

SASRIM 2022 Programme
Faculty of Education

Day 1 Thursday 25 August			
8.00-8.30	Registration (Veranda between MLT, Venue 5, Venue 6)		Registration (Veranda between MLT, Venue 5, Venue 6)
Stream A Venue: MLT		Stream B Venue: Venue 5	Stream C Venue: Venue 6
8.30-10.30	Session 1 Ecomusicology Chair: Angela Impey Valuing the Ocean through Traditional Cultural Expressions <i>Boudina McConnachie and Francesca Porri</i>	Nation(hood) and Identity Chair: Carina Venter Panel: Traces of Western keyboard instruments in Africa: Afro-European Encounters and Diplomacy <i>Janie Cole and Erik Dippenaar</i>	History and Negotiations of the Present Chair: Willemien Froneman Mythmaking through Soundscape Composition and Photographic Imagining: Histories for Abandoned Spaces in the United Arab Emirates <i>Moya Goosen and Chris van Rhyen</i> Eastern Cape Jazz Heritage: Traditional Songs Recollected <i>Qhawekazi Giyose</i>
8.30-9.00			
9.00-9.30	Improvisations with Nature and Industrial Noise Pollution <i>Visser Liebenberg</i>	Symphonic Idiom and Narrative in Michael Mosoeu Moerane's Fatše la Heso (1941) <i>Matlidle Wium</i>	"The Child Who is a Song-Story": Venda <i>Ngano</i> in the 21st Century <i>Jaco Kruger</i>
9.30-10.00			
9.30-10.00	Environmental Education, Indigenous Knowledge, and Endangered Nature: Musical Narratives of Flood Disasters in New Orleans and Ibadan <i>Gbenga O. Falana</i>	The 'New' Englishmen: Boulton, Vaughan Williams, Butterworth, and the 1918 Queen's Hall Concerts <i>Owen Hansen</i>	"Bra", We are the Archive!: The Representation of African Traditional Sounds in the Very Modern Genre of Rap <i>Lee Watkins</i>
10.00-10.30			
10.30-11.00	tea	tea	tea
11.00-13.00	Session 2 Music and Gender Chair: Glenn Holtzman The Unpaid Labour of Feminist Musicianship in South Africa <i>Alida van der Walt</i>	Ethnographies of Religion Chair: Lee Watkins Inculturation And Music Composition In The Catholic Church In Kenya: An Analysis Of Selected Masses <i>Musau N. Dominic</i>	Music and Technology Chair: Cara Stacey 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>
11.00-11.30			
11.00-11.30	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 Olufermi Akande</i>	Exploring Aesthetic Experience in Cyberspace: The Case of Concert Hall YouTube <i>Waldo W. Weyer</i>
11.30-12.00	"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>
12.00-12.30			
12.00-12.30			Vernacular Post-Production Technologies and the Spaces of isiXhosa Choral Music <i>Sibusiso Ncanywa</i>
12.30-13.00			
13.10-14.00	lunch	lunch	lunch
14.00-15.30	Session 3 Popular Music Chair: Hilde Roos South African Country Music: Why? and Why Not? <i>Suzanne Strauss and Dale Cockrell</i>	Contexts of Musical Labour Chair: Abonga Sithela Virtual Music Performance: Collaboration, Communication, and Creativity <i>David Cotter</i>	Music and the Church Chair: Tshegofatso Makube Performing Lifela Slowly And Fast In Lefiswane: Musical Negotiations Of An Ordinary Accordionist With Postcolonial Religious Practice In South Africa <i>Vit Zdrátek</i>
14.00-14.30			
14.00-14.30	South African Women and the Popular Music Persona <i>Lindsay Friday</i>	The Stories Of Chamber Musicians Who Regularly Play Together And Their Musicking Experiences <i>Annabel Marais</i>	COVID-19 And Its Implications For Church Worship Service And Church Music Performance Practice In South Africa <i>Roland Moses</i>
14.30-15.00			
14.30-15.00		Work, Resilience And Continuance In Southern African Indigenous Music <i>Cara Stacey</i>	
15.00-15.30			
15.30-15.45	tea	tea	tea
15.45-16.45	Plenary	Keynote (MLT) Music and Environmental Futures in Africa: Accelerating Action from the Ground Up Professor Angela Impey	
17.30-18.30	Reception	Welcome Reception (Faculty of Education)	
18.30-19.30	Concert	Rhodes Piano Concert (Beethoven Room)	

		Day 2 Friday 26 August		
		Stream A Venue: MLT	Stream B Venue: Venue 5	Stream C Venue: Venue 6
8.30-10.30	Session 4	Music as Text Chair: Jeffrey Brukman Finding One's Voice: Hubert du Plessis's <i>Four Piano Pieces</i> , Opus 1 <i>Dominic Daula</i>	Grappling with Tradition Chair: Jaco Kruger Tradition and Change in the Imfene Dance of amaMpondo in the Ntabankulu District of the Eastern Cape <i>Nontuthu Mtsini</i>	Music's Textualities Chair: Stephanus Muller Unpacking the South African Music Encyclopedia <i>Mieke Struwig</i>
8.30-9.00			Linguistic Elements, Communication Devices and Interpretation in Àgídigbo Music Among the Yorùbá, Nigeria <i>Olaolu Emmanuel Adekola</i>	Panel: Decolonizing Music Publishing: From Single to Many Authors <i>Bongani Nnodana Breen, Glenn Holtzman, Nduduzo Makhathini and Carol Muller</i>
9.00-9.30		The Musical Idea as Dialectical Narrative in Schoenberg's Klavierstück, Op. 11, No. 3 <i>Nicholas Haralambous</i>	Afro-Caribbean Influences On Brass Band Music At Modern Fanti Masquerades: A Case Study Of Masquerading Culture In Winneba, Ghana <i>Nana E. Quainoo</i>	
9.30-10.00		Bach's Comprehensive Treatment of Stretto in BWV 846, the C Major Fugue from the Well-Tempered Clavier, Book I <i>Martin Goldstein</i>	The Complex Nature Of Multisite Ethnographic Fieldwork On The Siddi Goma/Dhamal, In Gujrat, India <i>Rakesh Kumar</i>	
10.00-10.30				
10.30-11.00		tea	tea	tea
11.00-13.00	Session 5	Music and Health Chair: Vuyelwa Moyo "We Need To Know" - South African Student Voices On Musicians' Occupational Health Course Content And Implementation: Implications For Tertiary Music Education <i>Bridget Rennie-Salonen</i>	Music on the Edge Chair: William Fourie Voicing Trauma: Clare Loveday's Gathering <i>Joy Sparg</i>	Music in Higher Education Chair: Mandy Carver From BCom to DMus: Jumping on the Bandwagon <i>Jonathan G. Shaw</i>
11.00-11.30		The Use of Creative-Art Therapies in Treating Trauma-Related Mental Health Conditions in South Africa <i>Tshegofatso Makube</i>	<i>Joernaal van Jorik</i> , Fascism, and the South African Musical Avant-Garde <i>Stephanus Muller</i>	Gender Equity: Practical Music Pedagogy At Four Zimbabwean Tertiary Institutions <i>Grace Martha Matongo</i>
11.30-12.00		Songs From the Underground: Musical Analysis of Songs from Ukuthwasa Process <i>Ignatia Madaiane</i>	The Curse of a Woman: The Role of Profanity in Articulating Post-Apartheid Afrikaans Female Identity in The Opera Poskantoor (2014), Considered Through The Lens Of TONGKLAP! Comics <i>Melissa Gerber</i>	Perceptions of Music Educators and Students on the Application of Mobile -Technology Library Services in Selected Nigeria Universities <i>Sunday Olufemi Akande</i>
12.00-12.30		Hypermobility Spectrum Disorder in Professional Instrumental Musicians <i>Tamlyn Harker</i>	Instability and Unsettlement in <i>The Head and the Load</i> <i>René Esterhuysen</i>	MusEd of Note: An Online Teacher Learning Environment <i>Sonja Cruywagen and Boudina McConnachie</i>
12.30-13.00				
13.10-14.00		lunch	lunch	lunch
14.00-15.30	Session 6	Music Across Borders Chair: Ignatia Madalane Defying Cultural, Geographical And Chronological Boundaries Through A Mobile Artefact <i>Kgomotso Moshugi</i>	Aural pedagogies Chair: Janelize Morelli We'll Play It By Ear: Privileging A Pedagogy That Emphasizes Producing And Performing Musical Art Without Scores. A Case-Study At Nelson Mandela University For Consideration <i>Glenn Holtzman</i>	Heritages of Music Chair: Nicole Pooley Constructing the Jazz Heritage of the Eastern Cape by way of the Lives, Music and Performances of Jazz Musicians in Queenstown <i>Thobeka Nlebe-September</i>
14.00-14.30		Inspired by Lullabies: Folk song arrangements by Hannes Taljaard (Part 2) <i>Catrien Wentink</i>	A Critical Analysis Of Professor Andrew Tracey's Contributions To African Music Pedagogy And The Field Of Applied Ethnomusicology <i>Vuyelwa O'Lacy Moyo</i>	Panel: Beyond the "Digital Return": "New Heritage/s," Sustainance, and the Decolonisation of Music Archives in South Africa, Kenya and Ghana <i>Lee Watkins, Tom Mboya, Markus Coester, Jocelyn Mory and Noel Lobley</i>
14.30-15.00				
15.00-15.30				
15.30-15.45		tea	tea	tea
15.45-17.15	Session 7	Making Music Together Chair: Dominic Makwa Revitalization and Sustainability of Adenkum: A Case Study of the Dokodoko Ensemble <i>Awura Ama Agyapong</i>	Music and Compassion Chair: Lena van der Hoven Giving Voice Through Erasure: A Poetic Inquiry Of Power And Privilege In The Community Music Discourse <i>Janelize Morelli</i>	Inclusive Collaboration Chair: Boudina McConnachie Inclusivity Through Intercultural Musical Collaborations: Odeion and Mangaug Strings Explore Indigenous Songs <i>Joseph Kunnuji and Jeanne-Louise Moolman</i>
15.45-16.15		Cognitive Apprenticeship in Indigenous Baluu and Kengbe Musical Arts of Ilorin people in Kwara State, Nigeria <i>Oluwatosin John Ibitoye</i>	In Search Of Perfection: Self-Compassion In The Rehearsal Room <i>André Oosthuizen</i>	
16.15-16.45				
16.45-17.15		Lecture demonstration: The Chopi People and Their Xylophones: How Does Timbila Music Performance Work? <i>Venancio Mbande Jnr</i>	Musical Spaces and Reconciliatory Relationships <i>Saskia Smith</i>	
18.00-20.00	Concert	ILAM Concert (Box Theatre)		

		Day 3 Saturday 27 August		
		Stream A Venue: MLT	Stream B Venue: Venue 5	Stream C Venue: Venue 6
8.30-10.00	Session 8	Auralities of Inclusion Chair: Anke Froelich The Effects of an Acoustic Intervention on Teaching and Learning in Primary School Music Classes <i>Kevin Gersteing</i>	Educational Materialities Chair: Dominic Daula South African Harmonica Path: A new vision of the harmonica's potential in South African Music Education <i>Adam Glasser</i>	Operatic Thinking Chair: Leigh Waters-Maine The Syllabus Design Of "Opera And Choral Music" At UNISA: A Report <i>Annemie Behr</i>
	8.30-9.00	The Noisy Studio: Improving Flawed Judgements And Human Error Within The Music Lesson <i>Geruan Geldenhuys</i>	Intervention Design In Design-Based Research In Piano Pedagogy At An Eastern Cape Primary School <i>Donovan Wynne</i>	Opera as 'African Total Theatre', Reflections on Nomenclature and Paradigm Shifts <i>Hilde Roos</i>
	9.00-9.30	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>		Using Empirical Data for a South African Opera Historiography Post-1994 <i>Lena van der Hoven</i>
	9.30-10.00			
10.00-10.30		tea	tea	tea
10.30-12.00	Session 9	Methods of inclusion Chair: Sonja Cruywagen Narrative Inquiry as an Inclusive Methodology in the Foundation Phase Music Classroom <i>Sarah Ralfe</i>	Being Heard Chair: Mieke Struwig Voices Of Colour: The Experiences Of Black Teachers In White-Majority Schools <i>Abigail le Roux</i>	Compositional Thoughts Chair: Chris van Rhyn Jacobus Kloppers' Concerto for Organ, Strings and Timpani, 1991: Conversations with the Composer and Performer <i>Andrea Kayser-Mitas</i>
In collaboration with Kingswood College, SCHOOL OF THE FUTURE CONFERENCE 2022	10.30-11.00	Critical Race Theory as a Framework for the South African Music Classroom <i>Kerri-Leigh Wayne</i>	The Meaning Of "Queer" In Music Education: A Concept Analysis <i>Carl Pilkington</i>	Composing Referential Music for the Visually Impaired: A Collaboration with Willem Boshoff <i>Jaco Meyer</i>
	11.00-11.30	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>	Understanding Stories Novice Music Teachers Share About Teaching Music In Public Schools In The North West Province <i>Nozipho Hlungwani</i>	A Century Of Stylistic Trends Of Art Music Compositions In Ghana: Interview With Four Ghanaian Scholar-Composers <i>Emmanuel Obed Acquah, John Francis Annan and Godfred Sackey</i>
	11.30-12.00			
12.00-13.00		AGM		