

18th Annual Conference of the South African Society for Research in Music
University of the Witwatersrand

DAY 1 FRIDAY 26 July

Chris Seabrooke Hall

Rehearsal Room

Nunnery

Session 1			
9.30-11.00	Opera and state Chair: Lena van der Hoven	Beyond human Chair: Cara Stacey	Material archives Chair: Mieke Struwig
	Tracing the State's Stage: Applause (1981), Winnie: The Opera (2011) and the State Theatre <i>Melissa Gerber</i> In-person	Encoding and Decoding Indigenous Knowledge: Developing an Intuitive Digital Representation through Machine Learning <i>Sibusiso Ncanywa</i> In-person	The Agency of a Nineteenth-Century Chamber Organ: New Materialist Perspectives <i>Jonathan Hughes</i> In-person
	Opera, publicness, and the reconstitution of operatic public spheres in post-apartheid South Africa <i>Brett Pyper</i> In-person	On the [dis]comforts of collaboration: Music-improvising with a NAO robot <i>Esther Marie Pauw, Carina Venter, Tiisetso Mphuthi, Jacques van Zyl, Pierre-Henri Wicomb, Garth Erasmus, Tanya de Villiers-Botha and Karabo Nao</i> Mixed Online and in-person	Ex-Centric Hermeneutics and the Technological Mediation of Rupture <i>William Fourie</i> In-person
	Chief Hijangua, a tale of two productions <i>Hilde Roos</i> In-person		Spectres of Decay <i>Nicola Deane</i> In-person
11.00-11.30	tea	tea	tea
Session 2			
11.30-13.00	Cultural economies Chair: Michael Drewett	Modalities Chair: Stephanie Vos	Education Chair: Lestie Hughes
	Getting and spending: a study of South African musicians' earnings and expenditure <i>Gwen Ansell</i> Online	The Musical Body, And The Amplified Sensorium of Butō Dance <i>Sascia Pellegrini</i> Online	Collaborative Teaching in Tertiary Music Education through OERs <i>Annemie Behr</i> In-person
	Music, Money and Motive: Considering the Copyright Amendment Bill <i>Claudia Jansen van Rensburg</i> Online	Le Bollo La Basadi: Basotho Women's Initiation Music <i>Nomonde Makamba</i> In-person	The not-so-hidden curriculum: Making sense of values in music education <i>Mandy Carver</i> In-person
	Constructing Musical Identity Through the Coloniser's Lens: How Post-Colonial Artists Find Authenticity in Anglo-American Music Genres <i>Dan Mollenkamp</i> In-person	Printing elusive sounds: towards an understanding of the early texts of Ntsikana's 'Great Hymn' and isiXhosa orthography <i>Philip Burnett and Simthembele Xeketwana</i> Mixed Online and in-person	Becoming a musician in black South Africa: an appraisal of domains for music learning and training <i>Madimabe Geoff Mapaya</i> In-person
13.10-14.30	lunch	lunch	lunch
Session 3			
14.30-16.00	Analysis Chair: Dominic Daula	Post-decolonial Chair: Geoff Mapaya	Singing women Chair: Alida van der Walt
	Singing the Nation-state: Emeka Ogboh's The Song of the Germans <i>G Douglas Barrett</i> Online	On 'Post-decolonial Turn' in Africa: Reflection on the Organ House Documentation and Digitization Project at the Mountain Top University <i>Oladele Ayorinde, Bayo Ogunyemi, Michael Adeyemi Adedoyin, Tolu Owoaje and Chijioke Chukwu</i> Online	Volksmoeder steeds vandag Volksvreemd: Portrayals of Afrikaner Women and Femininity in the Music of Koos Kombuis <i>Lisa Lombaard</i> In-person
	A critical reading of Hans Huyssen's Masque (2005) <i>Martina Viljoen</i> In-person		Giving Madeline Usher Her Voice: Hendrik Hofmeyr's Aria in The Fall of the House of Usher <i>Andrew Olsen</i> In-person
			Performances of femininity in Amy Crankshaw's 'The Apothecary' <i>Kate Watson</i> In-person
16.00-16.15	coffee	coffee	coffee
Session 4			
16.15-17.45	Keynote address Adam Haupt Sample a Look Back: Autoethnographic Reflections on Hiphopography, Language and Identity		
17.45	Conference opening and reception		
18.30-19.30	Playgroup and featuring Cara Stacey		

DAY 2 SATURDAY 27 July

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Session 5

09.00-10.30	Composition Chair: Chidi Obijaku	Jazz 1 Chair: Marc Rontsch	Voice Chair: Grant Olwage
	Stylistic Diversity in African Piano Art Music Styles: Comparative Study of selected West African and South African Composers <i>Amanda Phetheni</i> In-person	African-American Jazz Aesthetic in Shanghainese Musical Culture <i>Yufei Liu</i> Online	The Sounds of Language in Building the Voice of the Black Choir <i>Thamsanqa Zungu</i> In-person
	A composer's and a performer's exploration of interplays between space and flute in compositions: Insights from duos by Musgrave, Loveday, Brown, and Briel, with a response by Clare Loveday <i>Lize Briel, Esther Marie Pauw, and Clare Loveday</i> In-person	The Voice of Hugh Masekela: Analysing Khawuleza and Sitimela <i>Yonela Kесе</i> In-person	Afrikaans art songs as classical voice training material <i>Eulandri Venter</i> In-person
		Creating Themba Mkhize's Jazz Learning Biography <i>Simon Ntuli</i> Online	Cyborg Singing: Extra-Bodily Technologies of Respectability in Classical Vocal Performance in South Africa <i>Alida van der Walt</i> In-person
10:30-11:00	tea	tea	tea

Session 6

11.00-12.30	Zeitoper Chair: Donato Somma	Beyond tonal Chair: Lize Briel	Politics Chair: Sibusiso Ncanywa
	Ernst Krenek's Jonny spielt auf at the intersection of modernism, technology, Zeitgeist and racism <i>Rebekka Sandmeier</i> Online	Conceptual Simplification: A New Method for Analysis, Learning and Memorisation of Post-Tonal Piano Music <i>Laura Farré Rozada</i> Online	Urban Sounds and the Politics of Hierarchy in Nigerian Art Music: Implications of Highlife in Ayo Oluranti's "Gbajumo" <i>Chidi Obijaku</i> In-person
	The uses of opera in Pierre de Wet's Kom saam vanaand (Come along tonight) (1949) <i>Matildie Wium</i> In-person	Text, Style and Identity in the Eleven Preludes for Piano by <i>Thomas Rajna</i> <i>Dominic Daula</i> In-person	The Role of Contemporary Gospel Music in the Kenyan 2022 Presidential Elections <i>Damaris Ngoru</i> In-person
	The operatic imaginary of children in South Africa after 1994 <i>Lena van der Hoven</i> In-person	Microtonality in Serbia: A (Paradoxical) Mediator between the National and Global <i>Milos Zatkalik</i> In-person	Songs of Lament: Expressing Injustice on the Road to Reconciliation <i>Saskia Smith</i> In-person
12.40-14.00	lunch	lunch	lunch

Session 7

14.00-15.30	Space and place Chair: Esther Marie Pauw	Humans of the archive Chair: William Fourie	Institution Chair: Marie Jorritsma
		Documenting ILAM's "John Blacking experiment" <i>Mieke Struwig</i> In-person	The koortjie as an obscene act of non-performance <i>Inge Engelbrecht</i> In-person
	You will find your people here <i>Mareli Stolp</i> In-person	Persona and the Archive: Reconsidering the Christopher James Biography Project <i>Marc Rontsch</i> In-person	Histories of trauma in a futureless present <i>Carina Venter</i> In-person
	Life in the archive: Investigating growth and decay in the Hidden Years Music Archive <i>Lizabe Lambrechts and Saskia van der Want</i> Online	Histories of the Future: Music, Fallism, and Stellenbosch University <i>Tibone Matikiti</i> In-person	
15.30-15.45	coffee	coffee	coffee

Session 8

15.45-17.15	<p>Keynote address Naomi André The Potential of Operatic Spaces Today</p>		
17.30-19.00	<p>Book Launches Hilde Roos, Grant Olwage, Wayne Muller</p>		

DAY 3 SUNDAY 28 July

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Session 9

9.00-10.00	Cultural pedagogies Chair: Mandy Carver	Sites Chair: Jonathan Hughes	Potentialities Chair: Matildie Wium
	A self-made Zimbabwean musician: A case study of DIY culture in the global south <i>Victoria Blessing Butete</i> In-person	An Ocean Cultures and Heritage documentary and soundtrack produced at Nelson Mandela University <i>Glenn Holtzman</i> Online	Sesikhatsi lesidze ('It has been too long')—Navigating impact in collaborative musical research in Eswatini <i>Cara Stacey and Vusi Sibandze</i> In-person
	Co-creating culturally relevant music pedagogies at the three South African secondary schools: A participatory action research study <i>Kerri-Leigh Wayne</i> Online		Musical implications of Giorgio Agamben's concepts of potentiality and impotentiality within the framework of metamodernism and complexity thinking <i>Alet Lambert</i> In-person
10.00-10.30	coffee	coffee	coffee

Session 10

10.30-12.00	Black opera Chair: Wayne Muller	Popular music Chair: Dan Mollenkamp	Jazz 2 Chair: Inge Engelbrecht
	'High notes on Lockdown': The COVID 19 Pandemic and Online Opera performances in South Africa <i>Thembela Vokwana</i> In-person	Reinstatement and toppling of the 'volksmoeder' concept in post-2000 white Afrikaans commercial songs <i>Lestie Hughes</i> In-person	'Coming from' Abdullah Ibrahim: a legacy read in the negative <i>Stephanie Vos</i> In-person
	BORN Panel Discussion <i>Naomi André, Hilde Roos, Michael Mohammed, Allison Smith, Lena van der Hoven and Donato Somma</i> In-person	Johnny Clegg and the cultural boycott in the United Kingdom <i>Michael Drewett</i> In-person	From township grooves to cultural movements: A Journey through the history and significance of jazz appreciation societies in Soweto <i>Nhlanhla Manana</i> In-person
	From townships to the world: Gender Dynamics in Amapiano <i>Kamo Maloka</i> In-person		
12.00-13.00	SASRIM AGM		