

SASRIM Seventeenth Annual Conference
University of the Western Cape
Centre for Humanities Research, Greatmore Humanities Hub
Friday 25 August

	Stream 1	Stream 2	Stream 3
08:00	Registration and Coffee		
	Jazz Chair: Brett Pyper	Contemporaneity Chair: Lee Watkins	Sound I: Chair: Stephanus Muller
08.30-09.00	Jazz, Women and Liberation <i>Nomfundo Xaluva-Dyantyis</i>	Ancestral Voices, Knowledge of Self, Occult Wisdom – Hip-Hop Hermeneutics <i>Pius J. Vögele</i>	Sounding the 21st-Century: Considering Spatial Complexity in Music <i>Alet Lambert</i>
09.00-09.30	Progressive Traditionalism in the Sound and Music of Mandisi Dyantyis: Identity Formation in Post-Apartheid South Africa <i>Johan Enslin Smit</i>	Constructing Communities: Amapiano as Aesthetic Formation <i>Dion Malcolm Eaby-Lomas</i>	Sound's Alchemy: Materiality, Traces, and the Archive <i>William Fourie</i>
09.30-10.00	The Multiple Journeys of a Song: A Study of Qula Kwedini from Ulwaluko to Jazz Arenas <i>Zuko Yigi</i>	When Women Play: Evolving Gender Roles in Ghanaian Highlife Music <i>Maud Enam Ashiabor and Michael Ohene Okantah Junior</i>	Seven Cosmic Alignments of 1977 <i>Warrick Swinney</i>
10.00-10.30	'Jazz': What's in a Name? <i>Christopher Ballantine</i>	Analyzing Intersectionality in Narratives from Cape Town's Northern Suburbs Hip Hop Scene <i>Edwin Abrahams</i>	
10:30-11:00	Tea		
	Diaspora Chair: Michael Drewett	University Chair: Christopher Ballantine	Ethnography Chair: Kathryn Olsen
11.00-11.30	Music in Diaspora as a Multi-Modal Articulation of Counter-Cultural Praxis Through Transcultural Communication - A Case Study of London's Contemporary Female (Afro)Latin Musicians <i>Puja Basu</i>	The "Adjutants" of South African Music Studies <i>Mieke Struwig</i>	An Exploration of Meta-Ethnography as a Tool to Synthesise Qualitative Material: Process, Challenges and Successes <i>Ilana Chirombo</i>
11.30-12.00	Beyoncé's Black Is King: Afrofuturistic and Intersectional Portrayals of Africa and the Black Diaspora through Cultural Appropriation and Appreciation <i>James Chikomborero Paradza</i>	Contributions of Professor Eva Akosua Ebeli to Ethnomusicology in Ghana <i>Andrew Yinintete Bamongya</i>	Unce: A Mozambican Music of Arabian Influence <i>Rui Laranjeira</i>
12.00-12.30	A Discourse Analysis of the Production and Use of Loud Music as a Cultural Mechanism to Own and Control Space <i>Tanesha G. Gibbs</i>	'Delinking Encounters', A Research Project Attempting to Walk the Talk of Change <i>Hilde Roos</i>	Three Films Engaging with Diverse Southern African Music and Dance Traditions <i>Sylvia Bruinders</i>
12.30-13.00	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>	Indigenous African Music Curriculum in Universities: Exploring Possible Approaches of Teaching and Learning at Walter Sisulu University of South Africa <i>Kutala Ngoma and Zoliswa Fikelepi-Twani</i>	

Friday 25 August

13.00-14.00	Lunch		
	Under Apartheid Chair: Sylvia Bruinders	Voice Chair: Hilde Roos	Politics Chair: Marc Rontsch
14.00-14.30	Multi-Racial Theatre And Censorship In South Africa Before The 1976 Soweto Uprising- The Case Of Godspell <i>Leonore Bredekamp</i>	(Per)sonification of Afrikaner Nostalgia: Mimi Coertse's Performance Style in Recordings of Heimwee by Stephanus le Roux Marais <i>Matildie Wium and Albertus Engelbrecht</i>	Trade Union Choirs in the Struggle Against Apartheid <i>Rebekka Sandmeier</i>
14.30-15.00	"I'd Almost Forgotten You": A Discussion of Nico Carsten's Contribution to the Unstaged South African Musical Pride and Prejudice: A Musical Comedy in Two Acts (1964) <i>Stephan Bezuidenhout and Danie Stander</i>	Singing Pretty: Investigating Female Respectability in Classical Vocal Performance in South Africa <i>Alida van der Walt</i>	"Africa is My Name": Alan Bush's Interest in the Musical and Political Landscapes of Southern Africa <i>Dominic Daula</i>
15.00-15.30	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>	Perspectives on Afrikaans diction and elocution tendencies of the 1950's and 60's: recordings of Afrikaans art songs by Hanlie van Niekerk <i>Minette du Toit-Pearce</i>	Violence, Memory and Representation: Reading Reuben Tholakele Caluza's "Silusapho"/"iLand Act" as (Non) Violent Negotiation for Land Rights in South Africa <i>Thembele Vokwana</i>
15.30-16.00	"Digging in and digging it": Reflections on alternative popular music performances of The Market Theatre Café, 1976 -1980 <i>Pakama S bongile Ncume</i>	The Communicative Impasse Following Nomonde Calata's Wail: Desmond Tutu And Song During The TRC Hearings <i>Anke Froehlich</i>	Music Videos from the Pam Devereux-Harris Archive as Curated Post-Apartheid South African Identity Expressions <i>Lindsay Friday</i>
16.00-16.30	Coffee		
16.30-17.45	Keynote Address Alexander Weheliye		
18.00-	Opening Reception SASRIM Dialogues		

Saturday 26 August

	Stream 1	Stream 2	Stream 3
	Coffee		
	Maskanda Chair: Sibusiso Ncanywa	Profession Chair: Mandy Carver	Scapes Chair: William Fourie
08.30-09.00	Beliefs as Currency: Maskanda Musicians and Spiritual Healing Practice in Northern KwaZulu-Natal <i>Kathryn Olsen</i>		Listening Together: Performative Practices around Goema in the Western Cape, South Africa <i>Sylvia Bruinders</i>
09.00-09.30	Maskanda, Darius Brubeck and The Classical Guitar: Exploring the Maskanda Sound Through Classical Performance Practices <i>Brent January</i>	Investigating Strategies for a Sustainable Career in Popular Music Performance in South Africa: Six Case Studies <i>Nyiko Nelson Manganye</i>	Linking Community and Science Through Sound – Mapping Audio Postcards for Deeper Understanding <i>Boudina McConnachie</i>
09.30-10.00	Phuzekhemisi: Towards a Biography <i>Ndumiso Mtshali</i>	The Influence of Entrepreneurial Artistic Relationships on the Professional Practice of Popular Recorded Music Production <i>Jonathan G. Shaw</i>	Sound Reflexion Suite <i>Meryl van Noie</i>
10.00-10.30	The Role of Busi Mhlongo as a Female in Maskanda Music: A Case Study <i>Zintle Mbuyazwe</i>		
10:30-11:00	Tea		
	Technology Chair: Anke Froehlich	Remembering Chair: Heidi Grunebaum	Ritual: Chair: Boudina McConnachie
11.00-11.30	Machine Learning Meets Indigenous Knowledge: Codification of Uhadi Thought and Practice <i>Sibusiso Ncanywa</i>	"Open the Bruise Up": Identity and Memory in Steve Reich's Music <i>Diogo Carvalho</i>	Retention of Ancient Voices Through Traditional Music Festivals <i>Isaac Machafa</i>
11.30-12.00	Voice, Technology, And Jazz Appreciation Archives as Audio-Visual Relationality and Knowledge Production <i>Brett Pyper</i>	Performances of Femininity in Amy Crankshaw's The Apothecary <i>Kate Watson</i>	'Revolutionising' Bass Guitar Patterns of Pentecostal Praise Songs In Ghana: Sammy Otoo in Perspective <i>Mark Millas Coffie</i>
12.00-12.30	Creating a Digital Platform for Ghanaian Traditional Musical Instrument <i>Stephen Nyanteh Ayesu</i>	Klatzow Project - Audiovisual Ideas in Concert Practise Inspired by Peter Klatzow <i>Márton Szives</i>	Reviving and Sustaining the Dandaro Concept: Mbira Dzirimudeze Ensemble Performances in Urban Settings <i>Elijah Chikomo, Wonder Maguraushe, Phenius Magwati, and Richard Muranda</i>
12.30-13.00			

Saturday 26 August

13.10-14.00	Lunch		
	Archive Chair: Valmont Layne	Education practice Chair: Dominic Daula	Co-Creation: Chair: Alida van der Walt
14.00-14.30	Archives Then, Now and in the Future: Looking at the Development and Trajectory of Archival Research and Practice at the International Library of African Music (ILAM) in Makhanda, South Africa <i>Boudina McConnachie, Lee Watkins, Vuyelwa O'Lacy Moyo, and Thandeka Mfinyongo</i>	Creative Frameworks: Intervention Design in Design-Based Research in Piano Pedagogy <i>Donovan Wynne</i>	With Hands to Play and a Body to Hear: Composing for the Hard-Of-Hearing and the Deaf <i>Gabrielle Landers</i>
14.30-15.00		Solfa, Lead Sheets, Tab, Mnemonics: What They Have in Common and What They Tell Us About Conceptual Fluency in Music <i>Mandy Carver</i>	Xenochronic Encounters at Africa Open Improvising <i>Esther Marie Pauw and Garth Erasmus</i>
15.00-15.30	Liminality and Becoming in the Music of the Jo Kunnuji Experiment: Migration, Integration and a Living Sonic Archive <i>Joseph Kunnuji</i>	The 'Reel' Deal: Exploring Music Education Student-Teacher Identities Through Instagram <i>Ewie Erasmus</i>	On Madness And Eros: Tentative Thoughts On An Arrested Present <i>Carina Venter</i>
15.30-16.00	Coffee		
	Sound II Chair: William Fourie	Critique Chair: Carina Venter	Exhibition Chair: Siphokazi Ngxokolo-Bili
16.00-16.30	Ripples and Arithmetic: Sound Artefacts and Reading Meaning into the Music of Tape Hiss and Sparkle <i>Marc Rontsch</i>	"Die Intensies en Dedoelings is Goed vir Jou": Afrikaner Nationalism, Innocence and Altruism in "Staan sterk in Afrikaans" <i>Leandri Louw</i>	JAZZ UMCIMBI + ART EXHIBITION (JU+AE) <i>Zuko Yigi</i>
16.30-17.00	Oscillations Artists Panel <i>Christina Kubisch and Kirsten Reese</i>	"Emphatic Unsettlement" and Traumatic Representation in At Night All Blood is Black and The Head & the Load <i>René Esterhuysen</i>	
17.00-17.30		'He's Decided that He Wants to Betray Everything He Said': Morrissey Crossing Borders <i>Bryce Crockart</i>	

Sunday 27 August

	Stream 1	Stream 2	Stream 3
	Coffee		
	History Chair: Aidan Erasmus	Mobility Chair: Thembela Vokwana	Power Chair: Carina Venter
08.30-09.00	Addressing the Pipework in South Africa's Oldest Playable Organ <i>Jonathan Hughes</i>	"From Street to Score": Locating Modern Nigerian Art Music within the Urban Soundscapes of Twenty-First Century Nigeria <i>Chidi Obijaku</i>	Songs from Me to You <i>Coila-Leah Enderstein</i>
09.00-09.30	Indigenous and Foreign Accounts of Music and Sound in the Christian Kingdom of 16th- and 17th-Century Ethiopia: New Finds <i>Janie Cole</i>	The Voice of Dyani: From Duncan Village and in Exile <i>Siphokazi Ngxokolo-Bili</i>	
09.30-10.00	Sound Scholarship and the Hurrian H6 Cuneiform Tablet <i>Dylan Lawrence Gibson</i>	'Soweto Blues', African American artists touring South Africa during the Soweto Uprising, 1976-1977 <i>Ashrudeen Waggie</i>	
10.00-10.30	Coffee		
	Music Production MC: Shane Cooper	Analysis Chair: Rebekka Sandmeier	Cognition Chair: Ewie Erasmus
10.30-11.00	Music production workshop concert	An Investigation into Whether or Not Bach's Fugues with Similar Stretto Properties Have Structurally Similar Fugal Subjects <i>Martin Goldstein</i>	Composing from an Embodiment Perspective <i>Evans Netshivhambe</i>
11.00-11.30		Rethinking Philip Glass as a Metamodernist Rather Than a Postmodernist or Minimalist Composer <i>Andrew Olsen</i>	Genetic Influence on Rhythm Network Functional Connectivity -A UK Biobank Study- <i>Yasmina Mekki, Jennifer E. Below, and Reyna L. Gordon</i>
11.30-12.00		Ghanaian Art Song: Analytical Presentation of Four Selected Compositions <i>Godfred Sackey</i>	The Possibility of Enhanced Motor Skills Acquisition and Altered Brain Functioning by Applying Transcranial Direct Stimulation <i>Frelét de Villiers</i>
12.00-13.00	AGM (For SASRIM Members)		