have become part of everyday life experience for a vast majority of the country's population since the 19th century, and where an individual can relate to several musical 'histories' simultaneously.
4		2-11	...of broader social realities than one individual experience? Does it make any sense to speak about an individual today? Following up the research in anthropology we can see a return of an individual into the focus of the discipline (for a summary see Ortner 1984 and 2006: 107-154). It is not the old modern autonomous individual, neither is it the socially and culturally subordinated and determined subject as it was constructed in sociological and anthropological writing approximately till the early 1980s. While <i>subjectivity</i> is already conventionally seen as culturally and socially constructed today, there has been an enhanced interest in individual <i>agency</i> again in the past two or so decades. I have especially drawn on the practice theory as represented in the writing by Sherry...	...of social realities that are broader than one individual experience? Does it make any sense to speak about an individual today? Musicology has never had a problem with the individual composer representing and era or style, but ethnomusicology has conventionally seen the community, the group, the <i>practice</i> , as its focus, embracing individualism within collectivity. In anthropology we have seen a return of the individual into the focus of the discipline (for a summary see Ortner 1984 and 2006: 107-154), but it is not the old modern autonomous individual, neither is it the socially and culturally subordinated and determined subject as it was constructed in sociological and anthropological writing approximately till the early 1980s. And while <i>subjectivity</i> is already conventionally seen as culturally and socially constructed today, there has been an enhanced interest in individual <i>agency</i> in the past two decades. I have especially drawn here on the 'practice theory' as represented in the writing of Sherry...
44	1	2	...question.	...question of representativity.
		2-6	By studying shapes of individual negotiation of his or her position as an active social and cultural <i>practice</i> we generate knowledge by far exceeding the 'minor' scope of the individual and seemingly irrelevant personal story. Not only that it still makes sense to speak about an individual today, it opens up new perspectives and possibilities for the research as I am trying to show in this text.	By studying the shapes of an individual's negotiation of his or her position as an active social and cultural <i>practice</i> , I suggest, we can generate knowledge far exceeding the 'minor' scope of the individual and seemingly irrelevant personal story. Not only does it still make sense to speak about an individual today, then, it opens up new perspectives and possibilities for research, as I try to show in this text.
44	2	3-4	...ethnographic research thus becomes an essential method. The core...	...ethnographic field-research thus becomes an essential ingredient, and the core...
	2	7-10	...biographically, but also unfocused occasional discussions. By 'activities' I mean <i>all</i> kinds of musical performances the individual musician participates in but also other related activities. In case of Samuel I	...biographically as well as occasional unfocused discussions. By 'activities' I mean <i>all</i> kinds of musical performances the individual musician participates in actively but also other related practices

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			not only focused on...	s/he engages in more individually. In the case of Samuel I not only focused in my research on...
2		11	...I included...	...I also included...
2		13-15	...important too to map the environments and places where he spent time: his several homes, work place public transport he used and performed in and...	...important, too, to map the environments and places where he spent time: his several homes, work place, the public transport he used and performed in, and...
3		1-2	The biographical as well as previously thematically unfocused interviews should ideally be conducted along with the observations so...	In such a method, biographical as well as thematically unfocused interviews are ideally conducted along with observation, so...
		5	...between and intersections...	...between the two, the intersections...
		7	Both sources...	Each source...
		8	...shed light on each other as...	...sheds light on the other, as...
		8-9	My main...	Using this two-fold method, my main...
		10	...of his wider cultural and social negotiations. I try to...	...of wider cultural and social negotiations for him. I therefore try to...
		11	...contexts as...	...contexts, here, as...
		12	...subjectivity as well as media...	...subjectivity and media...
45	3	1-3	...black popular musician I believe I do more than just chose a different or yet another new subject within the usual and common framework. I write against...	...black musician in the field of popular music I believe I do more than just chose 'a different' or 'yet another' new subject within the usual disciplinary framework. Indeed, I am conscious of often writing against...
	3	9-14	...deliberately as I strongly believe that presenting things in an other than the usual way enables some problems to emerge more clearly. It has a potential similar to a contrast medium in medicine; it makes visible what would have otherwise remained invisible or hardly visible, that is namely persisting stereotypes of different kinds within our disciplinary practices and in general. I, however, suppose that just <i>doing</i> it is not enough therefore I would like...	...deliberately, as I strongly believe that presenting things in a more unusual way enables some problems to emerge more clearly. It has a potential similar to that of a contrast medium in medicine: it makes visible what may otherwise have remained invisible or hardly visible, namely the stereotypes of different kinds that persist within our disciplinary practices and in academia in general. My supposition is, however, that just <i>exposing</i> it is not enough, and I would therefore now like...
46	3	4-10	...what I describe as 'the third way' and, I believe, offers a way out of the well-known and exhausting dilemma of the individual-society relationship. It could be described as an attempt to avoid both of the two well-known dangers: on the one hand considering the individual as fully autonomous, an approach well at home in musicology and other disciplines rooted in the 19 th -century historical writing, especially in those dealing with aesthetic objects and their authors, and, on the other hand, dull...	...what I here call 'the third way', which, I believe, offers a way out of the well-known and exhausting dilemma of the individual-society relationship. The third way could be described as an attempt to avoid both of the implied earlier dangers: on the one hand, the danger of considering the individual as fully autonomous, an approach well at home in musicology and other disciplines rooted in 19 th -century historical writing, especially in those dealing with aesthetic objects and their authors, and, on the other hand, the danger of a dull...

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47	1	4	...to a <i>human agency</i> all together...	...to <i>human agency</i> altogether...
	2	1-8	...to explain these points, as two opposed confusions might arise here: first, among anthropologists and possibly sociologists, whether I am aware of the discussion on 'the subject' and whether I am not simply repeating the old stereotype while only camouflaging it as ethnography, and, second, among musicologists who as a rule are mostly unaware of this discussion and might get confused over the use of 'the individual' in an ethnography. As a problem discussed for decades in anthropology, sociology and other fields it might not seem to be such a pressing topic. In musicology, however, with its long-19 th -century based European tradition...	...to clarify these points, as two confusions might arise here: first, among anthropologists and possibly sociologists as to whether I am aware of the debates on 'the subject' or whether I am not simply repeating the old stereotype while only camouflaging it as ethnography; and second, among musicologists, who as a rule are mostly unaware of this discussion but who might get confused over the use of 'the individual' in an ethnography. As a problem discussed for decades in anthropology, sociology and other fields it might not seem to be such a pressing topic nowadays. In musicology, however, with its long tradition...
	3	1	...of perspective..., ...could...	...of my perspective..., ...can...
		3	...teleologically informed..., ...story. Instead, it should closely...	...teleologically-driven..., ...story, but rather closely...
48	1	4	...performance-related and other decisions...	...performance-related decisions and other choices...
	3	4-5	...that it is the people themselves who already <i>have a theory</i> or, perhaps, <i>live it</i> and where...	...that people themselves already <i>have a theory</i> or, perhaps, <i>live it</i> , a space where...
	4	1	...inspirational...	...useful in this regard...
		5-6	...music world. I believe, her idea is applicable more widely and it is especially pertinent to the South African situation. She...	...music. She...
		7-8	...dictating these musicians who to sound...	...dictating how these musicians sound...
		9-10	...get the musicians rid of the imposed...	...get rid of the idea of imposed...
49	1	1	...their identities...	...their perceived identities...
		2	...performances.	...performances. I believe, her idea is applicable more widely and it is especially pertinent to the South African situation.
	2	1	She thus problematizes the...	She problematizes therefore the...
		1-2	...main and often only theoretical...	...main theoretical...
		2-3	...has unsurprisingly found...	...has found...
		4	...others by what..., ... <i>alliances</i> during..., and by various...	...others through what..., ... <i>alliances</i> made during..., ...and through various...
		16-17	...discourses so heavily burdened with identity issues and popularized notions of culture as something fixed and defining...	...discourses, so heavily burdened as they are with identity issues and popularized notions of culture as something fixed, defining...
	3	4-6	...led many to describe South African musical world using enthusiastic terms such as 'Eldorado' or 'paradise' for ethnomusicologists and musicologists...	...led some ethnomusicologists and musicologists to describe the South African musical world using enthusiastic terms such as 'Eldorado' or 'paradise'...
50	2	6-10	...ideas (in reality, however, often based on	...ideas. In reality, however, the

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			Western ethnocentrism seeing the other(s) as marked and different – though somewhat similar to each other – in relation to the own and unmarked – though somewhat unique). In relation to music and music research this issue has been brilliantly addressed by ethnomusicologists Ronald...	masterframe is often based on Western ethnocentrism, on seeing other(s) as ethnic, marked and different – though somewhat similar to each other – in relation to the ‘own’ and implicitly unmarked and un-ethnic West. In ethnomusicology this issue has been addressed by several people, notably Ronald...
51	3	1	Relational..., ...qualities...	The relational..., ...a quality...
		4-7	...oppositions going hand in hand with deeply embedded modern colonial stereotypes create a situation where clear analytical thinking paradoxically becomes difficult. This problem directly relates to the old anthropological dilemma of universalism versus cultural relativism/particularism...	...oppositions, hand in hand with deeply embedded modern colonial stereotypes, create a situation where clear analytical thinking paradoxically becomes more (not less) difficult, a problem that goes back directly to the old anthropological dilemma of universalism versus cultural relativism/particularism as articulated by Ernest Gellner among others...
	4	1	Anthropologist...	As anthropologist...
		2-5	...debate and offers an interesting critique demonstrating implications of the latter when the doctrine becomes politicised as happened in South Africa under apartheid and where this originally well-intentioned and for a long time uncontested idea of the founding anthropological authorities came...	...debate she offers an interesting critique of the latter, noting that when the doctrine becomes politicised as happened in South Africa under apartheid, this originally well-intentioned and for a long time uncontested founding idea of anthropology came...
		6-8	Was not the core of apartheid ideology just the most extreme and perverse application of cultural relativism? Was not, for example, one of the implications of Bantu Education the...	And with this extreme and perverse application of cultural relativism one might ask, was not, for example, the...
52	1	2-5	...however, are the theoretical consequences of this kind of critique; even the very basic anthropological research imperative such as cultural relativism, that is the recognition of culture in plural, may prove to be a research enemy, a Trojan horse in theorizing about South African situation, a problem to be aware of at the very least. The...	...however, is the recognition that culture in plural may prove to be a research enemy, a Trojan horse, in theorizing about the South African situation, or a problem to be aware of, at the very least. Suffice is to say that the...
		9	...Africa.	...African music.
	2	1	...to deconstruct...	...to challenge and deconstruct...
		2	...identities demonstrating...	...identities, demonstrating...
		6	...they have helped...	...this scholarship has helped...
	3	1-2	I basically suggest a methodological move from researching collective identities ‘back’ to individuals (as would be familiar in musicology) while, at...	What I am basically suggesting here is a methodological move away from researching collective identities ‘back’ to individuals while at
		3-5	...suggest moving to biographical ethnography, a method of a long-term (and ideally repeated) research-based...	Biographical ethnography, I suggest, is a method of long-term, repeated...
53	1	1-2	...methods, though. I offer it as a possible solution to the old problem and it is clear	...methods, though, and although it is a stage not yet fully explored, to which I

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			that I am not alone (Ruskin...	hope this dissertation makes a contribution, I offer it knowing that I am not alone and that there have been trial-blazers before me (see for example Ruskin...
	2	1	This approach is all the more useful...	The approach I adopt in both the method of my research and theorising it is, I argue very useful...
54	1	7	...to discuss...	...to further discuss...
		8	I only try to change the most common perspective and turn...	I suggest, rather, turning...
		9-10	...towards <i>individual</i>towards an examination of the <i>individual</i> ...
		11	...argument throughout...	...argument, and develop it, throughout...
	2	1	What do I..., ...what are its...	I have outlined here what I..., ...what its...
		2	...music?	...music might be.
		5-10	...of the conventional group categories defined by ethnicity, identity and class or even more conventional musical ones such as genre or style, I hope to deconstruct some of these categories as they are conventionally used in South African music writing and show how stereotypically and analytically unproductively they tend to be. I, of course, take these categories seriously but as emic ones, as part of the local discourse, and where...	...of a group defined by ethnicity, cultural identity, class, or even more conventional musical categories such as genre or style, I hope to deconstruct some of these categories as they have been used in South African music research and show how analytically unproductively they tend to be. I take these categories seriously, of course, but as emic ones, as part of the local discourse, and particularly where...
	3	3	...– from our thinking, and...	...– and...
		4	...and using its...	...and indeed using some of its...
		8	...individually <i>experienced</i>individually and continually <i>experienced</i> ...
55	2	6	...in discussion...	...in my discussion...
	4	1	An...	As I have shown, an...
		9	...ethnomusicology mapped the world of variously constructed social and/or cultural groups. These groups were given names, although not usually by their members, and if their presence amounted to a little...	In the past ethnomusicology mapped the world of variously constructed social and/or cultural groups, and these groups were given names, sometimes not by their members, with individuals amounting to little...
56	1	1-2	...all and this situation has begun to change more profoundly only...	...all, a situation that began to change only...
		5	...broadly. Attention...	...broadly, and there are other reasons, such as attention...
60	3	2	...musicians, none..., ...of similar research project to mine.	...musicians that proved useful, none..., ...of a research project similar to mine.
61	3	4	...chapter:...	the part of the chapter:...
62	3	15	...summery...	...summary...
66	2	2	...understanding to...	...understanding of...
67	2	1-2	...aspect, in..., ...24 years old...,	...aspect: in..., ...24-year-old...,

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			...approaching 43 years old...	...approaching a 43-year-old...
68	2	5-6	...as it should become..., ...us. There...	...as will become..., ...us, but there...
	3	3	...into..., ...various...	...in..., ...other...
		5	...them. It...	...it. This...
		10	...I still was...	...I was still...
69	4	2	...we just...	...we had just...
71	1	6-7	...interviews' transcriptions Samuel...	...interview transcriptions that Samuel...