

SASRIM 2022 Programme
Rhodes University Department of Music and Musicology and ILAM

Stream A		Stream B		Stream C
Day 1 Thursday 25 August				
8.30-10.30	Session 1	Ecomusicology	Nation(hood) and Identity	History and Negotiations of the Present
		Valuing the Ocean through Traditional Cultural Expressions <i>Boudina McConnachie</i>	Symphonic Idiom and Narrative in Michael Mosoeu Moerane's Fatše la Heso (1941) <i>Matildie Wium</i>	Mythmaking through Soundscape Composition and Photographic Imagining: Histories for Abandoned Spaces in the United Arab Emirates <i>Moya Goosen and Chris van Rhyn</i>
		Of Materiality and the Environment: Towards a Sustainable Ecology with Palmwine Music <i>Josh Brew and Eric Sunu Doe</i>	The 'New' Englishmen: Boulton, Vaughan Williams, Butterworth, and the 1918 Queen's Hall Concerts <i>Owen Hansen</i>	Eastern Cape Jazz Heritage: Traditional Songs Recollected <i>Qhawekazi Giyose</i>
		Environmental Education, Indigenous Knowledge, and Endangered Nature: Musical Narratives of Flood Disasters in New Orleans and Ibadan <i>Gbenga O. Falana</i>	Panel: Traces of Western keyboard instruments in Africa: Afro-European Encounters and Diplomacy <i>Janie Cole and Erik Dippenaar</i>	"The Child Who is a Song-Story": Venda <i>Ngano</i> in the 21st Century <i>Jaco Kruger</i>
		Improvisations with Nature and Industrial Noise Pollution <i>Visser Liebenberg</i>		"Bra' ", We are the Archive!: The Representation of African Traditional Sounds in the Very Modern Genre of Rap <i>Lee Watkins</i>
10.30-11.00		tea	tea	tea
11.00-13.00	Session 2	Music and Gender	Ethnographies of Religion	Music and Technology
		The Unpaid Labour of Feminist Musicianship in South Africa <i>Alida van der Walt</i>	Inculturation And Music Composition In The Catholic Church In Kenya: An Analysis Of Selected Masses <i>Musau N. Dominic</i>	Vernacular Post-Production Technologies and the Spaces of isiXhosa Choral Music <i>Sibusiso Ncanywa</i>
		Women's Involvement in Music: South Africa and Africa in the Late 19th and Early 20th Century <i>Abonga Sithela</i>	Panel: Music, Spirituality and Wellbeing in Contemporary Africa: The Yoruba Christian Music's Perspectives <i>Oladele Ayorinde, Samuel Ayoola Adejube, Toyin Samuel Ajose, Opeyemi Adeyinka Asaolu and Olufemi Akande</i>	Exploring Aesthetic Experience in Cyberspace: The Case of Concert Hall YouTube <i>Waldo W. Weyer</i>
		"We're All Born Naked and the Rest is Drag": Exploring Identity, Performativity and Subversiveness through Music in Drag Performance <i>Amanda Lawrence</i>		Good Vibes Only: On Hearing Curated Listening Experiences like a Machine <i>Anke Froehlich</i>
		Mothering Work, Respectability, and Music Education in Kaapse Klopse <i>Francesca Inglese</i>		Towards A Stronger Music Technology Programme In The Department Of Music Education, University Of Education, Winneba <i>Emmanuel Obed Acquah, John Francis Annan and Stephen Nyanteh Ayesu</i>
13.10-14.00		lunch	lunch	lunch
14.00-15.30	Session 3	Popular Music	Contexts of Musical Labour	Music and the Church
		South African Country Music: Why? and Why Not? <i>Suzanne Strauss and Dale Cockrell</i>	Virtual Music Performance: Collaboration, Communication, and Creativity <i>David Cotter</i>	The Moravian Heritage of Music Education in Nelson Mandela Bay <i>Devandré Boonzaaier</i>
		Music And A Brighter Future? A Critical Exploration Of Steve Kekana's Participation In The Apartheid Bureau For Information Propaganda Song <i>Michael Drewett</i>	The Stories Of Chamber Musicians Who Regularly Play Together And Their Musicking Experiences <i>Annabel Marais</i>	"Ōs Volk Se Soul!": The Koortjie As Code Switching Implement <i>Inge Engelbrecht</i>
		South African Women and the Popular Music Persona <i>Lindsay Friday</i>	Work, Resilience And Continuance In Southern African Indigenous Music <i>Cara Stacey</i>	COVID-19 And Its Implications For Church Worship Service And Church Music Performance Practice In South Africa <i>Roland Moses</i>
15.30-15.45		tea	tea	tea
15.45-17.15	Plenary	Keynote Professor Angela Impey		
18.30-19.30	Concert	Rhodes Piano Concert and Reception		

Day 3 Saturday 27 August			
8.30-10.00	Session 8	Being Heard	Educational Materialities
		Voices Of Colour: The Experiences Of Black Teachers In White-Majority Schools <i>Abigail le Roux</i>	South African Harmonica Path: A new vision of the harmonica's potential in South African Music Education <i>Adam Glasser</i>
		The Meaning Of "Queer" In Music Education: A Concept Analysis <i>Carl Pilkington</i>	Inclusivity Through Intercultural Musical Collaborations: Odeion and Mangaung Strings Explore Indigenous Songs <i>Joseph Kunnuji and Jeanne-Louise Moolman</i>
		Understanding Stories Novice Music Teachers Share About Teaching Music In Public Schools In The North West Province <i>Nozipho Hlungwani</i>	Intervention Design In Design-Based Research In Piano Pedagogy At An Eastern Cape Primary School <i>Donovan Wynne</i>
10.00-10.30		tea	tea
10.30-12.00	Session 9	Methods of inclusion	Auralities of Inclusion
		Narrative Inquiry as an Inclusive Methodology in the Foundation Phase Music Classroom <i>Sarah Ralfe</i>	The Effects of an Acoustic Intervention on Teaching and Learning in Primary School Music Classes <i>Kevin Gersteling</i>
		Critical Race Theory as a Framework for the South African Music Classroom <i>Kerri-Leigh Wayne</i>	The Noisy Studio: Improving Flawed Judgements And Human Error Within The Music Lesson <i>Geruan Geldenhuys</i>
		So You're Going To Teach? What Pre-Service Generalist Music Teachers Tell Us About The State Of Transformation In South African Music Education <i>Mandy Carver</i>	Giving A Voice To Learners With Hearing Impairments: Their Views On The Nature Of Inclusive And Equitable Education In The Learning Of Zimbabwe Junior Visual And Performing Arts With Particular Reference To Music <i>Martison Nhamo and Geoff M. Mapaya</i>
12.00-13.00			AGM
		In collaboration with Kingswood College, MUSIC SCHOOL OF THE FUTURE CONFERENCE 2022	

Operatic Thinking
The Syllabus Design Of "Opera And Choral Music" At UNISA: A Report
Annemie Behr

Opera as 'African Total Theatre', Reflections on Nomenclature and Paradigm Shifts
Hilde Roos

Using Empirical Data for a South African Opera Historiography Post-1994
Lena van der Hoven

Compositional Thoughts

Jacobus Kloppers' Concerto for Organ, Strings and Timpani, 1991: Conversations with the Composer and Performer
Andrea Kayser-Mitas

Composing Referential Music for the Visually Impaired: A Collaboration with Willem Boshoff
Jaco Meyer

A Century Of Stylistic Trends Of Art Music Compositions In Ghana: Interview With Four Ghanaian Scholar-Composers
Emmanuel Obed Acquah, John Francis Annan and Godfred Sackey