

# samus

SOUTH AFRICAN MUSIC STUDIES



Vol. 43/44, 2023/2024

**SASRIM**

SOUTH AFRICAN SOCIETY  
FOR RESEARCH IN **MUSIC**



# SAMUS: South African Music Studies Vol. 43/44

**Editors:** Jaco Meyer and Matildie Wium

**Editorial Board:** Kofi Agawu (The City University of New York, USA), Gregory Barz (Vanderbilt University, USA), Nicholas Cook (Cambridge University, UK), James Davies (UC Berkeley, USA), Geoffrey Chew (Royal Holloway, University of London, UK), Veit Erlmann (University of Texas at Austin, USA), Jaco Kruger (North-West University, RSA), Winfried Lüdemann (University of Stellenbosch, RSA), Louise Meintjes (Duke University, USA), Carol Ann Muller (University of Pennsylvania, USA), Roger Parker (King's College London, UK), Martin Scherzinger (New York University, USA).

**The publication of these volumes was made possible by funding from the South African Society for Research in Music and the SAMRO Endowment for the National Arts.**

Opinions expressed in this journal are those of the respective contributors and do not necessarily reflect the opinions of the editors, the editorial board or the South African Society for Research in Music. The contents of the journal are listed in RILM, The Music Index, Proquest, and African Journals Online ([www.ajol.info](http://www.ajol.info)). Articles may be viewed online at Sabinet Online ([www.journals.sabinet.co.za](http://www.journals.sabinet.co.za)). The editorial policy of SAMUS is available at [www.sasrim.ac.za](http://www.sasrim.ac.za). SAMUS: South African Music Studies is accredited with the South African Department of Higher Education and Training. The journal is distributed to the members of the South African Society for Research in Music. Nonmembers may order copies by contacting the secretary at [secretary@sasrim.ac.za](mailto:secretary@sasrim.ac.za). Correspondence with the society about membership and other matters, and correspondence concerning subscriptions to the journal, should also be sent to the secretary. Correspondence concerning the editorial content of the journal should be sent to the editors at [samus@sasrim.ac.za](mailto:samus@sasrim.ac.za).

© South African Society for Research in Music, 2024, ISSN 2223-635X

**Cover Art:** Sam Nhlengethwa, Ode to Gideon Nxumalo and Chris McGregor ©2021 (by permission: DALRO)

**Layout:** Bloom Design

# Table of Contents

	<b>Editorial: On Deciduousness and Assiduousness</b>
4	<i>Jaco Meyer (MASARA, North-West University) and Matildie Wium (Odeion School of Music, University of the Free State)</i>
	<b>Research</b>
8	<b>Insiders on the Margins: A Conversation with Susan Barry</b> <i>Phuti Sepuru (University of Pretoria)</i>
27	<b>Xenochronic Encounters at the Africa Open Improvising Collective</b> <i>Esther Marie Pauw (Africa Open Institute, Stellenbosch University) and Garth Erasmus (Africa Open Institute, Stellenbosch University)</i>
47	<b><i>Ife and Bilal</i>: Reflections on an Afro-Asian Intercultural, Practice-Based Intervention</b> <i>Cara Stacey (University of the Witwatersrand), Mark Aranha (University of the Witwatersrand), Bronwen Clacherty (University of Cape Town), Kristy Stone (University of the Western Cape)</i>
62	<b>Sex Machines: Performing and Critiquing Masculinity in the Music of Stereo Zen</b> <i>Marc Röntsch (Nelson Mandela University)</i>
76	<b>‘The Diary of an Independent Zulu Queer Queen’: An Analysis of Toya Delazy’s Curated Persona on Instagram</b> <i>Lindsay Friday (Africa Open Institute, Stellenbosch University)</i>
94	<b>Lecturers’ Views on Teaching Composition at South African Universities: A Qualitative Enquiry</b> <i>Frelét de Villiers (University of the Free State) and Chesney Palmer (University of the Free State)</i>
108	<b>Community Music Education for Black Africans during Apartheid and in Post-Apartheid South Africa</b> <i>Bernett Nkwayi Mulungo (University of South Africa)</i>
121	<b>Assessing Practice Strategies in First-Year South African Music Students: Considering the Value of a Standardised Practice Questionnaire</b> <i>Clorinda Panebianco (University of Pretoria) and Tessa Rhoodie (University of Pretoria)</i>
137	<b>Reframing the Hybridity Discourse in Twenty-First Century African Art Music: A Composer’s Perspective</b> <i>Chidi Obijiaku (University of the Witwatersrand)</i>
162	<b>Some (After)thoughts on Arnold van Wyk’s Ricordanza (1984)</b> <i>Nicol Viljoen (University of the Free State)</i>
181	<b>Gideon Fagan’s Late Style: the Suite for Strings (1974)</b> <i>Winfried Lüdemann (Stellenbosch University)</i>
210	<b>The Theory of Musical Forces: Filling Some Gaps with Integrations and Expansions</b> <i>Jaco Meyer (MASARA, North-West University)</i>

225	<b>The Interplay between Flow States in Music Listening Experiences and Self-Actualisation: An Autoethnography of a Queer Music Educator</b> <i>Conroy Cupido (MASARA, North-West University)</i>
259	<b>Musical Forces as a Tool for Music Analysis: Understanding Syrinx by Claude Debussy Differently</b> <i>Jaco Meyer (MASARA, North-West University)</i>
274	<b>The Merging of Stasis and Forward Movement in Marimba for Solo Flute by Hendrik Hofmeyr</b> <i>Bertha Spies</i>
<b>Reviews</b>	
290	<b>Book Review: Music, Art and Emotion: Depictions of the Night Inspired by Romantic Art Song (Conroy Cupido – ed.)</b> <i>Urvi Drummond (MASARA, North-West University)</i>
292	<b>Book Review: The Artistry of Bheki Mseleku (Andrew Lilley)</b> <i>Bernett Nkwayi Mulungo (University of South Africa)</i>
295	<b>Book Review: Opera in Cape Town: The Critic's Voice (Wayne Muller)</b> <i>Melissa Gerber (SARChI Chair in South African Art and Visual Culture at the University of Johannesburg)</i>
298	<b>Book Review: Sound Fragments: From Field Recording to African Electronic Stories (Noel Lobley)</b> <i>Mieke Struwig (Africa Open Institute, Stellenbosch University)</i>
303	<b>Book Review: Playing the Changes at an African University and on the Road (Darius Brubeck and Catherine Brubeck)</b> <i>Jeff Robinson</i>
308	<b>Book Review: Activism through Music during the Apartheid Era and Beyond: When Voices Meet (Ambigay Yudkoff)</b> <i>Grant Olwage (University of the Witwatersrand)</i>
310	<b>Book Review: Lion's Share: Remaking South African Copyright (Veit Erlmann)</b> <i>Sheldon Rocha Leal</i>
313	<b>Album Review: Malcolm Dedman, Piano Music, Volume One (Harper)</b> <i>Antoni Schonken (Stellenbosch University)</i>
315	<b>Production Review: The Head and the Load (William Kentridge)</b> <i>Clare Loveday</i>